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Frontcover illustration: [21] VINCENT, H.A Études de Fleurs et de Fruits

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NATURAL HISTORY BOOKSELLERS SINCE 1899**



Le Paradis rouge. G. S.

[1] **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 Grimpéaux 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.



EDIDIT INNUMERAS SPECIES PARTIMQUE
FIGURAS
REDEBET ANTIQUAE PAREM NOVA MON
STRA CREAVIT. *OPUS E. A. MURARI.*

[2] **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.

€ 8.500

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 ridicule. 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.





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

Weimar, im Verlage des Landes-Industrie Comptoirs, (1792)-1830. 4to (235 x 190mm). 12 volumes. With 1186 handcoloured engraved plates. Later uniform half calf, spines with gilt lines and ornaments and red gilt lettered red label € 25.000

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

The plates are of a very high quality and all beautifully handcoloured. The text is both in German and French.

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



in y^o & in y^o, p^o d^o d^o
 in y^o & in y^o, p^o d^o d^o
 in y^o & in y^o, p^o d^o d^o

HERBARIVM

VIVAE ICONES
 ad naturæ imitationem, summa cum
 diligentia & artificio effigiatæ,
 una cum EFFE

CTIBVS earundem, in gratiam ues
 teris illius, & iamiam renascentis
 Herbariæ Medicinæ,

PER *qna dno qd*
 recens editæ. M. D. XXXII.

¶ Quibus adiecta ad eadem,
 APPENDIX isagogica de usu & ad-
 ministratone SIMPLICIVM.
 Item Index Contentorum singulorum.

Argentorati apud Ioannem Schottum, cum
 Caf. Maiest. Priuilegio ad Sexennium.



Inuentū Medicina medi
 est, opifexq; per orbē
 Dicor, & Herbarū sub-
 iecta potentia nobis.



[*4] **BRUNFELS, O. Herbarium Vivae Eicones ad naturae imitationem ...**

Strassburg, J. Schott, 1532. [with:] *Novi Herbarii Tomvs II.* Strassburg, J. Schott, 1536. Folio (320 x 205mm). pp. (viii), 266, (66, including final blank); pp. 313, 5, (1, blank), title of first volume in woodcut border, full page woodcut coat of arms of Strassburg, 4 woodcut ornamental borders, and 138 woodcuts of plants, mostly full page. Contemporary limp vellum, old lettering on spine. € 18.000

A very fine Large Paper copy, much larger than copies we have had or seen. Both volumes in the second edition. The first edition of the first volume is exceedingly rare. "A genuine milestone in the history of the botanical sciences.. " (Tomasi & Willis. *An Oak Spring Herbaria* p. 31). "This is an important book. Brunfels was the first great mind in modern botany and as Sachs says, a new epoch of natural science began with Brunfels...." (Hunt 30).

A celebrated herbal which marks an epoch in the history of botanic illustration. It was the first herbal illustrated with drawings which are throughout both beautiful and true to nature. The plants are represented as they are in the greatest possible artistic perfection by Weiditz, one of the best German illustrators, whose name appears in the book. "Weiditz accepted Nature as he found her. Was a leaf torn or drooping, a flower withered?- he observed the fact with the cold eye of the realist and recorded it with the precision of a true craftsman. The beauty was never wantonly sacrificed to mere scientific accuracy; the poet in him always triumphed, the artist in him always prevailed. His work must ever remain the high-water mark of woodcutting employed in the service of botanical illustration" (Blunt p. 47).

Posthumously a third volume was published in 1536 by Michael Herr, which is seldom found with the first two volumes, and which was illustrated by another artist.

Nissen BBI, 257, 1b & 257, 2b; Hunt 30.

1

Das erste Buch Petri de Crescen- tius / Von dem Feld vnd Ackerbau / ordentliche anstel- lung eines Meyers oder Bauernhoffs

Das erste Capitel.

Gelegenheit eines Meyers oder Bauernhoffs / sampt seiner Zugehör.



Item ein jeder in allen dingen / seinen eigenen Nutzen
suchet / vnd sich bemühet zu der höchsten vollkommenheit / so viel
im möglich / zu erlangen: so wirdt doch ein frommer bescheidener
Hausvater / sich an dem wissen zu bedenken: was im von der milden
Hand vnd der Gnaden Gottes wert besitzet: vnd von seiner frey-
schafft zu großem dank annehmen / ein solches Ländlein / ein solch
Gutlein / sampt desselbigen gelegenheiten / wie es im zukommen: für ge-
nuß / eben so weislich / als das Reich vnd Kaysertumb bey den Fürsten
vnd Potentaten.

Derhalben / ob schon das Ort seiner Geburt / oder das Land / da er erblich einwohnen / oder
welches er erworben vnd an sich gebracht / von art nicht so gar gelegen / bequem vnd lösslich ist / als
es im wol wünschen möchte. Jedoch / sol es im durch eifrigste arbeit so flüssig werden / daß es
im zur Nahrung vnd vnterstützung seiner vnd der seinig / vnd auffbringung seines Vierzugs
mag genugsam sein zu gemessen.

Wenn ich aber allhie vnterstehen wolte / ein solch geladen Ort zum Vierzugs- / fürmalen /
welches gar vollkommen vnd vnmangelhaft seye / thät ich warlich vnmöglich. Disset wol war /

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

Franckfurt am Mayn, durch Peter Schmid in verlegung Sigmund Feyrabends, 1583. Folio (333 x 210mm). pp. (12, last leaf blank), 566, (12), title printed in black and red with large woodcut and numerous woodcuts in the text and 1 large folded woodcut of a horse, printer's woodcut device at end. Contemporary green coloured vellum, with large gilt coat of arms on frontcover. € 9.500

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

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

Nissen ZBI, 988a; Lindner page 155.

[6] **DEN GROTEN HERBARIUS MET AL SIJN FIGUREN DIE ORTUS SANITATIS GENAEMT IS OM DIE CRACHTEN VÁ ALLE CRUYDEN TE WETENÉ....**

Antwerpen, (Claes) de Grave, June 1526. Folio (270 x 195mm). 188 Leaves, with over 400 woodcuts. Early 20th century red morocco, richly gilt decorated sides, gilt decorated spine in 6 compartments, gilt edges. € 29.000

ONE OF TWO COMPLETE COPIES KNOWN (see Hunt 24). The copy of F.W.T. Hunger, famous collector of early herbals, with his bookplate. His library was auctioned in 2 catalogues by Menno Herzberger in 1952. The present copy was number 31 of the first catalogue and sold to Rosenthal (according to manuscript note written in our catalogue). F.W.T. Hunger (1874-1952) 'devoted himself exclusively to the history of botanical sciences, and especially to the classical and 16th century herbals... In 1917 he was called to the University at Leyden, as a Lecturer... later on he became Director of the Institute for the History of medicine and Biology at that town. In his quality of botanico-historian he published numerous articles about prominent scientists of the past...' (From the introduction of the auction catalogue).

First two leaves with paper repair at the outer margin with loss of some letters, the following two leaves with paper repair at the outer margin, followed by a few leaves with minor repair at corner(s), last leaf probably taken from a shorter copy, browned and some paper damage with loss of a very few letters. At the end bound in 10 final leaves of the 1533 edition by C. de Grave of the same work. Apart from the mentioned defects a good copy, with some occasional browning.

An incomplete copy of the present edition was offered in the famous Klebs catalogue 'A catalogue of early herbals.... of Dr. Karl Becher' by L'Art Ancien in 1925. The present work is a Dutch translation of the 'Gart der Gesundheit' first published by Peter Schoeffer in 1485. It is the second edition by Claes de Grave. "In Dr. Klebs's opinion the 'Gart der Gesundheit' was a landmark in the history of botanical illustration, one which marked perhaps the greatest single step ever made in that art; its delineations of plants, breaking away from the traditional stylized woodcut, were not only unsurpassed, but unequalled for nearly half a century. Textually, too it was an original concept, giving a compendium of the whole pharmacy of the early printed works..." (Hunt 5). "Claes de Grave's book is a literal translation of the German edition by Peter Schöffer (Mainz 1485)..." (Botany in the Low Countries, 7)

Nissen BBI, 2290; Hunt 24; Nijhoff-Kronenberg 1052; Botany in the Low Countries (end of the 15th century - ca. 1650), 7.



Tab. LXXI. Cont. XXI.



Papil: europ:

N. Ph. Iusti Varietates. Fig. 1. immaculati aberranti. (Tab. XLVI. Suppl. XXII.)
Fig. 2. mas. Fig. 3. fem. Ius rubicincti. Fig. 4. fem. vulgaris. (Tab. XI.)

(C. G. M. 1811.)

[*7] **ESPER, E.J.C. & TOUSSAINT VON CHARPENTIER. Die Schmetterlinge in Abbildungen nach der Natur mit Beschreibungen von Eugenius Johann Christoph Esper. Herausgegeben mit Zusätzen von Toussaint von Charpentier. Europäische Gattungen.**

Leipzig, T.O. Weigel, (1829-1839). 7 volumes (5 volumes of text and 4 supplements bound in 5 & 2 volumes of plates in portfolio). 4to (270 x 215mm, text) & oblong-4to (235 x 300mm, atlas). pp. xxii, 388, (2), 190; 234; 396; 1-372; (4), 373-698, 85, (1); 276; (2), 120, 52, 104, 48, with 441 beautifully handcoloured engraved plates. Uniform 19th century half calf, gilt ornamented spines with blue gilt lettered label.

€ 17.000

A fine complete copy of the second and most complete edition of this beautiful lepidopterological classic complete with the supplements. 'With Esper a real scholar arrives on the scene, and while so far we have seen a constant rise in the artistic quality of illustration, we are now aware for the first time of the so-called scientific approach, which did so much damage to Europe's culture in the nineteenth century. Esper did not hesitate to show one wing of inherently beautiful butterflies as seen from above, and the other one as seen from below' (Pfeiffer). Still, even Pfeiffer admits that this method offered new possibilities of comparative evaluation to the scholar, and Esper cannot be denied a strong artistic gift, which was greatly helped by the Nuremberg engraver Johann Carl Bock (fl. 1757-1806). During a stay in the Low Countries Bock was encouraged even more by artists of the school of Maria Sibylla Merian, who had formerly worked in Nuremberg" (Nissen, *Bestiaries* pp. 71-72).

Its fine plates are exceptionally delicately handcoloured and engraved by Bock, Sturm, Tyroff, Volkart, Walbert, a.o. after Esper's own drawings. Eugen Johann Christoph Esper (1742-1810) was a German entomologist and phycologist, professor at Erlangen and director of the Natural History Museum. His other major works are 'Icones Fucorum' published from 1797-1808 and 'Die Pflanzthiere' published from 1788-1830.

Horn & Schenkling 6085; Nissen ZBI, 1316.



a

b



c



d

e



f



g

h



i



[8] **FICHTEL, L. VON & MOLL, J.P.C. VON.** *Testacea microscopica aliaque minuta ex generibus Argonauta et Nautilus ad naturam delineata et descripta ... Microscopische und andere kleine Schalthiere aus den Geschlechtern Argonaute und Schiffer, nach der Natur gezeichnet und beschrieben ...*

Wien, Camesianische Buchhandlung, 1803. 4to. (237 x 200mm). pp. xii, (4), 123, (1), with 24 handcoloured engraved plates. Later half vellum, spine with red gilt lettered label. € 3.800

Second edition of this very rare and early work on Foraminifera, the first edition of which was published 1798. It is especially valuable since Montfort designated in 1808 a large number of forms of Fichtel and Moll as the genotypes of many genera. These species were again discussed by Parker and Jones in 1860. A number of years ago the original collection of Fichtel and Moll, which was the basis of this book, was by chance rediscovered in the Museum of Natural History in Vienna. It may be stated that the authors gave, for that time, very accurate descriptions and illustrations of the treated species.

“The publication of Fichtel & Moll (1798) on ‘Testacea microscopica’ has been of large influence on the investigation of the protozoan group foraminifera... Description and figures of these small foraminifera are of high standard. Therefore it is believed, that Fichtel & Moll have used the most modern optical instruments, invented in the second half of the 18th century. Connected with the search for the authenticity of the collection the biography of the authors became of interest. Johann Paul Carl von Moll, born 1735 in Oettingen (Bavaria) was involved later on in the work of the Naturalien Cabinet in Vienna, the forerunner of the Natural History Museum. He died in Vienna, 1812. His co-author Leopold von Fichtel, son of an enthusiastic naturalist Johann Ehrenreich von Fichtel, became famous for his collection of objects of nature... He was born 1770 in Hermannstadt (Sibiu, Rumania) and died in his young years 1810 in Vienna” (F. Rögl, L.v. Fichtel und J.P.C.v. Moll und ihre wissenschaftliche Bedeutung, Wien 1982). The plates are meticulously drawn and finely hand-coloured.

Nissen ZBI, 1351.



[9] **FREYER, C.F.** **Neuere Beiträge zur Schmetterlingskunde mit Abbildungen nach der Natur.**

Augsburg, beim Verfasser/ in Kommission bei der C. Kollmann'schen Buchhandlung/ in Kommission bei der Matth. Rieger'schen Buchhandlung, (1827) 1833-1858. 7 volumes. 4to (215 x 175mm), with the lithographed portrait of the author and 700 hand-coloured engraved plates. Contemporary green half morocco, richly gilt decorated spines with gilt lettering, green marbled sides. € 23.000

First and only edition. One of the rarest lepidopterological iconographies, published in 120 parts over a period of 25 years. Our copy has the rare portrait which is mostly not present. The plates were drawn, engraved and coloured by the author. The plates are very finely handcoloured and depict 2-4 butterflies each, often figured with its caterpillars and feeding plants. W. Junk in his 'Rara' (1926-36) states that the above work has become very rare: "Exemplare der 'Neueren Beiträge' sind sehr selten geworden".

Christian Friedrich Freyer (1794-1886) was to become the second famous Augsburg entomologist after Jacob Hübner. Hübner died in 1826 but Freyer had been in close contact with him. In order to keep the costs as low as possible Freyer taught himself the art of drawing, colouring and engraving. "das Radieren auf Kupfertafeln erlernt und der Natur das Illuminieren der niedlichen Geschöpfe in allen Farbnuancirungen förmlich abgelautet hatte, um dieselben möglichst getreue copiren zu können" (Wulzinger). In the preface of the 5th volume Freyer informs his readers that he received numerous contributions from other German entomologists "Mit Eifer und Fleiss wurde ich fortwährend von den meisten Entomologen Deutschlands bei diesem Werk unterstützt".

"An den 'Neueren Beiträgen zur Schmetterlingskunde' arbeitet Freyer 25 Jahre lang, von 1833 bis 1858. Es entstehen sieben Bände mit insgesamt 1173 Seiten Text und 700 kolorierten Kupfertafeln, auf denen 1271 Falter, ihre Raupen auf der 'Nahrungspflanze' sowie ihre Puppen abgebildet sind, 'auf schön holländischem Papier mit dem dazugehörigen Texte'. Der Text ist nicht systematisch aufgebaut. Vielmehr scheint Freyer lediglich die Lücken im bisherigen Wissenschaft füllen zu wollen" (Pfeuffer p. 116). The last volume has irregular pagination as in all copies, pages 1-106, 105-168, 177-195 (the gap in pagination conforms to other copies; pages 169-176 were not printed, and two different leaves are paginated 105-6).

Hagen I, 251; Horn & Schenkling 7070. Junk 'Rara' p. 130; Nissen ZBI, 1427. Also see: Pfeuffer (Ed.) Von der Natur fasziniert... Frühe Augsburger Naturforscher und ihre Bilder pp. 114-131; Wulzinger. Nekrolog. Christian Friederich Freyer (1887); Olivier. Christian Friederich Freyer's 'Neue Beiträge...': an analysis with new data on its publication dates (2000).



[10] **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.** € 35.000

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 & Aquatilium’ 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 Kusakawa, ‘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.





PTERODULONNIN CASTANOTIS, Gould

Braunohriger Arassari

[11] **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.



[12] **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. Contemporary uniform half vellum, black boards. € 12.000

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, menti-



oning 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.





[13] **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. € 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.



[14] **HOEFNAGEL, J.** *Diversae Insectarum 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 Papillons 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 Gallerie 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 'Gallerie 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.



[15] **JACQUIN, N.J. Florae Austriacae, sive plantarum selectarum in Austriae Archiducatu sponte crescentium, icones ad vivum coloratae, et descriptionibus, ac synonymis illustratae.**

Viennae, L.J. Kaliwoda (& J.M. Gerold), 1773-1778. 5 volumes. Folio (453 x 275mm). With 5 large handcoloured engraved title-vignettes (views) and 500 handcoloured engraved plates and 1 plain plate. Recent richly gilt half calf spines in 7 compartments, sides contemporary marbled boards. € 52.000

First and only edition of Jacquin's rare flora of Austria, containing fine plates by his principal artist, Franz von Scheidl. It is a monument of the grand Austrian botanical era which royal patronage made possible. This work and Waldstein & Kitaibel's flora are the only two 'great flower books' devoted to the Austrian flora. Blunt describes it as ranking with the 'Flora Danica', 'Flora Graeca' and 'Flora Londinensis' as the finest books dealing with the wild flowers of a European country.

The work was subsidised by the Imperial court, and printed on their presses. Jacquin (1727-1817) was born in Holland of French parents. "He went to Vienna in 1752 to complete his medical study and was soon involved in organising a botanical collecting expedition for the Emperor Francis I, husband of Empress Maria Theresa. This expedition lasted from 1754 to 1759 and sent back a very rich collection from the West Indies to the gardens of the Imperial Summer Palace at Schönbrunn. In 1768, Jacquin became Director of the University Gardens in Vienna and Professor of Botany ... posts he held until his retirement in 1797. (Rix, *The art of the Botanist* p. 158). One large folding plate mounted on linen and one other plate mounted on old paper. A very fine and attractively bound copy of this rare work.

Great Flower Books 61; Nissen BBI, 971.



[16] **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



Columbigallina Goura.

COLUMBA CORONATA *Lath.*

morocco, richly gilt decorated spines with gilt lettering in 5 compartments and green marbled sides. € 55.000

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).

[17] **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 vertoont 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 Europische 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. € 140.000

(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.





[18] **SCHAEFFER, J.C.** *Fungorum qui in Bavaria et Palatinatu circa Ratisbonam nascuntur Icones nativis coloribus expressae. Editio Secunda.*

Ratisbonae, impensis auctoris, 1772. 4 volumes bound in 2. Large-4to (270 x 225mm). With 2 engraved frontispieces and 330 beautifully hand-coloured engraved plates. Contemporary green morocco, richly

gilt decorated spines in 6 compartments, sides with gilt borders, gilt edges. € 18.000

A beautifully bound copy of the finest work published in Germany on fungi. The text is in German as well as in Latin and describes the fungi of Bavaria and the Palatinate. The second edition is a reissue of the first edition which was published in 1762-1771. Four editions were published and all editions must have been very small. The text is both in Latin and German.

Schaeffer was a Bavarian clergyman-naturalist, a phenomenon so characteristic of the age of Enlightenment. His interest was broad and apart from publishing the most beautiful early iconography on fungi he published on birds, entomology and paper-making, however most of his works describe the fauna and flora of South Germany. The plates of the present work are superbly handcoloured and were drawn by Sophie Beez, I.St. Loibel, Johann Rothermund, and Schauer, and engraved by various engravers.

“In diesem Werk werden auf 330 colorierten Kupferstichen Makromyceten dargestellt, wobei auch auf die Farbe des Sporenstaubes und auf die Sporen Wert gelegt wurde. Die oft bemerkenswert exakten Beschreibungen sind in deutscher und lateinischer Sprache verfasst, erst in 4. Band werden alle dargestellten Pilze mit einem binärem Namen versehen. Das Tafelwerk Schaeffers gehört zu den grossen, z.T. naturalistischen Tafelwerke des ausgehenden 18. Jahrhunderts, die wesentlich zur Erfassung der Vielfalt beigetragen haben und die neue systematische Ansätze herausforderten” (Dörfelt & Heklau p. 415). 2 title-pages, 2 plates and 3 text-leaves with small library stamp in the margin.

Nissen BBI, 1744; Stafleu & Cowan 10476.



[19] **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) € 9.000

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.



[20] **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.



[21] **VINCENT, H.A** *Études de Fleurs et de Fruits, peints d'après Nature, par Madame Vincent et gravés par Lambert aîné. Dédié aux Jeunes Demoiselles.*

Paris, chez Bauche aîné, md d'estampes, (c. 1820). Folio (410 x 285mm). pp. (2), 4, with 48 stipple engraved plates, printed in colour and retouched by hand and 4 extra stipple engraved plates, printed in colour and retouched by hand by J.L. Prevost and engraved by Teillard. Contemporary half calf, spine with red gilt lettered label, marbled sides (minor restoration to spine). € 60.000

First Edition. A Beautiful and Extremely Scarce Work. One of Only Five Complete Copies Known.



According to Dunthorne this work is 'among the most exquisite of all flower prints'. Very scarce suite of plates of floral bouquets by Madame Henriette Antoinette Vincent (1786-1830) pupil of Van Spaendonck and Redouté, the most famous flower painters of the period. This fine suite of plates is very much in the tradition of their best work. The plates are stipple engraved and printed in colours with fine hand-fini-
 nishing. One of the most highly talented botanical artists in Paris in the early 19th century Madame Vincent exhibited flowers in watercolours at the 1814, 1819, 1822 and 1824 Paris Salon.

Madame Vincent's magnum opus 'Études de fleurs et de fruits: Peints d'après nature'.

First published in Paris in 1820 with 48 hand-finished coloured engravings by Lambert, her brother-in law, it was republished the same year in London with hand-coloured aquatints by T.L. Busby that reversed the images in the original volume, and was dedicated to “young women”, presumably those who might follow in Madame Vincent’s footsteps. The subjects of the coloured engravings include colourful flowers like tulips, pinks, narcissus, hyacinths, carnations, and anemones; the fruits depicted included grapes, cherries, plums, and strawberries; the finely detailed, naturalistic images typically show clusters of flowers and fruits with their leaves against a plain background and many are further enhanced by such details as water droplets, a ladybird sitting on a leaf, or butterflies flitting nearby.

Today Madame Vincent’s floral bouquets continue to be appreciated as masterpieces of delicacy and beauty from the heyday of the florilegium. There were no complete copies of the present work in the Plesch or de Belder Collections, the most important botanical collections to have been sold at auction in the second half of the last century. 4 plates with marginal paper repair at the outer margin, and one plate with paper repair at the lower outer corner, all without loss of illustration. A very fine copy of one of the most splendid and rare botanical books. The last 4 plates by Prevost, which do not belong to the work, are equally beautiful.

Dunthorne 319; Nissen BBI, 2066; Great Flower Books p. 71.

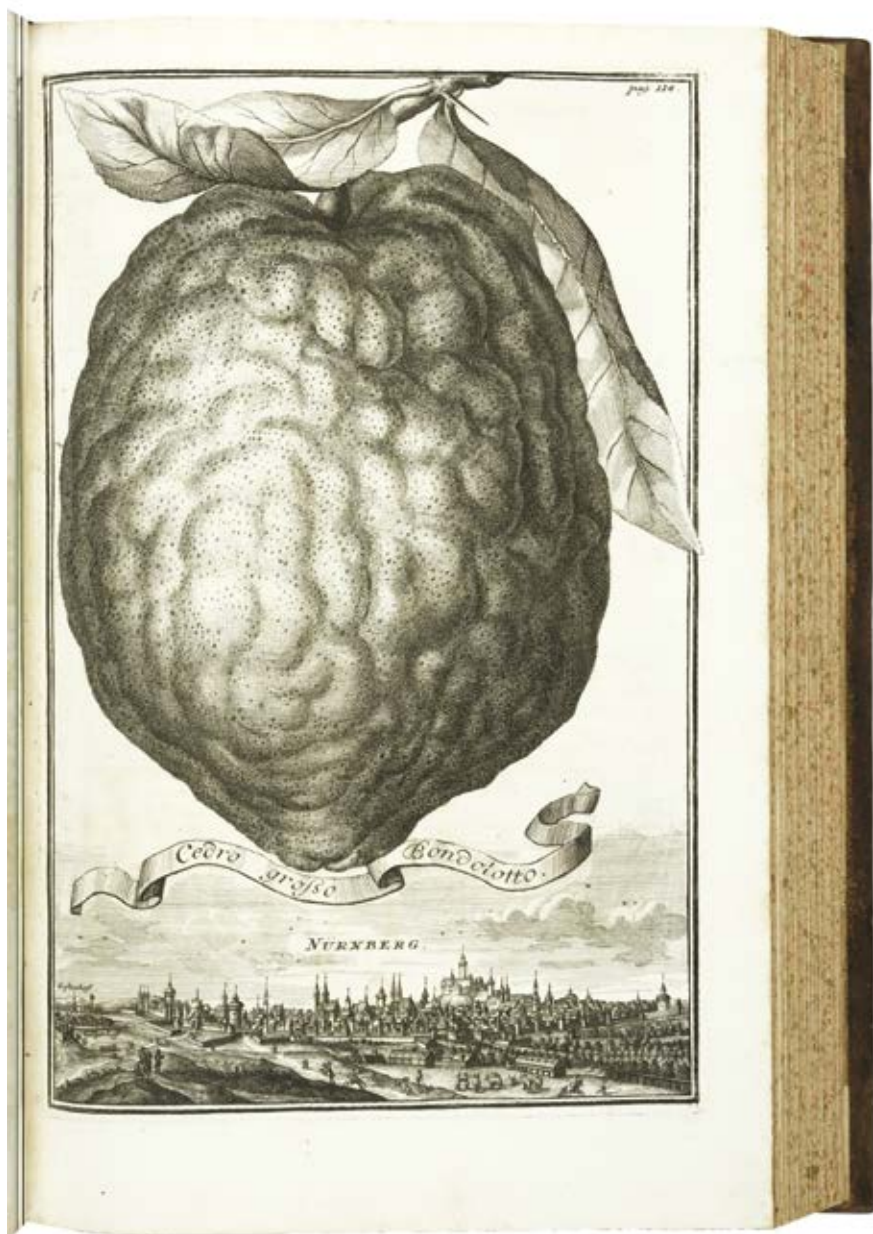


[*22] **VOLCKAMER, J.C. Nürnbergische Hesperides, Oder gründliche Beschreibung der edlen Citronat-, Citronen- und Pomerantzen-Früchte, wie solche in selbiger und benachbarten Gegend, recht mögen eingesetzt, gewartet, erhalten und fortgebracht werden. (Together with:) Continuation der Nürnbergischen Hesperidum.**

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 re-backed richly gilt decorated spines in 7 compartments. € 65.000

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

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



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

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

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

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

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



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

Friedrich Mauke, 1855. 144 parts, forming 12 volumes. Small-8vo (168 x 95mm). With 1444 (printed on 1440 leaves) very fine hand-coloured engraved plates and descriptive text. Contemporary green half morocco, richly gilt decorated spines. € 8.000

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.

Staflen & Cowan, 18.637; Nissen BBI, 2197.





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

Nürnberg, auf Kosten der Raspischen 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). € 6.000

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.

