

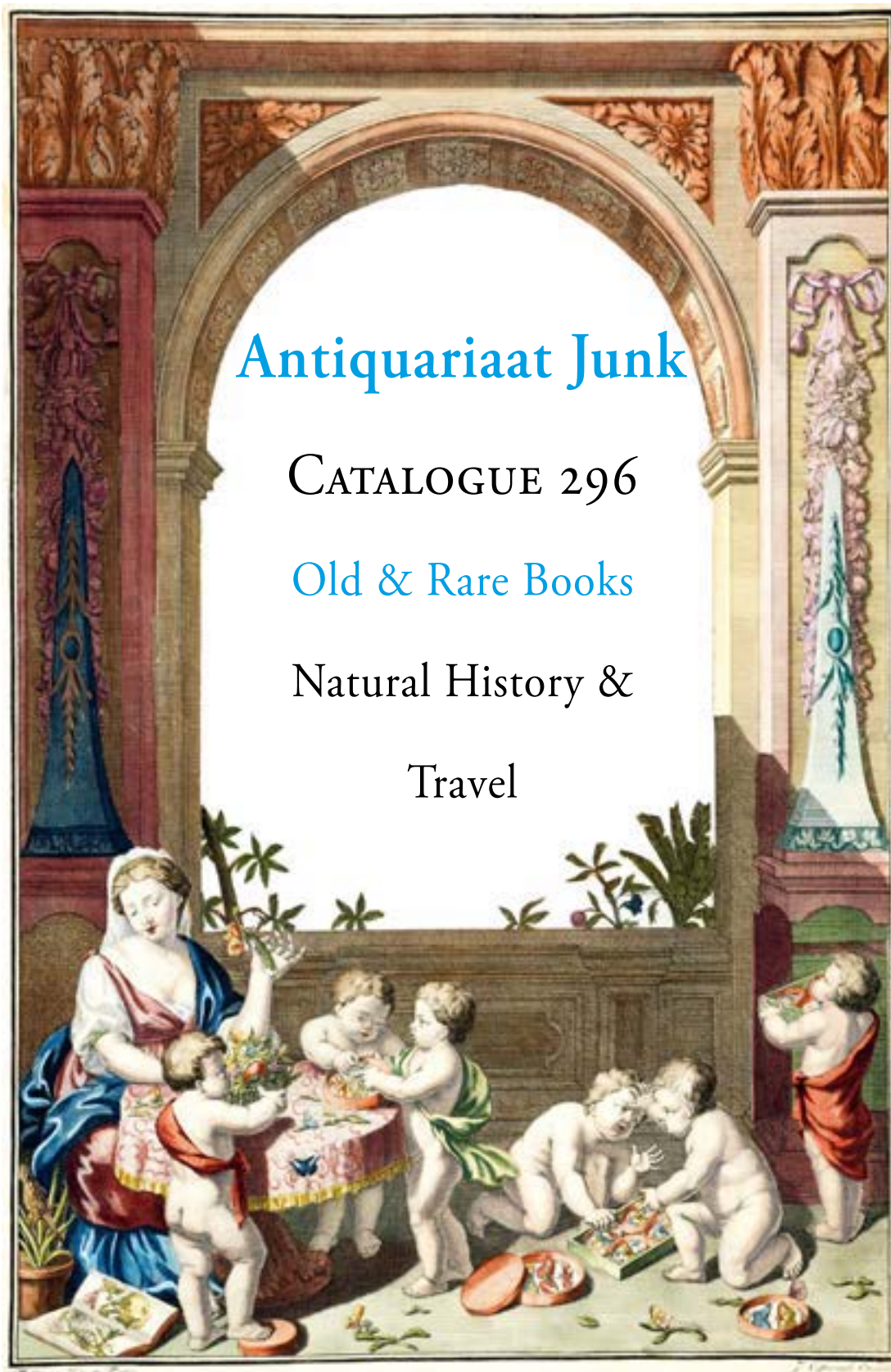
# Antiquariaat Junk

CATALOGUE 296

Old & Rare Books

Natural History &

Travel





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2020



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Natural History & Travel

Antiquariaat Junk B.V.

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[1] **ALSTON, E.R.** *Biologia Centrali-Americana: MAMMALIA*. With an introduction by P.L. Sclater.

(London) 1879-1882. 4to (312 x 250mm). pp. xx, 220, with 22 (20 beautifully hand-coloured) lithographed plates. Contemporary half calf, gilt ornamented and lettered spine in 6 compartments. € 3.000

The complete section on mammals of Godman & Salvin's 'Biologia Centrali-Americana' published in 57 volumes. Edward Richard Alston (1845-1881) was a Scottish zoologist and the present work is his major publication. The excellent plates are by Keulemans, J. Smith and J. Wolf, the best zoological artists of the period.

*Wood p. 360; Nissen ZBI, 96.*





[2] **AUDEBERT, J.B. & VIEILLOT, L.P.** Oiseaux Dorés ou à Reflets Métalliques. Histoire Naturelle et Générale des Colibris, Oiseaux-Mouches, Jacamars et Promerops/ Histoire Naturelle et Générale des Grimpeurs et des Oiseaux de Paradis.

Paris, AN XI- (1800-) 1802. 2 volumes. Large folio (510 x 335mm). With 190 (1 double-page) colour-printed engraved plates by Audebert, many heightened with gold, printed by Langlois. Contemporary red half morocco, gilt ornamented spines in 4 compartments. € 48.000



One of two hundred copies in folio with the CAPTIONS PRINTED IN GOLD. "Its plates, heightened with gold, and so finished that they are little less than hand-illuminated engravings, make this one of the most beautiful books of its era... It is the gold reflections of the plumage that render the book unique and wonderful" (Fine Bird Books). Napoleon initiated a series of magnificent natural history publications that would vie with those undertaken to the order of Louis XIV, such as the present book together with Levaillant's superb ornithological monographs as well as the works by Redouté.

The colour-printing is by Langlois, he did most of Levaillant's plates, and was one of the most celebrated colour-printers of France. The general title of the work is actually taken from the half-titles, each volume treating several genera and having its own title page. Volume I: 'Histoire naturelle et générale des colibris, oiseaux-mouches, jacamars et promerops'; Volume II: 'Histoire naturelle et générale des grimpéaux et des oiseaux de paradis'. Apart from the small section on 'Promerops', all birds of the first volume are American birds, mostly from the West-Indies and South America. "The colours of the birds and their handsome appearance have evidently been the cause of their selection for inclusion in the book. The plates with their bird portraits are in beautiful colours; in this respect they are among the best prints found in ornithology" (Anker 14). Some very slight minor occasional foxing, as is usual with this book.

*Fine Bird Books p. 56; Nissen IVB, 16; Ronsil 103; Anker 14.*



[3] **AUDEBERT, J.B.** *Histoire Naturelle des Singes, peints d'après nature.*

Paris, chez l'Auteur/ H.J. Jansen, 1797. Large folio (496 x 326 mm). With 61 engraved plates printed in colour and 2 plain engraved anatomical plates. Contemporary red morocco, richly gilt decorated spine with black gilt lettered label, sides with Greek-key outer border enclosing 2 inner roll tool borders, gilt edges. € 25.000

First edition, first issue, in a beautiful red morocco binding of the most splendid work on monkeys ever published. 'D'une execution magnifique...' (Brunet). Jean Baptiste Audebert (1750-1800) was a distinguished naturalist and artist and the present publication is his first original work printed for his own account. Audebert was commissioned by Gigot d'Orex, a rich amateur collector, to paint some of his natural history objects. He was sent by him to England and Holland and Audebert became a passionate naturalist and painter. In the first half of the 19th century France produced a number of magnificent colour plate books many in colour-printing. Audebert invented his own process, by using one single plate and several oil-colours. "This may go some way towards explaining why French zoological publications of the nineteenth century are illustrated with such close attention to detail and why they are so exquisitely coloured. The tradition embodied in the brilliant dynasty of miniaturists, whose work was controlled by scientists, gave zoological



art in France an overall uniformity and distinction that was not equaled elsewhere. The illustrations in such books as the 'Histoire Naturelle des Singes et des Makis (1799-1800) by J.-B. Audebert and 'Les Pigeons' (1811-43) by C.-J. Temminck and F. Prévost had few rivals outside France, in the early years of the nineteenth century. No expense was spared in obtaining special effects including colour printing. A coloured engraving of an animal adorning a high -class French book was a work of art, a jewel set down on the page..." (S.P. Dance, *Art of natural History* p. 91). An unusual copy as it has also bound in the title of the later issue 'Histoire Naturelle des Singes et des Makis' Paris, chez Desray, An Huitième (1778-79). The lists of subscribers lists only 63 subscribers.

*Nissen ZBI, 156; Wood p. 206; Brunet I, 550.*





[4] **BAUHIN, C.** *Pinax Theatri Botanici sive Index in Theophrasti Dioscoridis Plinii et botanicorum qui à seculo scripserunt opera: plantarum circiter sex millium ab ipsis exhibiturum nomina cum earundem synonymiis & differentiis methodice secundum earum & genera & species proponens...*

Basileae Helvet, sumptibus & typis Ludovice Regis, 1623. 4to (245 x 182mm). pp. (24), 522, (22, index), (1, errata), title with woodcut vignette of Arion playing the harp, engraved portrait of Bauhin on verso of title-page. Contemporary vellum, spine with gilt lettered title. € 5,500

Very scarce first edition. "This is the first edition of Bauhin's most important botanical work. A seminal work in taxonomy, it was the first complete and methodical concordance of the names of plants. It was also important for its abandonment of the old alphabetical listing of plants in favor of one based on grouping according to affinities (both of which had been done earlier by L'Obel) and the introduction of the differentiation between genres and species accompanied by a form of binomial nomenclature. Its nomenclature was largely retained in the writings of Morison, Ray and Tournefort" (Johnston, *The Cleveland herbal...* no. 171). "... marks a most important scientific advance in botany... His 'Pinax'described six thousand species: it is the beginning of a modern 'natural' classification based on general morphology. Bauhinus realized the convenience of the binominal nomenclature which later became a central feature of the Linné system. He decisively differentiated genera and species, giving names to genera, but without descriptions, while distinguishing species by diagnostic phrases. Bauhinus's book is still our most important source for the investigation of the botanical literature preceding him, and from it the way leads through Ray to Linné" (Printing and the mind of man, 121). The fine engraved portrait of Bauhin, is taken from his 'Theatrum Anatomicum' 1605 and is engraved by De Bry. Small old ink-stain on title.

Provenance: Old stamp with the Russian Imperial eagle on verso of title.

*Printing and the Mind of Man*, 121; *Johnston no. 171*; *Staflén & Cowan 367*.





[5] **BERGERET, J.P.** *Phytonomatotechnie Universelle*, c'est-à-dire, l'art de donner aux plantes des noms tirés de leurs caractères; nouveau système au moyen duquel on peut de soi-même, sans le secours d'aucun livre, nommer toutes les plantes qui croissent sur la surface de notre globe.

Paris, chez l'auteur/ Didot le jeune/ Poisson, 1783-1784 (-1786). 3 volumes in 26 (of 27) parts. Folio (420 x 275mm). With 310 (of 320) fine hand-coloured engraved plates. Original printed wrappers, the first 10 parts comprising volume one, in a contemporary portfolio. € 7.000

First and only edition of this noted rarity.

The prospectus of the work announced 200

copies, of which 100 handcoloured, probably far fewer copies were produced. Our copy does not include fasc. 22. The only complete copy we could trace was the Plesh copy which was sold in 1975. The de Belder copy which was sold at Sotheby's 27 April 1987, lot 21 (mis-catalogued), made Pounds 13,200 and lacked fasc. 26 and 28 and contained 300 plates.

It is one of the most bizarre flower books and reflects the intellectual optimism of the Enlightenment and the belief in the possibility of universal knowledge. Bergeret invented a system of naming plants which would contain all the essential knowledge about their class, family, genus, species as well as descriptive features, contained in a single name. He assigned letters of the alphabet to characters of each plant concerned. This 'simple' mnemonic system, he believed, would establish a universal nomenclature and allow anyone, without recourse to botanical texts, to name any plant in the world. As an example of his nomenclature, *Plantago Major*, L. becomes **GIQGYABIAHUQZEZ** etc. "These are formulae and cannot be considered as names under the International Code of Botanical Nomenclature" (Stafleu).

Fortunately Bergeret illustrated his work, the plates are attractive and several of them involve elementary colour printing, being printed with red, green and brown inks and finished by hand. Bergeret was surgeon to the brother of Louis XVI, who eventually became Louis XVIII. "In all fairness, it must be added that each species treated... was skillfully and fully described, and Bergeret's illustrations were exceptionally good" (Williams. *Botanophilia in eighteenth century France* p. 112).



“C’est à Jean-Pierre Bergeret que l’on doit la fameuse ‘Phytonomatotechnie Universelle...’ Cet étonnant ouvrage inachevé est unique dans toute l’histoire de la botanique... est aujourd’hui un ouvrage d’une grande valeur’ (Dayrat. Les botanistes de la flore de la France p. 160).

*Stafleu & Cowan 456; Nissen BBI, 145; Great Flower Books p. 50.*





[6] **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.

€ 7.800

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.*







[7] **BLEEKER, P.** 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 chromolithographed. Later half cloth library bindings, the last volume loose in original printed wrappers. € 10.000

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 icht-

hyological 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 chromolithographiées 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. Scaroides et Labroides; II. Siluroïdes, Chacoides et Hétérobranchoides; III. Cyprins; IV. Murènes, Synbranches, Leptocéphales; V. Baudroies, Ostracions, Gymnodontes, Balistes.

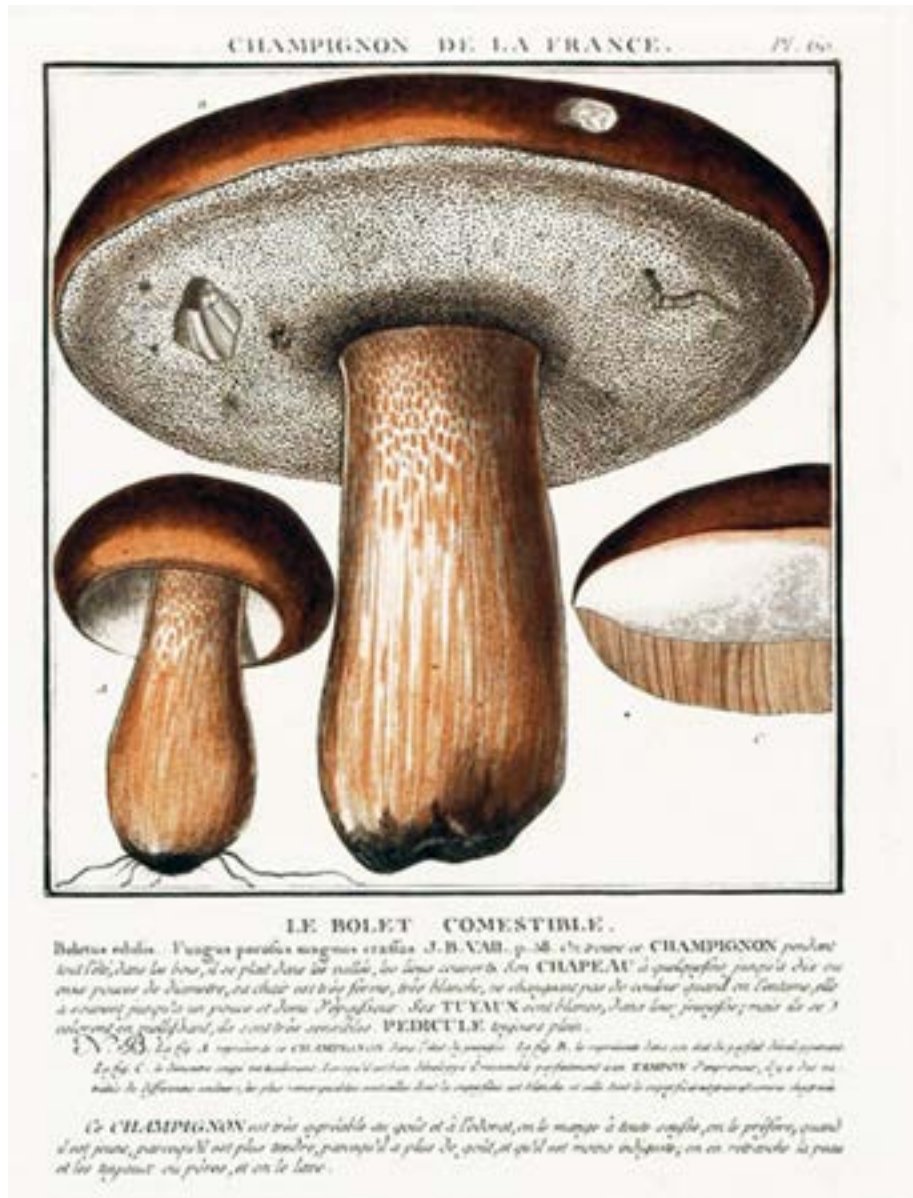
*Junk, Rara 140; Nissen ZBI, 409.*





[8] **BULLIARD, P.** Herbar 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. € 10.000

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 Ventenat 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 tints 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.



[9] **CANDOLLE, A.P. DE.** *Icones Plantarum Galliae Rariorum nempè incertarum aut nondum delineatarum. Fasciculus I, cum tabulis 50 aeneis.*

Paris, (H. Agasse & Bernard), 1808. Folio (335 x 255mm). pp. viii, 16 with 50 engraved plates by Turpin (some by Poiteau) and engraved by Plée and Plée fils. Contemporary green half calf, spine with gilt lines and lettering (rubbed). € 1.800

The rare first edition, only one fascicle was issued. A reissue appeared in 1853. "Candolle's atlas of rare French plants was illustrated by Pierre Turpin, who modeled his style after van Spaendonck and Redouté; Blunt calls him 'possibly the greatest natural genius of all French botanical painters of his day' and notes that 'his drawings of botanical details have rarely been surpassed'" (Norman 395).

*Nissen BBI, 322; Stafleu & Cowan 989.*



[10] **CASTELNAU, F. DE.** *Animaux nouveaux ou rares recueillis pendant l'expédition dans les parties centrales de l'Amérique du Sud, de Rio de Janeiro à Lima, et de Lima au Para; exécutée par ordre du gouvernement français pendant les années 1843 à 1847 ...* GERVAIS, P. Mammifères.

Paris, P. Bertrand, 1855. Large-4to (305 x 235mm). pp. (4), 116, with 20 (12 hand-coloured) lithographed plates. Contemporary half cloth printed boards. € 2.500

Complete part on the mammals of this famous expedition to a large part of South-America, of which Wood said that it was one of the most valuable contributions of its kind in all zoological literature.

François de Castelnau (1810-1880) was a French naturalist and studied natural history under Cuvier and Saint Hilaire. The collection of hundreds of zoological specimens and 50-60 plant specimens resulted in the discovery of many new species. The

coloured plates are by Werner. Jean-Charles Werner (1798-1856) was a natural history artist and comparative anatomist for the Muséum d'Histoire Naturelle in Paris, where he contributed some 350 paintings of animals on vellum for the famous Collection des vélins between the years 1826 and 1856.

*cf. Nissen ZBI, 837; cf. Wood 281.*



[11] **COSTA, O.G & COSTA, A.** *Fauna del regno di Napoli, ossia enumerazione di tutti gli animali...*

Napoli, Tramater, (1829) 1832-1859. 11 volumes. 4to (270 x 220mm). With 377 mostly hand-coloured engraved plates. Later half vellum, gilt ornamented spines with 2 red gilt lettered labels. € 25.000

Copies of the above survey of the animal kingdom of Southern Italy are extremely rare. In the last decades only 2 copies have been offered for sale. We offered a copy in 1979 which had 380 plates and a copy was offered in the Bradley Martin sale (Sotheby's New York, December 12, 1989) with 384 plates. The Bradley Martin copy fetched \$ 31.000 (without premium). As far as we can trace no complete copy of this work has been offered for sale. The work was published from 1832 to 1875 in 114 parts and Nissen gives a plate total of 408



plates. It was edited by Oronzio Gabriele Costa (1787-1867) professor at the University of Naples and continued by his son Achille Costa. Our set is almost complete up to the year 1859. Davies Sherborn in the 'Journal of the Soc. For Bibliography of Natural History' Vol. I, part 2 pp. 35-47 gives a detailed collation of the work. This is bibliographically a very complex work and the collations given vary. In several cases we have more plates or text than called for. Two volumes have the original half calf binding and in order to have a nicely uniform-bound set, slipcases have been made by a former owner, identical to the other volumes. A detailed collation of the work can be sent on request.

*Nissen ZBi, 971; Wood 301, calling for 382 plates.*

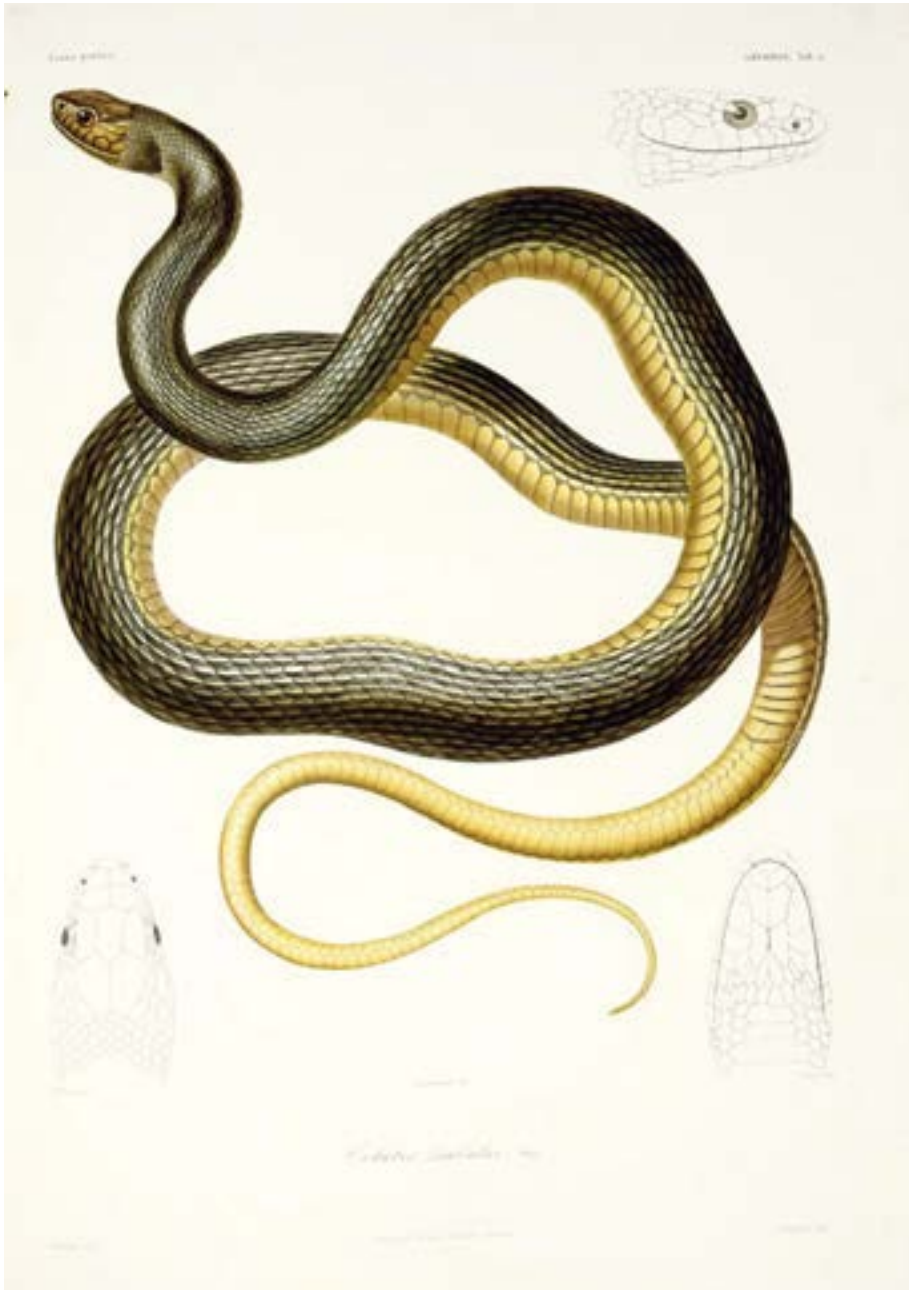


[12] **DEMIDOFF, A.** Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837 ... dédié à S.M. Nicolas Ier, Empereur de toutes les Russes: ATLAS D'HISTOIRE NATURELLE.

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. € 18.000



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; Ecailles 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.*



[13] **DODONAEUS, R.** *Florum, et Coronariarum Odoratarumque nonnullarum herbarum historia. Altera editio.*

Antwerp, C. Plantin, 1569. 8vo (157 x 107mm). pp. 311, (9), with Plantin's device on title and 109 mostly full-page woodcuts by Arnaud Nicolai and



G. van Kampen after drawings by Pieter van der Borcht. Contemporary vellum over boards, spine with gilt lettered label. € 3.900

A fine copy of the second edition (first 1568) of Dodoens' study of ornamental and fragrant plants, one of the earliest treatises on 'garden flowers'. The work includes many of the recent introductions from Asia Minor, bulbous plants in particular, that were transforming European gardens. "Dodoens' 'Florum, et coronariarum' was devoted to those flowers, ranging from herbaceous annuals and perennials to rare bulbous plants, that were traditionally used in the sixteenth and seventeenth centuries to form garlands and wreaths, 'coronae'; in fact, a garden planted with such flowers was sometimes referred to in this period as a 'hortus coronarius'. Among the flowers he describes are the rose, violet, lily, marguerite, marigold, amaranth, iris, narcissus, anemone and carnation and sweet-smelling herbs such as thyme, marjoram, lavender and lavender cotton. In the second edition of this work, which was published in 1569, Dodoens included descriptions of the tulip (p. 107), the 'Flos africanus' or tagetes (p. 62), and the 'Chrysanthemum peruvianum' or sunflower (pp. 305-6), which, as the author explained, is crowned with flowers of 'exceptional size' and is native to 'Peru and other American regions'" (Lucia Tongiorgi Tomasi, *An Oak Spring Flora*, p. 156).

Rembert Dodoens (1517-1585), Flemish physician and botanist, was one of the three great Flemish botanists of the second half of the sixteenth century, the others being Clusius and L'Obel.

The second edition is a slightly modified version of the first edition. It has 5 entirely new woodcuts, four were used to replace four illustrations in the first edition. Small stamp on title.

*Hunt 104; Nissen BBI, 514.*



[14] **DONOVAN, E.** **Natural History of the Insects of India, containing upwards of two hundred and twenty figures and descriptions.**

A new edition by J.O. Westwood. London, Henry G. Bohn, 1842. 4to (300 x 240mm). pp. vi, 102, with 58 fine handcoloured engraved plates. Contemporary red half morocco, spine in 6 compartments with gilt insect ornaments (skilful repair to hinges). € 4.900

A fine copy of the most beautiful work on the insects of India. The first edition was published in 1800. The superb handcoloured plates capture the metallic brilliance and iridescence of the exotic insects. Most of the plates depict butterflies together with exotic plants. Edward Donovan (1768-1837) published various zoological and entomological works. He owned one of the most extensive natural history collections of his time, housed



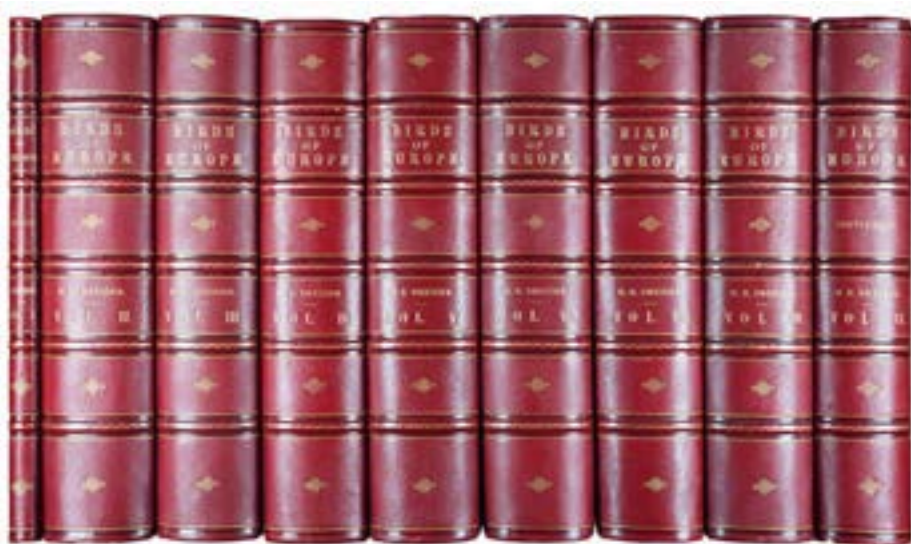
in his private museum, the well-known London Museum and Institute of Natural History.

“... the paint is laid on so thickly that it is frequently impossible to see the engraved lines underneath. The already rich colouring is heightened by the addition of burnished highlights, albumen overglazes and metallic paints to give an overall effect reminiscent of the work of a miniaturist. Surprisingly, these techniques often combined to produce a very pleasing and delicate effect: the multiple ruses of the colourist triumph over the draughtsman’s numerous failures. Donovan overreached himself and died penniless ...” (Dance, ‘Art of Natural History’ p. 87). One plate with small marginal repair.

The ‘Insects of India’ is the first illustrated publication dealing with the entomology of India.

*Nissen ZBI, 1143.*





[15] **DRESSER, H.E.** *A history of the birds of Europe, including all the species inhabiting the western palaearctic region.*

London, published by the author, 1871-1896. 9 volumes (including the supplement). Large-4to (315 x 245mm). With 723 (721 handcoloured) lithographic plates. Contemporary red half morocco, spines in 6 compartments with gilt lines, lettering and ornaments, topedges gilt. € 17.000

An attractively bound set with the rare supplement of this monumental work on the European avifauna. The excellent drawings of the plates were executed chiefly by J.G. Keulemans, some others by J. Wolf and E. Neale. "Dresser's text is highly scientific, his aim being to give a comprehensive account of all the European birds. Each species mentioned in the text was illustrated... The usual 'Gouldian' formula is followed with most birds perched either on a branch or on the ground, fairly detailed foreground plants and terrain, a lightly sketched background, pale blue tinted sky. As the birds themselves, there is usually one per page for the larger species, two where it is necessary to show the difference in plumage between male and female, and an occasional chick or immature bird" (Jackson. *Bird Illustrators*, p. 94). Some occasional light foxing as is usual with this book.

Provenance: Armorial bookplate of Moore Stevens.

*Anker 120; Nissen IVB, 267.*





1. TWO-BARRED CROSSBILL.  
*LUSCINIA SIBILATRIX*.  
2. WHITE-WINGED CROSSBILL.  
*LUSCINIA SIBILATRIX*.

[16] **DUMONT D'URVILLE, J.S.** Voyage au Pôle Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélée, exécuté par ordre du Roi pendant les années 1837-1838-1839-1840.

Text-volumes only:

Zoologie.

Vol. 1. Paris 1846. pp. (6), 404. Publisher's printed blue boards.

Vol. 2. Paris 1846. pp. (6), 384. Publisher's printed blue boards.

Vol. 4. Paris 1853. Description des Insectes par Emile Blanchard. pp. (6), 422. Contemporary half calf (worn).

Géologie, Minéralogie et Géographie Physique. Paris 1848 & 1854. 2 vols. pp. xv, 458, (1), with 1 folding plate & pp. (iv), 218, (1). Publisher's printed blue boards.

Hydrographique.

Vol. I. Paris 1845. pp. iv, 332, with 2 folded plates. Publisher's printed blue boards.

Vol. 2. Paris 1851. pp. xxxii, 240. Publisher's printed blue boards.

Botanique. Paris 1845 & 1853. 2 vols. pp. (4), xiv, 549 & pp. 96. Contemporary half calf. € 1.800

The complete text volumes of the Geology, Hydrography, Botany section. The zoological section lacks 2 vols. Scientifically the most rewarding of the French expeditions and of any other expedition before. The charts, collections of anthropology, zoology and botany of the Pacific region, which were brought home, were to be unsurpassed in the period after Cook, and contributed much to the knowledge of that region.



[17] **DUMONT D'URVILLE, J.S.** Voyage au Pôle Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélée, exécuté par ordre du Roi pendant les années 1837-1838-1839-1840.

Text-volumes only:

Zoologie.

Vol. 1. Paris 1846. pp. (6), 404. Publisher's printed blue boards.

Vol. 2. Paris 1846. pp. (6), 384. Publisher's printed blue boards. € 500

5 text volumes were published.





[18] **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, capitaine de Vaisseau. Publié par ordonnance de Sa Majesté.

Paris, Tastu, 1830-35.

Text volumes only:

Botanique:

Vol. 1: par A. Lesson & A. Richard. Paris 1832. pp. (6), 376. Contemporary calf, gilt lettered spine.

Vol. 2: par A. Richard. Paris 1834. pp. (6), lvi, 167. Contemporary calf, gilt lettered spine.

Zoologie:

Vol. 1: par Quoy & Gaimard. Paris 1830. pp. (4). xlx, 268. Contemporary red half morocco, gilt lettered spine. € 500

The complete text of the botanical section and the first volume of four of the zoological section. The subtitle of the first botanical text volume is 'Essai d'une flore de la Nouvelle-Zélande'. 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. Old stamp on title pages.



[19] **DUPERREY, L.I.** Voyage autour du monde, exécuté par ordre du Roi, sur la corvette de Sa Majesté, La Coquille, pendant les années 1822, 1823, 1824 et 1825. ZOOLOGIE par Lesson et Garnot.

Paris, A. Bertrand, 1826-1830. Zoologie. Text vol. I (of II). pp. (4), iv, 1-360; pp. (4), 361-743. Contemporary half calf, spine with gilt lettered label (slightly rubbed). € 500

The complete first text volume of the zoological part of Duperry's famous circumnavigation with the "Coquille". Louis-Isidore Duperry (1786-1865) made his first voyage around the world with L. de Freycinet in 1817-1820. A second text volume was published. Old stamp on verso of title.







[20] **ELLIOT, D.G.** *A Monograph of the Felidae or Family of Cats.* London, by the Author, (1878-) 1883. Large folio (597 x 477mm). With 43 splendid handcoloured lithographed plates from drawings by Joseph Wolf and lithographed by J. Smith. Slightly later green half morocco, gilt lettered spine in 6 compartments. € 95.000

First and only edition. A superb copy of the most splendid monograph ever made on this group of animals (Cats, Lions, Pumas, Tigers, Panthers). In the Preface Elliot remarks of



Wolf's illustrations: "It is quite unnecessary for me to call attention to the Plates which ornament this volume. They are worthy of the great artist who produced them, and they bear an enhanced value..." Josef Wolf, from German origin, was the first of a select group of continental bird and animal artists to be attracted to England, to be followed by artists as Keulemans, Smit and Grönvold. He became one of the most celebrated artists of his time, illustrating other works of Elliot, Schlegel & Wulverhorst's 'Traité de Fauconnerie', and contributing a.o. plates to Gould's 'Birds of Asia' and 'The birds of Great Britain'. "...

was fortunate enough to secure the services of Mr. Joseph Wolf, who may be fairly said to stand alone in intimate knowledge of the habits and forms of Mammals and Birds” (Skipwith p. 105). Daniel Giraud Elliot was a wealthy American naturalist and author of a number of sumptuously illustrated ornithological books, as well as the present work on the family of cats. He was Curator of Zoology at the Field Museum of Chicago. The work was issued in 11 parts. The upper printed 11 wrappers to these parts are bound in at the end of the book.

*Nissen ZBI, 1279; Wood p. 332.*



[21] **ENDLER, (F.G.) & SCHOLZ, (F.G.).** *Der Naturfreund oder Beiträge zur Schlesienschen Naturgeschichte.* Breslau, C.F. Barth/ A. Holäuffer, 1809-1824. 4to (212 x 185mm). 11 volumes (bound in 7). With 572 beautifully handcoloured engraved plates and 1 plain plate. Contemporary boards (rubbed). € 5,500

A very scarce complete set of the natural history of Silesia. The last complete copy offered for sale was at Hartung & Karl, Auktion 30 (13-15 Nov. 1979). It made DM. 8000 (not including the premium). Friedrich Gottlieb Endler (1763-1830) was a well known artist and engraver. “Orn. hervorgetreten ist er als Stecher der ... kolorierten Tafeln des mit F.P. Scholz herausgegebenen Werkes ‘Der Naturfreund oder...’ (1809-1824), in dem zahlreiche Vögel abgebildet sind. Da er nur von ihm selber gesammelte oder frisch erhaltene Stücke darstellte, lieferte er gleichzeitig einen wichtigen faun. Beitr. Er wurde in Schles. sehr geschätzt, weil fast alle Vorlagen von dort stammen und überdies eingehend beschrieben sind” (Gebhardt pp. 83-84). “Das kulturelle Leben in Deutschland ist nie zentralisiert gewesen und wir können noch manche Stadt anführen, in der Bedeutendes auf unserem Gebiet geleistet worden ist, wie z. B. Breslau, wo der Stecher Friedrich Gottlob Endler 1809-24 seinen ‘Schlesischen Naturfreund’ jährlich mit 52 inhaltsreichen Kupfer herausbrachte (Nissen BBI, II p. 188). The work portrays the flora and fauna, especially the avi-fauna, of Silesia. Silesia was a part of Prussia, now Poland. All plates are finely hand-coloured.

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*Nissen ZBI, 1290.*





[22] **ENGRAMELLE, M.D.J.** Papillons d'Europe, peints d'après nature par M. Ernst, gravé par M. Gerardin et coloriés sous leur direction ... Décrits par le R.P. Engramelle.

Paris, Delaguette/ Basan & Poignant, 1779-1792 (-1793). 8 volumes, bound in 6. Large-4to (320 x 245mm). With 3 (2 hand-coloured) engraved frontispieces, and 353 engraved plates of which 350 are beautifully hand-coloured. Contemporary green boards, spines with red gilt lettered label. € 21.000





A large copy of the most sumptuously produced French work on butterflies. It was issued in an edition of 250 copies only, and the subscribers were the French King, members of the Royal Family, the King of Spain and Sweden as well as a great number of notabilities and scientists such as the Duc d'Aumont and le Comte de Buffon. The text is by Engra-

melle (1727-1781) an Augustinian friar, musician and naturalist. Ernst is mentioned as illustrator, however, from 1785, it was Maria Eleon Hochecker who prepared most of the plates. The 3 plain plates show instruments for catching and mounting butterflies. The charming frontispieces and plates are superbly hand-coloured and belong to the very best made in the field of entomological illustration.

"The 'Papillons d'Europe', one of the most ambitious entomological publications of the eighteenth century began to appear in Paris 1779. Included in the impressive list of subscribers were the King and other members of the French Royal Family. Ten years later, as the French Revolution gathered momentum, instalments of the 'Papillons d'Europe' continued to appear. Even when the Terror was reducing the ranks of the people who might buy expensive publications about natural history, further instalments appeared for sale in the Paris bookshops. Publication ended in 1793, after more than 350 plates had been issued. How a publisher could have continued to publish such a book throughout these terrible years is something of a mystery. It is known that a stock of some of the plates was not distributed, presumably because some of the subscribers had lost interest in the publication after a visit to the guillotine. The high quality of the plates of the hand coloured engravings is well seen..." (S.D. Dance & E.G. Hancock. Butterflies, moths and other insects p. 52). Title page and French title of volume 6 somewhat smaller and supplied from another copy. A very fine and clean copy.

*Nissen, ZBI 1300; Horn-Schenkling 6051.*



[23] **ENGRAMELLE, M.D.J.** Papillons d'Europe, peints d'après nature par M. Ernst, gravé par M. Gerardin et coloriés sous leur direction ... Décrits par le R.P. Engramelle. Volume VI.

Paris, Delaguettes/ Basan & Poignant, 1778. 4to (290 x 235mm). With 47 fine hand-coloured engraved plates (plates 211-257). Contemporary red half morocco (spine laid down). € 550

The complete text without the printed title.

*Nissen, ZBI 1300; Horn-Schenkling 6051.*





[24] **FARIA E SOUSA, M. Asia Portuguesa.**

Lisboa, H. Valente de Oliveira/ A. Craesbeeck, 1666-1675. 3 volumes. Folio. pp. (32), 396, (42), with 1 engraved title, 1 engraved portrait and 9 woodcut portraits; pp. (10), 969, (1), with 1 engraved title, 1 engraved portrait, 19 full-page woodcuts of explorers, governors etc. and 6 full-page woodcut maps; pp. (10), 564, (4), with 1 engraved title, 1 engraved portrait, 21 full-page woodcuts of explorers, governors etc. and 2 full-page woodcut maps. 2 volumes contemporary mottled calf, spines

with 4 raised bands, gilt lines, floral ornaments and lettering; 1 volume 19th century calf, spine with 5 raised bands and richly gilt ornaments.

€ 1,500

The first edition of a rare and invaluable source for the history of the Portuguese conquests and administration in Asia. The present copy lacks the engraved maps. "This is the first edition of Faria e Souza's well-known work. Faria e Souza belongs to the distinguished tradition of Portuguese chroniclers. However, his sweeping survey of one and a half centuries of Portuguese activity in Asia is usually held in lower esteem than the works of Barros, Couto ... Nevertheless, he does occasionally put forward a point of view of his own which is of significance as many of the manuscript records he used have since been lost. The first volume has an index and an appendix (369-396) on what he added to Barros. The second which deals with the period 1538-1581 has an extensive survey of the religions and customs of the East (605-803) and the third volume has a list of India fleets, 1512-1640 (523-560)" (Daya de Silva. *The Portuguese in Asia*, 754). "Das grosse portugiesische Geschichtswerk ist auch für die Missionsgeschichte von Bedeutung. Band I umfasst die Anfänge der portugiesischen Kolonialgeschichte 1412-1538. Besonders bedeutungsvoll für die Missionsgeschichte ist der III. Band (1581-1640)" (Streit). The many bold woodcuts give a particular charm to this rare work.

*Cordier. Bibl. Jap. 378; Laures 490; Löwendahl. China illustrata nova. Supplement, 1570.*







[25] **FERRARI, G.B.** *Flora ouero Cultura di Fiori.*

Distinta in Quattro Libri e trasportata dalla lingua Latina nell'Italiana ... Roma, P.A. Facciotti, 1638. Small-4to (225 x 165mm). pp. (12), 520, (28), with engraved title, engraved frontispiece and 45 very fine engraved plates. Contemporary vellum. € 2.500

First and only Italian edition. The beautifully engraved plates depict plants, garden plans, allegorical and botanical subjects by the famous Italian artists Guido Reni, A.M. Variana, and P. Cortona. It is for the delicate plates that the present work is well-known. The work contains the first descriptions and figures of several now well-known Cape-bulbs.

*Nissen BBI, 620.*

[26] **FLORA DANICA.** Icones Plantarum sponte nascentium in regnis Daniae et Norvegiae, in ducatibus Slesvici et Holsatiae et in comitatibus Oldenburgi et Delmenhorstiae: Ad illustrandum opus de iisdem Plantis, Regio jussu exarandum Florae Danicae nomine inscriptum.

Ed. G.C. Oeder, O.F. Müller, M. Vahl, J.W. Hornemann, S. Drejer, J.F. Schouw, J. Vahl, F.M. Liebmann, J. Steenstrup et J. Lange. Copenhagen 1761-1883. 51 parts and 3 supplement parts, bound in 25 volumes. Folio (385 x 253mm.). With 3240 engraved plates. First 5 volumes contemporary full calf, gilt decorated spines with gilt lettered labels, the following 10 volumes in contemporary half calf, gilt spines with gilt lettered labels, marbled sides, the last 10 volumes in contemporary half calf (not matching with the preceding 10 volumes), gilt spines with gilt lettered labels, marbled sides. € 35.000

A fine complete copy of the most beautiful work on the flora of North Europe, forming the most extensive representation of the Scandinavian flora. The work was issued with plain or coloured plates. Published over a period of 122 years it comprises 3240 engraved folio plates and depicts plants of North Germany, Denmark, Norway and to a certain extent Sweden. It had the support of five successive Kings in Denmark beginning with King Frederik V (1722-1766) and ending with King Frederik VIII (1843-1912). 'The value of the work was in the accuracy and beauty of the plates made under his (Oeder's) supervision by Martin and Michael Rössler and later, under the supervision of the Danish editors, by Christian F. Mueller (1748-1814) and Johann Theodor Bayer (1782-1873). The Rösslers together contributed some 600 plates, J.T. Bayer some 1,500 plates... Their figures unite great artistic excellence with utmost scientific exactness, so that they belong to the best of their kind...' (Stearn, W.T. *The Flora Danica its history and illustrations*).

'The Royal Porcelain Factory's most remarkable achievement has been the 'Flora Danica' service consisting of more than 2,300 separate pieces each decorated with representations of Scandinavian wildflowers taken from the 'Flora Danica' ' (Stearn).

*Great Flower Books*, pp. 69-70; *Dunthorne* 218; *Nissen BBI*, 2249; *Stafleu & Cowan* 7001 & 7008.





[27] **GERVAIS, P. Zoologie et Paléontologie Françaises.**

Nouvelles recherches sur les Animaux Vertébrés dont on trouve les ossements enfouis dans le sol de la France et sur leur comparaison avec les espèces propres aux autres régions du Globe. Deuxième Edition. Paris, Bertrand, 1859. 4to (275 x 360mm). 84 lithographed plates. Publisher's printed wrappers. € 400

Atlas only. In 1848-1852 appeared his important work 'Zoologie et paléontologie françaises', supplementary to the palaeontological publications of Georges Cuvier and Henri Marie Ducrotay de Blainville; of this a second and greatly improved edition was issued in 1859. In 1865 he accepted the professorship of zoology at the Sorbonne.

*Nissen ZBI, 1545.*



[28] **GESSNER, C. Historiae animalium liber IIII. qui est de piscium & aquatiliū animantium natura. Cum iconibus singulorum ad vivum expressis. Continentur in hoc volumine, Gulielmi Rondeletii & Petri Belonii Cenomani de aquatiliū singulis scripta.**

Zurich, Conrad Froschauer, 1558. Folio (395 x 245 mm). pp. [xl], 1297, with printer's device on title and 737 woodcuts in text, all in outstanding publisher's hand-colouring; a few minor tears in blank margins repaired, some minute wormholes occasionally touching a letter of text, faint waterstaining on upper corner of some gatherings, overall an exceptionally clean and fresh copy in contemporary German blind-stamped pigskin over wooden boards, with clasps. € 27.000

First edition, in fine publisher's hand-colouring, of Gesner's history of fish and aquatic animals. This is the fourth volume of his great encyclopedia of the animal kingdom, the first systematic treatise on zoology of the Renaissance. 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 not confined to fish. A number of molluscs, crustaceans, shells, coral, and other marine organisms and products are illustrated.

The original drawings for many of these illustrations were recently discovered in the Amsterdam University Library; the colouring of these match in most cases that of the publisher's colouring, and establishes that they were the templates not only for the woodcuts but also their colouring.

'Many of the images given to Gessner are found in the two Amsterdam albums, which together comprise 369 sheets; 235 images on these sheets (which generally show two or three images per sheet) match illustrations in Gessner's printed works on fish. The aquatic



album, with 225 sheets, has 159 matches with Gessner's printed illustrations. The percentage (but not the actual number) of matches with printed illustrations by Gessner is considerably higher for the album containing images of viviparous animals than for the fish album: 76 out of 137 (i.e. slightly more than half) of the Gessner's printed illustrations of viviparous animals match images in the Amsterdam album; 159 out of a total of 524 (i.e. just under a third) of Gessner's printed fish illustrations match the Amsterdam drawings' (Egmond 2016). A detailed study of these has been published by Florke Egmond in 2018. See Florike Egmond and Sachiko Kusukawa, 'Circulation of images and graphic practices in Renaissance natural history: the example of Conrad Gessner', *Gesnerus* 73/1 (2016), pp 29-72 and Conrad Gessners 'Thierbuch'. Die Originalzeichnungen, Darmstadt 2018.

*Adams G538; Horblit 39; Nissen ZBI 1553 PMM 77; Wellisch 26.1*

[29] **GESSNER, C. *Historiae Animalium* (I-IV). First editions. All published, during Gessner's lifetime, bound in 3 volumes.**

Folio (390 x 250mm). Contemporary calf, old manuscript label on spines.

(I:) Gessner, C. *Historiae Animalium Liber I. De Quadrupedibus viviparis*. Zürich, Froschauer, 1551. Folio. pp. (40), 1104, (12), with woodcut printer's mark on title page and 83 woodcuts, of which some full-page.

(II:) Gessner, C. *Historiae Animalium Liber II. De Quadrupedibus oviparis... Adiectae sunt etiam novae aliquot quadrupedum figurae...* Zürich, Froschauer, 1554. Folio. pp. (6, 2 blank), (2 blank), 110, (2 blank), 27, (1 blank), with printer's device on title and 43 woodcuts in the text.

(III:) Gessner, C. *Historiae Animalium Liber III. qui est de Avium natura. Adiectis sunt ab initio Indices....* Zürich, Froschauer 1555. Folio. pp. (34, 2 blank), 779, with printer's woodcut device on title and 217 woodcuts of birds, some full-page and name indexes in 10 languages.

(IV:) Gessner, C. *Historiae Animalium Liber IIII. 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*. Zürich, Froschauer, 1558. Folio. pp. (40), 1297, (1 blank), with woodcut printer's device and 737 woodcuts in the text. € 32.000

First editions and all published during Gessner's lifetime. The very thin (85 pages) volume V on serpents was published posthumously by Gessner's friends Carron and Wolf from his notes. It is rare to find all the volumes in the first edition.

Gessner's zoological works are 'considered the basis of modern zoology' It is the foremost purely zoological work of the Renaissance period and based on the author's extensive journeys throughout Europe as well as on his immense knowledge of previously published literature. Its influence on science of the succeeding age was considerable. In each part Gessner describes one animal after the other on the lines of Pliny, but with far greater knowledge based on his own experience and criticism.

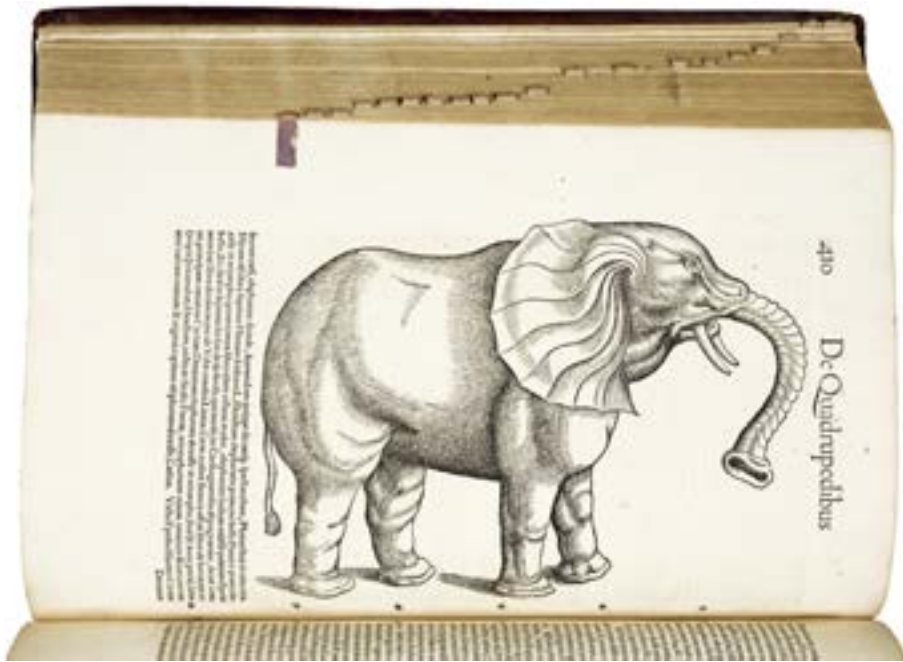
(I:) The first part of the zoological encyclopedia, on mammals. "Gessner also provided the names of each animal in as many languages as were known or available to him, and he even proposed suitable German names for animals that had not yet been named in the vernacular. The indexes to these names are in Latin, Hebrew, Arabic and Persian..., Greek, Italian, Spanish, French, German, English and 'Illyric' (which means the Slavic languages Czech, Polish and Russian, the latter in Romanized form)" (Wellisch A 23,1). The fine woodcuts include that of God creating Eve from Adam's rib surrounded by animals in the Garden of Eden.

(II). The second volume concerns amphibians.

(III:) The third volume on birds has name indexes in 10 languages.

(IV) In his 'Liber IV qui est de Piscium & Aquatiliu' Gessner 'discussed and illustrated





many molluscs' (Dance p. 18). The work deals with fishes and other aquatic animals. Many of the woodcuts were cut after paintings by Lukas Schan, some of which survived as part of the Felix Platter collection in the Basle University Library. The original drawings for many of these illustrations were recently discovered in the Amsterdam University Library. See Florike Egmond and Sachiko Kusukawa, 'Circulation of images and graphic practices in Renaissance natural history: the example of Conrad Gessner', *Gesnerus* 73/1 (2016), pp 29-72 and Conrad Gessners 'Thierbuch'. Die Originalzeichnungen, Darmstadt 2018.

The woodcuts contain the first naturalistic representations of the animal kingdom, and effectively herald the birth of the zoological book illustration. They are archetypes of much subsequent animal illustrations even into the 18th century.

A nice contemporary, almost uniformly bound set. The 3 volumes have been always together considering the similar thumb-index in all volumes. One binding with some minor repairs and another volume with ends of spine rubbed. Title of part I mounted, and with old armorial stamp, the margin of lower part of the title of part II with paper repair and armorial stamp on following page, title of part IV with armorial stamp and some light minor staining. An exceptionally fresh and well preserved set without any foxing, the best copy of this rare item we have been able to offer since decades.

*Wellisch A 23,1; 24,1; 25,1; and 26,1; PMM77; Nissen, ZBI 1549, 1550, 1553, and Nissen, IVB 349.*

[30] **GOULD, J. J.** Gould's Monographie der Ramphastiden oder Tukanartigen Vögel, aus dem Englischen übersetzt, mit Zusätzen und einigen neuen Arten vermehrt von J.H.C.F. Sturm und J.W. Sturm.



Nürnberg, Gedruckt auf Kosten der Herausgeber, 1841-1847. 4 parts, bound in one. 4to (325 x 235mm). With 38 lithographed plates of which 36 beautifully handcoloured. Later green half morocco with gilt bird ornaments and gilt lettering, marbled sides. € 15.000

The excessively rare German edition of Gould's 'Monograph of the Ramphastidae, or family of Toucans'. "John Gould's magnificent folios are probably the best known of the older bird books and are found in most libraries. There is one work, however, which seems to be very rare, namely the German translation by the brothers J.H.C.F. and J.W. Sturm of Gould's monograph on the Ramphastidae, 1834. This was never finished, only 4 parts in small folio with 36 coloured and 2 plain plates being published in Nuremberg, 1841-47. No title-page was published, but I quote the title given in the prospectus ..." (C. Kirke Swann in *Journal of Soc. for Bibl. of Nat. Hist* Vol. III, 3). In our copy the prospectus is bound at the beginning of the work as well as the 4 printed wrappers to the 4 parts at the end. Sauer in his work 'John Gould The Bird Man' (see pages 45-48) gives an extensive description of this German edition. A fine copy with excellent colouring of the plates.

*Nissen IVB, 379; Anker 170; Schlenker 137.1.*



[31] **GOULD, J. The Birds of Great Britain.**

London, Taylor and Francis by the Author, [1862] - 1873. 5 volumes. Folio (555 x 380mm). With 367 fine hand-coloured lithographed plates, many heightened with gum-Arabic, after John Gould, Joseph Wolf, H.C. Richter and W. Hart. Contemporary green full morocco, richly gilt decorated spines in 6 compartments, sides with gilt borders, gilt edges. € 75.000

Subscriber's copy of the First edition. The Subscriber's binding was issued in full morocco. The ordinary issue is in a half morocco or half calf binding with cloth sides.

A fine and beautifully bound copy of the most splendid work on the birds of Great Britain."The most popular of all Gould's works is always likely to be the 'Birds of Great Britain'" (Fine Bird Books p. 29).

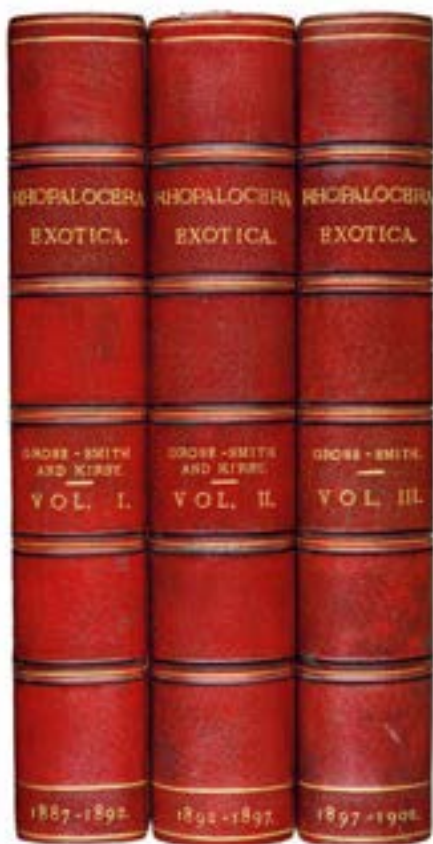
The work had almost 500 subscribers and 'Gould was especially proud of this work on the birds of his native land. As a 'novelty' he included quite a few drawings with the figures of young birds. As would be expected, there were more subscribers for this set than any other...' (Sauer p. 74).

"However, Gould's 'Birds of Great Britain', ... did add a great deal to our knowledge of British birds, besides being a more complete set of pictures of our native birds than previously printed. Furthermore, for the first time we have a lot of chicks, eggs and nests depicted. This title is outstanding for the attention paid to the young of the species. Gould had reached high and low for specimens of the nestlings of rare species and their nests. Wherever possible, drawings were done from freshly killed specimens. The result



is that this book has much more lively birds than in Gould's previous folios, and there is much more freedom in showing the birds in different attitudes. Gould did the sketches himself, Hart and Richter did the full-scale water-colours and then the two lithographers drew the patterns on the stone... The illustrations show Gould's work at his best and it demonstrated the work of all his artists and lithographers except Lear and Mrs. Gould. Lord Lilford, when preparing a similar work, fifteen years later, wrote of Gould's book, 'For really beautiful and correct illustrations of British birds, you will find Gould's great work on that special subject in the library, but the books are so large that you will require a boy to help you carry them from the house' (Jackson pp. 51-52).

*Fine Bird Book* p. 78; *Nissen IVB*, 372; *Sauer* 23.



[32] **GROSE SMITH, H. & KIRBY, W.F.** *Rhopalocera Exotica, being Illustrations of New, Rare, and Unfigured Species of Butterflies.*

London, Gurney & Jackson, 1887-1902. 3 volumes. Large-4to (284 x 220mm). With 180 hand-coloured lithographed plates and descriptive text. Contemporary red half morocco, spines in 6 compartments with gilt lines and lettering, topedges gilt. € 9,500

A beautifully illustrated and rare work on exotic butterflies. As the work was issued in 60 parts over a period of 15 years complete copies are scarce. "The present work is designed to illustrate some of the rarer and more beautiful new species of butterflies which are continually being sent to Europe from all parts of the world by travellers and missionaries, as well as professional collectors, and it may be regarded as supplementary to late Mr. Hewitson's 'Exotic Butterflies', and

'Illustrations of Diurnal Lepidoptera' ... The insects figured and described in this volume are chiefly selected from the Collection of Mr. Grose Smith, and with a very few exceptions have not been previously figured" (From the Preface). Butterflies were also selected



from the collections of W. Rothschild, Staudinger and a.o. Hewitson. All original printed wrappers are bound in. A very fine copy.

Provenance: Armorial bookplate of William Bree, Archdeacon of Coventry.

*Nissen ZBI, 1728.*





[33] **HALES, S.** *Statica de Vegetaili, ed analisi dell'aria. Tradotta dall'Inglese con varii annotazioni.*

Napoli, Giuseppe Raimandi, 1756. 8vo (228 x 150mm). pp. (10), 368, with printer's device on title and 20 engraved plates. Contemporary boards (a bit worn). € 450

First Italian edition. An uncut copy. "The first complete account of the physiology of plants, including the reaction with air and movements of the sap" (Horblit 45a, for the first English edition of 1727).



[34] **HAYNE, F.G.** *Getreue Darstellung und Beschreibung der in der Arzneykunde gebräuchlichen Gewächse, wie auch solcher, welche mit ihnen verwechselt werden können.*

Berlin, auf Kosten des Verfassers (& Nicolai'sche Buchhandlung), 1805-1837. 13 volumes (bound in 6). 4to (273 x 230mm). With 1 lithographed portrait and 624 hand-coloured engraved plates. Contemporary uniform black half morocco, richly gilt spines with gilt ornaments and lettering, cloth sides (some minor skilful repair to spines). € 14.000

One of the finest German works on medical plants. Gottlob Friedrich Hayne (1763-1832) was a German botanist and pharmacist as well as professor of pharmaceutical botany in Berlin and a contemporary of C.L. Willdenow. Hayne published several botanical works of which some together with Friedrich Guimpel. The present work of which the plates according to Stafleu are 'beautifully coloured... showing only one species (mostly phanerogams; some cryptogams)' is Hayne's major work. After Hayne's death volume 12 and 13 were edited by J.F. Brandt and J.T. Ratzeburg. The elaborate plates are almost all by Friedrich Guimpel, a famous botanical artist and engraver and professor at the Academy of Arts in Berlin. Guimpel illustrated some of the finest botanical works of the period

such as Willdenow's impressive work 'Hortus Berolinensis'. Six years after volume 13 had been published J.F. Klotzsch brought out 24 lithographed plates, as a kind of supplement. This supplementary volume remained unfinished and is mostly not present. Volume 13 is, as is often the case, the early issue, without the preface by Hayne's widow and the general index.

*Great Flower Books*, p. 58; *Nissen BBI*, 815; *Stafleu & Cowan* 2508.



[35] **HEDWIG, J.** *Species Muscorum Frondosorum descriptae et tabulis aeneis LXXVII coloratis illustratae.*

Opus posthumum editum a Friderico Schwaegrichen. Leipzig, J.A. Barth; Paris, A. Koenig, 1801. 4to (250 x 205mm). With engraved vignette on title and 77 hand-coloured engraved plates (with:) SCHWAEGRICHEN, C.F. *Species Muscorum Frondosorum descriptae et tabulis aeneis coloratis illustratae opus posthumum. Supplementum I-IV.* Leipzig, Paris, London 1801-1842. 11 volumes, bound in 7. 4to (250 x 205mm). With 326 hand-coloured engraved plates. Con-

temporary uniform half vellum, black boards.

€ 11.000

The most important work on mosses. "The starting point for the nomenclature of Musci (Sphagnum excepted) ... Schwaegrichen published along series of supplements to Hedwig's 'Species Muscorum', which are, botanically, complete new works, mentioning all species anew, though, of course, referring to Hedwig" (Margadant pp. 141 & 144). "This work, 'Species Muscorum Frondosorum' (1801), published two years after his death, was later accepted as the valid starting point for the nomenclature of mosses. Hedwig showed the close relationship between mosses and liverworts, and also defined clearly, for the first time, the characters which separate these two groups" (Morton p. 322). This work was posthumously edited by C.F. Schwaegrichen, who succeeded Hedwig as Professor of Botany and Director of the Botanical Gardens in Leipzig. A complete set with all the supplements, such as offered here, is extremely rare.

*Nissen BBI*, 830; *Stafleu & Cowan* 2532 & 11427.



Tab. IX.



*Cymontodum*

*cernuum.*



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

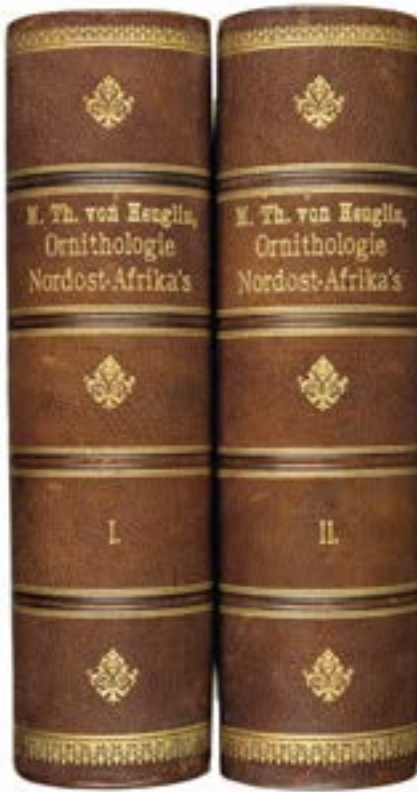
Venice, Joannes Rubeus and Bernardinus Vercellensis, March 15 1509. 4to (210 x 150 mm), ff. (4), 150, (18, including terminal blank), with 150 woodcuts in the text; lower margin of title renewed at an early date, not affecting text, first gathering and final blank strengthened at inner margin, some early annotations, a very good copy in eighteenth-century Italian vellum, a little worming to spine. € 12.000

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.*





[37] **HEUGLIN, M.T. V.** Ornithologie Nordost-Afrika's, der Nilquellen- und Küsten-Gebiete des Rothen Meeres und des nördlichen Somal-Landes.

Cassel, T. Fischer, 1869-(1875). 2 volumes. Royal-8vo (228 x 155mm). pp. xii, (4), cviii, A-H, 1-416, (4), 417-851, (1); pp. (2), 853-1261, (2), 1263-1512, (4), cc-cxxv, (2), with 1 folded chromolithographic map and 51 (50 chromolithographic) plates. Contemporary half calf, gilt decorated spines in 5 compartments with gilt lettering. € 3.900

An attractively bound copy. "Published in 57 parts which appeared at irregular intervals so that, according to Zimmer..., the work was not finished until 1874 or even 1875. Based partly on the author's own observations and collections during a twelve year's stay in Western Asia, and North-east and Central Africa, the work gives a systematic synopsis of all

birds observed up to the date of publication in Northeast Africa and the adjacent districts, with detailed synonymies and descriptions in Latin of the specifically African species.. In addition much information, based on the author's own observations, is given as to the habits and reproduction of the birds, and especially as to their zoogeography and migrations" (Anker 209). "Das Feld seiner kühnen mühevollen Unternehmen war das nordöstliche Afrika. Hier betrat er Gebiete, die vorher kein Europäer aufgesucht hatte... Mit seltenen Scharfsinn beschrieb er viele neue Arten. Bei der Ausgestaltung kam ihm die künstlerische Handhabung des Zeichenstifts und der Farbe zu Hilfe. Seine Fertigkeit konnte den beiden Textbänden mit 51 Bunttafeln zufügen, auf denen die Vögel in damals unübertroffener Genauigkeit nach dem Leben und der Natur wiedergegeben sind" (L. Gebhardt, Die Ornithologen Mitteleuropas p. 154).

*Nissen IVB, 441; Zimmer I, 301.*





Otis Burchelli

Engelmann's Arch. Zool. v. 10. Plate 1. Fig. 1.

37 Heuglin



[38] **HOEFNAGEL, J.** *Diversae Insectorum Volatiliū icones ad vivum accuratissimè depictae per celeberrimum pictorem.*

(Amsterdam), Nicolao Ioannis Visscher, 1630. Oblong-4to (230 x 187mm). 16 engraved plates (including the title-page). (Together with:) LE ROY, H. *Le Jardin des Sauterelles et Papillions ensemble la diversité des Mouches.* Paris no date, probably before 1635. 15 engravings (including the title-page). The title has been loosely inserted and the others have been mounted in pairs. Later half vellum, marbled sides. € 18.000

(I) First edition of one of the earliest works dealing exclusively with insects. Jacob Hoefnagel (1575-ca.1630) was the son of the famous Georg Hoefnagel (1545-1600), an Antwerp artist employed by the dukes of Bavaria and latterly making illustrations of botanical and zoological specimens in the cabinet of the Emperor Rudolph II, at Prague. Jacob was an engraver who learned the craft by engraving copies of his father's paintings.

"A pattern or copy-book for artists, displaying on sixteen plates about 340 insects, mostly larger than life. According to Bonnanni's *'Micrographia Curiosa'*, published in 1691, a form of microscope was used in the preparation of some of the drawings for this book, but as the drawings in question were made before 1592, it is more likely a single convex lens and not a compound instrument was employed. Wedderburn, *'Quatuor Problematum'* (Padua 1619), reports how Galileo had used his telescope to magnify the parts of insects, and this at present is the earliest certain account we have of the use of a microscope" (Goldschmidt Cat. 165, no. 76). Nevertheless, the pictures in Jacob Hoefnagel's *'Diversae Insectorum'* "unmistakably indicate the use of the magnifying glass. So far as known, the



pictures of Hoefnagel are the earliest printed figures of magnified objects” (Locy, *The Story of Biology*, p. 199).

The 16 beautiful engravings depict 37 Coleoptera, 22 Orthoptera, 14 Odonata, 16 Neuroptera, 72 Lepidoptera, 35 Hymenoptera, 78 Diptera, 21 Hemiptera, and 7 larvae; all together 302 insects, with the exception of two all belonging to the insect-fauna of central- and north Germany. The present work is one of the greatest entomological rarities and as Hagen already indicates in 1862, he had only seen one copy offered during the last 20 years. A good copy with strong and clear impressions printed on strong paper.

(II) “Le Jardin de Sauterelle et Papillons” (The Garden of grasshoppers and butterflies) is probably the rarest suite of engravings on insects. Henri le Roy (1579-1652) was a Parisian engraver. Very few copies, complete as the present one survived. The British Museum has a complete copy which comes from the collection of Hans Sloane (1660-1753) whose huge collection of books and natural history materials formed the basis of the British Museum. The fifteen engraved plates show individual flowers, butterflies, caterpillars, grasshoppers, dragonflies, snail and various other insects. The title-page shows 2 figures, a male and a female, holding a drape, surrounded by insects. The date of publication is unknown. The work was probably intended to serve as a pattern book for craftsmen working in the decorative arts such as embroidery or metalwork.

Huzard only had 11 engravings, see ‘Catalogue des livres’ 4225. Horn & Schenkling 18599 list a copy with 6 plates. Wilhelm Junk in his catalogue ‘Bibliographia Lepidopterologica’ of 1913 lists a copy with 7 plates.

Small gallery of worming at the inner margin of the last 9 leaves of the Hoefnagel and the first 2 leaves of the Le Roy, not affecting the engravings. Engraved title of Le Roy with some slight damage not affecting the illustration.

Provenance: armorial bookplate, probably of Pierre Dupont (circa 1577-1640) with ‘Mediis tranquillus in undis’ (Calm in the midst of waves). In manuscript below ‘A Paris en la Galerie du Louvre 1635’ and above ‘Livre 56 des insects contenant 89f ;... pour... Pierre Dupont...’. The text is partly illegible. Most likely the book was part of the library of Pierre Dupont’s ‘Galerie du Palais du Louvre’ famous for its fine tapestries and the engravings served as examples for his tapestry designs.

(I) *Nissen ZBI, 1995; Hollstein IX, p. 46; Ford, Images of Science p. 51 (showing 2 plates).* (II) *Horn & Schenkling 18599.*





[39] **HORTUS 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 earum speciebus. Tabula medicinalis cum Directorio generali per omnes tractatus..

[Strassburg, Reinhard Beck], 1517. Folio (303 x 202 mm), ff [356], with figurative woodcut title border with putti and monkeys climbing a grape arbour with blank shield below, title printed in red and black, title to second part (K1 recto) with four woodcuts, full-page skeleton cut on verso, small cut of woman and physician holding a urine flask on Gg1 recto, and 1066 woodcut illustrations in the text, a few minor tears repaired, some occasional staining, vellum index tabs, a very attractive copy in contemporary German binding of oak boards, remains of clasps and part of a stud for a chained binding, bosses removed, half blind-stamped calf with fleurons, crowned eagle, fleurs-de-lys, and initials S.S. in blind, rebacked. € 22.000

Sixth edition (first 1491), and the fourth Strassburg edition (first 1496), being an almost unaltered page-for-page reprint of the three earlier Prüss editions, Beck having inherited Prüss's printing house. A few of the woodcuts are new, and a few were recut as the originals were damaged.

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. This edition was the prototype for all subsequent editions.

'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... by the use of 55 lines to the column and a smaller type... 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.

A large section of the book is devoted to zoology, 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xviii and xxix of the section concerning land animals, they are among the earliest portrayals of these animals. The section on birds, shows woodcuts of a falconer with several falcons, as well as several birds of prey and some other falcons. These woodcuts belong to the earliest portrayal of these animals in a printed book.

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 editions were 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 large woodcut of the skeleton is taken from Brunschwig's Chirurgia. The fine title border has been variously attributed to Urs Graf, Hans Wechtlin or Hans Baldung Grien.

*Adams H1019; Cushing H463; Durling 2469; Fairfax Murray German 195; Hunt 18; Klebs Early herbals 50; Nissen BBI 2366.*

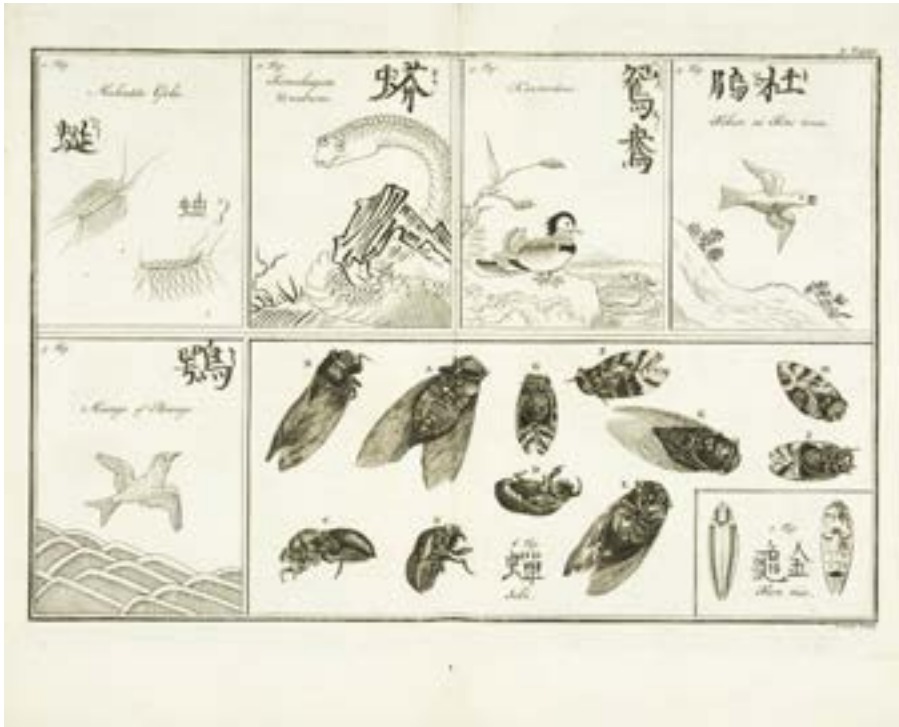


[40] **JARDINE, W.** *Sir William Jardine's Illustrations of the Duck tribe.* Lockerby, Privately printed at the expense of the Author, (1839). 4to (300 x 235mm). pp. 4, with 9 engraved plates. Later green half morocco folding box, with gilt lettered spine. € 800

A privately printed work printed in a small edition. The plates are from Jardine's 'Illustrations of ornithology', plates 62, 95, 137, 138, 146 and 147. Last plate with marginal repair.

*Nissen IVB, 470.*





[41] **KAEMPFER, E.** De Beschryving van Japan, behelsende een verhaal van den ouden en tegenwoordigen staat en regeering van dat ryk, van deszelfs tempels, paleysen, kasteelen en andere gebouwen; van deszelfs metalen, mineralen, boomen, planten, dieren, vogelen en visschen... benevens eene beschryving van het Koningryk Siam. Amsterdam, Jan Roman de Jonge, 1733. Folio (335 x 210mm). pp. (4), 50, 500, with 48 engraved plates, many double-page including folding maps. Contemporary blind pressed vellum. € 9.000

Second Dutch edition of this great classic on Japan and the chief source of western knowledge on this country. Engelbert Kaempfer (1651-1716) was a German physician in the service of the Dutch East India Company. "He remained in Nagasaki from September 1690 to October 1692 and twice accompanied the chief of the factory at Deshima on his embassy to Edo (now Tokyo). In Nagasaki he made a profound study of Japanese history, geography, customs, and flora... it contains an account of his journey, a history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendixes, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy" (DSB). In November 1692 he left Japan for Java and Europe, and in October 1693 he landed at Amsterdam. Receiving the degree of M.D. at Leiden, he settled down

in his native city, becoming also physician to the count of Lippe. He died at Lemgo on the 2nd of November 1716. The present work was first written in German but the English translation appeared first in print. A very fine copy.

*Landwehr, VOC, 531; Cordier 418.*



[42] **KIRBY, W. & SPENCE, W.** *Einleitung in die Entomologie: oder Elemente der Naturgeschichte der Insecten.*

Stuttgart, Cotta'sche Buchhandlung, 1823-33. 4 volumes. 8vo (202 x 125mm). pp. xxviii, 582; pp. iv, 604; pp. iv, (2), 760, 29, (2); pp. 665, with 25 (1 handcoloured) engraved plates. Contemporary half cloth, with gilt lettered spines (3 vols.) & contemporary half calf, gilt ornamented spine with gilt lettered label. € 550

"The work had a profound effect on the future of entomology ... it is impossible to read their four volumes without admiration. There is original thought and observation in every chapter.. probably no other work contributed more to the surge of interest in insects... The work is also, of course, an invaluable source on collecting methods in the first half of the nineteenth century. They tell the reader how to make various nets..." (Salmon, M.A. *The Aurelian Legacy* p. 126). The scarce German translation by Oken of this well-known classic.

*Horn-Schenkling 11740.*



[43] **KNIP, P. & TEMMINCK, C.J.** *Les Pigeons, par Madame Knip, née Pauline de Courcelles, Premier Peintre d'Histoire Naturelle de S.M. l'Impératrice Reine Marie-Louise. Le texte par C.J. Temminck.*

Paris, Mme Knip & Garnery, (1809-) 1811. Large-folio (517 x 345 mm). With 87 engraved plates, printed in colour, some heightened with gold and finished by hand. Contemporary full red morocco, richly gilt decorated spine in 6 compartments, sides elaborately tooled borders incorporating scallop shells and flowers, gilt turn-ins, gilt edges. € 17.000

A superbly bound copy, bound by Wright of the most splendid and sumptuously produced work on pigeons, made possible by patronage of the Empress Marie-Louise. "Among the finest of all bird plates" (Fine Bird Books, p. 86 attri-





buting the maximum rate of 3 stars to this work). The most beautiful work ever published on pigeons, of which the second volume is hardly ever present. "A noted work, stolen from Temminck, the original author, by Madame Knip, the artist, who suppressed the titles and introductory matter and substituted others of her own ... Of the original folio of Temminck, entitled 'Histoire Naturelle Générale des Pigeons', only twelve copies were seen and approved by Temminck, eight of which he retained himself" (Zimmer p. 356-58). Pauline Knip née Pauline Rifer de Courcelles (1781-1851) was a French bird artist. She studied art under Jacques Baraband. The alterations to the title of the work have led to problems in taxonomy, how the authors are to be cited for species described in them and the dates of publication

to be considered (especially when applying the principle of priority in the International Code of Zoological Nomenclature). When the work was being prepared, Temminck lived in Holland and de Courcelles lived in Paris and was relied upon to supervise the engraving and printing. Madame de Courcelles was a friend of Marie Louise, wife of Napoleon Bonaparte and had royal patronage. Temminck discovered the alterations only after 1812 and found that he could not complain about the piracy because of her powerful friends. He however added the following note: 'Tous les moyens mis en oeuvre pour appeler contre un acte si arbitraire, furent sans effet, et ma voix ne put alors s'élever contre l'intrigue soutenue par des protecteurs puissants' on the matter at the end of the third and last volume of his 1815 work 'Histoire naturelle générale des pigeons et des gallinacés'.

The misspelling of Temminck's name in both the first and the second edition of the first volume was most probably a teasing by Madame Knip.

The numbering of the pages is erratic, but the number of leaves is the same as given by Zimmer and Ronsil. The half-title was discarded by the binder. Some occasional foxing at the beginning of the book.

*Anker 261; Nissen, IVB 511; Ronsil 2890.*





[44] **KNIP, P., TEMMINCK, C.J. & PREVOST, F.** *Les Pigeons*, par Madame Knip, née Pauline de Courcelles, le texte par C.J. Temminck... (volume I), Deuxième édition

& F. PREVOST (volume II). Paris, Mme. Knip, Bellizard, Dufour & Cie, (1838-1843). 2 volumes. Folio (535 x 355mm). (I:) With 87 engraved plates, printed in colours and finished by hand; (II:) With 60 coloured plates, of which a few engraved and the larger part lithographed. Contemporary green half morocco, richly gilt decorated spines with gilt lettering in 5 compartments and green marbled sides.

€ 50.000

Second edition of the first volume (apart from a few alterations similar to the first edition and most likely a re-issue of the remainder sheets) and the second volume "said to be probably the rarest item in the whole of ornithological literature" (Wood). "Among the finest of all bird plates" (Fine Bird Books, p. 86 attributing the maximum rate of 3 stars to this work). The most beautiful work ever published on pigeons, of which the second volume is hardly ever present. "A noted work, stolen from Temminck, the original author, by Madame Knip, the artist, who suppressed the titles and introductory matter and substituted others of her own ... Of the original folio of Temminck, entitled 'Histoire Naturelle Générale des Pigeons', only twelve copies were seen and approved by Temminck, eight of which he retained himself" (Zimmer p. 356-58). Pauline Knip née Pauline Rifer de Courcelles (1781-1851) was a French bird artist. She studied art under Jacques Barraband. The alterations to the title of the work have led to problems in taxonomy, how the authors are to be cited for species described in them and the dates of publication to be considered (especially when applying the principle of priority in the International Code of Zoological Nomenclature). When the work was being prepared, Temminck lived in Holland and de Courcelles lived in Paris and was relied upon to supervise the engraving and printing. Madame de Courcelles was a friend of Marie Louise, wife of Napoleon Bonaparte and had royal patronage. Temminck discovered the alterations only after 1812 and found that he could not complain about the piracy because of her powerful friends. He however added the following note: 'Tous les moyens mis en oeuvre pour appeler contre un acte si arbitraire, furent sans effet, et ma voix ne put alors s'élever contre l'intrigue soutenue par des protecteurs puissants' on the matter at the end of the third and last volume of his 1815 work 'Histoire naturelle générale des pigeons et des gallinacés'. The misspelling of Temminck's name in as well the first and the second edition of the first volume was most probably a teasing by Madame Knip.

The second volume, issued under Madame Knip's control has the text by Prévost. Its beautiful plates were executed from original paintings by Madame Knip, as was the first



volume. The plates in the first volume were engraved by César Macret, printed in colour by Imp. de Millevoy, and retouched by hand under the direction of the artist. A few of the plates in the second volume are engravings, done by Dequevauviller or Guyard (printed by Imp. de Gobry, or Saunier), but the foremost part of them are lithographs (printed by Imp. P. Bineteau). The first plate in the second volume is an early issue before letters. Some occasional foxing.

*Fine Bird Books* p. 86; *Nissen IVB*, 511; *Ronsil* 2891; see also E. Dickinson and others 'Histoire naturelle des pigeons or Les pigeons: Coenraad Jacob Temminck versus Pauline Knip' (*Archives of natural history* 37,2).



[45] **KOPS, J.** *Flora Batava*, afgebeeld door en van wegens J.C. Sepp en zoon; beschreven door Jan Kops.

Amsterdam, Leiden, Haarlem, s'Gravenhage, J.C. Sepp en Zoon, and others, (1800)-1920. Volumes 1-25 (of 28) & 1 index volume. 4to (295 x 240mm). With 1 hand-coloured engraved title page and 2000 coloured plates, engraved and coloured by hand, lithographed and coloured by hand and chromolithographed. End 19th century uniform half calf, gilt and blind-stamped spines, marbled sides (some vols. early 20th century). € 18,500

A fine, almost complete set, of the most beautiful flora of the Netherlands. During a period of 134 years 461 parts were published. As this is a most unusual long period of time complete sets are of the greatest rarity.

It is one of the great national floras and comparable in extent and span with the 'Flora Danica', the 'Flora Graeca' and a few others. The first 13 volumes were published by Sepp & Zoon, a firm which exercised the utmost care in producing colour-plate books of outstanding quality. The first 24 volumes have the plates handcoloured, the remaining volumes have chromolithographs. For the first 10 volumes Kops was the editor, to be followed by several other editors and publishers. The quality of the plates, especially of the earlier volumes, is excellent, and makes it one of the most attractive botanical illustrated works published in the Netherlands.

The index volume covers vols. 1-14. The text is both in Dutch and French. A complete copy has 28 vols with 2240 plates. The work was issued in 8vo and 4to. The present copy is the precious 4to edition. The first volume has a list of 232 subscribers. Little did they know that it would take 134 years for the whole work to be completed, so that none of them was to see the last instalment. As publication took so long, it became a true monument of nineteenth-century book production, since it is extremely rare for so many developments in printing and illustration techniques to be reflected in one single work.

*Great Flower Books*, p. 63; *Nissen BBI* 2247. *Stafleu & Cowan II*, 3874 (giving a very detailed collation and description); See also J. Baert, *Jan Kops pionier van Hollands landbouw*, 1943.







[46] **KRAUSS, J.C.** *Afbeeldingen der fraaiste, meest uitheemsche Boomen en Heesters. Die tot versiering van Engelsche bosschen en tuinen, op onzen grond, kunnen geplant en gekweekt worden; benevens de beschrijving van derzelver kenmerken, voortkweeking, nuttigheden en andere bijzonderheden, ingericht om aan de liefhebbers van zodanige bosschen of tuinen de kennis van dezelve zo aangenaam als nuttig the maken.*

Amsterdam, Johannes Allart, 1802. 4to (295 x 240mm). With hand-coloured title vignette and 126 exquisitely hand-coloured engraved plates, each with an explanatory text-leaf. Contemporary half calf, spine in 6 compartments, with gilt ornaments and a red gilt lettered label (head of spine a bit chipped). € 10.000

A fine copy in an attractive binding of the first and only edition of this rare Dutch work on trees, with highly finished plates engraved by J.C. Sepp en Zoon. The work was published in 21 parts each containing 6 plates, but 'publication was discontinued because of insufficient sales' (Staflou). Johan Carl Krauss (1759-1826) was a German-born professor of medicine at Leiden. "One of the very few books in Dutch on trees in the first half of the 19th century" (Landwehr 98). The colouring of the plates is exquisite and shows trees, shrubs etc with their flowers and fruit and makes it one of the most beautifully illustrated works of the period.

*Great Flower Books* p. 63; *Landwehr* 98; *Nissen BBI*, 1102; *Staflou & Cowan* 3927.







[47] **LEEUWENHOEK, A. VAN.** *Ontledingen en Ontdekkingen... Brieven [Brieven seu Werken]*.

Leiden, Delft, Boutesteyn, Krooneveld, Beman, 1684-1718. 4 volumes. 4to (185 x 115mm), with 3 engraved frontispieces (last one with medaillon portrait of Leeuwenhoek), an engraved portrait of Leeuwenhoek, 100 engraved plates (many folding) and 128 engravings in the text (including 2 woodcuts). Contemporary Dutch calf, richly gilt decorated spines in 6 compartments (2 volumes with some skillful repairs to spines). € 30.000

A complete set of Leeuwenhoek's letters in first and second issues. Letters 28-36, 38-47, 53-67 in second issue, all others are first. An absolutely complete set of Leeuwenhoek's letters, very rare, in the original Dutch. "Collected letters of the Dutch pioneer in microscopy, the first to see and describe bacteria, red blood corpuscles, spermatozoa" (Horblit 65). Contains Letters 28-146 and I-XLVI, which is all published. The first 27 letters were published in the *Philosophical Transactions of the Royal Society* and were not published separately.

A complete set such as this is extremely uncommon. The letters in the Dutch language preceded the Latin versions and are thus from a collector's point of view far more desirable than the Latin edition. The first edition of Leeuwenhoek's letters is so rare that the Norman collection only had parts of it and Dobell had only seen one copy.

In 1672 Leeuwenhoek began to make his own microscopes with extremely powerful lenses, with which he examined innumerable organic and inorganic structures. Regner de Graaf introduced him to the Royal Society in 1673, and from then on for half a century he wrote long letters to the Society in which he described a vast array of discoveries. He was the first to observe, inter alia, the red blood cells, and he saw the passage of blood from the arteries to the veins in the fin of a fish in 1688. This event was the final proof of Harvey's circulation theory. He first described, in about thirty letters, micro-organisms, including bacteria, protozoa, and rotifers. His discovery of unicellular life made him the father of Microbiology. At the suggestion of the medical student Johann Ham, Leeuwenhoek examined seminal fluid and observed spermatozoa, which he called 'little animals' (animalcula). He was convinced that man was preformed in them, and thus started a



long-running debate with the Harveian school. He is one of the greatest figures in the history of microscopy, and is with Hooke the only seventeenth-century microscopist about whose technique anything is known.

Leeuwenhoek wrote more than 350 letters to the Royal Society; these were abridged or summarized in English translation in the *Philosophical Transactions*. The original texts were published in Dutch and in Latin translation. The bibliographical references to the letters in our copy are as follows:

Letters 28-31 (Dobell 8a); letters 32-33, 39 (Norman 1302); letters 34-36 (Dobell 8a); letter 37 (Dobell 2); letter 38 (Dobell 5); letter 40 (Dobell 3a); letters 41-43 (Dobell 17); letters 44-45 (Dobell 6a); letters 46-47 (Dobell 7a); letters 48-52 (Dobell 9); letters 53-60 (Dobell 10a); letters 61-67 ((Dobell 12a); letters 68-75 (Dobell 13); letters 76-83 (Dobell 14); letters 84-96 (Dobell 15); letters 97-107 (Dobell 16); letters 108-146 (Dobell 18); Send Brieven I-XLVI (Dobell 19).

The outer margin of a very few leaves a bit frayed or browned, else a good copy.

Provenance: Signature of Adriaan Jan van den Noort 1831 on free endpaper.

*Horblit 65; PMM 166 (citing the later Latin edition because of availability); Dobell, Antony van Leeuwenhoek and his 'Little Animals', pp. 392-394; Norman, The Haskell Norman library of science & medicine, pp. 479-482.*



[48] **LEEUWENHOEK, A. VAN** Send-Briefven, zoo aan de hoog-edele Heeren van de Koninklyke Societeit te Londen, Als aan andere aansienelyke en geleerde lieden, over verscheyde Verborgentheden der Natuure, Namentlyk over het Wonderlyk Gestel van de Veselen der Spieren in veelderley Gedierte; De Pesen en derselver Werking; Verscheyde Zaden; 't Oog van een Walvis; 't Hair; De Dierkens aan het Eende-Kroost; ... &c. Delft, Adriaan Beman, 1718. Small-4to (200 x 155mm). pp. (14), 460, (28), with 1 engraved frontispiece and 31 (12 folded) engraved plates. Contemporary boards (a bit rubbed). € 4.500

First edition. "... Dutch pioneer in microscopy, the first to see and describe Bacteria, Red Blood Corpuscles, Spermatozoa" (Horblit 65). A complete set of the second series of Leeuwenhoek's famous letters ("Send-briefven", numbered I-XLVI) to the Royal Society of London which is the last volume of his collected work. The attractive frontispiece by J. Goeree shows the portrait of Leeuwenhoek hold by an angel.





[49] **LEEUWENHOEK, A. Van.- BIDLOO, G.** Brief van G: Bidloo aan Antony van Leeuwenhoek; Wegens de dieren, welke men zomtyds in de lever der Schaapen en andere beesten vind.

Delft, by Hendrik van Kroonevelt, 1698. 4to (187 x 150mm). pp. (2), 34, with 1 engraved plate and 3 engravings in the text. € 2,500

Letter of G. Bidloo to Antony van Leeuwenhoek; concerning the animals, which are sometimes found in the liver of sheep and other beasts. According to Dobell (pages 220 & 400) "The Dutch edition is extremely rare'. Fasciola hepatica - the worm itself - was well known to Leeuwenhoek; for the Dutch anatomist Bidloo (1649-1713) dedicated a little memoir to him, in 1698, in which it was described and figured. At a later date, Leeuwenhoek himself wrote a letter to the Royal Society on the 'Worms observ'd in Sheep Livers' - of which an English abstract was published in 'Phil. Trans' (1704)". Govert Bidloo or Govard Bidloo was a Dutch Golden Age physician, anatomist, poet and playwright. He was the personal physician of William III of Orange-Nassau, Dutch stadholder and King of England, Scotland and Ireland. Bidloo was also a prolific and popular poet, opera librettist, and playwright. He wrote the libretto for the first-ever Dutch opera, Ceres, Venus en Bacchus (1686) by Johan Schenck.

*B.M. (Nat. Hist.) I, p. 161.*



[50] **LEEUVENHOEK, A. VAN.** 46ste. Missive van den 13. Julij 1685. Ontledingen en Ontdekkingen, Van 't lang leven van de Dierkens in't Mannelijk-saad van een Hond, en der selver Verzameling, Mannelijke zaaden de Baar-moeder ingestort, dat een Dier uit een Dier van het Mannelijk-zaad voort komt, en hoe de selve een ronde Figuur aannemen, waar in de Vruchtbaarheid van 't Mannelijk geslacht bestaat, hoe een Mannelijk of Vrouwelijk schepsel voortkomt....

(Leiden, C. Boutestein, 1696). 4to (200 x 157mm). pp. 36, with 1 folded engraved plate 2 engravings in the text. € 1,500

Second issue of this important contribution on spermatozoa. Number 46 is a misprint and should be 45. "The first to see and describe bacteria, red blood corpuscles, spermatozoa" (Horblit 65). The letter comprises pages 41-76.

*See Dobell 6a.*



[51] **LEEUVENHOEK, A. VAN.** Ontledingen en Ontdekkingen Van het begin der Planten in de Zaden van Boomen: Waar uit bewesen werd; Dat yder Boom of Plant zijn rol voor Manneken en Wijfken speelen moet. Als mede dat Dieren van verscheiden aard met malkanderen verzamelen-de, noodzakelijk moeten Schepsels voortbrengen, die noch na de Vader noch na de Moeder gelijken, enz. Vervat in twee Brieven....

Leyden, C. Boutesteyn, 1697. 4to (200 x 155mm). pp. 77, with 1 folded engraved plates and 25 engravings in the text. € 1,500

Second issue. Comprises letters 46 and 47 sent to the Royal Society. "Collected letters of the Dutch pioneer in microscopy, the first to describe bacteria, red blood corpuscles, spermatozoa" (Horblit 65). "The fourth great founder of microscopic biology, the largely self-taught Dutchman Antoni van Leeuwenhoek discovered bacteria and studied the structure of wood and seeds, he sent the first of his many botanical letters to the Royal Society in August 1675" (E. L. Greene, Landmarks of Botanical history p. 973).

*Dobell 7a.*



[52] **LEEUVENHOEK, A. VAN.** Ontleding en Ontdekkingen Van de Cinnaber Naturalis. En Bus-Poeder; Van het maaksel van Been en Huyd; Van de Galnoot, Kastanie en Okkernoot; Van de Voortteeling van eenige Zaden, vergeleeken by Voortteeling van Garnaad, Krabbe en Kreeft.

Waar in de deugdzaamheid van het Eyken-hout bestaat, en hoe het te kennen is. Vervat in verscheiden Brieven, Geschreven aan de Wijdvermaarde .... Societeyt tot Londen.

Leyden, J.A. Langerack, 1713. 4to (200 x 155mm). pp. 109, (1), 1 engraved plates, 18 engravings in the text and 1 woodcut. € 1.500

Second edition of letters 48-52 sent to the Royal Society in London. "Collected letters of the Dutch pioneer in microscopy, the first to describe bacteria, red blood corpuscles, spermatozoa" (Horblit 65).

*Dobell 9a.*



[53] **LEWIN, W.** The Birds of Great Britain, systematically arranged, accurately engraved, and painted from nature; with descriptions, including the natural history of each bird. Les Oiseaux de la Grande Brétagne, rangés dans un ordre systématique....

London, J. Johnson, 1800-1796-1801. 8 volumes, bound in 4. 4to (270 x 220mm). With 1 handcoloured engraved frontispiece and 335 handcoloured engraved plates. Near contemporary half calf, spines with gilt bird ornaments and gilt lettering in 6 compartments (hinges skillfully repaired). € 5.500

The second edition and the first edition with the text likewise in French of one of the finest English bird books. "In the present edition the text is printed both in English and French and comprises a brief description of the birds figured and a brief mention of their natural history, which is said to be composed chiefly from original observations by the author and his sons" (Anker 306). Of the 336 beautifully handcoloured plates 58 show eggs. "Lewin, according to Swainson, was 'the best zoological painter, and one of the most practical naturalists, of his day.' He was patronised by the Duchess of Portland (from whose collection he drew the eggs for his greatest work) and various eminent men of his day." (Mullens & Swann. A Bibliography of British Ornithology pp. 349-350). Plate 15 of the plates of eggs was never published.

*Fine Bird Books 91; Nissen IVB, 562*







[54] **LINDLEY, J. Sertum Orchidaceum: A Wreath of the Most Beautiful Orchidaceous Flowers.**

London, James Ridgway and Sons, (1837-) 1838 (-41). Folio (545 x 360mm). pp. (xiv, 78), with a handcoloured lithographed frontispiece, dedication to the Duke of Devonshire, and 49 handcoloured lithographed plates. Contemporary half calf, richly gilt decorated spine in 7 compartments, marbled sides (some skilfull old repairs). € 20.000

One of the finest orchid books ever published. Nearly all plates are after drawings by Miss Drake, and lithographed by M. Gauci. These two also collaborated on Bateman's 'Orchidaceae of Mexico and Guatemala'. In the 1800s numerous new genera and species of orchids were introduced in the European glasshouses and herbaria, so that the terminology of the orchidaceous plants became increasingly confusing. John Lindley "developed a system of enumerating all the known orchids of the world, thus becoming known as 'the father of modern orchidology'... In his position as orchid authority for British horticulture, Lindley began receiving a steady stream of material for study and types and duplicates of numerous new genera and species from all parts of the world... The orchids were his particular favorites, and the various works he wrote on them will probably be regarded as the most favorable specimens of what he has done and what he could do; and let us own that there are few botanists who would not be glad to have written them, as there are few whose botanical career has been more useful than that of John Lindley." (Reinikka. History of the Orchid, pp. 153-159).

John Lindley (1799-1865), botanist and horticulturalist attracted at an early age the attention of Sir Joseph Banks who employed him as an assistant librarian. Through him he came into contact with most of the major botanists of his day. He was also partly in charge of the garden at Cheswick which was being formed by William Spencer Cavendish, the sixth Duke of Devonshire. In 1829 he was appointed Professor of Botany at the University College London, an appointment he was to hold for the next 30 years. Together with James Bateman he became the most important orchidologist of the 19th century in England.

As usual with this book some occasional very light foxing.

*Nissen BBI, 1205; Great Flower Books p. 65.*





*Dendrobium macrophyllum.*

1879. — *Flora of the Pacific Coast*, vol. 1, p. 100, t. 100.  
 (Wood & Sons)

[55] **MÉMOIRES DE L'ACADEMIE ROYALE DE PRUSSE.** Contenant l'anatomie; la physiologie ; la physique ; l'histoire naturelle; la botanique, la minéralogie; &c. Avec un choix des Mémoires de Chimie & de Philosophique spéculative; des Discours Préliminaires, & des Appendix, où l'on indique les nouvelles découvertes. Par M. Paul.

Avignon, chez Jean-Joseph Niel, 1768. Vols. 1-5. Small-8vo (165 x 100mm). With 34 folded engraved plates and tabs. Contemporary uniform calf, spines with gilt ornaments and lettering (a bit worn). € 600

An abridged edition of the years 1745-1756 of the 'Histoire de l'Academie royale des sciences et des belles-lettres de Berlin'. The set contains articles published in the first 12 volumes (1745-56).



[56] **MERIAN, MARIA SIBYLLA.** Histoire des Insectes de l'Europe. Dessinée d'après nature... Où l'on traite de la Generation & des différentes Metamorphoses des Chenilles, Vers, Papillons, Mouches & autres Insectes; & des Plantes, des Fleurs & des Fruits dont ils se nourrissent, Traduite du Hollandois en Francois par Jean Marret.

Amsterdam, J.F. Bernard, 1730. Folio (515 x 365mm). pp. (4), 84 with 1 fine contemporary hand-coloured engraved frontispiece within a garland of flowers, 94 contemporary hand-coloured engraved plates containing 184 engravings, one hand-coloured engraved vignette and 1 title-vignette. Contemporary calf, gilt decorated spine in 10 compartments with gilt lettered red label (some old restorations and original spine laid down).

€ 50.000

First French edition, the De Luxe issue with 2 engravings, occasionally one, printed on one leaf instead of 4 in the regular edition. Only a very few copies are known of this special issue. This rare special issue, where the engravings are printed on 94 leaves instead of 47 is mentioned by Pfeiffer 'Die Werke der Maria Sibylle Merian' (1931) Nr. A, 8 (page 28) with the following comment: 'Nur wenige Exemplare...'

The book is a French translation of Merian's 'Der Rupsen Begin, Voedzel en Wonderbaare Verandering' (1713-1717), which was issued in 3 parts in 4to. Merian's 'Histoire des Insectes de l'Europe' includes her earlier published 'Blumenbuch', of which the first edition of 1675-1680 was sold a few years ago at auction for Pounds 565,250 (including premium). Of the second edition renamed 'Neues Blumenbuch' only 6 copies have survived. Frédéric Bernard, the publisher of the 'Histoire des Insectes...', had purchased the copper plates of the 'Der Rupsen Begin' and the 'Blumenbuch' from Johannes Oosterwyk, and believed that the plates for the 'Blumenbuch' had not previously been published, which



suggests that Merian's earlier work had already been forgotten. Maria Sibylla Merian was one of the first to observe and describe metamorphoses of European insects, portraying, describing and publishing them with painstaking precision. Her 'Der Rupsen Begin' is a pioneer study. It is dedicated to 'explorers of nature, art-painters and garden lovers'.

Maria Sibylla Merian was one of the most remarkable naturalists of the 17th and 18th century, daughter of the renowned publisher Matthäus Merian of Frankfurt. Already at the early age of thirteen she began studying insects. She became the most celebrated woman artist of her time and many of her drawings were acquired by Tsar Peter the Great. "The

work of these years consisted of both scientific and artistic activity: Merian collected and raised insects, fed them with their host plants, observed them, described and drew their metamorphoses from egg to caterpillar and from pupa to butterfly imago. She then compiled her individual observations and studies in pictorial compositions" (Maria Sibylla Merian, *Artist and Naturalist 1647-1717*, p. 103). A interesting association copy.

Provenance: Armorial bookplate of Marmaduke Tunstall (1743-1790) famous English ornithologist and collector. His 'Ornithologica Britannica' (1771) is the first British work to use binominal nomenclature. In 1771 he was elected fellow of the Royal Society. His private museum which was moved to Wycliffe, his private estate, was one of the finest in England.

*Nissen BBI*, 1342; *M.A. Pfeiffer* p. 28; *K. Wettengl 'Maria Sibylla Merian 1647-1717 Artist and Naturalist'*, no. 156 page 247.



[57] **MERIAN, MARIA SIBYLLA.** Over de Voortteeling en Wonderbaerlyke Veranderingen Der Surinaamsche Insecten, Waar in Surinaamsche Rupsen en Wormen, met alle derzelver Veranderingen, naar het leeven afgebeeld en beschreven... Waar in ook wonderbare Padden, Hagedissen, Slangen, Spinnen en andere zeltzame Gediertens worden verthoont en beschreven. Alles in Amerika...

Amsterdam, By Jean Frederic Bernard, 1730. Folio (515 x 355mm). pp. (8), 51, (1), with engraved title vignette and 72 splendidly hand-coloured engraved plates (Together with:) MERIAN, MARIA SIBYLLA. De Europeische Insecten. Naauwkeurig onderzocht, na 't leeven geschildert, en in print gebragt ... Met een korte Beschryving, waar in door haar gehandelt word van der Rupsen begin, Voedzel en wonderbare Verandering ... Amsterdam, J.F. Bernard, 1730. Folio. pp. (4), 84, with engraved title-vignette, 184 splendidly hand-coloured engraved plates printed on 47 leaves and a hand-coloured engraving on page 84. Contemporary Dutch calf, richly gilt decorated spine in 10 compartments, old spine laid down with some repair at head and foot, corners with old repair. € 132.000

(I). Third Dutch edition and the second enlarged edition adding 12 plates to the 60 of the 1705 edition. One of the finest coloured copies we have seen of this important work. Maria Sybilla, daughter of the German engraver and publisher Matthias Merian, devoted herself to the study of European insects and their metamorphoses. As a result of the wealth of tropical varieties being brought back by the Dutch West Indies Company, she decided to visit the Dutch colony of Surinam herself to study and paint the insect life there. She sailed with her daughter Dorothea on June 1699 from Amsterdam, and remained





in Surinam until 1701. Her work, first published in 1705 with sixty plates, 'gave an unprecedented glimpse of the teeming insect life of tropical South America, with gorgeous butterflies flying around luxuriant flowering or fruiting plants and with large many-coloured caterpillars crawling over the leaves. [The plates] have earned Maria Merian an honoured place in the history of tropical entomology as also in botanical illustration' (W.T. Stearn,



introduction to *The wondrous transformation of caterpillars* 1978).

The work opens with an imposing frontispiece which shows the artist studying specimens presented to her by six putti. In the background a spacious arch opens onto a tropical landscape. The foreword is full of fascinating information, the author describing in detail her venturesome and costly voyage and the methods she employed when painting. Each insect was carefully examined, often with the aid of a microscope, and depicted together

with the plant, flower or fruit on which it normally fed. Each written entry begins with useful botanical information, thus providing us with indications as to how the artist composed her pictures.

‘Merian’s sensibility to the minutest aspects of the natural world, and her rich visual vocabulary (the fruit of a lifetime of study and practice), is reflected in every detail of the work. It contains a myriad of exotic species, most of them shown in the various phases of their life-cycle...

‘Merian’s vision was certainly not one of an idyllic tropical paradise: in not a few of her paintings she has depicted next to the insect its natural predator. As Luigi Figuier colourfully expressed it: “Every one of her paintings depicts a drama in miniature”... The implacable laws of nature do not spare the splendid tropical flowers depicted by the artist, who often saw the fresh green leaves and fleshy, vividly coloured petals as nourishment offered up to ravening insects’ (Lucia Tongiorgi-Tomasi, *An Oak Spring flora* pp 382-3). Botanical notes on the plants depicted were supplied by Caspar Commelin. For this edition 12 further plates with accompanying text were added; the first ten by her daughter Johanna after making her own voyage to Surinam, and using materials left at Maria’s death, and the last two by the great collector Albert Seba.

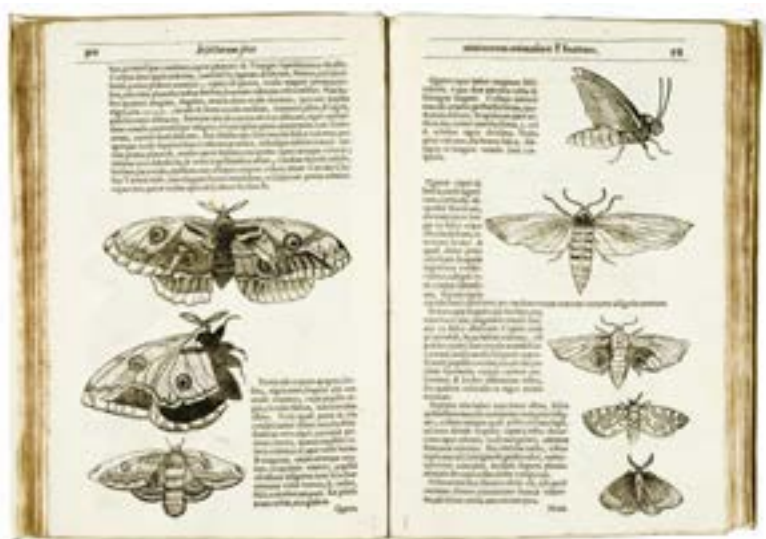
(II). First Dutch edition. This work in its earliest form was published as Merian’s ‘*Der Rupsen Begin, Voedzel en Wonderbaare Verandering*’ (1713-1717), which was issued in 3 parts in 4to. Merian’s ‘*De Europische Insecten*’, includes her earlier published ‘*Blumenbuch*’, of which the first edition of 1675-1680 was sold a few years ago at auction for Pounds 565,250 (including premium). Of the second edition renamed ‘*Neues Blumenbuch*’ only 6 copies have survived. Frédéric Bernard, the publisher of the ‘*De Europische Insecten ...*’, had purchased the copper plates of the ‘*Der Rupsen Begin*’ and the ‘*Blumenbuch*’ from Johannes Oosterwyk, and believed that the plates for the ‘*Blumenbuch*’ had not previously been published, which suggests that Merian’s earlier work had already been forgotten. Maria Sibylla Merian was one of the first to observe and describe metamorphoses of European insects, portraying, describing and publishing them with painstaking precision. Her ‘*Der Rupsen Begin*’ is a pioneer study. It is dedicated to ‘explorers of nature, art-painters and garden lovers’.

Maria Sibylla Merian was one of the most remarkable naturalists of the 17th and 18th century. Already at the early age of thirteen she began studying insects. She became the most celebrated woman artist of her time and many of her drawings were acquired by Tsar Peter the Great. “The work of these years consisted of both scientific and artistic activity: Merian collected and raised insects, fed them with their host plants, observed them, described and drew their metamorphoses from egg to caterpillar and from pupa to butterfly imago. She then compiled her individual observations and studies in pictorial compositions” (Maria Sibylla Merian, *Artist and Naturalist 1647-1717*, p. 103).

Provenance: Old bookplate of E. Grendel.

(I) *Pfeiffer B6; Hunt 484; Nissen BBI, 1341.* (II) *Pfeiffer A9; Nissen BBI, 1342.*





[58] **MOFFET, T.** *Insectorum sive Minimorum Animalium Theatrum: Olim ab Edoardo Wottono, Conrado Gesnero, Thomaque Pennio inchoatum ...*

Londini, ex Officina typographica Thom. Cotes, 1634. Folio (295 x 190mm). pp. (20), 326, (4), title-page with woodcut of a bee hive surrounded by various insects and about 500 woodcuts in the text, 4 full pages with woodcuts of insects at end. Later vellum. € 4.800

First edition, third issue, with the same collation as given by Lisney (*Bibliography of British Lepidoptera*, p. 8), who also amply describes the other issues and the interesting and complicated genesis of the work. It is the first book dealing entirely with Entomology to be published in the British Isles. "Ulysses Aldrovandi's 'De Animalibus insectis' (1602) was the first book to be devoted to insects... It was followed by Thomas Moffet's (1525-1605) 'Theatrum Insectorum' in 1634. The manuscript of this remarkable work, the first book on insects to appear in England, was actually begun before Aldrovandi's but its publication was delayed; however when it eventually appeared the book proved to be very successful and sold well... The woodcuts in the printed work are superior to those in the Aldrovandi work, and many of the butterflies can be identified" (P. Gilbert p. 2). Moffet's work remained unpublished during his lifetime, the manuscript eventually came into the hands of the physician and scholar, Sir Theodore de Mayerne who was able to find a publisher. Last leaf with small paper repair at the lower outer corner, the missing legs of an insect have been supplied by pendrawing. A few leaves with some tiny marginal worming. An attractive copy of this important work.

*Nissen ZBI, 2852.*

[59] **MONARDES, N. (et al.).** Histoire des Drogues espisceries, et de certains medicamens simples, qui naissent és Indes & en l'Amerique. Cette matiere comprise en six Livres: dont il y a cinq tirés du Latin de Charles de l'Escluse: & l'Histoire du Baulme adioustee de nouveau: où il est prové, que nous avons le vray Baulme d'Arabie, contre l'opinion des anciens & modernes. Le tout fidellement translaté en François, par Antoine Colin... Seconde edition... Lyon, Jean Pillehotte, 1619. 6 parts in one volume. 8vo. pp. (16), 369 (15); 176, (6); 102,(8); 262, (6), with numerous woodcuts in the text. Recent red morocco, gilt edges. € 4,500

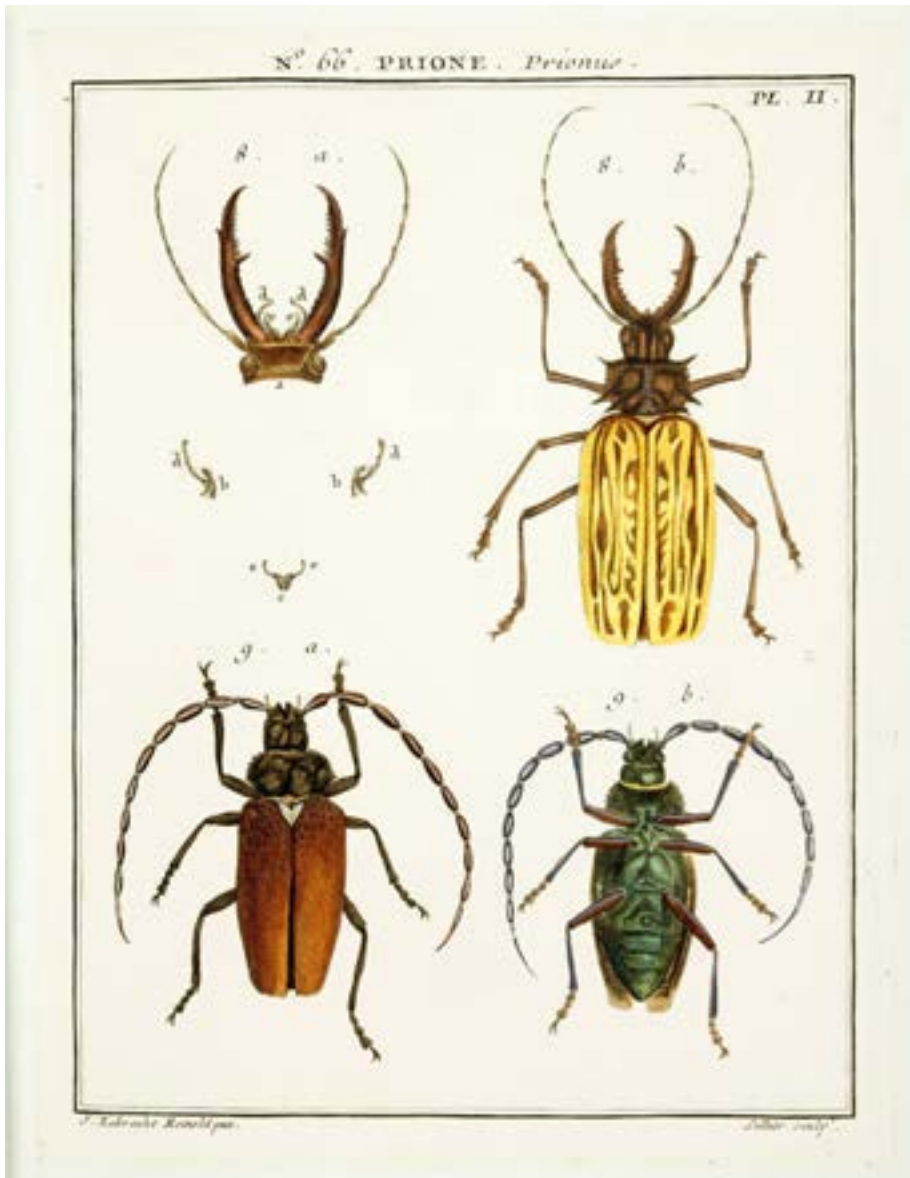
A gathering of the principal texts on exotic plants of the 16th century, comprising works of Acosta, Orto, Monardes, and Alpini. The Acosta, Orta, and Monardes were translated by Colin from the Clusius' Latin versions, while the Alpini was translated by Colin directly from the Latin. He published his translations of the first three authors in 1602. The present edition includes the Alpini translation for the first time, and the whole has been substantially enlarged both with woodcuts and additional, informed commentary by Colin. As Guerra remarks it is not a simple reprint but a new edition in its own right. Small skilful paper repair to outer margin of title. A very fine copy of this rare item.

*Guerra 39.*



[60] **OLIVIER, G.A.** Entomologie, ou histoire naturelle des Insectes, avec leurs caractères génériques et spécifiques, leur description, leur synonymie et leur figure enluminée. COLÉOPTÈRES. Paris, Baudouin/ Desray, 1789-1808. 6 volumes. Large-4to (320 x 255mm).





With 1 colour-printed engraved frontispiece and 362 hand-coloured engraved plates. Contemporary uniform blond calf, sides with gilt borders, richly gilt decorated spines with gilt monogram AS, in 6 compartments with red and green gilt lettered labels. € 25.000

A superb large paper copy. The work was issued in 100 parts with 3162 pages. Our copy



does not have 3 leaves of text in part 44 and 2 leaves in part 46, instead of these few leaves blank contemporary paper was bound in. The first and only edition of this beautiful and very rare work. Its fine plates, depicting thousands of various species of Coleoptera, are by J. Audebert, J.L. Reinold and Meunier, and engraved by Copia, Desfontaines, Manceau, Sellier and F.L. Swobach. Guillaume Antoine Olivier (1756-1814) was one of the greatest of the early French naturalists and an entomologist of high standing. He was a close friend of J.C. Fabricius and a patron of P.A. Latreille. His large collection of beetles (now for the larger part in the Museum at Paris), gathered on journeys through European & Asiatic Turkey, Asia Minor, Persia, Egypt, and various Mediterranean Islands, is described in his famous work, by which he became nationally known as a great entomologist. Australian and New Zealand insects from the Banks collection are likewise described as well as some American insects.

"He was working on his 'Entomologie, ou histoire naturelle des insects...' a multi-volume treatise being prepared under the patronage of the wealthy Jean-Baptiste Gigot d'Orcy, himself an entomologist... and his 'Entomologie ...' contained references to New Zealand insects, and he was able to illustrate the latter with Banks's insects seen at first hand" (Andrews, *The Southern Ark, zoological discovery in New Zealand 1769-1900* p. 45). See also D. Miller, *Bibliography of New Zealand Entomology 1775-1952* p. 272 and A. Musgrave, *Bibliography of Australian Entomology 1775-1930* p. 243. "Olivier added some 87 new species of American insects..." (Essig, *A history of Entomology* p. 721).

A mint copy of this exhaustive French classic on Coleoptera.

*Hagen I, 21; Horn & Schenkling 899; Nissen ZBI, 3012; W. Junk, Bibliographia Coleoptera 2545 'Très -rare'.*



[61] **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 G.T.B. € 135.000

A fine copy of noble provenance 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-is-



sue, 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. 4 manuscript leaves in Swedish bound in before title of first volume mentioning the name of Gustav Trolle-Bonde at end. A superb copy without any foxing.

Provenance: Bookplate of the Säfstaholms Bibliothek with the initials GTB (Gustaf Trolle-Bonde) at head of bookplate and on all spines. Gustaf Trolle-Bonde (1773-1855) was a patron of the arts and collector of books and paintings. He inherited Säfstaholms in 1797 and rebuilt and redesigned large parts of the estate to house his growing art collection and library. The library was sold in 1920. The estate is now an art museum showcasing Swedish artists from the early 20th century.

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



[62] **QUER Y MARTINEZ, J. Flora Española, ó historia de las Plantas, que se crían en España...**

Madrid, Joachin Ibarra, 1762-1784. 6 volumes. 4to (260 x 200 mm). pp. (44), 402; (16), 303; (12), 436; (4), 471, (1); (4), xxxii, 538; (4), 667, with numerous engraved vignettes, 1 engraved frontispiece, 1 engraved coat of arms, 1 engraved folding map, 1 engraved portrait of Quer and 213 engraved plates. Contemporary mottled calf, richly gilt spines with 5 raised bands, red and green gilt lettered labels (spines recently rebacked) € 9,500

A rare complete copy of the first major Spanish flora written by a Spanish author. The last 2 volumes are by C. G. de Ortega and according to W. Junk in his '50 Jahre Antiquar' rare and mostly lacking. José Quer y Martinez (1695-1764) was a Spanish physician and became director of the Madrid botanical garden in 1755, a post which he remained in until his death. Together with Antonio Cavanilles, his junior, he was the most important Spanish botanist of the 18th century. "The engraved half-title is signed Ysidro Carnizero inven. et delin. The engraved arms and 80 plates are by Lorenzo Morin menor. The engraved portrait is by Fernando Selmo(?) after an original by Antonio Carnicero (?). Two plates are signed by Chozas and one each by Ricarte and Rodriguez" (Johnston 459).

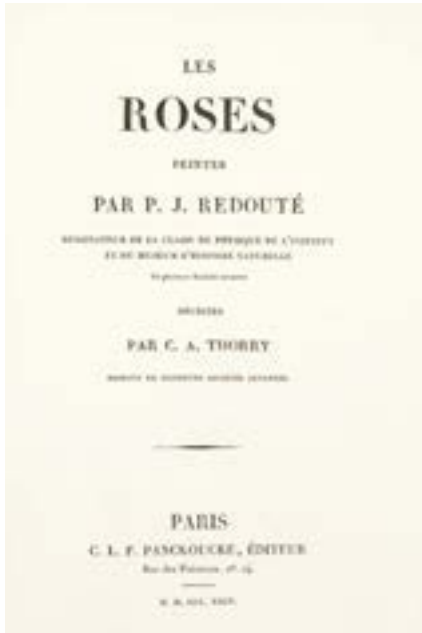
All bibliographies, such as Nissen BBI, Pritzel, Johnston, the most important bibliography on Spanish botany 'La Botanica y los Botanicos peninsula Hispano-Lusitana' by Miquel Colmeiro (Madrid 1858) number 542, as well as a copy sold by Asher in cat. xvii in 1968 call for 213 plates. Stafleu & Cowan call for a 4 bis plate in the first volume, which might be in error or a later added plate.

Library stamp at first leaves of each volume (together 18). Two vols with some marginal



staining, a few plates a bit browned. A good copy of a book which we have not offered since decades.

Provenance: Bookplate of Angel Lulio Cabrera, well known Spanish Argentinian botanist (1918-1999).



[63] **REDOUTE, P.J. & THORRY, C.A.** *Les Roses peintes par P.J. Redouté ... décrites par C.A. Thorry.* Paris, C.L.F. Panckoucke, 1824. 2 volumes. Royal-8vo (235 x 155mm). With 160 colour-printed engraved plates, partly finished by hand. Contemporary green half calf, spines with gilt lines and lettering. € 15.000

A fine copy of the rare first 8vo-edition of the most famous book on roses. It was first published in folio from 1817 to 1824 with 169 plates, and was followed by 3 octavo editions. Pierre Joseph Redouté is one of the most famous flower painters of the Western civilisation. Through him the long tradition of botanical book illustration reaches under the patronage of Empress Josephine, wife of Na-

poleon I, its climax. His best known work is 'les Roses'.

"Redouté started painting his 'Roses' at Malmaison. Joséphine, whose full name, as we know, was Marie-Joséphe-Rose, had an ardent interest in these flowers, and around 1810 she was growing several hundred of varieties in her gardens, a collection unique for its time. The 'Roses' is still another, and this time posthumous, tribute to Joséphine's contributions to the arts of horticulture and botanical illustration. She did not live to see the book produced, but in many respects the plates are still Joséphine's roses" (A catalogue of Redoutéana pp. 25-26). 'Les figures, réduites et gravées de nouveau par les plus habiles artistes, seront toutes également bien coloriées sous les yeux de M. Redouté... Cette nouvelle édition, aussi soignée que la première...' (Introduction p. 4).

*Great Flower Books 71; Nissen BBI, 1599.*







ROSA Gallica flore gigantesco.

*P. J. R.*

ROSIER de Provins à fleur gigantesque



[64] **REEVE, L.** *Conchologia Systematica*, or complete system of conchology: in which the Lepades and Conchiferous Mollusca are described and classified according to their natural organization and habits.

London, Longman, Brown, Green & Longman, 1841-1842. 2 volumes. 4to (275 x 210mm). pp. vi, 195; pp. (2), 337. With 1 folded table and 301 handcoloured engraved plates. Recent blue half morocco, spines with gilt lines and lettering. € 12.000

This famous conchological work is in fact Reeve's first major book, foreshadowing his great 'Conchologia Iconica'. Its beautiful plates

numbered 1-300 & 114\*) depict over 1500 figures of shells, mostly by G.B.S. Sowerby, and are all beautifully handcoloured. The author was a pupil of Cuming, whose enormous collection of shells formed the basis of many of Reeve's publications. "Lovell Reeve is best known for his monumental 'Conchologia Systematica'... But his first substantial publication was 'Conchologia Systematica', a two-volume treatise describing and illustrating the principal groups of shells, its three hundred hand-coloured steel engravings being the work of George Brettingham Sowerby (2nd). The work had a limited scientific success but is still important because some species new to science were first described in it" (Dance & Heppell p. 72). Library stamp of Lewes Public Library on title-pages and verso, as well as a bookplate on inside cover. A scarce work.

*Nissen ZBI, 3332.*





[65] **REGNAULT, N.F.** *La Botanique mise à la portée de tout le monde ou collection des plantes d'usage dans la médecine, dans les alimens et dans les arts.*

Avec des notices instructives pulsées dans les auteurs les plus célèbres, contenant la description, le climat, la culture, les propriétés et les vertus propres à chaque plante. Précédé d'une introduction à la botanique, ou dictionnaire abrégé des principaux termes employés dans cette science. Paris, chez l'auteur, 1774. 3 volumes. Large folio (488 x 366mm). With 3 hand-coloured engraved titles and 472 handcoloured engraved

plates. Recent green half morocco, richly gilt decorated spines with 2 red gilt lettered labels and 5 raised bands, marbled sides. € 28.000

First edition. According to Blunt "Perhaps the most impressive French botanical book of the period is François Regnault's 'La Botanique' with nearly five hundred hand-coloured etchings. Many of these plates are the work of Genéviève de Nangis Regnault. The book deals with useful and decorative plants, and the author engagingly described the potato 'as possibly the only good thing that ever came out of America'". Regnault was a French physician and botanist and his wife drew and engraved most of the plates. Our copy contains the 'Table des Maladies' and 'Table des noms des Plantes' bound at the end of volume 3.

There is some occasional slight discolouration to the paper, last 25 leaves of third volume with small damage at the outer margin.

*Great Flower Books*, p. 72: "A very impressive book"; *Dunthorne* 256; *Nissen BBI*, 1600 (erroneously quoting 475 plates); *Stafleu & Cowan* 8810.

[66] **RUMPHIUS, G.E.** Engraved portrait of Georg Everhard Rumphius. Amsterdam 1741. 387 x 245mm.

The engraving has been mounted on old paper and on the verso is written a text in English by an old hand about the importance of this famous botanist. The portrait served as a frontispiece to the first volume of Rumphius' 'Herbarium Amboinense'. € 850

He would become known as Plinius Indicus (the Pliny of the Indies). In 1652 Rumphius enlisted with the Dutch East Indies Company and took up residence in Amboina in 1653. His sight was failing and by 1670, when his great work was ready for publication, he had become blind. His bad fortunes continued when in 1674 his wife was killed in an earthquake, and in 1687 a fire destroyed his library including his original drawings. These were drawn anew by his son Paul, and in 1692 the manuscript of the first six volumes was sent to Holland for publication, but the ship carrying it was destroyed by the French. Copies of the manuscript for the complete work did not reach Holland until 1697, where it languished for 32 years in the archives of the Dutch East Indies Company. It was Jan Burmann who rescued it and prepared it for publication.



[67] **SALM-REIFFERSCHIED-DYCK, J.M.** Fürst Von. *Monographia generum Aloes et Mesembryanthemi*.

Düsseldorf, Arnz; Bonn, Cohen, 1836-1863. 4to (315 x 245mm). 7 parts bound in 3 volumes. With 352 partly hand-coloured lithographed plates and explanatory text. Contemporary half calf, spines in 3 compartments with gilt lettering. € 18.000

First and only edition. A foundation work on succulents, describing many South African species. Prince Joseph Maria von Salm-Reifferscheid-Dyck (1773-1861) was born at Castle Dyck near Düsseldorf. He was closely associated with the French botanists and botanical artists of the Napoleonic period. "His friendship for Redouté, the painter, who illustrated de Candolle's 'Plantarum Succulentarum Historia' led Salm-Dyck to devote himself thence-forward to the study of succulent plants. He took lessons in drawing and painting from his friend, and began to develop a living collection of succulents at Dyck..." (Curtis Botanical Magazine Dedications p. 67). Soon his collection of living succulent plants at Schloss Dyck became famous throughout Europe and was unrivalled at his time. "Das Buch blieb, wie gesagt, durch den Tod des Autors unvollständig, so dass der sicher beabsichtigte General-Index nicht erschienen ist... Die 'Monographia', seit langem vergriffen, ist, da die Nachfrage immer grösser wurde, rapide im Preis steigend, zumal vollständige Exemplare... geradezu verschwunden sind..." (Junk 'Rara' p. 109). William T. Stearn published an annotated index to the work.

The excellent plates are hand-coloured lithographs of drawings by the author and are



always partly coloured. Wilhelm Junk gives an exact collation of the work which agrees with the above offered copy. The work is a great rarity and we have only offered 2 copies during the last decades. In our catalogue 276 we offered Prince Salm-Reifferscheid-Dyck's own copy priced fl. 120.000 (about Euro 55.000). Due to the quality of the paper the book has some browning and foxing throughout.

*Kerkham, Southern African Botanical Literature, no. 577; Junk Rara pp. 107-109; Nissen BBI, 1720; Stafleu & Cowan TL2 10.129.*



[68] **SALVIN, O. & DU CANE GODMAN, F.** *Biologia Centrali-Americana. AVES.*

(London) 1879-1904. 4 volumes. 4to (310 x 255mm). pp. xlv, 512; (4), 598; iv, 510; vii, with 84 fine hand-coloured lithographed plates after J.C. Keulemans and two by E. Neale. Contemporary red morocco, gilt lettered spines in 6 compartments. € 15.000





First edition. "A sumptuous monograph of the birds of Central America" (Zimmer II, p. 542). It forms the complete ornithological section of the 'Biologia Centrali-Americana' by Godman and Salvin published in 57 volumes. "The material on which the work is based was mostly secured by the authors during several visits to Central America. The large collection of birds they thus acquired by collection and purchase they presented to the British Museum at South Kensington (more than 550 specimens). The work deals with 1413 species representing 78 families and 539 genera" (Anker 437). The fine plates are outstanding representatives of Keulemans's bird art.

"The great value of Keulemans's work as an ornithological draughtsman lay in the sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with different plumes receiving sympathetic treatment, the fine soft under-plumage and the large flight feathers being equally well drawn" (Jackson, Bird Illustrators p. 90). A fine copy of this rare work.

*Fine Bird Books 103; Nissen IVB, 8II; Anker 437.*



[69] **SAVTSCHENKO, P.** *Atlas des Poissons Vénéneux descriptions des ravages produits par eux sur l'organisme humain, et des contre-poisons à employer,*

St. Petersburg, Balasheva, 1886. 4to (345 x 250mm). pp. (10), 53, (2), with 10 (9 coloured) lithographed plates. Contemporary green cloth, spine with gilt lettering. € 1.200

A rare and beautifully produced work on poisonous fishes. The text is both in Russian and French. Petr Nikolaevich Savchenko (1844-1885) was 'Médecin major de la marine Impériale Russe'. The fine plates are after drawings by the author and lithographed by Ch. Ivabson and some of the plates have a metallic silver sheen. A fine copy, tiny paper damage at the upper margin of title-page.

*Dean II, 395.*





[70] **SCHAEFFER, J.C.** *Icones Insectorvm circa Ratisbonam indigenorvm coloribvs natvram referentibvs expressae.*

Natürlich ausgemahlte Abbildungen Regensburgischer Insecten. Regensburg, H.G. Zunkel/ Weiss, (1766-1779). 3 volumes. 4to (270 x 218mm). With an engraved portrait of the author, 280 beautifully handcoloured engraved plates and 2 engraved vignettes. Contemporary calf, spines in 7 compartments with gilt ornaments and red gilt lettered label (one label with slight damage) € 8,500

First edition. One of the most beautiful entomological works published during the Golden Period of South German natural history book production. Schaeffer was a clergyman-naturalist, a phenomenon so characteristic of the Enlightenment. He published a number of illustrated natural history works, mostly on insects, but also on birds and fungi of South Germany. The present work describes the insects of South Germany, especially



the region around Regensburg. Schaeffer's exact descriptions and fidelity of illustration made this three volume work a mine of information for zoologists and brought it to the attention of scientists and royalty throughout Europe. The delicately handcoloured plates depict over 2000 insects. The plates are printed on both sides of the leaves. Text both in Latin and German. A fine copy of this superbly produced work.

Provenance: Armorial bookplate of Wilfred Lanson and a small circular one of Evert Willem Beth, Rotterdam-Hamburg.

*Nissen ZBI, 3629.*



[71] **SCHLEGEL, H.** *De Vogels van Nederlandsch Indie beschreven en afgebeeld.*

*Les Oiseaux des Indes Néerlandaises décrits et figurés.* Leiden, E.J. Brill & Amsterdam, G.L. Funke, (1863-66). 3 volumes (in 1). 4to (301 x 235mm). pp. 38, (2), 68, (2), 79, (4), with 49 hand-coloured and 1 plain lithographic plates. Contemporary gilt lettered half cloth, marbled sides. € 2.200

“Three parts comprising all published of a work on the birds of the Dutch East Indies. The descriptive text, including descriptions of several new species, is in both Dutch and French. The plates (some of which, at least, are by J. Smit) have the figures in miniature but are of high quality ...” (Zimmer 557). “All published of a work on the birds of Indonesia; it consists of three issues: the Pitta’s (Vol. 1), the Kingfishers (Vol. II), the Falcons (Vol. III)” (Landwehr 171). A fine copy of this beautifully illustrated work, with 205 bird illustrations on 50 plates.

*Nissen IVB, 829; Wood 554*





[72] **SMITH, J.E.** *Exotic Botany: consisting of coloured figures and scientific descriptions, of such, New, Beautiful, or rare Plants as are worthy of cultivation in the Gardens of Britain; with remarks on their qualities, history, and requisite modes of treatment.*

The figures by James Sowerby. London, Printed by Taylor & Co., 1804-1805. 2 volumes (bound in one). 8vo (230 x 140mm). pp. vii, 118, (1); 122, (2), with 120 fine handcoloured (many folded) engraved plates. Contemporary calf, gilt decorated spine with red gilt lettered label, sides with gilt border, gilt edges (spine laid down). € 4.500

Sir James Edwards Smith (1759-1828) was a famous English botanist who purchased the complete library, manuscripts, herbarium and natural history collections of Linnaeus for one thousand guineas. He became the first President of the Linnean Society. The present book describes the recently introduced exotics from America, Australia, Asia and South Africa. "Mr. Lambert has most liberally intrusted to us his collection of New Holland sketches, all the original specimens of which, chiefly collected by Dr. White at Port Jackson ... Captain Hardwicke, so well known by his interesting travels in India, unsolicited

and without reserve has offered me the use of his immense collection of botanical drawings, the most accurate and beautiful ever brought to England. Above all, Sir Joseph Banks, ... has freely offered out of the abundance of his riches, any thing which may be desirable for this publication" (From the Introduction). "In 1804 Smith published 'Exotic Botany'... This too was illustrated by Sowerby and included many Australian plants" (H. Hewson, Australia. 300 Years of botanical illustration p. 76).

James Edward Smith's 'Specimen of the Botany of New Holland' (1793-95) was the first Australian flora.

*Staflou & Cowan 12.244; Great Flowers Books p. 76.*



[73] **SOWERBY, J. Coloured figures of English Fungi or Mushrooms.**

London, printed by J. Davis and sold by the Author, 1797-1803, (1815). 3 volumes, bound in 2. Folio (320 x 200mm). With 440 hand-coloured engraved plates on 436 leaves. Contemporary binding with new richly gilt ornamented and lettered spines and old marbled boards. € 15.000

The most attractive illustrated English work on mycology ever published, and a famous classic in its field. It was Sowerby himself who did the drawing and engraving of the plates, which are all beautifully handcoloured. James Sowerby sometimes printed the plate in a colour

other than black. Our copy includes the rare supplement which is often lacking. "James Sowerby dedicated his 'Coloured figures of English fungi' to Sir Joseph Banks and J.E. Smith jointly. 'To the first of these gentleman', wrote Sowerby 'I have great obligations for granting me access to the first library in the world, as well as most ready assistance in any enquiry whatever relating to natural history'" (Henry, British Botanical and Horticultural Lit. II, p. 263).

Provenance: Armorial engraved bookplate with crown and monogram on inside cover.

*Nissen BBI, 1874; Staflou & Cowan 12.490.*







[74] **SPIX, J. VON.** Cephalogenesis sive capitis ossei structura, formatio et significatio per omnes Animalium classes, familias, genera ac aetates digesta, atque tabulis illustrata, legesque simul psychologiae, cranioscopiae ac physiognomiae inde derivatae.

Monachii, Hübschmann, 1815. Folio (650 x 480mm). pp. (6), 72, (8), with 18 lithographed plates. Contemporary half calf, marbled sides.

€ 3.000

An uncut and fine copy of this very rare item on comparative cranio-logy. Johann Baptist von Spix (1781-1826) was a famous German zoologist and explorer. The present magnificently produced work was published before Spix left for Brazil. Together with C.F.P. von Martius he explored Brazil from 1817 to 1820. They were the first European scientists to visit the Amazon after La Condamine. The collections brought home formed the basis of the Natural History Museum in Munich of which Spix was to become the first conservator. "...realisiert er ein Mammutwerk zum Thema der Cephalisation und deren Erkennbarkeit aus dem Bau der Schädel, die "Cephalogenesis" von 1815. Diese Arbeit spiegelt einerseits unverkennbar die Einflüsse Cuviers wieder, zeigt aber andererseits noch einmal sehr deutlich Spix' Befangenheit in der Naturphilosophie Schellings und besonders in der von Lorenz Oken" (Heinzeller, T. ). The 18 plates consist of 9 plates of skulls of various vertebrates and 9 detailed outline plates of the same plates. The excellent plates are by Mayerhoffer, C. Koeck and H. Koeck. Towards the end a few leaves with some stains at the lower margin.

Provenance: Bookplate of W. Wittke.

*Nissen ZBI, 3947.*



[75] **STOLL, K.** Des Herrn Kaspar Stoll' natürliche und nach dem Leben gemalte Abbildungen und Beschreibungen der Cikaden und anderer damit verwandten Insekten aus Europa, Asia, Afrika und Amerika.

Aus dem holländischen übersetzt und mit den nötigen Anmerkungen versehen. Nürnberg, Winterschmidt, 1792. 4to (270 x 215mm). With 20 (of 29) fine hand-coloured engraved plates. (Together with:) IDEM. Des Herrn Kaspar Stoll' natürliche und nach dem Leben gemalte Abbildungen und Beschreibungen der Wanzen und anderer damit verwandten Insekten aus Europa, Asia, Afrika und Amerika... Nürnberg, Winterschmidt, 1792. 4to. With 34 (of 41) fine hand-coloured engraved plates. € 800

A collection of plates only. The plates for the German edition were re-engraved by Winterschmidt of Nuremberg and almost identical to the Dutch edition. The present work is the most beautiful work ever made on bugs and cicadas and is one of the finest in the field of entomology.

*Nissen ZBI, 4001.*



[76] **SUSEMIHL, J.C.** Deutsche Ornithologie oder Naturgeschichte aller Vögel Deutschlands in naturgetreuen Abbildungen und Beschreibungen. Herausgegeben von Dr. Bekker, Lichthammer, C.W. Bekker und Lembcke. Neue Ausgabe. I.-XXII Heft mit 132 Abbildungen.

Darmstadt, im Verlage von Carl Wilhelm Leske, (1837-1841). Folio (510 x 340mm). 22 parts bound in one. With 132 colour-printed and hand-coloured engraved plates. Contemporary half calf, richly gilt decorated spine with gilt lettering and yellow boards (rebacked preserving old spine).

€ 19.000

A fine uncut copy of the second edition. The first edition published from 1811-1817 is rarely found complete due to the interruption of publication by the Napoleonic wars. One of the most attractive German ornithological works. "... 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). "Die von ihm gestochenen, gedruckten und illuminierten 132 Tafeln sind so vortrefflich gelungen, dass sie... Glanzstücke der Vogeldarstellungen wurden" (Gebhardt p. 353). "Doch war Susemihl selbst ein eifriger Jäger, der seine Objekte nicht nur ausgestopft kannte. Davon legen die Tafeln, die



im Stich wie Kolorit zu den Spitzenleistungen des späten Kupferstiches gehören, beredtes Zeugnis ab, ebenso wie die Vorlagen in Gouachemalerei, welche in der Darmstädter Galerie aufbewahrt werden” (Nissen p. 53). The work is frequently listed under Borkhausen, who was one of the editors of the first edition.

*Schlenker 55,2; Nissen IVB, 907; Fine Bird Books 61.*





[77] **SWAINSON, W.** *Zoological Illustrations, or original figures and descriptions of New, Rare, or Interesting Animals, selected chiefly from the classes of Ornithology, Entomology, and Conchology. First Series & Second Series.* London, Baldwin, Cradock, and Joy, 1820-1833. 6 volumes. 8vo (250 x 160mm). With 318 beautifully hand-coloured lithographed plates. Contemporary brown half morocco, gilt ornamented spines in 6 compartments, topedges gilt. € 9.600

A very fine clean and beautifully bound set of one of the earliest natural history works to be produced by means of lithography in England. 122 plates show shells, the others birds and insects, mainly butterflies. The excellent plates are all drawn by the author. At the suggestion of his friend W.E. Leach of the British Museum, he learnt lithography. Swainson is considered one

of the best zoological artists of his time. "The authors of those books were clearly as much seduced by colour as were the book buyers. And in the context of the period, this is scarcely surprising. The world of nature can never before have seemed so colourful: from all parts of the globe came a seemingly endless succession of animals ..." (Dance, *The Art of Natural History* p. 112). "At the first opportunity he took passage to South America... He returned in 1816 with 20.000 insects and hundreds of birds and plants, enough to keep his studies going for some time... Both the upper and underside of the wings of this butterfly (*Cressida heliconides*, vol. 3 series 2 plate 94) are illustrated as an aid to identifying the butterfly in the field, both at rest and in flight. For a long time the only museum in Europe having a specimen of this butterfly was that of Sir Joseph Banks. The butterfly was captured in 'Van Diemen's Land' (Tasmania) during Bank's travels with Captain Cook. Swainson's specimen came from the same place..." (Gilbert, *Butterfly Collectors and Painters* pp. 98 & 104). Many new or very rare species are described and depicted for the first time.

Provnance: Armorial bookplate of W.T. Bree, Allesley Rectory.

*Nissen IVB, 911; Dance 305.*







[78] **VIEILLOT, L.J.P.** *Histoire naturelle des plus beaux oiseaux chanteurs de la zone torride.*

Paris, J.E. Gabriel Dufour, 1805 (-1808). Folio (518 x 335mm). pp. iv, 112 (recte 114), with 72 engraved plates printed in colours and finished by hand. Near contemporary red half morocco, spine with gilt lines, ornaments and lettering, marbled sides.

€ 12.000

First edition, a large copy of this rare and attractive treatise on tropical and sub-tropical song birds. 'Louis Jean Pierre Vieillot was one of the more discerning ornithologists who gave particular study to female, immature, and seasonal

plumage. He was born at Yvelot, France on May 10, 1748; held a small clerical position in Paris during his young manhood, and at the same time devoted himself earnestly to the study of ornithology. But becoming dissatisfied with his slow progress in the scientific world he emigrated with his family, as did many Frenchmen of the time, to the French Colony of the West Indian island of Santo Domingo, here he engaged in business pursuits but continued his interest in birds and collected material on West Indian species. But since he was on the proscribed list of Frenchmen wanted for military duty when the French Revolution was about to break out, he crossed over to the United States and apparently remained here for several years' (Allen. *American ornithology before Audubon*, p. 550).

The fine plates depict tropical weaver birds, finches, and tanagers, along with other song birds. They were engraved by Bouquets from drawings by Prêtre and printed by Langlois, who executed most of the colour-printing of the great French botanical and bird books of the period, such as those of Redouté and Levaillant.

*Zimmer p. 654; Nissen IVB, 956; Anker 514.*





[79] **WEISS, A.G.** A collection of ca 1700 original pen and wash drawings of plants from the botanical garden at Lemberg, [ca 1862-1872]. The drawings are on laid paper 215 x 140mm, and preserved in 9 blue folding boxes. € 39.000

A highly unusual archive of botanical illustrations of the botanical garden at Lemberg, now Lviv, Ukraine, then part of the Austro-Hungarian empire, executed by Adolf Weiss, the pre-eminent Austrian botanist of his day.

The drawings are of a very high quality and Weiss was known to be an accomplished artist: "... die seltene Meisterschaft in der Handhabung von Pinsel und Feder macht die Abbildungen... zu den auch künstlerisch vollendesten, die wir besitzen (... the rare mastery and use of the brush and pen make [his] illustrations the most artistically accomplished we have) (Oesterr. Bot. Zeitschrift, 1884). Each drawing shows the plant in flower, with anatomical details supplied below. Most of the sheets have the Linnaean binominals at



the foot. Each is surrounded by a border either scored or in pencil, which presumably was intended to indicate the size of an engraved plate. Likewise reference is made at the bottom to Kunth's 'Enumeratio plantarum' (5 vols, 1833-1850) indicating volume and page. All drawings are all in the same style; two have been signed by 'A Weiss del.', and one with initials only. This one shows an 'Aloë marginalis' in a wooden barrel with Weiss' initials A.W. dated 2/3 [18]65 Lemberg. It is a portrayal of the plant as it flowered in the Lemberg



botanical garden. Weiss published a paper on the Aloë 'Agave Jacquiniana' which had flowered in the Lemberg Garden in 1864. Weiss was assisted by his wife Hermine, and two

drawings bear her signature, 5 drawings have initials of W (Weiss) and H (Hermine). In style the drawings are quite accomplished and graceful, and resemble some of the best botanical illustration of the end of the eighteenth and beginning of the nineteenth century.

Adolf Weiss (1837-1894) was born at Freiwaldau, Silesia. Between 1855 and 1858 he attended the University of Vienna where he studied botany. In 1862 he was appointed professor of botany and director of the botanic garden at Lemberg, but before taking up this post he undertook a tour of Italy, France, Switzerland and Germany to study botanical gardens in those countries and to forge links between them and Lemberg. Under Weiss's direction, the Lemberg gardens became the finest in the Austro-Hungarian Empire, with rare examples of flora of Lemberg and the Carpathians. Weiss published on the flora of Lemberg (1865). Together with Jarolim, an assistant of his institute, he made numerous excursions to collect plants in the Lemberg area and his herbarium was still preserved in the Lemberg University Museum in 1881. In 1872 he moved to the University of Prague, where he founded the first institute of plant physiology in the Empire.

Weiss was the undoubtedly the most important Austrian botanist and plant anatomist of his time and is best remembered for his publications on plant anatomy. It is sad that today he is all but forgotten in Lemberg where he did his most important work. Sadder still, there is now scarcely a trace of his fine botanical garden. The present collection therefore remains a unique testament to this influential botanist and his garden. Together with the plates there are some leaves with plant names and numbers; on one there is Weiss' name dated 12.7.65.

*Oesterr. Bot. Zeitschrift* XXXI, 1881 'B. Blocki, Dr. A. Weiss' Herbar im Lemberg Universitätsmuseum'; *Oesterr. Bot. Zeitschrift*, XXXIV, 1884 'Galerie österreichischer Botaniker, XXX. G. Adolf Weiss'; *Oesterr. Bot. Zeitschrift* XLIV 'A. Nestler, G.A. Weiss (obituary); Wurzbach, *Biographisches Lexikon des öst. Kaiserstaates*, LIV, 82ff.





[80] **WILLKOMM, M.** *Illustrationes Florae Hispaniae insularumque Balearium. Figures de Plantes nouvelles ou rares décrites dans le Prodromus Florae Hispanicae ou récemment découvertes en Espagne et aux îles Baléares, accompagnées d'observations critiques et historiques.*

Stuttgart, Librairie de E. Schweizerbart (E. Koch), 1881-1892. 2 volumes. Folio (344 x 265). pp. (2), vii, 156; pp. vii, 156 with 183 fine hand-coloured lithographed plates. Contemporary green half calf, marbled sides, spines in 6 compartments with gilt lettering € 4.800

First and only edition of this rare work. The text is in French and Spanish. Moritz Willkomm (1821-1895) was a German botanist and explorer, and travelled in Spain and Portugal during the years 1844-1874. He became professor of Botany at a.o. Leipzig, Dorpat and Prague and was an authority on the botany of the Iberian peninsula. The beautifully handcoloured plates were drawn by the author. "His excellent coloured drawings mostly depict new and little-known plants of Spain. Portugal and the Balearic Islands, the flora of south-west Europe being his life-long interest" (Blunt p. 261). Faint library stamp on titles with deaccession stamp. A fine copy.

*Great Flower Books 81; Nissen BBI, 2165; Stafleu & Cowan 17.861.*





[81] **ZORN, J.** Dreyhundert auserlesene Amerikanische Gewächse nach Linneischer Ordnung.

Nürnberg, auf Kosten der Raspi-schen Buchhandlung, 1786-1789. 6 parts bound in 3 volumes. 8vo (200 x 125mm). pp. 72, with 300 beautifully handcoloured engraved plates [Together with:] ZORN, J. Auswahl schöner und seltener Gewächse als Fortsetzung der Amerikanischen Gewächse. Nürnberg, im Verlag der Raspeschen Handlung, 1795-1798. 8vo (200 x 125mm). pp. 1-58; 33-52; 53-68. 5 parts bound in 3 volumes. With a handcoloured engraved frontispiece plate and 250 beautifully handcoloured engraved plates. Contemporary uniform calf, spines with yellow gilt lettered

label (one volume with skilful repair at head of spine, some slight wear to bindings). € 5,500

A fine copy of this great classic on the botany of the West Indies and Central America, together with the 3 supplementary volumes which are of the greatest rarity.

In 1763 Jacquin's "Selectarum Stirpium Americanarum Historia", was published of which only 3 coloured copies exist. 17 years later a larger edition appeared with original watercolours of which only 18 copies were printed. In order to make this important publication available to a larger public Zorn published the present 8vo edition with handcoloured plates on a reduced format. Although not as rare as the coloured Jacquin edition it is also very scarce. The work is the result of Jacquin's travels in the West-Indies and tropical America in 1754-59. The first volume is dated 1789 and is a reissue of the 1785 edition. The numbering of the pages of the second work is erratic but agrees with Stafleu & Cowan and is complete.

*Junk Rara I, p. 15; Nissen BBI, 2204 & 2205; Stafleu & Cowan 18.748 & 18.749.*



## Addenda

[82] **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.

*Staflou & Cowen 4628; Nissen BBI, 2348.*







CYPRIPEDIUM x GOWERIANUM HOOD.

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