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Ornithology & Natural History Spring 2010

- Ornithology: Items 1 - 39
- Conchology: Items 39 - 45
- Entomology: Items 46 - 49
- Ichthyology: Items 50 - 52
- Marine Biology: Item 53
- Mineralogy: Items 54 - 57
- Zoology: Items 58 - 61

Ornithology

1] ALDROVANDI, Ulisse. **Vlyssis Aldrovandi Philosophi Ac Medici Bononiensis. Historiam Naturalem in Gymnasio Bononiensi Progitentis, Ornithologiae Hoc Est De Avibus Historiae Libri XII. In Quibus Aves Describuntur, Descriptae legentibus delineatae ob oculos ponuntur, natura earum, mores & proprietates ita declarantur, vt facile quicquid de Auibus dici queat, hinc petipossit. Adiectus est Index geminus: alter capitum; alter rerum & Verborum.** Frankfurt: Typis Wolffgangi Richteri, Impensis Ioannis Bassaei [volumes 1-2]; Typus Nicolai Hofmanni, Impensis Iohannis Treudeli [volume 3], 1630 [volumes 1-2]; 1613 [volume 3]. 3 volumes in two, folio in sixes (15 x 9 1/2 inches). Text in two columns. [11], 427, [14]; [6], 373, [14]; [8], 40, 33-209, [12] pp. 3 engraved titles, 50 full-page engraved illustrations (images in vol. 3 present as engraved plates without text on verso), each depicting several ornithological figures. (Tab. II in Lib. XIX trimmed along fore-edge into the image, the plate restitched into the text block, scattered staining and edge tears). Early ink annotations to the plates translating the Latin names into English. Contemporary speckled calf, covers double ruled in blind, rebacked to style with raised bands, spine in seven compartments.

An early edition of an important illustrated Renaissance ornithology, including several New World birds.

Aldrovandi's encyclopedic work, first published in Bologna between 1599 and 1603, was among the principal ornithologies of the Renaissance. Divided into twenty chapters, the work describes numerous birds, based on

Aristotle's classifications, and include descriptions of plumage, structure, habitat, voice, and more. However, the work is particularly noted for its excellent illustrations. "The value of Aldrovandi's ornithology is enhanced by its many original illustrations, which are often good ... No effort or expense was spared in obtaining the pictorial material on which ... Aldrovandi spent all his fortune" (Anker). Among the illustrations are several early depictions of New World birds, including figures of the Cardinal and Wild Turkey.

Ulisse Aldrovandi (1522-1605) was an Italian botanist, pharmacologist, and the author of several encyclopedic works on natural history. "This celebrated naturalist ... devoted his life to lecturing, collecting specimens, and in writing and illustrating numerous treatises on biological subjects" (Wood). He left his collections and library to the town of Bologna, which now reside in the University there. His manuscripts are also in Bologna, including the many woodcut blocks used to illustrate his works and the original drawings from which the blocks were cut.

This later German edition is comprised of volumes one and two of the 1630 edition with a third volume dated 1613; all are printed in Frankfurt. The later editions of his work are significant, as they contain more detailed copperplate engravings, rather than the woodcuts found in the early editions.

Anker, *Bird Books and Bird Art*, pp.11-12. *Taxonomic Literature I*, p.28. Wood, *Vertebrate Zoology* p.184. Nissen, *IVB 18*; OCLC 29838586.

(#21968)

\$ 6,000.

2] AUDEBERT, Jean Baptiste (1759-1800) & Louis Jean Pierre VIELLOT (1748-1831). **Oiseaux dorés ou à reflets métalliques**. Paris: Crapelet for Desray, [1800-]1802. 2 volumes, folio (20 x 13 inches). Half-titles, section titles, 2pp. list of subscribers. 190 fine engraved plates, printed in colours, by and after Audebert, printed by Langlois (all with the plate captions printed in gold, most with gold highlights to the birds, 1 plate double-page). Contemporary diced russia, expertly rebounded to style, spines in seven compartments with raised bands, black morocco lettering-piece in the second compartment, red morocco in the fourth, the others with elegant repeat neo-classical design, gilt turn-ins.

First edition, de luxe folio issue with the plate captions printed in gold: limited to 200 copies. A fine copy of 'one of the most beautiful books of its era' ('Fine Bird Books') and the best early work on humming-birds, jacamars, promerops, tree-creepers and birds-of-paradise

The 'colours of the birds and their handsome appearance have evidently been the cause of their selection for inclusion in the book. The plates ... are in beautiful colours ... [and] are among the best colour prints found in ornithology' (Anker). They were etched by Audebert from his own designs and those of the 'very best painters of Paris and London.' He received help with colouring from Louis Bouquet and with the printing in oil-colours from Langlois. The exact method used in the printing of the plates was of Audebert's own invention and involved the extensive use of gold for both the captions and the highlights. As *Fine Bird Books* points out, it is these 'gold reflections of the plumage that renders this book unique and wonderful.' The plates include three plates of details, 19 of 'Colibris'; 50 of 'Oiseaux-Mouches'; 6 'Jacamars'; 9 'Pomerops'; 88 'Grimpereaux' and 15 'Oiseaux de Paradis'. The text is largely by Vieillot who saw the work through to completion using Audebert's notes following the latter's death in 1800

Anker 14; BM (NH) I, p.71; Balis 52; Buchanan *Nature into Art* 105; Cottrell 19; Ellis/Mengel 93; *Fine Bird Books* (1990) p.73; Nissen *IVB 47*; Ronsil 103; Zimmer 17

(#18740)

\$ 75,000.

3] AUDUBON, John James (1785-1851). **The Birds of America, from drawings made in the United States and their territories**. New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-]1840-1844. 7 volumes, large 8vo (10 x 6 1/2 inches). Half-titles, 18pp. subscribers' lists. 500 hand-coloured lithographed plates after Audubon by W.E. Hitchcock, R. Trembley and others, printed by J.T. Bowen of Philadelphia (plates 1-135, 151-500) or George Endicott of New York (plates 136-150), numerous wood-engraved anatomical figures in text.

[with:]

AUDUBON, John James (1785-1851) and Rev. John BACHMAN (1790-1874). **The Quadrupeds of North America**. New York: V.G. Audubon, 1849-1851-1854. 3 volumes, large octavo (10 3/16 x 7 inches). Two half-

titles. 155 hand-coloured lithographic plates, finished by hand, by William E. Hitchcock or Ralph Trembly after John James or John Woodhouse Audubon, printed by J.T.Bowen (131) of Philadelphia or Nagel & Weingaertner (24) of New York. (Bound without the half-title to vol.II, vol.III with half title bound after the title and with the second contents leaf mis-bound at the end).

2 works in 10 volumes. Contemporary black morocco, the second work bound to match the first, covers with outer border with blind fillets and stylized floral corner-tool, the first work with decorative roundels in gilt, the roundel on the upper covers enclosing a large gilt letter 'D' on an onlaid section of matched black morocco, the second work with decorative scalloped ovals in gilt, the oval on the upper covers enclosing a large gilt letter 'D' on an onlaid section of matched black morocco, spines of both works in five compartments with raised bands, the bands flanked by blind fillets and highlighted with a gilt fillet, lettered in gilt in the second and fourth compartments, gilt turn-ins, the first work with black/brown marbled endpapers, the second with blue/red marbled endpapers, g.e. *Provenance*: "Blake" or "F.S. Blake" (penciled signature and inscription in vols.II and VII of first work, possibly a relative of one of four original subscribers surnamed Blake, and listed in vol.II of the first work).

A very fine set, bound from the original parts, of the first octavo editions of both of Audubon's great works.

The first work has become known as "Audubon's Great National Work": it is the first complete edition and the first American edition, with the Black-shouldered Elanus plate in its earliest state. It is also one of the "most beautiful, popular, and important natural history books published in America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler).

The plates, here accompanied by the text for the first time, were reduced and variously modified from the Havell engravings in the double-elephant folio. Seven new species are figured and seventeen others, previously described in the *Ornithological Biography* but not illustrated, were also shown for the first time.

Audubon may have been prompted to publish the reduced version of his double-elephant folio by the appearance in 1839 of John Kirk Townsend's rival *Ornithology of the United States*, or, as he writes in the introduction to the present work, he may have succumbed to public demand and his wish that a work similar to his large work should be published but "at such a price, as would enable every student or lover of nature to place it in his Library."

The second work is the first edition, bound from the original parts, of the octavo edition of Audubon's final great natural history work, with plate 29 in its first state (drawn on stone by Trembly, printed by Nagel & Weingaertner). This work includes plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions.

Audubon's collaborator on the *Quadrupeds* was the naturalist and Lutheran clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831; this friendship was later cemented by the marriage of Victor and John W. Audubon to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the *Quadrupeds* would be crucial and endeavored to convince his friend to lay aside his fears about the project. Audubon was eager to begin what he felt could be his last outstanding achievement in natural history, but Bachman was more cautious and worried that they were entering a field where "we have much to learn." Audubon persisted in his efforts to get him to take part, and Bachman, "anxious to do something for the benefit of Victor and John [Audubon]", eventually relented, with the final condition that all of the expenses and all of the profits should go to Audubon's sons. By 1835, Bachman had become indispensable to the *Quadrupeds* project, writing most of the text and editing the entire work.

The first edition of the octavo *Birds of America* was overseen by Audubon himself and proved to be a great success, both artistically and financially. With this in mind, a similar edition of the *Quadrupeds* was envisaged from an early stage. The folio edition was published in 30 numbers between 1845 and 1854, and publication of the first octavo edition began in 1849 and was also completed in 1854. Unfortunately, Audubon did not live to see the completion of either of the *Quadruped* projects, and after his death in January 1851 the work was seen through to completion by his son John Woodhouse Audubon. The two editions of the *Quadrupeds* form a fitting memorial to the greatest natural history artist of his day.

First work: Bennett p.5; Nissen *IVB* 51; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Zimmer p.22. Second work: Bennett, p. 5; Nissen *ZBI* 163; Reese *Stamped With A National Character* 38; Wood, p. 208.

(#21929)

\$ 125,000.

4] AUDUBON, John James (1785-1851). **The Birds of America, from drawings made in the United States and their territories.** New York & Philadelphia: E.G.Dorsey for J.J.Audubon and [vols.I-V] J.B.Chevalier, [1839-]1840-1844. 7 volumes, octavo (10 1/4 x 6 5/8 inches). Half-titles, 18pp. subscribers' lists. 500 hand-coloured lithographed plates after Audubon by W.E. Hitchcock, R. Trembley and others, printed by J.T. Bowen of Philadelphia (plates 1-135, 151-500) or George Endicott of New York (plates 136-150), numerous wood-engraved anatomical figures in text. (Plate 471 misbound in vol.VII between pp.280 and 281, some toning or spotting to text and tissue guards, and affecting about 30 plates in volumes II, III and VII). Contemporary dark green morocco half morocco over marbled paper-covered boards, spines in five compartments with semi-raised bands, lettered in the second and fourth compartments, the others with simple elegant tooling in blind, marbled endpapers.

An attractive copy of the first octavo edition of "Audubon's Great National Work" with the plates remarkably free of the spotting that often mars this work. Importantly, this set also includes a full complement of the subscribers' lists, all the half-titles, and the two single pages of introductory remarks from Audubon (in volumes I and II).

This is the first complete edition and the first American edition, with the 'Black-shouldered Elanus' plate (no. 16) in its earliest state, and with plate 17 'Mississippi Kite' correctly numbered 17. Remarkably, all the 'peripheral' leaves are also present - the tendency has been to ignore these in the past, but, this seminal work cannot be considered complete without them. The work is one of the "most beautiful, popular, and important natural history books published in America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler). The plates, here accompanied by the text for the first time, were reduced and variously modified from the Havell engravings in the double-elephant folio. Seven new species are figured and seventeen others, previously described in the *Ornithological Biography* but not illustrated, were also shown for the first time. Audubon may have been prompted to publish the reduced version of his double-elephant folio by the appearance in 1839 of John Kirk Townsend's rival *Ornithology of the United States*, or, as he writes in the introduction to the present work, he may have succumbed to public demand and his wish that a work similar to his large work should be published but "at such a price, as would enable every student or lover of nature to place it in his Library".

The first edition of the octavo work is certainly the most famous and accessible of all the great American colour plate books, and now represents the only realistic opportunity that exists for collectors to own an entire collection of Audubon images in a form that was overseen and approved by the great artist himself. The octavo *Birds of America* was originally issued in 100 parts, each containing five plates. The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in *Audubon's Great National Work* (Austin, 1993). The story Tyler tells of the difficulties of production and marketing are revealing of the whole world of colour printing in mid-19th-century America. The enormous success of the work was important to Audubon for two main reasons: first, it was a moneymaker, marketed throughout the United States on a scale that the great cost of the original *Birds of America* had made impossible. Second, by combining a detailed text with careful observations next to his famous images, he offered further proof that he was as good a scientific naturalist as the members of the scientific establishment who had scorned his earlier work.

Bennett p.5; Fries, Appendix A; Nissen *IVB* 51; Reese *Stamped With A National Character* 34; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Wood p.208; Zimmer p.22

(#23664)

\$ 90,000.

5] AUDUBON, John James (1785-1851). **The Birds of America, from drawings made in the United States and their territories.** New York: V.G. Audubon, 1856 [-1857]. 7 volumes, large octavo (10 3/8 x 6 3/4 inches). Half-titles. 500 lithographed plates coloured by hand with colour-printed backgrounds by J.T. Bowen after Audubon, wood-engraved illustrations in the text. (Occasional spotting, mostly to the first and last few leaves). Publishers deluxe full black morocco covers elaborately blocked in gilt with panels surrounding a central design of the title in gilt with integral decorative flourishes, spines in six compartments with raised bands, the second and fourth lettered in gilt, the others with repeat decoration in gilt, gilt turn-ins, marbled endpapers, g.e.

A fine set of the second octavo edition of Audubon's Birds.

The second octavo edition was the first to be published after Audubon's death, by his son Victor, and the first to incorporate coloured backgrounds. Some of the plates for the present edition were redrawn, primarily when the original stones were broken or damaged.

The octavo edition of Audubon's *Birds* is certainly the most famous and accessible of American colour plate books. It served many purposes for Audubon. First, it was a moneymaker, successfully marketed throughout the United States on a scale that the great cost of the original double-elephant folio *Birds* made impossible. Second, it was another step toward proving himself as good a scientific naturalist as the "closet" naturalists who had scorned him, combining a detailed text with careful observations next to his plates. Third, it allowed a more reasonable arrangement by genus and species, than the headlong production the original project had followed. All of these steps were improvements, amply repaid by the book's success.

The octavo *Birds* was originally issued in 100 parts, each containing five plates executed by the Philadelphia lithographer, J.T. Bowen. Changes in subscribers and increased press runs created numerous states of plates as they were reprinted. The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in *Audubon's Great National Work* (Austin, 1993). The story Tyler tells of the difficulties of production and marketing is revealing of the whole world of colour printing in mid-19th century America.

Anker 19; Nissen *IVB* 52; Ripley p.13; cf. Sabin 2364; Tyler *Audubon's Great National Work* (1993) Appendix 2. (#20851) \$ 60,000.

6] AUDUBON, John James (1785-1851). [**The Birds of America, from drawings made in the United States and their territories by John James Audubon.** New York & Philadelphia: E.G.Dorsey for J.J.Audubon and (vols.I-V) J.B.Chevalier, no date but 1839-1844]. 43 original parts only (of 100), octavo (10 3/4 x 6 7/8 inches). Half-title, title, 1p. list of subscribers and 4pp. list of contents to vol.IV (all in part 56). 215 hand-coloured lithographic plates after Audubon. Original blue (12) or grey/oatmeal (31) coloured wrappers (minor losses to backstrips), contained within two modern blue morocco-backed cloth boxes, spines gilt.

A substantial selection of the very rare original parts of the first octavo edition of "Audubon's Great National Work."

No complete copies of this work in the original parts have been sold in the past thirty years: Christie's New York sold a copy in 1980 that was nearly complete; the Manney copy sold in 1991 included 14 parts that had been re-assembled from a bound set; and the Bradley Martin copy lacked two parts and also had two parts re-assembled from a bound set. In 2005, a selection of 28 parts was sold, and the only other substantial offering was in 1981 when 23 parts were sold.

The present selection of 42 of the original 100 parts, therefore, offers a very rare opportunity. Every part is complete in itself, each with the required text and five plates, and two colours of wrappers are represented (see images). Besides their intrinsic interest, the wrappers also include some interesting text that is usually discarded when the set is bound: a prospectus; a listing of the agents representing the Audubons and a listing of the subscribers. The present parts include 30 plates and text from vol.I; 20 from vol.II; 35 from vol.III; 40 from vol.IV, together with the half-title, title and the required preliminary leaves; 25 from vol.V; 40 from vol.VI; 20 from vol.VII. The birds which are present include: Snowy Owl plate 28; Barn Owl 34; Whip-poor-will 42; Fork-tailed Flycatcher 52; House Wren 120; Baltimore Oriole 217; Blue Jay 231; Ivory-billed Woodpecker 256; Pileated Woodpecker 257; Carolina Parakeet 278; Clapper Rail... 310; Glossy Ibis 358; Scarlet Ibis 359; Wood Ibis 361; Roseate Spoonbill 362; Black-Crowned Night Heron 363; Yello Crowned Night Heron 364; Wood Duck.. 391; Canvas Back Duck...[with integral] View of Baltimore... 395; American White Pelican 422; Brown Pelican 423; Brown Pelican 424; Great North Diver 476; Black -throated Diver 477; Red-throated Diver 478 (a complete listing of the plate numbers is available on request).

The work as a whole is one of the "most beautiful, popular, and important natural history books published in

America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler). The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in *Audubon's Great National Work* (Austin, 1993). The story Tyler tells of the difficulties of production and marketing are revealing of the whole world of colour printing in mid-19th-century America. The enormous success of the work was important to Audubon for two main reasons: first, it was a moneymaker, marketed throughout the United States on a scale that the great cost of the original *Birds of America* had made impossible. Second, by combining a detailed text with careful observations next to his famous images, he offered further proof that he was as good a scientific naturalist as the members of the scientific establishment who had scorned his earlier work.

Bennett p.5; Fries, Appendix A; Nissen *IVB* 51; Reese *Stamped With A National Character* 34; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Wood p.208; Zimmer p.22
(#23366) \$ 39,500.

7] AUDUBON, John James (1785-1851). [**The Birds of America, from drawings made in the United States and their territories by John James Audubon.** New York & Philadelphia: E.G.Dorsey for J.J.Audubon and (vols.I-V) J.B.Chevalier, no date, but 1842]. Original part number 52 only (of 100), octavo (10 3/4 x 6 7/8 inches). Text pages 209-240 from vol.IV, 5 hand-coloured lithographic plates after Audubon (of woodpeckers, numbered 256-260). Original grey/oatmeal coloured wrappers.

A very rare original part from the first octavo edition of "Audubon's Great National Work": this part comprised of plates of woodpeckers, including the Ivory-billed Woodpecker and the Pileated Woodpecker.

No complete copies of this work in the original parts have been sold in the past thirty years: Christie's New York sold a copy in 1980 that was complete but for a single plate supplied from another copy (and some damage to some wrappers); the Manney copy sold in 1991 included 14 parts that had been re-assembled from a bound set; and the Bradley Martin copy lacked two parts and also had two parts re-assembled from a bound set. In 2005, a selection of 28 parts was sold, and the only other substantial offering was in 1981 when 23 parts were sold.

The work as a whole is one of the "most beautiful, popular, and important natural history books published in America in the nineteenth century... [also] representing the best of pre-Civil War American lithography and giving Audubon the opportunity finally to display his scholarship and genius to a large American audience for the first time" (Ron Tyler). The whole story of the production of the book, with detailed information about every aspect of the project, is told by Ron Tyler in *Audubon's Great National Work* (Austin, 1993). The story Tyler tells of the difficulties of production and marketing are revealing of the whole world of colour printing in mid-19th-century America. The enormous success of the work was important to Audubon for two main reasons: first, it was a moneymaker, marketed throughout the United States on a scale that the great cost of the original *Birds of America* had made impossible. Second, by combining a detailed text with careful observations next to his famous images, he offered further proof that he was as good a scientific naturalist as the members of the scientific establishment who had scorned his earlier work.

Bennett p.5; Fries, Appendix A; Nissen *IVB* 51; Reese *Stamped With A National Character* 34; Ripley 13; Ron Tyler *Audubon's Great National Work* (1993) Appendix I; Sabin 2364; Wood p.208; Zimmer p.22
(#23369) \$ 3,750.

8] AUDUBON, John James (1785-1851). **The Birds of America . A selection of plates [... A selection of landscape plates].** Leipzig & London: printed in the German Democratic Republic for Edition Leipzig and the Ariel Press, 1972-1973. 2 volumes, double-elephant folio (38 5/8 x 26 5/8 inches). 2 printed facsimiles of the original titles bound as additional titles. 40 plates, printed in colours, after John James Audubon. Original bindings using complementary colours: half linen over paper-covered boards, titled on upper covers.

The 'Leipzig Audubon': limited to 1000 numbered sets signed by a director of the Ariel Press, of which only 250 sets (numbered between 751 and 1000) were offered for sale in the United States.

The "Leipzig Edition" includes a selection of Audubon's greatest images, offering a full-size alternative to the original Havell edition. The images included in vol.I are: White-throated Sparrow, Baltimore Oriole, Blue-winged

Yellow Warbler, Carolina Parrot, American Goldfinch, Painted Bunting, Red-shouldered Hawk, Passenger Pigeon, Le petit Caporal, Florida Jay, Pileated Woodpecker, Snowy Owl, Rose-breasted Grosbeak, American Sparrow Hawk, White-crowned Pigeon, Summer Wood Duck, Scarlet Tanager [and others], White-winged Crossbill, Band-tailed Pigeon, and Ten Woodpeckers. The 'landscape' images in vol.II are: Black-billed Cuckoo, Swallow-tailed Hawk, Willow Grouse or Large Ptarmigan, Louisiana Heron, Tufted Auk, Red Phalarope, Purple Heron, Tropic Bird, King Duck, Harlequin Duck, Blue Crane or Heron, Roseate Spoonbill, Shoveller Duck, Long-tailed or Dusky Grouse, Cock of the Plains, White Heron, Glossy Ibis, Louisiana Hawk, Scarlet Ibis, Western Duck.

This selection was printed in facsimile from the Meiningen State Museum copy of the original work printed by Havell. The Havell edition was expensive at the time of publication and this has not changed. The last complete copy to appear on the market sold for a staggering \$8,802,500 in a sale in New York in March 2000. Currently, the increasingly rare individual plates from this edition, when they do appear, generally sell for between \$2,500 and \$150,000 depending on the image. The quality of the Leipzig Audubon plates is apparent to any discerning collector and it is clear that they offer an attractive alternative to the equivalent Havell edition plates, given the latter's spiraling prices.

Cf. Anker 17; cf. *Fine Bird Books* (1990) p.73; cf. Fries *The Double Elephant Folio* (Chicago, 1973); cf. Nissen *IVB* 49; cf. Zimmer pp.18-20.

(#23550)

\$ 3,750.

9] AUDUBON, John James (1785-1851). **Ornithological Biography, or an account of the habits of the birds of the United States of America; accompanied by descriptions of the objects represented in the work entitled The Birds of America, and interspersed with delineations of American scenery and manners.** Edinburgh & London [etc.]: Printed by Neill & Co. (Edinburgh) for Adam & Charles Black (Edinburgh) and R. Havell Jun., and Longman, Rees, Brown and Green (London), and various others, 1831-1834-1835-1838-"1849" [i.e.1839]. 5 volumes, octavo (10 x 6 1/4 inches). Half-titles, 15pp. prospectus for "Birds of America" at the back of vol.I (incorporating a 4pp. list of subscribers, as issued), 2pp. list of subscribers in vol.II, 1p. list of subscribers in each of vols.III-IV, 5pp. list of subscribers (pp.647-651) to "Birds of America" in vol.V, numerous woodcut text illustrations. Near-contemporary half red morocco over black/dark brown textured cloth-covered boards, spines in five compartments with semi-raised bands, lettered in the second, third and fourth compartments.

First edition in excellent condition, bound with the important prospectus for the "Birds of America."

The genesis of the present work is interesting: as early as November 1826, Audubon had begun thinking about the text which should accompany his engraved illustrations of birds. He noted in his journal: "I shall publish the letterpress in a separate book, at the same time with the illustrations and shall accompany the descriptions of the birds with many anecdotes and accounts of localities connected with the birds themselves ..." (M.R. Audubon Audubon and his journals 1897, vol.I, p.163). Audubon published the text separately because, according to British copyright law, had the letterpress accompanied the elephant folio engravings, Audubon would have been obliged to deposit a copy of the work in each of the nine copyright libraries in the United Kingdom. This would have placed a strain on the economics of the production of the elephant folio book.

Work on the text did not begin in earnest until the end of 1830, just as Havell was nearing the completion of the engraving of the first 100 drawings. Between 1831 and 1837 Audubon and his family made three trips to America. Audubon was back in London between 1837 and 1839, where he completed the descriptions of the last two volumes of the Ornithological Biography. On 20 November 1838, Audubon wrote to Bachman: "My fourth Vol. is finished and in 10 days I will have 200 copies of it at London where I hope you will be and receive several Copies to take over with you, for yourselves and others as then directed" (quoted by Fries, p. 111).

In addition to Audubon's text, the first edition Ornithological Biography is interesting for the inclusion of three lists of subscribers to the double-elephant folio, and also for the 15pp. prospectus (Fries's issue E, Ellis 100).

Ayer 20; Ellis 96 & 100; Waldemar H. Fries *The Double Elephant Folio The Story of Audubon's Birds of America* (Chicago, 1973)pp.20, 21, [etc.]; Yale/Ripley 13; Zimmer 20

(#23101)

\$ 9,000.

10] BEEBE, William Charles (1877-1962) . **A Monograph of the Pheasants**. London: published under the auspices of the New York Zoological Society by Witherby and Co., 1918-1927. 4 volumes, folio (15 15/16 x 11 3/4 inches). Titles in red and black, 90 coloured lithograph or collotype plates, after A. Thorburn, G.E. Lodge, H. Gronvold, L.A. Fuertes, Chas. R. Knight, H. Jones, and E. Megargee, 88 photogravure plates (many with 2 images) from photographs by Beebe and others, 20 distribution maps printed in red and black by Stanford's, the chromolithographs and photogravures with captioned tissue-guards. Original maroon cloth, upper covers and spines lettered in gilt, top edge gilt.

First edition of perhaps the greatest ornithological work of the last century, "notable not only for its beauty and the wealth of information it contains, but also for the unusual grace of its prose" (Ellis).

Limited edition of 600 copies, this number 187. Beebe's text is based on his own extensive expeditions through Asia, as well as his study of the collections of the leading natural history museums around the world. The illustrations, including portraits of birds and photographs of habitats, add to the beauty and value of the volumes.

Anker 31; Ellis 203; Nissen *IVB* 84; Nissen *SVB* 41; Tate 119; Wood 228; Zimmer 49.
(#22727)

\$ 5,000.

11] BELON, Pierre (1517-1564). **L'Histoire de la nature des oyseaux, avec leurs descriptions, & naifs portaits retirez du naturel: escrite en sept livres**. Paris: [colophon: imprime ... par Benoist Prevost] On les vend en la grand salle du Palais, en la boutique de Gilles Corrozet, 1555. 7 parts in one volume, folio (12 3/4 x 8 1/4 inches). General title-page with integral large woodcut printer's device, 6 divisional titles with similar smaller devices, each hand-coloured. Uncoloured woodcut portrait of Belon on the verso of the general title, 2 large hand-coloured woodcuts offering a comparison of the skeletons of a human and a bird, 158 woodcuts of individual birds, all finely hand-coloured, numerous uncoloured woodcut headpieces and initials (some historiated). 17th century full calf, covers bordered in a blind double fillet with small arabesque designs in blind at the corners, rebounded to style, spine in six compartments with raised bands, ruled in gilt on either side of each band and titled in gilt in the second compartment. *Provenance*: Seymour (early signature on title); Johannes Lyndesius (i.e. John Lindsey or Lyndsey, inscription on title dated 1576); Sir John Bridgeman (Castle Bromwich Hall, early armorial bookplate).

The Seymour-Lindsey-Bridgeman copy: a very rare hand-coloured copy of the first edition of one of the most important natural history books of the Renaissance and "one of the earliest books dealing entirely with birds" (Zimmer).

In this work, Belon attempted to match the names of birds used by Aristotle and Pliny with the species then in France. He was a pioneer of comparative anatomy, illustrating and describing the homologies of human and avian skeletons. *L'Histoire de la nature des oyseaux* was also one of the first ornithological compendiums to be based, at least in part, on field observations, and many of the woodcut bird portraits were taken from actual specimens. In the Preface, Belon acknowledges the work of artist Pierre Goudet, but evidently a number of artists contributed to the work, with some of the cuts signed with an arrow, a Lorraine cross, a white cross in a black lozenge, or unsigned.

Pierre Belon du Mans studied medicine in Paris, where he took the degree of doctor before becoming a pupil of the brilliant botanist Valerius Cordus at Wittenberg, with whom he travelled throughout Germany. Cordus died of malaria in Italy in 1544, and Belon, on his return to France, came under the patronage of François de Tournon. De Tournon provided him with the means that allowed Belon in 1546 to undertake a wide-ranging journey, apparently of scientific intent. He travelled through Greece, Asia Minor, Egypt, Arabia and Palestine, returning to Paris in 1549, where a full account of the journey was published in 1553. Besides the narrative of his travels he wrote several scientific works of considerable value. Perhaps taking his working methods from his former mentor Cordus, Belon published the *Histoire naturelle des estranges poissons* in 1551, followed by *De arboribus coniferis* and *De aquatilibus* in 1553, and then the present work in 1555.

The cost of publishing this first edition was shared by two Parisian publishers: Guillaume Cavellet and Gilles Corrozet. There are therefore two issues of the first edition, but with neither taking precedence: the present example was published by Corrozet, with the Heart-Rose device on the titles (a visual pun on his name: coeur rose).

The present example has obviously had a distinguished past: the Lindsey and the Seymour families were both

important families in the 16th century. The colouring is exceptionally fine and remarkably accurate and, apart from any aesthetic considerations, would have added greatly to the value of the work as a reference. Hand-coloured copies of this work are not unknown, but they are very rarely found on the market.

Anker 9; Ellis/Mengel 221; Mortimer *French* 50; Nissen *IVB* 86; Ronsil 189; Wood p.230; Zimmer p.52.

(#21990)

\$ 30,000.

12] BELON, Pierre (1517-1564). **L'Histoire de la nature des oyseaux, avec leurs descriptions, & naifs portaits retirez du naturel: escrite en sept livres.** Paris: [colophon: imprime ... par Benoist Prevost] On les vend en la grand salle du Palais, en la boutique de Gilles Corrozet, 1555. 7 parts in one volume, folio (13 3/8 x 8 5/8 inches). General title-page with integral large woodcut printer's device, 6 divisional titles with similar smaller devices. Woodcut portrait of Belon on the verso of the general title, 2 large woodcuts offering a comparison of the skeletons of a human and a bird, 158 woodcuts of individual birds, numerous uncoloured woodcut headpieces and initials (some historiated). Contemporary calf, covers elaborately panelled in blind with fillets and decorative roll tools, spine in five compartments with raised bands, fore-margin with contemporary manuscript title "P. BE / LON / L.HIS / TOIRE / DES / OISEA / UX." (Expert repairs to spine).

First edition of one of the most important natural history books of the Renaissance and "one of the earliest books dealing entirely with birds" (Zimmer).

In this work Belon attempted to match the names of birds used by Aristotle and Pliny with the species then in France. He was a pioneer of comparative anatomy, illustrating and describing the homologies of human and avian skeletons. *L'Histoire de la nature des oyseaux* was also one of the first ornithological compendiums to be based, at least in part, on field observations, and many of the woodcut bird portraits were taken from actual specimens. In the Preface, Belon acknowledges the work of artist Pierre Goudet, but evidently a number of artists contributed to the work, with some of the cuts signed with an arrow, a Lorraine cross, a white cross in a black lozenge, or unsigned.

Pierre Belon du Mans studied medicine in Paris, where he took the degree of doctor before becoming a pupil of the brilliant botanist Valerius Cordus at Wittenberg, with whom he travelled throughout Germany. Cordus died of malaria in Italy in 1544, and Belon, on his return to France, came under the patronage of François de Tournon. De Tournon provided him with the means that allowed Belon in 1546 to undertake a wide-ranging journey, apparently of scientific intent. He travelled through Greece, Asia Minor, Egypt, Arabia and Palestine, returning to Paris in 1549, where a full account of the journey was published in 1553. Besides the narrative of his travels he wrote several scientific works of considerable value. Perhaps taking his working methods from his former mentor Cordus, Belon published the *Histoire naturelle des estranges poissons* in 1551, followed by *De arboribus coniferis* and *De aquatilibus* in 1553, and then the present work in 1555.

The cost of publishing this first edition was shared by two Parisian publishers: Guillaume Cavellet and Gilles Corrozet. There are therefore two issues of the first edition, but with neither taking precedence: the present example was published by Corrozet, with the Heart-Rose device on the titles (a visual pun on his name: coeur rose).

Anker 9; Ellis/Mengel 221; Mortimer *French* 50; Nissen *IVB* 86; Ronsil 189; Wood p.230; Zimmer p.52.

(#21971)

\$ 15,000.

13] BLAAUW, Frans Ernst (1860-1936). **A Monograph of the Cranes.** Leiden & London: Brill for E.J. Brill and R.H. Porter, 1897. Folio (17 3/4 x 14 1/4 inches). Half-title. 22 chromolithographic plates, finished by hand, by J.G. Keulemans after H. Leutemann and Keulemans, all cut to the edge of the image and tipped onto backing sheets in imitation of watercolours (as issued). Expertly bound to style in dark olive green morocco, the covers with inlaid contemporary dark olive green morocco panels incorporating elaborate decorative borders, the spine in six compartments with raised bands, lettered in the second, the others with overall repeat decoration in gilt, marbled endpapers.

A beautiful copy of the first edition, limited to 170 copies, of this "handsome, useful work" (Mengel).

Fifteen of the species figured were drawn from life in 1872 at the Amsterdam Zoological Gardens, by Heinrich Leutemann under the supervision of G.F. Westerman, the zoo's director and founder. Blaauw records in the preface that the idea of using the drawings as the basis for a monograph on the Crane family had been Westerman's: "A few

months before his death Westerman came to talk to me about ... [Leutemann's] drawings, saying it had always been his wish to publish them along with a complete history of the Cranes ... he told me his intention to leave me the drawings... and expressed his desire that I should accomplish what he had failed to do." Blaauw wrote the interesting and informative text and had John Gerrard Keulemans produce an additional image of a species not featured by Leutemann, as well as an additional six plates of young birds and eggs. Keulemans then went on to produce all the chromolithographs. The final result is a worthy memorial to the founder and first director of Amsterdam zoo, and an excellent example of the work of J. G. Keulemans, one of the greatest ornithological artists of his generation.

Fine Bird Books (1990) p. 77; Keulemans & Coldewey *Feathers to Brush* p.60; Mengel 287; Nissen *IVB* 105; Zimmer p.59.

(#22750)

\$ 5,950.

14] BONAPARTE, Charles Lucian (1803-1857). **American Ornithology; or, the Natural History of Birds inhabiting the United States, not given by Wilson.** Philadelphia: Samuel Augustus Mitchell [vol I]; Carey, Lea & Carey [vols II & III]; Carey & Lea [vol IV], 1825-1828-1828-1833. 4 volumes, folio (15 x 12 inches). 27 hand-colored engraved plates by Alexander Lawson (11 after Titian R. Peale, 15 after A. Rider, and 1 after J.J. Audubon and A. Rider). Extra-illustrated with 5 uncoloured engraved plates in vol. IV. (Usual paper toning in vol. IV, minor offsetting in vols. II-IV, short repaired tear to an uncoloured plate in vol. IV). 19th-century black half morocco over green cloth-covered boards, the spine in six compartments with raised bands, lettered in the second and fourth, the compartments bordered in gilt with double fillets, marbled endpapers, top edge gilt. *Provenance*: Juliette Clary (inscribed by Bonaparte on the vol. I title, "Offert par l'auteur a sa Cousine Juliette").

A very fine set of the first edition, first issue of this important American ornithological work, inscribed by Prince Bonaparte to his cousin and with additional uncoloured states of the plates in volume four.

Bonaparte's important continuation of Wilson's *American Ornithology* describes 60 birds not in the original work. "A love for the same department of natural science, and a desire to complete the vast enterprise so far advanced by Wilson's labors, has induced us to undertake the present work," Bonaparte writes in the preface, "in order to illustrate what premature death prevented him from accomplishing, as well as the discoveries subsequently made in the feathered tribes of these States."

"The work which had been performed by Wilson's hands alone now gave employment to several individuals. Titian R., the fourth son of Charles Wilson Peale, not only collected many of the birds figured while on the Long expedition, vvhich were credited to Thomas Say, who originally described them in footnotes scattered through the report; or in a subsequent private trip to Florida during the winter and spring of 1825, under the patronage of Bonaparte; but also drew the figures engraved for the first, and two plates for the fourth and last volume. A German emigrant by the name of Alexander Rider, of whom little is known beyond that he was a miniature painter in 1813, and a portrait and historical painter in 1818, was responsible for the remainder of the drawings with the exception of the two figures of plate 4 of volume I..." (Frank L. Burns, *On Alexander Wilson*).

That plate, the Great Crow Blackbird, is notable as being the first book appearance of any engraving after John James Audubon. Perhaps the most influential artist involved with the work, however, was Bonaparte's master engraver Alexander Lawson, arguably the most talented ornithological engraver in America at that time.

Three issues of the first edition of Wilson's continuation have been identified. This fine set is comprised of the rare first issue of vol. 1 (with the Mitchell imprint and containing the first issue of plate 6 in that volume (see Ellis/Mengel) and with first issues of volumes two through four (published by Carey & Lea and printed by William Brown). Carey & Lea later reissued the first volume, with their own imprint, after purchasing the rights to the publication from Mitchell in 1828. The third issue includes volumes reprinted by T.K. and P.G. Collins (with their imprint replacing that of William Brown) for Carey & Lea with unchanged dates on the titles but actually printed in about 1835 after the completion of the final volume.

We are aware of the existence of only one other inscribed set of Bonaparte's *Ornithology* to have appeared on the market in the last 30 years, inscribed to the Count Charles de Chatillon.

Anker 47; Bennett 16; Coues 1:609; Ellis/Mengel 312a-b; *Fine Bird Books* (1990) p. 78; Nissen *IVB* 116; Sabin

6264; Wood 247; Zimmer p.64.
(#22742)

\$ 15,000.

15] BRASHER, Rex (1869-1960). **Birds and Trees of North America ... Done in Chickadee Valley, near Kent, Connecticut.** Kent, Connecticut: Rex Brasher Associates, 1929-1932. 12 volumes, oblong folio (12 x 17 1/2 inches). 866 photogravure plates by the Meriden Gravure Company after Brasher, hand-coloured by Brasher using an airbrush and the pochoir process, each signed in pen or pencil by Brasher and mounted on cloth guard at inner margin, numerous vignettes and decorative initials, many tinted by hand. Title page to vol.IV in manuscript in Brasher's distinctive semi-calligraphic manuscript hand, vols.IV, V and XII signed by Brasher on the title, vol.II signed and dated by Brasher. Original half leather gilt, over masonite boards, the upper cover with three-colour blocked design below the author and title blocked in gilt, by Brewer Cantelmo Co. Inc. of New York, vol.IV with original onlaid card label to upper cover and a variant design on the board incorporating gilt titling "Game Birds / of North America / Rex Brasher," vol.XII with original onlaid leather label to upper cover, the whole contained in 12 modern custom-built portrait-format dark brown morocco-backed brown cloth boxes, the interiors with pitched platforms which allow each volume to lay flat, the spines in seven compartments with raised bands, the bands highlighted with a gilt roll and flanked by gilt fillets, lettered in gilt in the second and fourth compartments.

[with:]

Rex BRASHER. [A preliminary prospectus for] **Birds and Trees of North America.** Kent, Ct.: [no date but after May 1928] Oblong folio (12 x 17 1/2 inches). 1p. of general explanatory text; 4ll. of text relating to the plates. 4 photogravure plates by the Meriden Gravure Company after Brasher, hand-coloured by Brasher using an airbrush and the pochoir process. Original cloth-backed thick cream paper wrappers, titled in black on the upper cover.

A very fine set of this extraordinary work on the native birds and trees of North America, limited to 100 copies, by "the greatest bird painter of all time" (John Burroughs). This copy number 92, each volume signed by the author. This is a special issue with every image signed by hand by Brasher. Together with a very rare preliminary prospectus.

The extraordinary conditions under which this work was assembled have ensured that no two copies of this work are identical, but the present example is truly exceptional with every image signed by the artist, the original manuscript title page to vol.IV hand-written by Brasher in his distinctive and very attractive semi-calligraphic hand, and with an unrecorded variant binding hinting at Brasher's plans to issue a version of his great work concentrating on just the "Game Birds of North America". We have been unable to establish how many other copies include the distinction of having the plates signed, but the signatures can surely be taken to indicate that the plates in the present copy were in some way considered by Brasher to be superior to those in the 'regular' issues. A further indication of the 'cottage industry' nature of this exceptional publication is that this copy contains one short of the maximum possible number of plates, and contains two more plates than are called for by Nissen. The 866 plates include images of 1,071 bird species or sub-species and 383 identified images of native American trees and shrubs.

The work marked the completion of a project that Brasher had begun in 1878: he determined to paint all of the birds of North America from life. With this in mind, he started bird painting seriously when he was about 16 but none of his early work survives as he grew dissatisfied and twice destroyed all his extant works. He finally mastered his chosen medium through the help and advice of Louis Agassiz Fuertes, whom he met in 1907 in the American Museum of Natural History. Brasher's chosen goal required him to study and record the birds in their natural habitat wherever possible. This meant numerous field trips, all of which he financed himself by various means; he worked on a fishing boat to allow him to study sea-birds, and many of his other trips were paid for by betting on the horses (a spectacular \$ 10,000. win paid for an extended trip to the Midwest, the Smokies and the Gulf Coast). He travelled by train and on foot for many months at a time, pausing only to mail home his notes and drawings. On his return he would work up the paintings in his New York apartment.

In 1911 Brasher bought a 150-acre farm which he called Chickadee Valley, near Kent, Connecticut, and it was here that much of the preliminary work for *The Birds and Trees ...* was carried out. By 1924 he considered that he had completed the task that he had set for himself 47 years earlier, but, not content with this monumental achievement, he now set himself the additional task of publishing his paintings with a suitable text. He discovered that it was going to be too expensive to reproduce the paintings using colour-printing, so settled on having the Meriden Gravure Company produce black and white photogravure prints. These were then coloured by hand using an

unusual combination of stencils and airbrush. His niece Marie helped him with the text which was printed by the New Milford Times. The various components were assembled in a suitably renovated barn on the farm. According to the present prospectus, the original intention had been to publish 500 sets at \$ 100 per volume (although a figure of \$200 per volume is recorded elsewhere). By October 1929 when the first volume was sent out, 97 subscriptions had been received. The stock market crash followed shortly afterwards and the print-run was reduced to 100, but even this represents a huge achievement by Brasher: in four years he hand-coloured in the region of 90,000 prints. "Mr. Brasher's loving care bestowed in each hand-coloured plate is in the tradition of a hundred years earlier...Brasher's *Birds and Trees* belongs in a special category that is unique. Brasher had not written a great deal but his pages are interlarded with poetic imagery, often printed in contrasting italic or manuscript-style type....His work stands apart on the sideline of time, not to be judged with his contemporaries, nor indeed to be criticized. It is simply Rex Brasher" (Yale/Ripley).

"Rex Brasher's records of the birds of North America was encyclopedic...Audubon, who did not go to the Far West, and Fuertes, who had to concentrate on work as an illustrator, had painted only about 400 species and subspecies. Brasher worked from a checklist of the American Ornithologists' Union, generally regarded as virtually complete. He painted from life birds now extinct, such as the heath hen, passenger pigeon, [Carolina parakeet] and Eskimo curlew. Naturalists called Brasher's work 'the most complete pictorial reference to the birds of North America.' Time Magazine, comparing Brasher with Audubon and Fuertes, said: 'Rex Brasher alone had simultaneously the time, the ability, the monumental persistence, and the hard-headed fidelity to do it all.' Brasher told an interviewer that he had always hated steady work, and took jobs only because he had to. He said his prime goal had been accuracy... He could not conceive of a world without bird song, without their colour and beauty" (Doris E. Cook, *The Monumental Life-Work of Rex Brasher*, p. 14)

Nissen *IVB* 134; Wood 254; Yale/Ripley 39.
(#22728)

\$ 60,000.

16] CORY, Charles Barney (1857-1921). **Beautiful and Curious Birds of the World.** Boston: published by the author for the subscribers, October 1880-1883. 7 original parts, folio (27 x 21 inches). Letterpress title (verso blank), dedication to Joel Asaph Allen (verso blank), contents leaf (verso blank), preface leaf (verso blank), 20 text leaves. 18 lithographed plates only (of 20, 12 hand-colored) by Joseph Smit and others. (Lacking from part I: "Ptilorus paradiseus" [Rifle Bird of Paradise]; from part II: *Cicinnurus regius* [King Bird of Paradise]). Unbound as issued within cloth-backed publisher's paper-covered boards, the upper covers with titling and uncoloured lithographic vignette, within a single modern brown cloth four-fold chemise, all within a modern brown morocco-backed brown cloth box, the spine in seven compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt.

An almost complete copy of a "very rare book" (Bennett), limited to 200 copies. In excellent condition, with beautiful plates on a grand scale including some of Smit's finest work. Only one copy of this work (also incomplete) is listed as having sold at auction in the past twenty-five years.

"In writing the present work I have striven to bring together some of the wonderful examples of the ornithological world, and to illustrate them in such a manner that others besides naturalists may become acquainted with the beautiful forms of bird life which inhabit our globe" (Preface). Given Cory's stated aim it is unsurprising that he has concentrated on the most spectacular bird family of all: the Birds of Paradise and their relatives the Lyre Birds and the Spotted Bower bird. Twelve of the twenty plates are from this group. The other eight include two of the best known extinct bird species: the Dodo and the Great Auk (also included amongst the extinct species is the Labrador Duck). The remaining depict many unusual species, with images of the Kiwi, the Ruff, the California Condor, the Black-headed Plover, and the Sacred Ibis.

Bennett p. 28; BM(NH) I, p. 387; *Fine Bird Books* (1990), p. 87; McGrath p. 59; Wood 30; Nissen *IVB* 205; Nissen *SVB* 109; Zimmer p.137.
(#20208)

\$ 27,500.

17] EDWARDS, George (1694-1773). **A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals.** London: printed by C. Rickaby "for the author" [i.e. William Gardiner and Messrs. Robinson], "1743-1751" [but watermarked text 1801-1805, plates 1794-1804]. 4 parts bound in 2 volumes. Titles and text printed on wove or laid paper, two general titles (one in French and one in English) at the front of vol.I with engraved vignettes by Johann Sebastian Müller. 1 hand-coloured etched emblematic frontispiece, 211 etched plates (printed on wove or laid paper, 210 finely hand-coloured, 1 uncoloured etched plate of the 'Samoyed') all by and after Edwards, woodcut head- and tailpieces and initials. (Plates 179 and 180 together with the accompanying text leaves spotted).

[*With:*]

EDWARDS, George (1694-1773). **Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c.** London: printed by C. Rickaby for "the author" [i.e. William Gardiner and Messrs. Robinson], "1758-1760" [but plates watermarked 1803-1805]. 3 parts bound in 2 volumes. Titles and text printed on wove or laid paper, one general title at the front of vol.I with engraved vignettes by Johann Sebastian Müller, letterpress English and French general title and part-titles, text in English and French in double columns, translated by J. du Plessis and Edmond Barker. 1 uncoloured engraved portrait of the author by Miller after "Dandridg," 152 etched plates (printed on wove or laid paper) all finely hand-coloured, by and after Edwards and others.

Together 4 volumes. Quarto (11 1/2 x 9 1/4 inches). Uniform contemporary red straight-grained morocco, covers with border of a triple gilt fillet, spines in six compartments with double raised bands, the bands highlighted with gilt fillets and roll tools, lettered in the second and fourth compartments, gilt turn-ins, gilt edges. *Provenance:* George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, England, armorial bookplate).

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).

This issue, bound circa 1815, benefits greatly from being published at a time when two book-arts were at a high point: the art of hand-colouring was arguably at its most sophisticated and the design and execution of bindings was equally exceptional. The colouring in this issue has the clear jewel-like quality that is a feature of the work of the best colourists of the Regency period. The same period also produced some of the best binders since the 17th-century Restoration masters and the present set is a delightfully-understated example of the kind of craftsmanship of which they were capable.

Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773" (Mullens and Swann p.194). "Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow" (Lisney p.127).

The history of the publication of the present work has not been fully unraveled. The opportunism of eighteenth-century publishing produced a large number of possible variants which have yet to be fully described bibliographically. The work was hugely successful and went through a number of transformations whilst under Edwards' control, including the issuing of a French text edition. Shortly after he retired in 1769 he sold "to Mr. James Robson, Bookseller...all the remaining copies of my Natural History... coloured under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it... and that my labours may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands a complete set of plates, highly coloured by myself, as a standard to those Artists who may be employed in colouring them for the future" (George Edwards, declaration quoted in Robson's *Some Memoirs... of George Edwards*, dated May 1st, 1769).

Cf. Anker 124-126; cf. *Fine Bird Books* (1990) p.93; cf. Lisney 188, 192-193, 197-198, 200-201, 203, 205, 208, and 211; cf. Mullens and Swann pp. 195-196; cf. Nissen *IVB* 286-289; cf. Zimmer pp.192-194 and 196-199.

[Bound at the end of the second work are:]

[J. ROBSON(?)] **Some Memoirs of the Life and Works of George Edwards**. London: for J. Robson, 1776. Crown folio. Lacking the 4 engraved plates. Zimmer p.529.

[and:] Carolus LINNAEUS. **A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names**. London: for J. Robson, 1776.

(#20744)

\$ 50,000.

18] ELLIOT, Daniel Giraud (1835 -1915). **A Monograph of the Bucerotidae, or Family of the Hornbills**. [New York]: printed by Taylor & Francis of London, published for the subscribers by the author, 1877-1882. 1 volume bound from the ten original parts, folio (14 3/4 x 11 1/8 inches). 60 lithographic plates printed by M. & N. Hanhart (comprising: 57 plates by and after John Gerrard Keulemans, all hand-coloured by Mr. Smith, 3 uncoloured plates by and after Joseph Smit). Near-contemporary green half morocco, spine in six compartments with raised bands, lettered in gilt in the second and third, date in gilt at foot of spine, original brown paper wrappers to all ten parts bound at the back, top edge gilt.

A fine copy of the first edition of this 'comprehensive treatment of the entire family of hornbills' (Zimmer) from the one of the best known American ornithologists of the second half of the nineteenth century, with illustrations by Keulemans, the most popular ornithological artist of the period.

This is the important first monograph on this widely scattered family of extraordinary birds. "The Bucerotidae are pretty equally divided at the present day between the Ethiopian and Oriental Regions, the first having twenty-seven and the latter twenty-nine species, while but a few... are scattered about the islands of the Malay archipelago" (introduction). Hornbills are extraordinary not only for their physical appearance but also for their behavior - the most noteworthy shared trait amongst the species is the male's habit of "enclosing the female in the hollow of some tree, firmly fastening her in by a wall of mud, and keeping her close prisoner until the eggs are hatched" (introduction). The male will feed the female through a slit in the wall whilst she incubates the eggs. She will only break through the wall of mud and leave the nest once the young have hatched, at which point the wall is rebuilt and remains in place until the young are ready to fly. The bizarre beauty of this species is here ably captured by Keulemans highly accurate and beautifully observed plates. Keulemans was born in Rotterdam, Holland, in 1842, but worked and lived chiefly in England, working on most of the important ornithological monographs and periodicals published between about 1870 and his death in London in 1912. He was 'undoubtedly the most popular bird artist of his day as well as being the most prolific. He was gifted with a superb sense of draughtsman-ship and revealed his considerable versatility in capturing the significant subtleties of color, form, and expression in the birds... represented in his various illustrations' (*Feathers to brush* p. 47)

BM(NH) I,p.522; *Fine Bird Books* (1990) p.95; T. Keulemans & J. Coldewey, *Feathers to brush... John Gerrard Keulemans*, 1982, p.61; Nissen *IVB* 297; Wood p.331; Zimmer p.207

(#16801)

\$ 30,000.

19] ELLIOT, Daniel Giraud (1835-1915). **A Monograph of the Phasianidae or Family of the Pheasants**. New York: published for the Author, [1870]-1872. 2 volumes, folio (23 1/2 x 18 inches). 2pp. subscriber's list. 79 fine hand-colored lithographic plates (including 1 folding plate of feathers) after Joseph Wolf by Joseph Smit (58) or John Gerrard Keulemans (21), printed by M. & N. Hanhart and P.W.M. Trap, coloured by J.D. White, 2 uncolored lithographic plates by and after Smit, on India paper mounted. (Expert neat repairs to titles, the lower margin of the folding plate of feathers, and the text leaf in vol. II describing the Lady Amherst's pheasant). Contemporary red morocco gilt by Bickers & Son, covers with elaborate gilt border composed from fillets, decorative rolls and stylized foliage tools at cornerpieces, spines in seven compartments with double raised bands, lettered in the second and fourth, the others with overall decoration made up from massed small tools, gilt turn-ins, marbled endpapers, g.e.

The most splendid of Elliot's great monographs, and a rare American contribution to this elegant class of books.

Issued in 6 parts between June 1870 and October 1872, *A Monograph of the Phasianidae* is described by Sitwell as "the equal in every way to any work by Gould." The magnificent size and beautiful coloring of the plates after Joseph Wolf's drawings reflect the importance which Elliot attached to the Phasianidae. Of all the families in the ornithological system, he regarded it as the one most vital to the human race, "containing within it the species that

afford food for thousands of mankind, and also those which are the original source of all the domestic poultry met with throughout the civilized world." He generously dedicated the work "To my friend Joseph Wolf", calling his "unrivalled talent...its chief attraction."

Anker 130; *Fine Birds Books* (1990), p. 95; T. Keulemans & J. Coldewey *Feathers to brush... John Gerrard Keulemans* 1982, p.61; Nissen *IVB* 295; Wood p. 331; Zimmer p. 206.
(#16060) \$ 170,000.

20] ELLIOT, Daniel Giraud (1835-1915). **A Monograph of the Pittidae, or Family of Ant-Thrushes.** London: printed by Taylor & Francis for Bernard Quaritch, April 1893-January 1895. 5 original parts in one volume, folio (22 7/8 x 15 inches). 51 hand-coloured lithographed plates (comprising: 34 printed by the Mintern Brothers [33 by and after William Hart, 1 by J.G. Keulemans after Hart], 17 printed by Bowen & Co. of Philadelphia, by C.F. Tholey and others after Elliot [12], Paul Louis Oudart [3], Maupart [1] and 1 unsigned). Expertly bound to style in green half morocco gilt, incorporating contemporary pale green cloth-covered boards, spine in six compartments with raised bands, lettered in the second and fourth compartments, repeat decoration in gilt in the others, comb-marbled endpapers, original upper wrappers to the original parts bound at the back, t.e.g.

A fine copy of the second edition of Elliot's first great monograph, with the text completely rewritten and twenty more plates than the first.

'It is not often that one returns to his first love and finds her, after many years, more beautiful than ever, as has been my experience in the present instance' (preface): Elliot's first major work was published between 1861 and 1863 with plates of just 31 species. For the present edition the text was rewritten, and Elliot commissioned William Hart to produce 34 new plates (redrawing 14 of the original plates and adding 20 drawings of new species).

The Pittidae are usually ground-dwelling and insectivorous, and are commonly known as pitta, ground thrushes or ant thrushes. They generally have variously-coloured plumage with three or more colours, such as blue, green, crimson, yellow, purple, and black. They are most abundant in the East Indies (Borneo and New Guinea in particular), but are also found in Nepal, Sri Lanka, the Philippines, Cambodia, Africa, and Australia

BM(NH) I,p.522; cf. *Fine Bird Books* (1990) p.95; T. Keulemans & J. Coldewey, *Feathers to brush... John Gerrard Keulemans*, 1982, p.61; cf. Nissen *IVB* 292; Wood p.332; Zimmer p.208
(#15863) \$ 37,500.

21] ELLIOT, Daniel Giraud (1835-1915). **The New and Heretofore Unfigured Species of the Birds of North America.** New York: Published by the Author, [1866-]1869. 2 volumes, large folio (23 3/16 x 18 1/8 inches). 1p. list of 71 subscribers. 72 hand-coloured lithographic plates (including 1 plate by and after Elliot and Joseph Wolf, printed by D. McClellan & Brothers of New York; 71 printed and coloured by Bowen & Co. of Philadelphia, after Elliot [54], Joseph Wolf [15] or Edwin Sheppard [2], drawn on stone by Ch. P. Tholey (11), M.P. (14), H.J.S. (3) or L.H. (1) and others), 21 wood-engraved vignette illustrations, on india paper mounted, by W.J.Linton after Edwin Sheppard. Contemporary red half morocco over marbled paper-covered boards, the spines in six compartments with raised bands, lettered in the second and third, the others with elaborate repeat decoration in gilt, marbled endpapers, gilt edges.

A spectacular work with very fine, generally life-size, hand-coloured lithographs of species not previously pictured by either Alexander Wilson or John James Audubon.

Elliot describes his aims in the preface: "Since the time of Wilson and Audubon, no work has been published upon American Ornithology, containing life-size representations of the various species that have been discovered since the labors of those great men were finished. The valuable productions of Cassin, as well as the revised edition of the ninth volume of the Pacific Rail Road Report, the joint labor of Messrs. Baird, Cassin and Lawrence had indeed appeared ... but no attempt had been made to continue the works of the first great American naturalists in a similar manner ... It was, therefore, with the desire to contribute ... towards the elucidation of the comparatively little known species of the Birds of North America, their habits and economy, as well as to render their forms familiar so far as life-size representation of them might serve to do, that I undertook the present publication."

The plates for Elliot's work (with the exception of plate 17 in volume II) were executed by Bowen of Philadelphia,

the same lithographer as in Cassin's continuation of Audubon. The plates are taken from originals by Elliot and one of the greatest ornithological artists working in the second half of the nineteenth century: Joseph Wolf. In particular, Wolf's image of the Iceland Falcon (the second plate in volume II) must rank as one of the great bird portraits of all time, and is a worthy successor to the images in Audubon's own masterpiece.

Anker 129; Bennett, p.39; *Fine Bird Books* (1990) p.95; Nissen IVB 294; Reese *Stamped with a National Character* 44; Sabin 22227; Wood p.331; Zimmer p. 205.

(#23604)

\$ 65,000.

22] [GERMAN School, 18th century]. **A Collection of Original Watercolour Drawings of European Birds by various hands.** [variously dated between 1771 and 1799]. 118 original water-colour and gouache drawings by various hands, on 116 leaves, various sizes (most circa 17 x 12 inches but including some 7 x 9 3/4 inches), all with contemporary handwritten captions in various hands (generally including the binomial scientific name, the common name in German and a note of when the drawing was made, one signed 'Koller fecit 1776'. Unbound within 15 variously-sized contemporary light oatmeal-coloured laid paper folders (each with manuscript titling on upper cover), all contained within a single modern green morocco-backed cloth box, the "spine" in six compartments with raised bands, lettered in the second and third compartments, the others with elaborate overall repeat decoration in gilt made up from massed small tools.

A stunning selection drawn from actual specimens by two or more artists of the first order.

The style of execution of these excellent original watercolours, the various annotations in pen and pencil, in Latin and German with corrections as necessary, and the way the sheets have been stored loosely within simple but effective paper folders, all suggest that these drawings were originally part of a 'Wunderkammer' or 'Cabinet of Curiosities'. These private museums reached their zenith in the 17th and early- to mid-18th centuries and typically contained all kinds of natural marvels, rarities, abnormalities, as well as man-made wonders. Stuffed animals and birds were a standard item in these cabinets, but as space was often at a premium the collectors would have drawings of the animals and birds rather than display actual specimens.

The annotations on the present collection show that the artist of these drawings was aware of Linnaeus's work, and had adopted his bi-nomial system of identification. Dated drawings range between 1771 and 1799 to suggest that this is a probable date-range for the entire group. Only two of the drawings have any clear indication of the artists responsible, one is signed "Koller fecit 1776", and a second "J.S. sc 1797", but, again, it is probable that both of these artists worked on more than a single image each.

The largest single group of drawings are the 59 ducks. These include a number of pairs of drawings where both the male and female of a particular species are pictured. This perhaps seen most effectively in the two images of a pair of red-crested pochards, and what are labelled as a male and female northern shoveller.

The subjects of the collection as a whole are as follows:

A. Land birds: 31 on 29 leaves

i.e. 15 woodpeckers (on 13 leaves, 9 of the drawings cut round the outline of the bird and then laid down); 4 quail, grouse or partridge (on 4 leaves); 3 pigeons (on 3 leaves); 3 hawks or falcons (on 3 leaves); 5 crows, jays or rooks (on 5 leaves); 1 blackbird (on 1 leaf).

B. Water birds: 77 on 77 leaves

i.e. 3 herons (on 3 leaves); 1 swan (on 1 leaf, with 2 rough pencil sketches on the verso)

8 grebes (on 8 leaves, 2 of the drawings cut round the outline of the bird and then laid down); 49 ducks (on 49 sheets); 10 mergansers, goosanders, etc (on 10 sheets); 6 rails or grebes (on 6 leaves); 4 wading birds (on 4 leaves); 1 avocet (on 1 leaf); 1 oystercatcher (on 1 leaf); 2 terns (on 2 leaves); 2 gulls (on 2 leaves).

(#21339)

\$ 65,000.

23] GOULD, John (1804-1881). **The Birds of Europe.** London: printed by Richard and John E. Taylor, published by the Author, [1832-] 1837. 5 volumes, folio (21 1/4 x 14 1/4 inches). 2pp. list of subscribers in vol.I. 448 fine hand-coloured lithographed plates (68 drawn and lithographed by Edward Lear, 380 drawn and lithographed by Elizabeth Gould from sketches and designs by John Gould), printed by Charles Hullmandel, a few small expertly repaired marginal tears, plate 354 (Domestic Swan) in vol.V oxidized and with small section of lower outer corner torn away. Contemporary tan half morocco over marbled paper-covered boards by Rowbottom of Derby, spines gilt in six compartments with wide raised bands, the bands tooled in gilt and flanked by fillets in gilt and blind, lettered gilt in the second and fourth compartments, marbled endpapers (extremities lightly rubbed, inner hinges reinforced).

First edition: a fine copy of Gould's first multi-volume ornithological work and the first of his works to feature plates by Edward Lear: one of the greatest ornithological artists of all time. Lear's contributions included the most eye-catching subjects in the book: eagles, owls, cranes, pelicans, geese, swans, and flamingos

Lear's plates are from bird drawings that "are certainly among the most remarkable bird drawings ever made, [for] it is evident that Lear endowed them with some measure of his own whimsy and intelligence, his energetic curiosity, his self-conscious clumsiness and his unselfconscious charm" (Hyman).

"Lear's participation transformed the work of Mrs. Gould. ... [H]e propelled her limited sense of perspective into the third dimension. He encouraged movement, vigor, and a sense of character in her birds; he instilled an idea of composition in which the subject related to its background instead of perching in midair like a cardboard cutout. He introduced a sense of subtlety and freedom into her drawings where previously she had only mimicked the technique used in etching or engraving. There is no doubt that Edward Lear was the first person to understand the art of lithography and to use it to its fullest potential. It was a legacy that made the works of Gould into a success and took them into the forefront of nineteenth-century illustration" (Tree).

Balis *Merveilleux plumages* 101; *Fine Bird Books* p.101; Hyman *Lear's Birds* 45; Nissen *IVB* 371; Sauer 2; Tree *Ruling Passion* 45; Zimmer p.251

(#20214)

\$ 200,000.

24] GOULD, John (1804-1881). **The Birds of Great Britain.** London: Taylor and Francis for the Author, [1862]-1873. 5 volumes, large folio. 5pp. list of subscribers. 367 hand-coloured lithographic plates, many heightened with gum arabic, after Gould, Henry Constantine Richter, Joseph Wolf and William Hart, most lithographed by Richter and Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations. Contemporary red morocco gilt by Dyde, covers panelled in gilt, spines in six compartments with raised bands, lettered in the second and third with the name 'Ducie' lettered at the foot of each spine, the others with elaborate repeat decoration in gilt, gilt turn-ins, gilt edges. *Provenance:* Henry John Reynolds-Moreton, Earl of Ducie (1827-1921, Tortworth Court, Wotton-under-Edge, Glos., binding, subscriber).

A very fine subscriber's copy of the first edition of the work of which Gould was most proud, here with a first issue of the Snowy Owl plate. This work is "the most sumptuous and costly of British bird books" (Mullens and Swann) and is described by Wood as "a magnificent work."

Gould was most proud of this work, and it "was seen - perhaps partly because its subject was British, as the culmination of [his] ... genius" (Isabella Tree, *The Ruling Passion of John Gould*. London: 1991, p.207). The text is more extensive and the illustrations depict many more chicks, nests, and eggs than in Gould's other works: "there was an opportunity of greatly enriching the work by giving figures of the young of many of the species of various genera - a thing hitherto almost entirely neglected by authors" (Gould, writing in the preface to the present work). Wolf, who drew 57 of the plates and accompanied Gould on an ornithological tour of Scandinavia in 1856, was responsible for persuading Gould and Richter to adopt a livelier treatment of the subject matter.

The work was issued in twenty-five parts and was very well received. Gould's illustrations were all painstakingly coloured by hand, as he states in his Preface: "Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a

thought." The stone from which the Snowy Owl plate (in vol.I) was printed was dropped and broken at an early stage in the printing. Later issues of this plate show evidence of this and the early issue - printed before the accident - are considered more desirable.

Fine Bird Books (1990) p.102; Nissen *IVB* 372; Sauer 23; Wood p.365; Zimmer p.261.
(#22625)

\$ 125,000.

25] GOULD, John (1804-1881). **A Monograph of the Odontophorinae, or Partridges of America.** London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 1/2 x 14 1/2 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Contemporary green morocco gilt by Clyde, covers with wide decorative border tooled in gilt and blind with fillets and decorative rolls, spine in six compartments with raised bands, lettered in the second and third, the others with repeat decoration in gilt made up from various small tools, stylized foliage tools and a large central rococo tool, gilt turn-ins, cream/yellow glazed endpapers, gilt edges, expert repairs to spine and extremities.

A fine copy of the first edition of Gould's fourth monograph, in which he considerably enlarged the number of recorded species of the American partridge family.

Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated the work to the French ornithologist Prince Charles Lucien Bonaparte (1803-1857) the author of *American Ornithology*. In this, Gould's fourth monograph, he considerably enlarged the number of recorded species of the American partridge family. Gould was persuaded to undertake this project "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830. The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part; this desire was even strengthened by the details furnished to me by the late celebrated traveller and botanist, Mr. David Douglas, respecting species seen by him in California, of the existence of which we had until then no idea ... In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species.' (Preface).

Anker 176; *Fine Bird Books* (1990) p.102; Nissen *IVB* 376; Sauer 13; Wood p.365; Zimmer p. 257.
(#18637)

\$ 30,000.

26] GOULD, John (1804-1881). **An Introduction to the Trochilidæ, or the family of Humming-Birds.** London: printed for the Author, by Taylor and Francis, 1861. Octavo (8 5/8 x 5 1/2 inches). Half-title. Original blue wave-grained cloth, covers blocked in blind, the upper cover titled in gilt. *Provenance*: Dr. Julius Victor Carus (1823-1903, author's presentation inscription, dated March 23rd 1868).

First edition of this rare work: a presentation copy from Gould to Dr. Carus, a distinguished zoologist, author and translator of Darwin's works

To judge from the copies described in the bibliographies and the few copies that have appeared at auction, this work seems to have been reserved by Gould for presentation to distinguished colleagues in the field of natural history. The Humming-Bird family held a special place in Gould's affections, and whilst his illustrated monograph on the subject was too lavish an offering to be given as an everyday gift, he was also justifiably proud of the scope and accuracy of the text. In the present form this text made an ideal gift for his scientific peers. The present work "consists of the introductory matter of Gould's Monograph of the Trochilidae ... with an explanatory notice. The indices, at the close of the introduction, are improved by page-references, and the volume forms a handy reference book to the folio while giving a brief review of the classification of this group of birds" (Zimmer).

Thayer (1913) p.78; Wood p.365; Yale/Ripley p.114; Zimmer p.261.
(#23831)

\$ 950.

27] INDIA. - THE AMERICAN MISSION (publisher). **Book of Birds**. Bombay: published by the American Mission, 1854. Octavo (8 3/4 x 5 3/4 inches). [1-20] pp. each with a decorative border of type ornaments. Title in English and Gujarati with integral wood-engraved vignette; verso of title with large wood-engraved illustration with title beneath; 18pp. each with a large wood-engraved illustration of a different bird, with explanatory text in Gujarati beneath. Original pale blue wrappers, the covers with a decorative border printed in red, the upper cover with the title in Gujarati and English printed in red and black with an integral vignette, the lower cover with a large wood-engraved illustration of a goose.

A charming and very rare work from one of the mission presses that flourished from about 1820 onwards.

OCLC list only the Harvard copy of this work (with 18pp rather than 20 as here), and no copies are listed as having sold at auction. There is a record for what seems to be an 1850 edition of the same work. The wood-engravings are excellent and the birds depicted include a mute swan; a cockerel; parrot; crow; cross-bill, a wading bird; a peacock; an ostrich; a prairie chicken; a barn owl; a heron; a commorant; a white pelican; a stork; a swan; a pigeon; a cuckoo.

OCLC 2958220

(#24016)

\$ 600.

28] JONES, Henry (1838-1921, artist). - Bruce CAMPBELL. **The Bird Paintings of Henry Jones Foreword by HRH The Duke of Edinburgh ... Preface by Professor Lord Zuckerman**. London: Folio Fine Editions with The Zoological Society of London, 1976. Oblong folio (15 x 18 inches). Half-title. Title and text printed in green and black. 24 coloured plates (3 plates with two images), all after Jones. Original green half leather over green cloth-covered boards, spine gilt, brown cloth slipcase the upper cover blocked with the arms of the Zoological Society of London.

Limited edition of 500 copies, this copy numbered 114.

During and after a lengthy army career Henry Jones painted and sketched the birds that interested him. Influenced by Archibald Thorburn, John Gerrard Keulemans and Joseph Wolf, Jones produced his watercolours for his own amusement: none of his work was published during his lifetime (although a monograph on the Bustards of the world was proposed), and at his death he left a series of over one thousand watercolours to the Zoological Society of London. The present selection was published both to bring Jones's work to a wider audience and as part of the celebrations of the Society's 150th anniversary. Bruce Campbell provides the detailed descriptions of the birds depicted.

(#23810)

\$ 350.

29] JONES, Howard Edward (1853-1945). **Illustrations of the Nests and Eggs of Birds of Ohio with text**. Circleville, Ohio: Robert Clarke & Co. [text] and The Krebs Lithographing Co. [plates] for Howard Jones et al., [1879-]1886. 24 parts in two volumes, square folio (16 5/8 x 14 3/8 inches). Half-title bound as title to the second volume, 1p. list of 39 subscribers (35 for coloured copies, 4 for uncoloured), 7pp. indices (pp.323-329). 68 hand-coloured lithographic plates by and after Genevieve Jones, Eliza J. Shulze, and Virginia E. Jones, all hand-coloured by Genevieve Jones, Eliza J. Shulze, Virginia E. Jones, Nellie D. Jacob, Kate Gephart, or Josephine Klippart, paper guards, plates LV and LVI with numbering corrected by hand, extra-illustrated with six proofs (to plates III, VII, XVII, XLVI, LXII and LXIV), the proofs partially coloured and uncoloured, some with pencil annotations giving colouring instructions and apparently used by the colourist to test samples. Contemporary burgundy half morocco over morocco-grained cloth-covered boards by the Ruggles-Gale Company of Columbus, Ohio, spine gilt in six compartments with raised bands, lettered in the second and fourth compartments, with subscriber's name "J.A. Hawkes" at foot of each volume, patterned endpapers, cloth inner joints, red-stained edges. *Provenance*: J.A. Hawkes (d.1895, Circleville, Ohio, original subscriber, binding).

A fine original subscriber's copy of the first edition of this beautifully-produced work: one of the rarest American bird books containing some of the best illustrations of nests and eggs ever produced. This copy extra-illustrated with six proofs annotated with instructions to the colourist.

The complicated series of events that led to the production of this work is explained in the preface. It was essentially a collaborative venture by members of the Jones family of Circleville, Ohio. The original scheme, founded by

Genevieve E. Jones, required that Miss Jones's brother collect the nest and eggs and write the text, whilst the illustrations were to be prepared by Miss Jones and Eliza J. Schulze. Samples were prepared and a prospectus produced 39 subscribers (calling for 35 hand-coloured copies and 4 uncoloured). Amongst the subscribers were the ornithologist Elliott Coues, who proclaimed that "There has been nothing since Audubon in the way of pictorial illustrations of American ornithology to compare with the present work, nothing to claim an equal degree of artistic skill or ornithological accuracy" (quoted by Wood). Also among the subscribers were ex-President Rutherford B. Hayes and the Smithsonian Institute. The present subscriber's copy was sold to J.A. Hawkes the president of the local bank in Circleville. Sadly, Genevieve was stricken with typhoid fever after only 15 illustrations had been finished, and died shortly thereafter, aged 32. Publication was continued as a memorial to Genevieve and her mother Virginia and other collaborators took on the responsibility for the illustrations.

The majority of the plates are of the nests and eggs - sometimes with the eggs in the nest, others show the nest with the eggs arranged beneath, 11 of the plates are of eggs alone. "For accuracy and beauty in the delineation of nests, this work has never been excelled" (Zimmer). The proofs included in this copy include instructions on the colouring of both eggs and nests. Some plates are shown partially coloured, likely as a way to proof the colour. For example, comparison between the proof and eventual Plate LXII shows considerable differences, and it appears that the second row of eggs was dramatically changed during publication.

Howard Jones's text is informed and he adds the kind of personal observations that are such a feature of Audubon's text to his *Birds of America*. For example, the entry for the Ruby-throated Hummingbird includes Jones description of an individual he tried to keep as a pet. A contemporary source noted that the work "is one of the most beautiful and desirable works that has ever appeared in the United States upon any branch of natural history and ranks with Audubon's celebrated work on birds." (Henry Howe Historical Collections of Ohio [Columbus, Ohio, 1890-1891, vol.III, p.79).

Only six other copies of this work are recorded as having sold at auction since 1900.

BM(NH) II, p. 940; *Fine Bird Books* (1990) p. 109; H. Howe *Historical Collections of Ohio* . (1890-1891) III, p.79; Nissen *IVB* 480 (not calling for subscribers' list or indices); Reese, *Stamped with a National Character* 94; Wood p. 410; Zimmer p. 339 (lacking subscribers' list and indices).

(#22376)

\$ 48,000.

30] JONSTON, John (1603-1675) and Nicolas ROBERT (1614-1685). **Collection d'oiseaux les plus rares gravés et dessinés d'après nature, pour servir d'intelligence à l'histoire naturelle et raisonnée des différens oiseaux qui habitent le globe... Traduite du Latin de Jonston, considerablement augmentee... De laquelle on a fait preceder l'Histoire particuliere des Oiseaux de la Menagerie du Roi... par... Robert... Pour servir de suite à l'histoire des insectes & plantes de Mademoiselle de Merian.** Paris: Chez L.C. Desnos, 1772-1774. (19 9/16 x 13 inches). 2 parts in one volume, folio (x inches). Engraved additional title and 85 engraved plates (the 23 in the second part by Nicolas Robert). Bound to style in 18th-century diced russia gilt, covers with triple fillet border with floral spray cornerpiece, spine in seven compartments with raised bands, red morocco lettering-piece in the second, the others with repeat decoration in gilt made up from various small tools.

A fine copy of Desnos' edition of Jonston's work bound with two selections of engravings by Robert: one of the greatest of all 17th century natural history artists.

The main part of the present work is a French edition of Jonston's work on birds. To this is added a reissue of most of the plates from two of Robert's works on the birds of the royal menagerie at Versailles: *Receuil...* and *Suite des Oyseaux les plus rare*, both originally published in Paris in 1676.

Jonston, the grandson of John Johnstone of Craigieburn, Nithsdale, Scotland, was born and raised in Poland. After studying botany and medicine at Cambridge, he travelled extensively before settling in Leiden, where he practiced medicine. Jonston is now seen chiefly as a "learned compiler" (Johnston) and published a very popular natural history (*Historiae Naturalis*), in 77 parts between 1650 and 1662. His sources were wide ranging, but probably the main influence was Aldrovandi (1522-1605). The first 62 plates in the present work are a reprint of the complete suite of plates from the *De Avibus* section of Aldrovandi's great work.

The remaining 23 plates are by Nicolas Robert. Robert is one of the two greatest French natural history artists of the 17th century. He made his name illustrating the *Guirlande de Julie*: a jewel of a manuscript, an album of flowers given as a gift from the baron de Saint-Maure to his fiancée. Robert subsequently worked most memorably on the vélins du Roi botanical drawings and the engravings for the Académie Royale des Sciences work *Mémoires pour servir à l'Histoire des Plantes*. Whilst working on these commissions for others he also produced his own plates, the present excellent engravings are fine examples of his work.

Anker 238; *Fine Bird Books* (1990) p.111; Nissen *IVB* 484; cf. Ronsil 1503; cf. Ronsil 2599 (1st edition of Robert plates); Wood p.410.

(#17345)

\$ 17,500.

31] LATHAM, John (1740-1837). **A General History of Birds.** "Winchester" [but London: Henry Bohn], 1821-1828 [but circa 1845]. 11 volumes in 10, (index volume bound in Volume X), 4to (10 1/2 x 8 1/2). 7pp. of subscribers listed, 193 hand-coloured etched plates after and by Latham, some printed in bistre, or blue, most heightened with gum arabic, some heightened in gilt. Contemporary green half morocco by J. Wright of Noel Street, London, spines in six compartments with raised bands, lettered in the second compartment, numbered in the third. the others with elaborate repeat decoration in gilt, marbled endpapers, gilt edges (neat repairs to joints of vol.10) .

A fine set of a very rare and desirable issue of this great work, limited to 25 copies or less, with spectacular hand-coloured plates "like highly finished drawings"

Describing this revised and expanded second edition, second issue, the late Charles Swann of Wheldon & Wesley Ltd. wrote "It would appear that only 25 copies of this edition were prepared." It is certain that Bohn set out to raise the quality of the plates. The work is listed in Bohn's catalogue of 1847 with a note "This celebrated work was [originally] published at 25 guineas in boards, with the plates coloured in a very inferior manner. The present copies are all coloured like highly finished drawings, with studious accuracy, under the direction of several eminent ornithologists." A significant proportion of the plates are printed in either bistre or blue, and all of them are printed on a specially prepared paper which shows the images to their best advantage.

The superior quality of the plates in this issue is not recorded in the standard references. Brunet notes, of the second edition as a whole, that "Il y a un choix à faire entre les exempl., qui ont été plus ou moins bien enluminés", but does not recognize the two distinct issues. Lowndes records the Bohn issue but makes no comment on plate quality. None of the later more specialized bibliographies mention either this issue or the superior quality of the plates.

Anker 277, 279 (refer); Brunet III 872; *Fine Birds Books* (1990), p.114; Lowndes II, p. 1314; Mullens and Swann, pp. 339-341; Nissen *IVB* 532; Wood, p. 427; Zimmer, pp. 376-7.

(#23333)

\$ 16,500.

32] POPE, Alexander, Jr. (1849-1924) [and Ernest INGERSOLL (1852-1946)]. **Upland Game Birds and Water Fowl of the United States.** New York: Scribners, [1877-] 1878. 10 original parts in one volume, large folio (22 3/16 x 28 1/4 inches). 20 chromolithographic plates, some finished by hand and heightened with gum arabic, after Pope by Armstrong & Co., all mounted on card (expert repairs to plates and text). Unbound as issued within ten original pictorial cloth-backed paper wrappers (the wrappers with expert repairs), all contained within a single original half morocco portfolio which converts into a display easel, the upper cover blocked in gilt, light brown velvet pastedowns (ties lacking, skillful repairs to corners), contained within a modern blue morocco-backed box, spine gilt, by K. Gaebel & Sons, Holland, Pa.

First edition in the original parts of this scarce series of large-format plates, of equal interest to ornithologists and sportsmen - here housed within a very rare portfolio/easel, as issued by the publishers. Although only Pope's name appears on the title-page, the text is by Ingersoll.

Alexander Pope Jr. was a renowned American sporting artist who specialized in animal and still life paintings. Born in Dorchester, Massachusetts in 1849, he studied sculpture with the prominent artist William Copley and was self-taught as a painter. Although primarily lauded as a painter, he continued producing sculptures well into the 1880s and later became a member of the famed art association, the Copley Society of Boston.

Ernest Ingersoll was ideally qualified to write the text for the present work: he grew up 'ranging the fields and marshes in search of natural-history objects', he was educated at Oberlin college and the Harvard museum of comparative zoology, and studied under Louis Agassiz. After the death of Agassiz, Ingersoll served as naturalist and collector on Ferdinand V. Hayden's famous geological survey expedition of 1874, and he made a second trip to the west in 1877. His publications included a number of other ornithological works including *A Natural History of the Nests and Eggs of American Birds* (Salem, 1879) and *Birds' Nesting* (1881).

Fine Bird Books 101; Gee 80; Nissen, *IVB* 737; Phillips p. 298; Wood 522; Zimmer 494
(#17300)

\$ 22,500.

33] ROTHSCHILD, Lionel Walter, Baron Rothschild (1868-1937). - John Gerrard KEULEMANS (1842-1912, artist). **An album of original watercolour drawings of Cassowaries, with related manuscript title "Kasuare / Walter Rothschild"**. "London: 1899". Oblong octavo (8 3/8 x 11 1/4 inches). Black ink calligraphic manuscript title, manuscript map in blue ink of New Guinea, northern extremities of Australia and the surrounding islands, hand-coloured with a related key beneath to show the distribution of the various species and sub-species, 7 plates of pen-and-ink and watercolour drawings of various species of cassowary (the first five plates each with three heads, the sixth plate with two heads and the final plate with a fine full-length study of an adult and a young bird). Loosely inserted is an early manuscript listing (in the same hand as the captioning of the plates and the index to the map) of various species of the birds, with common names and locations. Contemporary brown morocco-backed cloth-covered boards, dark red morocco box. *Provenance*: Otto Fockelmann (of Hamburg, near-contemporary signature in blue ink on title).

Pre-publication presentation manuscript with watercolour drawings depicting the 17 of the species or sub-species of Cassowaries identified by Rothschild in his "Monograph of the genus Casuarus" published in 1900.

In December 1900, Walter Rothschild published his seminal work on the cassowary in the *Transactions of the Zoological Society* (vol.XV, pt.5, pp.109-290), which included exquisite plates by John Gerrard Keulemans. The manuscript title of the present album, however, is dated the year prior. The fine watercolours in the present album, each of which bears close comparison with the finished plates as included in Rothschild's "Monograph of the Genus Casuarus," are evidently the work of a fine bird artist, most likely John Gerrard Keulemans himself.

Keulemans worked from the live birds housed in Lord Rothschild's private menagerie at Tring and travelled to Germany to sketch the live specimens at the Zoological Gardens of Berlin. This latter fact, allied with Otto Fockelmann's name on the title may provide the most likely explanation for the existence of this unique pre-publication manuscript. Rothschild was scouring the world for any species or sub-species that had escaped his notice. The Fockelmanns were well-known dealers in rare birds, based in Hamburg, and they would have been contacted to ask if they could help, perhaps by Keulemans at Rothschild's request during one of his trips to Germany.

Before the publication of the monograph, the original watercolours were the most accurate method of recording the species that Rothschild had already identified, and the present images may, in part, have been produced to allow the Fockelmann's to eliminate them from Rothschild's "shopping list". The Fockelmanns were evidently much taken with the drawings, as it seems likely that they were responsible for its current final form: with a German title, a map with German place names, and a loosely inserted index (with Rothschild's name spelt incorrectly, and notes in German) with additional species which had been identified by Anton Reichenow added in 1913. It has not been possible to establish if the Fockelmann's were successful in finding new species for Lord Rothschild.

For the published work, see: Anker 547; Nissen *IVB* 796; Wood p.543. For Keulemans life and work, see T. Keulemans & Jan Coldey *Feathers to Brush The Victorian Bird Artist John Gerrard Keulemans* (Epse, The Netherlands & Melbourne, Australia: 1982).

(#21824)

\$ 35,000.

34] SEEBOHM, Henry (1832-1895). **The Geographical Distribution of the family Charadriidae, or the Plovers, Sandpipers, Snipes, and their Allies**. London & Manchester: printed by Taylor & Francis for Henry Sotheran & Co., [1887-1888]. Large quarto (12 5/8 x 10 inches). 21 hand-coloured lithographic plates by and after John Gerrard Keulemans, wood-engraved title vignette and numerous illustrations by or after J.G. Millais, G.E. Lodge, Charles Whymper and others. Original green morocco-grained cloth, upper cover panelled in black with

lettering in gilt, lower cover panelled in blind, spine lettered in gilt. *Provenance*: Charles Atwood Kofoid (1865-1947, bookplate).

The Kofoid copy of the first edition, second issue, of this classic monograph of the shore birds of the world: the plovers, sandpipers and snipe.

The fine plates includes images of birds from Africa, South America, New Zealand and Madagascar. They are the work of John Gerrard Keulemans (1842-1912): "the major bird book illustrator for 30 years at the end of the 19th century" (C. Jackson, *Dictionary of Bird Artists of the World* p.314). The plates are ably supported by a large selection of wood-engraved illustrations - the majority with details of plumage or of individual species by Lodge and Millais.

As Seebohm explains in the preface, the main impetus for the work came from the collection and initial research of James Edmund Harting, with subsequent information coming from the collections of Swinhoe and Shelley, as well as the author's own researches. He also made use of the national collections in the British Museum, Salvin and Godman's collection of South American birds and the Smithsonian's collection of birds from the Pacific Islands. Zimmer notes that "The prefatory matter.. is devoted to general remarks on classification, evolution, differentiation of species, glacial epochs, migration, zoological regions and subspecific forms. The main body of the text discusses the various species of shore birds in order, with considerable detail..." He sums up the work as "a valuable repository of information on the subject" with "excellent" hand-coloured plates.

Charles Atwood Kofoid, an American zoologist of note, began collecting books during a trip he made to Europe in 1908-1909. At the time of his death, his library of natural history, zoology, science and medicine was extensive: he bequeathed over 40,000 books on science and the history of medicine to the library of the University of California. The two issues of this work are most readily determined by the frontispieces: the Chilean dotterel features in the present second issue, replacing the slender-billed dotterel found in the first issue.

Anker 455; *Fine Birds Books* (1990), p.141; T. Keulemans & J. Coldewey *Feathers to brush... John Gerrard Keulemans* 1982, p.65; Nissen *IVB* 850; Wood p.561; Zimmer p.568.
(#22738) \$ 1,750.

35] SHARPE, Richard Bowdler (1847-1909). **Monograph of the Paradiseidae, or Birds of Paradise and Ptilonorhynchidae, and Bower-Birds.** London: Taylor & Francis for Henry Sotheran & Co, 1891-98. 2 volumes in 8 original parts, large folio (22 3/16 x 15 1/16 inches). Smaller format letterpress "Notice to Subscribers" tipped in at front of part VI, smaller format "Completion of the work" notice from the publishers tipped in at front of part VIII. 79 fine hand-coloured lithographic plates by William Mathew Hart, after his own drawings (52) and John Gould (20) or John Gerrard Keulemans (7), 13 uncoloured illustrations. Original pictorial grey paper-covered boards, dark blue cloth spines, the upper cover of each part with the letterpress title beneath a large wood-engraved title vignette, the eight parts contained in two dark green morocco-backed cloth boxes, the spines in six compartments with raised bands, lettered in the second and third compartments, the others with repeat decoration in gilt made up from various small tools.

A very fine copy of this, the "last of the fine bird books" (Fine Bird Books p.107). This copy, in original parts, with the best colouring of any copy that we have handled in past thirty five years.

Gould had intended to publish a complete monograph of the birds of paradise following completion of his *Birds of New Guinea*, but he did not live to do so. When Sharpe took over the task of completing that work, he appealed for subscribers for the proposed monograph. The response was clearly enthusiastic as within three years the first part of the present work was published. Some of the plates had previously appeared in Gould's *Birds of New Guinea* as "Messrs. Sotheran purchased the stock of Gould's works after his death [and] acquired the stones with which he had intended to illustrate his Monograph... Many of them were broken or otherwise damaged, and of these some have been redrawn or replaced by new plates by Mr. Hart. Since Gould's time, however, many marvelous new species have been discovered, and these have been described and figured in the present work" (Appendix). As the small format slip in part six makes clear, the timing of the publication of the work could not have been better, as so many beautiful new species were discovered whilst the work was in preparation that Sharpe felt justified in extending the size of the work from six to eight parts.

A great many copies of this work were issued at a later date with inferior hand-colouring. The quality of the colouring of the plates in the present copy is outstanding, and it is only with examples of this work in the original parts that the colouring can be guaranteed to be contemporary with the original publication dates. Copies such as the present example are very rare: only three are listed as having sold at auction in the past thirty years.

Fine Bird Books (1990) p.107; Nissen *IVB* 581; Ripley 263; Wood, p.565; Zimmer, p.581.

(#15874)

\$ 95,000.

36] STUDER, Jacob Henry (publisher). - Theodore JASPER (illustrator & editor). **Studer's Popular Ornithology. The Birds of North America: drawn and colored from life by Theodore Jasper [vol.II: Ornithology; or, the science of birds. From the text of Dr. Brehm. With ... illustrations by Theodore Jasper].** Columbus, Ohio: published by Jacob H. Studer & Co, [January 1874 - September] 1878. 2 volumes in 40 original parts, folio (15 1/16 x 12 inches). Title in red and black, 140 plates (119 chromolithographic, 41 tinted), 'drawn on stone' by Jasper, the first 68 printed by Ehrgott & Krebs, the remaining 72 plates printed by Krebs Litho. Co., both of Cincinnati, extra-illustrated with 5 small format slips (pasted on the upper covers of parts 15, 24, 26, 27 and 31) from the distributors Samuel Walker & Co. of Boston advising subscribers not to give the book to 'irresponsible persons' to be bound; part 39 with small format label pasted to the upper cover from distributors Estes & Lauriat of Boston, advising subscribers of the six different binding options available (varying in price from \$16.00 to \$32.00); part 29 has a tipped-in small format slip at the front from A. H. Alexander of West Hoboken N.J., the 'largest dealer in foreign bird skins, bird eyes, &c. in America', advertising his 'Catalogue of South American Bird Skins'. Original blue paper wrappers, titled on upper cover, advertising text on the lower cover, both covers with outer decorative border, occasional small chips to backstrips, contained within a three-fold cloth chemise, all within a dark blue morocco-backed cloth box, spine gilt.

The ultimate copy of the first edition of this important work, here in very fine condition in the very rare original parts.

It is important to note how different the first edition work is from any of the later editions: it is the only edition to have been issued in parts (as here) and is considerably larger than any other edition. The second volume (with 156 pages of text and 41 tinted plates) was not included in any of the subsequent editions. Sets in the original parts are very rare: the present example is the first that we have seen in over thirty five years, and is in very fine condition. The order in which the plates and text were issued and the occasional incidental small format slips from the distributors offer some fascinating insights into the publishing methods employed in the late 19th century.

Studer's stated purpose of offering an affordable guide to the birds of America was evidently successful, as this work proved to be enormously popular and, in a reduced form, went through a number of editions (the latest being in 1903). The work's importance lies in its success in stimulating an interest in ornithology in a wider audience than its more costly predecessors.

The fine coloured plates in the first volume often include more than one bird, and all the subjects are "uniformly reduced to one-quarter their natural size" according to the text on the lower covers. This text also notes that the "drawings for the work are made on stone by Theodore Jasper ... an artist of superior capabilities... These drawings are not derived from books, but from life and actual personal observations, thus insuring certainty and correctness in all details". Some of the drawings have a charming quality to them, reminiscent of Wilson and others of his generation."

The illustrator was also responsible for the text in the first volume: the "material for the work is taken from notes made by Dr. Jasper in the fields and forests, continued through a long series of years, and from standard works on the general science of Ornithology". Jasper quotes extensively from a wide and interesting range of earlier sources, including Audubon, Coues, etc., and also some more obscure expedition reports and individuals.

Anker p.80; Bennett p.63; *Fine Bird Books* (1990) p.145; Nissen *IVB* 473; Wood p.406; Zimmer p.333.

(#22763)

\$ 4,500.

37] VIEILLOT, Louis Jean Pierre (1748-1831). **Histoire naturelle des oiseaux de l'Amérique septentrionale, contenant un grand nombre d'espèces décrites ou figurées pour la première fois.** Paris: chez Desray, 1807- [1808]. 2 volumes, folio (21 5/8 x 13 1/2 inches). Uncut. 131 etched plates after J.-G. Pretre by L. Bouquet, printed in colors by Langlois and finished by hand, extra-illustrated with a double-page engraved map of 'L'Amérique Septentrionale' (as usual, plate number 42 from an 'Atlas Universel'). Contemporary red morocco, covers with border of gilt fillets and a dog-tooth roll, spines in six compartments with double-raised bands, the bands highlighted with gilt tooling and the space between each pair of bands with a narrow onlay of black morocco, lettered in gilt on labels in the second and third compartments, gilt turn-ins, marbled endpapers (some discoloration to leather). *Provenance:* Samuel Jones-Loyd, 1st Baron Overstone (1796 - 1883, armorial bookplate); Robert James Lindsay (1832-1901, Baron Wantage of Lockinge, VC, KCB, FRS, circular armorial book-label).

A fine uncut wide-margined copy of the first edition of this classic of American ornithology.

The work contains descriptions of many North American birds, some of which predate those of Alexander Wilson. Vieillot, along with Wilson, was a pioneer in a new kind of ornithology in which birds were no longer assessed as specimens and skins but studied as living organisms within their environment. "Louis Jean Pierre Vieillot was one of the more discerning ornithologists who gave particular study to female, immature and seasonal plumages" (Allen). The plates bear all the hallmarks of the great French natural history books of the first two decades of the 19th century: the plates are individual works of art, whilst also being scientifically-accurate pictorial documents of the highest order: they are, invariably, carefully observed and beautifully printed.

Robert James Lindsay (1832-1901), Baron Wantage of Lockinge, VC, KCB, FRS, was second son of Lieut-General Hon. James Lindsay and Anne, daughter of Sir Coutts Trotter, Bart. In 1858, he married Harriet Sarah Loyd, the only child and heiress of Samuel Jones-Loyd, 1st Baron Overstone (25 September 1796 - 1883) a British banker and politician. Lord Overstone, one of the richest men in the country, endowed the couple with a considerable fortune and the Lockinge estate near Wantage, Berkshire.

Allen 549-552; Anker 515; *Fine Bird Books* p.112; Nissen *IVB* 957; Ronsil 3030; Yale/Ripley p.300; Zimmer p.654 (#20257) \$ 60,000.

38] WEIR, Harrison (1824-1906, artist). **An album containing 18 original watercolours of birds, being the original artwork for "The Poultry Book".** [England: circa 1853]. Folio (17 1/8 x 13 3/8 inches). 18 card leaves, each displaying a single original water-colour drawing by Harrison Weir of fowl (sight size: 5 5/8 x 9 inches and smaller), comprising 14 drawings of chickens or bantams, 2 of ducks, 1 peacock and 1 turkey (13 signed 'Harrison Weir' or 'H. Weir', 11 of these dated '1853', one dated '1 August 1853'). Original red half morocco over red cloth-covered boards, covers with leather borders tooled in gilt with double fillets and a decorative roll, spine in six compartments with raised bands, lettered in the second compartment "Water Colour / Drawings / by / Harrison Weir", the remaining compartments elaborately decorated in gilt with an elaborate repeat decoration made up from various floral tools, patterned floral endpapers, g.e., recent red morocco-backed cloth box, "spine" gilt. *Provenance:* Lord Esme Stuart Gordon (1853-1900, Orton Longueville, Huntingdonshire, armorial bookplate).

[*With:*]

Harrison WEIR (illustrator). - W. WINGFIELD & G.W. JOHNSON (editors). **The Poultry Book; comprising the characteristics, management, breeding, and medical treatment of poultry; being the results of personal observation and the practice of the best breeders.** London: Wm. S. Orr & Co., 1853. Small quarto (10 x 7 inches). Small format errata slip. Chromatic-process additional title and 21 chromatic-process plates by Leighton Brothers after Weir, occasional wood-engraved illustrations. Contemporary dark green calf, covers with border ruled in gilt and blind with small bird-tool cornerpieces, spine in six compartments with raised bands, red morocco lettering-piece in the second, repeat overall tooling in gilt to the other compartments, marbled endpapers, gilt edges (neat repairs to joints), contained within a red morocco-backed box matched with the larger box containing the album.

A unique collection of bird portraits by one of the foremost animal painters of the mid-Victorian era: Harrison Weir's "love of the different breeds of poultry, in all their bright colours and vivacious postures, is conveyed in his paintings of them" (Christine Jackson).

The chief joy of this important collection is the individuality with which Weir invests each of the birds he pictures. As the sub-title to the published work notes, these images are "coloured representations of the most celebrated prize birds, drawn from life by Mr. Weir", in other words, they are portraits of individual birds, not mere generalized depictions. Each drawing includes between one and five or six individual birds (in three cases, two types of bird are represented in one drawing), and in each case, the birds are placed in a carefully-observed naturalistic landscape. The first drawing is of a male peacock in full breeding plumage, this is followed by a male turkey, then 14 drawings of chickens and bantams, the album closing with two drawings of ducks.

They were used as the artwork for the Leighton Brothers chromatic-process plates included in William Wingfield and George William Johnson's *The Poultry Book*; (a first edition of which is included here). A second version of the published work with 29 coloured plates and new text by William B. Tegetmeier was published in 1867 and a third in 1873. In 1904 in New York a three volume work with the same title, but under Weir's name, was published with 36 coloured plates.

William Harrison Weir was a "skilled wood engraver, particularly of birds, a landscapist and watercolourist, illustrator and author born 5 May 1824 Lewes, Sussex, the son of a bank manager ... He was for seven years an apprentice to George Baxter, the colour printer of Lewes, who trained him in all departments , preparing and painting illustrations. On leaving Baxter in 1844, Weir was employed as a wood engraver on the *Illustrated London News* ... and later worked for *The Field* and other journals. He also illustrated many popular natural history books ... He drew for children's books, poultry and pigeon fanciers' manuals... As early as 1853 he designed some colour plates for W.W. Wingfield's *the Poultry Book* [i.e. the present collection] ... The pictures in the Wingfield book were printed in full colour, sometimes ten colours being used for one plate ... This practical manual has some very lively portraits by Weir of a turkey, geese, ducks and a peacock as well as poultry. He also wrote and illustrated *Bird Stories Old and new* (London 1896) and *Every Day in the Country* (London 1883) for which he had a sketchbook with 90 figures which is now preserved in Montreal. His love of the different breeds of poultry, in all their bright colours and vivacious postures, is conveyed in his paintings of them" (C. Jackson *Dictionary of Bird Artists of the World* p.486). Weir exhibited at the Royal Academy in London in 1845, and between 1848 and 1873 at the British Institution and elsewhere. Perhaps surprisingly, he was also an authority on the various breeds of domestic cat: he wrote a book in which he attempted to arrive at a set of desirable characteristics for various breeds (perhaps, the first pedigree cat book), and he was one of the organizers of Crystal Palace cat show in 1871: the first national cat show to be held in England.

Cf. Elizabeth Bond 'Bird-man Extraordinary: Harrison Weir' in *Country Life* (4 December 1975) pp.1578-1580; cf. C. Jackson *Dictionary of Bird Artists of the World* p.486.

(#21346)

\$ 29,500.

39] WILSON, Alexander (1766-1813). **American Ornithology; or the Natural History of the Birds of the United States. Illustrated with plates engraved and coloured from original drawings taken from nature.** New York & Philadelphia: Collins & Co. and Harrison Hall, 1828-1829. 4 volumes (Text: 3 vols., quarto [10 9/16 x 8 3/8 inches]; atlas of plates: 1 vol., folio [15 1/2 x 12 inches]). Text: Uncut, 4pp. subscribers' list at rear of vol.III. Atlas: letterpress title, otherwise engraved throughout. 76 hand-coloured engraved plates, heightened with gum arabic, by A. Lawson (52), J.G. Warnicke (21), G. Murray (2), and B. Tanner (1), all after Wilson. Text: expertly bound to style in half red straight-grained morocco over contemporary marbled paper-covered boards, the flat spines with title lettered in gilt and a small decorative gilt oval containing the volume number; atlas: expertly bound to style in half red straight-grained morocco over contemporary marbled paper-covered boards, the flat spines with title lettered in gilt and a small decorative gilt oval containing the word 'Plates'. *Provenance*: Philip Hone (1780-1851, subscriber, clipped signature, bookplates).

An original subscriber's copy: the Philip Hone copy of the second full edition of Wilson's work, with the very rare, apparently unrecorded, large paper issue of the text (here entirely untrimmed). This is the most important work on American ornithology before Audubon.

None of the bibliographies that we have consulted mention a "large paper" edition of the 1828-29 *American Ornithology*, the text of this set is on demonstrably larger paper than the usual 'octavo' copies that we have examined.

The first edition of Wilson's life-work was published in nine volumes between 1808 and 1814. The present edition was prepared by Wilson's friend and colleague, George Ord, who improved the work textually by re-arranging the work in a systematic order by species and by contributing an important "Sketch of the Author's Life" (pp.vii-cxcix in the first text volume) as well as numerous additional textual notes. He also notes in his preface to the first text volume that he arranged for the plates to be "carefully examined and retouched" by Alexander Lawson (the original engraver of most of the plates). Reading between the lines of Ord's preface, it is clear that he believed the plates in the present edition to be better than the first, and this is the current general view: it is noted in *Fine Bird Books* that "the plates [are] coloured better," and Wood writes: "The hand-colored drawings in the atlas are from the original copper plates, colored anew by pigments which seem to have been better quality than those used by Wilson." In addition to the coloring, better quality paper was used in this edition, thus avoiding the foxing which almost inevitably mars the first. Thus, this edition is more desirable than the first.

Philip Hone, an original subscriber, is now best known for the detailed diary that he kept from 1828 onwards. He made his fortune through the auction business, and was elected Mayor of New York City in 1826, but served only one term. He became a man of great prominence in New York society, for his wealth, sophistication, extensive travel and good taste, and was good friends with most of the political, artistic and scientific leaders of his day.

BM (NH), p.2332; *Fine Bird Books* (1990) p. 155; Nissen *IVB* 992; cf. Sabin 104598; Wood p.630
(#22744)

\$ 32,500.

Conchology

40] CONCHOLOGY, early 19th century. **An album of original watercolours of shells: cone shells and cowries.** [drawings on paper watermarked 1817-1818, front free endpaper watermarked 1825]. 4to (11 x 8 7/8 inches). 71 leaves with original watercolour drawings of 114 shells (23 of cowries on 9 leaves, 91 of cone shells on 62 leaves). Original brown straight-grained morocco, the covers panelled in gilt with arabesque inner cornerpieces, the spine in five compartments with semi-raised bands, lettering-piece in the second compartment titled, 'Conus / et / Cypraea / ex / Museo, G.C.B.,' the others with repeat panelling in gilt, gilt turn-ins, red watered-silk pastedowns and free end leaves, g.e. (spine neatly rebacked with the original spine laid down).

A fine album of professionally executed watercolours of a conchological collection from the golden age of shell collecting in Great Britain.

The watermarks suggest that this album was compiled between 1817 and 1825, a period of pronounced activity of the first great series of scientific shell collectors. Interest in shells had been aroused by the various exploratory and trading voyages of the second half of the 18th century, Captain Cook's voyages being the most significant. The introduction of the bi-nomial classification system initiated by Linnaeus and improved by the Comte de Lamarck (1744-1829) provided a language and structure to collecting. After a quiet period during the French Revolution and the Napoleonic War, collectors were active again from 1815 onwards. Among the best known of the period were Henry Constantine Jennings (1731-1819), William John Broderip (1789-1859), William Swainson (1789-1855), and the Earl of Tankerville (1743-1822).

The lettering on the spine of the present album suggests that it is a record of an individual collection, assembled by "G.C.B." It has not been possible to identify this discriminating conchologist, but the quality of the shells depicted is self-evident. In all probability, the collection has since been dispersed. The present album remains all that is extant of a unique and beautifully-presented record of this spectacular collection.

Cf. S. Peter Dance, *Shell Collecting An Illustrated History*, Los Angeles; 1966, pp.135-145.
(#21338)

\$ 17,500.

41] LEA, Isaac (1792-1886). **Papers on Conchology, by Isaac Lea. Read before the American Philosophical Society, 1830-1.** Philadelphia: Printed for the Society, 1831. 3 parts in one (as issued), quarto (10 3/4 x 8 5/8 inches). Collation: title (verso blank); [new series, vol.IV], pp.63-123 [1 blank page]; [new series, vol.III], pp.[259]-284; [new series, vol.III], [403]-456; 3 leaves with 3pp. of early manuscript index. 28 hand-coloured plates (13

engraved, 2 etched, 13 lithographed), all by J. Drayton. Bound to style in contemporary half russia over marbled paper-covered boards, spine decoratively tooled in gilt, marbled endpapers, gilt edges.

An apparently unrecorded American colour-plate book: a separate issue of Lea's earliest work on shells.

All three parts of this work were also published in the *Transactions* of the American Philosophical Society, but this is the first example recorded that includes a unifying title for the three individual parts; the first example which shows that the three collected parts should now be considered as a separate work to be added to the slim canon of important early American colour-plate books. It is also interesting to note that the final part is published here in 1831, some years before it first appeared in volume IV of the *Transactions* which was published in 1834.

This work is made up from three parts containing four papers which Isaac Lea read to the American Philosophical Society: the first on 2nd November 1827 a "Description of six new species of the Genus Unio..." (illustrated with four plates, and also issued as part of new series, volume III of the *Transactions* published in 1830); the second on 6th March 1829 a "Description of a new genus of the family Naïades, including eight species, four of which are new" (illustrated with eight plates, also issued in volume III, published in 1830); the third on 7th May 1830 "Observations on the Naïades, and descriptions of new species of that and other families" (with 16 plates, and also issued as part of new series, volume IV of the *Transactions* published in 1834); the fourth on 7th January 1831 "Description of a new genus of the family Melaniana of Lamarck" (also issued in volume IV, published in 1834). In the present work the three parts are bound out of chronological sequence, and there is also an additional unrelated article on plants bound in.

Isaac Lea was elected to the Academy of Natural Sciences of Philadelphia in 1815. His initial interest in Geology led him to the study of shells and Lea spent several years studying the Academy's collection of freshwater mollusks sent by Stephen Long from the Ohio River, as well as those collected by his brother Thomas Lea near Cincinnati. The first published result of these deliberations, "A Description of Six New Species of the Genus Unio", appeared in 1827 (and again in the present work) in the *Transactions of the American Philosophical Society*. Thereafter he devoted most of his scientific attention to Conchology. An acute and accurate observer, during a long lifetime Lea collected, identified, and described 1,842 species of some fifty genera of freshwater and terrestrial mollusks. It was Lea's "habit with his scientific papers to have 250 ... [copies] of each paper [printed, and to then have them] bound ... up from time to time with title page and introduction as *Observations on the Genus Unio* (13 vols., 1827-1874), [these were then] ... presented ... to institutions and individuals." The present work appears to be an early stand-alone version of one of the earliest of these *sammelbands*, suggesting that it too was probably prepared by Lea himself, and printed "for the Society" in a small edition. The printers were probably Carey & Lea, for, in addition to his scientific endeavours, Lea was also a partner in this highly successful Philadelphia publishing house.

The Carey and Lea connection would have facilitated Lea's access to the services of Philadelphia-based artist and engraver Joseph Drayton (1795-1856). The fine plates are all his work (four are from drawings by Lea himself, the rest are by and after Drayton), and include examples that are engraved, etched and lithographed; all are hand-coloured. Drayton had worked earlier on William Barton's *A Flora of North America* (1821-1823), on maps for Henry Tanner and subsequently served as one of the official artists on the Wilkes expedition before supervising the preparation of the plates for publication as well as providing a number of the images in the official report *Narrative of the United States Exploring Expedition* (1845).

Not mentioned in the standard bibliographies, but for the individual parts see Meisel II, pp.22 and 23; and N.P. Scudder's *The Published writings of Isaac Lea* (Washington: 1885) 9, 12, and 15.

(#23459)

\$ 3,500.

42] LISTER, Martin (1638?-17120). **Conchyliorum Bivalvium utriusque aquae exercitatio anatomica tertia. Huic accedit dissertatio medicinalis de calculo humano.** London: sumptibus Authoris impressa, 1696. 2 parts in one volume, quarto (7 3/4 x 5 5/8 inches). 10 engraved plates (4 folding). Contemporary speckled calf, spine gilt in six compartments with raised bands, black morocco lettering-piece in the second compartment, the others with repeat tooling in gilt. *Provenance*: Thomas Herbert, Earl of Pembroke (1656-1733, presentation inscription from the author "For the Right honourable the / Earle of Pembroke / by / his most humble servant / Martin Lister"); Melvin E. Jahn (pencilled note at front).

First edition of this rare privately printed work on shells: a presentation copy with inscription from Lister to the Earl of Pembroke, the ex-president of the Royal Society of London, and "a man of eminent virtue and great learning" (DNB).

Jeffrey Carr notes that the main text "was intended as an anatomical supplement to the *Historia sive Synopsis methodicae conchyliorum*" and that these books "were of greater scientific value" than the folio collection of over 1000 illustrations. The delicate and detailed line work of the plates in this book suggest that Lister's wife Anna and daughter Susanna may have drawn the originals and also etched the plates, as they did for much of Lister's mammoth work on shells. Regarding the Earl of Pembroke, "Maittaire, in his *Annales Typographici*, calls [Pembroke's] library a 'Bibliotheca exquisitissima.'" Dibdin also states that Lord Pembroke spared no expense for books, and that he was "a collector of everything the most precious and rare in book-way" (Fletcher *English Book Collectors* p 138).

BM (NH) p.1696; Dance 183; Keynes *Martin Lister* 20; Nissen *ZBI* 2526.
(#24066)

\$ 7,000.

43] MARTINI, Friedrich Heinrich Wilhelm (1729-1778), & Johann Hieronymus CHEMNITZ (1730-1800). **Neues systematisches Conchylien-Cabinet**. Nüremberg: Gabriel Nickolaus Raspe and Bauer & Raspe, 1769-1829. 12 volumes, quarto (11 1/8 x 8 7/8 inches). 2 hand-coloured engraved additional titles, 2 uncoloured engraved portraits (1 of Martini by Daniel Berger; 1 of Raspe by J.G. Klinger) 432 fine hand-coloured engraved plates (on 431 sheets), heightened with varnish (1 folding), by C.B. Glassbach, J. Nüsbiegel, von Bischoff, J.S. Leitner and G. Vogel and others after A.F. Happe, Krüger, J.P. Degén and others, 94 engraved vignette headpieces or illustrations (21 hand-coloured [1 of these mounted], 17 in vol.I printed in red). Uniform contemporary German calf gilt (vols.I-XI, with vol.XII bound to match), covers with gilt dot-and-oval border, small gilt star at the centre of each cover, the flat spines divided into six compartments by roll tools, red morocco lettering-piece in the second compartment, black morocco in the fifth, the others with simple repeat decoration in gilt, marbled endpapers. *Provenance*: J.M. de Reck (early armorial bookplate).

Complete set of the first edition of this beautifully-illustrated iconography of the shell, including examples from many of the greatest collections and expeditions, including Captain James Cook's Pacific voyages: here including the very rare final volume

The present set is complete, including the final very rare 12th volume published by G.H. Schubert & J.A. Wagner in 1829 (with the two final plates, 236 and 237, on a single leaf as published). Only ten volumes were planned, indeed, the title of vol. X reads 'zehnter and letzter Band.' The index 'Vollständiges alphabetisches Namen-Register über alle zehn Bände', by Johann Samuel Schröter, is here bound at the end of vol. XI. The plate count is complicated and Nissen (the only standard bibliography to attempt a plate total) is incorrect: The plates are numbered in two sequences: the first runs from 1-193 (using roman numerals), and the second from 1-143, 144A, 144-194, 195A, 195B, 196-235, with plates numbered 236 and 237 on one printing plate, printed on a single leaf. This gives a total of 431. Nissen, incorrectly calling for a plate '195' as well as '195A' and '195B', gives the required total as 432.

As usual with this work, the text is intermittently browned, but the plates are almost uniformly clean and bright, the majority of them heightened with clear varnish. This technique is ideally suited to the depiction of many shells, the reflective surface of the varnish mimicking the effect of light on mother of pearl.

Friederich Wilhelm Martini, a Berlin doctor, conceived the idea of publishing the first large-scale iconography of shells intended to describe and illustrate (in colour) every known shell. He completed the first three volumes before his death in 1778. The work was continued by Johann Hieronymus Chemnitz, pastor to the garrison in Copenhagen, and like Martini a member of the 'Gesellschaft naturforschender Freunde.' Between 1779 and 1795, he added a further eight volumes.

The examples so beautifully pictured here come from the 'wunderkammer,' or 'cabinets of wonders,' belonging to Kings, the nobility and wealthy merchants. The collections included those of Lorenz Spengler, cabinet maker of the King of Denmark; the museum of the King Frederic V of Denmark (an avid shell collector); the museum of Count A.G. Molke, who had some of the finest shells in Europe, including many that had previously been in the famous

Seba collection. Other donors included J.F. Bolten; J.S. Schröter; Madame de Blandeville; Abraham Gevers (of Rotterdam, who had one of the finest collections in the Netherlands); Empress Maria Theresa, of Austria (Baron Ignatius von Born memorably described her collection in his *Testacea musei Caesarei Vindobonensis*, published in Vienna in 1780). Other examples were drawn from the very extensive collections of Martini, in the first 3 volumes, and of Chemnitz in the other volumes.

BM(NH) III,p.1252; Brunet III, 1502; Dance *Shells* 190; Nissen *ZBI* 2722 (incorrect plate count)

(#18193)

\$ 55,000.

44] SAY, Thomas (1787-1834). **American Conchology, or descriptions of the shells of North America, illustrated by coloured figures from original drawings executed from nature.** New Harmony, Indiana: Printed at the School Press, 1830-1834-[?1838]. 7 original parts, octavo (9 1/4 x 6 inches). 68 hand-coloured engraved plates (33 by C. Tiebout, 19 by S. Lyon, 7 by I. Walker and 9 unsigned; 65 after Mrs. Say, 2 after C.A. Lesueur and 1 unsigned). Original wrappers, single blue cloth chemise, all within a modern blue morocco-backed blue cloth box, titled in gilt.

A very rare complete set of the New Harmony edition of Say's 'American Conchology' in the original parts

A fine set of Thomas Say's pioneering work devoted to American shells, issued by the School Press at the utopian colony of New Harmony, Indiana.

Say began his career as a naturalist in Philadelphia before 1810. While his first published works were all entomological, he began gathering material on shells at an early date, and supplemented his knowledge with information gathered during numerous expeditions in the United States, including the Long expedition on the Great Plains in 1819-20. In 1827 he joined several other distinguished naturalists of the period in Robert Owen's utopian experiment at New Harmony, Indiana, and helped to establish the printing office at the school there. Having completed the work on his *American Entomology...* before moving, he was able to devote all his time to *American Conchology...* The first number appeared in 1830, followed by five additional sections through 1834. The last part, published after Say's death, is usually dated 1838 but may actually have been printed later than that and somewhere other than New Harmony. The rest of the text was printed at the School Press and the plates were beautifully colored by the students, nine of whom worked on the project at one time.

All the products of the New Harmony press are rare, and this, the only one with color plates, is particularly so. As a piece of American natural history, it is the pioneering and major work in its field, by one of the great American naturalists. "Here are hand-colored copperplate engravings diamond fine in their precision. There was not even any varnish used to heighten the coloring. Looking at these little shells, it almost seems possible to pick them off the page" - McGrath. "A work as extraordinary for having been produced in the wilderness as for its elegance and the importance of its contribution to natural history" - Streeter.

Bennett p.94; Byrd & Peckham *Indiana Imprints* 414; McGrath pp.15-16; Meisel III, 405; Nissen *ZBI* 3614; Sabin 77368; Streeter Sale 1413

(#16653)

\$ 20,000.

45] SWAINSON, William (1789-1855). **Exotic Conchology; or figures and descriptions of rare, beautiful or undescribed Shells ... Second edition, edited by Sylvanus Hanley.** London: Norman for Henry G. Bohn, 1841 [one plate watermarked '1841']. Quarto (11 13/16 x 9 1/4 inches). 48 hand-coloured lithographic plates by Swainson. Contemporary red half morocco gilt over marbled paper-covered boards, the flat spine divided into six compartments by fillets, lettered in the second compartment, the others with decorative borders enclosing large centrally-placed shell tools, marbled endpapers, gilt edges. Neat repairs to spine.

Second (and best) edition of 'one of the rarest and most beautiful illustrated works on shells ever published' (S. Peter Dance 'Shell Collecting', 1966, p.125).

The publication of the first edition of this spectacular work was first begun in 1821-1822 when only the first four parts appeared. Swainson published a re-issue in 1834 (with 16 additional plates), but, after Swainson's departure for New Zealand in 1837, it was left up to Henry Bohn to purchase the remaining stock of plates and printing stones, and (probably) to arrange for Sylvanus Hanley (1819-1899) to act as editor. Hanley's task was to find a way of

'reducing the whole into systematic arrangement, of drawing up descriptions of species, and adding such synonyms as the advanced state of Conchological knowledge might require' ('Advertisement' p.4).

According to Peter Dance, the beautifully composed and drawn plates 'set a standard of shell portraiture against which later publications could be judged, a standard few equalled'. Swainson included examples from a number of well known collections, including those of Elizabeth Bligh (1752-1812), whose outstanding shell collection contained many beautiful and rare examples obtained from the South Seas by her husband, William Bligh of the *Bounty*; Henry Constantine Jennings (1731-1819), Charles Dubois, Mrs Angus, John Mawe and W.J. Broderip.

BM(NH) v, p.2054; cf. Dance *Shell Collecting* 284; cf. Nissen *ZBI* 4049 (#18195)

\$ 6,500.

Entomology

46] ABBOT, John (1751-1840), and Sir James Edward SMITH (1759-1828). **The Natural History of the rarer Lepidopterous Insects of Georgia. Including their systematic characters, the particulars of their several metamorphoses, and the plants on which they feed. Collected from the observations of Mr John Abbot, many years resident in that country, by James Edward Smith.** London: printed by T. Bensley for J. Edwards, Cadell and Davies and J. White, "1797" [text watermarked 1794; plates watermarked 1820-1822]. 2 volumes, folio (15 7/8 x 12 1/2 inches). Parallel titles and text in French and English. 104 fine hand-coloured engraved plates by John Harris after Abbot, some heightened with gum-arabic. Contemporary maroon straight-grained morocco, covers elaborately panelled in gilt and blind, the outer border with numerous fillets in gilt and blind, a wide decorative roll in gilt and a neo-classical roll in blind, the inner border with fillets in gilt and blind, a decorative roll in gilt with a zig-zag roll and a decorative arabesque roll in blind, expertly rebaked to style, the spine in six compartments with double semi-raised bands, lettered in the second and fourth compartments, the others with overall repeat decoration in gilt, gilt turn-ins, brown sugar-paper endpapers, gilt edges.

A fine copy of John Abbot's masterpiece: the earliest illustrated monograph devoted to the butterflies and moths of North America.

John Abbot was one of the most important and prolific of the early American natural history artists. Born in London in 1751, Abbot developed his interest in natural history and drawing as a child. His curiosity about the natural world was encouraged by his parents who were relatively wealthy (at one time the family library included copies of Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* as well as George Edwards' *Natural History of Uncommon Birds and Gleanings of Natural History*).

Having received sponsorship from the Royal Society of London and the collectors Thomas Martyn and Dru Drury, Abbot sailed for Virginia in July 1773, with orders for both actual specimens and drawings of the local insects. For the next two years he continued to collect and paint, sending home three insect collections, although only one arrived safely. The loss of these two valuable collections at sea together with the worry over political unrest in Virginia led Abbot to move to Georgia: he settled in St. George Parish (later Burke County), Georgia in December 1775.

Abbot traveled widely throughout Georgia devoting his time to the study of the natural flora and fauna. The constant flow of specimen collections and watercolours of insects, and later of birds, ensured that his name became known to many of the foremost natural scientists and collectors of the day, both in America and Europe. Sir James Edward Smith, co-founder and first president of the Linnaean Society of London, recognised Abbot's talents, and responded enthusiastically to Abbot's desire to publish an illustrated work on the butterflies and moths of Georgia, agreeing to edit the work for Abbot. Smith, in the preface to the present work, praised Abbot highly as the first author "since the celebrated Merian", to illustrate and describe the lepidoptera of the American continent scientifically, including both representations of the caterpillars and "the plants on which each insect chiefly feeds". The work is also valuable for the numerous first hand comments and observations that Abbot has added. Like the Botfield copy, this copy was issued in 1822 (the date of the watermark on some plates).

Abbot's water-colours are amongst the finest natural history illustrations ever made: elegant and scientifically accurate, they rank with those of his famous contemporaries, William Bartram and Alexander Wilson. William Swainson described Abbot as one of the United States' most important natural history artists, as "a most assiduous collector, and an admirable draftsman of insects. [This] work is one of the most beautiful that this or any other country can boast of" (quoted by Sabin).

Arnold Arboretum, p. 27; BM(NH) I, p. 21; Dunthorne 287; cf. Pamela Gilbert *John Abbot Birds, Butterflies and Other Wonders* London: Natural History Museum, 1998; Nissen *ZBI* 2; Vivian Rogers-Price *John Abbot in Georgia: The Vision of a Naturalist Artist* Madison, Georgia: Madison-Morgan Cultural Center, 1983; Sabin 25.

(#23243)

\$ 70,000.

47] MERIAN, Maria Sibylla (1647-1717). **Histoire générale des insectes de Surinam et de toute l'Europe... Troisième édition revue, corrigée et considérablement augmentée par M. Buch'oz... à laquelle on a joint une troisième partie qui traite des plus belles fleurs.** Paris: Chez L.C. Desnos, 1771. 1 volume ('...Tome Premier, Des Plantes de Surinam'), folio (19 9/16 x 13 inches). Engraved hand-coloured additional allegorical title dated 1768, 72 hand-coloured engraved plates [1 folding] by J. Mulder, P. Sluyter and A. Stopendaal, all after Merian, each with the French names of the plants depicted added to image area. Bound to style in 18th-century diced russia gilt, covers with triple fillet border with floral spray cornerpiece, spine in seven compartments with raised bands, red morocco lettering-piece in the second, the others with repeat decoration in gilt made up from various small tools.

A fine hand-coloured copy of the complete series of 'Surinam' plates by Merian : beautiful images of the plants and insects of Surinam, and one of the most famous natural history works of the 18th century.

Merian was the daughter of the well-known Swiss engraver/publisher Matthaeus Merian. Her mother was Dutch, and after Matthaeus' early death she married the flower painter Jacob Marrell. Tradition has it that it was one of his pupils, Johann Graff of Nuremberg, who first taught Maria to paint, and certainly they later married. Two of Maria's primary interests were botany and entomology and the present work reflected that interest. The impetus to produce the present plates came when, having left Graff, she was shown a collection of tropical insects from Surinam. This inspired her, and, together with her daughter Dorothea, she embarked on a remarkably enterprising journey. They arrived in South America in late summer 1699 and stayed until June 1701 studying and recording the plants and insects. The results of their labours being the magnificent *Metamorphosis insectorum Surinamensium*, with 60 plates, was published in 1705. Later editions, including the present issue (*...Tome Premier. Des Plantes de Surinam*), were extended to include an additional 12 plates by Maria's eldest daughter Johanna. Peter Dance writes of the work, that it was 'easily the most magnificent work on insects so far produced... [combining] science and art in equal proportions... Her portrayals of living insects and other animals were imbued with a charm, a minuteness of observation and artistic sensibility that had not previously been seen in a natural history book' (*The Art of Natural History* [1978]).

The printing plates for the present work were apparently bought by Desnos at the auction in Paris of the collection of 'Un Curieux de Paris.' This is possibly a reference to a member of the Huquier family. 'Huquier fils' of Paris published a reissue of the plates of the *Metamorphosis...* (without text) in about 1745 under the title *Recueil de plantes des Indes* (Hunt 524). The history of the plates between 1730 and 1745 is not known with any certainty, but Desnos notes that the previous owner of the plates had secured them in Amsterdam many years earlier.

cf. Blunt (1994) pp.142-145; cf. Dunthorne 205; cf. *Great Flower Books* (1990) p.119; cf. Hunt 467 and 524; cf. Nissen *BBi* 1341.

(#17745)

\$ 125,000.

48] MERIAN, Maria Sibylla (1647-1717). - [Ernst & Helga ULLMAN (editors)]. **Maria Sybilla Merian Leningrad Watercolours.** New York & London: A Helen and Kurt Wolff Book Harcourt Brace Jovanovich, 1974. 2 volumes (1 vol. portfolio of plates, 1 vol. 'commentary'), folio (18 3/8 x 14 1/8 inches). Portfolio: letterpress title in English and 3ll. contents in German, English, French, Russian and Latin, 50 coloured plates after Merian on thin card with attached title sheet and commentary in German and English; commentary: letterpress title in English, text in German, English, French and Russian, 17 folding coloured plates displaying images of 146 watercolours by Merian. Portfolio: the plates unbound (as issued) within a vellum-backed marbled-paper covered box which also

contains the title and contents list to the portfolio stitched within brown toned paper wrappers; commentary: original vellum-backed marbled paper-covered boards (a match for the portfolio box) the two volumes contained within a single card slipcase.

Limited edition of 1800 copies, this number 712 of 1750 numbered copies offered for sale.

Based on the collection of watercolours assembled in St. Petersburg during the reign of Tsar Peter I. The publishers describe the work as follows: the work consists of a portfolio which "contains fifty facsimiles of watercolours ... Twelve are designs for engravings hitherto not normally ascribed to ... Merian. They are supplemented by sixteen watercolours which served as originals for engravings, eight European and eight Surinam plants and insects ... The second part contains art-historical and biological texts and an account of the history of the collection, and a catalogue with 146 watercolours. the sequence of the illustrations is chronological... Both the facsimiles and the catalogue illustrations are furnished with the necessary art details and a biological commentary."

(#22785)

\$ 1,750.

49] WESTWOOD, John Obadiah (1805-1893). **Arcana Entomologica; or illustrations of new, rare, and interesting insects.** London: William Smith, [1841-]1845. 2 volumes, octavo (9 1/2 x 6 inches). 96 hand-coloured lithographic plates by Westwood, heightened with gum arabic (plates numbered 1-68, 68 [bis], 69-95), extra-illustrated with 1p. printed prospectus leaf, and a 2pp. Autograph letter signed from Westwood, in French, dated 29th November 1841, to an unidentified entomologist, both bound at the front of vol.1 (the letter split in two vertically with one part now loosely inserted). Original green cloth (rebacked, later endpapers).

An interesting association copy of this beautifully-illustrated work, with images by the author, from life and from the drawings of John Abbot and others.

Westwood, one of the most prominent British 19th-century entomologists, both wrote and illustrated this important and beautiful work. The number of insects pictured on each plate vary, but they are all beautifully and accurately executed with an unerring sense of what will make a pleasing image. He lays out his plan for the work in the prospectus: "I plan in this work to describe and figure some of the most interesting novelties amongst the exotic insects contained in our collections, especially selecting from our own territories, New Holland [i.e. Australia], India, Western Africa, & selections will also be made from the elaborate series of drawings of Indian insects, formed under the direction of the late Major-General Hardwicke in India ...from the unrivalled collections of drawings of the insects of Georgia made by Mr. Abbot, preserved at the British Museum, together with other and similar materials ... Figures of rare and singular plants, growing in the countries inhabited by the insects represented, will also be given, so as to render the work as elegant as possible." Internal evidence suggests that Westwood's letter is addressed to a Belgian entomologist. Westwood sends him the final part of his work on insect classification, and informs him that the present work is about to start publication. He also thanks him for sending him information on Belgian insects and looks forward to his correspondent's projected new classification system of coleoptera.

Hagen II, 273; Horn & Schenkling IV, 23764; Musgrave, pp. 347-8; Nissen *ZBI*, 4376. Cf. R.F.Smith and others. *A History of Entomology* (1973)

(#23355)

\$ 2,200.

Ichthyology

50] FRIES, Bengt Fredrik (1799-1839), Carl Ulrich EKSTRÖM (1781-1859) and Carl Jacob SUNDEVALL (1801-1875). - Wilhelm von WRIGHT (1810-1887, illustrator). [**Skandinaviens Fiskar, målade efter lefvande exemplar och ritade på sten af Wil. von Wright, med text af B. Fr. Fries [and others]**]. Stockholm: P. A. Norstedt & Söner, 1836-1857]. 1 volume (bound from the 10 original parts), quarto (11 1/2 x 9 5/8 inches). Upper wrapper to part I bound as title. 63 plates (60 lithographed by Wilhelm von Wright [59 of these hand-coloured], 3 uncoloured engraved plates at the end lettered A-C). Modern green morocco gilt by Hedberg of Stockholm, covers with double-fillet gilt borders and small cornerpieces with fish motifs (these are repeated on dentelles), spine in six compartments with raised bands, lettered in gilt in the second, the other compartments with repeat tooling in gilt, gilt turn-ins, marbled endpapers, original yellow, orange or light blue paper wrappers bound in (the upper wrapper to part one bound as a title, the others bound at the back, top edges gilt, others uncut, slipcase. *Provenance*: Emil H.

Küsel (etched bookplate).

Very rare work on the fish of Scandinavia: there is only one other copy listed as having sold at auction in the past thirty years.

The chief glory of this work is the series of excellent finely hand-coloured lithographs, the work of Wilhelm von Wright (1810-1887). He was a Finnish-born natural history painter, illustrator and lithographer of rare talent. The middle of three brothers who made their living as painters, illustrators or naturalists, he moved to Stockholm in 1828 to assist his eldest brother Magnus with his work on his *Svenska Foglar*. The publication of the present work (Wilhelm's masterpiece) began in 1836 and was completed with the help of his younger brother Ferdinand in 1857. One of the great early works on the ichthyology of northern Europe, it was issued in ten parts (including the supplement) with the plates either uncoloured or finely hand-coloured (as here). Wilhelm von Wright, who had taken Swedish nationality in 1834, married in 1845, settled in Marieberg in Bohuslän, and spent the rest of his working life in Sweden. The text was started by the director of the Natural History Museum in Stockholm Professor Fries and, after his early death, was completed by C.U. Ekström and Fries' successor at the Natural History Museum Dr. Sundevall.

BM (NH) II, p.622; Nissen *Fischbücher* 56; Nissen *ZBI* 1435.
(#20715)

\$ 24,000.

51] HARRIS, William C. **The Fishes of North America that are captured on Hook and Line. With eighty colored plates made from oil portraits of living fishes before their color tints had faded.** New York: the Fishes of North America Publishing Co., 1898. Vol.I (all published), folio (18 3/4 x 12 inches). 40 chromolithographic plates by Armstrong & Co (24), Geo. H. Walker (4) and others after John L. Petrie (4 plates mounted, as issued), one full-page uncoloured illustration, numerous uncoloured illustrations of fish within the text. (Old repairs to three text leaves and 1 plate: "Spanish Mackerel"). Bound to style in green half morocco over contemporary green cloth-covered boards, the covers ruled in gilt and stamped with the gilt arms of a British Ducal family, spine in six compartments with raised bands, ruled and lettered in gilt. *Provenance*: Ducal family (binding).

A very rare work with forty "very beautifully drawn and color-printed plates of fishes" (Bennett).

The original intention was that this work should be complete in two volumes with a total of 80 plates: only this first volume was ever published, yet it ranks along with Kilbourne and Goode's *Game Fishes of the United States* (New York, 1879) as one of the two greatest illustrated ichthyological works of the 19th century. The plates are printed by at least two firms: the majority are by Armstrong & Co. (The Riverside Press) of Cambridge, Mass., a few others are signed by Geo. H. Walker & Co of Boston. Twelve are without an imprint.

As the preface makes clear this work was a labour-of-love for both the author and artist: "I have been engaged nearly a quarter of a century in gathering the notes from which the text of this book has been written, and twelve years in procuring the oil portraits of living fish, caught from their native waters, that I might obtain lithographic facsimiles ...

The aggregate distance travelled was 28,558 miles, and the days occupied in transit and in catching and painting the fishes numbered nine hundred and seventy-two, or eighty-one working days of each angling season during twelve years.

Mr. John L. Petrie, the artist, has been my steadfast companion during this protracted but pleasant task. He has painted the portraits of each fish represented ... from living specimens caught on my own rod, with the exception of the Pacific Salmon, which were taken alive in traps."

Bennett p.51; Bruns H80; McGrath p.197 (parts issue); Nissen *ZBI* 1840; Wetzel 153.
(#19553)

\$ 12,000.

52] RENARD, Louis (1678/9-1746). **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.** Amsterdam: "Donné au Public par Louis Renard" [but published by Reinier & Josué Ottens, no date, but 1754]. 2 volumes in one, folio (15 7/8 x 10 1/4 inches). 2 half-titles (one to each volume), title printed in red and black. 100 hand-coloured engraved plates (1 double-page), each showing two or more subjects. (Leaf of Table Alphabetique with repaired tear). Contemporary panelled calf, spine gilt in seven compartments, morocco lettering piece. (Skilfully

rebacked). *Provenance*: Charles Ernest Ramsey (1721-1773, Praeconsul of Elbing, one of the Hanseatic Ports, now in Poland, armorial bookplate on verso of title); Gustav Muhrbeck.

Second edition of "one of the most remarkable Dutch books with coloured plates... published in 100 copies only ..." (Landwehr).

Renard's famed work is noted the spectacular imagery of colourful fish from the East Indies. The plates were engraved after drawings by Samuel Fallours, whose original watercolours were brought back to Amsterdam from Amboina in the East Indies by Frederik Julius Coyett, the son of the Governor Baltazar Coyett.

Fallours began his career as a soldier in the service of the Dutch East India Company, and later between 1707 and 1712, held the title of Associate Curate to the clergy. As early as 1703 his artistic abilities were discovered by several important officials in the employ of the Company. "When [Fallours] showed his portfolio of watercolours to the Directors of the East India Company at Amsterdam, they could or would not believe that such fish really existed. So, to convince these gentlemen, Fallours had written a letter to the Reverend Francois Valentijn (1666-1727), who had also spent many years in the East Indies. In his letter, Fallours asked Valentijn to confirm to the Governors that the fishes which he had painted actually existed. Valentijn complied by writing on August 28th 1715 ,... 'I can assure you in all honesty that in the waters around Ambon and the other islands belonging to the Moluccan Archipelago I have observed a wide variety of fish whose colours are as variegated and brilliant as Fallours has painted. I have seen his watercolours and can vouch that these fishes have been drawn and coloured from life...' Writing over one hundred years later, Bleeker remarked, 'Although these figures are partly exaggerated and partly unrecognizable, it later proved that practically every one of them is based on a natural object.' It was Louis Renard, one of the charges d'affaires of H.M. King George II of England in Amsterdam, who decided to publish this material" (Landwehr, pp. 44-45).

This second edition was limited to about 100 copies and this is one of but five known with Renard's undated title-page from the first edition of 1718-1719. Pietsch notes that for this second edition "it seems that the publishing firm of Ottens took the thirty (or thirty-six) unbound copies purchased from Renard's estate, had the plates colored, replaced Renard's old undated title page and added a 'Preface' provided by Aerout Vosmaer and the 'Declaration sur cet ouvrage' of Renard. These then, together with some seventy additional copies newly printed from the original coppers ... constitute the second edition" (Pietsch I, pp.23-24). However, Pietsch continues, this does not explain copies such as the present one "that contain Renard's undated title page but at the same time contain the 'Preface' of the 1754 edition ... why this should have been done remains a mystery" (op. cit. I, pp.24-26). The four other copies that match the present example are all in European institutional libraries.

Landwehr 159; Nissen *ZBI* 3361; Nissen *Schone Fischbuecher* 103; See Pietsch, *Fishes, Crayfishes, and Crabs...* Baltimore: 1995, pp. 22-26.

(#19624)

\$ 125,000.

Marine Biology

53] MARSIGLI, Count Luigi Ferdinando (1658-1730). **Histoire Physique de la Mer**. Amsterdam: Aux Dépens de la Compagnie, 1725. Folio (14 5/8 x 9 1/4 inches). Title printed in red with intergal vignette printed in black, preface in Latin and French printed in two columns, main text in French. Engraved allegorical frontispiece, 52 engraved maps, coastal profiles, tables and plates (2 double-page maps, 3 double-page profiles, 5 double-page tables, 1 single-page table, 31 uncoloured plates, 10 hand-coloured plates). Contemporary speckled calf, spine gilt in seven compartments with raised bands, red morocco lettering-piece in the second compartment, the others with repeat decoration in gilt. *Provenance*: Sibirskaia University Library (blue stamp incorporating the Imperial eagle on title); unidentified armorial bookplate; Melvin E. Jahn (pencilled note at front).

First edition of the first modern treatise on the ocean by the acknowledged "father of oceanography" and founder of the Istituto delle scienze e dell'arte in Bologna.

In this beautifully-printed and illustrated work, Marsigli "treated problems which until then had been veiled by error and legend. Marsigli examined every aspect of the subject: the morphology of the basin and relationships between

the lands and above water; the water's properties (colour, temperature, salinity) and its motion (waves, currents, tides); the biology of the sea, which foretold the advent of maritime biology. Among the plants he numbered animals like corals, which before his time had been regarded as inorganic matter. Finally Marsigli was the precursor of the systematic oceanographic exploration that was to begin half a century later with the famous voyage of the Endeavour" (*Dictionary of Scientific Biography* IX, p 135). Marsigli enjoyed an active correspondence with many European scientists, including Scheuchzer (see John Stoye *Marsigli's Europe: 1680-1730*, 1994, pp 267-70).

This copy with fine contemporary colouring on 10 plates depicting various corals; coloured copies, either fully or with a selection coloured as here, are exceptional.

BM (NH) III, p 1247; Brunet III, 1474 (noting that although uncoloured, a copy had been seen "avec fig. color"); Nissen *ZBI* 2699; Norman Library 1445 (uncoloured plates); cf. Schuh p.1009; Ward & Carozzi 1504. (#24067) \$ 5,500.

Mineralogy

54] BÉL, Mátyás (1684-1749). **Hungariae Antiquae et Novae Prodomus, cum specimine, quomodo in singulis operis partibus elaborandis, versari constituerit.** Nuremberg: Peter Conrad Monath, 1723. Folio (14 1/2 x 9 1/4 inches). Half-title, title with engraved vignette. 1 folding engraved map, 2 engraved plates (1 folding), 6 engraved illustrations, 3 head- and 2 tail-pieces, 4 engraved initials. Contemporary brown speckled calf, spine in eight compartments with raised bands with repeat decoration in gilt. *Provenance:* Starhemberg Family (large engraved armorial bookplate on front-pastedown); Starhemberg Family Museum, Schloss Starhemberg, Eferding, Austria (inkstamps on front free endpaper, one dated 1893); Melvin E. Jahn (booklabel).

The first edition, with a noble Austrian provenance .

The first portion of this notable account of Hungary covers the history of the region from ancient times; the second part describes modern Hungary, including descriptions of its hot springs (including 3 related illustrations), vinyards and wine-making industry. Of particular importance is a section devoted to the mineralogy of Hungary, with references to the discovery of fossils found in caves and including a fine double-page engraving.

Brunet I, 741 (under Belius); Graesse I, p 322. (#24072) \$ 2,500.

55] MINERALOGY. - Giovanni CIAMPINI. **De Incombustibili Lino, sive Lapide Amianto Deque illius filandi modo Epistolaris Dissertatio.** Rome: typis Rev. Camerae Apostolicae, 1691. 1 engraved plate. (Some worming to upper blank margins).

[*Bound with:*] Marchese Marco Antonio della FRATTA MONTALBANO. **Dell' Acque Minerali del Regno D' Vngheria.** Venice: presso Girolamo Albrizzo, 1687. Half-title leaf. (Title, first page of dedication, pp.11, 12 and 24 shaved with slight loss). [*and:*] Johann BAIER (1677-1735). **Oeyktographia Norica, sive rerum fossilium et ad minerale regnum pertinentium, in territorio Norimbergensi ejusque vicinia observatarum succincta descriptio.** Nurnberg: Wolfgangi Michahellis, 1708. Additional engraved allegorical title, 6 folding engraved plates of fossils and shells. Schuh 269. [*and:*] Johann Michael HEUSINGER. **Dissertatio de noctiluca mercuriali sive de luce quam argentum vivum in tenebris fundit.** Giessen: Muller, 1716.

4 works in one volume, quarto (8 x 6 1/2 inches). Contemporary vellum-backed grey paper-covered boards, early manuscript titling to the spine. *Provenance:* Dr John Woodward (1665-1728, the fourth work with manuscript presentation inscription at the foot of the title from the Praeses, Joham Georg Liebknecht, to Woodward); Manuscript list of contents on front free endpaper; Marquis of Bute (sale, Sotheby's sale of the Earl of Bute's scientific books on July 3-4, 1961, bought by); Maggs Brothers; Zeitlin & Ver Brugge (purchased by); Melvin E. Jahn (pencilled note at front).

A fine sammelband containing first editions of four rare tracts on minerals and fossils: the Woodward/Bute/Jahn

copies.

Dr. John Woodward, a naturalist, antiquarian and pioneering Geologist, left instructions that his personal estate and effects (including the present work) were to be sold to establish an endowment which would fund what is still known as the Woodwardian professorship of Geology at Cambridge University. Aside from the provenance, the main item of interest in this volume is Baier's monograph on invertebrate fossils in the area around Nuremberg, "one of the best works of the time" (Zittel p.21). Schuh concurs, noting that it is a "classic work on the fossils and some minerals found in the region surrounding the city of Nurnberg in Germany .. [This work] was a new, systematic attempt to organize the natural mineral objects he found ... into a coherent classification. ... he laid the foundation for the investigation of Jurassic fauna and of scientific paleontology in general and help[ed] disprove the notion that fossils were simple jests of nature. He clearly indicates that these fossils were created in the single act of the Deluge, which he considered the only great change since the Creation."

Third work (by Baier): Balsinger p.604; BM (NH) I, p.85; Hoover *Bibliotheca De Re Metallica*, 75; Nissen *ZBI* 189; Ward & Carozzi, 97.

(#24068)

\$ 2,500.

56] SCHULTZ, Ernst Christoph (1740-1810). **A sammelband of five mineralogical works.** Hamburg: bei Johann Philipp Christian Reuss, [No date but 1779-1780]. 5 works in one volume, quarto (8 7/8 x 6 7/8 inches). 5 hand-coloured engraved frontispieces. Contemporary boards. *Provenance*: Melvin E. Jahn (pencilled note on title).

First editions of a collection of five very rare monographs by Schultz, a German naturalist who also formed an important collection of minerals.

The individual titles are as follows:

1. **Beschreibung eines besondern Welt-Auges, welches in dem Cabinette eines Natur-Freundes zu Hamburg befindlich.** Hamburg: Johann Philipp Reuss, [1779/1780]. 27 pp. Hand-coloured engraved frontispiece. Schuh 4365 ("very rare"); Sinkankas, *Gemology*, 5891.
2. **Bemerkungen uber einen monströsen Canarien-Vogel.** Hamburg: Reuss, [1780]. 18 pp. Hand-coloured engraved frontispiece of a yellow canary. Not in BM Nat. History Suppl, Anker, Wood, Zimmer or any of the other usual ornithological references. Cobres I, p. 187; Engelmann, p. 397.
3. **Characterisirung einer kleinen Art von Taschen-Krebsen, deren Ruckenschild ein natürliches Menschengesicht vorstellet.** Hamburg: Reuss, [1780]. 20 pp. Engraved frontispiece printed in green and bistre showing two crabs. BM(NH) Suppl. p.1165.
4. **Entdeckung einer dem Kreuz-Steine wesentlichen Entstehungs-Art der Kreuz-Figur.** Hamburg: Reuss, [1780?]. 38 pp. Hand-coloured engraved frontispiece of a mineral specimen in a cabinet. Ward & Carozzi 1998.
5. **Vom Regenbogen-Achat, den der Verfasser dieses Briefes zuerst an die Pariser Academie.** Hamburg: Reuss, [1777]. 23 pp. Hand-colored engraved frontispiece of rare agates. Sinkankas, *Gemology* 5892 ("not seen").

The first work is a description of some hydrophane opals from the author's mineral cabinet; the second describes a "monstrous" yellow canary, with a handsome frontispiece; the third is a paper on crabs that appear to have human faces on their shells; the fourth item, with its interesting coloured frontispiece of a mineral specimen in its cabinet drawer, diagram hanging above it, discusses a staurolite (or fairy cross); the fifth is a rare paper on the characteristics of certain agates, which Schultz had read before the Academy in 1777. As noted, two of the works are cited by Sinkankas, although he was unable to examine copies personally. Also see Wilson, *The History of Mineral Collecting*, p 192, citing an 1818 edition of Schultz's collection catalogue.

(#24070)

\$ 6,500.

57] WELSCH, Georg Hieronymus (1624-1676). **Dissertatio Medico-Philosophica de Ægagropilis. Cui Secunda hac editione emendatori, auctarii vice altera accedit [Dissertatio Medico Philosophica. II. De Ægagropilis. Quae nunc primum priorii auctarii vice accedit].** Augsburg: Praetorii, 1668. 2 parts. Engraved title (to first part), letterpress title with engraved vignette (to the second part), 7 engraved plates. Cf. BM(NH) V, p.2201 (1660 edition). *Provenance*: Melvin E. Jahn (pencilled note at front).

[bound with:] **Hecatostea. II. Observationum Physio-medicarum ad illustrem Societatem Naturae Curiosorum in Germania.** Augsburg: impensis Theophili Goebelii, 1675. 2 parts. Engraved additional engraved

title, 12 engraved plates by Melchior Haffner.

2 works, in four parts, in one volume, quarto (7 7/8 x 6 1/4 inches). Contemporary vellum, contemporary manuscript titling to spine.

The first title is the second edition (first published 1660); the second work is the first edition. In both, Welsch makes observations and offers ideas about the nature and meaning of the physical world, especially relating to figured stones and minerals.

cf. BM Nat. History V, 2201
(#24071)

\$ 2,000.

Zoology

58] AUDUBON, John James (1785-1851) and Rev. John BACHMAN (1790-1874). **The Viviparous Quadrupeds [vol.III: The Quadrupeds...] of North America.** New York: H. Ludwig [vols. I & II] or R. Craighead [vol.III] for J.J.Audubon (vol.I) or V.G. Audubon (vols.II & III), 1846-1851-1854. Quarto (10 1/4 x 7 inches). Half-titles in vols. I and III (as issued). 155 coloured lithographic plates, finished by hand, by William E. Hitchcock or Ralph Trembly after John James or John Woodhouse Audubon, printed by J.T.Bowen of Philadelphia or Nagel & Weingaertner of New York. Publisher's original dark brown blind-stamped morocco, the covers elaborately blocked in blind, spines in six compartments with raised bands, lettered in gilt in the second and fourth compartments, the others with repeat decoration in blind, marbled endpapers, g.e. *Provenance:* D. Kelley (early signature, possibly Daniel Hanson Kelley of West Virginia); Sarah J. Kelley (bookplate, born 1865).

A very rare issue of the octavo edition of Audubon's final great natural history work in a fine contemporary binding, with text from the imperial folio edition combined with the plates from the octavo edition.

"The three volumes of the prints of the Imperial Folio Quadrupeds appeared in 1845, 1846, and 1848. The three volumes of the corresponding octavo text first appeared in 1846, 1851, and 1854" (Steiner *Audubon Art Prints* p.137). Volumes II and III of this text are bibliographically almost identical to volumes II and III of the first octavo text, but vol.I is very different. The present set includes the title and text from volume I of the imperial folio edition: the title (dated 1846) begins "The Viviparous Quadrupeds" rather than "The Quadrupeds"; the preliminaries are numbered [v]-xiv + 2 unnumbered pages, rather than 2 unnumbered pages + [v]-viii; and the text signatures run from 2-49 in fours, rather than 1-48 in fours. In addition, the title to vol.II corresponds to the title of the imperial folio edition (The Viviparous Quadrupeds) rather than the first octavo (The Quadrupeds). We have only encountered this combination of imperial folio text with octavo plates once before and it is not recorded in any of the standard bibliographies.

This work includes plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions. Audubon's collaborator on the *Quadrupeds* was the naturalist and Lutheran clergyman, John Bachman, who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831. This friendship was later cemented by the marriage of Audubon's sons, Victor and John W., to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the *Quadrupeds* would be crucial, and endeavored to convince his friend to lay aside his fears about the project. Audubon was eager to begin what he felt could be his last outstanding achievement in natural history, but Bachman was more cautious, and worried that they were entering a field where "we have much to learn." Audubon persisted in his efforts to get him to take part, and Bachman, "anxious to do something for the benefit of Victor and John [Audubon]," eventually relented, with the final condition that all of the expenses and profits should go to Audubon's sons. By 1835, Bachman had become indispensable to the *Quadrupeds* project, writing most of the text and editing the entire work.

Cf. Bennett, p. 5; cf. Nissen *ZBI* 163; cf. Reese *Stamped With A National Character* 38; cf. Sabin 2367; cf. Steiner *Audubon Art Prints* (2003) pp. 137, 148-159; cf. Wood, p. 208.
(#21364)

\$ 17,500.

59] AUDUBON, John James and Reverend John BACHMAN. **The Quadrupeds of North America.** New York: V.G. Audubon, 1854; 1854; 1857. 3 volumes, large 8vo (11 x 7 1/2 inches). 155 hand-finished colour lithographed plates by J.T. Bowen from drawings on stone by W. E. Hitchcock and R. Trembley, after J.A. and J.W. Audubon. (Minor foxing, principally to the tissue-guards). Modern half blue morocco gilt, over marbled paper boards, spine in six compartments with quadruped motifs, a.e.g. Housed in cloth slipcases. *Provenance:* Lilliane Henckel Haass (bookplates).

Audubon's final great natural history work, with plates and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions.

Audubon's collaborator on the Quadrupeds was the naturalist and Lutheran clergyman John Bachman who had studied quadrupeds since he was a young man and was a recognized authority on the subject in the United States. The two began their association when Audubon stayed with Bachman and his family in Charleston for a month in 1831, this friendship was later cemented by the marriage of Victor and John W. Audubon to Bachman's daughters, Maria and Eliza. Audubon knew Bachman's contribution to the Quadrupeds would be crucial, and endeavored to convince his friend to lay aside his fears about the project. Audubon was eager to begin what he felt could be his last outstanding achievement in natural history, but Bachman was more cautious and worried that they were entering a field where 'we have much to learn'. Audubon persisted in his efforts to get him to take part, and Bachman, 'anxious to do something for the benefit of Victor and John [Audubon]', eventually relented, with the final condition that all of the expenses and all of the profits should go to the Audubons. By 1835, Bachman had become indispensable to the Quadrupeds project, writing most of the text and editing the entire work.

With the success of the octavo edition of the Birds of America in mind, a similar edition of the Quadrupeds was envisaged from an early stage. The folio edition was published in 30 numbers between 1845 and 1854, and publication of the first octavo edition began in 1849 and was also completed in 1854. The lithographs are reduced versions of the folio plates, with figures and descriptions of the quadrupeds of the United States including Texas, California and Oregon, as well as part of Mexico, the British and Russian possessions and Arctic regions. Unfortunately Audubon did not live to see the completion of either project, and after his death in January 1851 the work was seen through to completion by his son John Woodhouse Audubon.

Bennett, p. 5; Nissen *ZBI* 163; Reese *Stamped With A National Character* 38; Wood, p. 208
(#21792)

\$ 13,500.

60] BROWN, Peter (fl.1776). **New Illustrations of Zoology, Containing fifty coloured plates of new, curious, and non-descript birds, with a few quadrupeds, reptiles, and insects.** London: printed for Benjamin White, 1776. Quarto (12 1/8 x 9 3/8 inches). Titles and text in English and French, 50 hand-coloured engraved plates by Brown. Uncut and occasionally unopened. Recent dark green half straight-grained morocco over marbled paper-covered boards, spine in six compartments with raised bands, tooled and lettered gilt.

An uncut copy, beautifully coloured, of the first edition of this interesting work.

Brown's *New Illustrations...*, modelled on the earlier work by George Edwards, is based on the main on drawings and specimens from the natural history collections of Marmaduke Tunstall and Thomas Pennant, but also contains 20 plates based on drawings by Ceylonese artist Pieter Cornelis de Bovere from the collection of Dutch naturalist and ex-VOC administrator in Ceylon and Batavia: John Gideon Loten. Writing in his *Literary Life*, Pennant not only supported his protégé by providing him with specimens, but also wrote much of the text. Brown exhibited at the Royal Academy between 1770 and 1791, and was, in addition, an accomplished flower painter.

Anker 72; *Fine Bird Books* (1990) p.82; Nissen *IVB* 151; Wood p. 264; Zimmer p. 101.
(#23666)

\$ 8,750.

61] ZOOLOGICAL SOCIETY OF LONDON. **Transactions of the Zoological Society of London.** London: 1835-1965. Volumes 1-30 only (of 37). including a complete set of the large 4to series, and four volumes of the continuation in royal 8vo). Over 1600 plates (including 1305 engravings or lithographs [approximately 870 of these tinted or coloured]), vol.XIX with a reprint of a botanical paper from the Linnaean Society bound in. (Pp. 325-34 in volume 20 in facsimile). Uniformly bound in half dark brown morocco by Sangorski and Sutcliffe, top edge gilt.

Uniformly bound runs of this great series in fine condition are very rare.

"The scientific publications of the Zoological Society are of two kinds - 'Proceedings' published in octavo form and 'Transactions' in quarto...(the latter) contain such of the more important communications made to the scientific meetings of the Society as, on account of the nature of the plates required to illustrate them, are better adapted for publication in the quarto form. They are published at irregular intervals..." (P.L. Sclater, announcement on the wrapper of volume XII).

The Zoological Society of London (sometimes known by the abbreviation 'ZSL') was founded in April 1826 by Sir Thomas Stamford Raffles, Lord Auckland, Sir Humphry Davy, Joseph Sabine, Nicholas Aylward Vigors and a number of other eminent naturalists. Part of the society's remit was to document the great era of exploration, a time when new animals were being discovered in all parts of the globe. The *Transactions* include written contributions from many of the most important scientists of their day, and images by the best natural history artists, lithographers and engravers. For instance Edward Lear contributes some fine plates to the first volume; and there are a large number of images of fossils and bones by Sir Richard Owen, including a huge folding plate (over three feet long) of the extinct giant flightless bird *Dinornis*.

Cf. BM (NH) V, p.2397
(#17285)

\$ 50,000.