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Stand 66
Stuttgarter Antiquariatsmesse 2019
Württembergischer Kunstverein
Schlossplatz 2
70191 Stuttgart

[1] **BAER, K.E. VON. *Über Entwicklungsgeschichte der Thiere.*** Beobachtung und Reflexion. Königsberg, Gebrüder Bornträger, 1828. 2 volumes. 4to (243 x 215mm). pp. xxii, (2, Verbesserungen), 271, (1); (4), 315, (1), with 1 fold. table and 7 (4 handcoloured) engraved plates and a few diagrams in the text. Contemporary marbled boards. € 5.450

First edition of the 'foundation treatise on the embryology of the higher animals' (Horblit 9a). "Continuing the work of his friend and collaborator Christian Heinrich Pander (to whom the 'Über Entwicklungsgeschichte der Thiere' is dedicated), Baer observed the formation of the germ layers and established the germ layer theory. He described the way in which the layers formed various organs by tubulation, and he emphasized that the development of the embryo is from the apparently homogeneous to the obviously heterogeneous. In this he finally refuted the long held and much discussed theory that embryonic parts might be preformed in the egg. The publication of this book provided a solid basis for the further systematic study of the mammalian development" (Grolier 'Medicine' p. 215). Without the supplement to volume 2 published after Baer's death in 1888 by Ludwig Stieda. Some occasional minor foxing.

Provenance: Old stamp of Dr. Jules Barrois, Lille on titles and 2 other leaves.

PMM 288b, Norman 101; Horblit 9a.

[2] **BRY, J.T. DE. *Anthologia Meriana CXV. continens plantarum, florum maxime,*** egregie sculptas tabulas, addito indice, in quo tum antiquiora illarum, tum etiam Linnaeana occurrunt nomina. Editio nova. Francofurti et Lipsiae, apud Joann. Georg. Fleischer, 1776. Folio (353 x 227mm). pp. 6, with 115 (4 folded) engraved plates. Contemporary vellum, spine with gilt lettering. € 31.000

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

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

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

Nissen BBI, 276.

*[3] **CARNIOLA (KRAIN)- FLOWERS OF CARNIOLA. *BOTANICAL WATERCOLOURS A collection of watercolours of local flora made for presentation to Franz Joseph I,*** to celebrate 600 years of Habsburg rule of Carniola. Folio (550 x 390mm). 30 sheets of original watercolours by ? A. Guaziz, the first with the arms of the Duchy of Carniola (Krain) surmounted by the imperial crown, with dates 1283-1883, surrounded by a garland and signed by the artist. Housed in a velvet-covered box with the monogram of Franz Joseph I. € 18.000

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

[4] **DIETZSCH, BARBARA REGINA.** *Sammlung meistens Deutscher Vögel, gemahlt von Jungfer Barbara Regina Dietzschin*, gestochen und herausgegeben durch Adam Ludwig Wirsing, beschrieben und mit einer Vorrede begleitet von D. Benedict Christian Vogel/ Collection d'Oiseaux pour la pluspart d'Allemagne peintes par ... Nürnberg, gedruckt auf Kosten Adam Ludwig Wirsings, 1772- (ca. 1800). Large folio (433 x 285mm). 2 parts, bound in one. Leaves 24; 22; pp. (2), vi, pp. 60, with 108 splendidly hand-coloured engraved plates. Recent red morocco, richly gilt ornamented spine with green gilt lettered label, sides with gilt borders. € 120.000

An extremely rare, complete copy, of the most splendid illustrated publication on German birds published in the 18th century. Since the middle of the last century only 2 incomplete copies have been offered for sale (Hauswedell & Nolte 1980, auction 233 no. 234 and Sotheby's 7th June 1982 no. 25a). The famous ornithological library of Bradley Martin, for example, only had a copy with 62 plates.

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

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

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

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

The copy is uncut, the title to the first part a bit browned, the text and plates are in mint condition and the colouring probably the best we have ever seen in a 18th century colour-plate book. 3 plates window mounted on matching paper. Plate 1 with 2 small marginal repaired tears.

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

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

[5] **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. € 100.000

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.

[6] **ELSZHOLZ, J.S. *Vom Garten-Bau: oder Unterricht von der Gärtnerey auff das Clima der Chur-Marck Brandenburg/*** wie auch der benachbarten Teutschen Länder gerichtet/ In VI. Bücher abgefasset/ und mit nötigen Figuren gezieret. Der ander Druck... Cölln an der Spree, Georg Schultze, 1672. 4to (224 x 164 mm). pp. (16), 376, (34), with engraved frontispiece, 8 engraved plates and 5 woodcuts in the text. Contemporary vellum, lettering on spine. € 2.700

Second edition (first 1666) of the first comprehensive German horticultural manual. Johann Sigismund Elszholz (1623-88) was an eminent Prussian botanist, physician to the Elector Friedrich Wilhelm of Brandenburg at Berlin. The beautifully engraved frontispiece shows a bird's-eye view of the Elector's palace and garden, the other plates show horticultural implements, protective glass frames, methods of propagating plants (walnut seedlings and a layered vine), a 'sensitive plant' (*Herba sensibilis*) raised in the Berlin garden in 1672, 5 examples of containers for flower arrangements are shown, perforated with holes for stalks, one with the initials of F and W (for Friederich Wilhelm), finally a detailed view of the Elector's terraced vineyard. There are large sections on trees, grafting, foreign trees, fruit trees, illnesses of trees etc.

A very well preserved copy of a rare book, with the engraved bookplate of C.W.G.V.N.

Pritzel 2632; Hennero & Hoffmann, Geschichte der deutschen Gartenkunst II, no. 134.

[7] **GAERTNER, J. *De fructibus et seminibus plantarum.*** Accedunt seminum centuriae quinque priores (continens seminum centurias quinque posteriores). Stuttgart, typis Academiae Carolinae/Tübingen, typis G.H. Schrammii/ Leipzig, C.F.O. Richer, 1788-1807. 3 volumes. 4to (255 x 205mm). (I:) pp. (12), clxxxii, (2), 384, (8), with engraved plates 1-79; (II:) pp. lii, (4, incl. 1 blank leaf), 504, with engraved plates 80-180; (III, 1:) pp. (8), 1-128, with engraved plates 181-202; (III, 2:) pp. (4), 129-256 with engraved plates 203-225. Contemporary calf, gilt ornamented spines in 6 compartments with red and green gilt lettered labels (spine of first and third volume with some repair). € 9.200

First edition, first issue with the very rare supplement by the author's son Carl Friedrich Gaertner. The first volume is dedicated to Joseph Banks. The work is a taxonomic landmark and many of the seeds and fruits derive from Cook's first voyage and from the collection of Sir Joseph Banks. "In 1778 he (Gaertner) was in London, renewing his contact with Joseph Banks, and, as always, hospitably received at the treasure-house in Soho square. Since his first visit, Banks and Solander had made their great trip around the world with Cook on his first voyage (1768-1771). The collections of that trip were liberally made available to Gaertner, who was allowed to take named specimens with him, often of new taxa that had only been provided with manuscript names by Banks and Solander. The same was true of fruits obtained from specimens grown at Kew, among which were plants brought back by Banks and Solander, as well as the first introductions from South Africa by Masson..." (F.A. Stafleu. Joseph Gaertner and his *Carpologia* p. 1). Gaertner incorporated unused material from the East Indies obtained from Leiden, as well as plants from Japan and the Cape given to him by Thunberg.

"Gaertner used fruit and seed characters (characters new to science) to reinforce and extend the Carl Linnaeus classification of flowering plants. His research included species which had been unavailable to Linnaeus. Some were Australian" (H. Hewson, Australia. 300 years of botanical illustration p. 30).

Joseph Gaertner died in 1791 finishing the third part of the second volume up to page 504. The second volume was distributed with 504 pages including an 'Index generum universalis' (pp. 489-504). Carl Friederich Gaertner published the third volume which is very rare and added an 'Index synonymorum' pp. 505-520 to the second

volume, which must be considered a second issue of the 2nd volume as many copies were distributed without the second index which was issued a year later in 1792. The title page on the second volume is dated 1791.

"But Gärtner's theory of the seed is one of his most valuable contributions to the science" (Sachs p. 124). An excellent copy of this famous classic on the morphology of fruits and plant seeds. Its fine and elaborately engraved plates are almost all by the well-known Nürnberg artist J. Sturm.

Stafleu & Cowan 1925 & 1921; Hunt 697.

[8] **GESSNER, C. *Nomenclator Aquatiliū Animantium***. Icones Animalium Aquatiliū in mari & dulcibus aquis ... Figuren und Contrafacturen von allerley Fischen und anderen Thieren/ die im meer und süßen wasseren gefunden werdend ... Zurich, C. Froschauer, 1560. Folio (375 x 245mm). pp. (28), 374, (2), with 737 woodcuts. [With:] ***Icones Animalium Quadrupedum Viviparorum et Oviparorum***, quae in Historiae Animalium Conradi Gesneri Libr. I. et II. describuntur... Editio secunda. Novis Eiconibus non paucis.... Die figuren und contrafacturen von allerley vierfüssigen Thieren. Zürich, C. Froschauer. 1560. Folio. pp. 127, (8) with woodcut on title and 149 woodcuts. [With:] ***Icones Avium omnium***, quae in historia avium Conradi Gesneri describuntur ... Editio secunda. Novis aliquot Eiconibus aucta ... Die Figuren und contrafacturen der vögeln. Zürich, C. Froschauer, 1560. Folio. pp. 127, (8), with 2 woodcuts on title and 229 woodcuts of birds. Contemporary vellum (spine with some damage to vellum). € 10.000

A fine set of the complete 'Icones Animalium', which comprises the complete series of woodcuts from Gesner's 'Historia Animalium' (1551-1558), along with some that appear in this edition for the first time. This was the greatest zoological encyclopaedia of the sixteenth century and the greatest pictorial assembly of zoological illustration of its time. The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the eighteenth century. A number of the woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Patter collection in the Basle University Library. Recently an album was discovered at the Amsterdam University Library (UBA) of the original drawings for Gessner's work from the collection of Conrad Gessner and Felix Platter.

The 'Icones' utilizes the entire assembly of woodcuts, but largely eliminates the text, apart from the nomenclature.

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

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

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

"The title pages ... bear subtitles in Italian, French and German, probably because they were aimed at a larger market and at people who could no longer read Latin. These are the only title pages of Gesner's original works with text in vernacular languages. The illustrations themselves also carry captions in all four languages' (Wellisch, Conrad Gessner. A Bio-Biography p. 69).

Tiny paper repair to first printed title. A fine and clean copy.

Wellisch A31.1; A29.2; A30.2

*[9] **GRAY, J.E. *Illustrations of Indian Zoology.*** Chiefly selected from the collection of Major-General Hardwicke. London, Treuttel, Wurtz, Treuttel, jun. and Richter, 1830-1834 (-1835). 2 volumes. Folio (343 x 480mm). pp. (6), (6), with 1 lithographed frontispiece portrait of Hardwicke and 202 beautifully hand-coloured lithographed or engraved plates. Contemporary calf, spines rebacked at a later date, with red and green gilt lettered labels and richly gilt ornaments. € 39.000

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

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

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

Provenance: bookplate of A. Cluff.

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

[10] **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. € 15.000

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. Ratzburg. 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.

[11] **HERRICH SCHÄFFER, G.A.W. *Systematische Bearbeitung der Schmetterlinge von Europa, als Text, Revision und Supplement zu J. Hübner's Sammlung europäischer Schmetterlinge.*** Regensburg, in Commission bei G.J. Manz, 1843-1856. 6 volumes bound in 5. 4to (270 x 205mm). With 672 engraved plates of which 636 beautifully handcoloured. Contemporary half calf, spines with gilt lines and lettering (one volume recently bound to match). € 27.000

A complete copy of this rare work. Together with Hübner's 'Sammlung europäischer Schmetterlinge' the rarest iconography on European Lepidoptera.

"One of the really great names in lepidoptera was the German G.A.W. Herrich-Schaeffer (1799-1874). His profession as a medical doctor did not prevent him from fulfilling an entomological life work of almost unbelievable dimensions. ... Together with the insect painter C. Geyer, he also continued Hübner's great work, 'Sammlung Europäischer Schmetterlinge'. As a supplement of this, his own most important contribution, 'Systematische Bearbeitung der Schmetterlinge von Europa', in six volumes (1843-1856), appeared, also in cooperation with C. Geyer as illustrator. This meant not only great progress in the description of species and genera, but also the presentation of a new system for the Lepidoptera, including the Micros, mainly based on the wing nervature, at which an attempt had earlier been made by M. Harris" (R.F. Smith a.o. History of Entomology p. 134).

"Diese Iconographie will die Arten enthalten, welche in der Hübner'schen Sammlung fehlen, ferner bemerkenswerte Varietäten und jene Species, die H. verfehlt abgebildet hat. 3954 Arten werden abgebildet. Der Text gibt auch 'die bis dahin immer noch vermisste Erläuterung der Hübner'schen Tafeln'" (Junk Rara II, 141). The plain plates are anatomical plates. 2 additional variant plates added to vols. 3 and 4, and not counted in the plate total. 5 titles with ex library stamp on verso.

Nissen ZBI, 1916; Junk Rara 141.

[12] **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), cccxxv, (2), with 1 folded chromolithographic map and 51 (50 chromolithographic) plates. Contemporary half calf, gilt decorated spines in 5 compartments with gilt lettering. € 4.200

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.

[13] **[HOEFNAGEL, J.] SADELER, J. [*Archetypa Studiaque Patris Georgio Hoefnagelij.* Venetiis, apud Iust. Sadeler, circa 1614. A suite of 38 engravings (145 x 210mm) after Hoefnagel's 'Archetypa'. Old boards. € 13.000**

Copies by Justus Sadeler of Hoefnagel's beautiful and influential pattern book, one of the principal sources of seventeenth century still life painting. Hoefnagel's 'Archetypa' consists of 4 parts with 52 engravings. Sadeler copies Hoefnagel, albeit with quite some changes. The lettering is different and there are a number of spelling mistakes. Many of the plates are slightly different adding small animals or replacing others. The second plate of the present work is dedicated to 'All' Illmo Sigr. mio Sigr. et Pron. Colmo. Il Sigr. Lorenzo Soranzo Podestà et Capitano di Treviso' engraved by Jo. De Fris. DD. Each plate is illustrated with insects, small animals, flowers, fruits, vegetables, etc, most have captions in Latin.

Sadeler's suite of plates seems to be even rarer than Hoefnagel's original. We offered in our catalogue 290 no. 40 (2011) a copy with 39 plates (one more plate than the present copy) and according to Dr. Sam Segal that copy was the most complete copy known. He only knows of 2 copies. One copy formerly in the library of C.G. van Tubbergen, Haarlem with 31 plates and another one with 19 plates. WorldCat lists a copy in America with 37 plates, which was

purchased from Lathrop Harper's catalogue 197 no. 58. It is however unknown if Sadeler's suite of plates ever contained the same number of plates as Hoefnagel's work.

Justus Sadeler (Antwerp 1572?-c. 1620) was a member of a famous family of engravers and the son of Jan Sadeler I. "He was a pupil and assistant of his father, whom he followed to Munich and then to Italy. In 1601 Justus was recorded in Venice, where he spent the greater part of his career... Justus left a very small number of his own works... Otherwise his oeuvre consists mainly of copies after prints by Adrian Collaert, Joris Hoefnagel, Hendrick Hondius and Hans Vredeman de Vries" (Dictionary of Art).

"The series of engravings in the 'Archetypa', published in Frankfurt in 1592 - showing close-up portraits of plants, insects, and small animals, with their sources in paintings by Joris Hoefnagel - immediately aroused the admiration of lovers of art and nature. The impressive depictions of the 'little world', the microcosm, were intended not merely as representations, but through their penetration into form and structure were also meant to provide a means of explaining the plan of creation - the macrocosm. Joris Hoefnagel was the last significant miniaturist of the late sixteenth century. His fame was, and continues to be, based on the illuminated manuscripts and cabinet miniatures that he produced on commissions from the Emperor Rudolf II and other courtly patrons. His son Jacob, building on his father's fame, produced a series of engravings based on his father's nature motifs, under the title 'Archetypa'... the engravings are accompanied by epigrams that give the images an emblematic quality extending beyond superficial representation" (T. Vignau-Wilberg p. 7).

The full title of Hoefnagel's work is: 'Archetypa studiaeque patris Georgii Hoefnagelii Jacobus F. genio duce ab ipso scalpta omnibus philomusis amice D. ac perbenigne communicat'.

[Archetype and verses by G Hoefnagel, his father, are presented, engraved in copper under the guidance of his genius and communicated in friendship to all lovers of the Muses by his son Jacob].

Later copies of Hoefnagel's 'Archetypa', are known to have been published by Christian Weigel in Nürnberg, Jeremias Wolff in Augsburg, as well as single sheets by Nicolaes Johannes Vischer in 1630. A very clean copy with strong and fine impressions with wide margins. The leaves measure 220 x 295mm.

T. Vignau-Wilberg. *Archetypa Studiaeque Patris Georgii Hoefnagelii*. München 1994; Nissen ZBI, 1954.

[14] **KNIP, P., TEMMINCK, C.J. & PREVOST, F. *Les Pigeons***, par Madame Knip, née Pauline de Courcelles, le texte par C.J. Themminck... (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. € 54.000

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 Millevooy, 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).

*[15] **MELLIN, A.W. GRAF VON. *Versuch einer Anweisung zur Anlegung, Verbesserung und Nutzung der Wildbahnen, so wohl im Freyen als in Thiergärten.*** Berlin & Stettin, Pauli, 1779. 4to (265 x 220mm). pp. xxii, 356, with handcoloured engraved frontispiece and 117 (one anatomical engraving plain) fine hand-coloured engravings. Contemporary blue boards. € 3.900

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

The book describes hunting, deer parks and similar enclosures for game, and is a fine example how hunting was practiced during the reign of King Frederick II (The Great) of Prussia, one of the leading European nations at that time. Graf August Wilhelm von Mellin (1746-1836) came from a famous and wealthy Prussian noble family and was educated at the 'Collegium Carolinum' at Braunschweig. He studied sciences, languages and developed a keen interest in drawing and painting, especially animals. He strongly admired J. Ridinger's engravings on wildlife and hunting. In 1765 he continued his studies at the university of Halle. After his studies he returned to his large estate Damizow near Stettin where he enjoyed extensive hunting. He added a zoological garden and a pheasantry to the estate and stood in lively correspondence with the great naturalists of his time such as Buffon, Burgsdorf, Schreber, Bloch, Bechstein and others. He was member of the 'Naturforschenden Gesellschaft' of Berlin and Halle. In 1770 he was appointed chamberlain to the court. The book is usually found with plain plates and coloured copies are scarce.

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

Lindner 1610; Schwerdt II, p. 22.

[16] **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.

€ 5.200

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 pen-drawing. A few leaves with some tiny marginal worming. An attractive copy of this important work.

Nissen ZBI, 2852.

*[17] **NAUMANN, J.A. *Johann Andreas Naumann's... Naturgeschichte der Vögel Deutschlands***, nach eigenen Erfahrungen entworfen... herausgegeben von dessen Sohne Johann Friedrich Naumann. Leipzig, E. Fleischer, 1820-1844 (volumes 1-12); Stuttgart, Hoffmann, (1860), (volume 13). 13 volumes bound in 12. Royal-8vo (222 x 145mm). With 3 engraved portraits (J.A. Naumann, C.L. Nitzsch and J.F. Naumann), 9 (5 handcoloured) engraved frontispieces, 1 engraved anatomical plate and 391 fine hand-coloured engraved plates. Contemporary brown half calf, richly gilt decorated spines, marbled sides (last volume hinges splitting). € 8.000

The first comprehensive account of the avi-fauna of Germany. This edition is quite distinctive from Johann Andreas Naumann's work "Naturgeschichte der Land- und Wasser- Vögel des nördlichen Deutschlands und angränzender Länder", of 1795-1817, although this earlier book laid the foundation for the later one.

To honour his father, Johann Friederich Naumann put the name of Johann Andreas Naumann at the beginning of the title. Johann Friedrich Naumann (1780-1857) was a German ornithologist and engraver/artist and is regarded as the founder of scientific ornithology in Germany.

"In fact the son had begun on a much wider scale and had incorporated only fragments of the original. Brehm, who was hard to please, called it 'splendid' in his long review of the second and third volumes of his 'Ornis' in 1824: "The younger Mr. Naumann is, like his father, a born naturalist, for he possesses the eagerness that fears no obstacles and does not cool during difficult and protracted investigations, the gift of observation that catches what thousands have overlooked... and finally the skill that understands how to classify and expound what has been discovered".

'Noch heute ist sie, hist. betrachtet, ein Gegenstand weltweiter Bewunderung. Mit dem Titel des Werkes verbindet sich zugleich ein rührendes Zeugnis von Verehrung für den väterlichen Lehrmeister; des Sohn nannte es 'Johann Andreas N.s Naturgesch...' und zeigte sich damit von Anfang an bereit, zugunsten des Vaters bescheiden hinter seinem Werk zurückzutreten (Gebhardt p. 256). "Johann Friedrich Naumann gilt als der erste bedeutende Ornithologe Deutschlands. Geboren 1780 in Ziebigk bei Köthen, Sachsen-Anhalt, gestorben 1857 ebendort, legte er im Laufe seines Lebens eine Sammlung von mehr als 700 einheimischen Vögeln in ca. 350 Arten an, die er in speziell hergestellten Glasvitrinen ausstellte. Die Sammlung Naumanns wurde 1821 von Herzog Ferdinand Friedrich von Anhalt Köthen für 2000 Reichstaler in Gold gekauft und in den Ausstellungsräumen im "Neuen Schloss" von Naumann um viele weitere exotische Vogelarten erweitert. Neben seinen wissenschaftlichen Leistungen beeindruckten heute noch immer die natürliche Schönheit seiner Vogelbilder und die erstaunliche Kreativität seiner Sprache. Fünfundzwanzig Jahre hat Naumann an seiner zwölbändigen "Naturgeschichte der Vögel Deutschlands" gearbeitet. Das Werk, dessen letzter Band 1844 publiziert wurde, war auf dem Stand der damaligen Wissenschaft, alle 380 Illustrationen hat Naumann selbst gezeichnet und in Kupfer gestochen" (Arnulf Conradi). As the work was published over a very long period complete copies are of utmost rarity.

The plates (1-93) of the first 3 volumes have very strong off-setting from the text unto the plates, the other volumes have not been affected. For this reason our set has been very reasonably priced. The plates are beautifully handcoloured. A nice uniformly bound set.

Nissen IVB, 666; Anker 355; Schlenker 248.2.

[18] **ROESEL VON ROSENHOF, A.J. *Historia Naturalis Ranarum nostratium.... Die natürliche Historie der Frösche hiesigen Landes*** worinnen alle Eigenschaften derselben sonderlich aber ihre Fortpflanzung umständlich beschrieben werden. Mit einer Vorrede Herrn Albrechts von Haller. Nürnberg, Johann Joseph Fleischmann, 1758. Folio (430 x 300mm). pp. (8), 115, (1), text in parallel columns in Latin and German, with fine hand-coloured engraved frontispiece and 24 hand-coloured engraved plates, each with a plain anatomical key engraved plate, 5 engraved headpieces. Contemporary calf, gilt ornamented spine in 8 compartments (ends of spine rubbed). € 15.000

First edition of the most beautiful work published on amphibians. Probably an early issue without the second preface of 8 pages. 'For instance, Roesel von Rosenhof's illustrations of the frogs and other amphibians have never been surpassed in their beauty, accuracy and vitality. The frontispiece to his 'Historia Naturalis Ranarum', showing frogs in a pond surrounded by wild roses, is beyond praise' (Dance, Art of Natural History p. 74). "The present volume is one of the classics on amphibiology. The illustrations are the finest and the whole work is admirably done. The title and text appear both in Latin and German and there is a preface by A. von Haller - altogether a very

valuable, early contribution to the literature of the batrachia' (C.A. Wood). "These plates must be among the most beautiful illustrations in all of herpetology. The complete life cycle of all species of German frogs and toads is presented in great detail - including amplexing adults and developmental stages of tadpoles - together with their anatomy and osteology"(Adler, K. Contributions to the history of herpetology p. 10).

The excellent plates are by the author, the frogs and toads are from southern Germany and illustrate internal anatomy, skeletons, embryological development, copulation etc. The anatomical key plates closely follow the coloured versions, omitting or adding anatomical details.

Roesel von Roesenhof (1705-1759) was a German artist-naturalist, miniature painter and engraver in Nürnberg, publisher of one of the most beautifully illustrated German entomological works 'Der monatlich-herausgegebenen Insecten-Belustigung ...'.

Nissen ZBI, 3464; Wood 541.

[19] **RÜPPELL, E. *Neue Wirbelthiere zu der Fauna von Abyssinien gehörig***, entdeckt und beschrieben. Frankfurt am Main, S. Schmerber, 1835 (-1840). Folio (390 x 280mm). pp. (8), 40; 116; (2), 18; (4), 148; with 95 lithographed plates of which 81 finely hand-coloured. Contemporary red half morocco, spine in 6 compartments with gilt lettering (slightly rubbed). € 13.000

A unusually clean and fine copy of this important work on African zoology. All plates have a unobtrusive blind stamp not affecting the illustration. "The publication was a great expense to Rüppell as the work hardly obtained sixty subscribers in the whole of Europe. Four animal groups are dealt with, mammals, birds, amphibia, and fishes from the Red Sea. The work forms a sequel to Rüppell's 'Atlas zu einer Reise im nördlichen Afrika' published in 1826-1828" (Anker 434). The expedition was organized in close cooperation with the Senckenbergische Naturforschende Gesellschaft in Frankfurt. The work is composed as follows: Säugethiere, with 14 (1 plain) coloured plates; Vögel, with 42 coloured plates; Amphibien, with 6 coloured plates; Fische des rothen Meeres, with 33 (13 plain) coloured plates.

Nissen ZBI, 3505.

[20] **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. € 19.500

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.

[21] **VOLCKAMER, J.C. *Nürnbergische Hesperides, Oder gründliche Beschreibung der edlen Citronat-, Citronen- und Pomerantzen-Früchte***, wie solche in selbiger und benachbarten Gegend, recht mögen eingesetzt, gewartet, erhalten und fortgebracht werden. (Together with:) Continuation der Nürnbergischen Hesperidum. Nürnberg, Endter Erben, 1708-1714. 2 volumes. Folio (357 x 230mm). With 2 engraved frontispieces, 25 engraved vignettes and 248 engraved plates of which 27 folded or double-page. Contemporary calf, later rebacked richly gilt decorated spines in 7 compartments. € 70.000

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

Johann Christoph Volckamer (1644-1720) was a wealthy Nuremberg merchant, son of Johann Georg Volckamer I (1616-1693) a keen botanist who established a large greenhouse in his garden at Gostenhof. Johann Christoph Volckamer inherited the garden and started to cultivate citrus fruit, a hobby amongst the wealthy classes, in which he had become interested during a visit in Italy. "He visited many gardens in the neighbourhood and further afield as far as Venice and Bologna, beginning to study the endless varieties of citrus fruit he saw. Even after his return to Germany his friends among Italian gardeners and nurserymen supplied him with citrus trees and kept him informed of new developments" (S. Raphael, *An Oak Spring Pomona*, p. 192).

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

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

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

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

*[22] **WALDSTEIN, F. DE PAULA ADAM GRAF VON & P. KITAIBEL. *Descriptiones et icones plantarum rariorum Hungariae***. Vienna, Matthias Andreas Schmidt, (1799-) 1802-1812. 3 volumes. Folio (488 x 345mm). pp. (4), xxxii, 1-104; (2), xxxii, 105-221, (1); (2), 223-310, (2, index), with large sepia aquatint view at beginning of preface to vol I and 280 beautifully handcoloured engraved plates of which 16 folding. Contemporary marbled green boards with 2 red gilt lettered labels. € 68.000

A fine, uncut and unusually fresh copy of the first (and only) edition of this monumental flora of Hungary and adjacent territories, including Croatia, with splendid plates in the Viennese 'Jacquin' style. The text is by Paul Kitaibel (1757-1817), professor of botany at the University of Pest. 'He spent much of his career roaming Hungary and collecting botanical, zoological, and mineralogical specimens as well as folklore. His collections of botanical and mineralogical specimens formed the basis for the natural history collection in the Hungarian National Museum' (Johnston). The work was financed by Count Franz Waldstein (1759-1823), an Austrian military leader who fought against the Turks and North African states as a Maltese knight and in the Austrian-Turkish war and the Prussian campaign. From 1789 he devoted himself to botany, travelling with Kitaibel through Hungary collecting plants, interspersed with military service. His herbarium is in Prague. The aquatint view is signed by Hirscher. The plates are

engraved by Karl Schutz after drawings by his son Johann. The work was intended to be completed in four volumes but a note on page 310 states that publication was suspended because of 'multiplicia impedimenta, quae e gravibus temporibus in quibus vivimus inseparabilia sunt' (the many impediments which are inseparable from the troubled times we live in).

Junk Rara, p. 134: "Die Ausstattung des Werkes ist eine prächtige, die Tafeln (von denen 16 in Doppelformat) sind auf das feinste mit der Hand colorirt. Das Buch hat für die Flora von ganz Mitteleuropa Wichtigkeit. Die 'Descriptiones et Icones' sind ausserordentlich selten, sie gehören zu den grossen Raritäten der botanischen Literatur; ganz besonders gilt dies von dem letzten in den Napoleonischen Kriegswirren erschienenen Band. Das Buch ist jedenfalls, wie alle die andern gleichzeitigen Iconographien in ganz geringer Auflage, nur für Liebhaber, erschienen und war wohl nicht im Handel".

Provenance: Armorial bookplate of 'The Horticultural Society of New York, bequest of Kenneth K. Mackenzie, October 1934' on inside frontcovers and a library stamp 'duplicata de la bibliothèque du conservatoire botanique de Genève vendu en 1922' on two titles.

Dunthorne 325; Great flower books p. 80; Johnston 678; Nissen BBI 2096; Stafleu and Cowan 16560.

[23] **WEDEL, G.W. *Opiologia ad mentem Academiae Naturae Curiosorum.*** Jenae, sumptibus Johannis Fritschii, 1674. 4to (198 x 150mm). pp. (8), 170, (2), title printed in red and black with a large engraving. Old half vellum. € 3.600

Georg Wedel (1645-1721) was professor of Medicine at Jena and was received into the Academia Naturae Curiosum, with the name Hercules I. He was first physician of the Duke of Weimar and the Duke of Saxony. "He was an excellent scholar and humanist, wrote numerous books, brought out new editions of the works of older writers, and was the author of a host of disputations, consilia, responsa, paradoxa, orationes, programmata, and epistolae, written in fine Latin" (Ferguson). The present work has a charming engraving on the title, showing an Arab in the process of preparing opium in a typical idyllic German landscape, with a river, trees and farmhouses. 'Es ist eine ausgezeichnete Monographie mit 41 Kapiteln, worin alles damals bekannte über Opium referiert wird' (H. Neuninger). The work describes the pharmacological aspects of opium.

Ferguson II, p. 537.

[24] **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. € 40.000

A highly unusual archive of botanical illustrations of the botanical garden at Lemberg, now L'viv, 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 Jacquiniiana' 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. You would not be surprised if you were told there were 75 years earlier.

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.

*[25] **ZENKER, J.K., SCHLECHTENTHAL, D.F.L. & LANGETHAL, C.E. *Flora von Thüringen...*** Herausgegeben von Prof. Dr. Zenker, Prof. Dr. v. Schlechtendal und Prof. Dr. Langenthal, die Originalzeichnungen gefertigt von Dr. E. Schenk. Friedrich Mauke, 1855. 144 parts, forming 12 volumes. Small-8vo (168 x 95mm). With 1444 (printed on 1440 leaves) very fine hand-coloured engraved plates and descriptive text. Contemporary green half morocco, richly gilt decorated spines. € 7.500

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

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

Stafleu & Cowan, 18.637; Nissen BBI, 2197.