

Antiquariaat Junk b.v.

Natural History & Travel
Old and Rare Books

Offered for sale at the
Stuttgarter Antiquariatsmesse 2011, stand 60, January 28th – 30th
Friday 11 am - 7.30 pm, Saturday and Sunday 11 am - 6 pm



Books may also be ordered from:
Antiquariaat Junk

Allard Schierenberg & Jeanne van Bruggen
Van Eeghenstraat 129/ 1071 GA Amsterdam
The Netherlands

Telephone: +31-20-6763185/ Telefax: +31-20-6751466

Email: books@antiquariaatjunk.com

Website: www.antiquariaatjunk.com

NATURAL HISTORY BOOKSELLERS SINCE 1899

Frontcover illustration: 18 Fischer de Waldheim

*

**Please visit our website
www.antiquariaatjunk.com
With thousands of colour pictures of fine
Natural History books**

*

The prices in this catalogue include 6% VAT.
Customers outside the EU will not be charged the 6% VAT.

*

Die Katalogpreise beinhalten die Mehrwertsteuer.
Die mit einem * vor der Nummer angegebenen Bücher stehen im Messekatalog
der Stuttgarter Antiquariatsmesse und können nicht vor der Messe verkauft
werden. Die andern Bücher jedoch können sofort bestellt werden oder auf der
Messe besichtigt werden.

*

Stand 60
Stuttgarter Antiquariatsmesse 2011
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. € 5.300

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] BAIREI, K. Bairei Gakan (Drawing methods of Bairei). Osaka, Meiji 36 [1903]. Printed by Chinzei, published by Shigemoto. 7 volumes. 8vo (217 x 132mm). With well over 100 coloured double page woodblock printed plates measuring 220 x 265mm. 7 orihon folding albums in green brocade covered boards. € 2.450

A fine complete set in the original clasped chitsu case with printed title labels. The 7 albums mostly show flowers and animal life, occasionally landscapes and Japanese people. The work spans the full breath of Bairei's subjects. Kōno Bairei (1844-1895) was a Japanese style painter who lived in Kyoto. "His style is full of strong brush strokes, traditional charm and sensitivity. He was especially adept at drawing and illustrating birds and flowers in the Kacho style..." (Roberts, Dictionary of Japanese artists p. 8).

Mitchell p. 216 (not giving a date).

*[3] BERINGER, J.B.A. Lithographiae Wirceburgensis, ducentis lapidum figuratorum, a potiori insectiformium, prodigiosis imaginibus exornatae specimen primum. Wirceburgi, apud P.W. Fuggart, 1726. Folio (310 x 200mm). pp. (12), 96 (recte 98), with engraved frontispiece and 21 engraved plates. Contemporary half calf, gilt ornamented spine in 6 compartments. € 10.500

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

M.E. Jahn & D.J. Woolf in their translation and commentary of the above work 'The Lying Stones of Dr. Johann Bartholomew Adam Beringer ...' point out that the fakes were made by two academic rivals of the university, J.I.

Roderick, professor of geography and mathematics and J.G. von Eckhart, privy counsellor and university librarian, and not Beringer's students as is often believed.

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

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

*[4] [BIBRA, ERNST VON.] Zur Südamerikanischen Reise. 1849-1850. German manuscript, title with motto and 139 illustrated leaves, mostly pencil or brown pen drawings, about 20 with handcolouring, some grey-, brown or ochre wash drawings, and 1 watercolour, showing ships, nautical instruments, portraits, Indians, hydro-biological matter, fishes, birds, coastal sceneries, landscapes, geological structures and plants. 8vo (160 x 102 mm). Contemporary calf, sides with gilt border, gilt edges, preserved in a brown half morocco box. € 29.500

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

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

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

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

Ernst von Bibra studied law, chemistry, and medicine at the University of Würzburg. In 1824 he inherited the family estate, allowing him to travel and study without worrying about money. In 1855 he published 'Die narkotischen Genussmittel und der Mensch'. The work is based on his experience in South America and became a pioneering study of psychoactive plants and their role in society. Drawing on his own travel experience as well as the writings of his predecessors, Baron Ernst von Bibra devotes a full chapter to each of seventeen plants, ranging from such mild stimulants as coffee and tea, through tobacco and hashish, to powerfull narcotics and hallucinogens such as opium and fly agaric. This classic text on the use of mind-altering plants was translated into English and still is a famous and classic text.

[5] BLOCH, M.E. *Naturgeschichte der ausländischen Fische*. Berlin, auf Kosten des Verfassers, 1785-1795. 9 volumes. 4to (245 x 215mm). pp. (8), 136; (8), 160; x, (2), 146, (2); x, (2), 128; (8), 152; (6), 126; x, (2), 144; (6), 174; (4), 192, with 9 engraved title vignettes and 324 beautifully handcoloured folded engraved plates. Contemporary mottled calf, richly gilt decorated spines in 6 compartments with green and yellow gilt lettered labels (some spines with minor skillful restoration). € 29.500

First edition. The complete section on foreign and exotic fishes. Bloch's complete work 'Allgemeine Naturgeschichte der Fische' consists of two sections. The first 3 volumes concern fishes of Germany 'Oeconomische Naturgeschichte der Fische Deutschlands'. The second section comprising 9 volumes concerns the foreign fishes. The text of the German edition was published in 4to, the plates are sometimes found separately bound in folio or folded in the middle and bound in with the quarto text. Bloch in the 'Nachricht' of the first volume of the German fishes says that it is up to the customer to decide to have the plates bound in folio or folded and added with the text. The plates, by a variety of artists and engravers (see Nissen), are outstandingly coloured, and are heightened with gold, silver, and bronze to reproduce the metallic sheen of fish scales. Bloch (1723-1799) was born in Ansbach and practised as a physician in Berlin. He devoted himself to natural history, and wrote several works of which this is his most famous. He is considered the most important ichthyologist of the 18th century and his collection of some 1500 fishes from all over the world was the largest collection of fishes of his time. This precious collection, collected over a period of 20 years, has survived almost in its entirety, at the "Museum für Naturkunde der Humboldt Universität" in Berlin. The foreign and exotic fishes, were partly purchased in Amsterdam and partly supplied by missionaries and travellers. Others were sent to Bloch by Sir Hamilton from Naples and by Hirsch from Suriname.

"In the tradition of the great cabinet naturalists, Bloch developed his collection of specimens from local excursions, contacts in the marketplace and harbor, and correspondence. As his interest ranged beyond central Europe, he joined an existing network of scientific-scholarly contacts to inspire him to describe and figure the fishes of the then known world. In some cases, he accepted sources in lieu of actual specimens, particularly from father Plumier and Prince Maurits" (History in Service of Systematics, 1981 p.8 i.e. E.B. Wells. Bloch's *Allgemeine Naturgeschichte der Fische*: A study).

A fine copy of the most beautiful fishbook ever published, without any foxing. Small section of the lower margin of titles with marginal paper restoration.

Provenance: The copy of the Archduke A(lbert) V(ictor) of Austria with his monogram A.V. on spines.

Nissen 'Schöne Fischbücher' 22; Nissen ZBI, 415.

[6] BOCK, H. *De Stirpium, maxime earum, quae in Germania nostra nascuntur...* His accesserunt a fronte praefationes duae: altera D. Conradi Gesneri... rei herbariae scriptorum, qui in hunc usq; diem scripserunt, catalogum complectens: altera ipsius Authoris, herbariae cognitiones laudes... Adiectus est Benedicti Textoris Segusiani de stirpium differentiis... Strassburg, Wendel Rihel, 1552. 2 parts bound in 2 volumes. 4to (200 x 150mm). pp. (lxviii), 1200, (64), with handcoloured woodcut portrait of Bock and 568 fine handcoloured woodcuts in the text. Recent blindstamped pigskin over bevelled wooden boards, with clasps. € 14.500

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

Bock was one of the 'Fathers of German Botany', the triumvirate that included Brunfels and Fuchs. As a botanist Bock was their decided superior. He was not shackled to the classical authority of Dioscorides and Pliny, and therefore could recognise new plants without his perception being clouded by supposed classical precedents. He

pioneered descriptive botany, giving a detailed developmental history of each plant in its stages of growth, and was the first to discuss plant communities, thus foreshadowing the science of ecology.

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

A few leaves with old repairs, including inner margin of title. Some running titles and shoulder notes shaved. Apart from a very light marginal staining on the first leaves of the first volume, a crisp and fine copy in attractive contemporary colouring.

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

[7] 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. € 19.000

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 an other artist.

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

[8] CARUS, C.G. *Von den Ur-Theilen des Knochen- und Schalengerüstes*. Leipzig, Gerhard Fleischer, 1828. Folio (420 x 195mm). pp. xvi, 186, with 12 numbered engraved plates and 1 engraved plate in the text. Contemporary brown boards, with printed label on frontcover. € 3.000

First edition. Carl Gustav Carus (1789-1869) is best known to scientists for originating the concept of the vertebrate archetype, a seminal idea in the development of Darwin's theory of evolution. Carus was a many-sided man, professor of obstetrics, a doctor, a naturalist, a psychologist and a well known painter. He was a friend of Goethe and taught himself oil painting working under Caspar David Friedrich. "Carl Gustav Carus synthesized the ideas of Goethe, Burdach, and Oken in his widely influential 'Von der Ur-Theilen des Knochen- und Schalengerüstes' (On the primitive parts of bony and external frame, 1828). There he portrayed in graphic form the archetype of the vertebrate skeleton and its elemental part, the vertebra. Indeed, he supposed that the architecture of the vertebra held the key to the plan of vertebrate organization. He also highlighted what he called the 'idea of parallelism between the development of the higher animal forms- yes, even man himself- and the development of the particular classes and species in the animal kingdom" (R.J. Richards, *The tragic sense of life: Ernst Haeckel and the struggle over evolutionary ...* p. 471). The plates are drawn by Carus himself. A fine copy of this rare work.

Nissen ZBI, 830.

*[9] CLAIRVILLE, J.P. DE. Helvetische Entomologie oder Verzeichniss der Schweizerischen Insekten nach einer neuen Methode geordnet. Entomologie Helvétique ou catalogue des insectes de la Suisse rangés d'après une nouvelle methode. Zürich, Orell, Füssli und Compagnie, 1798-1806. 2 volumes. Royal-8vo (236 x 150 mm). pp. (2), 149, (5); xliii, (5), 247, (1), with 1 engraved subtitle, 1 folded table and 48 (47 handcoloured) engraved plates. New half calf, spines gilt- and blind stamped. € 5.000

First and only edition. Joseph Philippe de Clairville (1742-1830) was a French born Swiss naturalist, co-founder of the 'Schweizer naturforschenden Gesellschaft'. The fine plates are engraved after drawings by J.R. Schellenberg. This famous Swiss painter and engraver is well-known for his illustrations of the works of Sulzer, Füssli, and others. He illustrated a number of beautiful botanical and entomological monographs and was considered to be one of the best natural history artists of his time. He was rightly famous for his minute details and precision. Roemer writes about him as follows: "Eben dieser Schellenberg hat ... eine erstaunliche Menge von Insecten nach der Natur gezeichnet und gemahlt ... Richtigkeit in der Zeichnung, Leben und das herrlichste Colorit scheinen da mit einander um die Palme streiten zu wollen" (Thanner, Schmutz & Geus. J.R. Schellenberg, p. 144). The text is both in German and French. Of a few leaves a former ownership stamp has been erased. An attractively bound and fine copy of this scarce work on the insects of Switzerland.

Horn & Schenkling 3606; Nissen ZBI, 888.

[10] DARWIN, C. The expression of the emotions in man and animals. London, J. Murray, 1872. 8vo. pp. vi, 374, (4, adverts.), with 7 (3 folded) heliotype plates and 21 woodcuts in the text. Original green cloth, covers blind stamped, spine with gilt lettering. € 850

Freeman 1142. First edition. Second issue with missprint "htat" on page 208 .

[11] DUBOIS, C.F. & DUBOIS, A. (Fils). Les Oiseaux de l'Europe. Bruxelles, Leipzig, Gand, C. Muquardt, 1868-1872. 2 volumes. Royal-8vo (18 x 27cm.). With 1 photo-frontispiece of C.F. Dubois and 321 handcoloured lithographed plates. Contemporary red morocco, spines with 5 raised bands, gilt lettering. € 8.500

A scarce ornithological publication issued in a small edition. It supplements the elder Dubois's 'Oiseaux de la Belgique' by providing figures and descriptions of European birds not found in Belgium. C.F. Dubois died in 1867 leaving his son Alphonse Dubois, the junior author, to complete the work. The present copy has 2 more plates than called for by the bibliographies and is in accordance with the Ellis copy. The excellent plates which are beautifully handcoloured are after drawings by father and son Dubois. 279 depict birds, the others eggs. The birds are figured in front of lovely landscapes or verdure. Apart from some very slight foxing an attractive copy of this scarce work.

Nissen IVB, 276; Fine Bird Books 73.

[12] 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 Elsholz (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.

[13] ELWES, H.J. *A Monograph of the Genus Liliium* (including 9 supplements). London (1877-) 1880, 1933-1962. 2 volumes. Folio (550 x 380mm). With 1 handcoloured lithographed map, 1 photograph and 88 beautifully hand-coloured lithographed plates (last 10 plates in colour lithography). Contemporary green half morocco, spines with 6 raised bands, gilt lettering and ornaments. [Together with:] *Illustrations of Lilies*, by Lilian Snelling. Hitchin, Wheldon & Wesley, 1970. Folio (550 x 380mm). With 30 fine hand-coloured lithographed plates. Contemporary half cloth. € 18.000

"A work of the greatest interest and value to all Lily growers" (*Great Flower Books* 56). A fine complete copy including the rare supplements as well as an extra set of the plates by Lilian Snelling of the first seven parts of the supplement. These plates are therefore double in our copy. According to a printed note (1970) of the Antiquarian Booksellers Wheldon & Wesley "The supplement to the *Monographs of the Genus Liliium* has been out of print for a good many years, but there remained a few sets of the beautiful plates which came into our hands a short time ago and they are now reissued in a limited edition."

Henry John Elwes (1846-1922) was a British botanist who visited the Himalayas, Tibet, China, Asia Minor and many other countries collecting and discovering many new and beautiful plants. His '*Monograph of the Genus Liliium*' is his most splendid publication. The work was issued in three separate and distinct stages, that is the '*Monograph*' published between 1877 and 1880, with 48 superbly handcoloured plates by W.H. Fitch, then the first seven parts of the '*Supplement*' by A. Grove and A.D. Cotton between 1933 and 1940, illustrated by Lilian Snelling and finally parts 8 and 9 of the '*Supplement*' by W.B. Turrill between 1960 and 1962 illustrated by Margaret Stones.

Walter Hood Fitch the artist of the first 48 plates was one of the most prolific botanical artists of the Victorian era 'His flamboyant but accurate drawings gained him international fame and recognition and provided vitally important records of an immense number of plants new to botany'(J. Lewis, *Walther Hood Fitch. A celebration* p. 1). "At the age of sixty, Fitch began work on his last great series of lithographs, which were to form the illustrations of the '*Monograph of the Genus Liliium*' (1877-80) of H.J. Elwes. The supplement to this famous book... was illustrated by Miss Lilian Snelling, who proved a worthy successor to the industrious Scot. In the words of Sir Joseph, Fitch was an 'incomparable botanical artist' with an 'unrivalled skill in seizing the natural character of a plant...'" (*Great Flower Books* p. 31). Fitch made numerous plates for Curtis's '*Botanical magazine*' from 1834 to 1877. He also made the illustrations of another splendid flower book, Hooker's '*Rhododendrons of Sikkim-Himalaya*'.

Provenance: First volume with armorial bookplate of J.A. Mullens

Nissen BBI, 594; *Great Flower Books*, 56; Tomasi, *An Oak Spring Flora* pp. 397-399.

[14] ENDLER, (F.G.) & SCHOLZ, (F.G.). *Der Naturfreund oder Beiträge zur Schlesischen Naturgeschichte*. Band I-VIII (of XI). Breslau, C.F. Barth/ A. Holäuffer, 1809-1817. 4to. 8 volumes (bound in 4). With 416 beautifully handcoloured engraved plates and 1 plain plate. Contemporary boards (rubbed). € 3.700

Nissen ZBI, 1290. A very scarce work on the natural history of Silesia. Eleven volumes were published but we have not seen complete copies offered for sale. Friederich Gottfried Endler was an artist and engraver, and the plates are most likely by him. They are beautifully executed and finely handcoloured many show birds and flowering plants.

[15] 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. € 18.000

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.

[16] ESPER, E.J.C. Die Pflanzthiere in Abbildungen nach der Natur mit Farben erleuchtet nebst Beschreibungen. [with:] Fortsetzung der Pflanzthiere... Nuremberg, Raspe, 1791-97 (-1830). 7 volumes. 4to (text vols 240 x 195mm and plate vols 267 x 195mm), with 445 hand-coloured engraved plates after drawings by the author; a fine set in contemporary half morocco. € 30.000

First edition, exceptionally rare, of the first monograph on corals and sponges, with outstandingly detailed plates by the author. These volumes comprise the three volumes of the Zoophytes or 'plant-animals', complete, and the complete series of the Fortsetzung (Supplements). The final parts two parts were published in 1829-30 by F.L. Hammer, long after Esper's death.

Eugen Esper (1742-1810) studied botany under Casimir Schristoph Schmidel at Erlangen University, where he later became professor of philosophy and zoology. During his tenure he assembled a large collection of natural history specimens, which are now in the Zoologisches Staatssammlung in Munich. He was a pioneer in the study of zoophytes (literally 'animal-plants', the 'Pflanzthiere' of the title).

This work is rare in any state, and especially so complete. No copy at auction.

Text vols: I: pp xii 320; II: [ii] 303; III (half-title only, undated, 'Der Pflanzthiere Dritter Theil': [ii] 3-407; IV (the 'Fortsetzung der Pflanzthiere' I-II): [ii] 230; 48. Vol I of the text was published 1788-1791, with title is dated 1791; vol II 1792-1799, with title dated 1794; and vol III 1805-1830. The atlas volumes use parts of the original fascicle wrappers as title-pages; that of vol I is II is titled 'Der Pflanzthiere Funfzehende Lieferung' and is dated 1809

Ekama ('très rare') 76; Nissen ZBI, 1315; Stafleu and Cowan 1721a (with errors in collation)

*[17] ESTIENNE, C. & J. LIÉBAULT. Siben Bücher Von dem Feldbau, und vollkommener bestellung eynes ordenlichen Mayerhofs oder Landguts. Etwan von Carolo Stephano und Johanne Liebhalto der Artzenei Doctorn Frantzösisch beschrieben.... von dem Hochgelehrten Herren Melchiore Sebizio Silesio... inn Teutsch gebracht. Strassburg, B. Jobin, 1579. Folio (302 x 200mm). pp. (12), 643, (1), (34), title with

attractive woodcut border and text printed in red and black, 1 large woodcut portrait and 30 large woodcuts in the text. Contemporary calf, spine with 4 raised bands. € 12.700

Very scarce first German edition of this famous work on agriculture, gardening, cattle raising, as well as hunting and hawking. Chapters XLV, XLVI and XLVII concern falconry. The work was first published as 'Praedium rusticum' 1554 by Carolus Stephanus (French Charles Estienne). An amazingly popular French version 'L'agriculture et maison rustique' was first published in Paris 1564, translated by his son-in-law, Jean Liébault, it became a Renaissance bestseller with at least 80 editions by the fall of Napoleon. The work was translated into the English, German, Dutch, Italian and Scandinavian languages. It is a veritable encyclopedia of country living, with large sections on orchards and fruit. Charles Estienne belonged to the famous dynasty of Parisian printers, he was however a poor businessman and died imprisoned in 1561 at the Châtelet. "Dieser Übersetzung lag eine der Ausgaben von Charles Estienne et Jean Liébault, 'L'Agriculture et maison rustique' zugrunde, die bereits Jean de Clamorgans 'La chasse du loup' als Anhang hatte und zwischen 1567 und 1578 erschienen ist" (Lindner 563.01). The fine woodcuts are after Tobias Stimmer, J. Amman among others probably cut by the printer Bernard Jobin himself. The work consists of seven parts: 1. Von dem Feldbau und ordentlicher Anstellung einer Meyerey...; 2. Von Anstellung der Gärten; 3. Vom Lustgarten; 4. Von Wisen und Matten; 5. Von Ackerfeldern...; 6. Vom Weydwerck, Hawung der Wald und Gehölz...; 7. Von der Wolffjagt. Beschrieben vom Herrn Johan von Clamorgan.

Lindner 563.01; Thiébaud p. 358.

[18] FISCHER DE WALDHEIM, J.G. Entomographia Imperii Russici./ Entomographie de la Russie. Moscou, Société Impériale des Naturalistes/ Imprimerie Semen, 1820-1851. 5 volumes. 4to (265 x 215mm). With 137 plates of which 134 beautifully hand-coloured and 4 engraved frontispiece-titles of which 3 finely hand-coloured. Recent gilt half calf. € 40.000

A complete copy of the rarest and most beautifully produced work on Russian entomology. Dr. W. Junk in his '50 Jahre Antiquar' lists the book in his chapter 'Introuvable' (page 307). The first major contribution on Russian entomology, preceded only by Pallas' 'Icones Insectorum praesertim Rossiae Sibiriaeque...' (1781-98). The edition of the present work was very small and the subscribers list in volume 2 and 3 only lists 167 subscribers. Of volumes 2 and 3 very few copies have been distributed and most probably these volumes were destroyed. 'Dans le préface du 4e volume de cet ouvrage l'auteur parle de la perte qu'il a faite de la presque totalité de ce qui existait des trois premiers volumes de l'Entomographie, occasionnée par des mains infidèles. Cette perte, qui porte particulièrement sur le 2e volume, et plus encore sur le 3me, dont il n'avait été distribué que peu d'exemplaires, à réduit à bien petite nombre les exemplaires complets (Ekama, Fondation Teyler. Catalogue de la Bibliothèque p. 255). The 4th volume 'Orthoptères de la Russie' was published in the 'Nouveaux Mémoires de la Société Impériale des Naturalistes de Moscou, Tome VIII'.

Johann Gotthelf Fischer von (de) Waldheim (1771-1853) was a German naturalist. The son of a linen weaver he was born in Waldheim, Saxony. He studied medicine in Leipzig and travelled to Paris with his friend Alexander von Humboldt and studied under Georges Cuvier. In 1804 he became professor of natural history at the Moscow University and the following year he founded the Imperial Society of naturalists of Moscow. He was one of the most prominent naturalists of his time and became famous for his scientific investigations of Russia. He was also known in some circles as 'Russia's Cuvier'.

All plates are engravings apart from the 18 plates in the last volume which are lithographs. The total number of plates is 141 including the 4 engraved title-frontispieces. All volumes have separately printed titles. W. Junk in his 'Bibliographia Lepidopterologica'(1913) gives a total of 140 plates, Nissen and Horn & Schenkling both list a total of 139 and Hagen gives a total like our copy of 141.

The collation of the work is as follows:

Vol. I: pp. (4), viii, 210, xii, 104, with 26 hand coloured engraved plates and 2 engraved frontispiece-titles of which 1 hand coloured. The plates are numbered as follows: Coleoptera 1-17; Othoptera 1; Neuroptera 1-2; Lepidoptera 1-5; Coleoptera 1.

Vol. II: pp. xx, 264, with 39 hand coloured engraved plates and 1 engraved hand coloured frontispiece-title. The plates are numbered as follows: Coleoptera 18-50; Lepidoptera 6-11.

Vol. III: pp. viii, (2), 314, with 17 hand coloured engraved plates and 1 hand coloured frontispiece-title. The plates are numbered as follows: Coleoptera 1, 1*, 2-7, 7b, 7c, 8-14.

Volume IV: pp. (4), iv, 443, with 37 engraved plates of which 34 hand coloured. The plates are numbered as follows: Orthoptera 1-37.

Vol. V: pp. (6), ii, 151, with 18 hand coloured lithographed plates, The plates are numbered as follows: Lepidoptera 1-18.

Volumes 4 and 5 have a slightly different format. A fine copy of one of the greatest rarities in entomological literature.

Nissen ZBI, 1377; Horn-Schenkling 6632; Hagen p. 235.

[19] GLEICHEN-RUSSWORM, W.F. VON. Geschichte der gemeinen Stubenfliege von dem Herrn Verfasser des Neuesten aus dem Reiche der Pflanzen nebst vier mit Farben erleuchteten Kupfertafeln. Herausgegeben von Johann Christoph Keller. Nürnberg, Christian de Launoy seel. Erben, 1764. 4to (285 x 222mm). pp. 34, with 4 fine handcoloured engraved plates. Contemporary vellum, spine with title. € 1.325

First edition. A French edition was published in 1766. A beautifully produced work on the fly. The superb and meticulously executed plates, which show the insect as seen under the microscope, are by the author and engraved by J.C. Keller, a well known Nuremberg artist. "In the summer of 1760 Gleichen-Russworm made the acquaintance of Martin Ledermüller, who had already begun publication of his 'Mikroskopische Gemüths- und Augenergötzen' (1759-1762); it was this work which led Gleichen-Russworm to concentrate on microscopy. Ledermüller visited Schloss Greifenstein in 1762, and Gleichen-Russworm continued to benefit from his advice until the former took offense at certain criticisms of his work which appeared in 'Geschichte der gemeinen Stubenfliege' (1764)". (DSB). Wilhelm Friedrich Gleichen (1717-1783) was an German amateur naturalist who used advanced microscopes for his research. Added is an engraving on the free endpaper of the title in French dated 1766, showing insects, birds and a microscope. A fine copy.

Nissen ZBI, 1592.

[20] HERBST, J.F.W. Natursystem der ungeflügelten Insekten. Berlin, G.A. Lange, 1797-1800. 4 parts (bound in one). 4to (275 x 215mm). pp. viii, 88; pp. iv, 26; pp. (2), 30; pp. (4), 86, with 23 fine handcoloured engraved plates. Contemporary marbled boards, red gilt lettered label on spine (head of spine a bit worn). € 2.700

A very scarce work with excellent plates intended according to the introduction as a kind of supplement to Herbst's equally rare work 'Naturgeschichte der Krabben und Krebse'. The four parts have the following subtitles: I. Naturgeschichte der Insekten-Gattungen Solpuga und Phalangium; II. Naturgeschichte der Insecten-Gattung Opilio; III. Fortsetzung der Naturgeschichte der Insectengattung Opilio; IV. Naturgeschichte der Skorpionen. The first part is written by Lichtenstein and Herbst, the following parts are by Herbst alone. "In the meanwhile W. Herbst, A German entomologist, had given fuller treatment to the 'Afterspinnen', or near-spiders, and in Volume III (1799) of his 'Natursystem der ungeflügelten Insekten', ... described twenty-eight species, illustrated by unusually clear figures. Herbst discarded the old name Phalangium, on the insufficient grounds that it had been used by the ancient writers as a name for true spiders, and replaced it by Opilio, of which genus he is thus the author" (Savory p. 56). Johann Friederich Wilhelm Herbst (1743-1807) was a German naturalist, theologian and a chaplain for the Prussian army.

Nissen ZBI, 1895; Junk Rara, 10.

[21] HÖRBIGER, H. A manuscript letter to Professor Dr. Ludwig Wilser of 60 pages together with 16 leaves of printed diagrams with extensive manuscript notes and explanations in the large margins. The diagrams, which all appeared in his book 'Glazial-Kosmogonie', are an early version before the figure numbers were added. On the verso of each plate is the following stamp 'Ingenieur H. Hoerbiger, Constructeur u. Privatastronom, Wien'. The exposé is in form of a letter explaining his 'Glazial Kosmogonie' (Glacial Cosmogony). The manuscript starts 7 June 1909 and is continued on 10, 11, 12, 13, 15 and 25 June. The manuscript is preserved in a printed portfolio "Hörbigers Glazial-Kosmogonie. Sammelmappe für die Leser der Aushängebogen". Hofbuchdruckerei Hermann Kayser in Kaiserslautern 1907/09. Added is an early printed version of the 'Glazial-Kosmogonie' pp. 1- 272 in loose sheets. € 7.900

A highly interesting document which brings together 2 scientists whose teachings became very important for the Nazi ideology. Hans Hörbiger for his Glacial Kosmogony and Ludwig Wilser for his racial ideology, considering the 'Nordic Race' an anthropological ideal.

The manuscript is in clear, so-called Sütterlin script, which is difficult to read. Sütterlin script was created by the Berlin graphic artist Ludwig Sütterlin (1865-1917), and which was taught from 1915 to 1941 in German schools. It is also called the "the German handwriting". Hans Hörbiger (1860-1931) was a famous Austrian engineer and steam engine designer, whose invention of the Hörbiger valve made him a wealthy man. He became well-known for his Welteislehre (WEL) or World Ice Theory, also known as Glazial-Kosmologie (Glacial Cosmogony). His book 'Glazial Kosmogonie' was first published in 1912 and became in the course of years increasingly popular among Nazi leaders. "Hörbiger did not arrive at his theory through research, but said that he had received it in a "vision" in 1894. According to his theory, ice was the basic substance of all cosmic processes, and ice moons, ice planets, and the "global ether" (also made of ice) had determined the entire development of the universe... One of the early supporters of Hörbiger's theories was Houston Stewart Chamberlain, the leading theorist behind the early development of the National Socialist Party in Germany in 1923.

Adolf Hitler, an enthusiastic follower of the WEL theory, adopted it as the Nazi party's official cosmology. He claimed that Hörbiger was not accepted by the scientific establishment because "the fact is, men do not wish to know." The World Ice Theory was intended to form part of a planetarium Hitler planned to build on Linz's Mount Pöstling. According to the structure's plans, the ground floor was to centre around Ptolemy's universe, the middle floor Copernicus' theory, and the top floor, Hörbiger's theory. It has been said that the real reason both Hitler and Himmler favored the theory was to counterbalance the perceived Jewish influence on the sciences, similar to the Deutsche Physik movement. Hörbiger's theory was for instance opposed to Albert Einstein's theory of relativity. Dozens of scientific journals, books, and even novels were published on this topic. Hörbiger's theories became generally accepted among the population of Nazi Germany and a German Hörbiger Organization had thousands of members" (Wapedia).

Ludwig Wilser (1850-1923) to whom the letter is addressed was a physician and anthropologist. His publications on the German race prelude the 'Nationalsozialismus' and his writing became popular among the Nazis. To mention some of his publications will give an idea of his views. 'Herkunft und Urgeschichte der Arier' (1899), 'Die Überlegenheit der germanischen Rasse' (1915), 'Das Hakenkreuz nach Ursprung, Vorkommen und Bedeutung' (1917).

"Thus, most of Wilser's many contributions on prehistory start from prehistoric anthropology and end with unequivocal political convictions. In his book 'Die Herkunft der Deutschen' (The origin of the Germans) he placed in Scandinavia not only the German but also the Indo-German origin. Later, Wilser was even speaking of a "Nordic centre of creation" and he claimed that for millions of years higher and higher forms of life had emerged from an Arctic evolution centre (Wilser 1909). According to him, the Homo europäus dolichocephalus flavus had been subjected to the Nordic selection conditions for the longest time and consequently was the highest race, destined to rule the world, and one look into history and present times should be enough to see that. He saw modern Germans as "the descendants of those Germans who have stayed pure and unmixed for the longest time" (Wilser 1904: 180) (Quoted from I. Wiwjorra, German archaeology and its relation to nationalism and racism).

Some excerpts of the above offered manuscript:
Hochgeehrter Herr,

haben Sie die grosse Güte die heute(?) und eventuell später folgenden Zeilen mit Geduld und Nachsicht zu lesen. Ein dreimonatiger hartnäckiger Luftröhrenkatarrh hat mich gestern aus Wien vertrieben und als Reiselektüre diente mir Ihre "Menschwerdung" [published 1907], während Ihre ".....Welt und Erdenzeitalter" schon früher Gegenstand des eifrigsten Studiums war. Und Ihre übrigen entwicklungsgeschichtlichen Arbeiten noch folgen werden. Die gestrige Lektüre ließ es mir ratsam und verheißungsvoll erscheinen, mit Ihnen, hochverehrter Herr Professor, in Sachen einer weitausgreifenden astronomischen Neuerung Föhlung zu nehmen. Indem wir uns geradezu gezwungen sehen, außer Kosmologie und Geologie auch der Meteorologie und Biologie neue astronomische Stützpunkte zu geben, falls Geneigtheit und Bedürfnis vorhanden, solche anzunehmen. Zwar wirkte die frühere Lektion Ihrer Tierwelt-Einleitug und Ihrer geologischen Stellungnahme zur Menschwerdung nicht ermutigend, aber manche Wendungen in letzterer selbst läßt mich dennoch hoffen, dass sie eventuell Vertrauen zu unseren Darlegungen fassen werden. Schon der Umstand, dass Sie geneigt scheinen, den Vormenschen(?)ins Tertiär zu verlegen, ermutigt mich, Herrn Professor ergebenst einzuladen, in dieser Richtung auf Grund späterer Darlegungen noch weiter zurückzugehen und eventuell die Gabelung und die Entwicklung der ersten Überlieferungsfähigkeit einmal versuchsweise ins Sekundär zu verlegen. Es drängen sich Gründe...

Es ist nur ein schwerer akuter Zustand, dessen Krisis schon überstanden ist, wie ich aus den geschätzten Zeilen entnehme.

Sehen Herr Professor.....einen schönen Stein, den Sie manchmal aufsuchen, um sich krampfhaft auszuweinen und im übrigen lassen Sie uns baldigst weiter arbeiten. Ich wüsste Ihnen kaum ein kräftigeres Ablenkungsmittel als den festen Ausdruck meiner Überzeugung dass es keine Hypothese ist, was wir Ihnen bieten, sondern eine Gründliche, neue, einfache, nackte Wahrheit, und Sie werden heilsame Ablenkung finden. Jedenfalls bitte ich Sie, die Aushängebögen für immer zu behalten und mir gütigst zu gestatten, die Fortsetzung nach Maßgabe ihres Erscheinens senden zu dürfen, wie ich mir auch heute Bogen N 17 beizulegen erlaube.

Mögen Sie Kraft bei den Ihrigen und sich selbst finden und ein klein wenig bei Ihrem aufrichtig teilnehmenden H. Hörbiger.

Added: Hörbiger, Glazial-Kosmogonie, eine neue Entwicklungsgeschichte des Weltalls und des Sonnensystems. Unveränderter Neudruck (1925).

[22] MARTINI, F.H. & CHEMNITZ, J.H. Neues systematisches Conchylien-Cabinet. Nürnberg, G.N. Raspe, 1769-1829. 12 volumes. 4to (294 x 230mm). With 1 handcoloured engraved frontispiece, 1 portrait and 432 fine handcoloured engraved plates, numerous engravings in the text of which some handcoloured. Contemporary mottled calf, richly gilt spines with red gilt lettered label and 5 raised bands (vols 7-12 bound to match at a later date). € 37.000

A rare complete set of the most beautifully produced German iconography on shells, portraying marine shells from all over the world including shells from Cook's voyage into the Pacific. "Friederich Wilhelm Martini, a Hamburg physician, conceived the idea of publishing the first large-scale encyclopaedia of shells illustrated with hand-coloured plates. His ambition was to describe and portray every kind of shell known, an ambition virtually impossible to fulfil, as others have discovered since. No sooner was the third volume of the 'Neues Systematisches Conchylien-Cabinet' in print that its author died, in 1778. Publication was continued by Johann Hieronymus Chemnitz, a Danish clergyman who, between 1779 and 1795, added a further eight volumes" (Dance, Shells p. 24).

The portrayed shells come from famous 'wunderkammer' collections of Kings and nobility, as well as wealthy merchants, such as the museum of Lorenz Spengler, cabinet maker of the King of Denmark; the museum of the King of Denmark, King Frederic V, an avid shell collector; the museum of Count A.G. Molke, who had one of the finest shell collections in Europe, many from the famous Seba collection; the museum of J.F. Bolten, who had worked out a new system of conchology; the museum of J.S. Schröter; the museum of Madame de Blandeville; the museum of Abraham Gevers, burgomaster of Rotterdam, who had one of the finest collections in the Netherlands; the museum of Empress of Austria, Maria Theresia, who had a large shell collection in Vienna, which was decribed

in a sumptuous folio by Baron Ignatius von Born; as well as the very extensive collections of Martini, in the first 3 volumes, and of Chemnitz in the other volumes.

The present copy is the most complete one to come on the market since many years and is in mint condition. 10 volumes were planned and the title of volume 10 reads 'zehnter and letzter Band'. It includes a 'Vollständiges alphabetisches Namen-Register über alle zehn Bände', by Johann Samuel Schröter. Our copy however has the very scarce volume 11 which was published in 1795, seven years after volume 10. Very few sets have this volume. Apart from this our set has the extraordinarily rare supplement published by G.H. Schubert & J.A. Wagner in 1829, 34 years after volume 11. This last volume 12 is one of the great rarities in conchological literature.

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

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

[23] MAUND, B. The Botanic Garden; consisting of highly finished representations of hardy ornamental flowering plants, cultivated in Great Britain with their names, classes, orders, history, qualities, culture and physiological observations. London, Baldwin and Cradock, 1825-1850. 13 volumes. Royal-8vo. With 312 handcoloured engraved plates and descriptive text (and:) MAUND, B. The Fruitist; a treatise on orchard and garden fruits, their description, history and management. London, Groombridge & Sons, (1851). Royal-8vo. With 72 handcoloured lithographed illustrations in the text (and:) THE AUCTARIUM or the botanic garden; containing miscellaneous information, connected with the cultivation of a garden, and natural history. London, Simpkin, Marshall & Co., (1834-1850). 2 volumes. Royal-8vo. With some text illustrations (and:) THE FLORAL REGISTER; containing figures and descriptions of nearly all tender and hardy plants, which have been lately introduced to, and cultivated in Great Britain. London, Simpkin, Marshall & Co., (1835-1850). 2 volumes. Royal-8vo. pp. (1-4), v-xvi, 240; (1-2), 3-13, 144, with over 3000 small illustrations in the margins of the text. Uniform contemporary half green morocco, spines with 5 raised bands and gilt lettering. € 8.000

"A delightful work, not only full of useful and practical information, but illustrated with most charming plates carefully engraved and coloured" (Dunthorne 200). The Botanic Garden contains 1248 beautifully handcoloured illustrations on 312 finely engraved plates (4 plants on each plate). The charming lithographs of the 'Fruitist' depict the most desirable varieties of apples (34), pears (24), plums (4), nectarines (2), peaches (2), gooseberries (3), currants (1), strawberries (1), and nuts (1). A fine complete uniformly bound set of this beloved flower-book.

Nissen BBI, 2222; Great Flower Books, p. 85;

[24] MEIDINGER, C. VON. Icones Piscium Austriae Indigenorum quos collegit vivisque coloribus expressos. Vienna, sumtibus Editoris/ apud Wapplerum Bibliopolam, 1785-1790. Decuria I-IV (of V). With 4 handcoloured engraved vignettes of fishing scenes on titles and 40 superb handcoloured engraved plates. Contemporary boards (parts 1-3) and blue blind wrappers (part 4). € 16.000

Achille Valenciennes' copy of one of the rarest and most beautiful publications on fishes. The work describes the indigenous fishes of Austria. A fifth part was published with 10 plates in 1794. The plates are after drawings by J. Lachenbauer and Martin Sedelmayer and engraved by Fr. Assner. Sedelmayer was one of Nicolaus Jos. Jacquin's favourite artists. The colouring of the plates is outstanding using body colours heightened with gum arabic. On the inside of the frontcover the following is written: 'Pour Monsieur Valenciennes aide-naturaliste au Musée d'histoire naturelle au Jardin des Plantes à Paris'. Valenciennes was a famous French ichthyologist.

Nissen, Schöne Fischbücher 95; Dean II, 126.

[25] [MERIAN, MARIA SIBYLLA] HEROLT, JOHANNA HELENA (Frankfurt am Main 1668 - after 1717 Surinam?) Wallflower. Opaque watercolour and remains of a sketch in black chalk on parchment, 362 x 287mm., signed lower right: J: H: Herolt. Inscribed on the reverse: 'viola fl. luteo maxima'. € 42.500

An original watercolour signed, by Johanna Herolt, Maria Sibylla Merian's daughter.

The watercolour shows two stalks of Wallflower ('*Erysimum cheiri*', formerly known as '*Cheiranthus cheiri*'), in fact two culture varieties ('*densiflora*' and '*rubescens grandiflora*'), the left one with a dense raceme, the right one with large flowers. The roots are shown lower left, a partly withered pod with ripened seeds upper right. An insect, increasing the natural effect, has gnawed one of the leaves. This is certainly one of the most beautiful works by Herolt, very close to works by Maria Sibylla Merian.

The name 'Viola' has to do with the view that the Wallflower should be a kind of Stock ('*Matthiola*'), in Dutch 'Violier' in old German 'Veil' or 'Stockviole'. It is related to Stock indeed. Names like 'Viola' and 'Violier' are not based on botanical relationship with Pansy or other violets, but on their related smell. The inscription is, most probably, in the handwriting of Agnes Block, a woman of title living in Amsterdam, and the owner of the world-famous botanic garden in Nieuwersluis. She ordered the most competent Dutch flower painters of her period to draw plants and flowers, including Maria Sibylla Merian.

Johanna Helena Herolt, née Graff, was born in Frankfurt am Main, the first daughter of the famous flower- and insect painter Maria Sibylla Merian (Frankfurt 1647-1717 Amsterdam). The family moved to Nürnberg and after the parents' divorce, she resettled with her mother and the younger sister Dorothea Maria in Frankfurt for a short period, before moving on to a Labadist colony near Wieuwerd in Friesland (The Netherlands). The family finally settled in Amsterdam in 1691, where Johanna married the merchant Jacob Hendrik Herolt from Bacharach, whom she had met in the colony.

Johanna assisted her mother after the latter's return from Surinam in 1701, where she had become ill. Johanna herself, in company with her husband, journeyed to Surinam in 1711, where Jacob served as the director of an orphanage in Paramaribo. They returned in 1717 after Maria's death, but it is possible that Johanna returned to Surinam again. It is not known when and where she died.

Johanna made an important contribution to her mother's work. The 1717 edition of Maria Sibylla Merian's book on Surinamese insects and their metamorphoses contains an appendix with 'eenige Surinaamse Insecten, geobserveert door haar dochter Johanna Helena Herolt, tegenwoerdig noch tot Surinaame woonagtig' (some Surinamese insects, observed by her daughter J.H.H., presently living in Surinam), comprising 12 plates not present in the first edition.

Indeed, Johanna's work comes close to her mother's productions: very close in the best ones. Her watercolours have often been attributed to Maria, although her touch is stronger. Mother and daughter cooperated in several works, signed by both. Herolt's unsigned works have been attributed to Herman and Anton Henstenburgh and Jacob Marrel (the stepfather of Maria Sibylla Merian).

Johanna Helena Herolt produced a number of signed works, all in the same technique on vellum, from a numbered series of which 49 are kept in the Herzog-Anton-Ulrich Museum in Braunschweig. Some signed works are included in an album of the Library of the University of Amsterdam and in the British Museum in London.

Provenance:

Possibly ordered by Agnes Block, about 1690.

Galerie Laube & Galerie Fischer, Luzern 1988, catalogue 1988, no. 7.

Private collection Germany.

Exhibition:

'Maria Sibylla Merian - Artist and Naturalist 1647-1717', Historisches Museum, Frankfurt am Main & Teyler Museum, Haarlem 1998, p. 174 no. 120, full page illustration p. 85.

[26] MILLER, J. *Illustratio Systematis Sexualis Linnaei*. Denuo edita, revisa ac translatione Germanica locupletata per M.B. Borckhausen adiectis tabulis CVIII ad originale Millerianum aeri incisus et coloratis. Francofurti ad Moenum, Varrentrapp et Wenner, 1804. Folio (492 x 350mm). pp. (120), with 108 fine handcoloured engraved plates. Contemporary calf, richly gilt spines with bird ornaments in 8 compartments and black gilt lettered label, sides with elaborate gilt borders, inner dentelles, gilt edges. € 40.000

A superbly bound copy of the second German edition. The first English edition was published in London (1770)-1777, in an edition of 105 copies. The German editions must have been published in equally low numbers as they are rare. John Miller (formely: Sebastian Müller) was born in Nürnberg in 1715. In 1774 he came to England and remained there until his death. "He was a botanical artist and engraver of considerable note. Besides the figures of plants in the above publication..., many examples of his work are to be found in Philip Miller's 'Figures of the most beautiful, useful, and common plants described in The gardeners dictionary'.... 'The *Illustratio systematis sexualis Linnaei*' was published in parts.... and during the time of its publication the naturalist John Ellis wrote in a letter, dated 28 December 1770, to Linnaeus: 'there is a valuable work now carrying on upon your system by Mr. John Miller, a German painter and engraver... This will make your system of botany familiar... The figures are well drawn, and very systematically dissected and described. I have the desire that he may send to your Ambassador for you the first two numbers, to know your opinion of it; and if you approve, you may get him subscriptions'" (Henry II, p. 279). Miller sent material to Linnaeus in 1772, 1773 and 1775. Greatly impressed Linnaeus wrote that Miller's plates were more beautiful and accurate than any since the beginning of the world. The plate of the "*Cassya baccifera*" (= *Rhipsalis baccifera*) is of great botanical importance, as it is first described here. A fine copy of this impressive flower-book, with both Latin and German text.

Nissen BBI, 1373.

[27] OSBECK, P. *Reise nach Ostindien und China. Nebst D. Toreens Reise nach Suratte und E. G. Ekebergs Nachricht von der Landwirtschaft der Chineser, Aus dem Schwedischen übersetzt von J. G. Georgi*. Rostock, J.C. Koppe, 1765. 8vo (175 x 115 mm). pp. (3), xxiv, (2), 552, (26), with 13 engraved plates. Early 19th century blind stamped and gilt cloth. € 2.000

First German edition, the original Swedish edition was published in 1757. Pehr Osbeck (1723-1805) a disciple of Linnaeus, was a Swedish clergyman, botanist and traveller. 'On the recommendation of Linnaeus, he sailed from Göteborg, as a chaplain on the Swedish East India Company's ship 'Prins Carl', bound for Java, where he arrived on 1.6.51. On 25.7.51 he boarded the 'Gotha Leijon' for Canton, where he spent four months collecting specimens' (Howgego p. 777). Eleven plates show plants, 1 plate shows a fish and 1 plate shows in Chinese characters a list of teas (described on pp. 205-208).

Lust 349.

[28] PHARMACOPOEA WIRTENBERGICA in duas partes divisa quarum prior materiam medicam historico-physico-medice descriptam posterior composita et praeparata modum praeparandi et encheireses exhibet. Jussu serenissimi domini ducis adornata et Pharmacopoeis Wirtenbergicis in normam praescripta. Accedunt syllabus medicamentorum compositorum in classes divisus et indices necessarii. Editio nova revisa aucta et emendata. Stutgardiae, I.C. Erhardi, 1760. Folio. 2 parts (bound in 1 volume). pp. (20), 144, 232, (42, index), 44, with title printed in red and black, 1 engraved frontispiece (depicting a view of Stuttgart) and some woodcut head- and tail-pieces. Contemporary blind vellum (somewhat soiled, corners and ends of spine worn) (added:) TAX ODER PREIS DER SOWOHL EINFACHEN ALS ZUSAMMENGESTELLTEN ARZNEYEN, welche in der Wuertenbergischen Pharmacopoea beschrieben, und in denen Apotheken zu finden sind. Stuttgart, J.C. Erhard, 1755. Small-4to. pp. 132, with engraved title-vignette. Contemporary boards (spine worn). € 2.650

The 'Pharmacopoea' is divided as follows: Pars Prima, Materiam Medicam exhibens (containing: Regnum Minerale, Regnum Vegetabile, and Regnum Animale), Pars Altera, Composita et Praeparata eorumque modum praeparandi exhibens, and Syllabus Medicamentorum Compositorum. Small piece of the lower blank margin of the titlepage cut off, locally somewhat spotted. The 'Tax' is a price-list of the medicines treated with in the 'Pharmacopoea'. Slightly spotted throughout.

[29] REICHENBACH, H.G.L. *Iconographia Botanica seu Plantae criticae. Icones Plantarum Rariorum et minus rite cognitarum, florum europaeae...*/ Kupfersammlung kritischer Gewächse oder Abbildungen seltener und weniger genau bekannter Gewächse der Flora Europa's, als Kupfersammlung und Supplement, vorzüglich zu den Werken von Willdenow, Schkuhr, Persoon, Römer und Schultes, gezeichnet und nebst kurzer Erläuterung herausgegeben. Leipzig, F. Hofmeister, 1823-1832. 10 volumes, bound in 5. 4to (245 x 190mm). With 997 (of 1000) fine engraved plates. Contemporary half calf, marbled sides (a bit worn). € 6.500

A few volumes have the Latin title or the German one only, volume I lacks one leaf of introduction. The following 3 plates are lacking: 400, 600, and 800. Heinrich Gottlieb Ludwig Reichenbach (1793-1879) was a well known German botanist and ornithologist and a prolific author and able botanical artist. 564 of the plates are after drawings by Reichenbach, 192 by Reichenbach and Hummitsch, 243 by Hummitsch and a small number by other artists. This beautifully produced work was issued with plain and handcoloured plates; only a very few copies were published in coloured state. A floristic work of great rarity. Text both in Latin and German. Apart from the slightly rubbed bindings a very clean and fine set.

Nissen BBI, 1602; Stafleu & Cowan 8876; Johnston 870.

[30] 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 (415 x 295mm). pp. (xvi), 115, (1), text in parallel columns in Latin and German, with fine handcoloured engraved frontispiece and 24 fold-out handcoloured engraved plates, each with a plain anatomical key fold-out engraved plate, 6 engraved headpieces. Contemporary calf, gilt ornamented spine in 8 compartments (binding somewhat rubbed with small skilful repair). € 18.000

First edition of the most beautiful work published on amphibians. '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.

[31] SCHÄFFER, 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 (265 x 215mm). With an engraved portrait of the author, 280 beautifully handcoloured engraved plates and 2 engraved vignettes. 19th century black half calf, spines with gilt lettering, marbled sides. € 11.500

First edition. One of the most beautiful entomological works published during the Golden Period of South German natural history book production. Schaeffer was a clergyman-naturalist, a phenomenon so characteristic of the Enlightenment. He published a number of illustrated natural history works, mostly on insects, but also on birds and fungi of South Germany. The present work describes the insects of South Germany, especially the region around Regensburg. Schaeffer's exact descriptions and fidelity of illustration made this three volume work a mine of information for zoologists and brought it to the attention of scientists and royalty throughout Europe. The delicately handcoloured plates depict over 2000 insects. The plates are printed on both sides of the leaves. An early owner of the work has written additional information in a neat handwriting on the explanatory text leaves to the plates. Text both in Latin and German. A fine copy of this superbly produced work.

Nissen ZBI, 3629.

[32] SCHINZ, H.R. *Naturgeschichte und Abbildungen der Reptilien. Nach den neuesten Systemen zum gemeinnützigen Gebrauche entworfen und mit Berücksichtigung für den Unterricht der Jugend bearbeitet. Nach der Natur und den vorzüglichsten Originalien gezeichnet und lithographirt von K.J. Brodtmann.* Leipzig, Weidmann, 1833. Folio (338 x 240mm). pp. (4), 240, iv, with 102 lithographed plates of which 101 beautifully handcoloured. Contemporary half calf, spine with red and green gilt lettered label, gilt lines and ornaments (some skilful restorations to spine). € 8.200

One of the very few splendid colour-plate works on reptilia. "Heinrich Rudolf Schinz... authored one of the great illustrated atlases of amphibians and reptiles..." (Adler II, p. 51). The superb plates were drawn and lithographed by K.J. Brodtmann in Schaffhausen. Schinz built up a large zoological collection, which he gave to the Swiss government, though he continued to look after it, in his capacity as the curator of the collection of the Swiss Polytechnic in Zurich. He taught medicine and science at this university, and maintained his acquaintance with eminent scientists like Prince Maximilian zu Wied, A.J.A. Bonpland, Louis Agassiz and others. Name of former owner on title. An unusually clean copy.

Nissen ZBI, 3671.

[33] SPIX, J.B. VON. *Simiarum et Vespertilionum Brasiliensium species novae, ou histoire naturelle des espèces nouvelles de singes et de chauves-souris observées et recueillies pendant le voyage dans l'intérieur du Brésil... dans les années 1817, 1818, 1819, 1820.* Monachii, typis F.S. Hübschmanni, 1823. Folio (560 x 400mm). pp. (2), viii, (6), 72, with 38 lithographed plates of which 36 finely hand-coloured. Later blue half morocco, spine with gilt lines and lettering, blue marbled sides. € 23.000

First edition. The first book and the only one in folio of a series of publications by Spix on the zoology of Brasil. It is a very important study of new world primates and bats and probably the rarest of the series. 36 plates concern monkeys of which 34 handcoloured and 2 plain plates of skulls. Two plates concern bats. Spix and Martius were selected by the Bavarian government to take part in an expedition to South America. "Spix and Martius were the first European scientists to visit the Amazon after La Condamine. Their collections - including specimens of eighty-five species of mammals, 350 species of birds, nearly 2,700 species of insects, and fifty-seven living animals, provided material for a vast number of works by other scientists" (DSB XII, p.578). The monographs of this scientifically very important expedition were beautifully produced by the Bavarian government and printed on thick wove paper. The fine plates are superb examples of early lithography, especially in Munich. The plates of the present work were

lithographed by H.J. Mitterer after drawings by Michael Schmid and coloured by F. Weishaupt. The text is in Latin and French. A fine copy of this rare work.

Bosch 347; Barba de Moraes 3953.

[34] TREW, C.J. Hortus Nitidissimis omnem per annum superbiens floribus sive amoenissimorum Florum Imagines.... Der das ganze Jahr hindurch im schönsten Flor stehende Blumengarten, oder Abbildungen der lieblichsten Blumen... herausgegeben von Johann Michael Seligmann. Nürnberg, Auf Kosten der Seligmännischen Erben/ Ludwig Wirsing, [1750-] 1772-1786. 3 volumes bound in 1. Folio (506 x 343mm). Parallel text in Latin and German. With 155 splendid handcoloured engraved plates on 153 leaves (plates 60/61 and 121/122 combined on one leaf). Contemporary speckled calf, elaborately gilt central device on upper and lower covers within gilt floral frames, outer corners with gilt floral sprays, rebacked spine gilt in compartments to match, some skilful repairs. € 132.000

A beautifully preserved copy of one of the finest German botanical works ever published. It is described by Dunthorne as 'one of the finest records of the cultivated flowers of the period' and by Blunt as 'one of the most decorative florilegia of the mid-eighteenth century. Our copy has plates 1 to 143 and 12 more plates numbered between 147 and 179. Complete copies should have 180 plates. Complete copies however are of the greatest rarity. Only one copy has been offered for sale at auction with 180 plates and the complete text. This was the celebrated De Belder-Mackenzie copy, which was sold by Sotheby's in London 10 May 2001, lot 19 for Pounds 500,000, exclusive of commission. That same copy had been sold by Sotheby's 28 April 1987, lot 362 for Pounds 308,000. Our copy has the text to the first 2 parts, lacking 1 leaf. This superbly produced work belongs together with Besler's 'Hortus Eystettensis' to the finest German publications on botany. It is a gallery of the most colourful and ravishing flowers that could be grown in European gardens, including tulips, hyacinths, ranunculi, and roses. On many of the plates, the opacity of the finely applied gouache makes the image appear as a painting rather than an engraved or etched plate. This is especially the case with tulips, which are akin to some of the great studies on vellum executed by botanical artists of the seventeenth century, the golden age of tulipomania.

The plates are made by the best artists of the period, such as Georg Dionysius Ehret, the foremost botanical artist of the 'Golden Age of Botanical Art'. Ehret's art combined botanical exactitude with great beauty and design, and his work has never been surpassed. "The genius of Ehret was the dominant influence in botanical art during the middle years of the eighteenth century' (Blunt).

Other artists are Johann Michael Seligmann, Johann Michael Stock, Adam Ludwig Wirsing after Barbara Regina Dietzsch, Johann Christoph Keller and others.

"Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counsellor, and as personal physician to the Emperor. He was made a Palzgraf and served as patron of botanical (and anatomical) illustrators, filling roughly the same position in Germany as that occupied by Sir Hans Sloane in England" (Johnston 429). Trew was Ehret's lifelong friend and patron. After London, Nuremberg was the most important botanical centre of the day. "All in all Trew's versatility as a collector, scholar and Maecenas was outstanding in the Germany of his time. His English contemporaries and colleagues whose collections matched or surpassed his own are remembered to this day, notably Sloane, founder of the British Museum, whereas Trew's name is practically unknown in Germany today "(Calmann, 'Ehret flower painter extraordinary', p. 26).

Due to the long period of publication the 'Hortus nitidissimis...' is conspicuously absent from some of the major collections, or else represented only by fragments. The work is considered complete with 180 plates, however 10 more plates were issued of which only a handful were distributed. The only copy in libraries to have the 190 plates is the copy in the Arnold Arboretum, of Harvard University.

Dunthorne 310 (calling for 180 plates on 178 leaves); Great Flower Books, p. 78 (180 plates); Pritzel 9500 180 plates), Stafleu TL2, 15.130 (190 numbered plates on 188 leaves); see also W.J. Tjaden, 'Hortus nitidissimis', Taxon, 20 (4) 461-466 & Ludwig, 'Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert', pp. 151-180.

[35] 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. € 72.000

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.

[36] WESTWOOD, J.O. *Arcana Entomologica, or Illustrations of new, rare, and interesting Insects*. London, W. Smith, 1841-1845. 2 volumes. Royal-8vo (240 x 155mm). pp. iv, 192, (4), 192, with 96 beautifully hand-coloured lithographed plates heightened with gum arabic. Original blind- and gilt-stamped cloth. € 2.300

Early issue. The excellent plates are by the author. "Born in Sheffield, Westwood was the son of a die sinker... He qualified as a solicitor, but never practiced, devoting himself to entomology and archaeology instead. He published many papers and books, and had a considerable reputation as an entomological artist" (Harvey a.o., 'A catalogue of the manuscripts in the Entomological Library of the Natural History Museum, London'), 342.

This work was issued in both plain and handcoloured state. Plate 68 is numbered twice in all copies. An excellent work, "famous to-day on account of its 96 magnificent full-page colour plates" (Curle, Journ. Soc. Bibl. Nat. Hist. II, 5).

Provenance: Armorial bookplate of Frederick DuCane Godman. Frederick DuCane (1834-1919) was an English lepidopterist, entomologist and ornithologist. Godman is best known for co-authoring *Biologia Centrali-Americana* (1879-1915) with Osbert Salvin.

Hagen II, 273; Horn & Schenkling IV, 23764; Nissen ZBI, 4376.

[37] WILLDENOW, C.L. & HAYNE, F.G. *Abbildung der deutschen Holzarten für Forstmänner und Liebhaber der Botanik*. Berlin, in der Schüppelschen Buchhandlung, 1815-1820. 2 volumes. 4to (242 x 202mm). pp. (4), 302, with 216 fine handcoloured engraved plates. Contemporary green half calf, spines with gilt lines and lettering. € 8.500

Willdenow, Curator of the Berlin Botanical Garden, developed the garden from modest proportions into one of the most comprehensive in Europe. He was the founder of the 19th century Berlin school of botany and Humboldt was his lifelong friend and scientific collaborator. The present work is most probably his rarest work; neither a copy in the Plesch- nor in the De Belder-collection. The beautiful engraved and handcoloured plates are after drawings by Friederich Guimpel, a famous botanical artist illustrating among others Hayne's extensive work on medical plants. The present work, which was published after Willdenow's death, and his '*Hortus Berolinensis*' are his most splendid publications. A few plates trimmed with some loss of plate number. Title of text volume 2 has not been bound in and the text for the two volumes runs from page 1 to 302 as is correct.

Nissen BBI, 2154. Stafleu & Cowan 2214 (listed under Guimpel).

[38] WOLF, J. *Deutschlands Gemüse. Mangoldarten*. Gezeichnet und geätzt von Johann Samuel Winterschmidt dem Jüngsten. Nürnberg, F.S. Winterschmidt dem Jüngsten, 1805. 4to (242 x 180mm). pp. (4), iv, 14, with 14 beautifully hand-coloured engraved plates. Later half cloth. € 4.250

A superbly illustrated monograph on beet. The work was intended to cover more vegetables but this is all published. The edition of the work must have been very small as we have never seen or had a copy of the present work. Winterschmidt is a well known Nürnberg family of artists, publishers and printdealers. The colouring of the plates is outstanding.

Nissen BBI, 2176; Ludwig. *Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert* p. 390.

[39] ZORN, J. *Icones Plantarum Medicinalium. Centuria I (- VI)*. Abbildungen von Arzneygewaechsen. Erstes (- sechstes) Hundert. Zweyte Auflage. Nuernberg, Raspische Buchhandlung, 1784-1790. 6 volumes. Royal-8vo. With 1 engraved frontispiece (portrait of Linnaeus), 1 engraved title-vignette and 600 handcoloured engraved plates. Contemporary floral ornamented stiff boards (a bit rubbed). € 7.300

Nissen BBI, 2202; Pritzel 10507. Second edition of this attractive work on medical plants; the text in Latin and German. Its first edition was published during 1779-1784, consisting of 5 volumes with 500 plates only. Each of the 6 volumes contains a German (arranged after Linné. *Gattungen der Pflanzen ...* translated by J.J. Planer, edition of 1775) and Latin (arranged after Linné. *Genera Plantarum ...*, edition of 1778) register. A fine uncut set.

[40] ZWINGER, T. *Theatrum Botanicum*. Das ist: Neu Vollkommenes Kräuter-Buch/ Worinnen allerhand Erdgewächse der Bäumen/ Stauden und Kräutern/ welche in allen vier Theilen der Welt/ sonderlich aber in Europa herfür kommen/ neben ihren sonderbahren Eigenschaften... Auch mit schönen/ theils neuen figuren gezieret... Basel, Jacob Bertsche, 1696. Folio (355 x 220mm). pp. (10), 995,

(53), with engraved frontispiece, 1 folding engraved portrait of Zwinger and about 1200 woodcuts in the text. Contemporary vellum (old repair to hinges). € 3.600

First edition. Rare German herbal of which the second edition of 1744 seems to be more common than the present first edition. The work is largely based on Mattioli and is illustrated with the Gesner/ Camerarius woodcuts, which were used for several of the Mattioli editions. Theodor Zwinger (1658-1724) was professor of physics and botany at Basel and 'was most successful as a practitioner and had a large number of patients. He was a man of great learning and sound scholarship...' (Ferguson II, p. 576). A fine large copy.

Nissen BBI, 1311; Pritzel 10532.

*