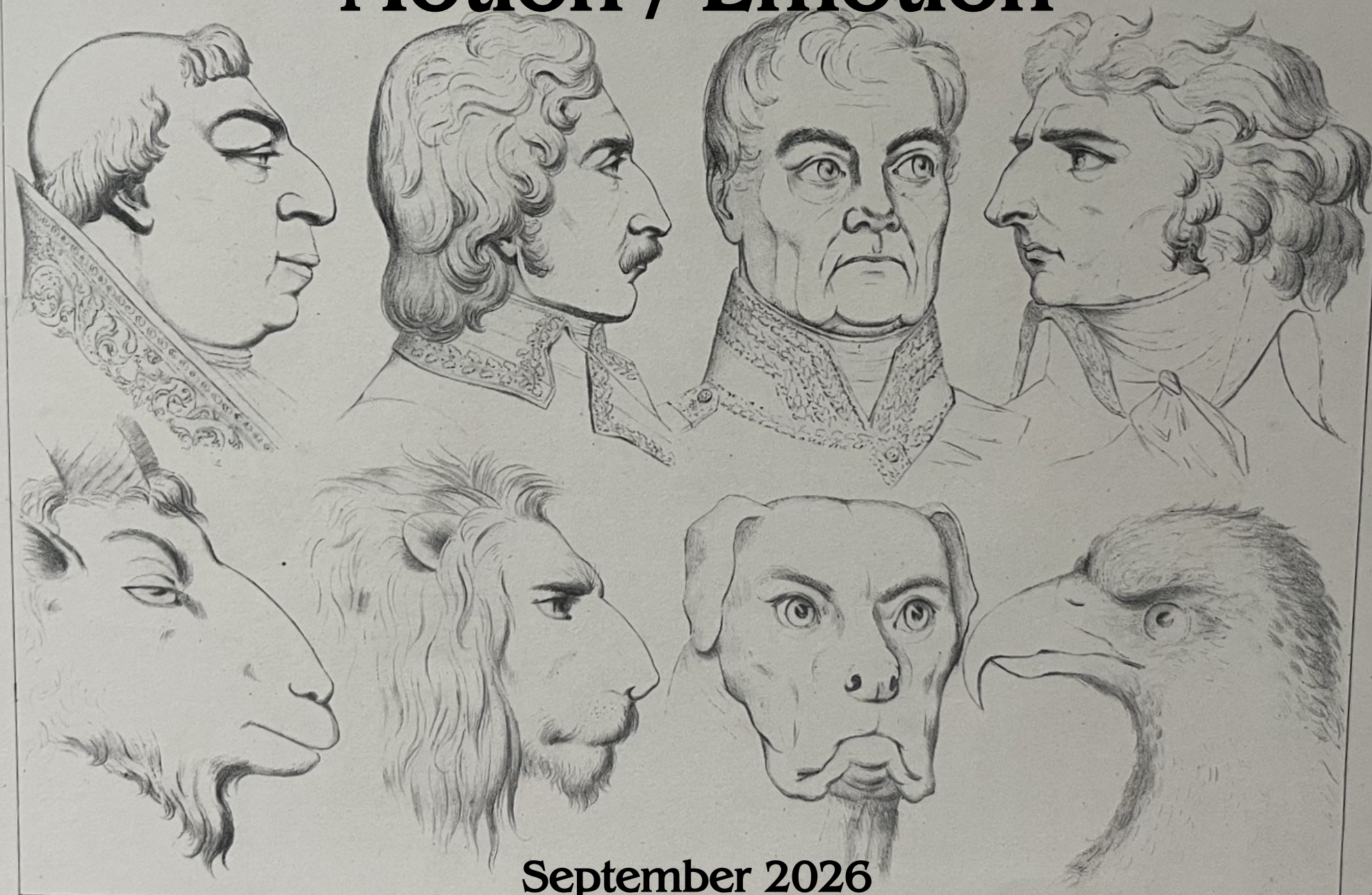
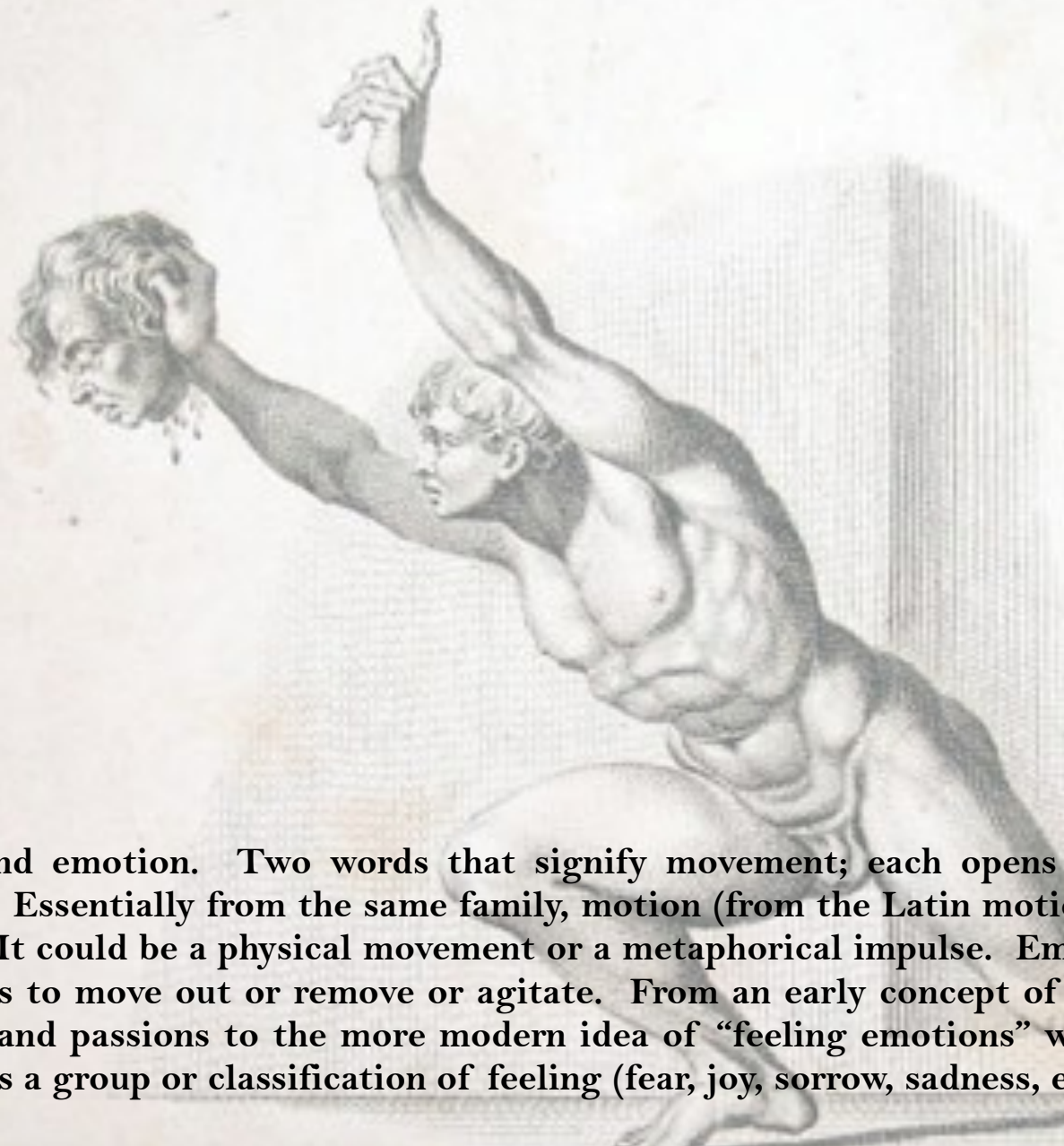


Motion / Emotion



September 2026



Motion and emotion. Two words that signify movement; each opens up a world of images and thoughts. Essentially from the same family, motion (from the Latin *motio* or the verb *movere*) means to move. It could be a physical movement or a metaphorical impulse. Emotion (from the Latin *emovere*) means to move out or remove or agitate. From an early concept of disturbance or agitation of the mind and passions to the more modern idea of “feeling emotions” we have come to think about emotion as a group or classification of feeling (fear, joy, sorrow, sadness, etc.).

The books in this catalogue treat movement. Part I focuses on human and animal motion, including the pre-cursor to motion pictures. Part II focuses on psychological motion and how it is expressed. Thank you for your time and interest.

I: MOTION

MECHANICS OF MOVEMENT

1. BARTHEZ, P.-J.

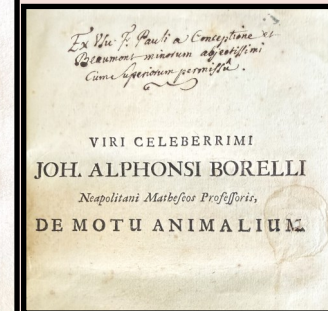
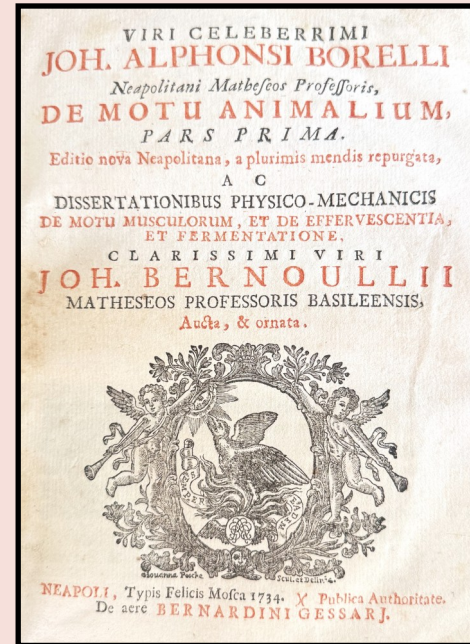
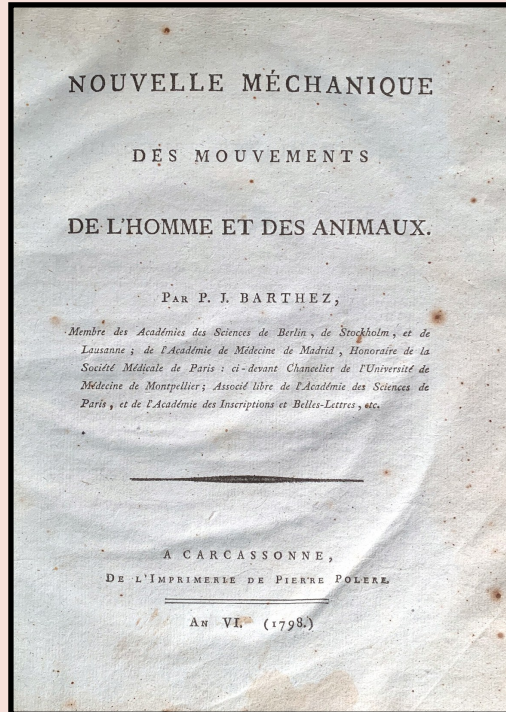
Nouvelle mécanique des mouvements de l'homme et des animaux. Carcassonne: P. Polere, An VI (1798). 4to. [ii], xv, 246, [1] pp. A lovely copy partially printed on blue-tinged paper, interior with wide margins, occasional brown-ing and spotting due to paper stock. Contemporary mottled calf, spine gilt in compartments, red moroco label, triple gilt fillets, gilt turn-ins, marbled endpapers, all edges gilt.

First edition of a rare scientific contribution to the study of aerial flight, as well as of the body movement of humans and other animals. This work, of historic importance following that of Borelli, focuses on the man-ner by which Barthez' approach to diagnosis of illness and disease works hand in hand with muscular movement by examining the mechanics of standing, walking, jumping, crawling, flying, etc. "The vital force is found in all parts of the body, but cannot work separately for any considerable period in any one of those parts, being transferred speedily by sympathy to all the others. From it originate 'the muscular and tonic forces, the general and special sensitive forces, animal heat and the sympathies'" (Handerson).

Barthez (1734-1806), a professor of medicine at Montpellier, was a consulting physician to Napoleon. He is memorable for his introduction of

the term "vital principle" (vitalis agens) which was derived from Stahl's theory of the "anima." He added much to the works of Borelli on the mechanism and movement of animals, not only in making known Borelli's errors but also in explaining in a new and more realistic manner the different forms of locomotion. Based upon his approach to diagnosing disease and ill-ness, Barthez is known as the creator of the natural, analytic and empiric method of treat-ment.

\$ 1500.00



FOUNDATIONAL WORK IN THE SCIENCE OF MUSCULAR MECHANICS

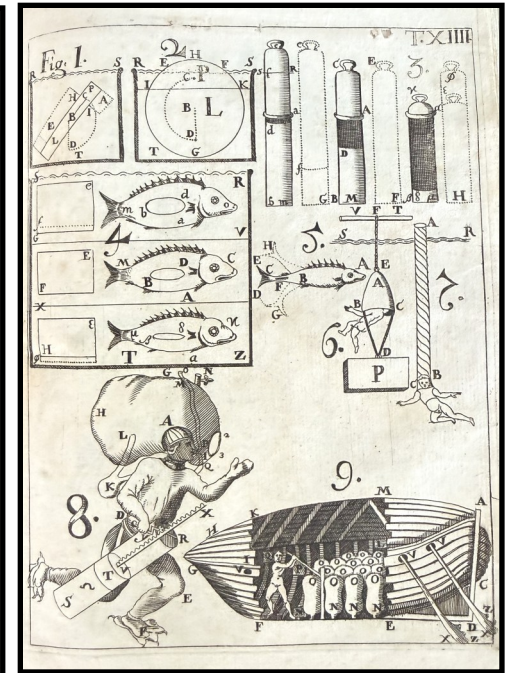
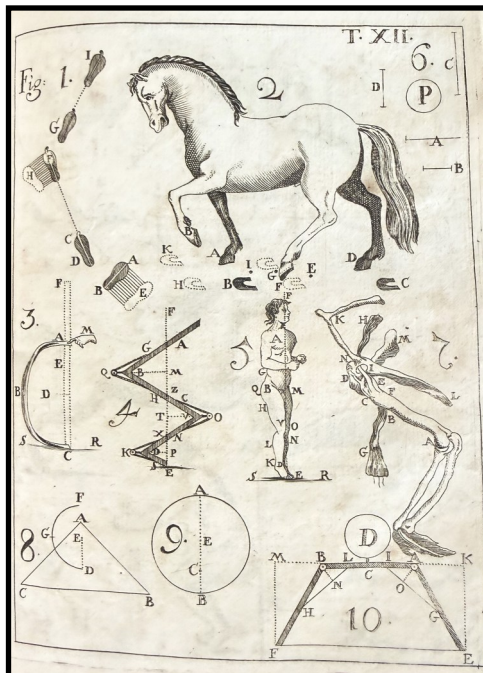
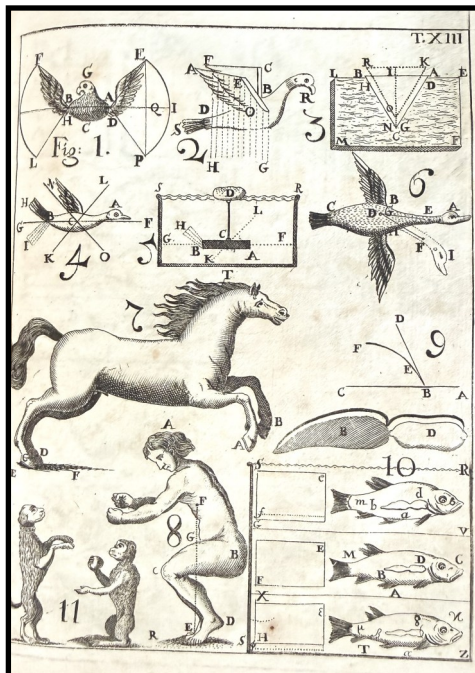
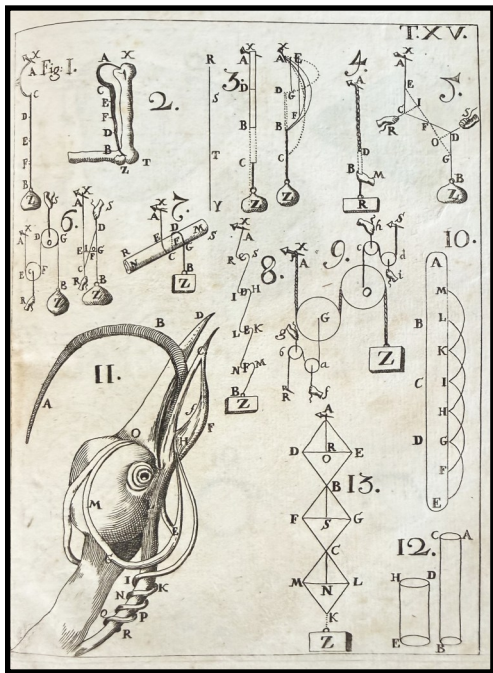
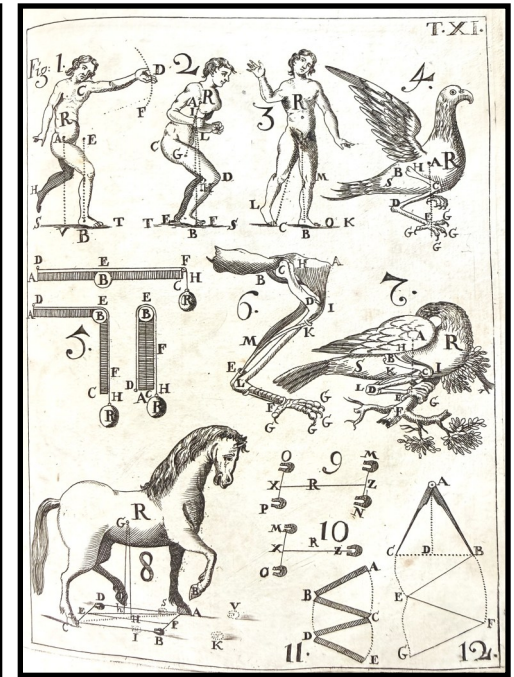
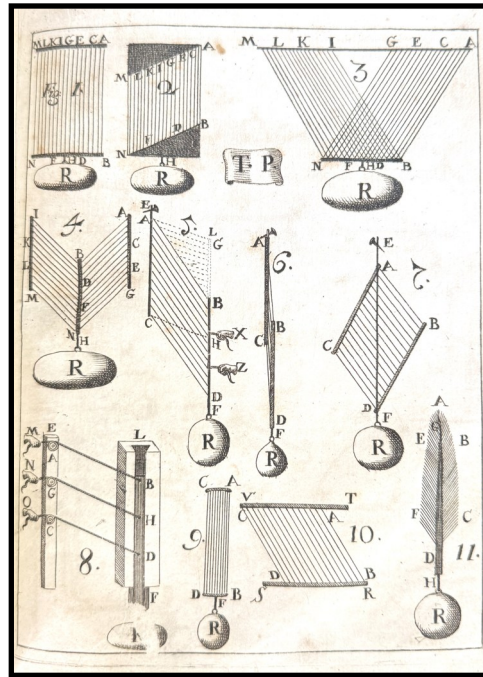
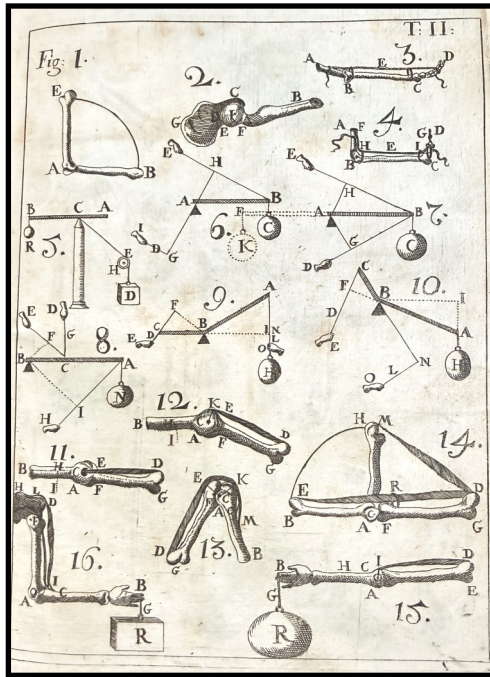
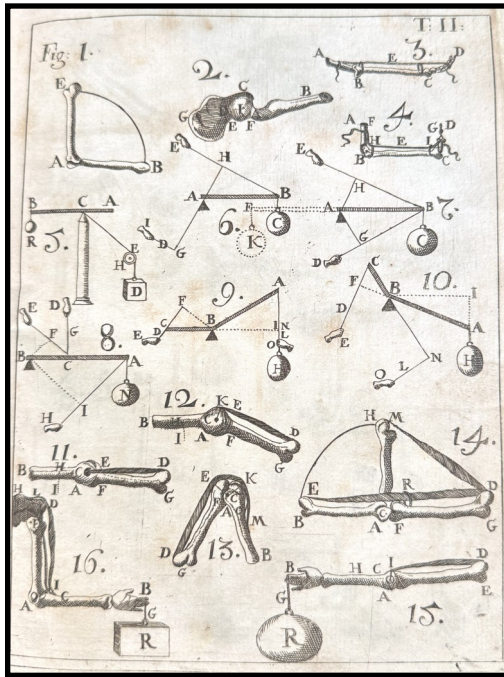
2. BORELLI, Giovanni Alfonso & BERNOULLI, Johann

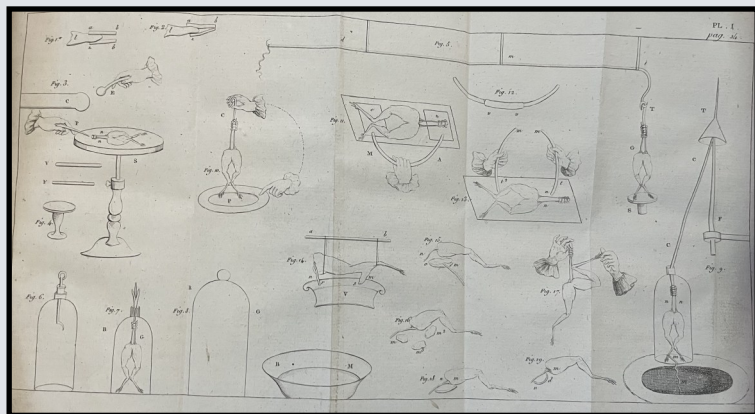
De motu animalium . . . editio nova, a plurimis mendis repurgata, ac dissertationibus physico-mechanicis de motu musculorum, et de effervescentia, et fermentatione . . . Joh. Bernoullii. . . . The Hague: Comitum, Apud Petrum Gosse, 1743. Two works in one. 4to. [x], 228, [18]; [iv], 290 (mispaginated 270), [14]; 45 pp. (Bernoulli dissertation). Engraved frontispiece, title pages of the two parts of the Borelli work in red and black, and 19 folding plates; interior browned. Contemporary paste-paper boards, worn, speckled edges.

Borelli's famous work applying mechanics to muscles (first published posthumously in 1680-81) together with Johann Bernoulli's treatises applying mechanics to fermentation, along with his *Dissertation de motu musculorum*. This classic work established muscular mechanics as a science and was important in the history of cardiology and circulation. Bernoulli (1667-1748), of the famous Swiss family of mathematicians and physicists, was influenced by Borelli's iatromathematical approach, as he demonstrated in his first paper on fermentation.

Dibner, *Heralds of Science*, 190 (1680-81 ed.); Wellcome, II, p. 204 (other eds.)

\$ 450.00





MUSCULAR MANIPULATION

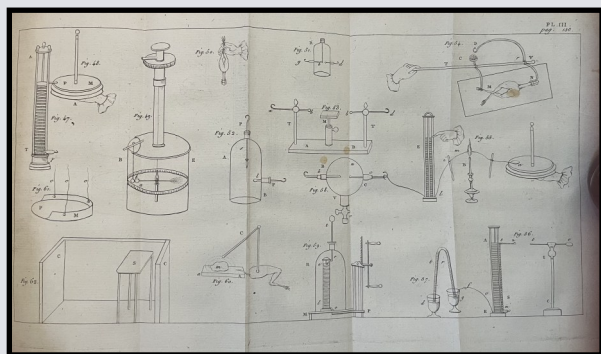
3. IZARN, Joseph

Manuel du galvanisme. Paris: Levrault, Schoell, & Co., 1805. 8vo. [iv], xxii, 304 pp. With 6 folding engraved plates. Contemporary gilt calf-backed marbled boards, blue silk marker. In excellent condition.

Second edition of this illustrated practical manual of animal magnetism. While tracing the history of galvanism through early proponents like Volta, Galvani, and Aldini, the author provides instructions for recreating classic experiments and testing new ones of his own creation. They involve manipulation of frog legs, building and operating electromotors, using magnetic apparatuses to cause movement in muscles and metals, conducting light and fire, and separating chemical substances in water. Izarn concludes the book with a lengthy discourse on potential medical applications of galvanic technology.

Joseph Izarn (1766-1834) was a French army physician and professor of physics at the Lycée Bonaparte in Paris.

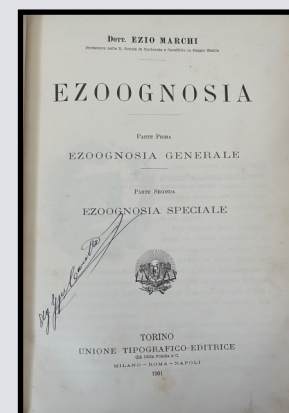
Bakken 231; Poggendorff 1174; Neville 683; Ronalds, 255; Wellcome 335; Wheeler Gift 664. \$ 1650.00



HOW YOUR ANIMALS MOVE

4. MARCHI, Ezio

Ezoognosia. Turin: Unione Tipografico-Editrice 1901. 4to. [vi], 24, VIII, VIII, 25-132 pp. With 2 full-page chromolithographed plates with anatomical flaps, 15 full-page lithographed plates, one double-page chromolithographed plate, 10 full-page wood engraved plates, 4 full-page halftone plates, additional engraved, halftone, and lithographed text illustrations throughout. Contemporary vellum-backed boards, gilt label; minor foxing, otherwise a very nice copy with an ownership inscription on the title, scattered manuscript annotations.



First edition of this curiously illustrated veterinary manual for domestic livestock. Incorporating lithographs, wood engravings, and photographic half-tones, the text describes the comparative physiology of horses, cows, goats, sheep, pigs, and dogs, paying particular attention to the teeth and feet. It provides information on selecting the most valuable specimens and maintaining their quality, using the bone and tooth structures to determine age, variants of regional species, and optimal size proportions. The two anatomical flap plates detail the anatomy of the horse and cow. The last few pages of the book are blank forms for breeding, milking, and slaughtering schedules and veterinary records.

Ezio Marchi (1869-1908) was an Italian veterinarian and professor of zoology. He was the first to breed Chianina cattle and pioneered the importance of genealogical registries for domestic livestock.

OCLC records no copies in the U.S.

\$ 1500.00



FOUNDATION OF MOTION PICTURES - PRESENTATION COPY TO MOM

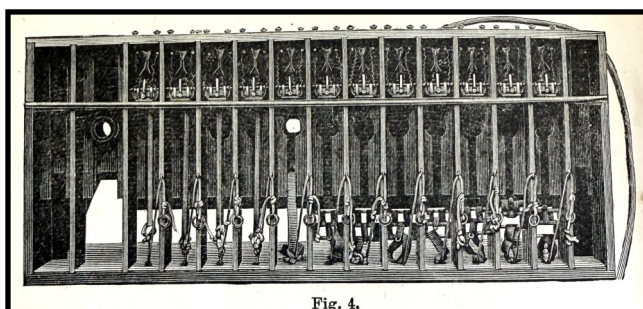
5. MAREY, Étienne-Jules

La machine animale, locomotion terrestre et aérienne. Paris: Germer Baillière, 1873. 8vo. x, 299 pp., plus 48-page publisher's catalogue dated October, 1872. With 117 text wood engravings. Contemporary gilt and embossed publisher's cloth, front panel central medallion with title and series, rear panel with publisher's mark, gilt spine lettering; front cover a bit rubbed and spine a bit sunned, minor toning and foxing. Presentation inscription on the title "à ma chère Mère. Marey."

Rare first edition of Marey's pioneer work in the use of serial pictures as a method of studying the mechanics of locomotion. This work was as important as Muybridge's *Animal Locomotion*, preceding it by several years. Marey studied the motions of bird and insect wings, concluding that changes in the form of the wing modify its air-resistance properties, thus determining the mechanical requirements for the physiological apparatus of flight. Marey was famous in this period for his invention of accurate recording instruments of unprecedented sensitivity; here he includes numerous fascinating illustrations of scientific devices used to study the movements of humans and animals.

Marey (1830-1904), along with Claude Bernard, was one of the most important nineteenth-century French physiologists. He was a pioneer in the study of blood pressure and the creator of the modern sphygmograph. He established the first private laboratory in Paris for the study of experimental physiology. In 1868 he succeeded Pierre Flourens as chair of natural history at the Collège de France. He became the pioneer of cinematography in 1888 when he invented the first modern cin-camera, the use of which he documented in *Le Mouvement* in 1894, considered to be the first book on cinematography. He was an influence on American motion picture pioneer Edward Muybridge (1830-1904), who used photography to study animal motion. \$ 1250.00





(Offered with)

The science of animal locomotion (zoopraxography): An electro-photographic investigation of consecutive phases of animal movements. Philadelphia: University of Pennsylvania, or London, 20 Henrietta Street, Covent Garden, [1891]. 8vo. 24 pp. Original printed wrappers. A fine copy.

First edition of what the Biodiversity Heritage Library calls a "Prospectus for the author's *Animal Locomotion*, which includes background information on his experiments, the creation of the plates and a subscribers list." Muybridge here gives an introductory history of his experiments, describes his photographic apparatus and procedures, discusses the resulting plates, and only then presents the formal prospectus and subscription information. The prospectus announces sets of 100 plates, selected from the 781 plates of *Animal Locomotion*, at \$100 in the United States or twenty guineas in Britain. The pamphlet concludes with Muybridge's "Valedictory" and a list of subscribers.

\$ 2500.00

PRESENTATION COPY

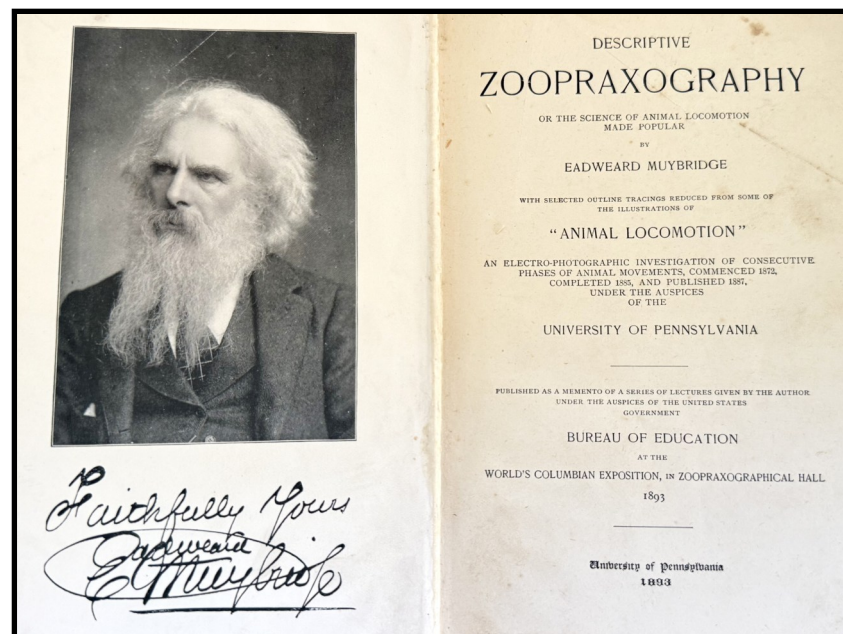
6. MUYBRIDGE, Eadweard

Descriptive zoopraxography or the science of animal locomotion ... with selected outline tracings reduced from some of the illustrations of "Animal Locomotion" an electro-photographic investigation of consecutive phases of animal movements, commenced 1872, completed 1885, and published 1887, under the auspices of the University of Pennsylvania. Published as a memento of a series of lectures given by the author under the auspices of the United States Government Bureau of Education at the World's Columbian Exposition, in Zoopraxographical Hall 1893. Philadelphia: University of Pennsylvania [Chicago: Lakeside Press], 1893. 8vo. [ii], xi, [i], 44, 34, 14, [2] pp. With frontispiece and numerous text illustrations. Original publisher's cloth, title in black on front board; fly-leaf and frontispiece nearly detached. Presentation copy from the author to Charles Bowry with his signature from Kingston-on-Thames dated 28 Dec 1894.

First edition of Muybridge's own account of his pioneering photographic investigation of animal movements. The book specifically notes that it is taken from the author's lectures given at the 1893 World's Columbian Exposition in Chicago. There, Muybridge operated his specially constructed zoopraxiscope (which he introduces in the book) in a specially-named Zoopraxographical Hall. It was for all intents and purposes the first motion picture theater, as attendees paid to hear the lectures and watch the projection of successive images which appear as continuous motion.

The work details Muybridge's studio and apparatus, and takes the reader through the phases of a horse's walk, trot, canter, gallop and leap. Of particular importance is the author's description of a series of fifty circular engravings, each showing successive phases of a movement, and providing instructions for turning the discs themselves into a simple zoopraxiscopic device.

Muybridge (1830-1904) was an English photographer whose pioneering studies of human and animal locomotion influenced scientific photography and was of course significant in the history of motion pictures.



WITH THE ESTEEMED MUYBRIDGE PHOTOGRAPHS

7. STILLMAN, J[acob] D[avis] B[abcock]

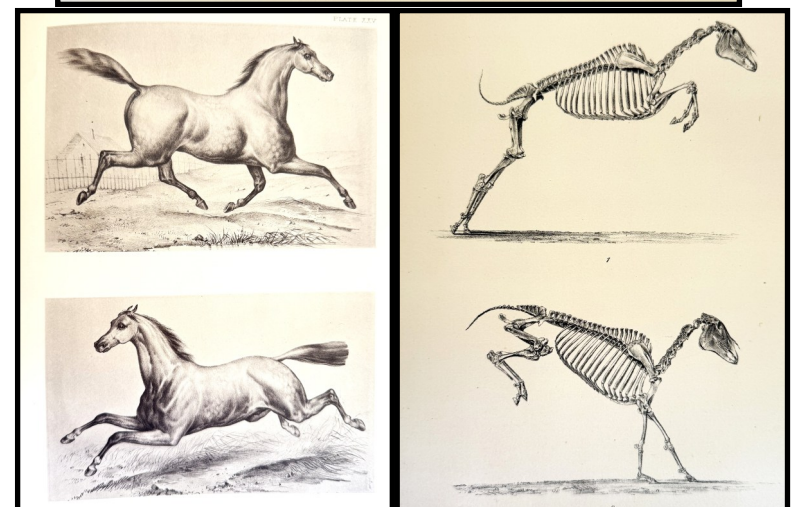
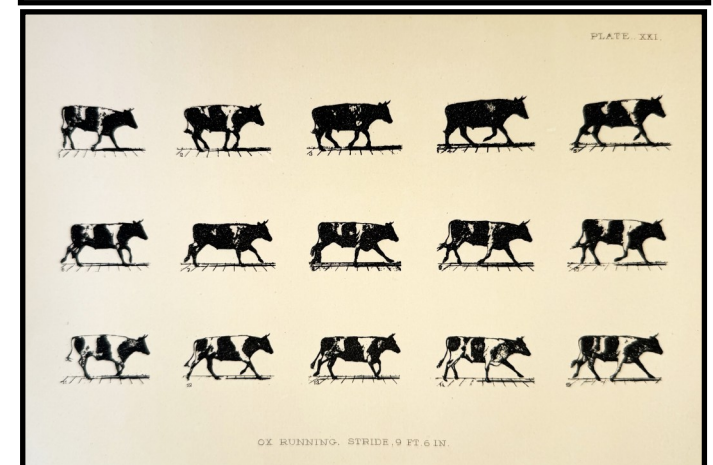
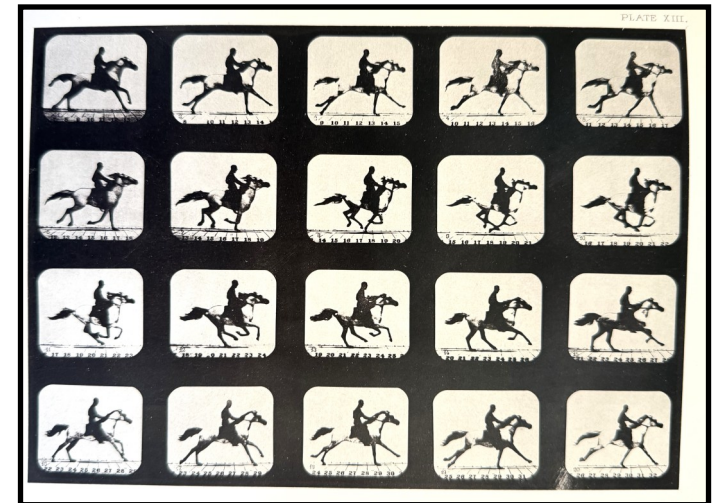
The horse in motion as shown by instantaneous photography, with a study on animal mechanics founded on anatomy and the revelations of the camera, in which is demonstrated the theory of quadrupedal locomotion. Boston: James R. Osgood and Company, 1882. Folio. 127 pp. Frontispiece and 107 structural plates, comprising 9 chromolithographs, 5 heliotype plates from photographs, and 98 lithographic silhouettes or anatomical diagrams, all with original tissue guards. Publisher's original dark green cloth, front board and spine heavily ornamented and lettered in black and brilliant gilt displaying trotting equine figures, top edge gilt. Ownership signature on fly-leaf.

First edition of the seminal and official account of the famous investigation of animal movement made by Leland Stanford and Eadweard Muybridge (whose name does not appear on the title page). Muybridge's revolutionary sequential photographs of a horse galloping along a track taken at high speed intervals proved his theory that galloping horses lift all four hooves off the ground (apparently his experiment was designed to settle a famous wager). With the exception of the heliotype plates, Muybridge's photographs are reproduced here as line drawing silhouettes. The photographs challenged all preconceived notions of animal movement, fundamentally changing both equine study and advancing motion picture technology, as well as arousing the anger and ridicule of numerous artists.

Stillman (1819-1888) was Stanford's personal physician. Notably, a bitter copyright rift erupted upon publication; Stanford minimized Muybridge's immense photographic contributions to a passing mention in the preface, viewing him merely as a technician rather than a creator. This oversight prompted Muybridge to successfully sue Stanford and launch his own legendary independent motion series.

Boni, *Photographic Literature*, p.175; Gernsheim, *History of Photography*, p.437.

\$ 950.00

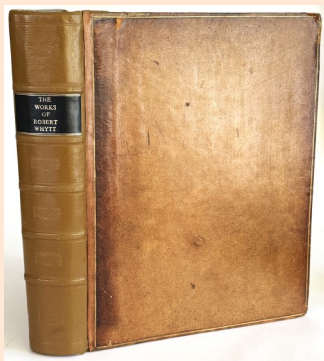


VITAL AND INVOLUNTARY MOTION OF ANIMALS

8. WHYTT, Robert

The works of Robert Whytt, M.D. Edinburgh: T. Becket, and P.A. De Hondt, London; and J. Balfour, Edinburgh, 1768. Large 4to. [x], 762, [29] pp., including index. Contemporary calf, rebacked, spine label; an excellent clean copy.

First edition of the collected works, prepared by Whytt's son, Robert, two years after his father's death. Included in the thirteen essays are his treatise on the vital and involuntary motions of animals; Physiological essays; An account of some experiments made with opium on living and dying animals; An essay on the virtues of lime-water and soap in the cure of the stone; An essay on the various strength of different lime-waters; Observations on the nature, causes, and cure of those disorders which have been commonly called nervous hypochondriac, or hysteric; Cases of the remarkable effects of blisters in lessening the quickness of the pulse in coughs; and Observations on the dropsy in the brain, which was printed here for the first time.

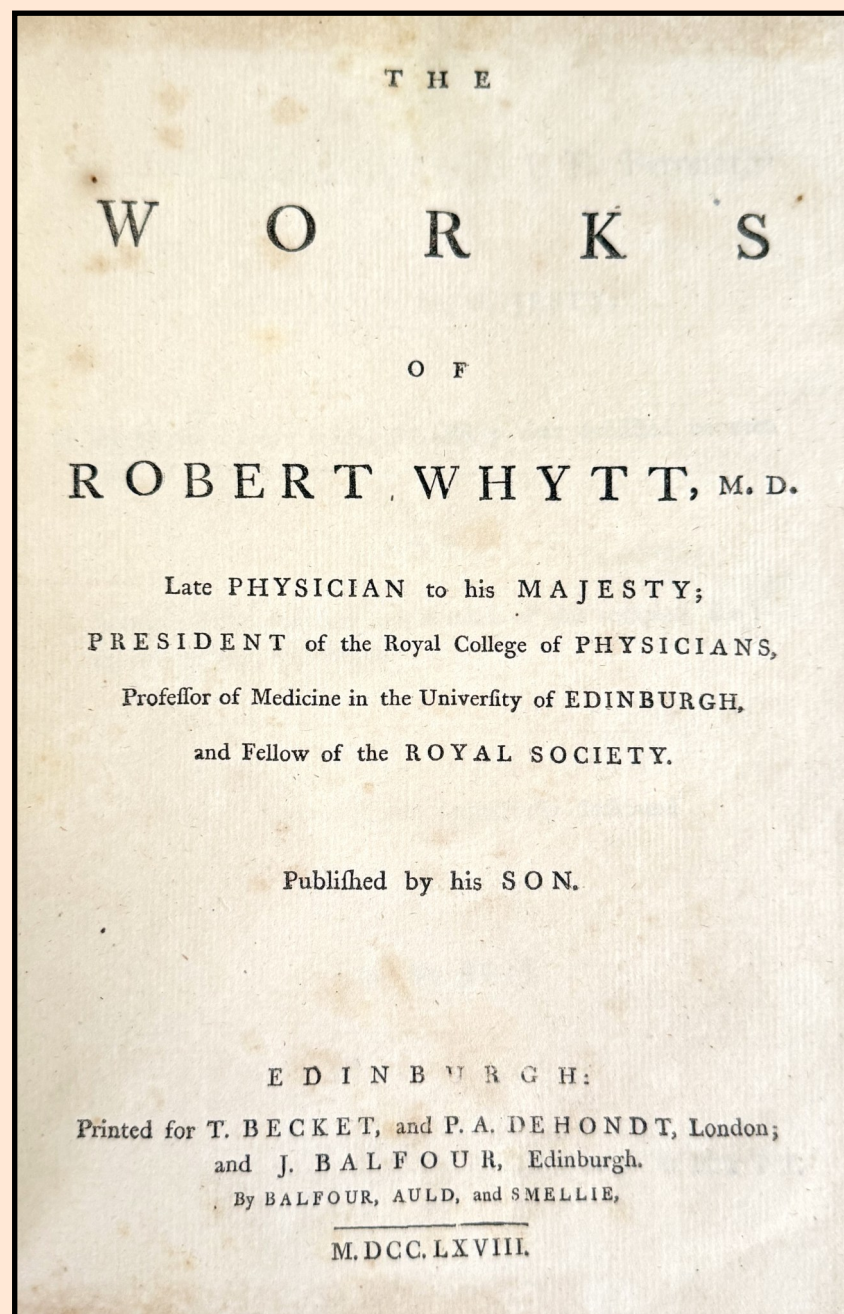


Whytt (1714–1766), a student of Cheselden, Boerhaave, and Albinus, was the foremost neurologist of the eighteenth century. He was the first to demonstrate reflex action in the spinal cord, gave the first clear description of tubercular meningitis in children, and was the first to prove that the response of the pupils to light is a reflex action. His treatise on nervous hypochondria is probably his most famous work in neurology and the first important English treatise in this field after Willis. The author's profound clinical skills are demonstrated in vivid accounts of a broad range of neurological and psychiatric disorders. Whytt's explanation of the nature of these diseases emphasizes the “sentient and sympathetic power of

the nerves,” and his description of referred pain anticipates modern demonstrations. Of special significance is the clarification of Willis's term “nervous” and the author's explanation of physical phenomena such as blushing and sweating as changes made in the brain or nerves by the mind. His treatise on dropsy in the brain is the first account of the clinical course of tuberculous meningitis in children, considered “a masterpiece of clinical observation and the finest first description of a disease which had yet appeared” (Still).

Whytt was physician to his Majesty King George III, president of the Royal College of Physicians, professor of medicine at the University of Edinburgh and a Fellow of the Royal Society.

Garrison & Morton 1381 & 4841; *Heirs of Hippocrates* 924. \$ 650.00

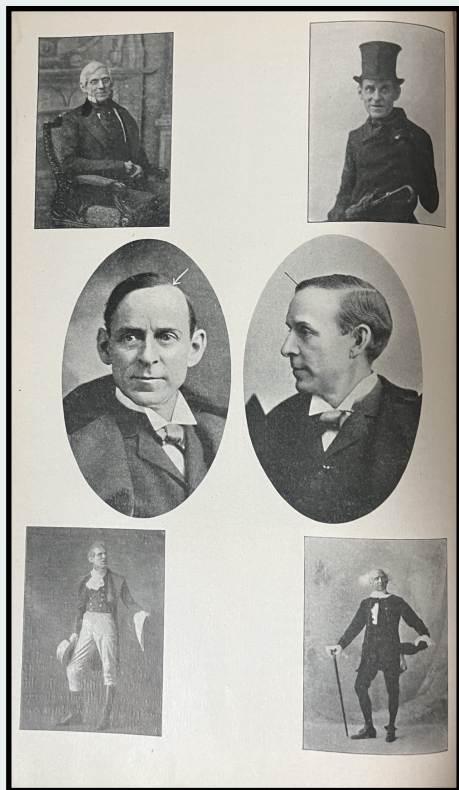


II: EMOTION

TEMPERMENT BY LOOKS

9. ATKINS, H.J.

Efficiency: Character Analysis, Vocational Guidance. Los Angeles: [the Author] ca. 1915. Folio. 99, [2] pp. + [9] pp. forms + 26 pp. typescript. Photographic portrait frontispiece, halftone and wood engraved illustrations throughout. Clinical forms completed in manuscript by the author. String-bound in black pebbled cloth boards with author and title embossed in gilt on the front panel.



First page of typescript pulled loose, otherwise in excellent condition.

A unique witness to the phrenology movement in the early 20th century. Self-proclaimed Southern California-based "humanologist" H.J. Atkins issued this clinical manual of divination of the human head and face so that the information "may be applied in child culture, vocational selection, association in friendship, matrimonial or business affairs." Copiously illustrated, it describes the features of the face and skull that purportedly determine temperament and propensity for such traits as criminality, greed, benevolence, religiousness, promiscuity, individuality, joyfulness, and intellect. Atkins also explains the significance of eye color, nose shape, ear position, and teeth.

This copy was apparently owned by the author, as it includes a "Certificate of Efficiency" completed in manuscript and a typescript profile he wrote on a patient named L.C. Young. The Certificate of Efficiency is made up of boilerplate clinical forms that Atkins filled out, with sections on personality, intellectual faculties, cranial measurements, and risk assessment, with Atkins ultimately recommending Young for a career in university instruction, preferably in the agricultural field. The lengthy character profile that follows summarizes Atkins' findings of Young's physical vitality and propensity for long-term health, mental acuity, relational likelihood, moral compass, selfishness, and talent. He authenticated both documents with his signature.

Not recorded in OCLC.

\$ 1500.00

EASILY DETECTIBLE PERSONALITY TRAITS

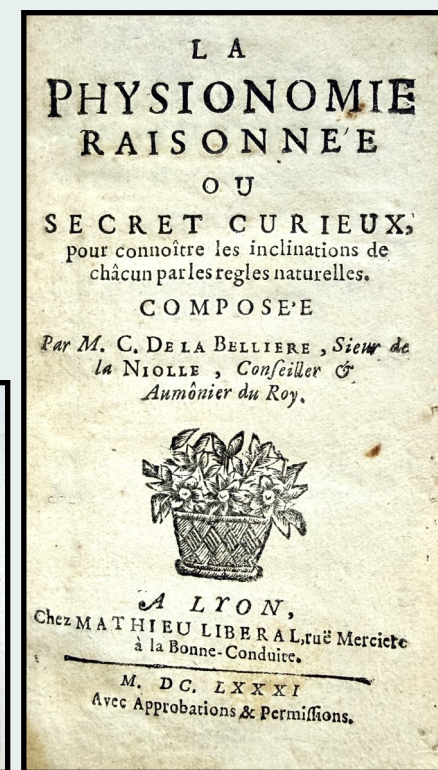
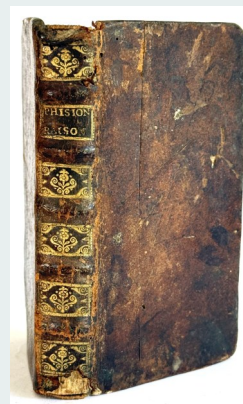
10. LA BELLIÈRE, Claude de

La physionomie raisonnée ou secret curieux. Lyon: Mathieu Libera, 1681. 12mo. [xxiv], 235, [53] pp. Contemporary mottled calf (scuffed, tail of spine chipped), spine and label gilt, edges sprinkled red. Old pen trials on the pastedowns and flyleaves, minor dampstaining and some lower corners gnawed. A genuine copy.

Second edition of this handbook of physiognomy. Written over a century before Lavater's landmark book on the subject, this little-known text purports to identify vices, virtues, and intellect based on such features as hair color, finger length, and nose proportions. Couched in humoral theory and Galenic physiology, it instructs the reader to intuit people's personality traits based on physical appearance, walking gait, laughter, and speech. A handy table at the end of the book is divided according to desirable characteristics, with a list of the physical qualities that portend them along with text concordances.

Dorbon 2411; see Caillet 5874.

\$ 1350.00



THE EXPRESSION OF EMOTIONS

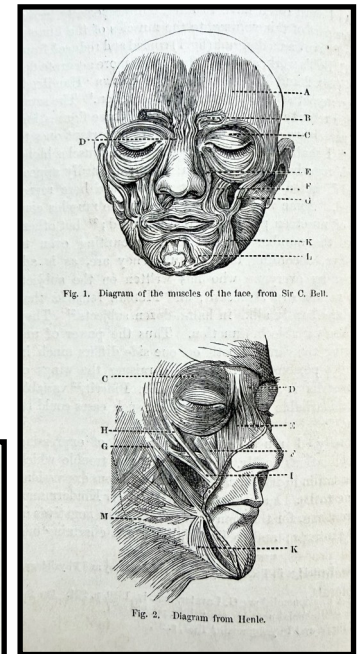
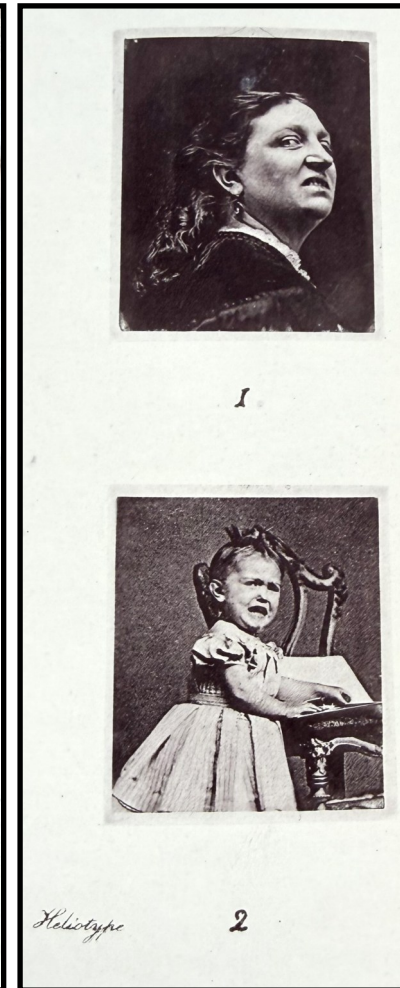
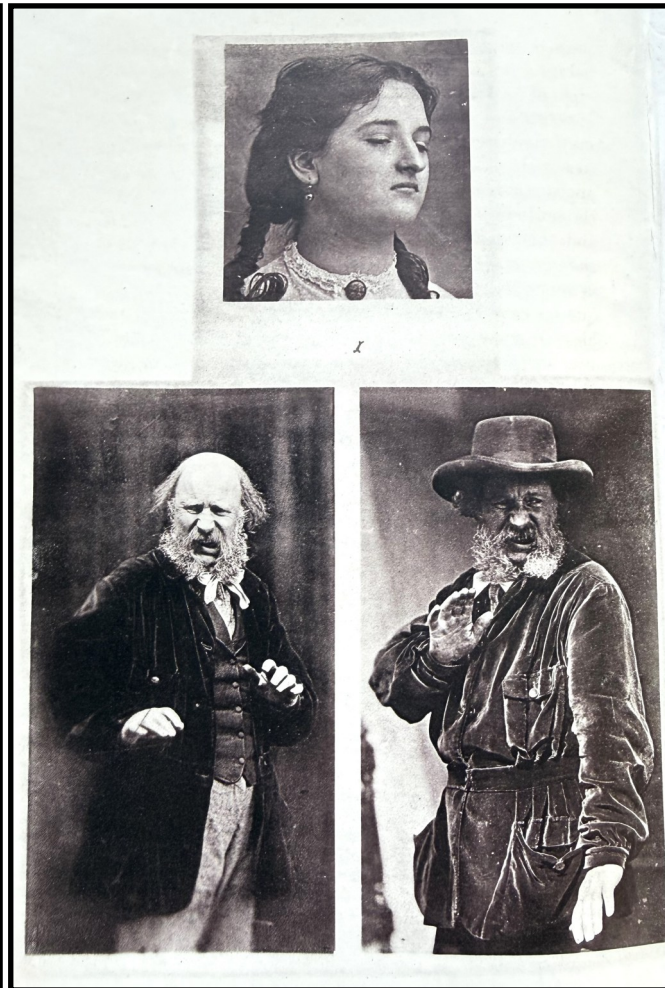
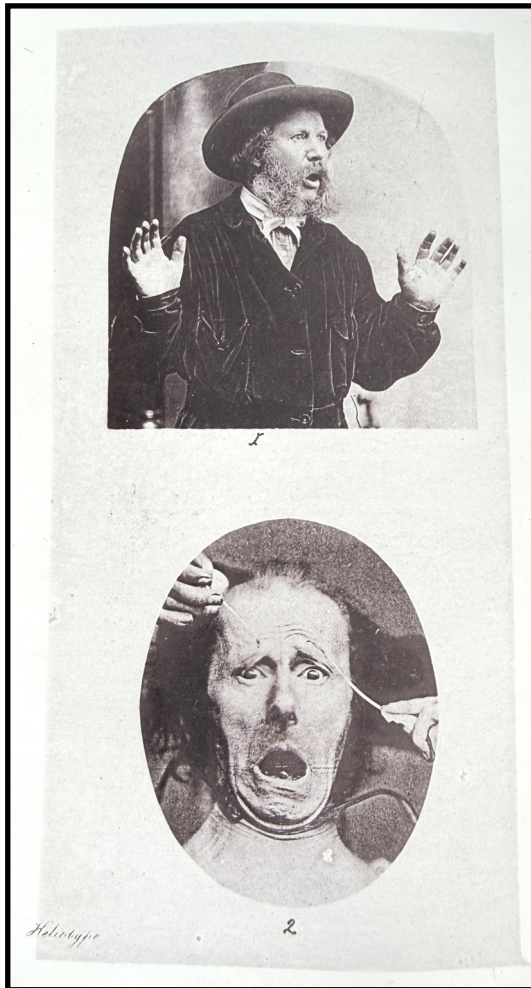
11. DARWIN, Charles

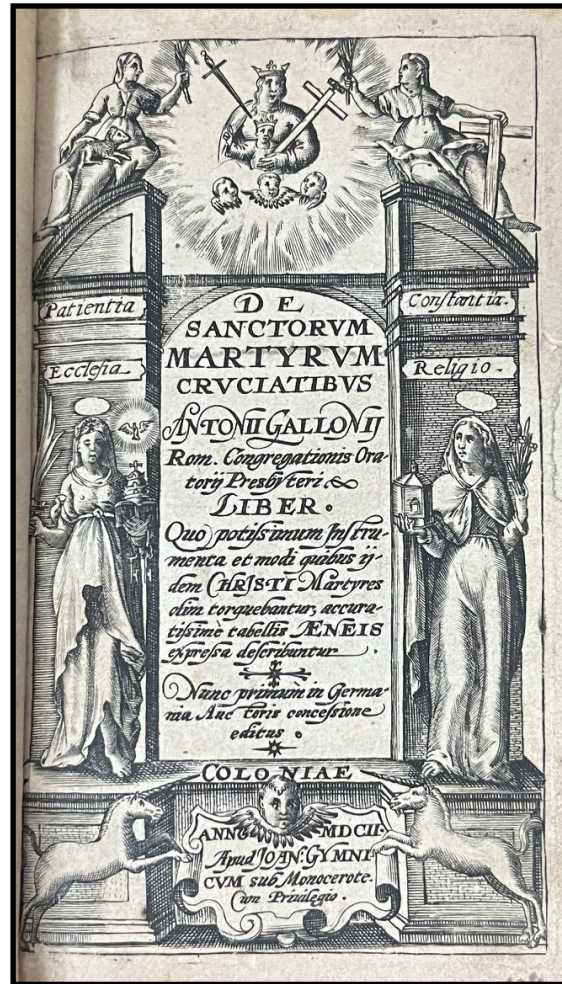
The expression of the emotions in man and animals. London: John Murray, 1872. 8vo. vi, 374, 4 pp., including publisher's advertisements dated November, 1872. With 7 heliotype plates (3 folding) and numerous illustrations in the text. Original green cloth; very minor foxing to preliminary and endleaves, otherwise an excellent copy with the signature of W.S. Church on the title page.

First edition, second issue, of the author's valuable work on ethology (animal behavior) and communication theory (see Freeman, p. 143). Published in connection with his *Descent of man*, Darwin records his extensive studies of the facial muscles as the means of expressing emotion in man and animals. The work is also noteworthy for its fine Victorian photographs by Oscar Gustave Rejlander (see Gersheim, *The History of Photography*, p. 247).

Freeman 1142; Nordenskiöld, p. 475.

\$ 1250.00





TORTURE AS A CATALYST TO SHOW EMOTION

12. GALLONIO, Antonio

De Sanctorum martyrum cruciatibus. Cologne: Johann Gymnich, 1602. 8vo. [xv], 376, [40] pp. Engraved title and 25 engraved plates. Contemporary stiff vellum, yapp edges, front panel blind ruled and stamped "BBG 1612", spine with engraved title; title page repaired and some light toning, otherwise a nice copy in genuine condition.

Second Latin edition, third overall, of this gruesomely illustrated examination of the torture and execution of martyrs. It provides biographies of early Christians who were killed for their faith, the texts in which the episodes were first described, and the names and stations of those who sentenced them to die.

Each of the detailed engravings has identifying letters within the plate that are explained in letterpress below, cataloging the instruments and methods used to inflict pain and death. These include being crushed with boulders, being tied to wheels, having molten lead poured on the body, being eaten by rats, being stung by hundreds of bees, etc. The illustrations have been attributed to Antonio Tempesta after drawings by Giovanni Guerra.

VD17 12:100218N.

\$ 2800.00

PRACTICAL ASPECTS OF EXPRESSING EMOTION AND WHAT IT ALL MEANS

13. HERBÉ, Charles Auguste

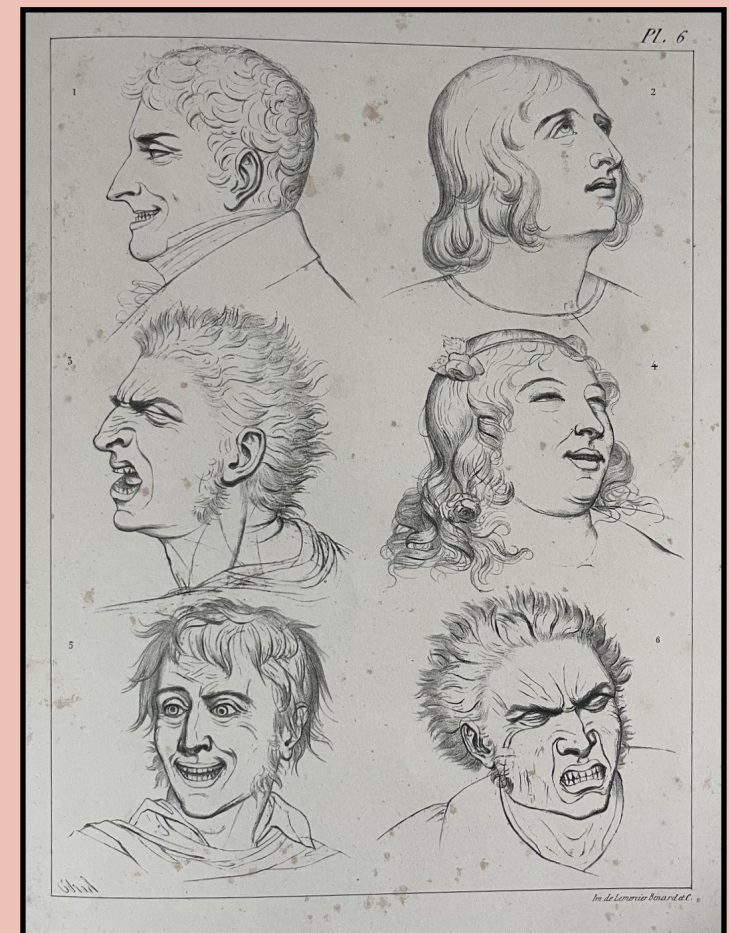
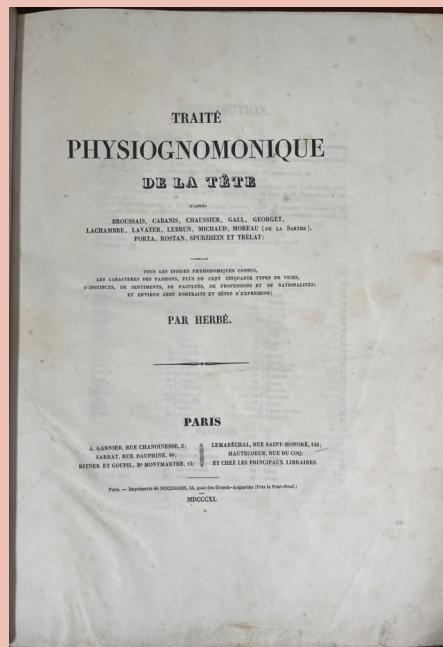
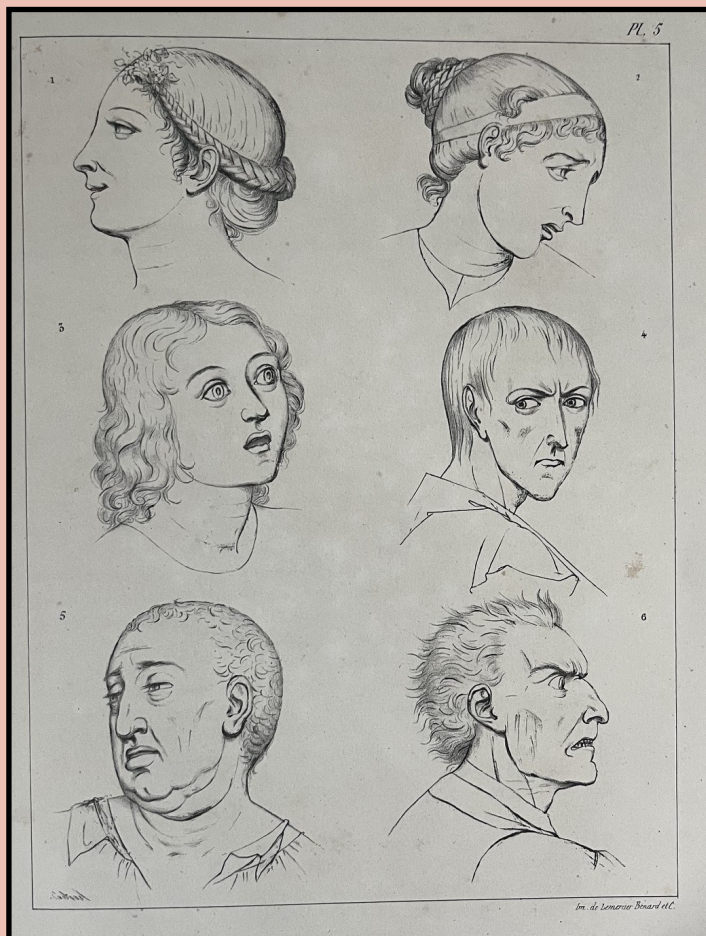
Traité physiognomonique de la tête. Paris: Ducessois for A. Garnier and others, 1840. Folio. viii, 92 pp. With 26 full-page lithographed plates. Contemporary gilt brown morocco-backed marbled boards; some plates toned, otherwise in very good condition.

First edition, a large-format clinical guide to physiognomy. Rooted in the work of classic phrenologists like Gall, Spurzheim, and Lavater, the text is scientific and practical rather than mystical. Herbé describes the metric data for analyzing facial structure--anatomical and osteological measurements--and directly correlates it to specific characteristics of the personality. He describes physiognomic analysis as a pathological methodology, even noting its medical applications and suggesting physicians incorporate it into their approach to treatments. The monumental illustrated plates feature 263 figures.

Despite the academic nature of this book, Charles Auguste Herbé (1801-1884) was actually an artist with no scientific training. Born in Reims to a modest family, he relocated to Paris in his teens and worked his way to notoriety through salon exhibitions. He penned a few other books, all on beaux-arts subjects. He wrote this diversional treatise upon his return from a Grand Tour.

OCLC locates 2 copies in the U.S. (Northwestern and Penn); not in Caillet.

\$ 2800.00



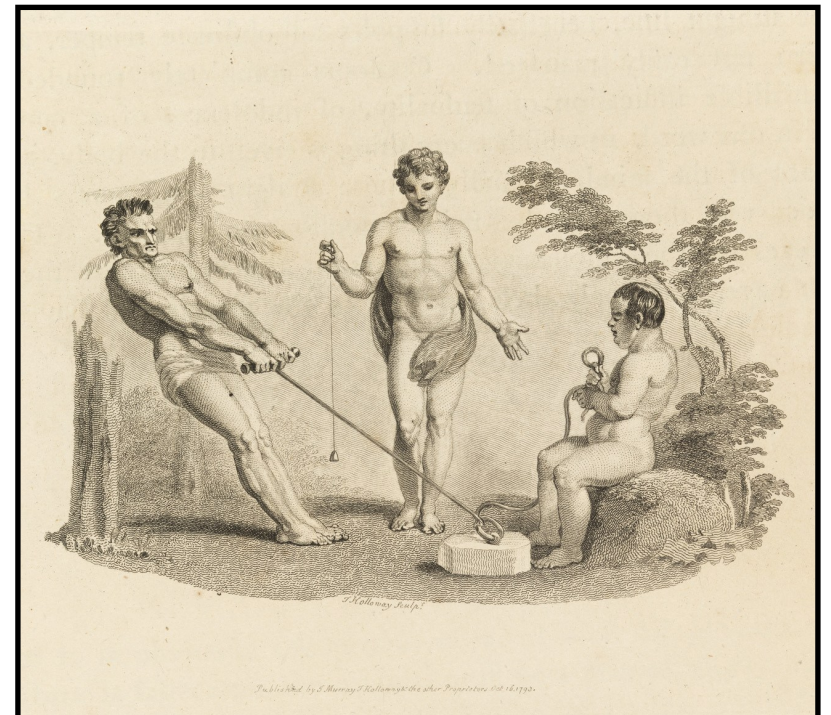
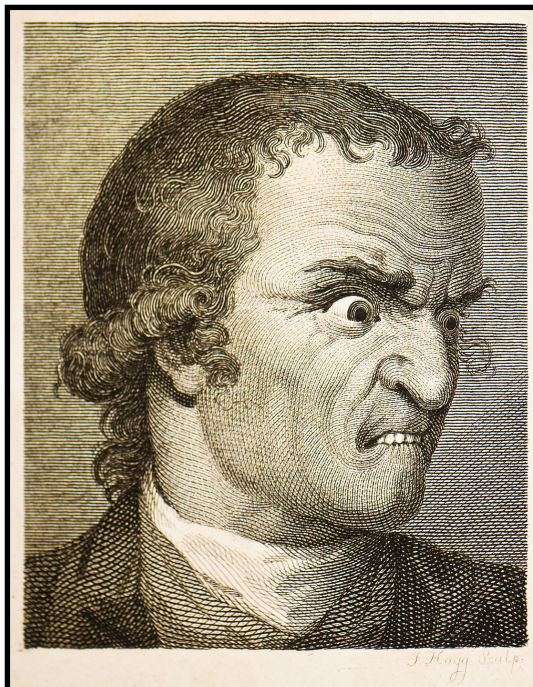
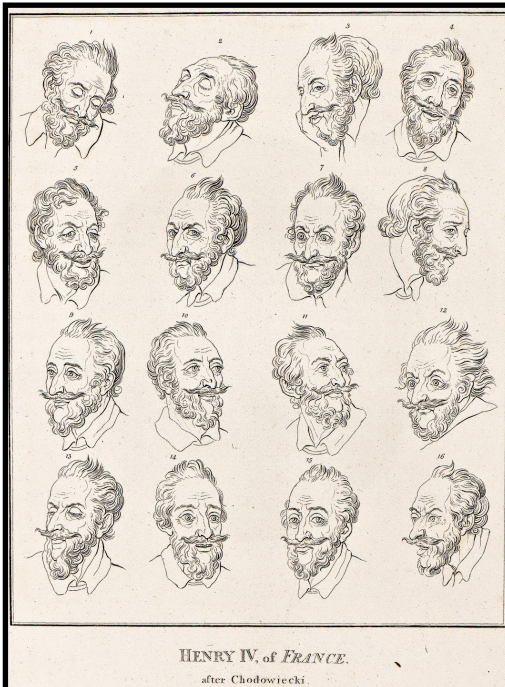
WITH THE BLAKE ILLUSTRATIONS

14, LAVATER, John Caspar

Essays on physiognomy, designed to promote the knowledge and the love of mankind. London: John Murray, 1792. Three volumes in five. Large 4to. [xxii], 281; viii, [i], 238; [vi], [239]-444; ix, [i], 252; [vi]-253-437, [13] pp., including index and directions to the binder. Complete with all blank leaves and half-titles. With more than 800 engravings, including 173 copper engraved plates and 359 text images by and after Thomas Holloway, Fuseli and others, and by William Blake. Contemporary calf, rebacked spine labels, each board decorative double-ruled; interior of Volume 3 (both books) with dark brown spot in lower right corner, some soiling, otherwise a good copy.

Second English edition of Volumes I, first English edition of Volumes II and. The work is famous for the splendid illustrations and vignettes, including the plates by William Blake. It was a classic pseudo-scientific work, extremely influential in the history of psychiatry, and represents Lavater's account of madmen, demons, and terror. Fuseli's drawings are rendered with usual distinction in the engravings of Thomas Holloway, and in one instance, Gillray (see Ray, *The illustrator and the book in England*, 20). Lavater was a German poet, mystical writer and physiognomist.

Keynes, 102; Bentley & Nurmi, 390, Garrison & Morton, 154, Ryskamp, *William Blake*, 22. \$ 1600.00



ANOTHER (MORE COMPACT) EDITION

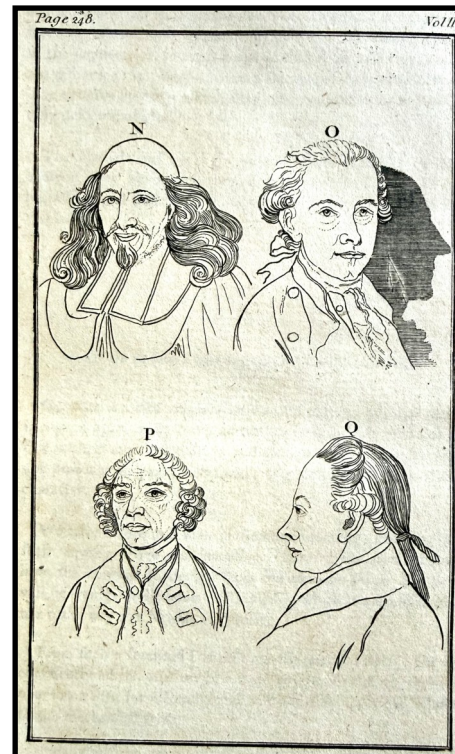
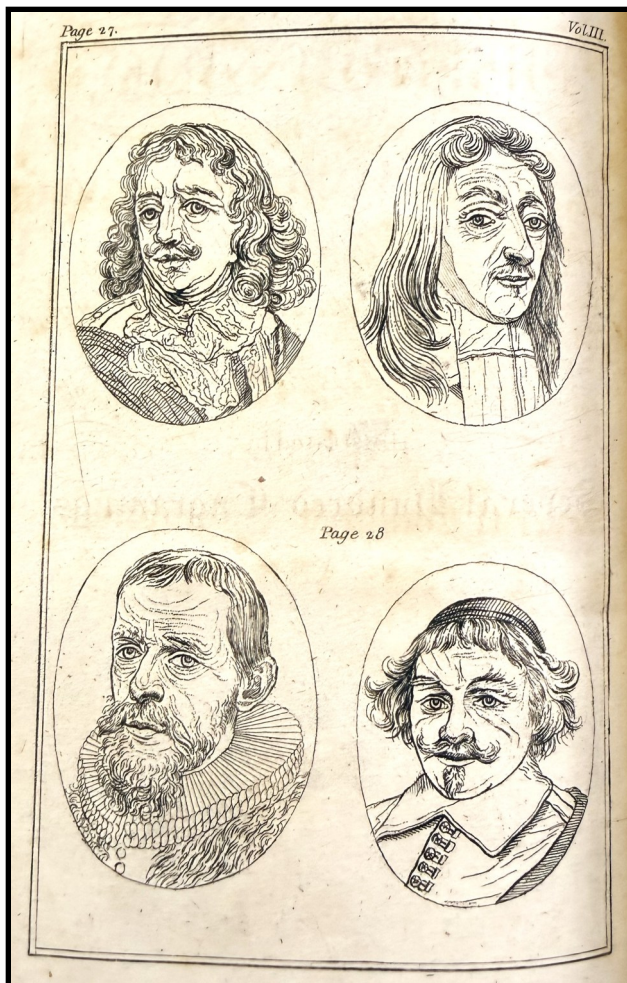
15. LAVATER, John Caspar

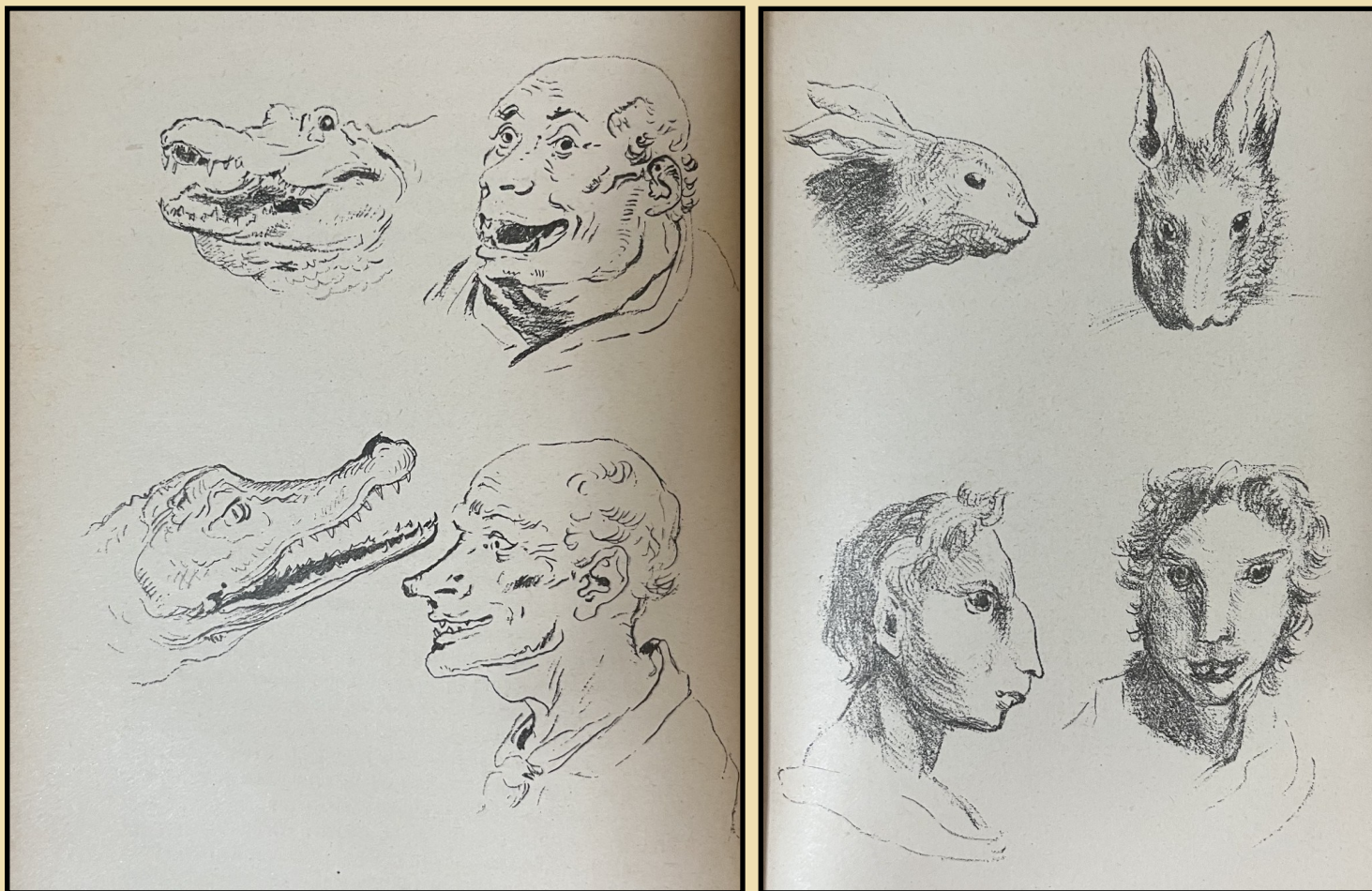
The whole works of Lavater on physiognomy. Written by John Caspar Lavater, citizen of Zurich. Translated from the last Paris edition, by George Grenville. Illustrated by several hundred engravings. London: W. Butters, [n.d., but ca 1800]. Four volumes in two. 8vo. [ii], 242; 186; [187]-288; 344 pp. With 289 engraved plates. Rebound in a contemporary style in quarter-calf and marbled boards, spines with raised bands and labels; interior excellent. A fine set from the library of Riversdale William Grenfell (1807-1871), brother of the banker and politician Henry Grenfell.

Early edition of the English translation of Lavater's influential text of physiognomy. This edition played a significant role in disseminating Lavater's ideas about character and appearance to an English-speaking audience. Lavater's work was pivotal in shaping perceptions of human character based on physical traits and it was especially significant to the history of psychiatry, discussing the external features of man, animal, and plant, anthropometry, emotions and anatomy, and its pathological changes, and their application in the arts.

Lavater (1741-1801) was born in Zurich, studied theology and became a prominent preacher. Although the principles of physiognomy find their origins in the writings of Aristotle, Lavater is considered the founder of that study in modern times. His religious enthusiasm led him to search for evidence of the divine in human life, and this belief in the interrelationship of body and spirit brought him to search human features for evidence of spiritual qualities. This study had its detractors in Lavater's time and is now relegated to the realm of pseudo-science. However, it had immense popularity in the late eighteenth and first half of the nineteenth centuries. His study was first published in four volumes in 1775-1778 with Goethe as a partial collaborator, and it first appeared in English in 1789-1798. By 1867 it was in its thirteenth English edition. American editions were published as early as the 1790s. The text consists of descriptions of facial characteristics with illustrations to match.

\$ 850.00





ANIMALS CAN EXPRESS EMOTION AS WELL AS HUMANS

16. LIOUBOW, Génia

L'Art divinatoire: les visages et les âmes. Paris: E. Flammarion, [1903]. 8vo. xv, 532 pp. Halftone frontispiece portrait, 40 full-page lithographed plates, 41 full-page halftone plates, 9 half-page halftone illustrations, dozens of text illustrations. Contemporary gilt black morocco-backed marbled boards, green silk marker. In excellent condition.

First edition, “the most complete work on the science of physiognomies” (Caillet). Copiously illustrated, the text provides a comprehensive theory of physiognomy and correlations between the faces of humans and animals. The author addresses each part of the head individually, noting the significance of shape, size, and color. The bulk of the book presents us with analyses of celebrities’ faces, such as Shakespeare, Victor Hugo, Napoleon, Camille Flammarion, and Tsar Nicolas II.

Génia Lioubow (1874–1944), born Marie Louise Eugénie Mazelin, was a French fortune teller and artist. Rumored to be an illegitimate child of the Russian imperial family, she was adopted in Russia and lived there until 1898, when she relocated to Paris and began publishing esoteric articles.

OCLC locates one copy in the U.S. (Louisiana State); Caillet 6709.

\$ 1500.00

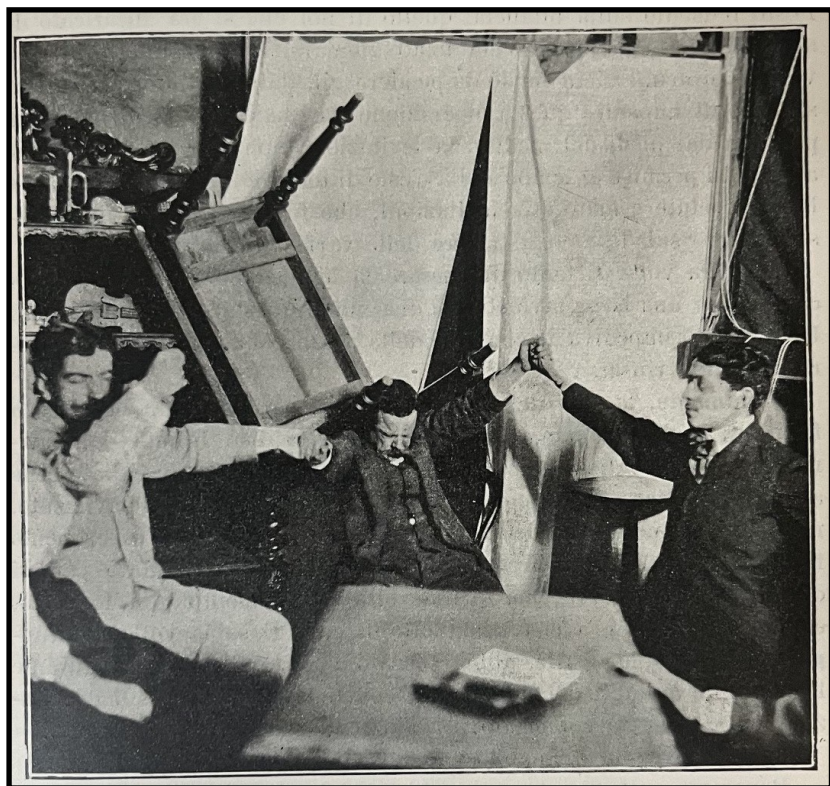
EMOTIONS OF INHABITANTS OF THE SPIRIT WORLD

17. LOMBROSO, Cesare

Ricerche sui fenomeni ipnotici e spiritici. Turin: Unione Tipografica, 1909. 4to. viii, 319 pp. 57 photographic and wood engraved figures in the text, one double-page lithographed plate, one chromolithographed plate. Contemporary gilt vellum-backed board. A fine copy.

First edition of this forensic investigation into paranormal phenomena, the final book of famed Italian criminologist Cesare Lombroso (1835-1909). Lombroso spent most of his life skeptical of the occult, but in his final years he embraced the esoteric and sought to bridge medicine and spirituality. Divided into two parts, in the first he describes the physical and psychic effects of hypnotism and its differences from hysteria.

The second part is where things get spooky: Lombroso asserts the existence of the Spirit World and its interactions with humanity through mediumship. The author derived the bulk of evidence of spirituality from experiments with the psychic Eusapia Palladino, of whose genuine power Lombroso was convinced. Despite his old age, he con-

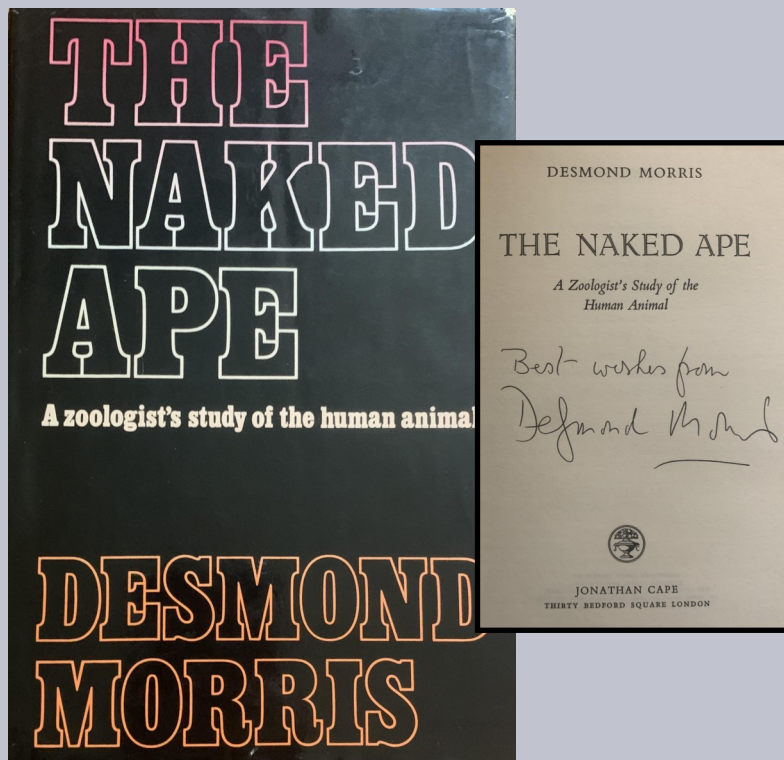


ducted these experiments and tests in person in hotel rooms and doctor offices, and he included in this book his clinical notes. The text is illustrated with photographs of ghosts and apparatuses to catch them. He devotes a chapter to identification of apparitions and how to determine if you are being haunted.

Lombroso is considered the founder of modern criminology, and his earlier research and publications were devoted to the "hard" science of classifying criminals anthropologically, employing physiognomy, Darwinism, and psychiatry. This esoteric and cerebral work diverged so dramatically as to provide a springboard for further parapsychological experimentation among clinicians.

Not in Caillet

\$ 2500.00



SIGNED BY THE AUTHOR

18. MORRIS, Desmond

The naked ape. London: Jonathan Cape, 1967. 8vo. 252 pp. Grey and green cloth with gilt title on spine, dustjacket clipped in all four corners with some wear to edges. Signed by the author ("Best wishes from Desmond Morris") on title page. A crisp and clean copy of this monumental work from the library of Michael Overcash with his bookplate.

First edition. "Try as he may to ignore the genetic legacy of his evolutionary past, man remains – despite his erudition and inspirations – essentially a primate ... The whole range of human activities, gestures and emotions becomes suddenly and embarrassingly transparent." *The naked ape* is Morris' most influential work. It was famously removed from high school libraries in New York and became the subject of a 1982 supreme court case.

Morris (b. 1928) is a zoologist, surrealist painter, and author of prominent works in sociobiology. Morris also worked as head of the Granada TV and Film Unit for the Zoological Society of London creating programs on animal behavior.

\$ 950.00

SPIRIT PHOTOGRAPHY AT ITS BEST

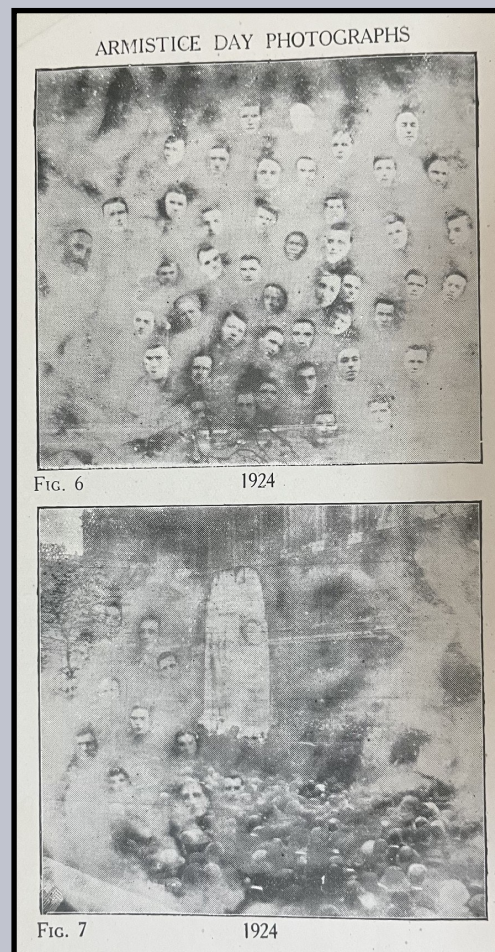
19. STEAD, Estelle

Faces of the Living Dead. Manchester: The Two Worlds Publishing Co. 1925. 8vo. 87 pp. Photographic portrait frontispiece and 12 full-page photographic plates with 24 figures. Staple-bound in original printed wrappers (some light stains). Ownership stamp of Harold Cummins. Plates separated from staples, one bifolium loose.

First edition of this defense of spirit photography. The author, a spiritualist writer, rebuffs recent attacks on the medium Ada Emma Deane, who

captured and published photographs of deceased WWI soldiers on Armistice Day celebrations at the Cenotaph memorial in London, reproduced in the plates here. Stead explains the mechanics of spirit photography and recounts cases in which the dead have contacted living descendants by showing up in pictures and sending messages, one being her father who perished on the Titanic. Much of the text is occupied by missives from both doubters and supporters and the author's replies to them. She also transcribes letters from Arthur Conan Doyle, a staunch believer in spiritualism who claimed that Mrs. Deane did not have the technical skills to fake the Armistice Day pictures.

OCLC locates 5 copies in the U.S. (NY Public, Harvard, UMBC,, Michigan, and Boston Med.). \$ 850.00





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