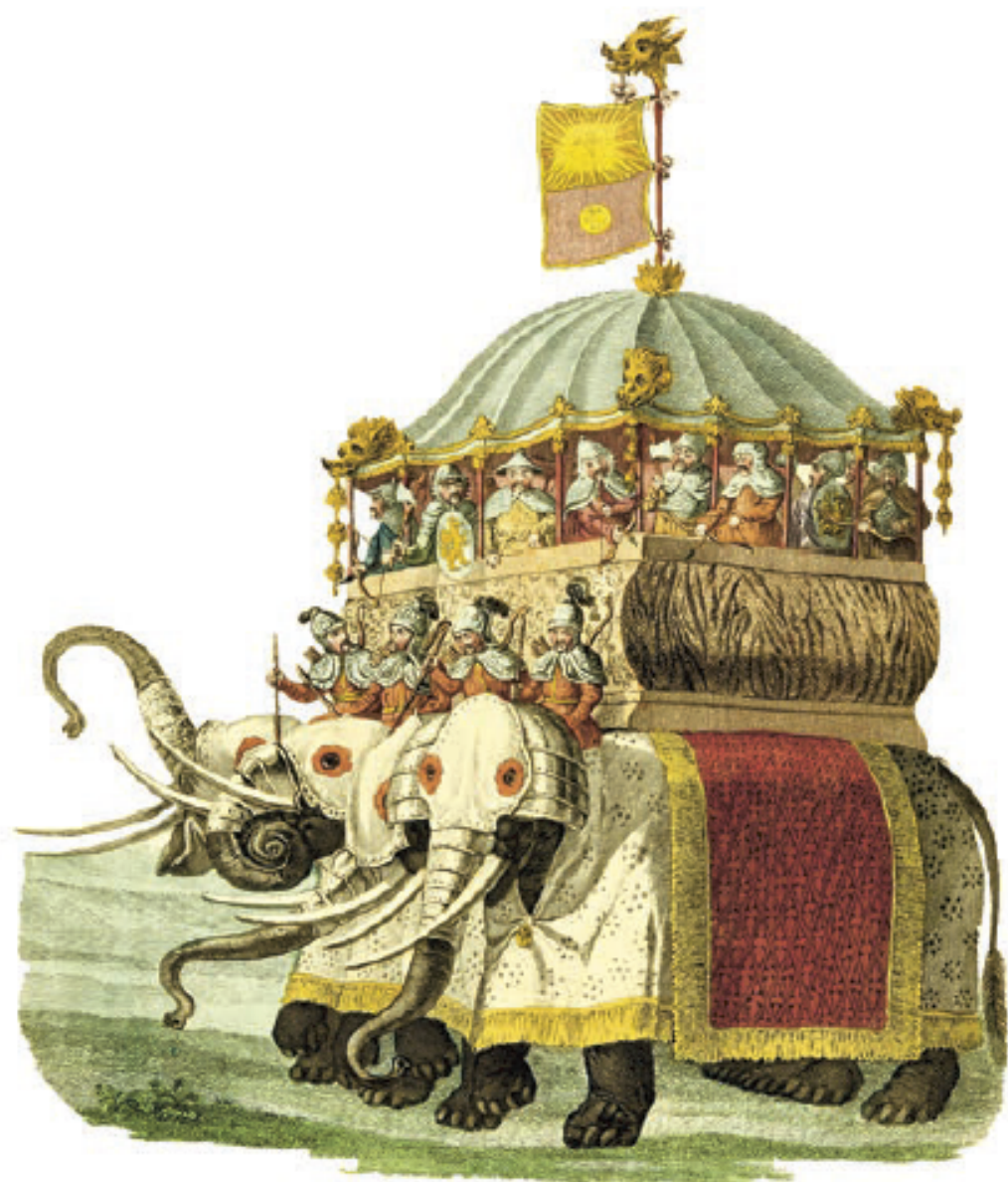


# Antiquariaat Junk

CATALOGUE 295



# CATALOGUE 295

OLD & RARE BOOKS

Natural History & Travel

2018



81 Oort

# CATALOGUE 295

## Antiquariaat Junk B.V.

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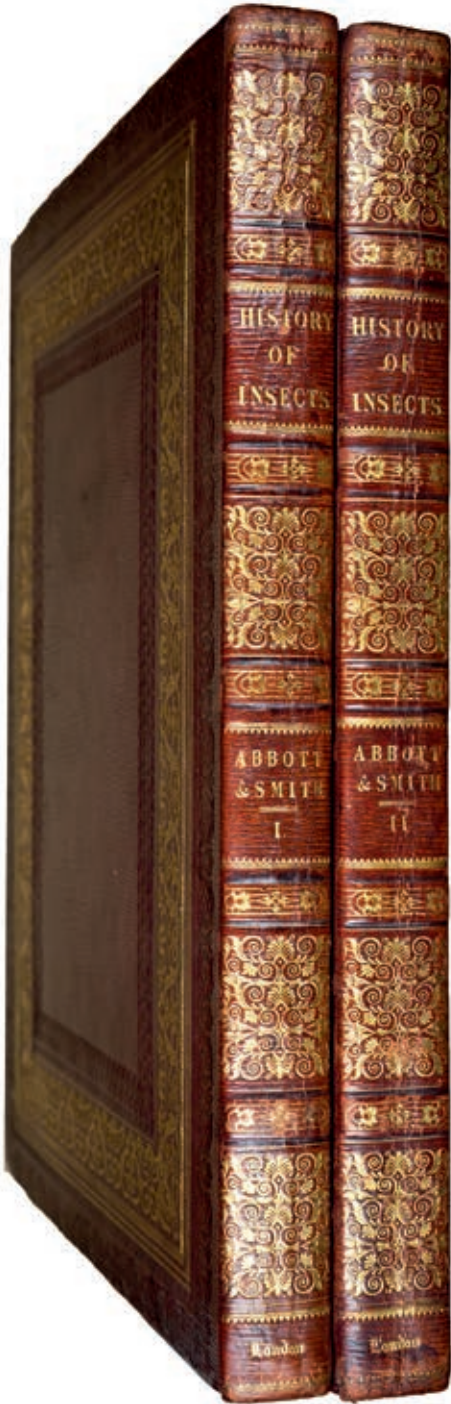
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[1] ABBOT, J. & SMITH, J.E. **The Natural History of the Rarer Lepidopterous Insects of Georgia.** London, T. Bensley for J. Edwards, Cadell and Davies, and J. White, 1797. 2 volumes. Folio (405 x 315mm). pp. (8), xvi, (1), 1-98; pp. (4), 99-208, (6, index), with 104 fine handcoloured engraved plates. Contemporary maroon straight-grained morocco, richly gilt decorated sides, richly gilt spines with gilt lettering, gilt turn-ins, gilt edges. € 65.000

First edition, later issue, of this beautifully illustrated treatise on the Lepidoptera and associated flora of the American South. It is the first work devoted to American lepidoptera. The text is in English as well as in French. John Abbot, born in London in 1751, became a professional natural history collector and illustrator, supplying specimens and paintings to many of the famous cabinets in Great Britain. He emigrated to Virginia in 1773, and later settled in Georgia, where he took part in the Revolution. Although he executed several thousand watercolour drawings of the American flora and fauna, this is his only published work. It was prepared by James Smith, president of the Linnaean Society, who verified the species and added his own notes. In his preface he remarks how this is the first treatise on the entomology of North America. In preparing Abbot's notes and checking identifications, he had recourse to several collections containing specimens and illustrations supplied by Abbot, including that of Sir Joseph Banks.

The plates are some of the finest ever made



of butterflies and moths, and are notable for including all the stages of metamorphosis, along with the food plants of the species. They were engraved by J. Harris from Abbot's original drawings. Most copies of this work are of the early 19th century issue, with watermarks as late as 1822. Our copy has some watermarks dated 1794, 1820 and 1822. A splendidly bound copy in mint condition with the book plate of Albert Edgar Lownes, (1899-1979), famous American book collector.

Dunthorne 287; Great flower books 76; Nissen ZBI, 2.



[2] AGASSIZ, L. & VOGT, C. **Histoire naturelle des poissons d'eau douce de l'Europe Centrale: Livraison I: Histoire naturelle des Poissons d'eau douce. PLANCHES [Salmo et Thymallus]**, with 30 text-leaves with text in French, German and English and 27 plates of which 20 splendidly coloured. **Livraison II: Embryologie des Salmones. By C. Vogt**, with 10 text leaves with text in French, German and English and 14 plates of which 3 coloured.

Neuchâtel, aux frais de l'auteur, 1839-1842. Oblong-folio (320 x 470mm).  
Contemporary half calf (worn). € 1,500

The here offered first livraison is the most attractive section of one the most beautiful works on fishes. Although its title suggests otherwise, this classic ichthyological work deals with Salmonidae only. No finer plates have ever been made on Salmons; the fishes almost seem to be alive, as many of the illustrations are heightened with silver. Second Livraison with serious marginal staining.

Our copy does not include the text to 'Embryologie des Salmones', by C. Vogt. pp. vi, 326, (2) and the atlas to 'Anatomie des Salmones' by L. Agassiz & C. Vogt. [Planches] with 18 (3 partly hand-coloured) plates including 4 overlays. The text-part to the 'Anatomie des Salmones' was published separately in the 'Mém. Soc. Sc. de Neuchâtel'. The work is famous for its splendid plates in the first livraison. These plates were drawn by Sebastian Minsinger and von Dinkel."Ihm sind auch die lebenswahren Abbildungen im der ersten Lieferung der 'Histoire naturelle des poissons...' von Louis Agassiz zu verdanken. Die übrige Teile dieses bahnbrechenden Werkes, das sich entgegen seinem Titel allein mit Salmoniden befasst, enthalten nur anatomische und embryologische Figuren, deren ästhetischen Wert naturgemäß allein in ihrer sauberen und eindringlichen Ausführung liegt" (Nissen, Schöne Fischbücher p. 28).

Nissen, Schöne Fischbücher 1; Wood 181.



[3] AGASSIZ, L. **Untersuchungen über die Gletscher.**

Solothurn, Jent & Gassmann, 1841 (text) & Neuchâtel, H. Nicolet, 1840 (atlas). 2 volumes. 8vo (text, 216 x 142mm) & folio (atlas, 500 x 335mm). pp. xxii, 326, (1), with 18 lithographed plates by Joseph Bettannier and 14 lithographed slightly smaller outline key plates. Contemporary half cloth, gilt lettering on spine (text) and original printed yellow wrappers, with large illustration (atlas). € 7,500

First German edition. The first French edition was published almost simultaneously 'Die deutsche Bearbeitung dieses gleichzeitig französisch erschienen Werkes verdank ich meinem Freunde Dr. Carl Vogt' (from the introduction). "Great work of the 'founder of



glacial geology” (Horblit, ‘One hundred books famous in science’, 1). Louis Agassiz 1807-1873 who was to become the foremost of the early proponents of the idea of a recent ice age, was born into a family of a Swiss Calvinist minister. He attended courses at several universities, graduating as a doctor of philosophy at Erlangen and as a doctor of medicine at Munich. “Agassiz then took a new interest: superficial deposits and landscape features of Switzerland and Germany that were attracting attention as being possibly related to a previous much wider extent of the alpine glaciers. This activity culminated in 1840 in his ‘Études sur les glaciers’, in which he was able to show that Switzerland had recently been covered by a vast ice cap, and from which meltwater carried far and wide great spreads of sand, gravel, and huge erratic boulder. The thesis brought the author to the immediate notice of European and American geologists” (Hancock & Skinner, ‘The Oxford Companion to the Earth’, p. 8). The German edition seems to be much rarer than the French one.

PMM 309 (French edition); Norman 17 (French edition); Sparrow, ‘Milestones of Science’, 2 (German edition); Horblit 1 (French edition).





[4] AGRICOLA, G. *De Re Metallica libri XII. Quibus officia, instrumenta, machinae, ac omnia denique ad Metallicam spectantia...Eiusdem. De Animantibus Subterraneis liber...*

Basle,(colophon:) Hieronymus Froben and Nicolaus Bischof, March 1561. Folio (308 x 205mm). pp. (xii, including blank a6), 502, (74), with two woodcut plates (one folded) and 290 woodcuts in text, most half- or full-page, printer's device on title and colophon leaf. Contemporary vellum (some old repair). € 9.800

A fine copy of the second edition (first 1556) of the 'first systematic treatise on mining and metallurgy and one of the first technological books of modern times' (Printing and the mind of man).

"The twelve books of Agricola's treatise... embrace everything connected with Renaissance mining and metallurgical industries, including administration, the duties of companies and workers, prospecting, mechanical engineering, ore processing and the manufacture of glass, sulfur and alum. Book VI provides detailed descriptions of sixteenth-century mining technologies, such as the use of water-power for crushing ore and the improvements in suction pumps and ventilation that became necessary as mine shafts were sunk deeper underground; it also includes an account of the diseases and accidents prevalent among miners, along with the means of preventing them. 'De Re Metallica' remained the standard textbook on mining and metallurgy for over two hundred years". (Norman catalogue).

The fine woodcut illustrations, illustrating all aspects of mining, metallurgy, and mining

tools and machines, are attributed variously to Hans Rudolf Manuel Deutsch and Blasius Weffring.

Agricola was town doctor of Joachimsthal, 'a silver-mining community on the east side of the Erzegebirge mountains in what is now Czechoslovakia' (idem). The above work includes a reprint of his 'De Animantibus Subterraneis', first published on its own in 1549. It is a treatise on subterranean fauna and cave-dwelling animals. First leaf with small paper repair at outer lower corner and one woodcut plate with old paper repair at outer margin.

Provenance: Ven. Mandeys book 1690 in manuscript on title, engraved bookplate 'OGF ex libris' on inside frontcover.

Hoover 18, Horblit 2b (1st), Norman Catalogue 20 (1st); PMM 79 (1st).



[5] AMBROSINI, H. *Phytologiae hoc est de Plantis partis primae tomus primus. In quo Herbarum nostro seculo descriptarum, nomina, aequivoca, synonyma, ac etymologiae investigantur...*

Boloniae, sumptibus Haeredum Evangelistae de Duccijs, 1666. Folio (310 x 205mm). pp. (16, incl. frontisp.) 576, (72, incl. 2 blanks), with fine allegorical engraved frontispiece showing a large garden, woodcut printer's device on title and 36 full-page woodcuts in the text. Contemporary calf, gilt decorated spine in 5 compartments. € 4.800

A fine copy. Only the first volume was published. A second volume on trees was never published due to the author's death. "Giancinto (Hyacintho) was director of the Botanical Gardens at Bologna from 1657-1665, following the directorship of his brother Bartolomeo. The genus *Ambrosinia* was named after the two brothers" (Hunt 303). The plants described in the present volume are in alphabetical order.

"In seguito lo Studio bolognese conobbe ancora personaggi di grande levatura, come i fratelli Bartolomeo (1588 1657) e Giacinto (1605 1671) Ambrosini, che ressero l'Orto, in successione, dal 1620 al 1665. Sotto la loro gestione l'Orto si sviluppò notevolmente: un catalogo delle piante coltivate nel 1653 elenca circa 1500 specie diverse, una collezione cer-

tamente fra le maggiori in Europa a quel tempo, che sarebbe invidiata anche da molti orti botanici attuali. Molti anni dopo Linneo avrebbe onorato la memoria degli Ambrosini denominando una specie *Ambrosinia bassii*, dove il nome del genere ricorda appunto i due antichi prefetti dell'Orto..." (Univ. Bologna website).

Hunt 303; Pritzel 132.



[6] ANDREWS, H. C. Coloured Engravings of Heaths. The drawings taken from living plants only. With the appropriate specific character, full description, native place of growth, and time of flowering of each; in Latin and English. Each figure accompanied by accurate dissections of the several parts (magnified where necessary) upon which the specific distinction has been founded, according to the Linnaean System.

London, T. Bensley [vol I], R. Taylor [vols II-IV] for the Author, [1794-] 1802-1809 [-1830]. 4 vols bound in two. Folio (423 x 259 mm). With engraved dedication leaf and 288 hand-coloured engraved plates; vol III without half-ti-

tle, some occasional minor spotting to prelims and a few text leaves, a fine, clean copy in contemporary speckled calf by J. Clarke, rebacked preserving original spines, gilt edges. € 39.000

First edition, with the rare fourth volume, of Andrews' 'finest achievement ... noble in conception and impressive in execution' (Blunt). Andrews drew and engraved all his plates, wrote most of the text and, according to Dunthorne, even did his own colouring. This work exemplifies the 'erica-mania' that dominated English horticulture at the beginning of the nineteenth century. Numerous newly discovered South African species were being introduced through the enterprise of nurserymen like Lee and Kennedy, and several hundred species and varieties were available and in cultivation. This copy contains all the indexes, dedication, address, introduction, dissertation, list of heaths cultivated by Lee and Kennedy at the Vineyard Nursery in Hammersmith, systematical arrangements, etc. In common with other copies seen, the titlepage of volume IV is in fact the title

from volume II with the number altered by hand. The work was published in parts, and volume IV appeared over a twenty-year period from 1810 to 1830. Few complete copies survive, and most sets comprise only the first three volumes, with occasionally a fragment of the fourth.

Dunthorne 9; Great flower books, p 47; Johnston 674 (vols I-III only); Nissen BBI, 31; Stafleu and Cowan 134.



[7] ANDREWS, H.C. *The Botanist's Repository, comprising colour'd engravings of new and rare plants only, with botanical descriptions in Latin and English after the Linnaean system...*

London, T. Bensley, for the author, 1797 (-1815). 10 volumes. 4to (270 x

210mm), with 10 engraved titles and 664 (many folded or double-page) hand-coloured engraved plates. Contemporary green half morocco, marbled boards. € 28.000

A fine set of the first edition of this showcase of exotic species, which made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science (Hunt catalogue). A large number of the plants depicted and described are from Australia and South Africa (among the latter 47 proteas and 26 ixias). The text was written by John Kennedy, Adrian Haworth and George Jackson. Each plate is accompanied by a leaf of letterpress text. The plates are all by Andrews.

Aitken and others 'Capturing Flora. 300 years of Australian botanical art' page 88, comments on plate 82 'Banksia serrata' as follows: "The specimens collected at Botany Bay by Banks and Solander in 1770 played a surprisingly modest part in describing Australian flora taxonomically but there can be no doubt that their introduction into horticulture, such as Banksia serrata, named by the son of Carl Linnaeus in 1781, epitomised the excitement of New Holland 'exoticks'". On plate 295 'Capturing Flora. 300 years of Australian botanical art' comments as follows: "Passiflora aurantia, the Norfolk Island passion-flower, was introduced to England in 1792 and first raised by Lee and Kennedy - 'as an addition to the very few handsome climbing plants fit to decorate the trellis-work of our modern greenhouses, or conservatories, this plant must be considered as a great acquisition,'"fin and on plate 400 as follows: "Lady de Clifford's plant houses at Paddington contained one of the most celebrated exotic collections in London, and the Australian Red Mahogany, Eucalyptus resinifera, was flowered in her garden in 1804, for the first time in Europe, perhaps a strange appreciation for a tree that grows in excess of 25m in height".

Great Flower Books, p. 83; Nissen BBI, 2382.



[8] AUBLET, F. **Histoire des Plantes de la Guiane Françoise, rangées suivant la méthode sexuelle, avec plusieurs mémoires sur différens objets intéressans, relatifs à la Culture & au Commerce de la Guiane Françoise**

...

Londres/ Paris, P.F. Didot jeune, 1775. 4 volumes (2 text volumes & 2 volumes of plates). 4to (253 x 194mm). pp. (4), 32, 1-621; (3), 622-976, 52, 160 with engraved frontispiece and 392 fine engraved plates. Contemporary mottled calf (a bit worn). € 10.000

The first flora of French Guiana, profusely illustrated with excellent plates. "Aublet's further words on the conditions under which a naturalist worked in the French possessions are almost identical to those of Adanson with respect to his Senegalese years; the scorn of the other settlers, the absence of chances of financial reward, the hard-boiled mercenary



attitude of his 'colleagues'. In addition to that are the hardships of trying to botanize in the tropical jungle with its - at that time - almost unknown hazards. ... The 'Histoire' of 1775 is written, characteristically, in French and in Latin ... it is remarkable that Aublet's book is fully Linnaean both with respect to taxonomy (the sexual system and the generic delimitations) and to nomenclature. It contains the descriptions of not less than 400 new species ... it is still the basis for the study of the flora of the Guiana region" (Staffeu. Linnaeus and the Linnaeans, p. 283).

"It is clear that Fusée Aublet should be considered one of the 'founding fathers' of ne-tropical ethnobotany. Although most botanists think of his 'Histoire des Plantes de la Guiane Française' as a taxonomic treatise, Aublet was in fact sent to French Guiana as an Apothecary-Botanist. His book describes uses of 124 species from 56 different families. That he employed many of the plants himself and that he used many of the vernacular names as the bases for his Latin names seems to indicate a high regard for the botanical sophistication of his indigenous colleagues" (Plotkin, Boom & Allison. The Ethnobotany of Aublet's 'Histoire des Plantes...' p. 2).

Staffeu & Cowan 206; Nissen BBI, 54.



[9] AYLESFORD COUNTESS- BOTANICAL WATERCOLOURS- (Louisa Finch, Countess of Aylesford, 1760-1832). **Two albums of original botanical watercolours.**

2 volumes. Large folio (500 x 390mm), c. 1790-1820.

Comprising: GRASSES, 1 page manuscript index and 99 original water-

colours mounted within watercolour borders & CLASS V. ORDER 2 TO 6, 1 page manuscript index and 84 original watercolours mounted within watercolour borders. Contemporary uniformly Russia, blind-tooled decorative borders around blind-stamped central coat-of-arms of the Earl of Aylesford to covers, gilt greek key turn-ins, uniformly rebacked, richly gilt decorated spines in 7 compartments, with red gilt lettered label, gilt edges. € 12.000

An interesting pair of volumes featuring highly accomplished and detailed watercolours by Louisa, Countess of Aylesford, from a set of twenty-seven volumes originally sold from the Aylesford Library at Christie's in 1888. She was born at Longleat in Wiltshire, the eldest daughter of Thomas Thynne, 1st Marquess of Bath, she married Heneage Finch, 4th Earl of Aylesford. The volume on grasses has a caption below each image giving the English and Latin nomenclature of the plants, the exact date as well as in most cases the name Packington (the Aylesford estate at Packington) where the plants were probably collected and drawn. The second volume pictures plants as *Chenopodium*, *Gentiana*, *Pimpinella*, *Oenanthe*, *Caucalis*, as well as a number of Umbelliferous plants. The fine drawings show Louisa to have been not only an accomplished draughtswoman but also a keen student of botany. Two mounts empty and some sheets missing from the numerical sequences.



[10] BATTARRA, (G.A.). *Fungorum Agri Ariminensis historia ... quam sub auspiciis plurimum reverendi DD. Francisci Raynaldi Gargani... in hac secunda editione nec aucta nec diminuta publici juris fecit.*

Faventiae, Typis Martinianis, 1759. 4to (280 x 200mm). pp. viii, 80, with engraved vignette on title and 40 engraved plates. Later half calf, spine with gilt lines and lettering, marbled sides. € 3.000

Second edition of this rare and beautifully produced work describing a great variety of fungi growing around Rimini. Antonio Giovanni Battarra (1714-1789) was an Itali-



an clergyman (of Rimini), physician and mycologist. The interesting engraved vignette on the title has the following motto (in Greek) 'We study fungi, we do not eat them'. Ainsworth considers the engravings 'excellent'. In "Zur Geschichte der Mykologie, das XVIII. Jahrhundert" by Lütjeharms pp. 145 to 147 a large comment is given of this publication. Battarra attempted to prove that mushrooms were really plants growing from spores and not just putrefying matter as was generally believed in those days. C.H. Persoon knew of the work of Battarra and even named a new genus of Fungi, Battarra, after him. The 200 figures on the 40 plates are finely engraved and give a very good impression of the mushrooms depicted. The first edition was published in 1755 and the present edition has only some minor alterations. Owner's stamp (Henry Bonnet) on lower margin of title.

Stafleu & Cowan 359; Nissen BBI, 95; See also G. Lazzari, Storia della Micologia Italiana pp. 145-155.





[11] BENNETT, J.W. **A selection of rare and curious Fishes found upon the coast of Ceylon. From drawings made in that island and coloured from life.**

London, printed for the Author, 1851. 4to (296 x 240mm). pp. viii, with 30 splendidly hand-coloured engraved plates all heightened with gum arabic each with a descriptive leaf of text. Contemporary publisher's green blind pressed cloth, gilt lettered spine (spine a bit worn). € 5.800

Probably the most spectacular publication on tropical fish. The plates are vividly coloured and belong to the very best ever made on the subject. "... contains 30 handcoloured plates which are so lovely that it is one of my favourite old natural history books on any subject" (Buchanan. *Nature into Art* p. 147). Bennett lived in Ceylon from 1816 to 1827. Thirty species of marine fishes are described, mostly rather common rock and coral reef fishes more or less widely distributed in the Western Indian Ocean. "In my drawings of the fishes I have adhered strictly to nature; and, as far as my colours permitted, imitated their various hues: but alas, in vain must be every human endeavour to attain perfection!" (From the Preface). Three editions appeared of the work, of which the first was published 1830. The present 1851 edition is a re-issue of the 3rd edition of 1841, which was revised and reset. There seems to be no difference in quality between the three.

Nissen, *Schöne Fishbücher*, 15; Nissen ZBI, 316.





[12] BERINGER, J.B.A. **Lithographiae Wirceburgensis, ducentis lapidum figuratorum, a potiori insectiformium, prodigiosis imaginibus exornatae specimen primum.**

Wirceburgi, apud P.W. Fuggart, 1726. Folio (310 x 200mm). pp. (12), 96 (recte 98), with engraved frontispiece and 21 engraved plates. Contemporary half calf, gilt ornamented spine in 6 compartments. € 10.000

A fine copy of the first edition of one of the rarest curiosities in geological literature. "In the early years of the 18th century there were still a few skirmishes over the organic origin of fossils, but the notion that they were mere sports of nature was finally killed by ridiculous. Some pupils of J. Beringer of Würzburg decided that they would assist nature and their Professor by making some of these sports themselves; they therefore carved fantastic figures and hid them in the hills which Beringer explored. After making a large collection, he published a fully illustrated work 'Lithographiae Wirceburgensis' 1726, now one of the rarest curiosities of geological literature; for Beringer finally discovered the deception, endeavoured to buy up and destroy the whole collection" (Edwards. Early History of Paleontology, p. 34). Unfortunately he did not destroy the copies which he purchased, they were found in his house after his death and bought by a publisher who provided them with a new title-page and issued them in 1767 as a second edition of this work.

M.E. Jahn & D.J. Woolf in their translation and commentary of the above work 'The Lying Stones of Dr. Johann Bartholomew Adam Beringer ...' point out that the fakes were made by two academic rivals of the university, J.I. Roderick, professor of geography and mathematics and J.G. von Eckhart, privy counsellor and university librarian, and not Beringer's students as is often believed.

Our copy does not have the six pages of Hueber's 'Corollaries' which have no relation with the above work. Hueber's small work is inserted in some copies, however most copies do not have it.

Ward & Carozzi 182; Junk Rara I, p. 27.



[13] BERTUCH, F.J. **Bilderbuch für Kinder enthaltend eine angenehme Sammlung von Thieren, Pflanzen, Blumen, Früchten, Mineralien, Trachten und allerhand andern unterrichtenden Gegenständen aus dem Reiche der Natur, der Künste und Wissenschaften; alle nach den besten Originalen gewählt, gestochen, und mit einer kurzen wissenschaftlichen, und den Verstandes-Kräften eines Kindes angemessenen Erklärung begleitet./ Porte-Feuille des Enfants, melange interessant d'Animaux, Planes, Fleurs, Fruits, Mineraux...**

Weimar, im Verlage des Landes-Industrie Comptoirs, (1792)-1830. 4to (235



x 190mm). 12 volumes. With 1186 handcoloured engraved plates. Later uniform half calf, spines with gilt lines and ornaments and red gilt lettered red label € 25.000

An attractive uniformly bound copy of the finest natural history encyclopaedia ever made for children. The work was published in 237 parts over a long period, for this reason complete copies are very rare, especially the last published volume. Friederich Bertuch 1747-1822 was one of the most important publishers of the period, in 1790 he established the famous 'Landes Industrie Comptoirs', publishing in 1791 Goethe's work on Optics as well as many other works of importance. "Bertuch's picture-book was the crest of the wave of educational children's books on science which can be traced back to the 'Orbis pictus' of Comenius, first published in 1658. The plates were produced by Ludwig Ebner, C. Ermer, Theodor Götz, Ludwig Hess, Conrad Horney, J.B. Hoessel, C. and G. Starcke... and other Weimar artists under the direction of Melchior Kraus and Johann Heinrich Lips" (Nissen p. 77). Volume 12 with some occasional worming in the upper margin. The plates are of a very high quality and all beautifully handcoloured. The text is both in German and French.

Nissen, Bestiaries p. 77; Nissen ZBI 340. Seebass, Kinderbücher, 180.  
See illustration frontcover.





[14] BETTONI, E. *Storia naturale degli Uccelli che nidificano in Lombardia*, ad illustrazione della raccolta ornitologica dei fratelli Ercole ed Ernesto Turati. Con tavole litografate e colorate prese dal vero da O. Dressler.

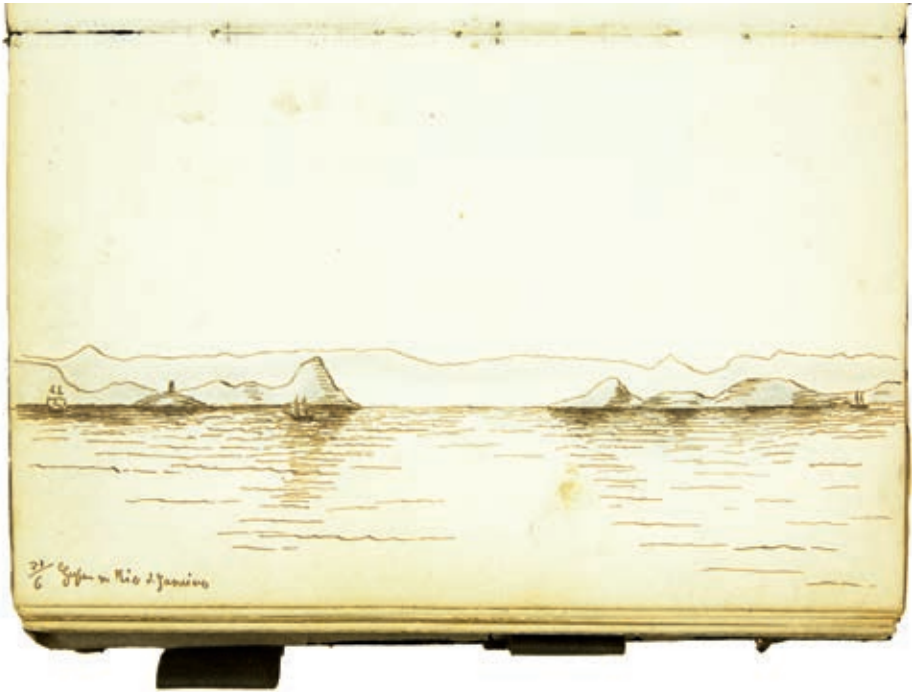
Milano, coi tipi del Pio Istituto del Patronato, 1865-1868. 2 volumes. Large folio (443 x 314mm). With a chromo-lithographed frontispiece and 120 chromo-lithographed plates of which 14 double-page. Contemporary half green morocco, spines in 5 compartments richly gilt. € 18.000

A superbly produced work on the birds of Lombardy (northern Italy) of which only 100 copies were issued. The fine plates are by Oscar Dressler. According to Nissen in his 'Illustrierte Vogelbücher' this German artist in an excellent way portrayed the birds, the chickens and their nests. The birds are shown in their natural habitat and some of the fine plates are finished by hand. The birds are described in great detail and are mostly illustrated life-size. The present publication is one of the three great Italian birds books, an honour Bettoni shares with Manetti and Bonaparte.

A fine copy of this rare work, a few plates with some very faint discoloration and one plate with small marginal repair.

Fine Bird Books p. 59; Nissen IVB, 94; Casey Wood p. 236.





[15] [BIBRA, ERNST VON.] **Zur Südamerikanischen Reise. 1849-1850.** German manuscript, title with motto and 139 illustrated leaves, mostly pencil or brown pen drawings, about 20 with handcolouring, some grey-, brown or ochre wash drawings, and 1 watercolour, showing ships, nautical instruments, portraits, Indians, hydro-biological matter, fishes, birds, coastal sceneries, landscapes, geological structures and plants. 8vo (160 x 102 mm). Contemporary calf, sides with gilt border, gilt edges, preserved in a brown half morocco box. € 28.000

The diary in form of a sketchbook in chronological order of Freiherr Ernst von Bibra's well-known voyage to South America. Ernst von Bibra (Schwebheim 1806 - Nürnberg 1872) was a famous naturalist and traveller and one of the early pioneers writing on psychoactive drugs. As a result of his voyage he published his 'Reise in Südamerika' in 1854. The title of the present manuscript has the following device: 'Wen(n) Euch nicht gefällt was ich hier gezeichnet, so ist mir das gleich. Ist auch solches nicht desshalb geschehen, sondern nur damit ich selbst eine Erin(n)erung habe, an das, so ich in fremden Lande gesehen' [When you do not like what I have written, I do not care. It is not for you, but to have a recollection what I have seen in foreign countries].

Almost all drawings have pencil annotations many with dates, starting 14.4. (18)49 ending 4.7.(18)50.

The first drawing shows an early bronze of an animal in the Bremen cathedral; followed by portraits of probably crew members or passengers (Lamers, Friedmann, Kunitz, Kühn

and others); profiles of the coast of Portland (England); medusa; a flying fish; the coast of Brasil; the coast near Rio de Janeiro; several drawings showing the harbour entrance of Rio de Janeiro and its surroundings; a detailed landscape with palm trees, agaves and mountains signed Rio de Janeiro 27.6.49; several detailed drawings of Cape Horn; the coast of Chile (Valdivia & Concepcion); Valparaiso seen from the sea; a view of Valparaiso town and harbour; 2 drawings of an aloe; la casa del Caballero Michael Does; a view of the Cordillera; a camp with tent, rifle, fire etc. in the Cordillera; illustrations of the island 'mas a fuera'; the harbour of Porto Coral; an old Spanish chapel of Porto Coral; several plates of indians; a skull of a whale; a view of Tocopilla; detailed study of porphyry rocks; a view from the roof of the hotel in Callas; some exotic fruit; an old Peruvian mummy; a shark; crustacea; several exotic fishes; a number of plates of evertbrates with the longitude and latitude; the Eddystone lighthouse; a section of 6 plates with a separate ornamental title 'Nautica' portraying a ship, sails and ship equipment.

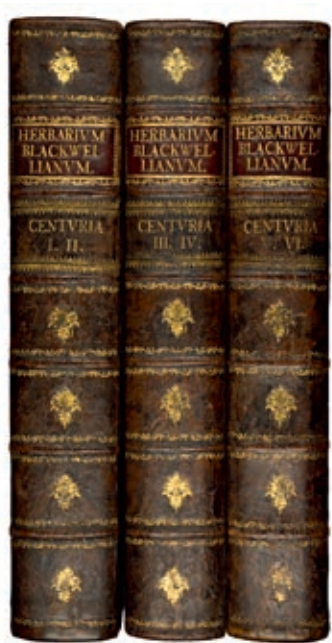
Bibra wrote several scientific works regarding his voyage, one of which 'Beiträge zur naturgeschichte von Chile' was published in the 'Denkschriften der Kaiserl. Akad. der Wissenschaften' 1853. On the first page he mentions that he will consult his [the here offered] 'Tage- und Skizzenbuch' [diary- sketchbook] in writing the article. Plate vii 'Fernsicht von der hohen Cordillera über das Flachland von Chile bis zur Küsten-Cordillera' is an exact copy of a plate found in his sketchbook. On page 95 of his article he writes 'Ich habe eine Zeichnung an Ort und Stelle zu entwerfen gesucht ... und habe sie auf Taf. vii, beigegeben [I made a drawing on the spot, which is shown on plate vii].

Ernst von Bibra studied law, chemistry, and medicine at the University of Würzburg. In 1824 he inherited the family estate, allowing him to travel and study without worrying





about money. In 1855 he published 'Die narkotischen Genussmittel und der Mensch'. The work is based on his experience in South America and became a pioneering study of psychoactive plants and their role in society. Drawing on his own travel experience as well as the writings of his predecessors, Baron Ernst von Bibra devotes a full chapter to each of seventeen plants, ranging from such mild stimulants as coffee and tea, through tobacco and hashish, to powerful narcotics and hallucinogens such as opium and fly agaric. This classic text on the use of mind-altering plants was translated into English and still is a famous and classic text.



[16] BLACKWELL, E. **Herbarium Blackwellianum.**

Vermehrtes und verbessertes Blackwellisches Kräuter-Buch das ist Elisabeth Blackwell Sammlung der Gewächse die zum Arzney-Gebrauch in den Apothecken aufbehalten werden deren Beschreibung und Kräfte aus dem Englischen übersetzt ... Mit einer Vorrede ... Herrn D. Christoph Jacob Trews. Verlegt gemahlet und in Kupfer gestochen von Nicolaus Friederich Eisenberger. Nürnberg, J.J. Fleischmann/ C. de Lannay, 1750-1773. 6 volumes, bound in 3. Folio (410 x 260mm). With 6 handcoloured engraved frontispieces, heightened with gold, and 615 fine handcoloured engraved plates. Contemporary calf, richly gilt ornamented spines in 7 compartments with

red gilt lettered label, sides with gilt lines and fleurons at corners (one volume with minor repair to hinges). € 40.000

A very scarce Large Paper copy of the most important and comprehensive early German work on medical plants. We have never before seen and were unable to trace such a large copy, ordinary copies measure 355 x 235mm and are thus considerably smaller. The 'Herbarium Blackwellianum' is an enlarged edition of Elizabeth Blackwell's "A Curious Herbal", a work which she undertook to get her husband out of prison. She succeeded in freeing her husband, although to no avail, he was later beheaded for his part in a political assassination plot.

The text, which is both in German and Latin was completely enlarged and revised by C.J Trew, a Nürnberg doctor and celebrated patron of botanical art and artists (the best known of his protégés being Ehret). In this German edition the Linnaean nomenclature is followed and the plates were re-engraved by N.F. Eisenberger, who was 'among the



*Ananasa fructu  
pyramidato.*

a. Stängel  
b. Krone  
c. Blüthe

Ananas mit Pyramiden  
förmlicher Frucht  
Zuckerhut.

best artists of Nürnberg engaged in the illustration of works on natural history' (Nissen, Herbals, p. 76). He added 115 extra plates and embellished Blackwell's original plates with details of flower parts and fruits. The fine fold-out plates without any foxing. One plate is smaller, but is uncut and bound in at the time the work was bound. Most likely the publisher had run out of stock. This special Large Paper copy has more refined colouring than ordinary copies. A mint copy without any foxing.

Nissen BBI, 169; Great Flower Books 50; Ludwig, H. Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert pp. 326-7.



[17] BLEEKER *Atlas Ichthyologique des Indes Orientales Néerlandaises. Publié sous les auspices du Gouvernement Colonial Néerlandais.*

Amsterdam, F. Muller, 1862-1865. Volumes 1-5 (of 9) volumes. Folio (450 x 295 mm). With 240 plates of which 238 superbly chromo-lithographed. Later half cloth library bindings, the last volume loose in original printed wrappers. € 14.000

There is no title to volume 5 and the text runs from page 1-96 (of 152), the plates 232-240 belong to volume 6, library stamp on titles. A complete copy has 9 vols and 420 plates and was published from 1862 to 1878. A magnificent ichthyological atlas, the most splendid work on fishes of the nineteenth century. It is the only major work on the fishes of the Indo-Pacific ocean. In 1845 Bleeker started his project, however the first printing was realised 18 years later. Due to his death the work remained unfinished. During his life Bleeker sent more than 12.000 fishes from the East Indian Archipelago to Holland. The

edition of the present work must have been very small as Bleeker in his biography mentions only 60 subscribers. The plates are splendidly executed after drawings by L. Speigler and chromolithographed by C.W. Mieling and later by Emrik & Binger. According to Junk, Rara p. 140 'les planches chromo-lithographiées sont d'une exécution magnifique et sont en effet les meilleures que la littérature moderne d'Ichthyologie a produit. Bleeker est l'auteur le plus fertile de sa science'.

The volumes are composed as follows: I. Scaroïdes et Labroïdes; II. Siluroïdes, Chacoïdes et Hétérobranchoïdes; III. Cyprins; IV. Murènes, Synbranches, Leptocéphales; V. Baudroïes, Ostracions, Gymnodontes, Balistes.

Junk, Rara 140; Nissen ZBI, 409.



[18] BOCK, H. *De Stirpium, maxime earum, quae in Germania nostra nascuntur... His accesserunt a fronte praefationes duae: altera D. Conradi Gesneri... rei herbariae scriptorum, qui in hunc usque; diem scripserunt, catalogum complectens: altera ipsius Authoris, herbariae cognitiones laudes... Adiectus est Benedicti Textoris Segusiana de stirpium differentiis...*

Strassburg, Wendel Rihel, 1552. 4to (218 x 165 mm). pp. (lxviii), 1200, (64), with woodcut portrait of Bock on dno recto and 568 woodcuts in the text. Contemporary blindstamped pigskin over bevelled wooden boards, with clasps (catches gone). € 14.000

A very fine copy of the first Latin edition, translated by David Kyber, with 38 new woodcuts which appear for the first time, and the first edition to include the Gesner and Tessier material. The first illustrated German edition of Bock, was published in 1546, and contained 468 woodcuts (enlarged to 530 in the 1551 edition) by David Kandel. Kandel for the most part based his woodcuts on those of Fuchs and Brunfels, but some one hundred are entirely original, and include several with charming genre scenes accompanying the plant depictions, many with his initials.

Bock was one of the 'Fathers of German Botany', the triumvirate that included Brunfels and Fuchs. As a botanist Bock was their decided superior. He was not shackled to the classical authority of Dioscorides and Pliny, and therefore could recognise new plants without his perception being clouded by supposed classical precedents. He pioneered descriptive botany, giving a detailed developmental history of each plant in its stages of growth, and was the first to discuss plant communities, thus foreshadowing the science of ecology.

Gesner's contribution to this edition comprises a preface to the work and a 50-page bibliography of botanical writers, constituting the first botanical bibliography. Tessier provided a commentary on Dioscorides.



Provenance: Old ownership inscription at inside of frontcover, old oval stamp on verso of title 'Museum Rem. Faesch, Basil.', and old inscription on title, some old annotations in text.

Durling 597; Hunt 66; Nissen BBI, 183; Staffeu & Cowan TL2 576.



[19] BOISSIER, E. **Flora Orientalis sive enumeratio plantarum in Oriente a Graecia et Aegypto ad Indiae fines hucusque observatarum.**

Basileae, H. Georg, 1867-1888. 6 volumes (including supplement). Royal-8vo (235 x 145mm). pp. xxxiv, 1017; 1159; 1033; 1276; 868; xxxiii, 466, with 1 portrait (of Boissier) and 6 plates (including 1 map). Contemporary half calf, richly gilt decorated spines in 6 compartments with gilt lettering, marbled sides. € 2.500

Pierre Edmond Boissier (1810-1885) was a prominent Swiss botanist and explorer and collected extensively in Europe, North Africa and western Asia. On occasion accompanied by his daughter Caroline and her husband."Pierre-Edmond Boissier's work and personality never cease to impress. Most conspicuous perhaps is his rich taxonomic output, which can be compared only with that of A.P. de Candolle and George Bentham. More than 6000 new species were described by Boissier ... his fundamental 'Flora Orientalis' contains descriptions of 11.681 species ..." (Taxon, oct. 1970). "A model of good floristic exposition, comparable to other works of the Candollean school... Boissier's flora ever since has represented a foundation for regional floristic research and flora-writing... So well satisfied were user needs by 'Flora Orientalis' that until the mid-twentieth century there was little apparent demand for up-to date works... The introductory section in volume 1 incorporates chapters on botanical exploration, floristic regions... Volume 6, the Supplementum, edited by Boissier's associate Robert Buser following the author's death in 1885, comprises additions and corrections to the five volumes of the main work (Frodin, D.G. Guide to standard floras of the world pp. 693 & 695). A very attractive uniformly bound copy.

Staffeu & Cowan 611.



[20] BONAPARTE, C.L. **Iconographie des Pigeons non figurés par Mme Knip dans les deux volumes de MM. Temminck et Florent Prévost.**

Paris, P. Bertrand, 1857-1858. Large-folio (560 x 370mm). With 55 beautifully handcoloured lithographed plates by Lemercier after drawings by P.L. Oudard, F. Willy and E. Blanchard. Original printed wrapper (slightly torn), preserved in a recent blue cloth box. € 9.500

All published of this fine work, which was intended as a supplement to "Les Pigeons", by Knip, Temminck and Prévost. The original plan for this work embraced 30 issues with 150 plates. The author died however after the 4th issue and Moquin-Tandon brought out 8 more. "The handcoloured bird portraits are extremely fine" (Wood). Charles Lucien Bonaparte was the nephew of Napoleon Bonaparte. Despite his family connections and the disruptions that followed the Napoleonic era, he became a competent and highly respected naturalist. "The prince himself (C.L. Bonaparte) stayed only a short time in



America and returned to Europe for good in 1828, with his wife and young son, choosing Rome for his permanent residence. There he actively pursued his beloved taxonomic studies and research, which extended more and more to birds of the whole world and, by 1831, had made him so famous among ornithologists that Swainson could write, "To Charles Lucia Bonaparte, Prince of Musignano, not only the eyes of America, but Europe may be turned, as to one who seems destined by Nature to confer unperishable benefits on this noble science." (Stresemann pp. 157-8). Bonaparte was famous for his continuation of Wilson's 'American Ornithology' and his 3 volume work on the fauna of Italy. One text leaf with dampstaining at lower margin. Some occasional slight foxing to some of the plates. A copy with fine colouring of the plates.

Nissen IVB, 117; Fine Bird Books, p. 60; see also P.T. Stroud, The Emperor of Nature Charles Lucien Bonaparte and his world.



[21] BONNET, C. 100 original drawings of the first volume of Reaumur's 'Mémoires sur les insectes' together with manuscript explanations to these plates.

Later vellum, gilt spine with black gilt lettered label 'Dessins de Reaumur', sides with gilt borders. € 17.000

The original printed work has 50 plates in the first volume. Bonnet used 2 leaves to copy a plate. The drawings by pencil are meticulously done. On the first page of the manuscript Bonnet wrote the following: Cinquante feuille de dessin prise Dans le premier volume de



Leuvre de Monsieur De Réaumur composant, 772 objet dessinée par moi Bonnet davay de cette année 1753 (difficult to decipher, could also be 1783?). Charles Bonnet (Geneva 1720 - Geneva 1793) published several entomological works such as his 'Traité d'insectologie' of 1745. The present manuscript is part of a collection of books from Charles Bonnet's library, among which were some books given by Réaumur to his disciple Charles Bonnet (See sale Binoche et Giquello, Paris 24 February 2016).

"C'est chez Réaumur que Bonnet trouve une méthode sûre et pratique pour l'étude de la nature et des insectes, en particulier. Encore étudiant à l'Académie de Genève il lit le premier volume des 'Mémoires sur les insectes'... l'idée lui vint de communiquer à Reaumur lui-même... Ce fut le début d'une correspondance qui ne prit fin qu'à la mort de Reaumur... (Savioz, R. La philosophie de Charles Bonnet de Genève p. 10).

"Bonnet is considered one of the fathers of modern biology. He is distinguished for both his experimental research and his philosophy, which exerted a profound influence upon the naturalists of the eighteenth and nineteenth centuries. Bonnet was 26 when he made his first and greatest discovery, the parthenogenesis of the aphid... taking up Réaumur's (1712) and Abraham Trembley's (1740) research on regeneration...he was the instigator of a whole series of fundamental experiments" (DSB II, p.286-7).

René Antoine Reaumur (1683-1757) was among the greatest naturalists of his time and a pioneer in applied entomological research. The manuscript has 386 numbered pages.



[22] BOTANICAL MANUSCRIPT. A mid-17th century German Flower manuscript with 118 watercolours brightly painted in gouache on 117 leaves.

(Saxony ca. 1650). Folio (315 x 200mm). Contemporary vellum, upper cover with gilt lettered monograph H. H. and Date 1665.

€ 30.000

This is a very attractive and interesting early botanical album, displaying exotics, perennials and garden flowers in full bloom, when the majority of published works were still concentrating on herbs. The manuscript is numbered 1 to 117, one leaf 48 is not present and 111 is numbered twice, there is one extra watercolour on the verso of leaf 64.

Seven leaves have representations of tulips

(fol. 40-44, 86, 94), at least six others show American plants, including *Ficus indica major* and *Yucca gloriosa*, 8 leaves show beautiful carnations, 3 crocusses, plate 21 *Corona Imperialis/ Käyserkron* (*Fritillaria imperialis*) is particularly attractive. The nomenclature of the plants is mostly in Latin and occasionally in German. Many of the plants depicted in the present florilegium also figure in the famous Hans Simon Holtzbecker florilegium for the major Barthold Moller of Hamburg, albeit in a very different way. Both florilegia were painted at the same period. A list of the plants depicted in this interesting manuscript can be sent on request. Occasional offsetting from some of the drawings onto the next page. The paper is watermarked 'Z' or 'Zittaw' (thus obviously Zittau) suggesting the origin of the manuscript in the region of Saxony. Ex libris Henrich Götting from Flensburg (1786-1863) on inside frontcover.



[23] BOULENGER, G.A. **Catalogue of the fresh-water fishes of Africa in the British Museum (Natural History).**

London, printed by order of the Trustees, 1909-1916. 4 volumes. Royal 8vo (273 x 185mm). pp. xi, 373, with 270 figures; xii, 529 with 382 figures; xii, 526, with 351 figures; xxvii, 392 with 195 figures. Publisher's gilt cloth [Together with:] 351 original copper engraved blocks, all representing fishes, for the book. € 5.500



An interesting collection of 351 of the original copper engraved blocks (of 1198), all well preserved, of this important treatise on the fishes of Africa. All copper engravings are mounted on oakwood and have the volume number and plate number inscribed at the back. Boulenger's publication is the first major work on the fresh water fishes of Africa and together with a large collection of the original blocks, serving for the illustrations, this represents a unique occasion for any naturalist studying the ichthyological fauna of Africa. "The past decade has been productive of an enormous increase in our knowledge of the Fresh-water Fishes of Africa. The explorations of the Congo and the Nile, undertaken at considerable expense... and of the great lakes of Central Africa, initiated in this country have resulted in the discovery and description of an unexpectedly large number of generic and specific forms, types of most of which are deposited in the Natural History Museum" (From the Introduction). George Albert Boulenger (1858-1937) was a Belgian-British zoologist who worked at the British Museum. He was famous for his monographs on amphibians, lizards and other reptiles and fishes as well as his monographs on the fishes of Africa. "Boulenger's contemporaries have noted his incredible memory for specimens, species descriptions, and for the associated literature, which was the key to the great speed at which he worked. He could read six languages well and converse in most of them, and wrote with equal facility, but his manuscripts were never typed and went straight to the typesetter in longhand. Boulenger was a tireless worker with strict self discipline, and he also had great charm: a distinguished figure in the London scientific establishment and a proper Victorian gentleman" (Adler p. 55).



[24] BOURGUIGNAT, J.R. **Malacologie de l'Algérie, ou histoire naturelle des animaux Mollusques terrestres et fluviatiles, recueillis jusqu'à ce jour dans nos possessions du Nord de l'Afrique.**

Paris, Challamel aîné, (1863-) 1864. 2 volumes. Folio (362 x 270mm). pp. xii, 294; 380 with 58 (10 fully or partly hand-coloured) lithographed plates, 5 (4 hand-coloured) maps. Contemporary red half morocco, spines with green gilt lettered labels, red marbled boards. € 7.500

A fine complete set of this beautifully produced work and Bourguignat's magnum opus. Bourguignat is considered the 'bête noir' of French conchology. His principal interests were non-marine shells. 'Bourguignat maintained that species should be determined on arbitrarily chosen characters ... By exploiting it energetically Bourguignat was able to describe nearly a thousand so-called new species from European and African localities and in so doing alienated himself and his movement from the more conscientious students of European and African molluscs' (Dance, A History of Shell collecting p. 164). "Unfortunately his new 'formes' were presented to the world as if they were new species (and he usually referred to them as such): they were described fully and named binominally. Consequently they are nomenclaturally valid and cannot be dismissed out of hand no matter how questionable their validity in other respects. This means that a correct knowledge of the dates of issue of those publications in which they first appeared is still important. It

is principally on this account that the following information is presented, for it concerns the dates of issue and mode of publication of a work in which Bourguignat introduced so many of his 'abstractions', the 'Malacologie de l'Algérie'" (Dance, J.R. Bourguignat's Malacologie de l'Algérie pp. 19-20). The excellent plates are by Arnoul and Levasseur. Printed wrapper of the first fascicule bound in at the first volume and printed wrapper of fascicule 4 bound in at the second volume. As all Bourguignat's publications it is rare as the edition was very small.

Nissen ZBI, 504; B.M.(Nat. Hist.)I, 214; also see S.P. Dance, 'J.R. Bourguignat's Malacologie de l'Algérie, 1863' (J. Soc. Bibliophy nat. Hist 5, pp. 19-22).



[25] BRY, J.T. DE. *Anthologia Meriana CXV. continens plantarum, florum maxime, egregie sculptas tabulas, addito indice, in quo tum antiquiora illarum, tum etiam Linnaeana occurrunt nomina. Editio nova.*

Francofurti et Lipsiae, apud Joann. Georg. Fleischer, 1776. Folio (353 x 227mm). pp. 6, with 115 (4 folded) engraved plates. Contemporary vellum, spine with gilt lettering. € 29.000

A well preserved and spotless copy of one of the most beautiful German florilegia illustrating numerous exotic and unusual plants. It is the last edition of de Bry's famous florilegium.

The first edition appeared 1612-14 with 87 plates. The florilegium was very popular and considerably expanded in later editions. Johann Theodor de Bry belonged to a noted family of engravers from Frankfurt. "In 1641, twenty-one years after the death of Johann Theodor de Bry, Matthaeus Merian the elder published an amplified version of the 'opus magnus' of his father-in-law 'Florelegium novum', entitling it 'Florilegium renovatum'. Merian was born in Basel in 1593... he settled in Frankfurt, where he married de Bry's daughter. A versatile artist, Merian not only continued the work of his father-in-law as an engraver, he also painted landscapes, portraits and historical scenes. His children, Matthaeus the younger and Maria Sibylla, followed in his footsteps: both became artists." (Tomasi, An Oak Spring Flora p. 74).

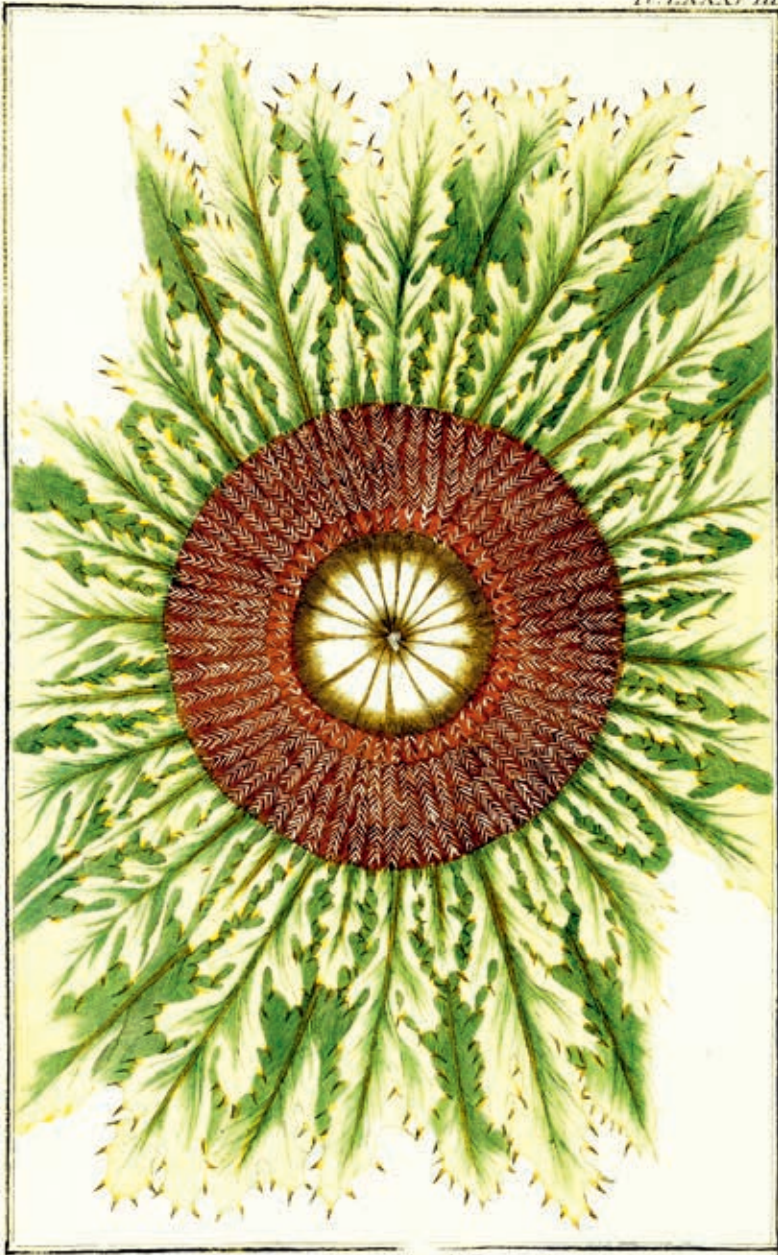
This last edition has 115 plates portraying the most beautiful plants of the 'Florilegium Renovatum et Auctum' published in 1641 (-1647).

Nissen BBI, 276.



[26] BUCHOZ, P.J. **Les Dons merveilleux et diversement coloriés de la nature dans le règne végétal, ou collection de plantes precieusement coloriés, pour servir à l'intelligence de l'histoire générale et oeconomique des 3 regnes, et formant suite a la Collection des Fleurs curieuses et enluminées, qu'on cultive tant dans les Jardins de la Chine, que dans ceux de l'Europe.**

Paris, chez l'auteur, (1779-1783). 2 volumes. Folio (391 x 271mm). With 2 engraved title pages, 2 pages engraved index and 200 finely hand-coloured engraved plates. Contemporary half calf, gilt ornamented spines in 5 compartments with red gilt lettered label. € 48.000



*Carlina scabris*. Lam. bot. *Carlina scabris* Tige.

A very rare supplement to Buchoz 's splendid work "Collection de Fleurs de la Chine & de l'Europe". Hunt (656) comments as follows on the present work: "This is one of the more important works of the copious Pierre Joseph Buc'hoz". Pierre Joseph Buchoz (1731-1807) was a French physician and naturalist. He produced some of the finest illustrated natural history works of the period. 'In some of these works, considerable use is made for the first time of drawings of Chinese plants executed by native artists and much of Buc'hoz's other works also have a distinctly oriental flavour" (Blunt & Stearn p. 179). The colouring of the plates is exquisite. The index gives descriptions of plates 1 to 200. A fine copy without any foxing.

Nissen BBI, 283; Hunt 656; Great Flower Books p. 52.



[27] **BULLIARD, P. *Herbier de la France, ou Collection complete des Plantes Indigènes de ce Royaume; avec leurs détails anatomiques, leurs propriétés, et leurs usages en Médecine.***

Paris, chez l'Auteur, Didot Jeune..., 1780-(1793). 15 volumes. Folio (345 x 255mm). With 1 colour-printed frontispiece and 602 colour-printed engraved plates, 4 engraved plates (2 plates of 'Observations microscopiques' of which 1 coloured and 2 plates 'Tableaux des Genres'), and 12 engraved tables 'années 1-12'. Contemporary pink boards. € 15.000

An uncut copy. As usual it does not contain the second volume of the text of the 'Histoire des Champignons de la France'. The second part of this volume was published posthumously by Ventenant in 1812 and was destroyed by fire soon after printing and is found in only a few copies.

The present work is one of the most interesting colour-printed natural history works. The fine delicate plates are of a great scientific exactness, all by Bulliard who drew, engraved, and printed the plates himself. The colour-printing without retouching by hand, is in the Le Blon-Gauthier method, using a separate plate for each colour. A technique rarely employed for botanical books. "Bulliard was his own printer. He mixed colored inks with great delicacy and, in general, accuracy, and inked his tint plates with minute attention to detail. Some of his tintings seems to have relied on the additional effect of a rich ink tone to give greater local 'solidity'. The three tint plates were overprinted on the 'key' plate with hair's-breadth accuracy, and evidence of his method of obtaining such precise positioning, or register, can be seen in pin holes at upper right and lower left corners of the line frame. The final effect is delicate, pleasing and botanically accurate, and the whole collection has a unique quietly individual flavor. The degree of craftsmanship necessary to create these prints is only apparent when one studies them in close detail' (Printing in the service of Botany, 39).

The 'Herbier de la France' is composed as follows:

Herbier de la France. Première division: Histoire des plantes vénéneuses et suspectes de la France. Paris 1784. pp. (4), x, 177, (1).



Herbier de la France seconde division: Histoire des champignons de France, Tome premier. Paris 1791. pp. (2), xvi, 368, ix.

Our copy contains plates 601 and 602 (loosely inserted at the end), missing in most copies. Pritzel mentions 600 as a total and says: 'les planches 601 et 602 manquent habituellement' and according to Dr W. Junk they might have been destroyed during the revolution. Raspail in 1840 republished these 2 plates.

Of the 600 plates 382 show fungi.

Provenance: Bookplate of Dr. J.R. Chapuis.

Great Flower Books, p. 52; Nissen BBI, 296; Dunthorne 70; Stafleu & Cowan 905-912; Junk, Rara p. 176; Volbracht 300.





[28] CAMPER, P. **Description anatomique d'un éléphant mâle.**

Publiée par son fils, A.G. Camper. Paris, H.J. Jansen, 1802. Folio (530 x 350mm). pp. xii, 108, with engraved portrait (of P. Camper) and 20 engraved plates. Later cloth. € 1,500

Pieter Camper (Leiden 1722 - The Hague 1789), the known Dutch physician, was not only an able naturalist but also a gifted draughtsman, who did all illustrations for the above offered work himself. A classic description of the anatomy of the elephant. "Camper was highly esteemed in the scientific world, as is shown by his membership in most learned societies of western Europe. His comprehensive knowledge, his inquiring mind, his industry in research and in writing, and his skill in graphic arts procured him a well-merited fame attained by few other contemporary scientists" (DSB). Dampstaining at the beginning of the book and lower outer corner of the first 11 pages torn.

Nissen ZBI, 798.



[29] CARNIOLA (KRAIN)- FLOWERS OF CARNIOLA. BOTANICAL WATERCOLOURS. A collection of watercolours of local flora made for presentation to Franz Joseph I, to celebrate 600 years of Habsburg rule of Carniola.

Folio (550 x 390mm). 30 sheets of original watercolours by ? A. Guaiz, the

first with the arms of the Duchy of Carniola (Krain) surmounted by the imperial crown, with dates 1283-1883, surrounded by a garland and signed by the artist. Housed in a velvet-covered box with the monogram of Franz Joseph I. € 18.000

A unique work on the flowers of Carniola, which comprises parts of present-day Slovenia. The watercolours are of a very high standard and painted by a skilled artist. The artist's name on the first plate is difficult to read. The plants have captions in Slovenian, Latin and German. One of the plates show the Carniolan Primrose or 'Primula Carniolica' a plant which grows in hardly accessible areas and is only found in Slovenia, where it is nowadays protected. Another figures the Carniolan Lily 'Lilium Carniolicum', a lily native to the Balkans. The plants are painted on thick boards and are all well preserved and fresh.



[30] CHEVALLIER, F.F. **Original 5 page manuscript by François Fulgis Chevallier; the prospectus for his 'Histoire des Hypoxylons description des genres et des espèces qui forment cette grande tribu des Végétaux et séparément en un volume, histoire des Graphidées'.** (Together with:)

**51 ORIGINAL WATERCOLOURS by P. Duménil to illustrate the above work and 3 proof plates and an engraved portrait of the author.** € 15.000

François Fulgis Chevallier intended to publish 20 parts, however only 4 parts with 21 plates were published between 1824 and 1827. Chevallier (1796-1840)

was a French botanist of some renown, the author of 2 mycological books and a popular flora of the Paris area. The superb original watercolours, of which 43 are signed 'P. Duménil' are of a high artistic quality. The drawings, all but two within a frame, measure approx. 11,5 x 16cm. and are painted on quarto sheets, only 2 watercolours on small paper. All plates with two small perforation holes in the margin, not affecting the illustrations.

Paul Chrétien Romain Constant Duménil (1779-1859), was a well-known natural history painter. He published in 1859 the 'Nouveau manuel complet de peinture d'histoire

naturelle'. He further supervised the illustrations for Tussac's famous 'Flore des Antilles', and made illustrations for Persoon's 'Mycologia Europaea' and also Chevalier's other work 'Flore générale des environs de Paris'. He also illustrated numerous zoological and entomological works such as Poey's 'Centurie de lépidoptères de Cuba'; Godart & Duponchel's 'Histoire naturelle des Lépidoptères ou Papillons de France'; Laplace's 'Voyage autour du monde'. Nissen lists 32 works with illustrations by Duménil.



[31] CRAMER, P. & STOLL, C. **Papillons exotiques des trois parties du monde l'Asie, l'Afrique et l'Amérique/ De uitlandsche Kapellen voorkomende in de drie werelddelen Asie, Africa en America.**

Amsterdam, S.J. Baalde/ N.T. Gravius, 1779-1791. 4 volumes & supplement (bound in 5). Large-4to (287 x 225mm). With 3 (2 handcoloured) engraved frontispieces and 442 handcoloured engraved plates. Contemporary calf, spines in 6 compartments, with 2 red gilt lettered labels, sides with gilt borders, gilt edges, the supplement in a slightly different contemporary half calf binding. € 38.000

The most beautiful early iconography on exotic butterflies complete with the very scarce supplement. The work is justly celebrated as the first book on Exotic Butterflies arranged in accordance with the Linnaean system and provided with coloured plates. Pieter Cramer, died 1777 after the eighth installment was ready for press and the publication was continued by Stoll. "By trade Cramer was a Dutch merchant; his company traded in 'Spanish woolens'(sic). He was a man of some wealth, and he indulged quite lavishly his large cabinet of 'natural curiosities'. Cramer corresponded extensively with fellow butterfly-lovers all over Europe and knew of their collections and publications. He became fascinated by the butterflies of the East and West Indies in particular and purchased many specimens for his own collection. Having decided to start work on his great magnum opus, he employed the Dutch artist Gerrit Wartenaar Lambertz to paint the specimens both from his own cabinet and many others... some 1,650 different species are illustrated with both the upper und underside of the wings" (P. Gilbert, *Butterfly Collectors and Painters* p. 56). Throughout the book names of the following owners of Cabinets are mentioned such as: Pieter Boddaert, Houttuin, P. Luchtman, Prince Willem, Baron van Rengers and many others. The descriptive text is printed in double columns in Dutch and French. A fine copy of one of the most splendid works on butterflies.

Landwehr 53; Nissen ZBI, 985.







[32] CRESCENTIIS, P. DE. New Feldt und Ackerbaw, darinen deutlich begriffen wie man auss rechtem Grund der Natur auch langwiriger erfahrung in 15 Bücher beschrieben...

Franckfurt am Mayn, durch Peter Schmid in verlegung Sigmund Feyrabends, 1583. Folio (333 x 210mm). pp. (12, last leaf blank), 566, (12), title printed in black and red with large woodcut and numerous woodcuts in the text and 1 large folded woodcut of a horse, printer's woodcut device at end. Contemporary green coloured vellum, with large gilt coat of arms on frontcover. € 9,500

An attractively bound and fine copy of the rare first edition, a work with splendid woodcuts. "Kompilation aus Crescenzi, den 'Siben Bücher von dem Feldbau' von Estienne und Liébault, Strassburg 1579, sowie dem 'New Jag und Weydwerck Buch' (des J. Du Fouilloux) von 1582" (Nissen). Deals with farming and gardening, animal husbandry, wine growing, fishing, bee-keeping and hunting. The fine woodcuts are by Christoph Maurer and Tobias Stimmer and depict besides botanical subjects, hunting and agricultural scenes. The work is composed as follows: 1. Vom Ackerbaw; 2. Von Mitteln und Arzeneyen; 3. Von allerley Thieren; 4. Von Acker und Fruchtfeldern; 5. Wie man der Weinreben ordentlich warten; 6. Distillierung; 7. Wie man soll sein Garten... zurichten; 8. Von dem Lustgarten; 9. Von Wiesen und Matten; 10. Von den Bienen, oder Immen; 11. Vom Otter und Biberjagt; 12. Vom adelichen Weydwerck; 13. Von Anfang der Jagten, auch vom Jäger; 14. Von der Wölff Eygenschaft; 15. Vom Brotbacken.

Provenance: Oval old library stamp on title, library label of Schloss Pfannberg with crown and shelfnumber on free endpaper, on inside frontcover large engraved bookplate 'Ex Bibliotheca... Ferdinandi Hoffman... Baronis in Grunpuhel...'; on inside backcover engraving with lion and fountain 'Tomaso Baratti e Francesco Damiani a s. Salvador al Pozzo d'Oro in Venetia'.

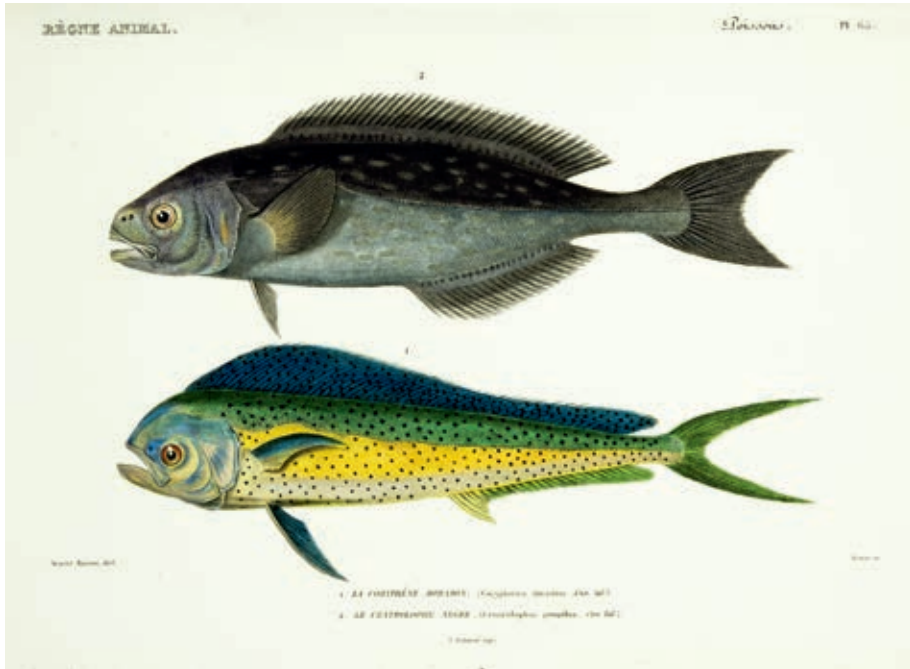
Nissen ZBI, 988a; Lindner page 155.



[33] CURTIS, W. **Flora Londinensis: or Plates and Descriptions of such Plants as grow wild in the Environs of London...**

London, printed for the author, (1775-) 1777-1798. Folio. 56 hand-coloured engraved plates only. Loose in new half cloth folding box. € 500

The complete first edition had 432 plates.



[34] CUVIER, G. **Le Règne Animal distribué d'après son organisation, pour servir de base à l'histoire naturelle des animaux.**

Paris, Fortin, Masson et Cie, (1836-1849). 20 volumes (10 text-volumes & 10 atlas-volumes). Royal-8vo (269 x 188mm). With 993 engraved plates, apart from a few anatomical plates, all finely handcoloured. Publisher's half brown morocco, gilt decorated spines with gilt lettering. € 10.000

A very fine complete copy of the famous 'Disciples Edition', which eclipses all others for scientific accuracy and beauty of embellishment. Each division is edited by the most eminent professors of this period such as: Milne Edwards, Quatrefages, d'Orbigny, Valenciennes. The work is composed as follows: Les Mammifères, by M. Edwards; Les Oiseaux, by A. d'Orbigny; Les Reptiles, by M. Duvernoy; Les Poissons, by A. Valenciennes;

Les Mollusques, by G.P. Deshayes; Les Insectes, by Audouin, Blanchard, Doyère et M. Edwards; Les Arachnides, by A. Duges and M. Edwards; Les Crustacées, by M. Edwards; Les Annelides, by M. Edwards; Les Zoophytes, by M. Edwards. The numbering of the plates is somewhat confusing as some plates have never been published. Nissen gives a collation but his listing is not quite correct. The best artists of the period contributed such as E. Travies, Vaillant, Audouin, A. Milne Edwards, Oudart. The plates are of a surprising exactness of detail and the colouring is very attractive.

Provenance: bookplate of Théodore Riant.

Nissen ZBI, 1014.



[35] DAVILA, (P.F.) **Catalogue systématique et raisonné des Curiosités de la Nature et de l'Art, qui composent le Cabinet de M. Davila.**

Paris, Briasson, 1767. 3 volumes. 8vo (195 x 130mm). pp. xxxv, (1), 571; vi, 656; vi, 290, (6), 286, (1), with 30 (many folded) engraved plates. Contemporary mottled calf, spines gilt in compartments, maroon title-labels, minor restoration to top and bottom of spines of two volumes, an attractive set. € 3,500

Don Pedro Francisco Davila (1713-85) was a Peruvian gentleman, who lived in Paris where he maintained a collection of natural history objects and works of art. "Several years later Davila had to return to Peru for family reasons and decided to sell his collections. He published a lavish, illustrated catalogue in three volumes, the first being chiefly devoted to shells, in the compilation of which he was assisted by the Abbé de Gua de Malves and J.B.L. Romé de l'Isle (who was largely responsible for the second volume, which dealt with minerals). The Linnaean system is mentioned only in connection with the minerals. Surprisingly, Adanson, who clearly despised dilettante collectors was well acquainted with Davila's collections and contributed a flattering 'approval' to the first volume, expressing his regret that they were to be dismembered and urging some 'sovereign' to buy them in their entirety. In 1767 they were sold piecemeal, 17 shell items realizing 26,933 francs ..." (Dance pp. 60-61). 22 of the plates depict shells.

The second volume by Jean Romé de l'Isle describes the mineral collection of Davila. "Of interest to the gemologist in this volume are Davila's collections of marbles, flints, jaspers, agates, other chalcedonic varieties of quartz, opals, jades, and precious stones ... Elsewhere are listed dendritic agates ... and amber" (Sinkankas 1594).

Nissen ZBI, 1050; See also Wilson, The History of Mineral Collecting, p. 50.





[36] DEMIDOFF, A. **Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837 ... dédié à S.M. Nicolas Ier, Empereur de toutes les Russes: ATLAS D'HISTOIRE NATURELLE.**

Paris, E. Bourdin, 1842. Folio (435 x 280mm). With 95 engraved plates (including 4 folded maps), of which 84 beautifully hand-coloured. Contemporary blond calf, gilt decorated spines, sides with double gilt borders, gilt edges. € 25.000

Most probably the finest plates on Russian natural history. The spectacular plates, some heightened with gold and silver, are made after drawings by the most famous natural history artists of the period such as Travies, Prêtre and Oudart. Especially the ichthyological plates are of a great beauty and belong to the very best ever made on this subject. Demidoff (1812-1870) was a well-known traveller, who married Princess Mathilde, daughter of Jérôme Bonaparte. The plates are arranged as follows: Pisces 32 hand-coloured plates; Aves 3 hand-coloured plates, Amphibia (& Reptilia) 13 hand-coloured plates; Polypi 3 (1 hand-coloured) plates; Ecaillés des Poissons et des Reptiles 3 hand-coloured plates; Mammalia 4 hand-coloured plates, Crustacea 1 hand-coloured plate; Arachnoidea 1 hand-coloured plate, Cryptogamia 7 hand-coloured plates; Mollusca 12 hand-coloured plates; Geologie 4 hand-coloured plates & 4 (3 hand-coloured folded) maps; Terrain Carbonifères 8 plates.

"... the 13 hand-coloured, engraved plates... represent the first coloured iconography of the reptiles of southern Russia to be published" (Adler III p. 110).

Nissen ZBI, 1072.



[37] DESMAREST, A.G. **Histoire Naturelle des Tangaras, des Manakins et des Todiers.**

Paris, Garnery/ Delachaussée, An XII (1805-1807). Large-Folio (535 x 342mm). With 72 colour-printed engraved plates finished by hand. Con-



temporary green morocco, richly gilt ornamented spine in 7 compartments, sides with gilt borders and corner pieces, inside dentelles, edges gilt. € 15.000

First edition of this eminent publication on the South American bird-genus Tangara (Tanagers). It belongs to the finest natural history books being published in France in the early nineteenth century. Its attractive plates are after drawings by Pauline de Courcelles (Madame Knip), printed in colour by Rousset and finished by hand. The accompanying text contains diagnoses of the birds in Latin and French language, synonyms, descriptions, information of the geographical occurrence, and other interesting data. A particularly beautifully coloured copy in an attractive binding.

Provenance: Armorial bookplate of G.S. Foljambe.

Anker 116; Fine Bird Books 70; Nissen IVB, 238.



[38] DIETZSCH, BARBARA REGINA. **Sammlung meistens Deutscher Vögel, gemahlt von Jungfer Barbara Regina Dietzschin, gestochen und herausgegeben durch Adam Ludwig Wirsing, beschrieben und mit einer Vorrede begleitet von D. Benedict Christian Vogel/ Collection d'Oiseaux pour la pluspart d'Allemagne peintes par ...**

Nürnberg, gedruckt auf Kosten Adam Ludwig Wirsings, 1772- (ca. 1800). Large folio (433 x 285mm). 2 parts. Leaves 24; 22; pp. (2), vi, pp. 60, with 106 (of 108) splendidly handcoloured engraved plates. Recent red morocco, richly gilt ornamented spine with green gilt lettered label, sides with gilt borders. € 78.000

The most splendid illustrated publication on German birds published in the 18th century and an extremely rare book. Since the middle of the last century only 2 copies, including the present one, have been offered for sale. One copy offered for sale by Hauswedell & Nolte in 1980 (auction 233 no. 234) lacking likewise 2 plates and the present copy, Sotheby's 7th June 1982 no. 25a, lacking 3 plates (1 plate has been supplied in the mean time). The famous ornithological library of Bradley Martin, for example, only had a copy with 62 plates.

In the 18th century Nuremberg became the centre for producing superbly illustrated natural history books. This was principally due to the stimulus of Dr. Trew, a wealthy Nuremberg physician who assembled a number of young artists and scientists around him. Sibylla Merian lived in Nürnberg from 1670-1682 as well as Dürer who lived and worked in Nürnberg. Johann Israel Dietzsch and his children were well known artists of which Barbara Regina is best known.



*H. R. Dietrich pinxit.*

*Aupheber.*

*A. L. Veronigk sculpsit. Amst. 1765.*

Tab. XLIII. *L. Perisoreus griseo-caudatus.*



*Der aschgraue Papagey.*

*Ad. Bering sculpsit. Nürnberg.*

“... sondern auch so bekannte Künstler wie Barbara Dietzsch, deren Blumenstücke und Tierbilder in aller Welt Liebhaber fanden. Sie war die Tochter des Johann Israel Dietzsch... Die Bilder zu ihrer seltenen und unvollendeten ‘Sammlung meistens deutscher Vögel’ die 1772-77 von dem Kupferstecher Adam Ludwig Wirsing... zeigen wie ihre Gemälde eine peinliche Genauigkeit in Farbe und Detailzeichnung...” (Nissen IVB p. 44).

‘Fine Bird Books’ notes a copy with 100 plates. “In the Royal Zoological Society’s Museum in Amsterdam there is a copy of this book with 100 plates in 4 volumes. The text, however, is only for the first 50 plates. No other such copy is known and it is likely that this is unique... A copy with 50 plates, must, from a collectors point of view be considered complete”. The comment in ‘Fine Bird Books’ is incorrect. The first text part was published in 1772 with 48 pages and the second part was published in 1777 with 44 pages. The first part describes plates 1-25 and the second one plates 26-50. The French text published in 1782 describes plates 1-25. This is all the text published. The almost always lacking plates 51-108 were separately published without text by Johannes Mätthaus Bechstein around 1800. Ripley and Scribner ‘Ornithological Books in the Yale University Library’ page 78, describe a complete copy.

Heidrun Ludwig in her ‘Nürnberger naturgeschichtliche Malerei im 17. Und 18. Jahrhundert’ pages 45-46 says the following about Dietzsch “Die Stärke dieser Vogelbilder liegt vor allem in der meisterhaften, haptischen Wiedergabe der Gefieder, die Dietzsch so überzeugend imitierte, dass ihre Stücke einen Vergleich mit den grossen Jagtstillleben von Jan Baptiste Weenix oder Willem van Aelst nicht zu scheuen brauchen... Die Schönheit der Vogelbilder Barbara Regina Dietzsch und ihre getreue Nachahmung natürlichen Vogelgefieders wurden von den zeitgenössischen Betrachtern bewundert”.

The present copy which was sold in 1982 at Sotheby’s, and which Antiquariaat Junk underbid at the time, lacked 3 plates, 41, 42 and 47. In the meantime plate 47 has been supplied from another copy.

The copy is uncut, the title to the first part a bit browned, the text and plates are in mint condition and the colouring probably the best we have ever seen in a 18th century colour-plate book.

Provenance: Prince of Fürstenberg and formerly part of the Princely Palace Library at Donaueschingen.

Nissen IVB, 246; Schlenker 88.1; Fine Bird Books 70.



[39] DILLENIUS, J.J. *Horti Elthamensis plantarum rariorum icones et nomina Joh. Jac. Dillenio, M.D. descriptarum Elthami in Cantio, in Horto... Jacobi Sherard... additis denominationibus Linnaeanis.*

Lugduni Batavorum, C. Haak, 1774. 2 volumes (bound in one). Folio (404 x 260mm). Leaves (6); 1, with 325 etched plates. New full mottled calf, spine in 5 compartments, richly gilt ornaments, red label, sides with gilt border.

€ 13.000

Second edition, a reissue, without the original text, but with an index of Linnaean names. The first edition was published in London in 1732. A very fine and clean copy of 'the most important book to be published in England during the eighteenth century on the plant growing in a private garden' (Henrey) and a major work for the pre-Linnaean taxonomy of South African plants. "Johann Jacob Dillenius (originally Dillen) (1684-1747) (was) a German botanist from Darmstadt, who was brought to England in 1721 by William Sherard to help with the latter's projected revision of Caspar Bauhin's 'Pinax' of 1623 ... About this time, William Sherard's brother James, who had a flourishing medical practice in London, purchased a country estate at Eltham in Kent. William spent a good deal of time on the property and, assisted by Dillenius, built it up into one of the leading gardens in England. When William died in 1728 he endowed a chair of botany at Oxford with the proviso that Dillenius should be the first incumbent. He also left his herbarium, library and manuscript to the University. At the insistence of James Sherard, Dillenius embarked on an account of the more interesting plants growing at Eltham, with the result that he did not take up residence at Oxford until 1734. The resulting 'Hortus Elthamensis', London 1732, appeared in two handsome folio volumes with 324 (sic; 325 is in fact the correct number) plates drawn and engraved with great fidelity by Dillenius himself. Their superb quality may be seen from the two examples reproduced herewith. Many South African plants are illustrated, particularly succulents, including an almost complete coverage of the 'Mesembryanthemums' then known in cultivation. The illustrations are important in typifying many Linnaean names and, unlike Bradley, Dillenius made herbarium specimens, which are preserved in the herbarium of the Botany Department, Oxford' (Gunn & Godd, Botanical exploration of South Africa pp. 63-4). Dillenius's name was memorialised by Linnaeus in the genus 'Dillenia', a genus of Australian and Asian evergreen plants.

Some plates at the beginning of the first volume have old handwriting in the lower margin not affecting the illustration.

Henrey 643; Great Flower Books p. 55; Nissen BBI, 492; Stafleu & Cowan 1471.



[40] DODONAEUS, R. **Cruydt-Boeck, volghens sijne laetste verbeteringhe: met biivoeghsels achter elck capitel uyt verscheyden Cruydt-beschrijvers: item in 't laetste een beschrijvinghe vande Indiaensche ghewassen, meest ghetrocken uyt de schriften van Carolvs Clvsivs.**

Nu wederom van nieuws oversien ende verbeteret. Antwerpen, inde Plantijnsche Druckerije van Balthasar Moretus, 1644. Folio (410 x 255mm). pp. (36), 1492, (60, index), with engraved title and 1470 woodcuts. Contemporary mottled calf, richly gilt decorated spine in 7 compartments with gilt lettered red label (ends of spine with skilful minor repair). € 9.500

A very interesting association copy with the signature of Joannes Commelijn on the en-



graved title-page and with the following date 1659. Jan Commelin or Joannes Commelijn (1629-1692), his name is spelled in different ways, was a famous botanist and the director of the Hortus Medicus in Amsterdam at a period when it was undergoing substantial enlargement, primarily as a result of plant introduction from the Dutch East and West Indies and South Africa. This in turn was the result of the enterprise of the Dutch Indies Company. Many of the plants described were the first specimens introduced in Europe. J. Commelin was the author of the first volume of the 'Horti Medici Amstelodamensis rariorum tam Orientalis, quam Occidentalis Indiae, aliarumque peregrinarum plantarum...'. dealing with plants of the East and West Indies.

A very large, clean and beautifully bound copy of the last and most augmented edition of this monumental Dutch herbal, with additions by Joost van Ravelingen. Rembert Dodonaeus (1517-1585), Flemish physician and botanist, was one of the three great Flemish botanists in the second half of the 16th century, the others being Clusius and Lobel. The first edition of the present herbal was published in Antwerp by Jan van der Loe in 1554. Dodonaeus graduated from the University of Louvain in 1535. After working in Malines as a physician he moved to Vienna to assume the post of personal physician to Emperor Maximilian II, later he moved to Prague when Rudolph II succeeded Maximilian. In 1582 Dodonaeus was appointed professor of botany at the University of Leiden. The 'Cruydt-Boeck' has been the most important and popular herbal in the Dutch language.

Provenance: Bookplate of de Wildeman on inside frontcover, signature of W.M. Machen 1896 on French title and signature of Joannes Commelijn 1659 on title.

Staffeu & Cowan TL2 1492; Nissen BBI, 518; Meerbeeck 11.



[41] DODONAEUS, R. **Histoire des Plantes, en laquelle est contenue la description entiere des herbes, c'est à dire, leurs especes, forme, noms, temperament, vertus... nouvellement traduite de bas Aleman en François par Charles de l'Escluse.**

Anvers, Iean Loë, 1557. Folio (280 x 195mm). pp. (24), 584. (36), with c. 800 woodcuts in the text. Early 18th century full red morocco, sides with gilt border lines, richly gilt decorated spine in 6 compartments with gilt lettered title, inside dentelles, gilt edges. € 9.000

First and only French edition of Dodonaeus' 'Cruydeboek', first published in 1554 by Jan van der Loe, and translated by Clusius into French. Clusius added a supplement to the work, a small contribution that was provided with an extra title page, in fact the first independant work by Carolus Clusius. In this contribution he incorporated among others notes about plants he had observed in the South of France. The present French translation is rare and in the course of many years we have only offered one other copy. 'Clusius faithfully followed Dodoens' herbal. The Cruydeboek's frontispiece, lay-out

and subdivisions of the contents into six parts were maintained. On the other hand, the number of descriptions and illustrations of plants had been considerably increased. For this purpose 108 new woodblocks were cut of the new flora he had seen in the gardens of amateur botanists on his many travels through Germany, Switzerland and France. Clusius did not make any fundamental modifications to Dodoens' 'Cruydeboek', but he limited himself to the addition of a 'Petit recueil' (Botany in the Low Countries p. 101). Many of the woodcuts were copies of the 8vo edition of Fuchs' herbal. Nissen cites 840 woodcuts, Anderson and Staffeu 844 and Johnston 806. Old stamp on title and large stain at foot affecting border with loss of text on verso, and 2 leaves with old repair at inner margin, else a fine copy in a splendid binding.

Botany in the Low Countries, 28; Johnston 78; Nissen BBI, 510; Bibl. Belg. II, 208.



[42] DRAPIEZ, P.A. **Herbier de l'Amateur de Fleurs, contenant... les végétaux qui peuvent orner les jardins et les serres; l'on y a joint leur synonymie, leur description, leur histoire, leurs modes de culture et de propagations...**

Bruxelles, De Mat, 1828-1835. 8 volumes. 4to (255 x 200mm). With 600 hand-coloured engraved plates. Contemporary uniform blue half calf, richly gilt decorated spines with red gilt lettered labels, marbled sides. € 6.500

An enlarged edition of J.C. Mordant de Launay and J. Loiseleur-Deslongchamps' 'Herbier general de l'amateur' published in Paris from 1816-1827. Drapiez added 25 plates and rewrote the text. The present work is one of the finest flower

books in the French language. The fine plates are by Pancrase Bessa (1772-1835) who was a pupil of Van Spaendock and Redouté. He was among the best of Redouté's pupils and collaborated with him on several projects, such as Bonpland's 'Description des plantes rares cultivées à Malmaison'. The original drawings for the 'Herbier général de l'amateur' were given by Charles X to the Duchesse de Berry, to whom Bessa had given painting lessons. She in turn left them to her sister, the Empress of Brazil. However, in 1947 the collection was dispersed at auction. Auguste Drapiez was a Belgian naturalist and author of several works. A beautiful uniformly bound set. Some occasional minor foxing, mostly to the text as the plates are on thicker paper.

Nissen BBI, 2324; Johnston 941.







[43] **DRAPIEZ, (P.A.J.). Dictionnaire classique des Sciences Naturelles, présentant la définition, l'analyse et l'histoire de tous les êtres qui composent les trois règnes...**

Bruxelles, Meline, Cans et Compagnie, 1837-1845. 12 volumes (10 text- and 2 atlas volumes). Royal-8vo (265 x 172mm). With 204 engraved plates, in two states, plain and superbly hand-coloured. Contemporary green half morocco, richly gilt decorated spines in 5 compartments. € 4.000

A unique copy with the plates in 2 states with splendidly hand-coloured engraved plates. The copy of the author with 5 more plates than usual and the plates in double state. Ordinary copies do not have the exquisite colouring as the present one and have only 199 coloured plates. At the end of the first volume the following is written: 'Ex. de l'auteur... Le seul exemplaire connu'. The copy has most likely been coloured by Drapiez himself. Pierre Drapiez (1778-1856) was a Belgian naturalist, born in Lille and made his studies at the Paris Ecole Polytechnique, he lived in Brussels and was an active author of books on natural history. He concentrated mainly on entomology and botany, and played a role in the creation of the Brussels botanical garden. Together with with J.B. Bory de St Vincent he founded the 'Annales générales des sciences physiques'. About one third of the plates concern botany, the remaining zoological matter. A beautiful uniformly bound set in mint condition.

Nissen ZBI, 4613a.





[44] DRESSER, H.E. **A monograph of the Meropidae, or family of the bee-eaters.**

London, published by the author, 1884-1886. Folio (380 x 280mm). pp. xix, (1), 1-40, 40a, 40b, 41-144, with 34 hand-coloured lithographs by J.G. Keulemans. Contemporary half morocco, gilt lettered and decorated spine in 6 compartments. € 15.000

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

scriptive text of 144 pp by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species. An important monograph, 'The Meropidae' is one of three major monographs published by Dresser. The others are 'History of the Birds of Europe 1871-96' still the largest and most complete work on this subject, and 'A Monograph of the Coraciidae 1893'. All have illustrations by Keulemans. Johannes Gerardus Keulemans (1842-1912) began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The Director of that Museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865-66. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a Director of the British Museum, who encouraged him to move to England. He quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period. The Bee-Eaters are a group of near passerine birds in the family Meropidae. Most species are found in Africa but others occur in southern Europe, Madagascar, Australia and New Guinea. They are characterised by richly coloured plumage, slender bodies and usually elongated central tail feathers. All are colourful and have long downturned bills and pointed wings, which give them a swallow-like appearance when seen from afar. A fine copy of the rarest and most beautiful of Dresser's monographs.

Fine Bird Books p. 72; Zimmer p. 178; Nissen IVB, 269; Anker p. 56.



[45] DUBOIS, C.F. & DUBOIS, A. (Fils). **Les Oiseaux de l'Europe.**

Bruxelles, Leipzig, Gand, C. Muquardt, 1868-1872. 2 volumes. Royal-8vo (18 x 27cm.). With 1 photo-frontispiece of C.F. Dubois and 321 hand-coloured lithographed plates. Contemporary red morocco, spines with 5 raised bands, gilt lettering. € 8.200

A scarce ornithological publication issued in a small edition. It supplements the elder Dubois's 'Oiseaux de la Belgique' by providing figures and descriptions of European birds not found in Belgium. C.F. Dubois died in 1867 leaving his son Alphon-

se Dubois, the junior author, to complete the work. The present copy has 2 more plates than called for by the bibliographies and is in accordance with the Ellis copy. The excellent plates which are beautifully handcoloured are after drawings by father and son Dubois. 279 depict birds, the others eggs. The birds are figured in front of lovely landscapes or verdure. Apart from some very slight foxing an attractive copy of this scarce work.

Provenance: Bookplate of H. Bradley Martin, and armorial bookplate of George Charles Bright.

Nissen IVB, 276; Fine Bird Books 73.



[46] DUHAMEL DU MONCEAU, H.L. & DE LA MARRE, L.H. **Traité Général des Pesches, et histoire des Poissons qu'elles fournissent, tant pour la subsistance des hommes, que pour plusieurs autres usages qui ont rapport aux arts et au commerce.**

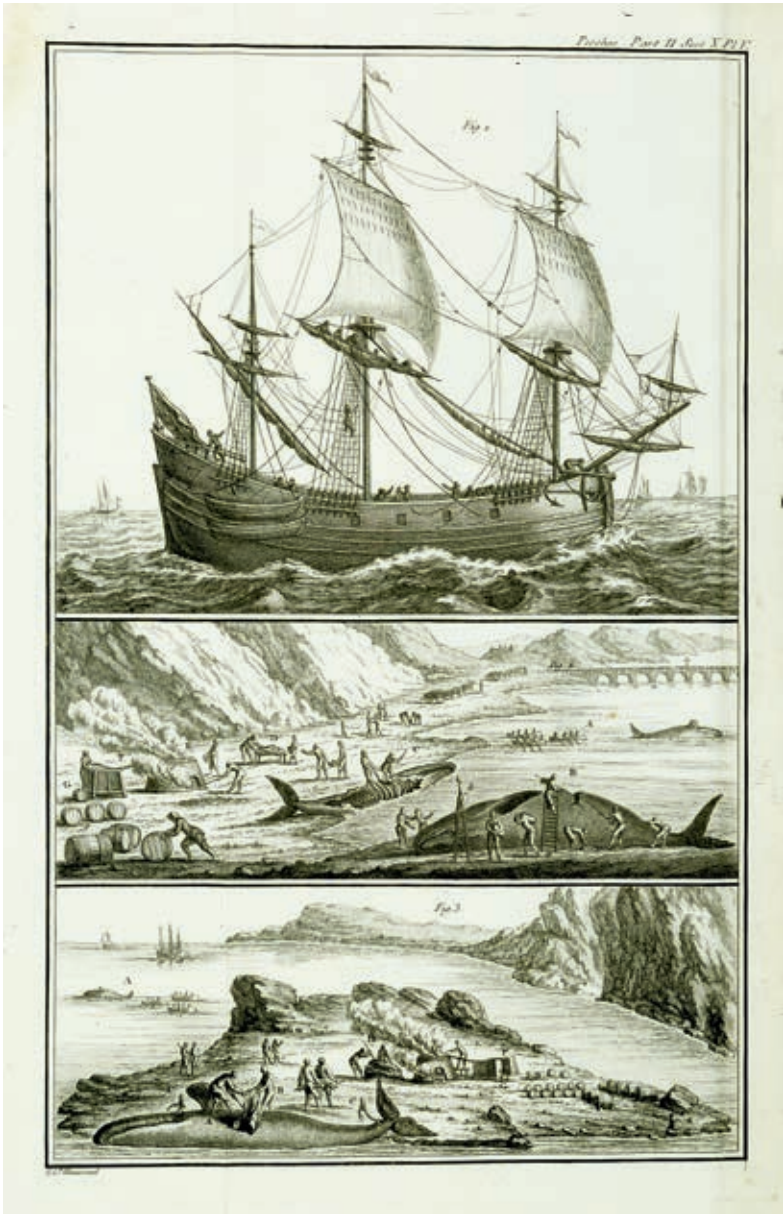
Paris, Saillant & Nyon/ Desaint, 1769-1782. 4 volumes bound in 12. Folio (445 x 290mm). With 250 folding engraved plates. Later half calf, gilt ornamented spines with blue label. € 29.000

First edition. A rare complete copy of 'one of the finest works on fishing and fisheries in any language' (Westwood p. 82). This superbly illustrated work with large folding plates shows marine- as well as freshwater fishing, all kinds of fishing equipment, different types of fishing boats, as well as fishermen and their dresses of the various French regions. About half the plates show marine or freshwater fishes. Most of the plates have scenic backgrounds. Henri Louis Duhamel (1700-1782) was an exponent of the French enlightenment and wrote quite a number of books of scientific as well of economic interest. In 1732 he was appointed 'inspecteur général de la marine'.

This large monument on fishes and fishing shows the enormous economic importance of this branch of industry. The publication was an integral part of the 'Descriptions des Arts et Métiers' and was often sold separately.

"The scientific interests of Duhamel were broad. While he was concerned with the descriptions of the handicrafts of candle-making and the refining of sugar of those or the locksmith, the slater, and the maker of playing cards, and although we are likely impressed by the extensive treatise on fishes and commercial fishing which forms a part of the 'Descriptions', his fame rests perhaps largely upon his studies in agriculture and the allied field of forestry... Duhamel du Monceau presents a figure of the benign scientist such as one encounters all too rarely in cultural history" (Cole & Watts, 'The handicrafts of France as recorded in the Descriptions des Arts et Métiers 1761-1788', pp. 12-13).

Complete copies should have 250 plates. Our copy has one plate double and 2 variant



plates, these are not included in the total count of 250 plates. Nissen quotes 248 in error.

Provenance: Bookplate of Bibliotheca Tiliana.

Nissen, 'Schöne Fischbücher' 52; Dean 338; Cole & Watts pp. 28-29.



[47] DUMÉRIL, A., BOCOURT, (F.). **Mission scientifique au Mexique et dans l'Amérique Centrale ... Recherches zoologiques. Troisième partie, 1re section: ÉTUDES SUR LES REPTILES ET LES BATRACIENS.** Paris, Imprimerie Impériale, 1870-1873. Folio (365 x 280mm). 8 splendidly chromo-lithographed plates after drawings by F. Bocourt, 6 plates show tortoises and 2 show reptiles. € 1,500

The plates are from the first and second livraison. In total 99 plates were published of which 21 coloured."Finally, in the last year of his life, Duméril published the first part of what became, herpetologically, his 'magnum opus': the section on reptiles of "Mission Scientifique au Mexique ..."; Bocourt had gone to Mexico, where Napoleon III had set up a puppet government under Archduke Maximilian of Austria, but with the latter's overthrow and execution Bocourt had to collect in Guatemala and adjacent countries. On returning to Paris, Bocourt assisted Duméril ..." (Adler. History of Herpetology, pp. 43/44).

Nissen ZBI, 1198.



[48] DUMONT D'URVILLE, J.S. **Voyage de la Corvette l'Astrolabe exécuté par ordre du Roi pendant les années 1826, 1827, 1828, 1829, sous le commandement de M.J. Dumont d'Urville: ATLAS HISTORIQUE.** Paris, J.Tastu, 1833. 2 volumes. Folio (525 x 345mm). With 239 lithographed plates of which 62 hand-coloured 8 (6 double-page) maps of which one coloured and 2 identical portraits of Dumont d'Urville of which one on India paper. In period style half calf, richly gilt decorated spine with 2 gilt lettered black labels. € 25,000

This atlas is of particular interest for the Australian and New Zealand region and the plates include 26 of New Holland, 14 of Van Diemens Land, 31 of New Zealand, 29 of Tonga, 6 of Fiji, 7 of Guam and 17 of New Guinea. Both Sydney and Parramatta are described and illustrated in the Atlas Historique, and the illustrations of Port Phillip are the first of to-day's Melbourne. The majority of the plates are by Louis Auguste de Sainson, the official artist of the expedition and show views, ethnographical portraits and artifacts, scenes of daily life, views of ports and places of anchorage, arms and utensils.

This important voyage was one in a great series undertaken by the French government in the late 18th and early 19th centuries for scientific and political purposes. Led by Jules Dumont d'Urville, its intention 'was to gain additional information about the principal groups of islands in the Pacific and to augment the mass of scientific data acquired by Louis Duperrey. The Astrolabe sailed south, around the Cape of Good Hope, and arrived at Port Jackson. Proceeding to New Zealand, its coast, especially the southern part of Cook Strait, was surveyed with great care. Tonga and parts of the Fiji Archipeligo were ex-



plored, then New Britain, New Guinea, Amboina, Tasmania, Vanikoro, Guam and Java. The return home was by way of Mauritius and the Cape of Good Hope. Huge amounts of scientific materials were collected and published' (Hill p. 88). The plates, apart from a very few with some foxing, are exceptionally clean.

B.M. (Nat. Hist.)II.



[49] ENCYCLOPÉDIE MÉTHODIQUE. HISTOIRE NATURELLE: INSECTES.

Paris, Panckoucke/ H. Agasse/ Veuve Agasse, 1789-(1832). 7 text volumes & 1 atlas. 4to (260 x 205mm). pp. (4), cclxxiii, 331; (4), 793; (4), 704; (4), 827; (4), 722; (4), 828; (4), 832, (1); (6), 142, 38, (1), with 398 engraved plates. Contemporary black half calf, gilt ornamented spines with gilt lettering, marbled sides, spine of the atlas volume bound to match at a later date.

€ 6.500

An attractive and complete set of the entomology section of the famous 'Encyclopédie Méthodique'. The 'Discours préliminaire...' in the first volume is by P.J. Mauduyt. The remaining of the first volume and volumes 2-5 are by the well-known entomologist G.A. Olivier, volume 6 is by P.A. Latreille and J.B. Godart, the final text volume is by Latreille, Le Peletier de Saint-Fargeau, Serville and Guérin, the text belonging to the atlas volume is by Latreille. The 'Encyclopédie Méthodique' is one of the major scientific publication achievements of all time. A complete set of the entomology section with contributions by the most famous entomologists of the time is rare as it was published during the French revolution and spans almost the complete period of publication (1782-1832) of the encyclopedia. "The 'Encyclopédie méthodique...' was one of the largest projects ever conducted to bring together in one publication all the knowledge that existed at one particular time in history. For natural history, this work takes on a special significance because the publication of the EM would be the first time since Linnaeus' 'Systema Naturae' that a complete synthesis of all that was known taxonomically about plants and animals would be printed... At that time, Paris was considered by some as the center of scientific knowledge and a Mecca for scientists. This was chiefly because the major museum of natural history, the Jardin du Roi (and precursor to the Muséum Nationale d'Histoire Naturelle), contained the vast collections of plants and animals made by the many French voyages of exploration that took place in the 1700s" (Evenhuis. Dating and publication of the Encyclopédie Méthodique p. 2).

Provenance: Label with name of Kikumaro Okano on inside front-cover.

Nissen ZBI, 4621.







[50] ERCKER, L. Beschreibung allerfurnemisten mineralischen Erztz unnd Bergwercks Arten, wie dieselbigen... irer Natur und Eigenschafft nach... mit Erklärung etlicher... Schmelzwerck... auffs newe... erklet.

Frankfurt, J. Schmidt for S. Feyrabendt, 1580. Folio (300 x 195mm). ff. (4), 134, (4, the last blank), title printed in red and black with woodcut vignette, woodcut coat of arms, and 41 fine half or full-page woodcuts in the text. (Together with:) AGRICOLA, G. Bergwerck Buch: darinn nicht allain alle Empter, Instrument Gezeug, und alles, so zu diesem Handel

gehörig, mit Figuren vorgebildet... mit sonderm Fleyss teutscher Nation zu Gut verteutschet... Frankfurt, J. Schmidt for S. Feyrabendt, 1580. Folio (300 x 195mm). pp. (8), cccxci, (1 blank), (6), title printed in red and black, printer's device on colophon leaf, approximately 270 woodcuts by Hans Rudolf Manuel Deutsch, many full-page. Old overlapping vellum, with date 1714 on front cover. € 15.000

(I) A fine copy of the second edition (first Prague 1574), and together with Agricola's 'Bergwerck Buch' the most important work on mining in the 16th century. 'Ercker, along with Agricola and Biringuccio, was the chief spokesman in printed form for most of the metallurgical knowledge of the sixteenth century and his influence on later assaying literature was enormous. Working as chief inspector of the mines in Bohemia under Emperor Rudolf II, he systematically reviewed the methods of testing alloys and minerals, supervised smelting operations, and wrote with extraordinary clarity of the apparatus and operations involved' (Hoover 280).

(II) Second German edition (first German edition 1557) of Agricola's 'De re metallica' published in 1556. The copy lacks the 2 woodcut plates, which are always unnumbered. The 'first systematic treatise on mining and metallurgy and one of the first technological books of modern times' (Printing and the mind of man).

“The twelve books of Agricola’s treatise... embrace everything connected with Renaissance mining and metallurgical industries, including administration, the duties of companies and workers, prospecting, mechanical engineering, ore processing and the manufacture of glass, sulfur and alum. Book VI provides detailed descriptions of sixteenth-century mining technologies, such as the use of water-power for crushing ore and the improvements in suction pumps and ventilation that became necessary as mine shafts were sunk deeper underground; it also includes an account of the diseases and accidents prevalent among miners, along with the means of preventing them. ‘De Re Metallica’ remained the standard textbook on mining and metallurgy for over two hundred years”. (Norman catalogue).

The fine woodcut illustrations, illustrating all aspects of mining, metallurgy, and mining tools and machines, are attributed variously to Hans Rudolf Manuel Deutsch and Blasius Weffring.

Agricola was town doctor of Joachimsthal, ‘a silver-mining community on the east side of the Erzgebirge mountains in what is now Czechoslovakia’ (idem).

Apart from the 2 lacking woodcut plates in the second work very fine and crisp copies in an attractive binding.

I: B.M. (Nat. Hist.) II, p. 536. II: Hoover 23.



[51] FANTONI, COUNT LUIGI. [**Manuscript on Olive Trees and Olive Oil of Tuscany and some adjacent areas, by Count Luigi Fantoni**].

Delle specie diverse d’Olivi che si trovano ne Monti della Fattoria d’Agnano Territorio Pisano, spettante a S(ua) A(ltezza) S(erenissima) etc. Con osservazioni sopra le specie degli Olivi ancora di Lucca, Pietrasanta, Montignoso, Massa, Sarzana, Lunigiana, e Riviere di Genova, ad effetto di rilevare quali siano quelle Specie che servono a produrre l’olio fino, e quali quelle che corrispondono alle Specie degli Antichi.

[Of the different species of Olive trees that can be found on the mounts of Agnano, in the territory of Pisa, belonging to H(er) R(oyal) H(ighness) etc., with observations also on the species of Olive trees of Lucca, Pietrasante, Montignoso, Massa, Sarzana, Lunigiana and of the two Rivieras of Genoa, with the aim of finding out which are the Species that can be used for the production of the ‘olio fino’ and which are those that correspond to the Species of the Ancients].

[Florence/ Fivizzano], 1770-1784. Folio (385 x 270mm). Leaves 126, including some blanks and 107 mostly full page drawings, in pen and ink,

Num.

*Uivo Trillo di foglia riccia, concava, e frutto tondo. Cominciano i Rami emle foglie più piccole  
e terminano nelle più grandi.  
Si trova in Plan d'Asciame, vicino al secondo Albero grande, lungo il Monticellervo Tramontana.*



a few in pencil only, and some in grey wash or watercolour, a few plates are numbered but not bound in consecutively. Contemporary or near contemporary boards, spine with ink inscription 'Dell'Ulivi e dell'Olio, Agricoltura Cte Luigi', and a fragment of letter addressed to Conte Luigi Fantoni, in Florence pasted in on verso of frontcover, as well as a later added competition regarding the description of olive trees and olive oil of

Tuscany, sponsored by the Accademia dei Georgofili in 1803 and a loosely inserted one dated 1802. € 40.000

This manuscript serves as priceless testimony to the growing interest paid, above all in Tuscany, to olive growing and the study of olive oil production techniques throughout the eighteenth century. It was during this time that efforts grew to better understand the history of the olive tree and its multitudinous varieties, as well as the ways in which it was propagated, cared for and fertilized.

Around the year 1704 the botanist Pier Antonio Micheli had already begun to dabble in the study of olive trees, drafting a series of observations compiled in manuscript (E. Baldini and S. Ragazzini, *Le varietà di ulivo dell'agro fiorentino*. Manoscritto inedito di Pietro Antonio Micheli, Florence: Accademia dei Georgofili, 1988).

The moment in which interest in the cultivation of olive trees reached its height can be traced back to 1753, the year in which the Accademia dei Georgofili was founded in Florence. Numerous handwritten memoirs and manuscripts concerning the olive tree have been kept in their archives or published in the academy's periodical. It was the very same Accademia dei Georgofili to publicly announce a competition on August 29th, 1787 to determine the best "creation of one or more olive nurseries with at least 200 trees". The prize was given to Pietro Fanecchi, a worker at the Tolomei farm in Scarperia, a small town in the area of Mugello.

Outside of the confines of Tuscany, an important work to mention is the book published by Giovanni Presta at the royal press of Naples, the result of ten years of research. (*Degli ulivi delle ulive, e della maniera di cavar l'olio o si riguardi di primo scopo la massima possibile perfezione, o si riguardi la massima possibile qualità del medesimo*. Naples: Stamperia Reale, 1794.)

Returning to the manuscript at hand the spine of the binding reads 'Dell'Ulivi e dell'Olio, Agricoltura. Cte Luigi' and a fragment of a letter addressed to Count Luigi Fantoni is found on the verso of the front cover and seems to confirm the true identity of the author as that of Count Luigi Fantoni.

It is likely that the manuscript was *ab antiquo* a sort of rough draft on which Fantoni marked his observations and added information regarding each species after it had been analyzed.

Of note is the presence of three different headings on the first sheet of the manuscript, almost as if Fantoni had modified the parameters of his research in the course of his work and was thus compelled to change the title, which would also explain why the first title is crossed out. Nonetheless, the wording that most accurately describes the contents of the volume is certainly that of the third title (see English translation above). This last title states that the text analyzes the olive trees in the same geographic zones as those mentioned in the second title, with the exception of Modena, which is mentioned only in the second title. There is, however, a considerable difference between these last two titles. In the third title Fantoni sets out to describe the cultivar able to "produce fine oil", but above all to analyze the species that have already been identified by ancient authors, such as Pliny, Theophrastus, Columella and Vergil to whom Fantoni makes frequent reference.

Almost all the drawings take up the entire surface area of each sheet. All of the illustrations, in pen and ink or occasionally first sketched in pencil and then passed over with ink, are accompanied by captions written in ink. Dates mentioned in the manuscript range from 1770-1784. Within the manuscript there are also a few watercolor and grey wash plates that denote a greater morphological precision in the representation of the specimens.

In most cases the plates represent a life-sized olive branch with leaves and fruit. Even if they are drawn schematically with an almost non-existent shadowing, these drawings, with the elegant execution of the branches, the arrangement of the leaves and the meticulous portrayal of the various morphologies of the olives, remain to this day a predominantly accurate guide to the identification of the specimen represented.

The manuscript is brought to a close with a series of 14 watercolor or grey wash plates that depict with extraordinary precision some of the parasitic insects that attack the olive tree. The elegant framing of the various drawings, not to mention the scrupulous calligraphy, are most probably by another hand.

In the manuscript the olive trees considered appear to be ordered mostly according to their place of origin. With the exception of a tree grown in a private garden, or more precisely "in the courtyard of Casa Cicci in Pisa", the olive trees represented all come from rural areas. Of particular importance are the few areas near Pisa famous for their olive oil production: Agnano, Asciano and Calci, all places in which the Fantoni family had agricultural holdings. The remaining drawings represent trees examined in the countryside of the provinces of Lucca, Massa and Carrara. Outside of the confines of the Grand Duchy of Tuscany a few varieties are examined in the area of Lunigiana, in particular in Castelnuovo Magra, a small town near Sarzana, and in Fivizzano, the town in which Luigi Fantoni resided before moving to Florence. Fantoni also mentions that he executed some of the drawings based on studies carried out along the Genovese Riviera.

The description of the olive trees is unfailingly concise, usually specifying the variety of the tree, its size, the exact place in which it was studied, and in a few cases the name of the farm owner. Sometimes there is even an adjective used to describe the quality of the oil and the dimensions of the leaves (narrow, average, curly) and the fruit (fleshy, small, large), an example of which is the definition of the "Ulivo Trillo", described as having "an average foliage and a small fruit." Fantoni continues: "it is a very large tree" that "is found along the path that leads to the Monastery."

To illustrate this more clearly we give some translations of plate captions:

Plate 6: "Wild olive tree with an oval fruit and narrow foliage. It is found in the area above San Saverio in a stone pit near the Monastery road" (This refers to a place neighboring the Carthusian monastery of Calci, founded around the mid 14th century). Plate 9: "Large leafed olive tree, fleshy, strong, and deep green. It makes a fruit with a raspy guise. It is found along the road that leads up to the Ponente monastery. When ripe its juice is blood-red. It remains below the Trilloni, an isolated tree, full of mites." Plate 5: "Cucca olive tree with a smaller, wild and rounded fruit. It is found amongst the scrub above the Giannetti hollow in the Asciano plain."

An element that is completely overlooked, however, is the pit, even though the taxonomical relevance of the olive pit was already recognized by Tournefort at the beginning of the eighteenth century.

The historical uncertainties related to an identification of the various olive species based exclusively on a handful of morphological characteristics does not always make for an easy comparison between the varieties indicated in the manuscript and the modern taxonomy of olive trees. The recurrence, however, of many names of olive trees still cultivated today does seem to confirm the substantial continuity over time that characterizes the olive's germoplasma.

The manuscript therefore constitutes an important documentation for the history of olive cultivation as well as a fundamental record for the reconstruction of a classification of the varieties of olive trees cultivated throughout the eighteenth century.

Luigi Fantoni, b. Fivizzano (Massa Carrara) March 19th, 1749, d. Noletta June 8th, 1808.

The firstborn of four sons, one of whom was the celebrated Giovanni known by the name of Labindo, Luigi Fantoni was born from the marriage of Count Ludovico A. Fantoni and Anna de Silva. Luigi Fantoni was educated at the Nazzareno College in Rome where he was recognized for his studies in science and literary arts. He composed poetry in Latin and Italian and, for particular official occasions, composed celebratory inscriptions.

Luigi Fantoni had a passionate interest in agronomy, a discipline which he proved to deeply understand, dedicating himself to the development and improvement of agricultural practices in his vast holdings.

Fantoni also collected a notable number of documents to better delineate the history of the Lunigiana area. These records were used in part to write *Le Effemeridi....di Aronte Lunese* (his pseudonym), a kind of compendium of the Lunigiana history written in the form of a lunar calendar.

Lauded by contemporary critics (cf. *Novelle letterarie pubblicate in Firenze l'anno 1779*, pp. 228-229; and C. Zofanelli, *La Lunigiana e le Alpi Apuane*, Studi di C. Z., Florence: Barbera, 1870, pp. 67-69), the volume provides a complete panoramic view on the natural environment of the Lunigiana area, from its origins to his own time, covering subjects from the economy to politics, commerce and agriculture. Among the species described are grape vines and chestnut trees, and with particular attention, olive trees (pp. 94-95).

The work, which is enriched with illustrations, was reprinted in the volume *Aronte Lunese illustrato da Michele Angeli di Mazzola, dottore in medicina*, in 16°, Pisa: tipografia Prospero, 1835, pp. 7-207.

On the 8th of May 1776 Luigi Fantoni was elected correspondent member of the R. Accademia dei Georgofili in Florence, but in the offices of the Florentine institution there remain no traces of his work.

From his marriage to the Florentine Maddalena Morelli Adimari, Luigi Fantoni had four children, the most accomplished of which was Agostino, who collected and published the works and memoirs of his uncle Giovanni ("Memorie storiche sulla vita Giovanni cognominato Labindo", *Poesie di Giovanni Fantoni fra gli Arcadi Labindi*, Florence: Guglielmo Piatti, 1823, vol. 3, pp. 223-316.)

Luigi Fantoni died on June 8th, 1808 in Noletta, where he is buried.

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P. Melo, ed., *Giovanni Fantoni (Labindo). Epistolario (1760-1807)*, Rome: Bulzoni, 1992 (ad vocem).

L.J. Bononi, *Fivizzano "Città Nobile". Traccia di un percorso*, Fivizzano: Accademia degli Imperfetti, 1998.

## PRINTED WORKS:

Effemeridi Biennali di Aronte Lunese, o sia, doppio lunario storico, economico e letterario della Lunigiana per gli anni 1779 e 1780, con molte notizie utili e dilettevoli per ogni ceto di persone e specialmente per tutti i capi di famiglia, Livorno: Stamperia di Gio. Falorni, 1779.

Sonetto all'onoratissimo sposo, del Conte Luigi Fantoni fra gli Arcadi di Roma, in *Poesie nelle faustissime nozze de' nobili signori Bartolomeo Giacomini di Porrata ed Anna Eleonora Sproni di Livorno*, Livorno: Stamperia di Gio. Vincenzo Falorni, 1792, in 4°, p. 9.  
Epigramma eiusdem Aloysii comitis Fantoni, in *Poesie nelle faustissime nozze de' nobili signori Bartolomeo Giacomini di Porrata ed Anna Eleonora Sproni di Livorno*, Livorno: Stamperia di Gio. Vincenzo Falorni, 1792, in 4°, p. 10.

Il Baciamento, ode del Conte Luigi Fantoni, s.d. 1771, e s. l., in 4°, p. VIII.

Latin inscriptions in honor of the Grand Duke of Tuscany Pietro Leopoldo when he was elected emperor. (They were hung at the main gate to Fivizzano on the days December 10th-12th, 1790, printed in <<Supplemento alla Gazzetta Toscana>>, n. 2, 8 Jan. 1791.

Ten latin inscriptions to celebrate Grand Duke Ferdinando III's ascent to the throne. The first and second are printed in *Novelle letterarie pubblicate in Firenze l'anno MDCCXCI*, col. 245-248.

## MANUSCRIPTS

Memoria Economico-Finanziaria relativa al migliore e più facile mezzo di trasportare i Sali e Tabacchi dal Litorale Toscano nella Lunigiana Granducale, nonché al modo di regolarne l'Azienda nella stessa Provincia. The manuscript is kept in the Parish Archive in Fivizzano.

Memoria dei Fivizzanesi con cui fanno sentire i danni e l'incomodo che ne vengono loro per esser stata fatta Pontremoli capoluogo del Governo della Lunigiana e residenza di Vescovado, nuovamente istituito, e adducono le ragioni e i titoli che militano a loro favore per meritare questa distinzione. The manuscript, signed by Count Luigi Fantoni and Dott. Gio. Gualberto Sani, is held in the State Archives in Florence, stack 1053, n. 12.

Records regarding the Fantoni family can be found in the following locations:

State Archive in Massa (Massa Carrara), State Archive in Florence and the private archive Fantoni Bononi Archive in Fivizzano.

Six letters sent by Luigi Fantoni to Professor Francesco del Furia are kept in the Central National Library in Florence, reference Pal. Del Furia 82.108/1-6.

With thank to Dr. Frederico Tognoni for the present description.



[52] FISCHER, J.E. (EDLEN VON RÖSLERSTAMM). **Abbildungen zur Berichtigung und Ergänzung der Schmetterlingskunde besonders der Microlepidopterologie als Supplement zu Treitschke's und Hübner's europaeischen Schmetterlingen, mit erläuterdem Text.**

Leipzig, in der Hinrich'schen Buchhandlung, 1834- (1843). 4to (280 x 220mm). 45 (of 100) hand-coloured engraved plates. Loose in printed wrappers. € 550

“Sehr schöne Tafeln. Das Werk musste, trotzdem der Verfasser in der Einleitung sich zu “ansehnlichen Opfern aus Liebe zur Wissenschaft” bereit erklärte, wegen Mangel an Absatz nach den ersten 20 Heften sein Erscheinen einstellen. Geschätzt, besonders als Supplement zu Hübner's “Europäern” als dessen Nachtrag es auch vom Verfasser gedacht war.” (Junk Rara I, 86). The work was published as a supplement to Hübner's work on European butterflies and is an important work on Microlepidoptera. 45 of 100 plates only and without text.

Horn-Schenkling II, 6680; Nissen, ZBI 1368.



[53] FRIES, B.F. & EKSTRÖM, C.U. **Skandinaviens Fiskar, målade efter lefvande exemplar och ritade på sten af Wilh. von Wright, med text af B. Fr. Fries och C.U. Ekström. & Bihang innefattande beskrifningar öfver de i Skandinavien bruklige Fiskeredskap med figurer.**

Stockholm, P.A. Norstedt & Söner, 1836-(1857). 4to (295 x 245mm). pp. (2, Praemonenda), iv (Inledning), 222, with 60 lithographed plates of which 59 are splendidly hand-coloured; pp. 44, (2, index to plates), with 3 engraved plates. Contemporary green half morocco, spine in 6 compartments with gilt fish ornaments and lettering, top edges gilt. € 7.500

The rare first edition of the most splendid book on Scandinavian fishes. The fine plates heightened with gum Arabic are by Wilhelm von Wright (1810-1887), a Finnish-born natural history painter. He was the middle of 3 brothers who made their living as painters, illustrators or naturalists and moved to Stockholm to assist his eldest brother Magnus with his work ‘Svenska Foglar’. The publication of the present work, his masterpiece, began in 1836 and was completed with the help of his younger brother Ferdinand in 1857.





The text was started by Bengt Friedrich Fries and completed by Ekström and Sundvall. The work was issued in 10 parts including the supplement (present in our copy). No title page was published and the printed wrappers of the first part are bound in its place. The work is prone to serious foxing, which is not the case in the present copy. The text has some minor foxing and browning and 1 plain plate is foxed. All the other plates are in mint condition. A fine complete copy of this rare work.

Nissen, Schöne Fischbücher 56; Nissen ZBI, 1435.



[54] GAIMARD, J.P. **Voyages de la commission scientifique du nord en Scandinavie, en Laponie au Spitzberg et aux Feröe pendant les années 1838, 1839 et 1840 sur la corvette La Recherche commandée par M. Fabvre, ... (ZOOLOGIE).**

Paris, A. Bertrand, (1842-1855). Folio. 76 handcoloured engraved plates. Later calf, identical richly blind- and gilt stamped covers, blind- and gilt stamped spine with 4 raised bands, inner dentelles, all edges gilt. € 3,500

cf. Nissen ZBI, 1469. The complete zoological part of this immense work, which was

planned to consist of 20 volumes of text and 7 volumes of plates. But only 15 text-volumes and 448 (instead of 560) plates have been published. No text was issued to the beautifully handcoloured plates of the above zoological part, which is divided as follows: Birds 6 unnumbered plates; Fishes 20 plates (numbered 1, 4-9, 11-22 & 16bis); Crustacea 40 plates (numbered 1-11, 13-20, 22-31, 35-43 & 5a, 11b); Vermes, Coelenterata, Protozoa, 10 plates (numbered C-M). A beautifully bound copy.



[55] GARTENFLORA. MONATSSCHRIFT FÜR DEUTSCHE UND SCHWEIZERISCHE GARTEN- UND BLUMENKUNDE. Herausgegeben von E. Regel. Band 1-53.

Erlangen, F. Enke/ Berlin, Borntraeger 1852-1904. With 1476 (15 in photocopy) of 1557 coloured or plain plates. Recent uniform half calf, spines with red gilt lettered label. € 4.000

According to Wilhelm Junk in his catalogue of 1910 this periodical is a 'Rarissimum'. The title of the periodical was changed to 'Gartenflora. Zeitschrift für Garten- und Blumenkunde (Begründet von Eduard Regel). Herausgegeben von Dr. L. Wittmack'. The publication stopped in 1940. The present copy was purchased in 1967 by the famous nursery 'van Tubergen' (Haarlem) from our company. Documents about this transaction as well as the binding process are included. Mr. Th. Hoog, probably the librarian of the nursery, states that it had taken 25 years to make the set as complete as it is now and quotes W. Junk 'Speziell die Jahrgänge 19-23 sind fast unmöglich zu finden'.

Provenance: Library stamp on verso of title 'Zentralbibliothek Zürich Ausgeschiedene Doublette'.



[56] GAY, C. *Historia fisica y politica de Chile: ATLAS ZOOLOGIA.*

Paris, en casa del autor/ Chile, en el Museo de Historia Natural de Santiago, (1848). Folio (370 x 290mm). With 135 engraved or lithographed plates of which 131 beautifully hand-coloured. Contemporary blue half calf, gilt lettered and ornamented spine, marbled sides (frontcover hinge repaired). € 8.500

A complete copy of the zoological atlas of this famous and comprehensive natural history work on Chile. The plates are in mint condition without the usual foxing. Gay was a French naturalist who

on the instigation of Desfontaines and Jussieu departed to Chile to study its flora, fauna and geology during a period of almost 11 years. This monumental work was financed by

the Chilian government. "Le plus vaste monument scientifique depuis l'oeuvre immortelle de Humboldt ait été publié sur l'Amérique méridionale" (Nouv. Bibl. Gén.). The atlas comprises among others 11 plates on mammals, 13 on birds, 9 on herpetology, 17 on fishes, 32 on coleoptera, 7 on lepidoptera; 14 on shells. The excellent plates are by Werner, A. Prevost, P. Oudart, Prêtre, Blanchard, the best natural history French artists of the period and have all been superbly hand-coloured and heightened with gum arabic. Two issues were published one with plain and the other with hand-coloured plates. The above copy is the scarce coloured issue. Our copy has the 20 coloured maps and the 2 plain antiquity plates which do not belong to the zoological atlas. The bird plate 'Loyca' supplied from another copy and has slightly smaller margins.  
Zimmer I, 237; Nissen ZBI, 1488.



[57] GAY, C. **Historia fisica y politica de Chile: ATLAS BOTANICA.** (Paris, en casa del autor ..., 1854). Folio (345 x 265mm). With 98 (of 103) lithographed plates. Contemporary half calf, spine with gilt lettered label  
€ 1.800

The first 7 plates are hand-coloured. The botanical plates only, without text. Gay was a French naturalist who, on the instigation of Desfontaines and Jussieu, departed to Chile to study its Flora, Fauna and Geology during a period of almost 11 years. This monumental work was financed by the Chilian government. "Le plus vaste monument scientifique qui depuis l'oeuvre immortelle de Humboldt ait été publié sur l'Amérique méridionale" (Nouv. Bibl. Gén.).

Nissen BBI, 695.



[58] GESSNER, C. **Thierbuch. Das ist ein kurtze Bschreybung aller vierfüssigen Thieren, so auff der Erden und in Wassern wonend, sampt jrer waren conterfactur...** Zurich, Conrad Froschauer, 1563.

[with:] **Vogelbuch, darin die Art, Natur und Eigenschafft aller Voglen sampt jrer waren Contrafactur angezeigt wirt...** Zurich, Conrad Froschauer, 1557. [with:] **Fischbuch, das ist, ein kurtze, doch vollkommne Beschreybung aller Fischen so in dem Meer und süssen Wasserren, Seen, Flüssen, oder anderen Bächen ir Wohnung habend, sampt irer waaren Conterfactur: zu Nutz und Gutem allen Artzetzen, Maleren, Weydleüten und Köchen gestelt...** Zurich, Conrad Froschauer, 1563. 3 vols in one. Folio (384 x 237mm).

'Thierbuch': ff.(4), clxxii, with 149 woodcuts in text; 'Vogelbuch': ff. (6), cclxiii (1, blank) with 217 woodcuts in text; 'Fischbuch': ff. (6), ccii, with



## Von dem Hirzen.



**D**ie Dambirg mit natur vnd eigenschafft seines fleisch ist nit vnglych der Gen  
sen: dann es ist eines loblichen gefassit/macht derhalb güt blüt, doch nit wenig  
melancholisch.  
Platina schreyet vil von der zubereitung vnd ardt zu kochen solcher weibentheren  
fleisch, hie nit nott züerzellen.

## Von dem Pferdthirz.

**H**ippelaphus. Ein sechsb gewild/gehürnet mit dem  
kopff gefaltet wie ein pferde. Ein Kofhitz.

**V**on seiner gestalt.

On

716 woodcuts in text; copy double-ruled in red throughout, with fine hand-colouring in gouache, some woodcuts with silver and gold, initials with red and blue illumination; various marginal repairs, occasionally

touching text but not affecting woodcuts, in contemporary German calf over wooden boards, with gilt centre and corner ornaments, brass corner pieces, gilt spine rebacked preserving original, gilt and gauffred edges, new endpapers. € 125.000

A spectacular illuminated copy of first German editions of Gessner's 'Historia Animalium', in fine contemporary German colouring to the more than 1000 woodcuts. This work is a monumental encyclopaedia of the animal kingdom and the first systematic treatise on zoology of the Renaissance. It was 'the most authoritative zoological book between Aristotle and the publication of Ray's classification of fauna in 1693... it remained the standard reference book even as late as Linné [1735]' (Printing and the mind of man).

The 'Thierbuch' combines Gessner's two books on quadrupeds, the viviparous and oviparous, first published in Latin in 1551 and 1554 respectively. These were translated into German by Conrad Forer (d. 1594); a few chapters were translated by Johannes Herold. Forer was a Swiss physician who became later a parson in the city of Winterthur. He corresponded with Gessner and wrote a botanical treatise in which he attempted to devise a new system of plant classification' (Wellisch). The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the 18th century. The woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Platter collection in the Basle University Library. The German editions contain a further 24 woodcuts which appear here for the first time.

The 'Vogelbuch', Gessner's history of birds, is an abridged translation of the 1555 Latin edition by Rudolf Heusslein, a Swiss physician. The woodcuts are the second important suite of ornithological iconography, being contemporary with those of Belon published the same year. They are the precursors of many of Aldrovandi's illustrations, many of which were copied from Gessner.

The 'Fischbuch' was translated from the 1558 Latin edition by Conrad Forer. The woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet (1554) and Salviani (1554), but are also the first general series of marine illustrations (including conchology), not confined to fish.

Wellisch 23/24.4; 25.5; 26.6; Nissen IVB 350 and ZBI 1552, 1555 (with erroneous collations); VD16 G1728; G1734; G1741.



[59] GESSNER, C. *Historiae Animalium liber IV. Qui est de Piscium & Aquatiliu Animantium natura. Cum iconibus singulorum ad vivum expressis... Continentur in hoc volumine, Gulielmi Rondeletii... & Petri Belonii Cenomani... de Aquatiliu singulis scripta. Editio secunda novis iconibus...*



Francofurti, in Bibliopolio Henrici Laurentii, 1620. Folio (370 x 240mm). pp. (40), 1052, 30, with hand-coloured woodcut on title page and over 700 fine contemporary hand-coloured woodcuts, of which many very large or full-page, together with 41 contemporary coloured or plain pen drawings or paintings in the text. (Together with:) IDEM. **Historia Animalium liber V. Qui est de Serpentium natura... adiecta est ad Calcem, Scorpionis insecti historia...** Francofurti, Impensis Henrici Laurentii, 1621. Folio (370 x 240mm). pp. (16), 170, with woodcut on title and 31 woodcuts. Contemporary vellum. € 45.000

A unique copy with contemporary hand-coloured woodcuts and contemporary coloured and uncoloured drawings by Christophorus Schultetus (Stargard 1602 - Stettin 1649). Schultetus was a theologian and Lutheran priest at Stettin, author of several religious works. The drawings have sometimes been pasted in the margin of the text, occasionally drawn on the printed paper, and more frequently inserted as a slip. The format varies, some are small others almost as large as the printed book. The drawings are beautifully executed and have a lot of charm. The copy has numerous annotations and Schultetus makes frequent reference to Aldrovandi's work on fishes, also other works as Schoenfelds 'Ichthyologica'. The drawings are in many cases after the woodcuts of Aldrovandi's work. The title-page, with faint old stamp and insignificant small paper repair on verso, has the following inscription 'Christophorus Schultetus D. suo me sibi comparavit.' Book V on snakes and insects has not been coloured.



Book IV 'Fishbook' is the third Latin edition, the first edition was published in Zürich in 1558. Book V 'Snakes' is the second Latin edition, the first edition was published in 1587. A beautifully contemporary coloured copy, of Gessner's history of fish and aquatic animals, part of his great encyclopaedia of the animal kingdom, and the first systematic treatise on zoology of the Renaissance. These woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet (1554), and Salviani (1554), but are also the first general series of marine illustrations not confined to fish. A number of molluscs, crustaceans, shells, coral, and other marine organisms and products are illustrated.

"The fourth book...included much information about molluscs, illustrating with woodcuts many shells from the Mediterranean and the Indo-Pacific region for the first time. It cannot be regarded primarily as a conchological treatise but it deserves an honoured place among the books that advanced the study of Mollusca (Dance, P. Delights for the eyes and the mind, p. 6). The final Book V was published posthumously by Gessner's friends Carron and Wolf from his notes and is mostly missing and rare.

A fine copy without the usual browning. Insignificant marginal worming at the inner margin towards the end.

Wellisch A. 26.3 & A 27.2; Nissen ZBI, 1553 & 1556.



[60] GESSNER, C. **Icones Animalium Quadrupedum Viviparorum et Oviparum, quae in Historiae Animalium Conradi Gesneri Libr. I. et II. describuntur... Editio Tertia. Novis Eiconibus non paucis.... Die figuren und contrefacturen von allerley vierfüssigen Thieren.**

Heidelberg, A. Cambier, 1606. Folio (360 x 240mm). pp. 127, (1, blank), (6, indices), with woodcut printer's device and 141 woodcuts. [With:] **Icones Avium omnium, quae in historia avium Conradi Gesneri describuntur ... Editio Tertia. Novis aliquot Eiconibus auctior ... Die Figuren und contrafacturen der vögeln.** Heidelberg, A. Cambier 1606. pp. 137. (7), with large woodcut on title and 229 woodcuts of birds. [With:] **Nomenclator Aquatiliu Animantium. Icones Animalium Aquatiliu in mari & dulcibus aquis ... Figuren und Contrafacturen von allerley Fischen und anderen Thieren/ die im meer und süssen wassern gefunden werdend ...** Zurich, Conrad Froschauer, 1560. pp. (28), 374, (2), with 737 woodcuts. [With:] **Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis...** Frankfurt, H. Laurentius, 1617. pp. (6, 2 blank), 119, with woodcut on title and 19 woodcuts. Contemporary vellum, contemporary manuscript title on spine. € 17.000

A set of the complete 'Icones Animalium', which comprises the complete series of woodcuts from Gessner's 'Historia Animalium' (1551-1558), along with some that appear in this



edition for the first time. This was the greatest zoological encyclopaedia of the sixteenth century and the greatest pictorial assembly of zoological illustration of its time. The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the eighteenth century. The woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Patter collection in the Basle University Library. The 'Icones' utilizes the entire assembly of woodcuts, but largely eliminates the text, apart from the nomenclature.

I. The 'Historia animalium de quadrupedum viviparis' dealing with mammals, was the first part of the zoological encyclopaedia on mammals. The present 'Icones Animalium Quadrupedum et Oviparum' incorporates the separately published 'Historia animalium liber II. De quadrupedibus oviparis' and is the 3rd edition.

II. The 'Historia animalium de avium' woodcuts are the second important suite of ornithological iconography, being roughly contemporary with those of Belon published the same year. They are the precursors of many of Aldrovandi's illustrations, many of which were copied from Gesner. The present 'Icones Avium' is the 3rd edition.

III. The 'Historia animalium de piscium & aquatilium' was Gessner's history of fish and aquatic animals. The woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet (1554) and Salviani (1554), but are also the first general series of marine illustrations (including conchology), not confined to fish. The present 'Nomenclator Aquatilium Animantium. Icones animalium aquatilium' is the 1st edition.

IV. The 'Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis' is not part of

the 'Icones' but the second volume of his 'Historia Animalium' on amphibia and the 3rd edition. It is incorporated in 'Icones Animalium Quadrupedum et Oviparum' see no. I. 'The title pages ... bear subtitles in Italian, French and German, probably because they were aimed at a larger market and at people who could no longer read Latin. These are the only title pages of Gessner's original works with text in vernacular languages. The illustrations themselves also carry captions in all four languages' (Wellisch, Conrad Gessner. A Bio-Biography p 69).

An attractively bound set. First few leaves with marginal brown spot. The section on fishes very clean, the others with some occasional browning.

Provenance: First title page with old owner's name ?Gottfried Eichorn and on inside front-cover engraved armorial bookplate with initials C.W.G.V.N., bookplate of Christoph Wentzel, Graf von Nostitz (1648-1712).

Wellisch A 29.3; A 30.3; A 31.1; 24.3. and PMM 77 for the 'Historia animalium' (1551-1558).



[61] GODMAN, F. DU CANE & SALVIN, O. **Biologia Centrali-Americana, or contribution to the knowledge of the Fauna and Flora of Mexico and Central America: COLEOPTERA** by H.W. Bates, D. Sharp and others.

London 1881-1911. 7 volumes bound in 18. 4to (305 x 245mm). pp. x, 316; xv, 824; xii, 717; xii, 432; xv, 690; xii, 372; xxxiv, 572; x, 494; vi, 354; vii, 750; vii, 513; (6), 396; vi, 221; xii, 525; xx, 625; (4), 374; xii, 276; x, 249, with 350 lithographed plates. Publisher's blue cloth, gilt lettered spines. € 8.500

The complete coleoptera section of this highly important work on the fauna and flora of Central America. 'The best example of an entomologist who devoted his main efforts to the study of exotic faunas was H.W. Bates (1825-1892). In his early career he spent more than ten years in South America, partly in company with the famous A.R. Wallace; he was a great general biologist, the first to discover the form of mimicry in butterflies that afterwards was named after him. He worked on different insect groups, with his first paper published in 1843. After 1870 he almost exclusively turned to Coleoptera and may be termed the father of coleopterology not only for tropical America, as manifested by his volumes on Carabidae, Longicornia, and Lamellicornia in Godman & Salvin's 'Biologia Centrali-Americana' (Smith, R.T., History of Entomology p. 145).

The whole work was published in 215 parts in 63 volumes from 1875-1915. It was 'the most thorough study of the animals, plants, and human beings of Central America ever attempted' (Nature in the New World p. 187). The zoological section described 38,637 animals, approximately half as new species and half as new genera. A very fine copy.

B.M. (Nat. Hist) VI, p. 380.





[62] GRAY, J.E. *Illustrations of Indian Zoology*. Chiefly selected from the collection of Major-General Hardwicke.

London, Treuttel, Wurtz, Treuttel, jun. and Richter, 1830-1834 (-1835). 2 volumes. Folio (343 x 480mm). pp. (6), (6), with 1 lithographed frontispiece portrait of Hardwicke and 202 beautifully hand-coloured lithographed or engraved plates. Contemporary calf, spines rebaked at a later date, with red and green gilt lettered labels and richly gilt ornaments. € 39.000

The most beautiful work on the animal-world of India. This rare work was limited to 101 subscribers, which included 40 directors of the East-India Company. The fine colour plates, which include 90 of birds, derive from drawings commissioned in India, from both native and English artists, by the British diplomat, Major-General Thomas Hardwicke (1756-1835) who was in India from 1777 to 1823. When he left India he had the largest collection of drawings of Indian animals ever formed by an individual. He bequeathed his collection to the British Museum in 1835, which was later partly moved to the Natural History Museum.

The illustrations for the present book from 'drawings made upon the spot and chiefly from living specimens of animals' were produced by the naturalist, painter and versatile lithographer, Waterhouse Hawkins, who also worked with Gould. Waterhouse Hawkins was excellent in large scale lithographs and he made some of the finest representations of mammals ever executed.

"Gray published numerous books partly or wholly on herpetological topics. He described many new species from the Hardwicke collections, as depicted in the magnificent folio atlas entitled 'Illustrations of Indian Zoology', which contains 43 herpetological plates (Adler, Contributions to the history of Herpetology pp. 34-35). John Edward Gray (1800-1875) was keeper of the zoological department of the British Museum. This precious work was financed by Hardwicke. Apart from some foxing to the 6 text leaves and the portrait, a fine copy with clean plates.

Provenance: bookplate of A. Cluff.

Nissen ZBI, 391; Wood p. 368; Fine Bird Books p. 103.



[63] HANLEY, S. & THEOBALD, W. **Conchologia Indica: Illustrations of the land and freshwater shells of British India.**

London, L. Reeve & Co., 1876. 4to (210 x 275mm.). pp. xviii, 65, with 160 handcoloured lithographed plates. Contemporary black calf, gilt. € 5,500

A beautifully produced iconography on the shells of British India. The excellent plates are drawn and lithographed by G.B. Sowerby, the son of G.B.S. Sowerby. He continued the family tradition of writing and illustrating excellent works of natural history especially conchological works. G.B. Sowerby became the best illustrator of conchological works of his time and e.g. illustrated Reeve's monumental 'Conchologia Iconica' in 20 volumes. Sylvanus Charles Thorp Hanley inherited a small fortune at an early age and devoted a lifetime to conchology, giving special attention to bivalves, on which he was a leading authority. Old damage to title, which was once torn and which has been repaired and mounted, else a good copy of this rare item.

Nissen ZBI, 1828.





[64] HARRIS, M. *L'Aurelien: ou histoire naturelle des Chenilles, Chrysalides, Phalenes et Papillons Anglois; avec les plantes dont ils se nourrissent; et le detail exact de leurs differents changemens, des endroits qu'ils frequentent dans l'état ailé, et de leurs noms vulgaires ou scientifiques donnés et établis par la Societé des Aureliens Anglois.*

Londres, J. Edwards, 1794. Folio (400 x 315mm). pp. 145, (4), with hand-coloured engraved title (within a fine garland of beautiful flowers and butterflies), 1 handcoloured engraved anatomical plate and 44 handcoloured engraved plates. Contemporary green straight grained morocco, later re-

backed spine in 7 compartments with gilt lines and lettering, sides with richly gilt border, inside dentelles, gilt edges. € 20.000

“The most celebrated of all the early works about butterflies and moths” (Salmon, *The Aurelian legacy* p. 115). First issue of the third edition of this beautifully illustrated work which went through a number of editions, a last edition appeared as late as 1840. “... Instead of the English and French texts appearing in double columns as in the previous edition they have been printed on opposite sides of the leaves so that the English text precedes and the French follows each plate ...” (Lisdney 234).

“Very little is known of the life of Moses Harris. By his own admission he was poorly educated; nevertheless, he became the leading entomologist of the eighteenth century and was certainly one of the best entomological artists. He seems to have collected extensively in the south-east of England... His greatest skills, however, were certainly painting and engraving. His standards of engraving were very high and he insisted on a high degree of accuracy. His illustrations were in constant demand by other authors... One of the eighteenth century’s finest entomologists, Harris was an enthusiastic collector from an early age; he tells us he was just twelve years old when first taken to a meeting of the Aurelian Society, one of the first entomological societies... In the published work, each of the plates is dedicated to a subscriber. To publish such a work was an expensive undertaking and good subscribers were necessary, not only for their funding, but also because of the hope that they would attract others” (Gilbert, *Butterfly Collectors and Painters* pp. 46 & 110). “Harris drew his specimens from life, and like Wilkes, must have reared many of them for he is scrupulous in showing the early stages of his subjects, sometimes at different stages of development. His arrangements are chosen for their aesthetic qualities, with moths, butterflies and other insects all thrown together, often with vases of flowers and other unrelated objects. But their eye-catching effect and fidelity to life is undeniable, and his beautifully coloured plates have given pleasure to entomologists and non-entomologists alike for nearly two and a half centuries” (Salmon p. 116).

The colouring of this very fresh and clean copy is outstanding.

Hagen I, 341; Nissen ZBI, 1835; Lisney 234.



[65] HASEGAWA, KEIKA. **Keika Hyakukiku [Illustrations of Chrysanthemums]**.

Japan, Meiji 36 (1904). 3 volumes. 4to (315 x 225mm). With 75 colour woodblock prints, 9 prints on double page. In original stitched bindings (preserved in a recent Japanese style cloth box). € 5.500

A reissue of the Kyoto 1893 edition. A beautiful and decorative album of Japanese chrysanthemums, several of the plates have hand finishing. The chrysanthemum is probably



the most popular Japanese flower and of great symbolic importance. A yearly festival of 'happiness' is held in Japan to celebrate this magnificent flower. The present work is one of the most attractive Japanese flower books, printed in lovely delicate colours, and of a high artistic level. The work is rare and Kerlen only quotes the first volume of the 1893 edition. The 1904 and 1893 editions are identical. A fine copy.

Kerlen 814.





[66] (HERBARIUS LATINUS).  
 Tractatus de Virtutibus Herbarum. (colophon:)

Venice, Joannes Rubeus and Bernardinus Vercellensis, March 15 1509. 4to (210 x 150 mm), ff. (4), 150, (18, including terminal blank), with 150 woodcuts in the text; lower margin of title renewed at an early date, not affecting text, first gathering and final blank strengthened at inner margin, some occasional minor stains and finger soiling, some early annotations, generally a very good copy in eighteenth-century Italian vellum, a little worming to spine. € 15,500

This is the third edition of the 'Herbarius Latinus' printed in Venice, and the fourth printed in Italy. With two exceptions, these are the blocks cut for the 1491 Vicenza edition, which were transferred to Venice and used by Simone Bevilacqua for his 1499 edition; two of the blocks are copies of the originals, with one reversed. The blocks were used again for the 1502 Giunta edition, which the above is a page-for-page reprint of. The preface attributes the work to Arnoldus de Villanova, as does the 1502 edition, which was copying an error in the text of the 1499.

Despite the fact that the 'Herbarius' originated in Germany, it 'sold as well in Italy, as it did in Germany, if not better. There its second section may have contributed to its success, for it was concerned with materials of medicine that were commonly available in the shops of apothecaries and spice merchants... The second section has 96 chapters, though many of them are very brief. They deal with the following: laxatives; aromatics, fruits, seed, and plants of garden and orchard; gums and resins; salts; minerals and stones; and a variety of animals and their products, such as goose-grease, cheese, honey, and ivory" (Anderson, *An illustrated history of the herbals* p. 86). The Italian woodcuts are based on the German 'Herbarius' cuts 'but all are newly designed, being finer in execution and the lines more delicate, and for the greater part quite different' (Klebs). Nissen considered them more delicate and Arber 'more ambitious... and, on the whole... more naturalistic' (*Herbals* p. 192).

Adams H298; Durling 2268; Klebs, *Early Herbals*, 13; Johnston, *The Cleveland herbal, botanical, and horticultural collections*, 25.





[67] HILL. J. Eden: or, a complete body of gardening. Containing plain and familiar directions for raising the several useful products of garden, fruit, roots and herbage; from the practice of the most successful gardeners, and the result of a long experience. Together with the culture of all kinds of flowers... Including the care and culture of the pleasure-garden.

London, T. Osborne, S. Crowder, H. Woodgate, (1756-) 1757. Folio (422 x 255 mm). pp. (2), iv, ii, 714, with handcoloured engraved frontispiece and 60 beautifully handcoloured engraved plates. Contemporary half calf, spine in 6 compartments with gilt lines and lettering (skilful repair to upper hinge and head of spine, new corners). € 25.000

First edition. One of the very few copies with superb gouache handcolouring of the plates. One of the most attractive English botanical illustrated works and according to G.E. Fussell in 'More Old English Farming Books' the plates are 'very fine'. "The publication of 1756-7 contains a fine frontispiece, etched and engraved by C. Crignion from drawings by Samuel Wale. It is entitled: 'The Genius of Botany explaining to a gardener the characters of plants, while Flora & Pomona offer him their choicest products, as award of his labour'. The book is illustrated with sixty plates with a number of figures of plants on each. In a notice regarding the work in 'The Public Advertiser' of 16 November 1757, we read: 'The drawings have been all made from nature by Dr. Hill, and the greatest part of the plates engraved by his own hand'. In the same notice it is stated: 'There are

some sets curiously coloured from nature, to be had of the proprietors'. .. 'Eden' contains descriptions and cultural details concerning the various products of the garden under the time of the year in which they flower or fruit.,, the phrase name used by Linnaeus for each plant is given, and each is referred to its place in that author's system, which is explained. Advice is offered on what to do each month in the kitchen, flower, and fruit garden...." (B. Henry, *British Botanical and Horticultural Literature before 1800*, II. pp. 95-96).

Nissen BBI, 880; Dunthorne 129. Hunt 559; Stafleu & Cowan 2770.



[68] HOFFMANNSEGG, J.C. & H.F. LINK. **Flore Portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.** Berlin, Charles Frédéric Amelang for the authors, 1809-1820 (-1840). Folio (485 x 335mm, 2 text vols & 525 x 355mm, atlas). 22 parts bound in 3 volumes. With 1 lithographed title (a garland of flowers), 3 uncoloured plates of instructions and 100 (of 111) plates, 98 of them stipple-engravings of which 93 printed in colours and finished by hand, and two (nos. 20 and 22) coloured lithographs, engraved by Bollinger, Clar, Dumbte, Guimpel, Haas, Krethlow, Meyer, Schubert and Wachmann after drawings by G.W. Voelker and Hoffmannsegg, French and Latin text. Recent blind pressed calf, spines in 6 compartments. € 7.500

One of the most complete copies to come on the market. It lacks 11 plates but has more text than the Kenneth K. Mackenzie, Horticultural Society of New York, Robert de Belder copy (Christie's New York 4 June 1997), which was the most complete copy to come on the market since decades.

Only edition of this rare work, the technical and artistic equal of any of the 19th century flower books, and a work that has escaped the notice of historians of botanical illustration. It was produced by Count Hoffmannsegg, contemporary of Redouté, whose work it rivals. In our opinion it surpasses the latter's 'Jardin de la Malmaison', perhaps technically the finest of Redouté's oeuvres. The preface confidently predicts 'we are certain that, despite the fact that this will be the first such work to be published in Germany, it will bear comparison with other floras, and even with all similar works published to this day', a boast that it more than fulfils. All plates illustrate species newly discovered and previously undescribed, drawn from living specimens by Hoffmannsegg or from his herbarium specimens by Voelker. In the present copy plates 66, 103, 104, 105, 106 are plain. The following plates are not present in our copy: 24, 26, 65, 68, 74, 75, 77, 83, 98, 99 and 101. The text of the second volume is so rare that Stafleu leaves open the collation of parts 17-21. In our copy only 8 text leaves are not inserted, which makes it text wise one of the most complete copies. The atlas had the printed wrapper bound in of the 6th part, a printed title to the plates was not published. Pages 437-504 loosely inserted.

Dunthorne 136; Great Flower Books p. 59; Nissen BBI, 901; Stafleu & Cowan 2911.



H. 10.



*Antirrhinum latifolium.*

*Mustier à larges feuilles.*

[69] HOFFMANNSEGG, J.C. & H.F. LINK. **Flore Portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.** Berlin, Charles Frédéric Amelang for the authors, 1809 (-1820).

Volume I (of II). Folio (485 x 335mm). 14 parts bound in 2 volumes. With 2 lithographed titles (a garland of flowers), 67 (of 71) plates, all but 4 printed in colours and finished by hand, and two (nos. 20 and 22) hand-coloured lithographs, engraved by Bollinger, Clar, Dumbte, Guimpel, Haas, Krethlow, Meyer, Schubert and Wachmann after drawings by G.W. Voelker and Hoffmannsegg, French and Latin text. Recent blind pressed calf, spines in 6 compartments. € 1.500

The complete text, pages 55-58 were never published. An almost complete copy of the first volume of this rare item. 3 plates loosely inserted and 4 plates are not coloured.



[70] HOFFMANNSEGG, J.C. & H.F. LINK. **Flore Portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.**

Berlin, Charles Frédéric Amelang for the authors, 1820 (-1840). Vol. II. Folio (485 x 335mm). Bound in 2 volumes. pp. (2), 1-192; (2), 193-436 (of 504), with 2 lithographed titles (a garland of flowers) and 18 (of 40) stipple engraved plates of which 15 printed in colours and finished by hand, and 2 (of 3) engraved plates of instructions. Recent blind pressed calf, spines in 6 compartments. € 1.000

The present second and final volume has the following plates: 79, 82, 86, 89, 90A, 90B, 91-97, 102-105, 108B.

Dunthorne 136; Great Flower Books p. 59; Nissen BBI, 901; Stafleu & Cowan 2911.



[71] HOFFMANNSEGG, J.C. & H.F. LINK. **Flore Portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.**

Berlin, Charles Frédéric Amelang for the authors, 1809-1820. Vol. I (Atlas). Folio (520 x 345mm). 30 stipple engraved plates, printed in colours and finished by hand. Recent half cloth. € 850

The complete atlas of the first volume has 71 plates. We offer the following plates: 1-4, 6, 9-19, 23, 25, 32, 34-36, 40-42, 51, 57, 60-61, 64.

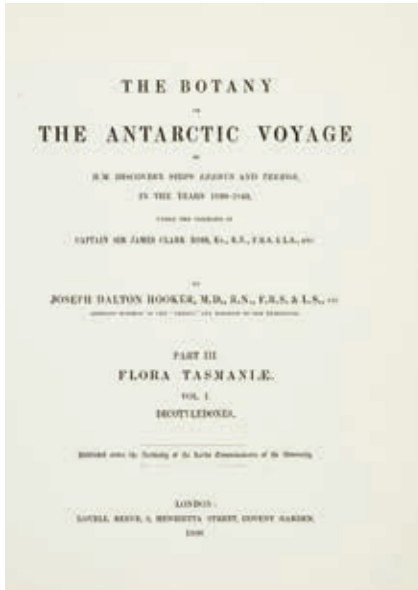
Dunthorne 136; Great Flower Books p. 59; Nissen BBI, 901; Stafleu & Cowan 2911.



[72] HOFFMANNSEGG, J.C. & H.F. LINK. **Flore Portugaise ou description de toutes les plantes qui croissent naturellement en Portugal.** Berlin, Charles Frédéric Amelang for the authors, 1809-1820. Vol. I (Atlas). Folio (540 x 360mm). With printed floral wrapper to the 14th part and 38 stipple engraved plates, printed in colours and finished by hand. Plates loose in a recent cloth folding box. € 1.000

The complete atlas of the first volume has 71 plates. We offer the following plates: 1-19, 23, 31-36, 39-42, 49, 51, 54, 57, 60-61, 63-64.

Dunthorne 136; Great Flower Books p. 59; Nissen BBI, 901; Stafleu & Cowan 2911.



[73] HOOKER, J.D. **The Botany of the Antarctic Voyage of H.M. Discovery ship Erebus and Terror, in the years 1839-1843, under the command of Captain Sir James Clark Ross. Part III: FLORA TASMANIAE.** London, Lovell Reeve, 1860. 2 volumes. 4to (315 x 245mm). pp viii, v-vii, cxxviii, 18, 359; pp. (4), 422, with 200 hand-coloured lithographed plates. Publisher's pictorial cloth, both vols with repairs to spine. € 15.000

The work was published as volume 3 of 'The Botany of the Antarctic Voyage'. The first

volume 'Flora Antarctica' was published in 2 parts. The second volume 'Flora Novae-Zelandiae' was published in 2 parts and the final 3rd volume 'Flora Tasmaniae' was also published in 2 parts. The first part deals with Dicotyledons and the second part with Monocotyledons and Acotyledons. All sections are rare but the present 'Flora Tasmaniae' is by far the rarest.

"In 'Flora Tasmaniae' Hooker's introductory essay on the relationships, phyto geography and other botanical issues is historically one of the most valuable published on Australia's flora. It was written at the time of the debate and controversy over Charles Darwin's theory of evolution of species. Darwin and Hooker collaborated, and Hooker's observations in the essay certainly support Darwin's theory. It is interesting to note that the Tasmanian Government provided the funds to assist the publication of this important essay" (H. Hewson, Australia. 300 years of botanical illustration p. 112). Hooker's 'Flora Tasmaniae' was the first published case study supporting Charles Darwin's theory of natural selection (see E. Cave, Flora Tasmaniae 2016). Hooker spent nearly 6 months in Tasmania. The 'Flora Tasmaniae' is dedicated to Ronald Campell and William Archer, who greatly helped Hooker with their knowledge of the Tasmanian flora.

Joseph Dalton Hooker (1817-1911), was the second son of William Hooker. Through his father's contacts Joseph joined the James Clark Ross Expedition in the 'Erebus' and 'Terror' to the Antarctic to determine the position of the South Magnetic Pole. Hooker was appointed Assistant Surgeon and Naturalist. The expedition sailed in September 1839 and returned almost exactly four years later. The excellent plates are by Walter Hood Fitch, one of the best botanical artists of the period and Kew's official botanical artist. Some occasional moderate foxing to the plates and text.

Stafleu & Cowan 2964 (same collation as our copy); Nissen BBI, 908; Roscove 172 (identical collation).



[74] HOOKER, W.J. **Exotic Flora, containing figures and descriptions of new, rare, or otherwise interesting exotic plants, especially of such as are deserving of being cultivated in our gardens; together with remarks upon their generic and specific characters, natural orders, history, culture, time of flowering, &c.**

Edinburgh, printed for W. Blackwood, 1823-1827. 3 volumes. Royal-8vo (239 x 149mm). With 233 hand-coloured engraved plates, many folding or double-page. Contemporary dark red calf, sides with gilt fleurons at corners and gilt lines, gilt edges.

€ 13.000

A very fine and attractively bound copy of the first and only edition of one of Hooker's

rarest and most beautifully illustrated works. "This important work reflects the extent of active plant introduction into Great Britain, and Hooker's part in it. Many of the plates represent new species ... the notes give interesting details, often including the history of the introduction of the plants" (Margadant. Hooker, 6).

'By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture and coming to Hooker's attention. Hooker treated some of these in his 'Exotic Flora' (Hewson, 'Australia 300 Years of Botanical Illustration' p. 91). Sir William Jackson Hooker (1785-1865) was professor of Botany at Glasgow University and was appointed director of Kew in 1841. He was one of the most important botanists of the Victorian era.

The fine plates were drawn by R.K. Greville, L. Guilding, J. Lindley and A. Menzies, and engraved by J. Swann.

Provenance: Armorial bookplate of John Amory Lowell (1798-1881) an American businessman and philanthropist from Boston. His bookplate has the following text 'Occasionem Cognosce' (Recognize opportunity).

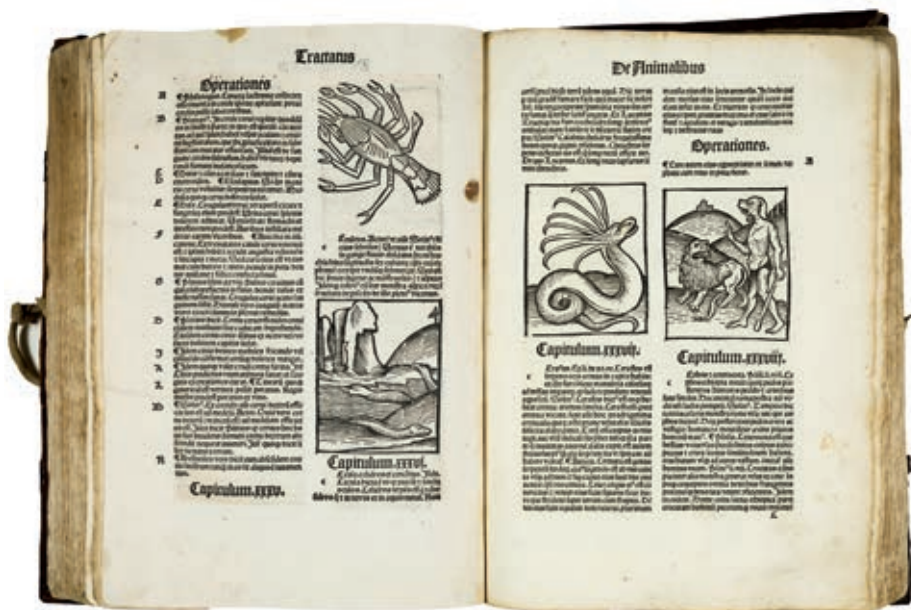
Great Flower Books, p. 60; Nissen BBI, 920.



[75] HORTUS SANITATIS. [H]ortus sanitatis. De herbis et plantis. De animalibus et reptilibus. De Avibus et volatilibus. De piscibus et natatilibus. De lapidibus et in terre venis nascentibus. De urinis et ear[um] speciebus. Tabulae medicinalis cum directorio generali per omnes tractatus. [Strassburg, Johann Prüss, not after 21 October, 1497]. Folio (299 x 200mm), ff 360, two columns, 55 lines, with large woodcut of scholar seated at lectern and four students on verso of title, one large woodcut of a human skeleton on verso of sectional title to De animalibus, one large woodcut of a physician and apothecary in an apothecary's shop on verso of sectional title to De urinis, and 1063 woodcuts of plants, animals, etc. in text, capital spaces with guide letters, with several capitals supplied in red, a large, crisp, uncut copy in its untouched contemporary blind-stamped calf binding over oak boards, although there is considerable wear to the binding it retains a lot of charm in its untouched state, a few pages possibly from another copy, in a fine half calf gilt fitted case. € 85.000

First Prüss edition, the first reprinting of the Hortus sanitatis (first Mainz 1491). This edition is rare, and was the prototype for all subsequent editions. The Hortus sanitatis, in its many editions and translations was the most popular and influential herbal of its time, and served as an encyclopaedia of the plant, animal, and mineral kingdoms and the medical applications of their products.





Prüss was the man who really profited by the edition of the Latin Hortus (Meydenbach could not issue a second edition); for his editions are printed with wide economy of paper, the whole text of Meydenbach's book is brought on 360 leaves (instead of 453) by the use of 55 lines to the column and a smaller type. Instead of the 7 full-page woodcuts of the Mainz original, Prüss gives three other full-page cuts, the first and third of which are taken from Brunschwig's *Cirurgia*, the second (the human skeleton) from Brunschwig's *Anatomia* (an appendix to the *Cirurgia*). Prüss seems to have used Grüninger's woodblocks for these cuts. The text cuts are copied from those of Meydenbach, but sometimes several of them are used twice, if similar figures were involved. The most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. The woodcut of the human skeleton appears here for the first time in an edition of the *Herbals*, and was added to nearly all the following Latin, French, and also to some German editions of the *Hortus* up to about 1540. This skeleton picture... represents, from a graphic viewpoint, the best that was published of this kind before Vesalius.

Generally speaking, this edition of Prüss, and not the original edition of Meydenbach, seems to have been the model for all the later Latin editions of the *Hortus* and its translations into French and German (Klebs, 'Early herbals').

The Prüss edition is the first appearance of this group of woodcuts, and became the model for all subsequent *Hortus* editions and vernacular versions. Many of the genre cuts derive from images on playing cards.

The date is based on a manuscript note of purchase dated October 21 1497 in the Arnold Arboretum copy described by Joseph Frank Payne, 'On the *Herbarius* and *Hortus sanitatis*', *Transactions of the Bibliographical Society* vol VI part I p 115-7 (1901). In addition, we know that the edition was on sale by November 12 of the same year. As the skeleton cut

is copied from Brunschwig's *Cirurgia*, printed in July, 1497 (Grüniger, Strassburg, Hain 4018), the *Hortus* must have been printed sometime between July and October 1497.

Provenance: 'Ex lib. Christophori Nocolaj de Warburg' on title.

BMC I p. 124; Goff H487; Hargreaves 58; Hunt 10 (defective); Johnston 20; Klebs 509.3; Klebs (*Hortus*) 3; Schullian and Sommer 245.



[76] ITÔ IHEI. *Chikinsō*. (Summary of earth's beauty, Illustrated treatise of flowers, including maple leaves).

Edo, 1733. 3 series published in 20 volumes. 8vo (155 x 110mm). With numerous splendid woodcuts and descriptive text. Original stitched blue wrappers, with Japanese labels (preserved in a recent Japanese style cloth box). € 4.800

A rare complete set of this beautifully illustrated work on Japanese plants. "There are many other early Japanese flora which are of interest and importance because of their illustrations, but only a few can be briefly mentioned. The 'Chikinsō' (summary of the earth's beauty) by Itō Ihei, in 20 volumes, was published in three series between 1710 and

1733. It contains hundreds of illustrations of flowers, many in habitat groups with name tags attached to them. The illustrations vary considerably in quality between the series, but in general those of the first series are the best” (R.C. Rudolph. Illustrated botanical works in China and Japan, published in ‘Bibliography & Natural History’, Lawrence, Kansas 1966). The first series, 8 vols, was published in 1710, the second also 8 vols in 1719 and the remaining 4 are the supplementary vols, in 1733. The present copy agrees with Edgren, Catalogue of the Nordenskiöld collection, no. 802, were all volumes were published in 1733 ‘but this edition seems to have been published together with the supplement in 1733’. “The artist of this first series seems to have laid out a whole group of specimens (representing a habitat) more or less overlapping each other, and to have drawn all together. Each kind is represented with a nametag attached. The general effect is not unlike that of the illustrations in Parkinson’s ‘Paradisus’” (Barlett & Shohara. Japanese Botany during the period of wood-block printing). A very fine set, one supplement volume with some worming in the lower margin.

Edgren, Nordenskiöld Coll. 802; Kerlen 666 (only suppl. vols); Barlett & Shohara p. 122.



[77] JACQUEMONT, V. **Voyage dans l'Inde pendant les années 1828 à 1832, publié sous les auspices de M. Guizot.**

Firmin Didot frères, (1835-)1841-1844. 4 volumes. Folio. With 4 maps and 290 plates, of which 25 in the zoological section are handcoloured. Old half diced calf gilt, spines with gilt lettering. € 12,500

Only edition of this work, originally published in 80 parts. The first three text-volumes contain the extensive journal of the voyage illustrated in the first atlas-volume with 4 maps and 83 plates of landscapes, indian people, buildings etc. The fourth text-volume contains descriptions of Jacquemont's botanical and zoological collections. The zoological part contains: Mammals and birds by Geoffrey St. Hilaire; Crustaceans by Milne Edwards and Insects by E. Blanchard illustrated by 27 plates. The botanical part was written by J. Decaisne and J. Cambessèdes and was illustrated with 180 plates by A. Riocreux - the most sensitive and skilful French artist of the period (Blunt, p. 229) - and Delile. Slightly foxed.

Brunet III, 485-86; B.M.(N.H.) II, 604



[78] JACQUIN, J.F. (Baron von). *Eclogae Plantarum Rariorum aut minus cognitarum quas ad vivum descripsit et iconibus coloratis illustravit...* Vienna, Anton Strauss for the author, 1811-16. 2 volumes (text & atlas). Folio (485 x 345mm). pp. viii, 155, with 101 hand-coloured engraved plates. Contemporary boards. € 25.000

First edition, large uncut copy, of the major publication of Joseph Franz, son of and botanical successor to Nikolaus Joseph. Like his father's publications, this work features rare exotics recently introduced into cultivation in the Imperial gardens, including many South African species. Joseph Franz (1766-1839) had succeeded his father as director of the Schönbrunn gardens, and employed many of the

same plant collectors that had worked for his father.

A second volume, containing a further 67 plates, was published posthumously in 1844 by Eduard Fenzl and the author's daughter Isabella Schreibers, and is often missing (as for example in the Austrian National Library).

This work is exceptionally rare, the Plesch-de Belder copy being the only one on the market in the last 50 years. All original wrappers to parts 1-10 bound in.

Nissen BBI, 969; Great Flower Books p. 61; Stafleu and Cowan 3236; GV 66 215 (vol 1

only); Sammlungen der vereinten Familien- und Privat-Bibliotheken Sr. M. des Kaisers, vol. II 260 (vol 1 only); Wurzbach IX 25 (vol 1 only); Österreichs National-Encyclopädie III 5 (vol 1 only).



[79] JAUBERT, H.F. & SPACH, E. **Illustrationes Plantarum Orientalium.**

Paris, Roret, 1842-1857. 5 volumes. Large-4to (350 x 260mm). With 500 engraved plates. Contemporary half calf, spines with 2 black gilt lettered labels and gilt lines, marbled sides (slightly rubbed). € 7.500

A fine copy of this very scarce flora of the Near East (from Greece eastward to Afghanistan and southward to Abyssinia). "This fine work owes its origin to an expedition made in 1839 by the French politician and botanist Count François Hippolyte Jaubert (1798-1874), and his friend Charles F.M. Texier (1802-1871), the archeologist, to Asia Minor. On his return Jaubert decided to publish illustrations of the new and

little known species of plants he had collected, with some collected by earlier travellers ... The best botanical artists of Paris - J. and F. Gontier, E. Lesèble, de Ligniville, Maubert, Riocreux, Willy, Mille. Champeaux, Mesdames Gouffé, Hublier and Spach - were employed for the plates ... All beautifully and accurately drawn and engraved. Historically the most interesting are a number by Claude Aubriet ... Nicolas Robert and Pierre Redouté. Jaubert planned and directed the work and even wrote part of the text, but most of this was done by Edouard Spach" (Journal Soc. Bibl. Nat. Hist. I, 9). Edmond Boissier the famous author of 'Flora Orientalis' considered the 'Illustrationes' "par le soin apporté à la partie descriptive et par la beauté des figures, un des livres les plus précieux pour la Flore d'Orient". Our copy does not have the large folded map, but instead has 10 maps inserted from another work such as 'Carte de la monarchie des Hebreux sous Salomon ou le Royaume d'Israel', 'Carte de l'empire des Perses', 'Carte du Nord de la Judée ou Terre Sainte', 'Carte du Paradis Terrestre' and 'Carte de la Syrie'. First title with 2 repaired cut out pieces, and another page with 1 repaired cut out piece, all without loss of text. The work is always prone to foxing however the present copy is better than other copies we have sold in the past.

Provenance: Library stamp on free endpaper of H. Demirez Bibliyotegi 1952.

Nissen BBI, 958; Stafleu & Cowan 3303.





[80] JORDAN, A. & J. FOURREAU. *Icones ad floram Europae novo fundamento instaurandam spectantes.*

Paris, Savy, 1866-1903. 3 volumes. Folio (400 x 305mm). With 501 finely hand-coloured engraved plates. Contemporary uniform half calf, spines in 5 compartments with gilt lettering. € 15.000

This is one of the rarest and most beautifully illustrated and detailed botanical works. The

edition must have been very small and no fully coloured copy has been offered for sale since many decades. The famous de Belder collection had a complete copy but only the first 280 plates coloured. We sold a copy of the first 2 vols in 1980. The first 2 volumes are by Claude Thomas Alexis Jordan and Jules Fourreau. The publication was interrupted by the death of Fourreau on Dec. 1870 at the battle of Nuits during the Franco-German war. Publication was not resumed until 1903 by Camille A. Jordan who published the final third volume. The 3 volumes were published as 100 fascicles over 37 years. Claude Thomas Alexis Jordan (1814-1897) was a French botanist and according to Stafleu 'whose extremely narrow species concept led to 'jordanism' and Jordan-species (jordanons) vs. Linnaean species'.

"The drawings... are also admirable, and from a botanical point of view beyond praise: ... Jordan, Alexis and Fourreau, Jules, 'Icones ad floram Europae...', illustrative of 606 microspecies (jordanons) for the most part distinguished only by minute and subtle characters and thus needing scrupulous accuracy for their portrayal" (Blunt & Stearn p. 269). For his research Alexis Jordan had a huge private experimental garden that he gradually increased to 120 square meters with 400 flower beds containing approximately 500-60.000 plants. He likewise created one of the largest herbariums known to exist. The exquisitely hand-coloured engraved plates are by C. Delorme, J. Fourreau, P. Gallaud and A Mignot. An attractive uniformly bound copy in mint condition.

Stafleu & Cowan 3416; Grat Flower Books 61; Nissen BBI, 1008.



[81] KERNER, J.S. **Abbildung aller Oekonomischen Pflanzen. Siebenter Band.**

Stuttgart, gedruckt in der Herzoglichen Buchdruckerei, 1794. 4to (290 x 235mm). With hand-coloured engraved title vignette and 100 fine hand-coloured engraved plates. Contemporary half green calf, spine with 2 red gilt lettered labels. € 1.000

The work was published in 8 volumes from 1786-1796, of which we offer the 7th volume. The lower margins of the first 5 leaves have been cut away without loss of text. An attractive and rare work on 'economic' plants, including fruit, herbs, food plants, plants used in medicine, dyeing, etc. The plates were drawn and etched by the author (1755-1830), a botanist and botanical artist at the Württemberg Carl's Universität, Stuttgart. According to the list of subscribers only 100 copies were issued. The plates are in mint condition.

Dunthorne 164; Great Flower Books p. 62; Nissen BBI, 1034



[82] KIENER, L.C. **Spécies Général et Iconographie des Coquilles Vivantes, comprenant la collection du Muséum d'Histoire Naturelle de**



1. Porcelaine maure .

(*Cyprea mauritiana* Lam.)

2. Porcelaine atomaire .

(*Cyprea atomaria* Gmel)

3. Porcelaine cylindroïde .

(*Cyprea torosa* Gmel)

*Bois noir.*

Publié par J.B. Baillière et fils, Paris.

*Proel oulp*



**Paris, la collection Lamarck, celle du Prince Masséna et les découvertes récent des Voyageurs.**

Paris, Rousseau/ Baillière, (1834-1880). 11 volumes (bound in 12). Royal-8vo (240 x 160mm). With 902 fine handcoloured engraved plates. Contemporary publisher's cloth, spines with gilt lines and lettering. € 22.000

A fine copy of one of the most beautiful shell books ever made, illustrated with hand-coloured engravings. The set belonged to the famous Spanish conchologist J. Hidalgo, with some pencil annotations in the text and separate inserted handwritten lists in some of the volumes. Kiener made use of the famous Delessert collection and that of the Natural History Museum of Paris, together the largest and most varied fund of conchological material on the continent. "He soon put it to good use; and in 1834 he published the first part of his 'Spécies ...' This exquisitely illustrated iconography, started before the Sowerbys and Reeve began to issue theirs, appeared at intervals up to 1879, when eleven volumes had been completed. All devoted to the illustration of marine gastopods with the exception of the tenth volume, which includes a monograph on the bivalve genus *Thracia*. The eleventh volume is the work of Paul Fischer. All the illustrations are by celebrated French engravers and artists of the day." (Dance. Hist. of Shell Collecting p. 137). This beautifully illustrated iconography on shells is still a valuable work of reference because of the new species described in it. The work is complete with 902 handcoloured plates as indicated in the last volume, where the publisher 'Baillière' informs the reader that the work consists of 165 parts with a total of 902 plates. Nissen, however, calls for a 20bis plate in the *Cypraea* section which, indeed, some copies have. Most likely only the early issues have this 'bis' plate, which was probably replaced by a corrected plate 20 in later issues. In the text this 'bis' plate is not mentioned. The plates of the present set are very fine and clean, however, there is foxing to the text.

Nissen ZBI, 2183; B.M.(Nat. Hist.)II, 978.



**[83] KLOTZSCH, F. & A. GARCKE. Die botanischen Ergebnisse der Reise seiner königl. Hoheit des Prinzen Waldemar von Preussen in den Jahren 1845 und 1846. Durch Dr. Werner Hoffmeister, Leibarzt S.K.H. auf Ceylon, dem Himalaya und an den Grenzen von Tibet gesammelte Pflanzen.**

Berlin, Verlag der Königlichen Geheimen Ober-Hofbuchdruckerei (R. Decker), 1862. Folio (338 x 265mm). pp. (8), 164 with 100 lithographed plates. Later half calf, spine in 6 compartments with gilt ornaments and lettering. € 4.000

A very rare and beautifully produced work, commissioned by Royal patronage and prin-

ted in a limited edition. The text of the present work was written by Johann Friedrich Klotzsch and August Garcke and the plants were collected by Werner Hoffmeister. Werner Hoffmeister, a medical doctor was part of the Prince Waldemar of Prussia (1817-1849) expedition to India. Prince Waldemar had been in close contact with Alexander von Humboldt who characterised him as follows: "A deep admiration for the beauty of nature, an inner longing for achieving something Great and to explore distant lands might have prompted the young Prince to travel to East-India". During the expedition Werner Hoffmeister, only 26 years of age, was killed in a battle. The expedition returned with a comprehensive herbarium of plants, meticulously pressed and annotated by Hoffmeister. It included 456 species, of which 108 were new to science, and 270 genera of plants. The botanist J. F. Klotzsch and August Garcke were engaged to work and describe the material collected in India. 16 years after Prince Waldemar returned from India, the Prince had died 3 years after his return, the book was published. Prince Adalbert of Prussia, the brother of Waldemar, commissioned the work to be published. The fine plates are by C.F. Schmidt.

Provenance: Stamp of Reinhold Ludewig on title.

Staflou & Cowan 3746; Nissen BBI, 1070.



[84] KNORR, G.W. **Deliciae Naturae Selectae, oder auserlesenes Naturalien-Cabinet, welches aus den drey Reichen der Natur zeigt, was von curiösen Liebhabern aufbehalten und gesammelt zu werden verdient ... Delices Physiques Choiesies, ou choix de tout ce que les trois règnes de la nature renferment de plus digne des recherches d'un amateur curieux, pour en former un Cabinet Choisi de Curiositez Naturelles.**

Nürnberg, Knorr (Erben), (1751-)1766-1767. 2 volumes (bound in one). Imperial-folio (355 x 505mm). pp. (26), viii, 132; pp. (4), xx, 144, with one charmingly handcoloured engraved frontispiece and 91 large beautifully handcoloured engraved plates. Contemporary full calf, gilt lines on covers, spine with 6 raised bands, gilt lettering and ornaments (spine has been skilfully rebaked at a later date). € 20.000

First edition and large paper copy of one of the most sumptuously illustrated German natural history books. Georg Wolfgang Knorr (1705-1761) was a Nuremberg engraver, art dealer, and scientist. He published some of the most beautiful natural history works to appear in the south of Germany. In the 18th century Nuremberg became the centre for producing superbly illustrated natural history books. This was principally due to the stimulus of Dr. Trew, a wealthy Nuremberg physician who assembled a number of young artists and scientists around him, such as Ehret, the most gifted botanical artist of second half of the 18th century. Dr. Trew owned a large collection of natural history specimens,



and his 'Wunderkammer' was admired by numerous foreign visitors. Most of the natural history specimens depicted in the present book derive from his collection as is mentioned at the bottom of each plate. The splendidly engraved and handcoloured plates depict mi-

neralological and zoological matter as follows: corals 15 plates; shells 7; butterflies 6; urchins 4; minerals 6; crustacea & spiders 7; starfishes 4; fishes 9; birds 7, quadrupeds 14; reptiles & amphibians 12. The animals and minerals are very well arranged on each plate and often cover the plate fully. "Das gilt vor allem für Knorrs prächtigstes Werk, die 'Deliciae naturae selectae', in dem er versuchte, die schönsten und seltensten Exemplare aus den drei Reichen der Natur abzubilden... Die meisterhaften Kolorierungen der Kupferstiche in Knorrs Publikationen sind besonderes bestechend... Die Nürnberger Illuministen und Illumistinnen, die auch international einen sehr guten Ruf hatten, sparten nicht mit guten Farben" (H. Ludwig, Nürnberger naturgeschichtliche Malerei im 17. Und 18. Jahrhundert pp.172-3). The text is in German and French.

Provenance: Armorial bookplate with crown and monogram EK and 'Loyal en tout'.

Nissen ZBI, 2227.

*See illustration backcover.*



[85] KÜTZING, F.T. *Tabulae Phycologicae oder Abbildungen der Tange.*

Nordhausen, gedruckt auf Kosten des Verfassers, 1845-1871. 19 volumes. 8vo (215 x 135mm). With 1900 (one plate is a drawing) lithographed plates, printed in one colour and explanatory text. Contemporary uniform half calf, spines with gilt lettering. € 7,500

A very scarce work printed in a very small edition. No complete copies have been offered for sale since decades. Dr. W. Junk offered a complete copy in his Rara catalogue and priced it M. 1000 one of the most expensive items in his catalogue. A few copies were issued

with the plates coloured by the author. The present copy has an important provenance and has the bookplate of Carl Friedrich Philipp von Martius (1794-1868), famous German botanical traveller.

Friedrich Traugott Kützing (1807-1893) was a German algologist and teacher at Nordhausen. "In the *Tabulae*, each volume of which contains 100 plates engraved by Kützing himself, 4,407 species and forms, exclusive of diatoms and desmids, were illustrated. Even today this work still continues to be the best reference on the habit of many species of algae" (D.S.B.).

"Das Werk ist ganz auf Kosten des Verf. Erschienen... Aber alle Arbeit und alles Risiko in jeder Beziehung lastete auf dem Autor, der trotz der politischen so ungünstigen Jahrzehnte des Erscheinens des Werkes und trotz vieler persönlicher Unglücksfälle - es ist ergreifend, was er darüber im Vorwort des XI. Bandes schreibt - seine Aufgabe in verhältnismässig raschem Tempo zu Ende führte. Denn die *Tabulae* sind - eine Seltenheit bei einem derartig grossen Unternehmen, und noch dazu bei einem, das nur den einen Verfasser hat, - zu Ende gebracht worden... Das Werk ist ausserordentlich selten geworden, besonders aber die letzten Bände" (Junk. Rara p. 139). The book has occasional foxing especially to the text, the plates printed on thicker paper are less affected.

Provenance: Bookplate of C.F.Ph. Martius and library and cancelled stamp on titles.

Staflu & Cowan 3978 'The book is very rare'. Nissen BBI, 1108.



[86] L'HERITIER DE BRUTELLE, C.-L. ***Stirpes novae, aut minus cognitae, quas descriptionibus et iconibus illustravit.***

Parisiis, P.-D. Pierres, 1784-1785. 6 parts (bound in one volumes). Folio (504 x 340mm). With titles to all 6 parts and 91 (2 double-page) engraved plates (of which 54 after P.J. Redouté). 19th century half calf, spine in 7 compartments with red gilt lettered label. € 16.000

"This is one of the more delightful flower books of the eighteenth century. L'Héritier de Brutelle was an amateur botanist of unusual abilities and resources. Luckily, he persuaded the young Redouté to make fifty-four drawings for his 'magnum opus'. The book is splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking, with its series of fascicles printed on broadsheets, its bibliographical algebra. It is in '*Stirpes novae*' that Luxemburg-born Pierre Joseph Redouté (1759-1840) emerges as an extraordinary botanical artist. He had the great good luck to have the very fine Dutch artist Gerrit van Spaendonck (1746-1822) as his master in drawing, and L'Héritier de Brutelle as his instructor in '*choses botaniques*'" (Hunt). Although the author had planned to publish more parts (with at least 120 plates), this fine botanical rarity remained unfinished. "Contains illustrations of about 10 Cape plants" (Kerkham, *Southern Botanical Literature 1600-1988*, No. 384). Apart from Pierre Joseph Redoute the following artists



were involved: Prévost, Fossier, James Sowerby, Fréret, Aubriet, Bruguière, Jossigny and Henri Joseph Redouté.

Cat. Redouteana 1; Dunthorne 246; Great Flower Books 64; Nissen BBI, 1190; Hunt 673; Huntia 2, pp. 29-58.



[87] LATHAM, S. *Lathams Falconry: or, the Faulcons Lure, and Cure: in two books. The first, concerning the ordering and training up of all Hawkes in generall; especially the Haggard Faulcon Gentle. The second, teaching approved medicines for the cure of all Diseases in them. Gathered by long practice and experience, and published for the delight of noble mindes, and instruction of young Faulconers in things pertaining to this Princely Art.*

London, Thomas Harper, for John Harison, 1633. 2 volumes (bound in one). 4to (190 x 138mm). pp. (24), 147, (1, blank); pp. (22), 148, (4), with woodcut illustration on title, and 31 woodcuts (some repeated) in the text. Later calf, sides with gilt border, richly gilt ornamented spine with 2 red gilt lettered labels, gilt edges. € 8.800

First collected edition of the two volumes. "Latham's 'Falconry' ranks among the principal books on hawking in the English language... J.E. Harting, the great authority on hawking literature, states that a relative of Latham was assistant falconer and subsequently sergeant of the hawks to the successors of Sir Thomas Monson, i.e. to Sir Patrick Hume, Master Falconer to the King, and Sir Allen Apsley. This relative was 60 years of age when Latham published his book in 1614-15, so that we may assume that a good deal of knowledge was derived by him from this source. Latham in the second book, refers to Henry Sadler of Everley, Grand Falconer to Queen Elisabeth, as 'his first and loving master'" (Schwerdt I, 302). The first volume was first published in 1615, and the second volume

in 1618. The present edition is the first collected edition, using the same woodblocks and according to Harting 'quite as good as the first, of which it is a reprint without alteration'. An attractively bound and well preserved copy of this rare item. Old signature on title.

Harting, Bibliotheca Accipitraria 20; Schwerdt I, 302.



[88] LEACH, W.E. *Malacostraca Podophthalmata Britanniae; or, descriptions of such British species of the Linnean genus Cancer as have their eyes elevated on footstalks. Illustrated with figures of all the species, by James Sowerby.*

London, printed by B. Meredith, published and sold by James Sowerby, 1815. 4to (295 x 230mm). pp. (4), (96), with 47 (5 folded or double-page) handcoloured engraved plates. Recent half calf, spine with black gilt lettered label. [Together with:] SOWERBY, G.B. *Malacostraca Podophthalmata Britanniae ... continued and completed, with a new generic and specific index to the whole, and seven new plates.* London, Bernard Quaritch, 1875. 4to (365 x 260mm). pp. (28), with 7 (1 double-page) handcoloured engraved plates. Publisher's blue printed wrappers (a bit worn).

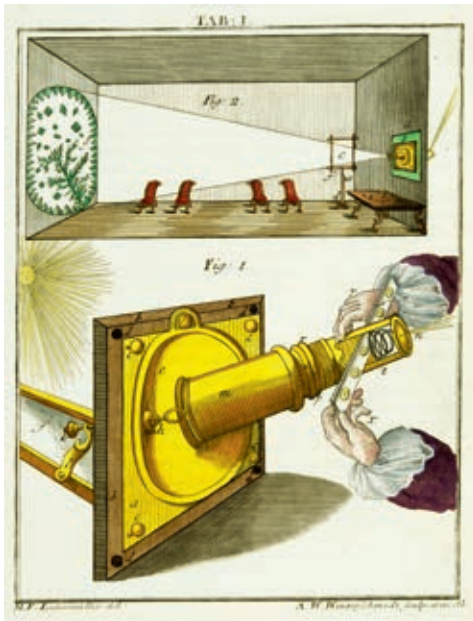
€ 4.500



One of the most splendid works on Crustacea ever published and comparable to J.F.W. Herbst's work on the Crustacea published 23 years earlier. The work was published in 19 parts and the concluding double issue by George Brettingham Sowerby was published over a half century afterwards by the antiquarian bookseller Bernard Quaritch, who had bought the remaining stock of the foregoing issues. Having been published over such a long period complete copies are very rare. The work is dedicated to Sir Joseph Banks, who may both have supported his application to the Museum, and his candidature to the Royal Society.

William Elford Leach (1790-1836) was an English zoologist and marine biologist and assistant keeper of the Zoological Department at the British Museum. "In 1813, when König was appointed Keeper of the Natural History Departments, he was given an assistant, William Elford Leach (1790-1836), perhaps one of the more brilliant minds to enter the Museum. In every generation English science has been fortunate in attracting men with intuitive feel for nature who by their gift and enthusiasm infect others and leave their inspiration planted in those who follow. Anyone, who knew Leach and even the greater number who did not, came to revere his memory and example. After over a century and half, in spite of the shortness of his service, he stands out from his contemporaries as a 'profound naturalist'" (Gunther, *The Founders of Science at the British Museum* p. 49).

Nissen ZBI, 2404; B.M. (Nat. Hist.) III , 1071.



[89] LEDERMÜLLER, M.F. *Amusement Microscopique tant pour l'esprit, que pour les yeux; contenant cinquante estampes [deuxième cinquantaine & troisième cinquantaine] dessinées d'après nature et enluminées, avec leurs explications.*

Nuremberg, Adam Wolfgang Winterschmidt, 1764-1768. 3 volumes. 4to (265 x 215mm). With 1 fine handcoloured allegorical frontispiece and 150 beautifully handcoloured engraved plates. Later half vellum. € 4,500

The rare French edition of probably the most beautifully illustrated work on microscopical research. Martin Frobenius Ledermüller (1719-1769) settled down in Nuremberg in 1749, after having been wandering about

for many years as a soldier and a secretary, and started his valuable microscopical observations under the protection and direction of the famous Dr. C.J. Trew. The publication of the results, with the finely engraved and coloured plates by the successful Adam Wolfgang Winterschmidt, met with close attention and interest, and for years to come the “Mikroskopieren” was a fashionable pastime for many of the well-to-do classes. The work describes and illustrates a wide range of objects: parts of plants and insects, small shells, plancton, the crystallization of salts in solution etc. The author was the first to use the term ‘infusoria’. Our copy does not have the supplement of 23 pages and 2 plates “Response... à quelques objections et doutes... par le Baron de Gleichen” a supplement which is lacking in most copies and not listed by Nissen.

A fine uncut copy.

Graesse IV, 139; Brunet III, 919: “Ouvrage très estimé”; Nissen BBI, 1156.



[90] LEEUWENHOEK, A. VAN. *Anatomia seu interiora rerum, cum Animatarum tum Inanimatarum, ope & nebeneficio exquisitissimorum Microscopiorum detecta, variisque experimentis demonstrata, una cum discursu & ulteriore dilucidatione Epistolis quibusdam ad Celeberrimum, quod Ser.mi Magnae Britanniae Regis auspicio Londini floret, Philosophorum Collegium datis comprehensa...*

Lugduni Batavorum, typis Cornelii Boutesteyn, Bibliopolae, 1687. 4to

(200 x 160mm). pp. (6), 64 (mispaged 58); 260 (mispaged 258), with an engraved frontispiece after a drawing by Romeyn de Hooghe, 11 (some folding) engraved plates and 82 text engravings, as well as one woodcut on page 31 of part 2. (Bound up with:) *Continuatio Epistolarum, datarum ad longe Celeberrimam Regiam Societatem Londinensem*. Lugduni Batavorum, apud Cornelium Boutestein, Bibliopolam, 1689. pp. (8), 124, with 10 (some folding) engraved plates and 2 text engravings. Contemporary vellum. € 5,500

A very interesting association copy from the library of Karl Ernst von Baer. Our copy

agrees with the collation of Dobell no. 22 and 24. The 'Anatomia seu interiora rerum' contains the following letters 28-31, 34-36, 38, 42-52 and the 'Continuatio Epistolarum' letters 53-60. All letters are in the first issue of the first Latin edition apart from letters 38, 42, and 43 which are in the second issue. The first issue of these letters was published in 1685 (see Dobell 21) and is excessively rare and Dobell comments that that his copy of the first issue is the only one he has seen. Letters 32, 33, 37, 39, 40, 41 were published as late as 1695. Leeuwenhoek published 165 letters numbered 28-146 and I-XLVI, the first 27 were not published.

Anthonie van Leeuwenhoek's letters, sent to the Royal Society of London or to its secretary Robert Hooke, were written in Dutch, and their first printing, from 1673 on, in the *Philosophical Transactions*, was in translation and in an abridged form. In 1684 the first letters in unabridged form were published in the Dutch. The Latin edition started 1685. The impact of the Latin edition of these letters was enormous as finally the scientific community could read about Leeuwenhoek's observations with his microscope. In 'Printing and the mind of man' no. 166, as well as in the 'Dictionary of scientific biography' we read of the importance of his research on blood, 'little animals' (micro-organisms), spermatozoa, transport of nutrients in plants and animals. He is considered with Malpighi and Grew a founder of plant anatomy (DSB). Many of these topics occur in this set of letters.

Provenance: Our copy belonged to the library of the Berlin Academy of Science, and was afterwards acquired by E. von Baer, eminent scientist and embryologist. 'It remained for Baer to plot the course of ovulation and fertilization from its later stages back to the ovary and there to identify the minute cell which was the ovum'. And further on: 'Later... Baer gathered together with great knowledge and scrupulous care all the known facts on embryology and followed in detail the development of the classical subject of embryological research, the hen's egg. He proceeded from this to study the embryological development of the vertebrates in general and subsequently to propose four basic principles which provided a sound basis for the foundation of a new branch of science' (*Printing and the Mind of Man*, 288).

Baer studied at Dorpat, received there his M.D. , and after a long life of studying, teaching and researching in Berlin, Vienna, Koenigsberg and Petersburg, returned to Dorpat in 1862, and died there in 1876. Dorpat was later renamed Tartu. This explains the library stamps in our volume. Inside frontcover with bookplate of Baer 'Caroli Ernesti a Baer thesauro librorum de historia evolutionis scriptorum', added with pen: II.112 No. 184. On title page written 'Societatis Scientiar. Reg. Berolin.', stamp of 'Vergleichend Anat. Inst. d. Kais. Dorpat' and 'Tartu ... ' (illegible); verso of title stamp 'Ex. Biblioth. Regia Berolinensi' and another stamp 'Vend. ex. Bibl. Reg. Berol.'

Title-page with brown spot and frontispiece with tiny repair at outer margin.

See Horblit 65 and 9 a+b.





[91] LEVAILLANT, F. *Histoire naturelle des Perroquets...*

Paris, Levrault, frères, 1801-1805. 2 volumes. Folio (495 x 312mm). pp. (viii), 135, (1, index); (iv), 112, (1, index), with 145 etched plates printed in colours and finished by hand; a fine copy in contemporary red half morocco, green morocco labels, gilt fillets on sides, gilt edges, green silk page markers, binding signed at foot of spines: 'J.M. Jacobs, relieur à Anvers'. € 188.000

First edition, folio issue (there was also a quarto issue and 12 copies printed in extra-large folio format) of the most beautiful illustrations of parrots ever published and one of the finest bird-books of all time. The outstanding plates were etched after the originals of Jacques Barraband, and printed in colour by Langlois, the great master of French colour printing at the beginning of the nineteenth century and the artist responsible for most of Redouté's important publications.

'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. In this manner many glorious books came into being, and it is in this light that we should see Redouté's *Les Liliacées* and his two works on the flowers of La Malmaison. The works of Levaillant owe their sumptuous character to the same impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France' (Fine Bird Books).

The names of three of the birds commemorate the artists involved in the production of the plates, Barraband, who painted them, Bouquet, who engraved the plates, and Langlois, who supervised the printing of them.

This copy has the title of volume one in its first state, with the date An IX (1801). Both Ronsil and Zimmer describe copies with the second state title, dated An XII (1804).

Anker 303; Fine Bird Books p 90; Nissen IVB 558; Ronsil 1780; Zimmer 392.



[92] LINDENIA. *ICONOGRAPHIE DES ORCHIDEES*. edited by L. Linden (J. Linden & E. Rodigas a.o.).

Ghent/ Bruxelles 1855-1903. 17 volumes. Folio (350 x 260 mm). With 798 chromolithographed plates and 1 plain plate. Contemporary half cloth, gilt lettering on spines. € 38.000

A very fine set of one of the rarest iconographies published on Orchids. As usual the set does not include the very scarce last 4 parts of volume 17 (with 14 plates), which are always lacking, as few copies of the last 4 parts were issued. The plates are numbered 1-794, 796-800 of which only plate 525 was uncoloured (as in all copies) and plate 795 never published.

Towards the end of the 19th century Belgium became one of the most important trading centres for tropical and subtropical orchids. After much travelling, especially to South America, Jean Linden established himself as a nurseryman at Ghent but eventually returned to Brussels, where he founded with his son Lucien the establishment known as 'Horticulture Internationale'. They imported more than 1100 different species into Belgium. "In this nursery, which became a model for the profession, Linden's knowledge of plants and localities in which they grew naturally proved invaluable" (Reinikka p. 206).



“Lindenia est vraiment une édition de luxe des présentations d’orchidées. C’est pourquoi elle peut être comparée avantageusement à nos ouvrages anglais les plus soignés” (l’Orchidée en Belgique, No. 31).

The plates were lithographed by G. Severeys and P. de Pannemaeker, the best Belgian lithographers of the period. Most of the plates were drawn by A. Goosens, who later collaborated with A.C. Cogniaux on an equally large project, the ‘Dictionnaire iconographique des orchidées’. The first 8 vols have some minor foxing.

Staffeu & Cowen 4628; Nissen BBI, 2348.

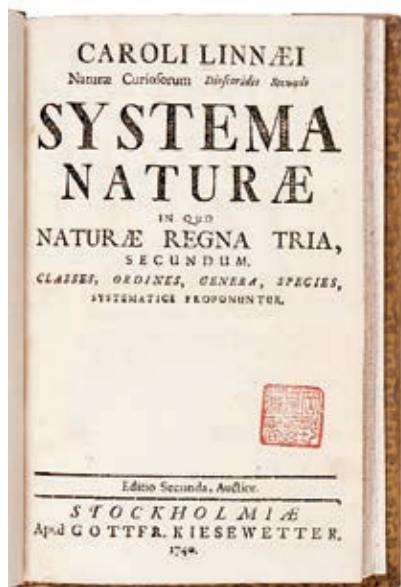


[93] LINNAEUS, C. *Species Plantarum, exhibentes plantas rite cognitatas, ad genera relatas, cum differentiis specificis, nominibus trivialibus, synonymis selectis, locis natalibus, secundum systema sexuale digestas.* Holmiae, impensis Laurentii Salvii, 1753. 2 volumes. 8vo (187 x 120mm). pp. (12), 1-560; (2), 561-1200, (32). Later black boards, ornamented spines with manuscript title. € 6,500

First edition of the most important work in the world's botanical literature, the foundation of binary nomenclature, and thus the starting point of modern nomenclature. There are two issues of the first volume of the first edition; the present one is the second issue, for which Linnaeus had revised and reprinted three leaves (i.e. E6, F5 & R2). It is therefore to be regarded as the definitive edition. Linnaeus himself named this work his "Magnum Opus". The publisher of the 'Species Plantarum' 'used cheap paper' (Hunt 548), for which reason the work is always prone to some browning. The present copy however is unusually clean. W.T. Stearn in his reprint of the present work discusses the variants of the 'Species Plantarum' on pages 135-142.

Provenance: armorial bookplate 'Zur Gräfl. von Hagen'schen Majorats-Bibliothek, Möckern gehörig', library stamp and deaccession stamp on verso of titles.

Hulth 89; Hunt 548; Pritzel 5427; Soulsby 480a; Stafleu & Cowan 4769.



[94] LINNAEUS, C. *Systema Naturae in quo naturae regna tria, secundum classes, ordines, genera, species, systematice proponuntur.* Editio Secunda, auctior.

Stockholm, G. Kiesewetter, 1740. 8vo (185 x 120mm). pp. (4), 80, with a monogram of the publisher on title-page. (Issued with:) LINNAEUS, C. *Fundamenta Botanica in quibus theoria botanices ...* Editio secunda. Stockholm, G. Kiesewetter, 1740. pp. (4), 23, (1). Recent calf (antique style), spine with red gilt lettered label, sides with gilt border.

€ 5,500

Rare second edition of the 'Systema naturae', usually bound together with the second edition of the 'Fundamenta Botanica'. The second edition of the 'Systema naturae' is dedicated to Count C.G. Tessin. In this edition Linnaeus gives the Swedish names for both animals and minerals. The first edition, a series of 7 folio broadsides, was published in 1735. Published in a small edition this second edition is most uncommon. It was published one year before he was appointed professor of botany at Uppsala.

Provenance: Mr. Kikumaro Okano's Japanese monogram on title.

Soulsby 46 & 258.



[95] LISTER, M. *Historiae sive synopsis methodicae Conchyliorum et tabularum anatomicarum.*

Editio altera. Oxonii, typogr. Clarendoniano, 1770. 4 parts & appendix (bound in 1 volume). Folio (365 x 245mm). pp. iv, (4), 12, 77, 6, 7, with 439 engraved plates (depicting 1083 figures). Contemporary red morocco, richly gilt decorated spine in 7 compartments, gilt ornamented sides, gilt edges. € 28.000

A superbly bound large paper copy of the scarce second edition, edited by Huddesford, of the first great English work on Conchology. "There is no actual text but the section headings and frugal descriptions are engraved on the plates with the figures. The complete first edition was published between 1685 and 1692. The engravings, some of which are very fine indeed, were mostly executed by Lister's daughter Susanna and his wife Anna who worked them up from their original water-colour drawings; many of these still exist at Oxford. The species illustrated are recognisable more often than not and none is reversed - a remarkable achievement in itself considering that gastropod shells had to be engraved in mirror image to ensure correct reproduction. The scientific value of the engravings is enhanced still further by numerous indications of locality" (Dance pp. 23-24). "Lister's shell book, 'Historiae sive synopsis methodicae conchyliorum', was even more sought after as a reference book and was quite



scarce. It is unclear whose idea it was to reissue the book; the project was most likely a collaborative one, involving the natural history dealer Ingham Forster (da Costa's friend and Humphrey's brother-in-law), Huddesford, curator of the Ashmolean Museum at Oxford, and the duchess of Portland. Huddesford was the editor..."(Tobin, B.F. The Duchess's shells. Natural history collecting in the age of Cook's voyages pp. 207-208).

Nissen ZBI, 2529; Keynes, Dr. Martin Lister no. 49.



[96] MARTINI, F.H. & CHEMNITZ, J.H. **Neues systematisches Conchylien-Cabinet.**

Nürnberg, G.N. Raspe, 1769-1788. 10 volumes and 1 index volume. 4to (300 x 230mm). With 1 handcoloured engraved frontispiece, 1 portrait and 367 fine handcoloured engraved plates, numerous engravings in the text of which some handcoloured. Contemporary calf, richly gilt spines with red and green gilt lettered labels (some minor skilful repairs, index volume half calf). € 45.000

The most beautifully produced German iconography on shells, portraying marine shells from all over the world including shells from Cook's voyage into the Pacific.

The work describes and portrays many shells from New Zealand, some from Australia and some from Tahiti, mostly collected during Cook's voyages. In the preface of the 5th volume Chemnitz states: "... viele dem Kenner wichtiger Conchyliologische Nachrichten

aufgetrieben, auf jeder Kupferplatte einige ganz neue, äusserst seltene, auch vorzügliche Südländische, bey den Cookischen Seereisen, zuerst entdeckte Gattungen geliefert”.

Below we give the volumes and pages where these shells are described (as well as portrayed). Vol. IV: p. 220; Vol. V: pp. 26, 27, 28, 36, 42, 47, 97, 100, 163, 166, 187, 207, 213, 215, 229, 230, 272, 285, 296, 321; Vol. VI: p. 30; Vol. VII: p. 61; Vol. VIII, 167, 195; Vol. IX, 1: p. 108; Vol. IX, 2: pp. 42, 44, 49; Vol. X: pp. 183, 187, 188, 202; 210, 238; 258, 281; 287, 288, 289, 291, 295, 296, 311, 313, 314, 315, 317, 321, 355.

For example page 36 of volume V describes ‘Der Cookskräusel von Cooks Meereseuge bey Neu-Seeland’; page 166 describes ‘Das Bretspiel... diese Schnecken sind nach meinem Verzeichniss von Diemensland’, page 207 describes ‘Die rötliche geperlte Neuseeländische Mondschnecke’; Volume IX, 1 p. 108 describes ‘Die linke Otaheitische Flussschnecke... die mir von den Cookischen Seereisen zugefallen’; Vol. X describes ‘Der Wasserfall... auch diese Gattung haben wir den Cookischen Seereisen zu verdanken. Sie ist gleichfalls bey Neuseeland, bey diesem Wohnorte der herrlichen Conchylien gefunden worden’, page 201 describes ‘Der Otaheitische Thurm... die erst bey den letzten Cookischen Reisen um die Welt, bey Otaheite entdeckt worden’, page 314 describes ‘Das Venusohr... das kleine gestreifte Ohr von Neu-Seeland’, page 355 describes ‘Die Südseeische Venus, Venus Australis... diese vortreffliche Venusmuschel hat der berühmte Banks dem Herrn Spengler verehret’. Many of the shells come from the cabinet of Lorenz Spengel of Copenhagen (ex Museo Spengleriano). His cabinet contained many Cook related items and Spengel was a regular customer of Humprey, ‘who wrote to Spengler on 15 October, 1775, apologizing for the delay in sending him shells and explaining that he needed to be on hand to take care of transactions on the return of the ‘Resolution’ (Andrews, *The Southern Ark* p. 48).

“Friederich Wilhelm Martini, a Hamburg physician, conceived the idea of publishing the first large-scale encyclopaedia of shells illustrated with hand-coloured plates. His ambition was to describe and portray every kind of shell known, an ambition virtually impossible to fulfil, as others have discovered since. No sooner was the third volume of the ‘Neues Systematisches Conchylien-Cabinet’ in print that its author died, in 1778. Publication was continued by Johann Hieronymus Chemnitz, a Danish clergyman who, between 1779 and 1795, added a further eight volumes” (Dance, *Shells* p. 24).

The portrayed shells come from famous ‘wunderkammer’ collections of Kings and nobility, as well as wealthy merchants, such as the museum of Lorenz Spengler, cabinet maker of the King of Denmark; the museum of the King of Denmark, King Frederic V, an avid shell collector; the museum of Count A.G. Molke, who had one of the finest shell collections in Europe, many from the famous Seba collection; the museum of J.F. Bolten, who had worked out a new system of conchology; the museum of J.S. Schröter; the museum of Madame de Blandeville; the museum of Abraham Gevers, burgomaster of Rotterdam, who had one of the finest collections in the Netherlands; the museum of Empress of Austria, Maria Theresia, who had a large shell collection in Vienna, which was described in a sumptuous folio by Baron Ignatius von Born; as well as the very extensive collections of Martini, in the first 3 volumes, and of Chemnitz in the other volumes. A very fine copy.

10 volumes were planned and the title of volume 10 reads ‘zehnter and letzter Band’. A se-

parate index was published by Samuel Schöter a 'Vollständiges alphabetisches Namen-Register über alle zehn Bände'. However in 1795 a supplementary volume was published, which is lacking in most sets and not present here. Very few sets have this volume. A 12th volume was published 34 years after publication of volume 11. It was published by G.H. Schubert & J.A. Wagner in 1829 and is one of the great rarities in conchological literature.

The excellent plates are by A.F. Happe, Krüger, J.S. Leitner, Nüssbiegel, Scheidl, F. Ant, J.P. Degen and others, and were engraved by V. Bischoff, J.C. Bock, C.B. Glassbach, L.S. Leutner, J. Nussbiegel and V. Vogel.

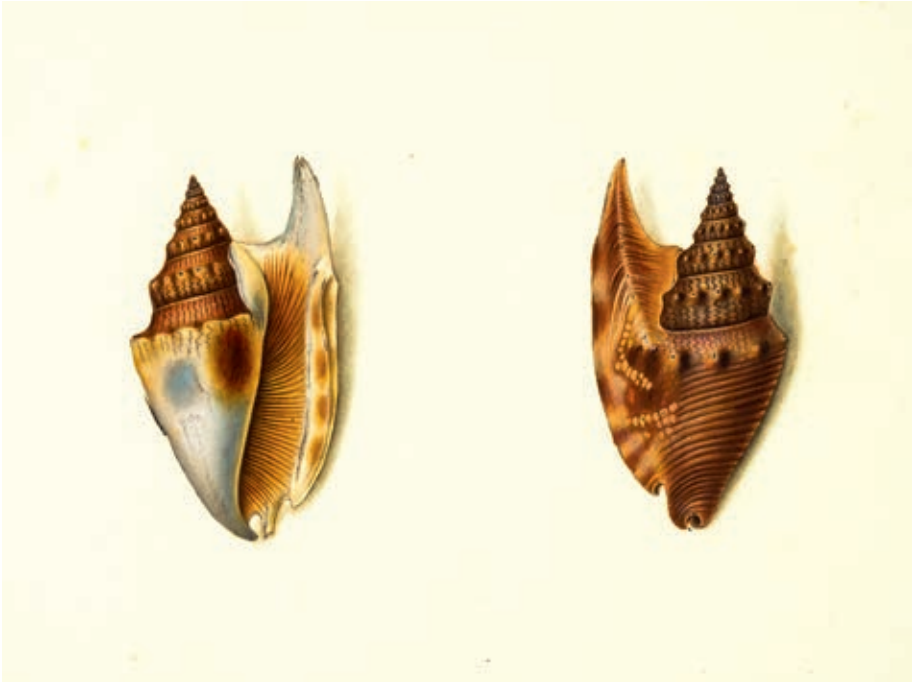
Nissen ZBI, 2722; B.M. (Nat. Hist.) III, 1252.



[97] MARTYN, T. **The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author .../ Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ...**

London, sold at his house no. 16 Great Malborough Street, 1784. 2 volumes. Folio (405 x 405mm). With handcoloured engraved frontispiece of a shell within a gilt Greek key border, 3 engraved title pages, engraved dedication leaf, 2 explanatory tables and 1 leaf observation on the explanatory table, 27 pages text both in English and French, and 80 handcoloured engraved plates, and 1 unrecorded handcoloured engraved plate 'the Purse Mollusca'. Contemporary brown half morocco, richly gilt ornamented spines with gilt lettering, marbled sides. € 48.000

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



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

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

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

The 'deluxe' large paper edition (405 x 405mm) is much bigger than the 4to edition (345 x 280mm), the plates are mounted on large sheets of blue mounts, the format of the plates is altered from portrait to landscape, in rectangular rather than square-ruled frames.

The 'deluxe' issue also differs in letterpress and has 27 pages of text, the ordinary issue has 39 pages, divided into 'Introduction' and 'Preface'.

The following differences were first noticed by Dall: Plate 43 has two views of shell. There is only one view in the quarto. Plate 57 and 59; same remark. Plates 61 and 63, the figures are side by side. In the quarto (owing to the smaller page?) they are placed diagonally' (Dall, 'Supplementary notes' p. 186). I have noticed that the following plates also differ, with the ones in the present copy being placed side-by-side within larger frames: 2, 30, and 35. Plate 78 is altogether different, the same shell but differently portrayed.

Provenance: Lucy Portman the gift of James Buck Esq. 1801 on free endpaper and a manuscript note: Bought at Sotheby's sale april /29.

See William Healey Dall, 'Thomas Martyn and the Universal Conchologist', Proceedings of the United States National Museum, vol. XXIX, pp. 415-432 (Washington 1905), and 'Supplementary Notes ...', idem, vol. XXXIII, pp. 185-192 (Washington 1907).

cf Ferguson I 4,40; Forbes I 79, 80, 175, 176; Nissen ZBI, 2728.



[98] MARTYN, T. [Vols. I and II:] **Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ... [Vols. III and IV:] The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author...**



London, sold at his house no. 16 Great Marlborough Street, [1784-] 1789 [-1812]. 4 volumes. 4to (335 x 273mm), vol. I with engraved frontispiece of a shell, engraved title, engraved dedication to the King, two engraved plates of medals, pp. 27 [1, blank] letterpress text in English and French, engraved 'Explanatory Table', listing the shells and their sources, the three further volumes with engraved title and 'Explanatory Table' for each volume, with a total of 160 hand-coloured aquatint and watercolour plates (not counting the frontispiece) containing 355 figures, mostly depicting two views of a shell within a quadruple-ruled border; a few faint marginal waterstains on a few leaves, some very occasional marginal spotting, generally a very fresh, attractive copy, bound in contemporary full red straight-grained morocco, panelled in blind with interlocking panels on sides, spines tooled in blind, gilt ornaments on the turn-ins, gilt edges, with the bookbinder Welcher's label on free front endleaves. € 110.000

A rare complete set of 'The Universal Conchologist', in the large-format 'deluxe' issue (see below). A fine copy of one of the most attractive shell books ever produced. The first two

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

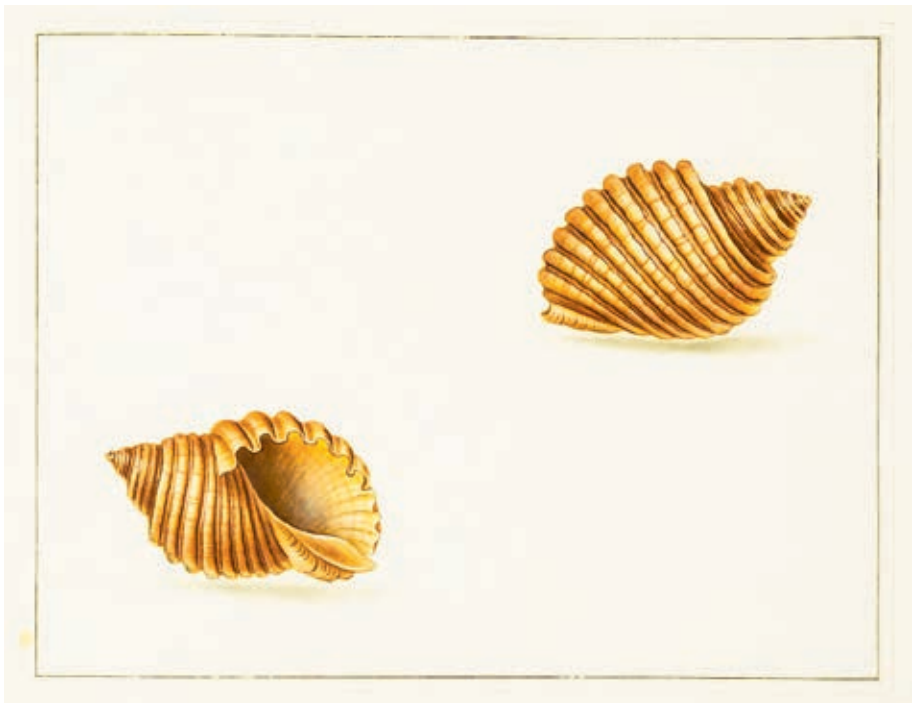
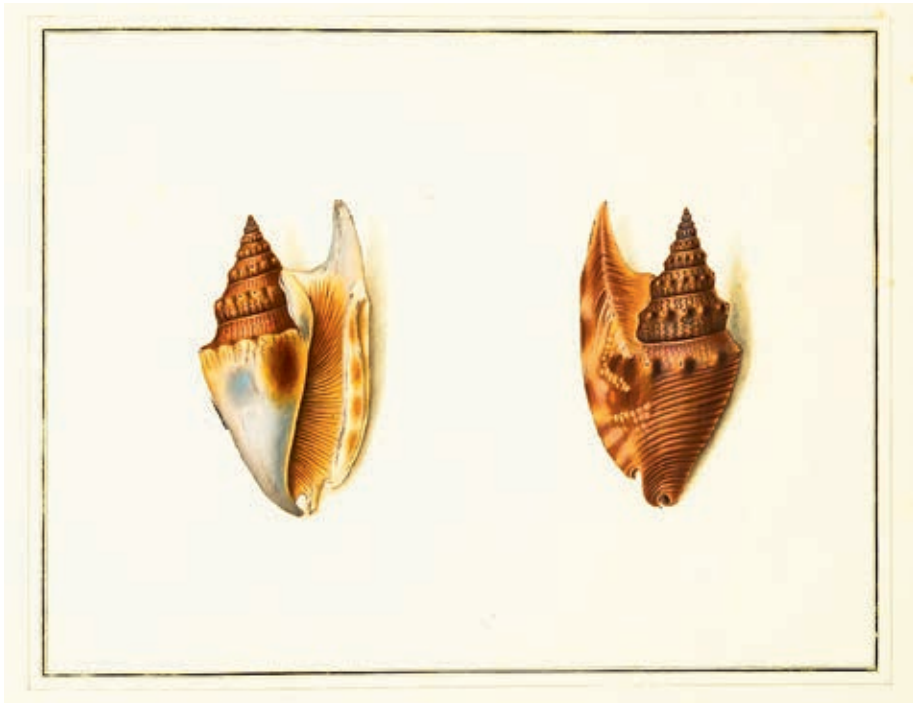
Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not abound either in the variety of the new or many duplicates of the known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

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

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

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

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





The plates are on heavy woven paper, some of it with an undated Whatman watermark. The format of the plates is altered from portrait to landscape, in rectangular rather than mostly square-ruled frames, and with the rules quadruple rather than double. As a result, here they are bound in sideways, with the plate numbers in the upper inner corner.

Nine plates in the present copy (see below) are signed by one of the artists trained by Martin, John Harris, who was an accomplished illustrator of numerous natural history works of the late eighteenth, early nineteenth century.

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

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

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

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

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

The engraved plate of medals honours noble patrons of the work (the Emperor of Germany, the King of Naples, the Pope). The first is dated 1788. and the second 1792.

See William Healey Dall, ‘Thomas Martyn and the Universal Conchologist’, *Proceedings of the United States National Museum*, vol XXIX, pp 415-432 (Washington 1905), and ‘Supplementary Notes ...’, *idem*, vol XXXIII, pp 185-192 (Washington 1907)

cf Ferguson I 4,40; Forbes I 79, 80, 175, 176; Nissen ZBI, 2728.





[99] MATHEWS, G.M. **The Birds of Australia.**  
London, Witherby & Co., 1910-1927. 13 volumes. 4to (350 x 255mm).  
With 600 hand-coloured lithographed plates after and by Keulemans,  
Grönvold, R. Green, H. Goodchild and G.E. Lodge, and 1 plain plate.

Contemporary brown half morocco, spines in 6 compartments with gilt lines and lettering, topedges gilt. € 16.000

A large copy, and a very fine uniformly bound set in the best possible condition. First edition of the first major treatment of Australian birds since Gould's work, and one of the last significant works to be illustrated with handcoloured lithographs. The edition was limited to 225 copies only. Gregory Macalister Mathews (1876-1949) was born at Biamble, Castlereagh River, New South Wales. Over a period of 40 years he made an extensive study of Australian birds and was assisted by T. Iredale who was his secretary. "An enormous amount of information is contained in these volumes, in which the literature concerned and the question of nomenclature are fully treated. Under each genus synonyms, a brief diagnosis, a description, and a key to the species are given, while under each form we find a detailed synonymy, information about distribution and as far as possible, a description of the adult male, the adult female, the immature bird, and the nestling; the eggs and the nests are also described, and the breedings-months stated. Then follows an account of the habits and life-history of the birds, including long quotations from the literature" (Anker p. 163). "Time was also running out for J.G. Keulemans but not before he had started on Mathew's monumental work, 'The Birds of Australia', one of the most important ornithological treatises ever published... Keulemans completed 163 illustrations for the first four volumes before he died on the 29th of March 1912" (Keulemans & Coldewey, Feathers to Brush p. 27). The supplements and the 'Bibliography of the birds of Australia' are bound in the last volume. Copies in such pristine condition are rare.

Zimmer 419; Nissen IVB, 605; Anker 328.



[100] MELLIN, A.W. GRAF VON. **Versuch einer Anweisung zur Anlegung, Verbesserung und Nutzung der Wildbahnen, so wohl im Freyen als in Thiergärten.**

Berlin & Stettin, Pauli, 1779. 4to (265 x 220mm). pp. xxii, 356, with hand-coloured engraved frontispiece and 117 (one anatomical engraving plain) fine hand-coloured engraved plates. Contemporary blue boards. € 3.900

A large uncut and finely coloured copy of one of the most famous German hunting books and according to Schwerdt 'a beautiful and scarce book ...'. "Schönes und bedeutendes Jagdbuch. Es beschreibt in 3 Abschnitten mit 29 Kapiteln Hege und Zucht der wichtigsten jagdbaren Tiere, ihre physiologische Beschaffenheit und ihre Gewohnheiten. Das Kapitel über die unterschiedlichen Jagdweisen wird ergänzt durch zwei Abschnitte über Tilgung der Raubthiere und Raubvögel" (Lindner 1610).

The book describes hunting, deerparks and similar enclosures for game, and is a fine example how hunting was practiced during the reign of King Frederick II (The Great) of Prussia, one of the leading European nations at that time. Graf August Wilhelm von Mellin (1746-1836) came from a famous and wealthy Prussian noble family and was educated at



the 'Collegium Carolinum' at Braunschweig. He studied sciences, languages and developed a keen interest in drawing and painting, especially animals. He strongly admired J. Ridinger's engravings on wildlife and hunting. In 1765 he continued his studies at the university of Halle. After his studies he returned to his large estate Damizow near Stettin where he enjoyed extensive hunting. He added a zoological garden and a pheasantry to the estate and stood in lively correspondance with the great naturalists of his time such as Buffon, Burgsdorf, Schreber, Bloch, Bechstein and others. He was member of the 'Naturforschenden Gesellschaft' of Berlin and Halle. In 1770 he was appointed chamberlain to the court. The book is usually found with plain plates and coloured copies are scarce.

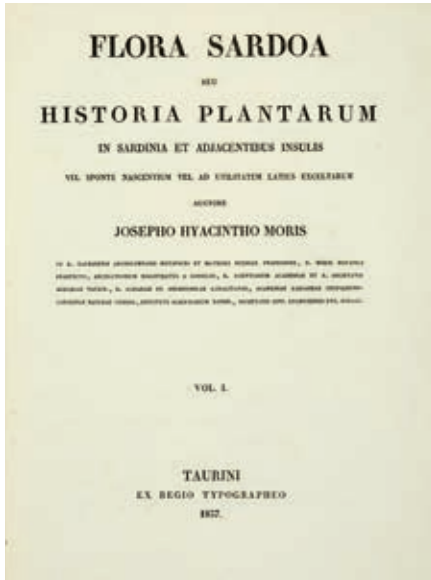
Provenance: Library Schloss Pfannberg, armorial bookplate with crown and shelf number on inside frontcover.

Lindner 1610; Schwerdt II, p. 22.



[101] MORIS, G.G. *Flora Sardoia seu Historia Plantarum in Sardinia et adjacentibus insulis vel sponte nascentium vel ad utilitatem latius excultarum.*

Taurini, ex Regio Typographeo, 1837-1859. 3 volumes. 4to (270 x 208mm). pp. xii, 606; 562, (2); 564, with 114 engraved plates after drawings by M. Lisa and J.C. Heyland, and engraved by S. Botta, L. Fea, H. Mil and A. Nizza. Contemporary half calf, marbled sides, spines with gilt lines and red gilt-lettered label. € 8.200



First and only edition. It is the first and only major flora published of Sardinia and adjacent islands. Giuseppe Giacinto Moris (1796-1869) was professor of Botany at Turin University and director of its botanical garden. J.C. Heyland, one of the two artists, illustrated most of the work of De Candolle. 'His finest drawings, however, are to be found in E. Boissier's 'Voyage Botanique dans le Midi de l'Espagne' (1839-45)' (Blunt & Stearn p. 193). The work is a great rarity and Junk in his catalogue 'Bibliographia Botanica' of 1909 offers a copy at 80 Marks, a copy of Savi 'Flora Italiana' is advertised at 150 Marks.

Provenance: Massachusetts Horticultural Society, Strickney Fund 1893, with bookplate and small circular stamp in lower margin of plates, not affecting the illustration; Robert de Belder.

Nissen BBI, 1410; Great Flower Books, p. 69; Stafleu & Cowan TL2 6329.



[102] MÜLLER, SALOMON - (attributed). **Banded Palm Civet Cat (*Viverra boiei*).** Watercolour on paper

25.4 x 39.1 cm - visible image size; 30.0 x 46.0 cm - actual sheet size; 63.0 x 77.3 cm - frame size. In 19th century burr walnut frame.

Titled by hand in ink 'VIVERRA BOIEI 1/2, (lower centre) and dated by hand in ink 'Freytag, Januar 26, 1849' (lower left). € 2.000

The annotation '1/2' in the title refers to scale, ie. the painting is half the size of the actual



animal. There is no signature nor other inscription at the front of the painting, nor is the paper watermarked or dated. The reverse of the painting has a handwritten pencil notation 'Exhibited Autumn 1963'.

This image was first reproduced as a coloured lithograph in C.J. Temminck's 'Verhandelingen over de Natuurlijke Geschiedenis der Nederlandsche Overzeesche Bezittingen', published in several parts in Leiden between 1839 and 1847, and considered one of the finest of the 19th century illustrated books on Indonesia. The Palm Civet plate was published in the Zoology volume on 11 October 1841, as plate 18 of part 5 (General Part 13), and the plate was inscribed in the margin below the image as follows: Dr. A.S. Mulder in lap. del (lower left); Viverra Boiei, Arnz et Comp. Amst. color (lower centre); J.M. Kierdorff, impr. (lower right).

Coenraad Jacob Temminck (1778-1858), the son of the Treasurer of the Dutch East India Company, was a zoologist and the first director of the National Natural History Museum at Leiden from 1820 to 1858. It was largely due to his initiative that in 1820 the Natural Sciences Commission of the Netherlands Indies began sending scientists to the Dutch East Indies to collect natural history specimens.

The animal (an old male) depicted here had been collected somewhat earlier in southeast Borneo by Henri Albert von Henrici (1783-1838), a Dutch military man and draughtsman, who came to Indonesia in 1827 and worked in Borneo from 1830 till 1836. The animal was sent alive to Artis Zoo in Amsterdam, and was donated to the Leiden Museum

after its death. It is still there, initially identified and named as 'Viverra boiei Müller', 1836, since re-classified as genus 'Hemigalus derbyanus' (Gray, 1837), subspecies 'Hemigalus derbyanus boiei' (Müller, 1838).

'Müller' refers to Dr Salomon Müller (1804-1863), a German draughtsman, scientist and author, who came to Indonesia in 1826, where he was appointed to the Natural Sciences Commission as a taxidermist. He travelled in New Guinea, Timor, Java, West Sumatra and, in 1836, in Borneo, whereafter he returned to Holland (Leiden) in 1838, where he worked up the materials for several books and also wrote the Zoology volume of C.J. Temminck's publication in cooperation with the Dutch zoologist, author and draughtsman Hermann Schlegel (1804-1884). Following the dissolution of the Natural Sciences Commission Müller returned to Germany in 1850 and settled permanently in Freiburg. The original drawing for the Palm Civet plate is not in any public collection, and its whereabouts are unknown. The plate itself was lithographed by A.S. Mulder, and the fact that the inscription in the margin of the plate reads 'Dr. A.S. Mulder in Lap. del' points towards the likelihood that Mulder also made the original drawing, as 'del' (an abbreviation of the Latin word 'delineavit' meaning 'he or she drew it') usually follows the name of the artist from whose original drawing the plate was engraved or etched.

A.S. Mulder, or 'Dr. Aeschinus Saagmans Mulder' (1804-1841) was a Dutch scientist, draughtsman and graphic artist, who never visited Indonesia but who (according to Haks & Maris, *Lexicon of foreign artists who visualized Indonesia*) "...made several drawings of Indonesian natural history interest, which were lithographed and used to illustrate the Zoology and Botany volumes of C.J. Temminck's 'Verhandelingen etc'...". It is therefore likely that he made the original drawing from the specimen collected by Henri Albert von Henrici, sometime between 1836 and 1841.

As this watercolour is dated 1849 it is assumed to be a - quite accurate - copy of the plate in Temminck's 'Verhandelingen', most likely by Salomon Müller himself, who was a very good draughtsman. At the time photography was still in its early/experimental stage, and drawing by hand was the only way images from books or magazines could be reproduced. There are some very minor differences in the details, but the measurements of the animal in the watercolour and the bookplate are identical, viz. overall length from nose to tail is 35.3 cm, ½ actual size. Also the measurements of the paper sheet of the watercolour and the bookplate are virtually identical, viz. 30.0 x 46.0 cm and 28.3 x 43.7 cm respectively. Further points supporting the attribution of the watercolour to Salomon Müller are that - as Henri Albert von Henrici and Aeschinus Saagmans Mulder had passed away in 1838 and 1841 respectively - only Hermann Schlegel and Salomon Müller (both born in Germany in 1804) were still alive in 1849, and the fact that the date is written in German. Also, as previously mentioned, Müller was still working in Leiden in 1849, and periodically visited his family in Freiburg during his stay in Leiden from 1838 to 1850.



[103] OORT, PIETER VAN. (After?). **Buceros plicatus Lath. (Wreathed Hornbill), Watercolour on paper**

c.1827-1837, 25.5 x 33.5 cm - visible image size, 53.0 x 58.5 cm - frame size, framed under glass.

Titled in pencil in old handwriting (lower centre): *Buceros plicatus Lath, Java (Goenong Parang)*. € 2,500

A striking and beautiful drawing of the *Buceros plicatus* or 'Wreathed Hornbill' (also called 'Plait-billed Hornbill', with its gibbous seven-pleated casque) which was first named by/after the English physician, naturalist and author John Latham (1740-1837), who wrote a.o. 'A General Synopsis of Birds (1781-1801)' and 'General History of Birds (1821-28)'. This hornbill was endemic to Java, Sumatra, Borneo and Malacca.

The head of this hornbill (its present name: *Aceros undulatus*) is part of a small group of five drawings and watercolours of this species, made in West Java and presently in the collection of Naturalis, Leiden, formerly named the National Museum of Natural History. All are signed by Dutch artist Pieter van Oort (1804-1834), except this particular image, but Naturalis are confident that their watercolour is the original, and this is a (contemporary) copy by another artist. Three of the five drawings/watercolours in the Naturalis collection are dated 'Buitenzorg 1827' (During the Dutch Colonial era Buitenzorg, now called Bogor, was a hill station in the residency of Batavia, Java, 860 ft above sea-level. It was the summer residence of the governor-general of the Dutch East Indies, and its renowned botanic gardens - established in 1817 - are among the oldest and largest in the world.

Pieter van Oort was born in Utrecht, The Netherlands on 10 October 1804. He was taught by his father, the artist H. van Oort. In 1825 he was appointed official draughtsman to the Natural Sciences Commission, arriving in Jakarta in 1826. He joined the Commission on their travels in West Java, Irian Jaya, Timor and Sumatra. This dedicated draughtsman made numerous drawings of Indonesia, of which many are kept in Dutch public collections. Some of his drawings were used as models for lithographs in C.J. Temminck's 'Verhandelingen over de Natuurlijke Geschiedenis der Nederlandsche Overzeesche Bezittingen' (Leiden, 1839-1847). He died in Padang, Sumatra, September 1834.

The location Goenong Parang shown in the title of this watercolour refers to a mountain and surrounding area in the Purwakarta Regency of West Java, southeast of Jakarta on the upper reaches of the river Tjitarum (Citarum). Goenong - now spelt Gunung - means 'mountain', and the old spelling was widely used in Dutch colonial literature.

The Natural Sciences Commission conducted research in this area early 1827, and its location was described in detail by Hendrik Boie (Dutch, 1794-1827), one of the Commission's scientists, in a published letter dated 12 February 1827.

As to the possible attribution of this watercolour, it is known that several of the Natural Sciences Commission's drawings and watercolours were copied, some in Leiden, some in Buitenzorg (Java). Many of the originals as well as copies have been lost over the years. As the original van Oort watercolour in the Naturalis collection is not signed/dated and does not mention a location, the question arises how/where the artist of this watercolour would have known/obtained the Goenong Parang information?



The answer is that this watercolour would have been made in Buitenzorg, Java, and the location Goenong Parang could only have been known to the following Commission's scientists/collectors/draughtsmen who were active in West Java in 1827 (apart from van Oort):

Hendrik Boie (Dutch, 1794-1827): born in Meldorff (Germany), natural historian, author and draughtsman, came to Indonesia in 1826 as a member of the Natural Sciences Commission (NSC). Died in West Java on 23 August 1827.

Heinrich Christian Macklot (German, 1799-1832): born in Frankfurt, zoologist and draughtsman, came to Indonesia in 1826 as a member of the NSC, travelling through Java, Timor, Irian Jaya, conducting zoological research. Died in Purwakarta, Java, 12 May 1832.

Gerrit van Raalten (Dutch, 1797-1829): born in Harderwijk, anatomist & draughtsman, came to Indonesia in 1820 as a member of the NSC. Lived and worked in Java, and joined a voyage of exploration to East Indonesia and Irian Jaya in 1828. Some of his drawings were later used for Temminck's 'Verhandelingen'. Died in Timor, 17 April 1829.

Salomon Müller (German, 1804-1864): born in Heidelberg, draughtsman, scientist and author, came to Indonesia in 1826 as a member of the NSC, travelling through Sumatra, Java, Timor and Irian Jaya. Left Indonesia in 1837. Several of his drawings were used as models for lithographs in Temminck's 'Verhandelingen'.

Whilst any of these four scientists/draughtsmen could have made this watercolour - which would date it to c. 1827 to 1837 - a strong case may be made for Salomon Müller, a travelling companion of van Oort, and who also wrote a brief description of *Buceros plicatus* in an article about the various hornbill species in Temminck's 'Verhandelingen', when the name of this particular hornbill is recorded as *Buceros plicatus Müller & Schlegel* (the Dutch zoologist/draughtsman Hermann Schlegel (1804-74) was a colleague of Salomon Müller and also worked for the NSC in Indonesia).

*See frontispiece.*



[104] ORBIGNY, C. d'. **Dictionnaire universel d'histoire naturelle... dirigé par M. Charles d'Orbigny, et enrichi d'un magnifique Atlas de planches gravées sur acier.**

Paris, au Bureau Principal des Éditeurs, Langlois et Leclercq, Fortin, Masson et Cie, 1842-1849. 16 volumes (13 text- & 3 atlas-volumes). Royal-8vo (250 x 160mm). With 288 (274 hand-coloured & 14 tinted) engraved plates. Contemporary half green morocco, richly gilt decorated spines in 6 compartments. € 3,300

A fine uniformly bound set from the Chatsworth Castle Library with its armorial bookplate and shelf number. Rare first edition. Wood quotes as follows: "The plates in this remarkable work render it the best illustrated encyclopaedia of natural history. The articles were contributed by leading French savants: Arago, Brongniart, D'Orbigny, Milne-Edwards, Geoffroy-Saint-Hilaire, Deshayes, Lucas, Montagne, Prevost, Quatrefages, Valenciennes, and others". The plates are after drawings by Susemihl, Travier, Oudart,



Vaillant and others. The Chatsworth Castle is the stately home of the Duke of Devonshire and one of the most impressive libraries in the United Kingdom. A fine copy of one of the most attractive natural history encyclopaedias of the 19th century.

Nissen ZBI, 4617; Wood 323:





[105] OS, G.J.J. VAN. Still life with a variety of flowers.

Watercolour, 315 x 250mm., signed 'G.J.J. Van Os f', in ink in left lower corner, framed. € 3,600

Georgius Jacobus Johannes van Os (The Hague 1782 - Paris 1861) was a well known flower painter and pupil of his father Jan van Os. In 1822 he moved to Paris, where he worked for the Sèvres porcelain factory. He also painted landscapes but is best known as a flower painter. He made many of the flower illustrations for Jan Kops 'Flora Batava', the most important and beautifully illustrated flora of the Netherlands. The present bouquet shows roses, an iris, forget-me-not, peonies, chrysanthemums, a passion flower and some others.





[106] PALAEONTOGRAPHICA. Beiträge zur Naturgeschichte der Vorwelt. Herausgegeben von Wilh. Dunker und Herm. von Meyer (& K.A. Zittel).

Cassel, Theodor Fischer/ Stuttgart, Schweizerbart, (1846-) 1851-1894. Volumes 1-40. With 1743, mostly lithographed plates of which some tinted, 2 maps. Contemporary half calf, spines with green gilt lettered label, marbled sides. € 12,500

A very rare, almost complete, early run of this most important paleontological periodical. Volume 2 lacks 6 plates and

volume 30 does not contain the monographs published between 1898 and 1906, as the library stopped subscribing after 1894. This beautifully produced periodical containing numerous monographs on fossil shells was edited by the leading 19th century German paleontologists Herm. von Meyer, Wilh. Dunker and K.A. Zittel. All famous German paleontologists of the second half of the 19th century contributed, by publishing larger or smaller monographs in the Palaeontographica. "Ein Hauptverdienst Dunkers war es, mit H. v. Meyer zusammen in 1846 die Palaeontographica begründet zu haben, das die deskriptiven Grundlagen der Paläontologie schuf. Dunker gab mit Meyer 18 dieser Bände heraus, anschliessend noch 6 Bände mit K.A. von Zittel. Besonderer Wert erhalten die zahlreichen paläontologischen Veröffentlichungen durch seine selbstgefertigten, vorzüglichen lithographischen Tafeln" (NDB IV, 199).

Added to the present set are some volumes of the 'Palaeontographica Supplementbände' (supplement volumes)

Supplement volumes to Palaeontographica were published on individual topics. Volume I (1862-66): Hellmann, A. Die Petrefacten Thüringens nach dem Materiale des Herzogl. Naturalien-Kabinetts in Gotha; Volume II (1870-84). We have 4 of the 7 monographs, of which one does not have the plates, it however contains the superbly produced monograph by Zittel in large folio 'Die Fauna der älteren cephalopenführenden Tithonbildungen'; Volume III (1875-82), complete and bound 2 vols containing 20 monographs.

A very well preserved set, one fasc. of vol. 30 bound in half cloth.

Provenance: Small stamp on some title pages 'Stadtbibliothek Winterthur'.





[107] PANZER, G.W.F. & GEYER, C. **Faunae Insectorum Germanicae Initia oder Deutschlands Insecten.**

Nürnberg, in der Felseckerschen Buchhandlung, 1793-1813. 110 parts, loose in old wrappers and preserved in 9 boxes. Oblong small-8vo (125 x 95mm). With 2640 beautifully handcoloured engraved plates, each plate with descriptive text. The attractive uniform boxes, with gilt ornamented and lettered spines and marbled sides are of a later date. € 19.000

An attractive set of all that was published by Panzer, of the most beautiful miniature entomological work ever published. Panzer published parts 1-109 and the final part of this set was published by Geyer. The splendid illustrations are of an unsurpassed beauty and exactness. Georg Wolfgang Franz Panzer (1755-1829) was a German entomologist; regional physician in Hersbruck near Nuremberg and lecturer at the Collegium Medicum in Nuremberg. "There does not exist a more accurate or useful work. The figures are drawn and etched by the famous Sturm, the best entomological artist on the continent; ... while the descriptions, although frequently too short, are written by hand of a master. The system of Fabricius is followed and the work altogether is highly essential to every one who writes upon the entomology of Europe" (Swainson).

A continuation to Panzer's work was published by Herrich-Schaeffer and is very scarce due to a decreasing number of subscribers.

"Die alte bayrische Schule der naturwissenschaftliche Illustrationen hat sich unsterbliche Verdienste besonders um die Entomologie erworben. Sie hat die schönsten Abbildungswerke dieser Wissenschaft geliefert" (Junk. Rara II, p. 142).

Jacob Sturm (1771-1848) was born in Nürnberg. His father Johann Georg Sturm was an engraver. Jacob Sturm was the editor and illustrator of several natural history works such as his 'Deutschlands Flora in Abbildungen nach der Natur mit Beschreibungen'. Apart from this he illustrated a great number of the finest natural history works published at that period in South Germany.

Added to the series are:

The original backcovers bound in brown half morocco of all the 110 parts with the printed names of the insects contained in each part.

The 'Catalogus systematicus' by Panzer of parts 1-108 'Index systematicus methodo Fabriciana', Nürnberg 1793-1809.

Saunders, E. Index to Panzer's Fauna Insectorum Germaniae. London 1888.

Index Entomologicus sistens insectorum species in G.W. Panzeri Fauna Insectorum Germanica... Pars I. Eleutherata. Norimbergiae 1813.

Panzer, G.W. Kritische Revision der Insektenfauna Deutschlands nach dem System bearbeiter. I-XCVI Heft. Nürnberg 1805.

Nissen ZBI, 3084; Junk Rara II, p. 141.

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[108] PLANTS OF WESTERN JAPAN. (Chûshoto okonomi no bunezu). Japanese exceptionally long horizontal painted scroll



(11.5 meters by 26 cm.) showing 62 species of plants of Western Japan. End 18th or beginning 19th century. Colour painted on mulberry paper, with Japanese calligraphy, mounted on a wooden roller, endpaper decorated with gold and backed with silk, modern cotton tie, housed in a modern wooden box. € 28.000

A very unusual long botanical scroll, showing 62 different species, each depiction of a plant measures 26 x 17,5 cm. The plants are beautifully painted and heightened with white, showing flowers, foliage and roots and occasionally details of plants. "Has any nation equaled the Japanese as flower lovers?... The affinity of painting and calligraphy is not surprising when it is realized that the Far-Eastern culture, at least until recent times, the sole implement for writing, painting and drawing was the brush... These brushes were used with ink and water-based pigments on silk or paper" (Brindle & White, Talking in flowers: Japanese botanical art pp. 7-11). In fine condition.



[109] POITEAU, A. **Pomologie française. Recueil des plus beaux Fruits cultivés en France...**

Paris, Langlois et Leclercq, 1846. 4 volumes. Folio (413 x 280mm). With three plain and 420 stipple-engraved plates printed in colours and finished by hand. Contemporary half purple calf, gilt spines with monogram.

€ 95.000

A fine copy of the most attractive fruit book ever produced. This work represents the



apogee of French stipple-engraved colour printing, achieved by Redouté and his pupils. The plates first appeared accompanying Antoine Poiteau and Pierre Jean François Turpin's edition of Duhamel du Monceau's 'Traité des Arbres fruitiers', published in 72 parts, 1807-1835. After Turpin's death in 1840 Poiteau, who was the sole author of the text, took control of the plates and removed Turpin's name from them. He also arranged text and plates according to the group of fruit, whereas the 1807-1835 edition was without systematic arrangement.



“Von A. Poiteau wurde die neue Auflage dieses pomologischen Werkes bearbeitet mit dem Titel ‘Pomologie Française’, Paris 1836-1846, der eine sehr beachtenswerte Einleitung vorangeht” (S. Martini, *Geschichte der Pomologie in Europa* p. 92). “This work is a re-issue, with greatly modified text, of the 1807-35 edition of Duhamel du Monceau’s ‘*Traité des arbres fruitiers*” (RHS Lindley Library).

The first volume is devoted to almonds, peaches, apricots, and plums; the second to citrus fruit, grapes, cherries, strawberries, raspberries, etc; the third to gooseberries, currants and pears (over 100 varieties); and the fourth to apples, hazelnuts, walnuts, figs, and even an avocado. Poiteau and Turpin were both outstanding botanical artists in the ‘Redouté’ style, and utilised the techniques of colour-printing Redouté had devised. The ‘*Pomologie française*’ was published by Langlois, the great master of colour printing who supervised much of Redouté’s best work. A team of over twenty engravers worked on the plates.

Nissen BBI, 551; Great Flower Books p. 55; Stafleu & Cowan 1548; Raphael, *An Oak Spring Pomona* n. 31.



[110] PRÊTRE, J.G. **Original watercolour for plate 317 (Oiseau mouche médiastin, male adulte & jeune male & femelle) of Temminck’s ‘Nouveau recueil de planches coloriées d’Oiseaux pour servir de suite et de complément aux planches enluminées de Buffon’.**

Watercolour of three birds (480 x 350mm), all standing on a branch, the lower one signed ‘J.G. Prêtre 1824’.

€ 2.900

An original, superbly executed, watercolour of an adult male, female and young Stripe-breasted Starthroat (*Heliomaster squamosus*), a species of the hummingbird found in Brazil.

Jean Gabriel Prêtre was one of the most famous natural history artists of the period. Together with Nicolas Huet he illustrated Temminck’s monumental work on birds containing 600 engraved plates. Temminck’s work was a supplement to Buffon’s famous work on birds ‘*Histoire Naturelles des Oiseaux*’.

For the published work see: Nissen, IVB 932; Anker 502.





[III] RADDE, G. **Reisen im Süden von Ost-Sibirien in den Jahren 1855-1859 incl. im Auftrage der Kaiserlichen Geographischen Gesellschaft ausgeführt.**

St. Petersburg, Kaiserliche Akademie der Wissenschaften/ W. Besobrasoff, 1862-1863. 2 volumes. Large-4to (310 x 240mm). (I:) pp. (8), lv, 327, with 1 chromolithographed frontispiece, 13 chromolithographed plates and 4 (3 folded) chromolithographed maps; (II:) pp. (6), 392, with 15 chromolithographed plates. Contemporary half calf (bindings a bit worn). € 2.800

Wood 527: "On the mammalia (& birds) of South-Eastern Siberia by an authority on Russian fauna". Subtitle of volume I reads as follows: 'Die Säugethierfauna' and of volume II 'Die Festlands-Ornis des südöstlichen Sibiriens'. A complete copy of this extremely rare travel account. The much esteemed second volume contains besides a tabular list (containing 328 species) of birds occurring in the land area in question, observations on the migration at Tairei-nor, an outline of bird-life, etc., the extensive descriptions (i.e. pp. 79-389) of 270 species and varieties of Siberian birds. Both volumes are finely illustrated after the author's own drawings, of which Nissen (ZBI, Bd. II, p. 196) says: "Unter den mit eigenem Zeichentalent begabten Zoologen ist ausser den bereits genannten vornehmlich der Danziger Gustav Radde zu nennen, der nicht nur die Vogelwelt des Kaukasus erforscht und abgebildet hat, sondern auch zur Erhellung Südost-Sibiriens grundlegend beigetragen hat". The first volume with dedication by the author: 'Den lieben Verwandten in der Heimath in teurer Anhänglichkeit vom Verfasser, 19/25 Mai 1862'. Some moderate foxing.

Anker 411; Fine Bird Books 101; Nissen ZBI, 3267;



[112] RAZOUMOWSKY, G. DE. *Histoire naturelle du Jorat et de ses environs, et celle des trois Lacs de Neufchatel, Morat et Bienne; précédé d'un essai sur le climat, les productions, le commerce, les animaux de la partie du Pays de Vaud ou de la Suisse Romande, qui entre dans le plan de cet ouvrage.*

Lausanne, J. Mourer, 1789. 2 volumes, bound in 1. 8vo(193 x 120mm). pp. (2), xvi, 322; pp. (2), 238, with 6 folded engraved plates. Later half cloth, spine with label. € 1.800

A scarce work. First and only edition of an illustrated account of the fauna and geology of the Swiss Jura, in the vicinity of Neuchâtel, Murten and Biel, northwest of Bern, by Count Grigori Kirillovich Razumovsky. The first volume describes the fauna according to the Linnean system. The second includes a geological description with notes on mining, minerals, fossils etc. The illustrations cover zoology (especially reptiles), entomology and geology (including fossils).

"Count Razumovsky (1759-1837) was a Russian nobleman and geologist. He built a collection of about 60 Russian mineral specimens, and also others from Germany and Switzerland, 'at great expense and over many years'. He later lived in Paris and Lausanne, and sold his collection to Georg Gibbs ca. 1800" (Wilson. *The History of Mineral Collecting*, p. 189). Two plates show reptiles.

B.M. (Nat. Hist.) IV, p. 1657.



[113] ROMANOFF, N.M. *Mémoires sur les Lépidoptères.*

Rédigés par N.M. Romanoff. Tomes I-VII & IX. St. Pétersbourg 1884-1897. 8 volumes. 4to (295 x 185mm). pp. (8), 181; (6), 262; (6), 419; xvii, 575, (2); (6) 248; (4), 700, (2); (8), lvi, 658, (2); (4), 365, (1), with 130 engraved plates of which 70 finely hand-coloured, some figures in the text and 3 (of 4) coloured maps. Recent half calf, spines with gilt lettering. € 10.000

This excellently illustrated work is one of the rarest publications on Lepidoptera. It was published in a very limited edition, and the number of plates which are coloured vary in most of the copies. Copies with all the plates coloured exist but mostly copies are found with less than 70 plates coloured. The monographs included are fundamental contributions on the butterflies of regions of the Russian Empire and Asia, by specialists as the Grand Duke Nicolai Michailovitch Romanoff himself, Christoph, Staudinger, Snellen, Grum-Grshimaïlo, Heylarts and others.

Amongst others the work comprises large monographs as: N.M. Romanoff, *Les Lépidoptères de la Transcaucasie*; H. Christoph, *Lépidoptera aus dem Achal-Tekke Gebiet*; Gr. Groum-Grshimaïlo, *Le Pamir et sa faune Lépidoptérologique*; S. Alphéraky, *Lépidoptères*



rapportés de la Chine et de la Mongolie par G.N. Potanine; E.L. Ragonol, Monographie des Phycitinae et des Galleriinae.

As usual, the 8th volume is not included; it is excessively rare since this volume was destroyed by fire shortly after publication and only a very few copies have been distribu-

ted. A few plates of the 4th volume have the outer margin cut short, 2 with a tiny loss of illustration. It is unusual to find a copy with all 4 maps. Grand Duke Nicholas Mikhailovich Romanoff was born on 26 April 1859 at Tsarskoye Selo, the eldest child of the seven children of Grand Duke Michael Nicolaievich of Russia and his wife Grand Duchess Olga Feodorovna. He was the only naturalist of the Czar family. He was later imprisoned by the Bolsheviks in Petrograd and shot outside the St Peter and St Paul Fortress on 28 January 1919.

Provenance: name of Kikumaro Okano on inside frontcover.

Junk, *Bibl. Lepidopterologica* 2268; Nissen ZBI, 4678



[114] ROYEN, WILLEM II VAN. **Two Silver Pheasants and a Black-crowned Night Heron in a landscape.**

Signed and dated, lower right W V ROYEN 1735, also dated lower left: 1735, inscribed in brown ink on verso: 'dese vogels sijn bij d: edl: aghtb: Heer de Heer Theodorus deLeeuw/ na het Leven getekent inde Lust plaas van sijn edelen genaamt/ elsenburg door Mr Willem van Rojen 1735. Watercolour and gouache over traces of black chalk within black chalk framing lines. 303 by 436mm. € 20.000

As the inscription on the verso records, these birds were seen by Van Royen in the collection of the eminent Amsterdam merchant, Theodorus de Leeuw (1679-1744), at his country house of Elsenburg, on the river Vecht, near Maarssen. De Leeuw lavished considerable resources on improvements to this rural retreat, and seems to have commissioned Daniel Marot to design an elaborate summerhouse in the grounds (for further information, see R. van Luttervelt, 'De Buitenplaatsen aan de Vecht' 1948, pp. 100-2).

Another watercolour of birds by Van Royen (sold, Dordrecht, Mak, 5 October 1993, lot 37) is also dated 1735 and inscribed with the name of De Leeuw, and there is also an 18th century sale record of a painting by Royen of birds on the terraces of Elsenburg (sold, Amsterdam, P. van der Schley/ J. Yver, 18 July 1786, lot 277). Together these are the only three known examples of the works by Van Royen that can be linked with a specific patron. Relatively few drawings of Van Royen are known, but these include dated works from as early as 1711 (sold, London, Sotheby's, 19 June 1973, lot 62), which stand as important precursors of the bird watercolours of Aert Schouman and the younger generation of Dutch artists.

Exhibited: Leeuwarden, Museum Het Princessehof, 'Oude tekeningen uit drie eeuwen; Collectie Hans van Leeuwen', 1977, cat. no 46; Amsterdam/ Dordrecht 1994-5, cat. no. 42, reproduced in colour p. 6.



[115] RUMPHIUS, G.E. **Amboinische Raritäten-Kammer oder Abhandlung von den steinschaalichten Thieren welche man Schnecken und Muscheln nennet, aus dem holländischen übersetzt... und mit Zusätzen ... vermehret von Johann Hieronymus Chemnitz.**

Wien, auf Kosten der Kraussichen Buchhandlung, 1766. Folio (355 x 240mm). pp. (20), cxxviii, (4), 200, (2), with engraved frontispiece and 33 engraved plates (Together with:) VALENTYN, F. **Abhandlung von Schnecken, Muscheln und Seegewächsen, welche um Amboina und den umliegenden Inseln gefunden werden. Als ein Anhang zu Georg Eberhard Rumphs Amboinischen Raritätenkammer. Aus dem holländischen übersetzt...** Wien, Auf Kosten der Kraussichen Buchhandlung, 1773. Folio. pp. viii, 148, with 16 engraved plates. Contemporary green morocco, spine with old skilful rebacking, gilt lines and gilt lettered label, sides with gilt border. Sold

The first Dutch edition of Rumphius' work was published in 1705. First and only German edition. A highly important work on tropical marine life, especially shells, of the Molucca Islands in the Indian Archipelago. "This is the first great natural history of tropical marine life. Remarkable for its detailed observations of living animals, habitats, and fisheries, as



well as the accuracy of its morphological descriptions and classifications, the entire work reflects Rumphius's practical talents as engineer, merchant, and student of local cultures, as well as pioneer naturalist. Rumphius provides an invaluable window on the richness of tropical nature as it used to be" (From the backcover of Beekman's English translation). Rumphius, called the 'Indian Pliny', spent most of his life in the employ of the Dutch East Indies Company and was stationed on the island of Ambon in eastern Indonesia. He wrote two major works, the present one, which is his most famous and his 'Herbarium Amboinense' a flora of Ambon.

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

Recent research has proved that most of the plates are after drawings by Maria Sybilla

Merian. Following her return from Surinam Maria Sibylla Merian accepted a commission to do the illustrations for the 'Amboinsche Rariteitkamer'. She used shells held in various famous Dutch collections of the period. Her drawings for the 1705 edition of Rumphius' book are in the Archives of the Academy of Sciences in St. Petersburg. Recently an English translation of the present work, with an excellent introduction by E.M. Beekman was published by Yale University Press.

The second work by Valentyn is a supplement to the first work. Valentyn was an ecclesiastic in the service of the Dutch East India Company.

Nissen ZBI, 3519 & 4215; see also Beekman, 'The Ambonese Curiosity Cabinet', 1999; Wilson, 'The history of mineral collecting 1530-1799', p. 191; Wettengl (Ed.), 'Maria Sibylla Merian 1647-1717 Artist and Naturalist', cat. no. 161.



[116] SAINT-HILAIRE, A.F. DE. **Flora Brasiliae Meridionalis.**

Paris, A. Belin, 1824-1833. 24 parts. Large 4to (365 x 280mm). With 193 engraved plates. Publishers printed wrappers, uncut. € 15.000

A fine complete copy of this scarce flora of Brasil. 'Two issues were made, 4to with black and white plates priced 15 francs each part, and folio with coloured plates at 60 francs each part. Both are now rare' (Barba de Moraes p. 762). August François César Prouvençal de Saint-Hilaire (1779-1835) was a French explorer, botanist and entomologist; self-taught naturalist of independent means. "He intensively surveyed the flora and fauna of Brazil



from Jequitinhonha to Rio de la Plata for six years. In August 1822 Saint-Hilaire returned to Paris with 240 plants, 20 birds, 160 insects, 135 quadrupeds, and many reptiles, fishes, and minerals that he intended to classify” (DSB). Saint-Hilaire left his Brazilian herbarium to the Paris Natural History Museum, and it is now part of the general herbarium. For the parts 5-22 Jacques Cambessèdes (1799-1863), and Andrien Henri Laurent de Jussieu (1797-1853) were co-authors. The fine plates are from drawings by Eulalia Delile and P.J.F.Turpin. The plates are numbered 1-192, with 2 bis plates 63, 67, plate 160 was never issued (see Stafleu & Cowan).

Provenance: Name of Dupetit-Thouars on frontcover of first part. Du Petit-Thouars was a famous French botanist and explorer (1758-1831).

Barba de Moraes p.762; Stafleu & Cowan 10034; Nissen BBI, 1715.



[117] SCHEUCHZER, J.J. Ouresiphaites (Greek types) Helveticus, sive itinera Alpina tria: in quibus incolae, animalia, plantae, montium altitudines barometricae, coeli & soli temperies, aquae medicatae, mineralia, metalla, lapides figurati, aliaque fossilia; & quicquid insuper in natura, artibus, & antiquitate, per Alpes Helveticas & Rhaeticas, rarum sit, & notatu dignum, exponitur, & iconibus illustratur.

Londini, H. Clements, 1708. 3 parts (bound in 1 volume). 4to (226 x 175mm). pp. (4), (2), 57, (1); (2), 72; (2), 22, with 1 engraved portrait (of

Scheuchzer), 3 engraved frontispieces and 41 (2 folded & 1 partly coloured) engraved plates. Contemporary calf, spine with later rebacking. € 3.900

First edition, which was published at the expense of the Royal Society. It is interesting for its connection with Sir Isaac Newton - the frontispieces to the three parts having been printed at his expense. Johan Jacob Scheuchzer (1672-1733; physician and scientist in Zurich) was the first to travel in Switzerland with mathematical and physical instruments. From 1702 onwards he travelled in the Alps year for year. The results have been published in the above work, the first scientific research papers dealing with natural history, palaeontology, physics and glaciology - a science, which was established by him. The finely engraved plates of the work (all in clear and strong impressions) depict plants, machinery,

watercourses, alpine walkways, minerals, etc. An important classic, containing “fascinating details of the mountain journeys that Scheuchzer made all over Switzerland including his thoughts on the movement of glaciers” (Hoover 718). There is a general title to the book and part titles to the three parts.

Ward & Carozzi 1966.



[118] SCHLEGEL, H. & VERSTER VAN WULVERHORST, A.H. **Traité de Fauconnerie.**

Leiden & Düsseldorf 1844-1853. Elephant-Folio (695 x 510mm). With tinted lithographic pictorial titlepage, 2 tinted lithographic plates and 14 handcoloured lithographic plates. Recent green half morocco, richly gilt

spine in 7 compartments with falcon ornaments, frontcover with gilt lettered label.  
 € 49.000

“The finest work on Falconry which has ever been produced; not only on account of the beauty of the plates, wherein the hawks are depicted life-size and of the natural colours, but also for the general accuracy of the letterpress ... Exclusive of the ornamental title-page..., there are 16 folio plates, 2 of which are illustrative of Heron Hawking at the Loo, in 1844, with portraits of contemporary falconers; 2 others contain figures of hoods, jesses, lure, and other accessories; and the remaining 12 give life-size coloured figures of the hawks employed by falconers, admirably drawn by Joseph Wolf and J.B. Sonderland” (Harting, *Bibliotheca Accipitraria* 194). A fine copy with the first 3 text leaves skilfully reproduced. The ‘*Traité de fauconnerie*’ is the rarest and most beautiful sought after book on falconry ever published. According to the exhibition catalogue (1993) on falconry books in the Dutch Royal Library (The Hague) most likely only 100 copies were printed of which nowadays no more than 50 copies can be located.

Fine Bird Books 105; Nissen IVB, 832.



[119] SCOPOLI, I.A. *Deliciae Florae et Faunae Insubricae seu novae, aut minus cognitae species plantarum et animalium quas in Insubria Austriaca tam spontaneas, quam exoticas vidit, descripsit, et aeri incidi curavit Ioannes Antonius Scopoli.*

Ticini, ex typographia Reg. & Imp. Monasterii S. Salvatoris, 1786-1788. 3 parts (bound in 1 volume). Folio (422 x 280mm). pp. (2), ix, 85; (4), 115; (4), 87, with 3 engraved frontispieces, 3 engraved title-vignettes, 3 engraved vignettes showing the Pavia Botanic garden and 75 engraved plates. Contemporary vellum, gilt lettered label on spine. € 12.000

“Gems of the flora and fauna of Lombardy, including native and exotic species which have lived there. Contains many type illustrations of importance. Each copper plate was executed at the expense of a separate patron. The book is very rare ...” (Wood 559); Pritzel 8558: “Aeusserst selten komplett, indem einige Blätter bei der Einnahme von Pavia zu Grunde gingen”; Zimmer 565-566: “... the third (part) contains a discussion of the mammals and birds treated in Sonnerat’s “Voyage a la Nouvelle Guinée”, 1776, and “Voyage aux Indes Orientales et a la Chine”, 1782, with short diagnoses and the first application of binomial names to the species ...” This luxurious folio is Scopoli’s most beautiful work, and as Nissen indicates it is one of the few really great natural history books produced in Italy during that time. The author was professor of botany at Pavia and the above work was printed at the monastery of San Salvatore, Pavia. It is of greatest rarity in complete state as sheets of the work were destroyed during the siege and capture of Pavia. 9 plates show insects, 2 shells, 2 snakes, 4 fishes, 2 birds, 1 a monkey and 1 minerals, all other plates show plants. A very fine broad-margined copy in an attractive contemporary Italian binding.

Stafleu & Cowan 11.551; Nissen BBI, 1822.



[120] SOWERBY, J. DE CARLE & LEAR, E. **Tortoises, Terrapins, and Turtles drawn from life.** Text by John Edwards Gray.

London, Sotheran, Baer & Co., 1872. Folio (375 x 272mm). pp. iv, 16, with 60 lithographed plates of which 57 beautifully handcoloured and enhanced with gum arabic, all drawn on stone by Edward Lear after J.D.C. Sowerby. Original brown half morocco, gilt lettered spine. € 25.000

First complete edition of this exquisite and rare work on turtles and tortoises. Four men were responsible for this classic herpetological work, i.e. Thomas Bell as superintendent of the plates and intended author, James de Carle Sowerby as artist, John Edward Gray as writer of the text to the final publication of the plates, and Edward Lear as lithographer. 40 plates first appeared in Bell’s ‘Monograph Testudinata’ (1832-42). This work was never finished due to the publisher’s bankruptcy. The 40 plates together with 20 additional, previously unpublished, plates were re-issued in 1872 by Sowerby and Lear.

The plates were reproductions of paintings by James de Carle Sowerby, produced by the process of lithography by Edward Lear. Bell was the first person to attempt to write a



comprehensive account of the tortoises, and went to great lengths to acquire living tortoises which Sowerby was to draw. The book is the most outstanding collection of tortoise illustrations ever produced.

The unsold parts of Bell's 'Monograph of the Testudinata', together with Sowerby's plates for the rest of the work were acquired by the publishers Sotheran, who wished to publish a new edition of the 8 parts, incorporating the remaining plates. As Bell had declined to write the text for the last plates, it was natural that Gray should have been asked to do it. In this way, a complete edition of the book Bell had started in 1832, was finally published 40 years later in 1872. It had a new 16 page introduction by Gray.

"The names 'Sowerby and Lear' are forever linked herpetologically as artist and lithographer, respectively, for the greatest atlas of turtle illustrations and one of the finest productions among natural history books... Before achieving fame as a writer and landscape painter Lear began as a natural history artist. He issued a series of drawings of parrots in 1830-1832 and, unlike other zoological artists of the day, specialized in drawing living animals, which appealed to Bell" (Adler, vol. 2 pp. 61-62). The 3 plain plates were never coloured.

Nissen ZBI, 1701; Adler, vol. 1 p. 35; Wood 1872.



[121] SPINOLA, M. **Essai monographique sur les Clérites, insectes Coléoptères.**

Gênes, Imprimerie des Frères Ponthenier, 1844. Royal-8vo (235 x 155mm).  
Atlas only with 47 handcoloured engraved plates. Loose. € 1.000

The complete atlas without the 2 text volumes of the rarest works on coleoptera. The detailed and finely handcoloured plates (all after drawings by the author) depict the treated beetles together with many exact anatomical magnifications of their mouthparts, legs etc. It has been said that Spinola himself burned all but a dozen copies of his book apparently because the book was so expensive that he could not sell it. “L'édition sauf une dizaine d'exemplaires, a été détruite par l'auteur à qui on reprochait de vendre son livre trop cher” (Brunet VI, 335).

Maximilian Spinola (1780-1857) made important contributions to entomology describing many taxa. Spinola came from a wealthy noble family in Genoa and much of his wealth derived from land held in Spain and South America from where he received many insects. His insect collection is preserved in the ‘Museo Regionale di Scienze Naturali’ in Turin and in the ‘Museo storia naturale’ in Pisa.

Horn & Schenkling 20948; Nissen ZBI, 394I.



[122] STERBEECK, F. VAN. **Theatrum Fungorum oft het tooneel der Campernoelien. Waer inne verthoont wort de gedaente, ken-teeckens, natuere, crachten, voetsel, deught ende ondeught; mitsgaders het voorsichtig schoonmaken ende bereyden van alderhande Fungien...**

Antwerpen, Joseph Jacobs, 1675. 4to (198 x 160mm). pp. (38), 396, (20), with engraved frontispiece, 1 folded engraved portrait and 36 (many folded) engraved plates. Contemporary vellum, old handwritten title on spine. € 15.000

Scarce first edition, a reissue appeared 1712. “First edition of the first separate general work on fungi, describing edible and poisonous varieties. L'Escluse has done a study called ‘Fungorum in Pannonis Observatorum Historia’ which was first published as part of his ‘Rariorum Plantarum Historia’, 1601. However, according to Nissen, L'Escluse's original manuscript for this treatise with its eighty-seven original drawings had been lost by the publisher, so they had to use other illustrations for the 1611 edition, and these were quite inaccurate. Afterwards the lost manuscript reappeared and Sterbeeck used it as a basis for his work, adding much new material of his own” (Hunt 341).

“Frans van Sterbeeck, a Flemish priest of noble extraction, was born and died in Antwerp where he lived for the greater part of his life. During the eight years following his ordination in 1655, while suffering from a chronic illness, he returned his attention to



botany, with particular reference to fungi and soon became a recognized expert. He was on friendly terms with other Flemish botanists and in May 1663 was visited by John Ray who admired the rare plants in van Sterbeeck's garden. It was in 1672 that Adriaan David, an Antwerp pharmacist and amateur botanist (he contributed a sonnet to the collection of adulatory tributes to the author which prefaces the 'Theatrum fungorum'), took the celebrated 'Code de l'Écluse' (then owned by Dr. Syen, professor of botany at Leiden University) to van Sterbeeck who made considerable, if somewhat surreptitious, use of it as a source of illustrations for their 'Theatrum fungorum' in which he claimed to have based all but a few figures on direct observation from nature" (Ainsworth, Introduction to the history of mycology pp 48-49). The manuscript was lost again for a period of 2 hundred years and is now in the Leiden University library.

The elaborate frontispiece shows baskets full of mushrooms and in the middle of a crowd most probably van Sterbeeck picking a mushroom out of a basket. Small part cut out of the right upper corner of the half title (no loss of text), with old paper repair, a tear in plate 10 with old paper repair on verso of plate, causing no damage to illustration. Very clear and strong impressions of the plates.

Hunt 341; Nissen BBI, 1892.; Hortus Belgicus 34.





[123] SUSEMIHL, J.C. Teutsche Ornithologie oder Naturgeschichte aller Vögel Teutschlands. Herausgegeben von Borkhausen, Lichthammer und Bekker dem Jüngern.

Damstadt, im Verlage der Herausgeber, 1800-1811. Folio (450 x 300mm). 21 parts (of 22), bound in 2 volumes. With 126 hand-coloured engraved



plates. Contemporary half calf, gilt ornamented spines with 2 gilt lettered labels (slightly rubbed). € 14.000

A fine large copy of one of the most splendid German bird books. As usual without the last part, which was published in 1817. This final part is almost always lacking due to the interruption of publication by the Napoleonic wars. Our copy contains all the 21 printed upper wrappers to the parts. A great rarity is the title-page which is found in a few copies and here replaced by the printed wrapper to the first part. Many bibliographies consider the work complete in the first edition with 21 parts. The 22nd part was in fact the first part published of the second edition.

“... a work by which it was attempted to create a German parallel to the sumptuous ornithological works of other countries, notably of France, e.g. Levaillant’s works, to which it was compared at that time ... and with which it is quite comparable on account of its beautiful plates. These were drawn, engraved, printed, and coloured, by Susemihl in co-operation with his brother, J.Th. Susemihl, and later on his son, Eduard Susemihl” (Anker 52). “Nicht minder lobenswert ist auch die ‘Teutsche Ornithologie’, die Johann Conrad Susemihl gemeinsam mit seinem Bruder Johann Theodor und später mit seinen Kindern Eduard und Emilie in Darmstadt mit Hilfe eines Kreises begeisterter Naturfreunde schulf... die Tafeln, die in Stich wie Kolorit zu den Spitzenleistungen des späten Kupferstiches gehören... (Nissen p. 53). The work is frequently listed under Borkhausen. One plate in part 10 lacks small part of lower corner not affecting the illustration, part 11 with some marginal dampstaining at the inner margin.

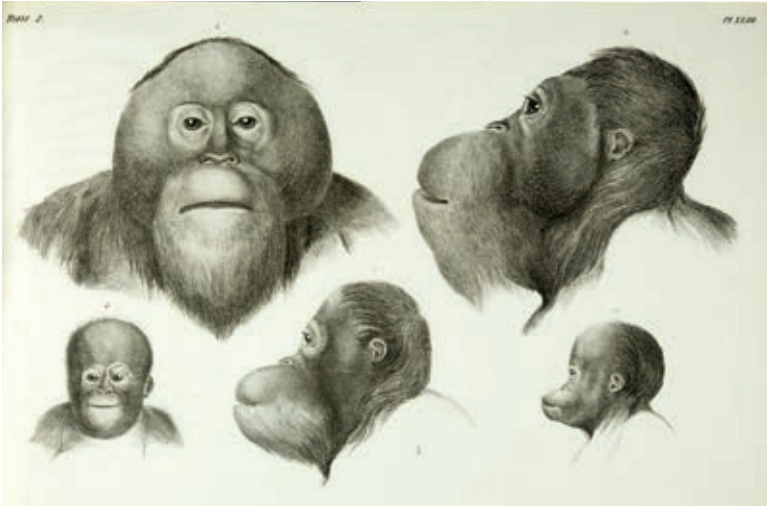
Schlenker 55,1; Nissen IVB, 907; Fine Bird Books 61.



[124] TEMMINCK, C.J. **Monographies de Mammalogie, ou description de quelques genres de Mammifères, dont les espèces ont été observées dans les différens musées de l’Europe. Ouvrage accompagné de planches d’Ostéologie, pouvant servir de suite et de complément aux Notices sur les animaux vivans, publiées par M. le baron G. Cuvier, dans ses Recherches sur les ossemens fossiles.**

Paris, G. Dufour & d’Ocagne, 1827-1841. 4to (270 x 195 mm). 2 volumes, comprising 17 parts, bound in one. pp. (4), xxxii, 268, (4, publisher’s catalogue); (4), 392, with 71 (many folded) engraved plates. Later black half morocco, gilt lettered spine, gilt upper edges. € 2.500

A complete set of all the 17 part of Temminck’s rare work on mammals. The fine lithographed plates show a.o. numerous bats, orang-outangs and other mammals. Temminck was the first director of the Leyden Natural History Museum. His special interests were



birds and mammals and he wrote a number of important ornithological works, such as a continuation to Buffon's 'Planches enluminées'.

Nissen ZBI, 4085.



[125] THUNBERG, C.P. **Icones Plantarum Japonicarum, quas in insulis Japonicis annis 1775 et 1776 collegit et descripsit...**

Uppsala, J.F. Erdman, 1794-1805. Folio (430 x 275mm). Only 10 of 50 engraved plates, loose. € 1.800

The 10 plates are from the first edition of Thunberg's rare sequel and counterpart to his 'Flora Japonica' (1784). This work contains some of the first Western illustrations of Japanese species, and is a landmark work, along with the 'Flora', for the Linnaean botany of Japan. Thunberg visited Japan disguised as a Dutchman. He was confined to the Dutch trading post built on a tiny artificial island, and was reduced to examining the forage plants brought from the mainland to feed the domestic animals. He was able to make only limited excursions to the mainland, but nonetheless managed to assemble a remarkable accurate picture of the Japanese flora. The 'Icones' illustrates 'inter alia' several Japanese species of 'Acer', including the highly variable 'Acer palmarum', here illustrated for the first time. The following plates are depicted: Arum Serratum; Salix japonica; Scilla japonica; Sterculla tomentofa; Ilex japonica; Celastrus alatus; Prenanthes debilis; Arnica japonica; Rubus palmatus; Quercus glabra. The last plate with small marginal paper damage. The plates are uncut.

Nissen BBI, 1960; Stafleu & Cowan 14364.





[126] TRANSACTIONS OF THE HORTICULTURAL SOCIETY OF LONDON. **First series, volumes 1-7 (all published).**

London, W. Bulmer/ W. Nicol, 1812-1830. [and] Second series, volumes 1-3 (all published). London, W. Nicol, 1835-1848. 10 volumes. 4to (282 x 220mm). With 7 engraved titles and 176 engraved plates of which 93 (some double-page) superbly hand-coloured. Contemporary uniform green morocco, spines with gilt lines and lettering. € 13,000

A rare and fine complete set of the most important and beautiful British pomological journal, founded by Sir Joseph Banks, John Wedgwood and others in 1804. It is illustrated with many superb fruit plates by the best artists of the period such as Franz Bauer, Will. Hooker, Miss Drake, C. Lindley, Lady Boughton, showing peaches, strawberries, apricots, cherries, gooseberries etc. "When the Horticultural Society of London looked for an artist to embellish their prestigious 'Transactions...', q.v., Hooker impressed its Drawing Committee with a previous work, 'Paradisus Londinensis...', and received the appointment. For 20 years, he loyally contributed many flower... and superb fruit plates..." (Janson, Pomona's Harvest p. 299). Many of the fine plates are handcoloured aquatint engravings.

Provenance: Armorial bookplate of William Scurfield Grey.

Nissen BBI, 2387; Pritzel 10860; Dunthorne 142.



[127] TULASNE, L.R. & C. **Selecta Fungorum Carpologia, ea documenta et icones potissimum exhibens quae varia fructuum et seminum genera in eodem fungo simul aut vicissim adesse demonstrant.**

Parisiis, in Imperiali Typographeo excudebatur, 1861-1865. 3 volumes. Folio (355 x 260mm.). pp. xxviii, 242, with 2 vignettes and 5 engraved plates; pp. xix, (1), 319, with 2 vignettes and 34 engraved plates; pp. xvi, 221, with 2 vignettes and 22 engraved plates. Recent brown half morocco, gilt ornamented and lettered spines in 6 compartments. € 4.800

First and only edition of one of the rarest and most beautifully illustrated works on mycology. Louis René Tulasne and his brother Charles cooperated in a life-long study of botany. Charles was an artist of unusual dexterity, and he made the illustrations of the above work. They represent the finest on the subject and have never been excelled, and are

almost of a surrealistic nature. “Their magnum opus was the ‘*Selecta Fungorum Carpo-logia*’ in three magnificent quarto volumes published in 1861-1865, in which they demon-strated the pleomorphism of ascomycetes which had been denied by some contemporary mycologists. They depicted for the first time the conidia, perithecia, and asci of many important parasitic ascomycetes” (Reed. *A short history of Plant Sciences* p. 272). “Sehr selten in der lateinischen Erstaussgabe. Die Tafeln von Charles Tulasne mit detaillierten Mikrozeichnungen zählen zu den feinsten Darstellungen der mykologischen Literatur” (Volbracht 2136). An English edition was published in 1931. A beautifully bound and fine copy from the library of Nils Fries with his bookplate. The present copy was sold to him by our company in 1975 and Prof. Fries had it attractively bound. Volumes 2 and 3 have the original printed wrappers bound in. Old library stamp on half titles.

Nissen BBI, 2010; Stafleu & Cowan, 15,315.



[128] VELLOZO, J. M. da CON-CEIÇÃO. **Florae Fluminensis Ico-nes.**

Parisis, ex off. Lithogr. Senefelder, cu-rante F.J. Knecht, 1827. 10 of 11 vo-lumes (lacking volume 3). Large-folio (520 x 345mm). With 1472 (of 1640) lithographed plates, first volumes with some staining and foxing, a few plates more severely browned. Con-temporary half calf, spines with 5 rai-sed bands, gilt lettering. € 20.000

First and only edition of the rarest botanical iconography of Brazilian plants. Our copy lacks volume 3 with 168 plates, complete cop-ies have 11 vols with 1640 plates. The publis-

hing history of the present work is probably the most bizarre one in the history of botany. José Vellozo was born in Minas Geraes in 1742 and lived in Rio de Janeiro. Encouraged by the Viceroy, Luiz de Vasconcelos, he devoted 25 years to studying and collecting Brazilian plants. In 1790 he travelled to Lisbon with the intention of submitting for publication his ‘*Flora*’, containing descriptions of 1640 species accompanied by 1700 drawings, made by Friar Francisco Solano and Antonio Alvares. In 1792 the Portuguese government ap-proved publication and the drawings were sent to Venice to be engraved. 554 plates had been engraved in Venice when the French invaded Portugal. The Portuguese government fled to Brazil and Vellozo returned to his monastery in Rio de Janeiro, where he died in 1811, leaving his manuscripts to the Royal Library. There they were rediscovered by Friar

Antonio de Arrábida and Emperor Pedro I commissioned the work to be published. The plates were sent to the famous lithographers Senefelder in Paris. Emperor Pedro I commissioned an edition of 3000 copies of the above work, an edition which was very much criticized by F.J. Knecht, the successor of Senefelder, and various Parisian scientists as being excessively high. However the Brazilian government persisted. When printing was nearly ready the Brazilian government cancelled the printing order, due to political circumstances which led to the abdication of Emperor Pedro I. The work was however finished by Knecht and sent to Brazil, filling the cellars of a government department. The Brazilian government never paid the full printing costs and only very few copies were distributed. Some sources indicate that only 40 copies were distributed and the plates were finally sold to a paper factory.

The present copy has the rare 'Index methodicus iconum', however lacks pp. 1-4 of the 'Table alphabétique'. A printing history of the work by the publisher precedes the 'Index', of which Junk made a reprint in 1929.

Of the text which was to be printed in Rio de Janeiro only a small volume appeared in 1829; the complete text was not published until 1881.

Provenance: Name of P. Olivier on foot of spines.

Staflou and Cowan 16000; Nissen BBI 2046; Barba de Moraes p 902; Brasilien-Bibliothek der Robert Bosch GMBH 379.

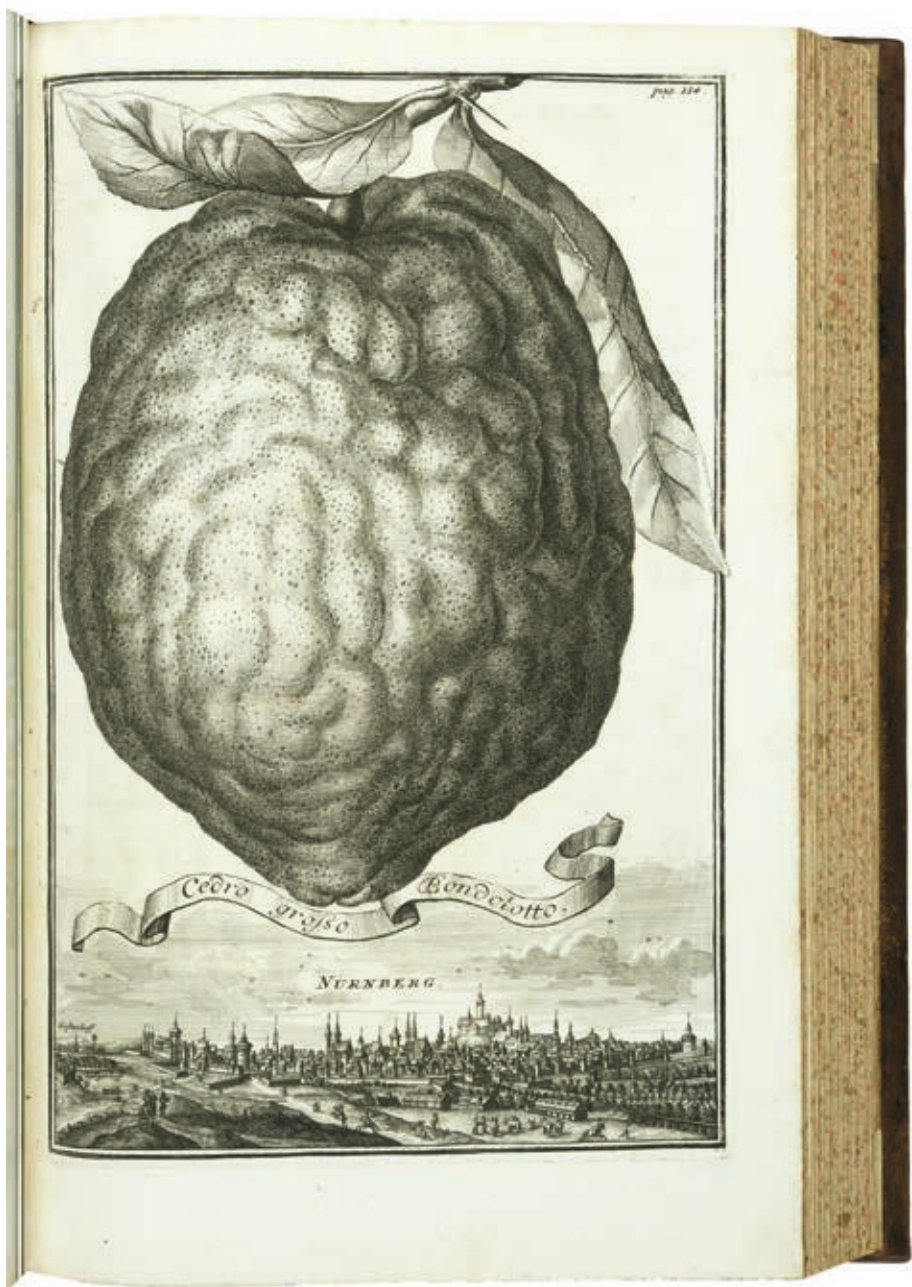


[129] VOLCKAMER, J.C. **Nürnbergische Hesperides, Oder gründliche Beschreibung der edlen Citronat-, Citronen- und Pomerantzen-Früchte, wie solche in selbiger und benachbarten Gegend, recht mögen eingesetzt, gewartet, erhalten und fortgebracht werden. (Together with:) Continuation der Nürnbergischen Hesperidum.**

Nürnberg, Endter Erben, 1708-1714. 2 volumes. Folio (357 x 230mm). With 2 engraved frontispieces, 25 engraved vignettes and 248 engraved plates of which 27 folded or double-page. Contemporary calf, later rebacked richly gilt decorated spines in 7 compartments. € 65.000

A rare copy of the first German edition together with the almost always lacking 'Continuation' published in 1714. A mint copy of the most beautiful baroque book on citrus fruit ever published. The large and impressive portrayals of citrus fruit covers about half the upper part of most of the plates, seemingly floating over the large gardens, country estates of the nobility and wealthy patricians of southern Germany (some of northern Italy are included as well).

Johann Christoph Volckamer (1644-1720) was a wealthy Nuremberg merchant, son of Johann Georg Volckamer I (1616-1693) a keen botanist who established a large greenhouse



in his garden at Gostenhof. Johann Christoph Volckamer inherited the garden and started to cultivate citrus fruit, a hobby amongst the wealthy classes, in which he had become interested during a visit in Italy. "He visited many gardens in the neighbourhood and further afield as far as Venice and Bologna, beginning to study the endless varieties of citrus

fruit he saw. Even after his return to Germany his friends among Italian gardeners and nurserymen supplied him with citrus trees and kept him informed of new developments” (S.Raphael, *An Oak Spring Pomona*, p. 192).

According to the preface most of the excellent plates are after drawings by the author and his brother Johann Christoph Volckamer II, some are by Paul Decker the elder, who made the frontispiece, and some by J.C. Steinberger. The plates are reminiscent to Matthäus Merian’s ‘*Der Fruchtbringenden Gesellschaft Nahmen*’ published some 50 years earlier, where plants and patrician estates and gardens were likewise combined on a single plate. There is also a close connection to Matthäus’ famous daughter, Maria Sibylla Merian, who, ‘through her contact with Clara Regina Imhoff (was) able to gain access to the garden of the physician and naturalist J.G. Volckamer, with whom she continued to correspond even after leaving Nürnberg. She made important finds in the gardens inside and beyond the gates of Nürnberg’ (Maria Sibylla Merian. *Artist and Naturalist 1647-1717*, p. 20).

One of the rare copies with the full amount of plates. No copy with full amount of plates has been on the market since 1992. Sotheby’s 19 November of that year offered a mediocre copy with the same number of plates. The Massachusetts Horticultural Society copy (Christie’s 18 Dec. 2002) as well as the Macclesfield copy (Sotheby’s 16 March 2004) both had less plates. Our copy has in the first volume 2 text leaves (pp. 227/228 and 229/230) not bound in. The collation is as follows: (I) Leaves 4, 255, (1 blank), leaves 4, with 116 engraved plates, including the engraved frontispiece; (II) Leaves 15, 6, 239, 4, with 134 engraved plates, including the engraved frontispiece.

Provenance: Library of Schloss Pfannberg, coat of arms label with crown and shelf number on inside frontcover of both volumes.

Heidrun Ludwig, *Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert*, pp 34 & 53; H.F. Janson, *Pomona’s Harvest*, pp. 269-273; S. Raphael, *An Oak Spring Pomona*, 73; Nissen BBI, 2077.

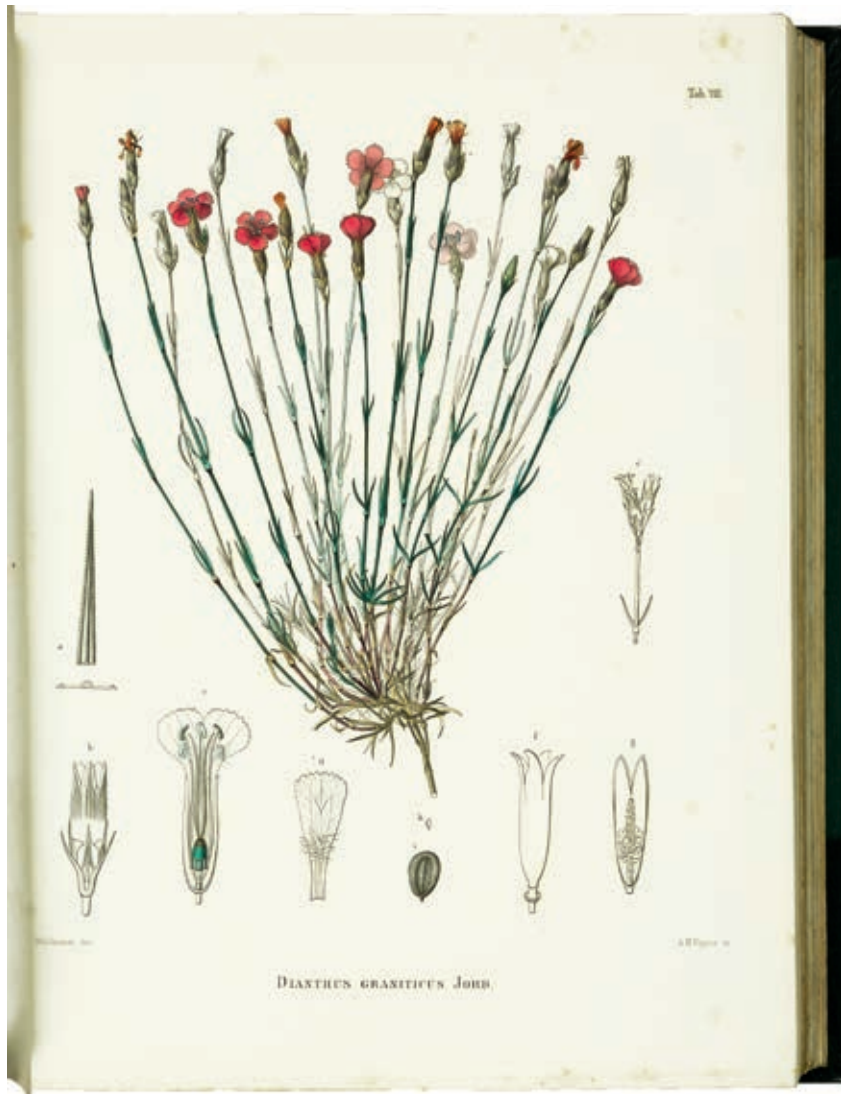


[130] **WILLKOMM, H.M. *Icones et Descriptiones Plantarum novarum criticarum et rariorum Europae Austro-Occidentalis praecipue Hispaniae.***

Lipsiae, A.H. Payne, 1852-1856 (-1862). 2 volumes. Large-4to (343 x 265mm). pp. 113; 182, with 168 (many double-page) all but one finely handcoloured plates. Later green half morocco, richly gilt decorated spines with gilt lettering in 6 compartment. € 4.800

First and only edition. One of the very few copies with the plates coloured. This scarce work was issued with plain and coloured plates. Plate 74 showing details of flowers was never coloured. Moritz Willkomm (1821-1895) was a German botanist and explorer, and travelled in Spain and Portugal from 1844-1845 and in 1855. He became professor of Bo-





tany at a.o. Leipzig and Dorpat and was an authority on the botany of the Iberian peninsula. The beautifully handcoloured plates were drawn by the author and lithographed by A.H. Payne. They show new and little known plants from south-western Europe. W. Junk in his 'Bibliographia Botanica' of 1909 tells that the work is difficult to find. A very important work on the flora of Spain and Portugal with beautifully handcoloured plates. The work is always prone to some foxing. The present copy is in unusual fine condition and in an attractive binding.

Nissen BBI, 2164; Stafleu & Cowan 17.846.





[131] ZENKER, J.K., SCHLECHTENTHAL, D.F.L. & LANGETHAL, C.E. Flora von Thüringen... Herausgegeben von Prof. Dr. Zenker, Prof. Dr. v. Schlechtendal und Prof. Dr. Langethal, die Originalzeichnungen gefertigt von Dr. E. Schenk.

Friedrich Mauke, 1855. 144 parts, forming 12 volumes. Small-8vo (168 x 95mm). With 1444 (printed on 1440 leaves) very fine hand-coloured engraved plates and descriptive text. Contemporary green half morocco, richly gilt decorated spines. € 7.500



A fine uniformly bound copy of noble provenance, old library stamp with crown and coat of arms on title-page. The work was published from 1836-1855. The present issue is the definitive issue of 1855 where the plates and text were arranged in systematic order and indices were added. It is one of the rarest and most beautifully produced regional floras of Germany. Complete copies are rare and W. Junk in the 1916 catalogue describes the work as being 'sehr selten'.

The first volume by J.C. Zenker, volumes 2-3 by D.F.L. von Schlechtendal, and volumes 4-12 by von Schlechtendal and L.E. Langethal.

Staffeu & Cowan, 18.637; Nissen BBI, 2197.



### Addenda:

[132] BUFFON, (G.L.L.) & LACEPEDE, (B.G.E.). **Histoire Naturelle, Générale et Particulière, avec la description du Cabinet du Roy.**

Paris, l' Imprimerie Royale, Hôtel de Thou, Plassan, 1749-1804. 44 volumes. 4to (245 x 192mm). With 1 engraved portrait of Buffon, 4 folded tables, 12 engraved maps and 1261 engraved plates. Contemporary almost uniform calf, richly gilt decorated spines with red and green gilt lettered labels. € 36.000

A fine and attractively bound set of the rare first edition including the posthumously published volumes written by Lacépède on fishes, amphibians, snakes and whales. A well preserved set, of this great classic on natural history, dealing almost exclusively with zoology. Buffon's work enjoyed such a popularity that numerous editions and continuations were published throughout the 18th and 19th century. These, however, should not be confused with the above sumptuously printed 'Imprimerie Royale' edition. All plates are engraved after drawings by De Sève, the famous French landscape painter. The animals are depicted in their natural habitat, together with charming landscapes, villages, mountains etc. These elaborately drawn plates, full of elegance, became very popular and were frequently imitated. The work is composed as follows: Histoire Naturelle ... 15 volumes; Suppléments 7 volumes; Minéraux 5 volumes; Oiseaux 9 volumes; Quadrupèdes ovipares et des serpens 2 volumes; Poissons 5 volumes; Cétacées 1 volume.

"... he opens his great work with an essay called 'Théorie de la Terre', in which for the first time he outlines a satisfactory account of the history of our globe and its development as a fitting home for living things... This rejection of a rigid system of classification, to which most biologists of his time adhered, and Buffon's belief in the mutability of species, implied clearly some preparation for the thoughts of Darwin... Nevertheless he was the first to present the universe as one complete whole and to find no phenomenon calling for any but a purely scientific explanation" (Printing and the Mind of Man, 198). The 5 volumes on fishes by Lacépède have almost identical but slightly different bindings, the final volume on whales 'Cétacées' also by Lacépède is in a contemporary but different full



calf binding, both these works were published after the French Revolution. The section on fishes and whales form the final 6 volumes (vol. 39-44) of the 'Histoire Naturelle...'

Provenance: Armorial bookplates of Bibliothèque de M. Le Cte Frédéric de Pourtales

with motto 'Quid non dilectis' (the last 6 volumes, published after the revolution, are without bookplate.

PMM 198; Sparrow, Milestones of Science 32; Nissen ZBI, 672; Dibner, Heralds 193.



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