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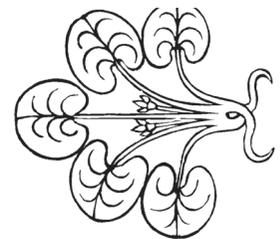
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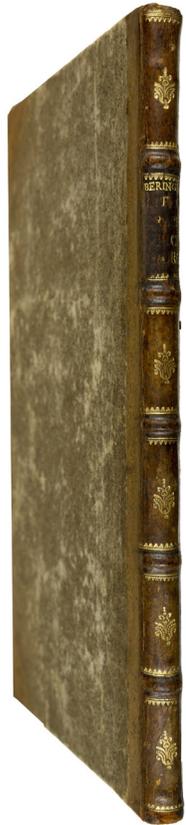
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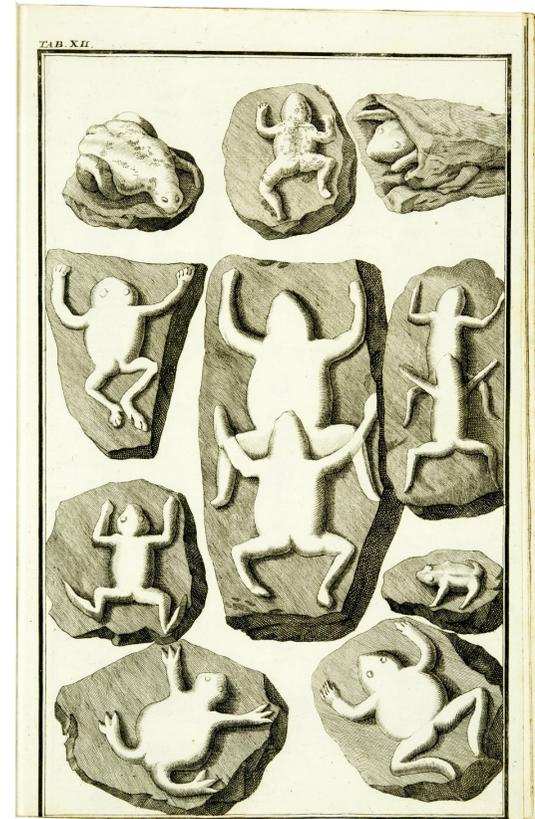
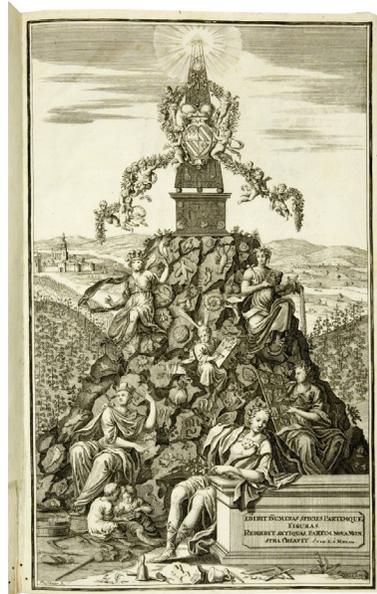
[1] BERINGER, J.B.A. **Lithographiae Wirceburgensis, ducentis lapidum figuratorum, a potiori insectiformium, prodigiosis imaginibus exornatae specimen primum.**

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

♥ A fine copy of the first edition of one of the rarest curiosities in geological literature. "In the early years of the 18th century there were still a few skirmishes over the organic origin of fossils, but the notion that they were mere sports of nature was finally killed by ridiculous. Some pupils of J. Beringer of Würzburg decided that they would assist nature and their Professor by making some of these sports themselves; they therefore carved fantastic figures and hid them in the hills which Beringer explored. After making a large collection, he published a fully illustrated work 'Lithographiae Wirceburgensis' 1726, now one of the rarest curiosities of geological literature; for Beringer finally discovered the deception, endeavoured to buy up and destroy the whole collection" (Edwards.

Early History of Paleontology, p. 34). Unfortunately he did not destroy the copies which he purchased, they were found in his house after his death and bought by a publisher who provided them with a new title-page and issued them in 1767 as a second edition of this work.

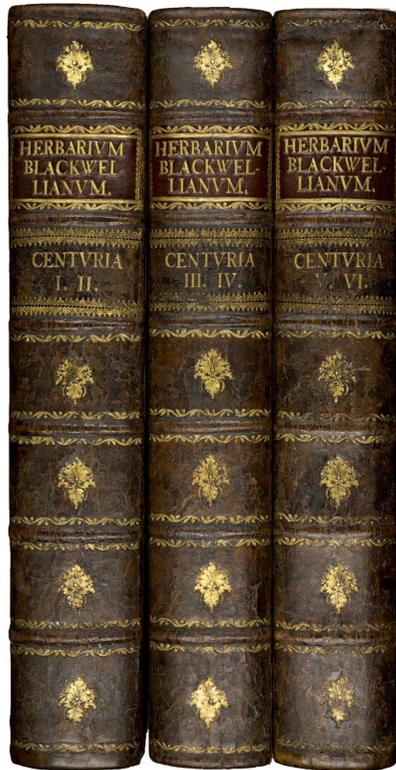
M.E. Jahn & D.J. Woolf in their translation and commentary of the above work "The Lying Stones of Dr. Johann Bartholomew Adam Beringer ..." point out that the fakes were made



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

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

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



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

Vermehrtes und verbessertes Blackwellisches Kräuter-Buch das ist Elisabeth Blackwell Sammlung der Gewächse die zum Arzney-Gebrauch in den Apotheken aufbehalten werden deren Beschreibung und Kräfften aus dem Englischen übersetzt ... Mit einer Vorrede ... Herrn D. Christoph Jacob Trews. Verlegt gemahlet und in Kupfer gestochen von Nicolaus Friederich Eisenberger. Nürnberg, J.J. Fleischmann/ C. de Lannay, 1750-1773. 6 volumes, bound in 3. Folio (410 x 260mm). With 6 handcoloured engraved frontispieces, heightened with gold, and 615 fine handcoloured engraved plates. Contemporary calf, richly gilt ornamented spines in 7 compartments with red gilt lettered label, sides with gilt lines and fleurons at corners (one volume with minor repair to hinges). € 48.000

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

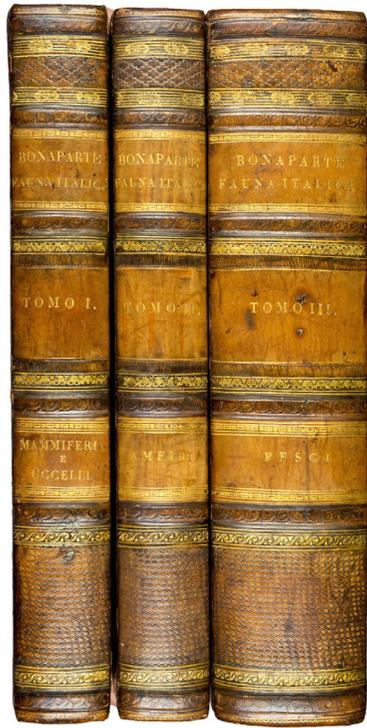
The text, which is both in German and Latin was completely enlarged and revised by C.J Trew, a Nürnberg doctor and celebrated patron of botanical art and artists (the best known of his protégés being Ehret). In this German edition the Linnaean nomenclature is followed and the plates were re-engraved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





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

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



[3] BONAPARTE, C.L.J.L. (Prince of Canino). **Iconografia della Fauna Italica per le quattro classi degli animali vertebrati.**

Mammiferi e Uccelli, Anfibi, Pesci. Roma, Tipografia Salviucci, 1832-1841. 3 volumes. Folio (378 x 270mm). pp. (1104), with 180 very fine hand-coloured lithographed plates. Contemporary half calf, spine with richly blind- and gilt-stamped ornaments.

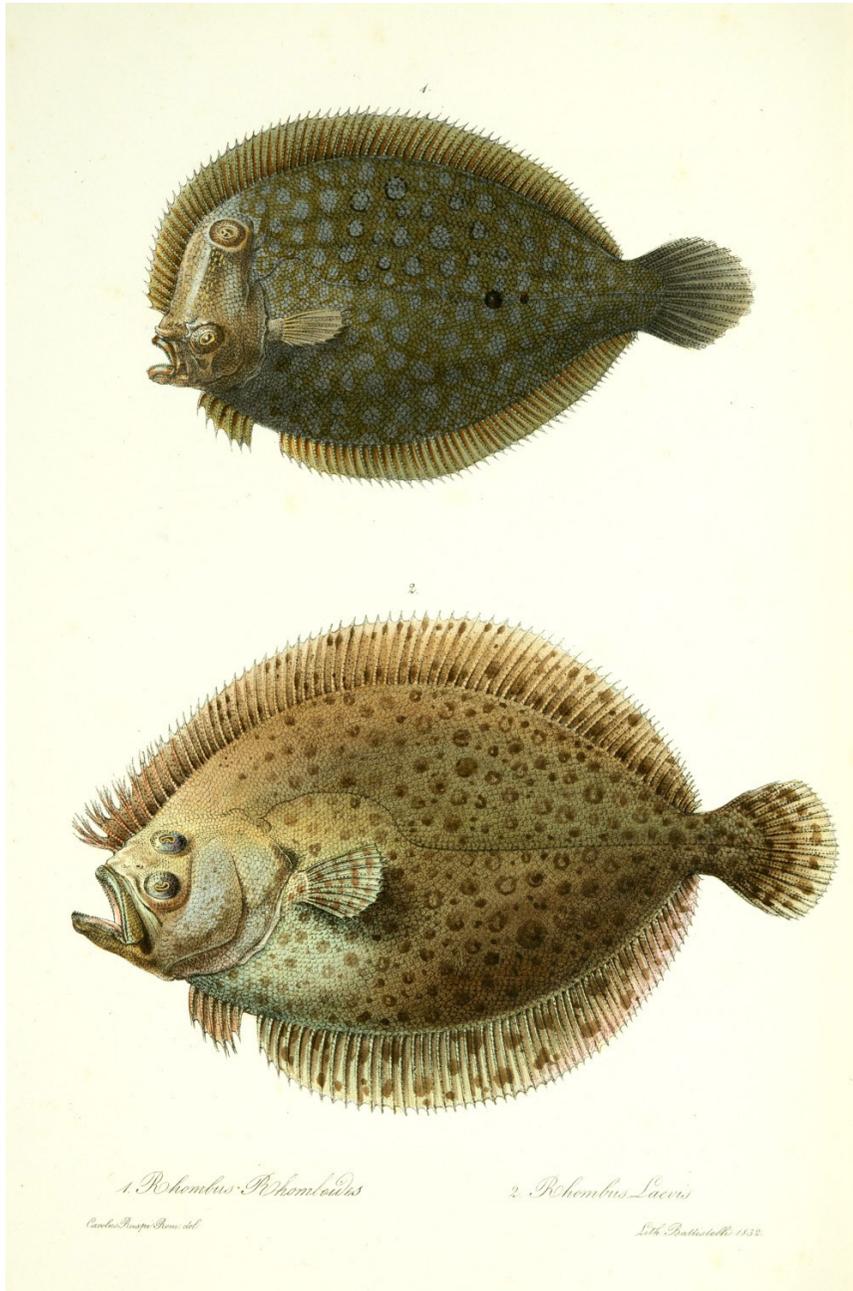
€ 28.000

♥ A beautiful large uncut copy, given by the author to his wife with the following dedication: "A Madame la Princesse Zénaïde Bonaparte, modèle des épouses et des mères. L'Autheur après vingt ans de mariage". The author Charles Lucien Bonaparte was the son of Napoleon's brother Lucien, and Zénaïde was the daughter of Napoleon's older brother Joseph. Soon after his marriage Bonaparte went to the United States, where he started a brilliant career as a

naturalist and published his 'American ornithology' (Philadelphia 1825-1833). At the age of 25 he returned to Europe and despite his family connections and the disruptions that followed the Napoleonic era, he became a competent and highly respected naturalist.

A monumental work on the vertebrate fauna of Italy, published in 30 parts. The splendid plates were lithographed by Battistelli, most of them from drawings by Carolus Ruspi and Petrus Quattochi. "Now he intended to increase the knowledge of all branches of the vertebrates by his researches and theoretical works; with his 'Iconografia della fauna Italica', begun in 1832 and completed in 1841, he added to the understanding of Italian mammals, reptiles, amphibia, and fishes, as well as birds' (Stresemann. Ornithology p. 158). "With his extensive private collection and library housed at his estate in Rome, he began work on his vertebrate zoology of Italy ... Volume two, the 'Amfibi', covers herpetology and contains 54 beautiful





handcoloured plates, in folio size. It was the standard on the Italian herpetofauna until superseded by Lorenzo Camerano's monographs" (Adler p. 29). The third and largest volume concerns fishes and contains 78 large splendidly hand-coloured plates. These plates represent a unique portrayal of Italian and Mediterranean fishes and have never been surpassed in beauty of execution. Some of the plates have a silver metallic sheen.

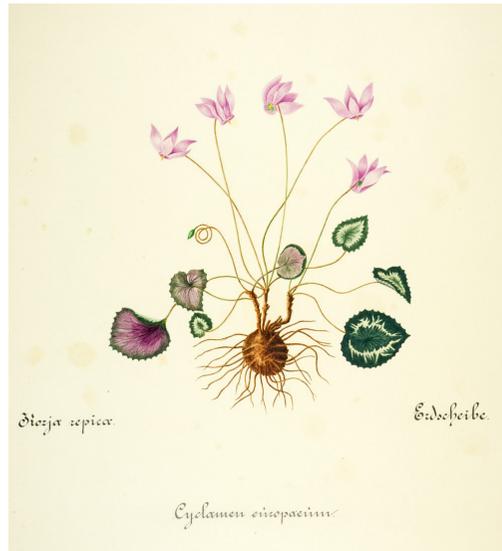
Nissen, 'Schöne Fischbücher', 26; Nissen ZBI, 459; Wood p. 248; Anker 48. See also P.T. Stroud, 'The Emperor of Nature Charles-Lucien Bonaparte and His World'.

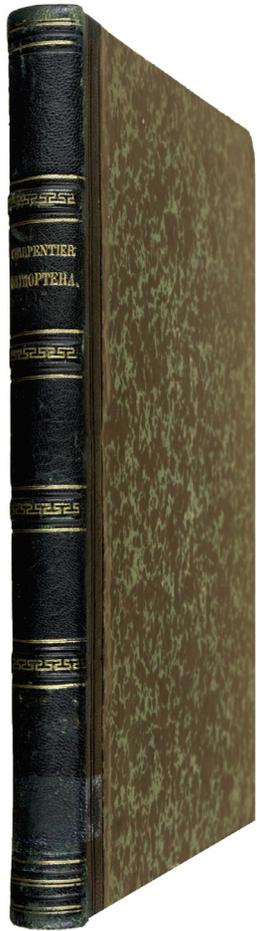


[4] CARNIOLA (KRAIN)- FLOWERS OF CARNIOLA. BOTANICAL WATERCOLOURS. A collection of watercolours of local flora made for presentation to Franz Joseph I, to celebrate 600 years of Habsburg rule of Carniola.

Folio (550 x 390mm). 30 sheets of original watercolours by ? A. Guaiz, the first with the arms of the Duchy of Carniola (Krain) surmounted by the imperial crown, with dates 1283-1883, surrounded by a garland and signed by the artist. Housed in a velvet-covered box with the monogram of Franz Joseph I. € 18.000

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





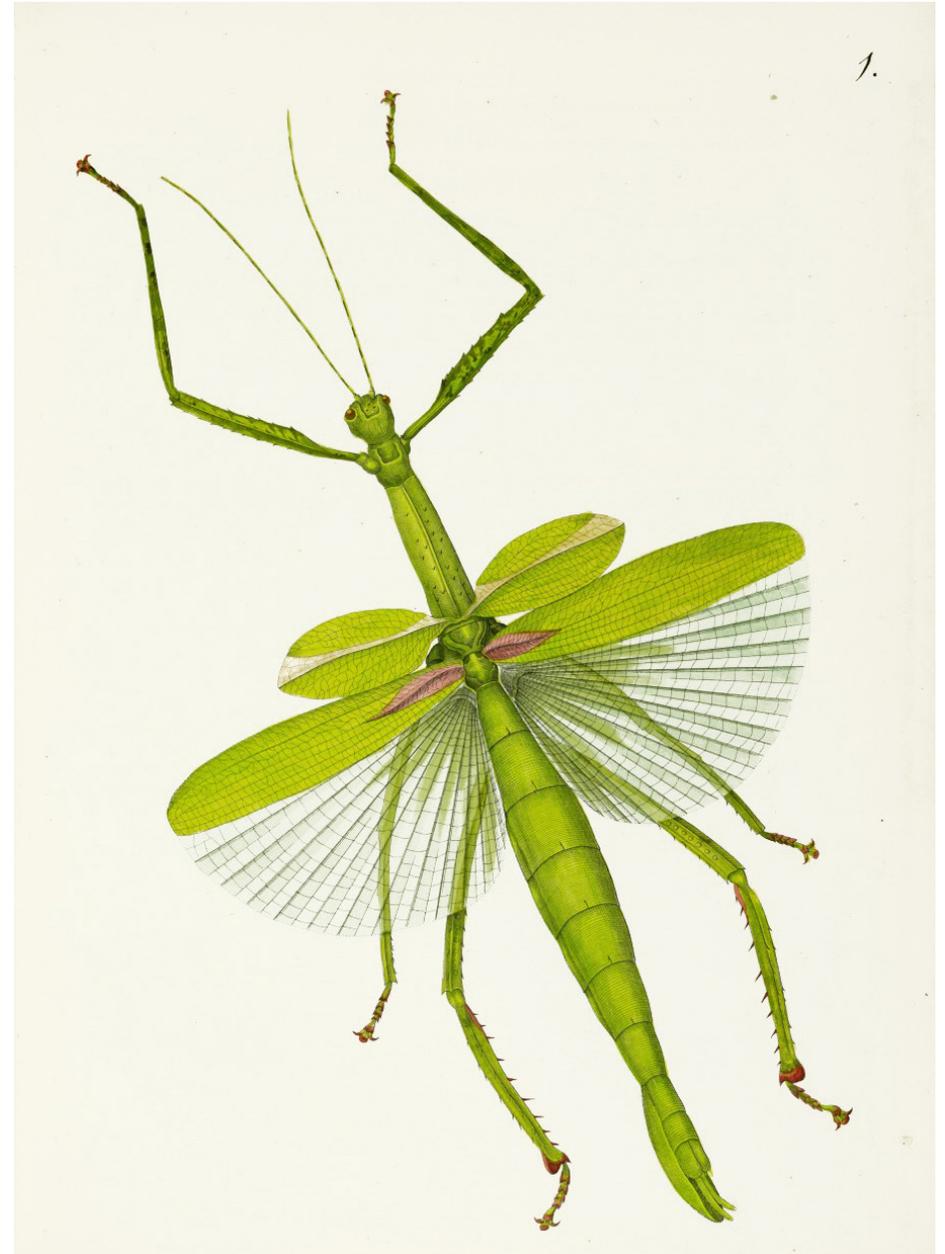
[5] CHARPENTIER, T. DE. **Orthoptera descripta et depicta. Cum tabulis LX coloratis.**

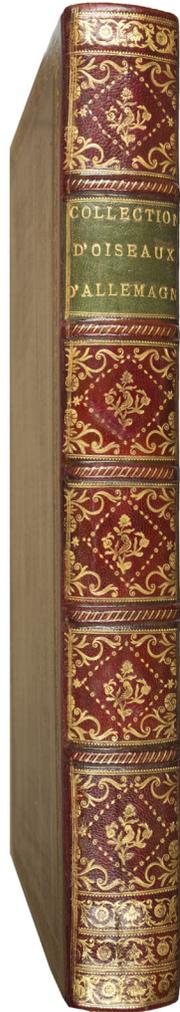
Lipsiae, L. Voss, 1841-1845. Large-4to (290 x 225mm). pp. iv, (124), with 60 hand-coloured lithographed plates. Contemporary green half morocco, spine with gilt ornaments and lettering. € 5.800

♥ One of the most beautifully illustrated works on orthoptera (grasshoppers, crickets, stick insects and praying mantis). It is preceded by Stoll's 'Représentation exactement colorée d'après nature des Spectres ou Phasmes, des Mantes, des Sauterelles, des Grillons,...' of 1787-1813. The work was published in 10 parts. Toussaint de Charpentier (1779-1849) was German entomologist and geologist and illustrated the work himself. According to Horn-Schenkling, 'Index Litt. Entomologicae' (1928), the work is rare. A fine copy.

Provenance: Armorial bookplate of Léon Duchesne de la Sicotière.

*Junk, Rara I, 86; Nissen ZBI, 875.*





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

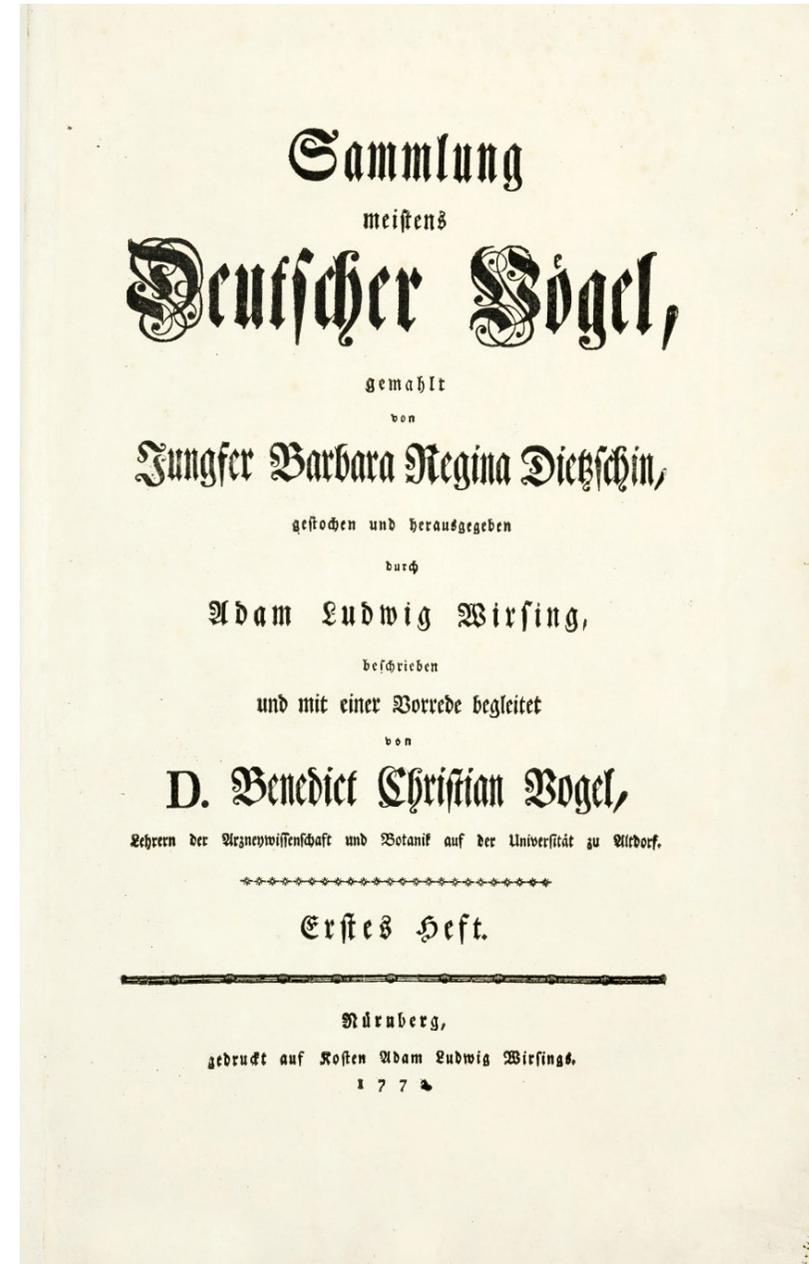
Nürnberg, gedruckt auf Kosten Adam Ludwig Wirsings, 1772- (ca. 1800). Large folio (433 x 285mm). 2 parts. Leaves 24; 22; pp. (2), vi, pp. 60, with 106 (of 108) splendidly handcoloured engraved plates. Recent red morocco, richly gilt ornamented spine with green gilt lettered label, sides with gilt borders.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

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

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

Israel Dietzsch and his children were well known artists of which Barbara Regina is best known.

“... sondern auch so bekannte Künstler wie Barbara Dietzsch, deren Blumenstücke und Tierbilder in aller Welt Liebhaber fanden. Sie war die Tochter des Johann Israel Dietzsch... Die Bilder zu ihrer seltenen und unvollendeten ‘Sammlung meistens deutscher Vögel’ die 1772-77 von dem Kupferstecher Adam Ludwig Wirsing...



Tab. XLV. *L'Éagle doré.*



Gold-Adler.

A. J. Wessing sculp. Norimberg.

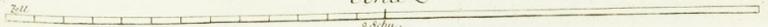


Tab. L. *Le grand Duc.*



Uhu

A. J. Wessing sculp. Norimberg.





zeigen wie ihre Gemälde eine peinliche Genauigkeit in Farbe und Detailzeichnung..." (Nissen IVB p. 44).

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

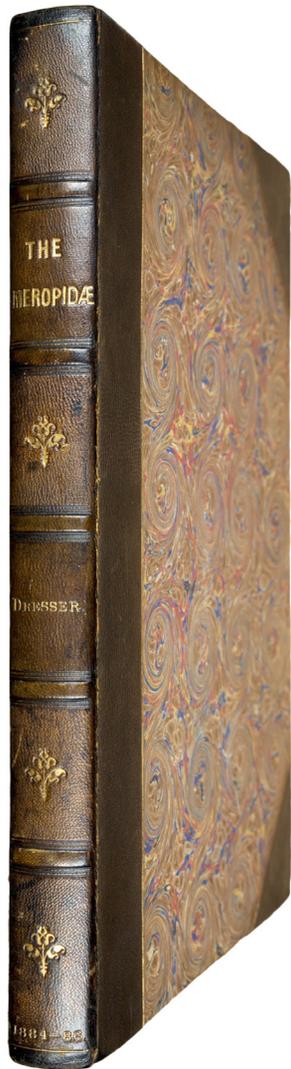
Heidrun Ludwig in her 'Nürnberger naturgeschichtliche Malerei im 17. Und 18. Jahrhundert' pages 45-46 says the following about Dietzsch "Die Stärke dieser Vogelbilder liegt vor allem in der meisterhaften, haptischen Wiedergabe der Gefieder, die Dietzsch so überzeugend imitierte, dass ihre Stücke einen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

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

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

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

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



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

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

€ 15.000

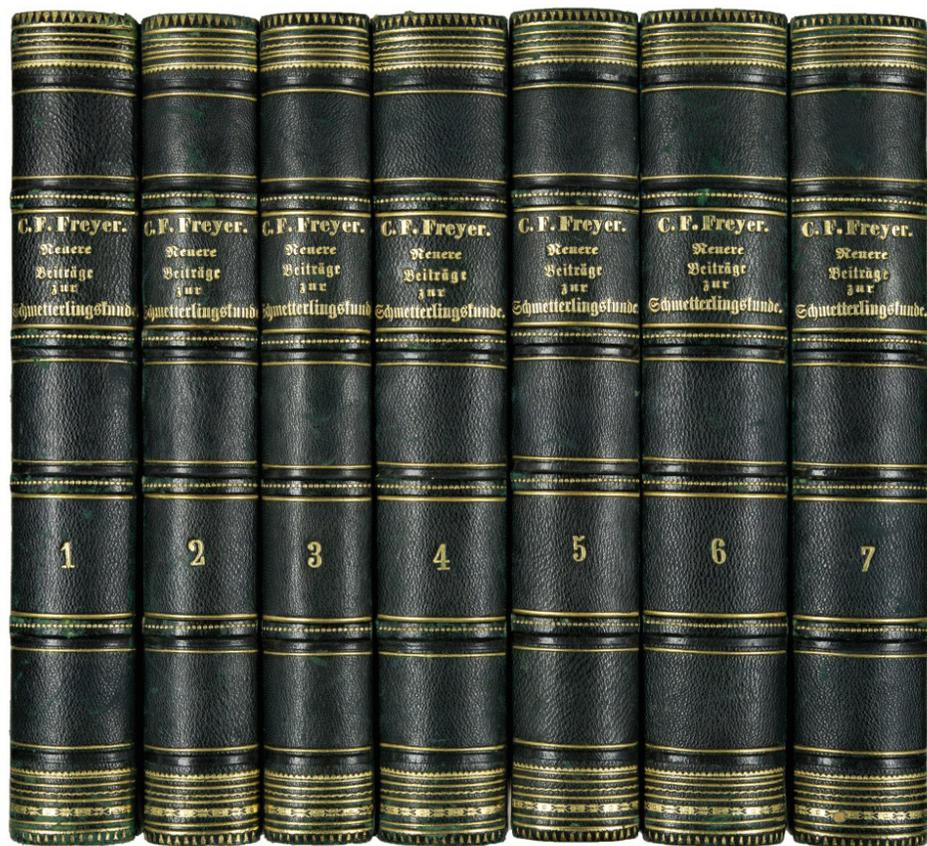
♥ The Meropidae was published by the author in five parts between 1884 and 1886. The descriptive text of 144 pp by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species. An important monograph, 'The Meropidae' is one of three major monographs published by Dresser. The others are 'History of the Birds of Europe 1871-96' still the largest and most complete work on this subject, and 'A Monograph of the Coraciidae 1893'. All have illustrations by Keulemans. Johannes Gerardus Keulemans (1842-1912) began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The Director of that Museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865-66. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a Director of the British Museum, who encouraged him to move to England. He quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period. The Bee-Eaters

are a group of near passerine birds in the family Meropidae. Most species are found in Africa but others occur in southern Europe, Madagascar, Australia and New Guinea. They are characterised by richly coloured plumage, slender bodies and usually elongated central tail feathers. All are colourful and have long downturned



bills and pointed wings, which give them a swallow-like appearance when seen from afar. A fine copy of the rarest and most beautiful of Dresser's monographs.

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



[8] 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





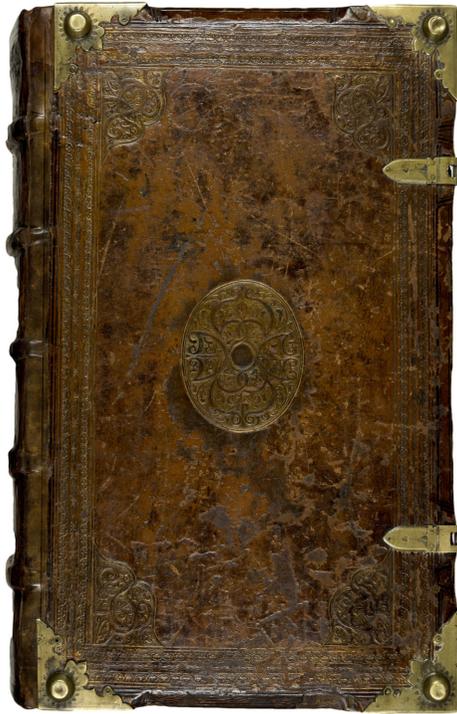
Noct: Serotina.

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 abgelauscht 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).*



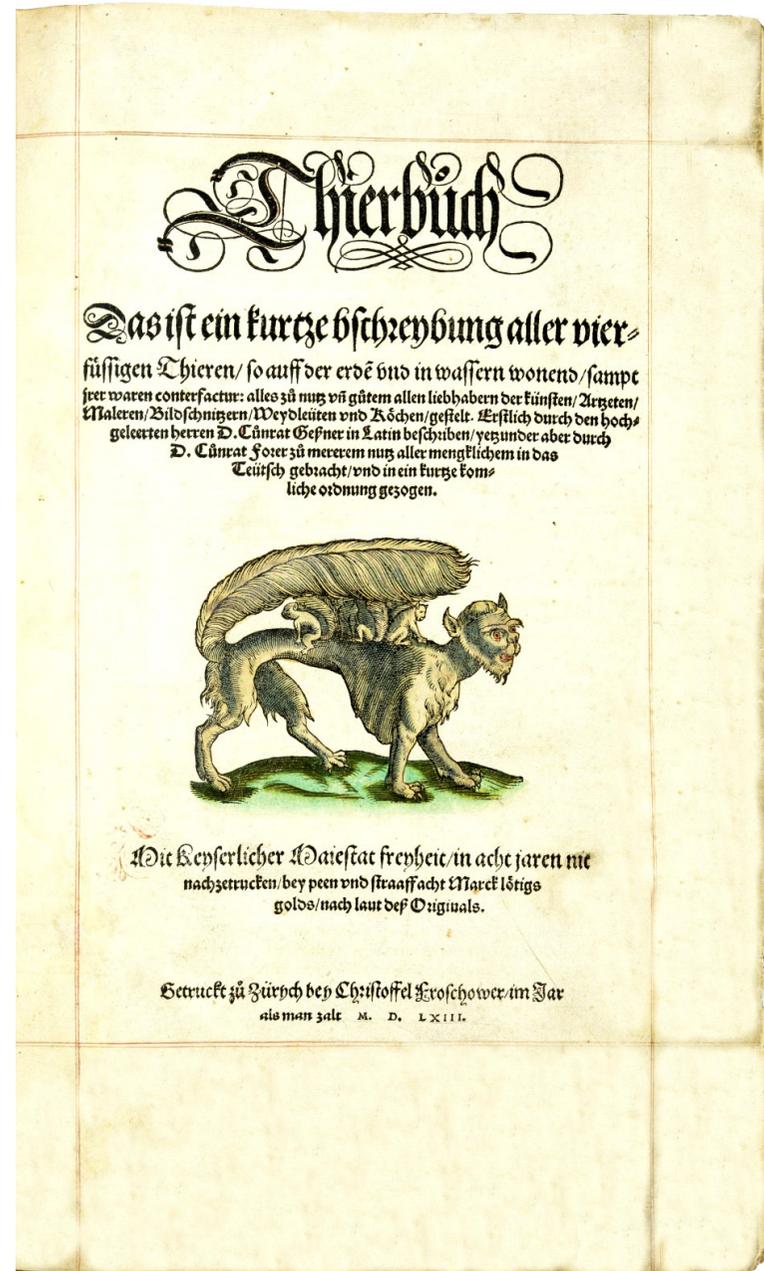
[9] GESSNER, C. **Thierbuch. Das ist ein kurtze Bschreybung aller vierfüssigen Thieren, so auff der Erden und in Wassern wonend, sampt jrer waren conterfactur...** Zurich, Conrad Froschauer, 1563.

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

vols in one. Folio (384 x 237mm).

‘Thierbuch’: ff.(4), clxxii, with 149 woodcuts in text; ‘Vogelbuch’: ff. (6), cclxiii (1, blank) with 217 woodcuts in text; ‘Fischbuch’: ff. (6), ccii, with 716 woodcuts in text; copy double-ruled in red throughout, with fine hand-colouring in gouache, some woodcuts with silver and gold, initials with red and blue illumination; various marginal repairs, occasionally touching text but not affecting woodcuts, in contemporary German calf over wooden boards, with gilt centre and corner ornaments, brass corner pieces, gilt spine rebacked preserving original, gilt and gauffred edges, new endpapers. € 125.000

♥ A spectacular illuminated copy of first German editions of Gesner’s ‘Historia Animalium’, in fine contemporary German colouring to the more than 1000 woodcuts. This work is a monumental encyclopaedia of the animal kingdom and



Von dem Purpuruogel. CXCI



Es sauct hat walet er sich im Staub / vnd badet / darnach isst er erst. Der vogel tuncet all sein speys in wasser / vnd schubt des die selbig mit seinem fuf / als der mensch mit seiner hand / duncyn. dann dierweyl er sunst zechen ( als vor gesagt ) an seinem fuf hat / mag er den fuflich an stat einer hand brauchen : sunst trinckt er mit dem bis / so oft er dann trinckt. Er stincket sich auch mit der gesellschafft bey seinem mal / darumb weydet er an ein heimlich ort / vnd verbuget sich. Er glabt auch der fischen / vnd flugt mit hoch. Er vermischt sich nister mit seinem eegmabel vor den leuten : dann er von natur so schamhaft ist / das er keinen maß bey seiner starben ligen sehen mag : vnd so er einen eubuch vermerct / sturbt er von leid vnd schmerzen. Der wirt erwan in heisseren erzogen / vnd hat fleysig acht auff die weyber / so on maimen sind / vnd sich gwoonlich mit maimen

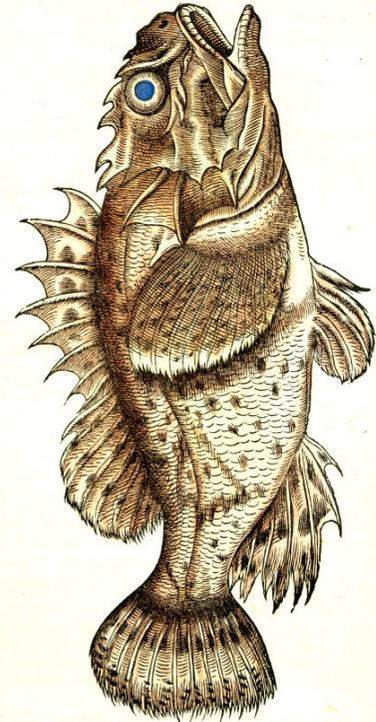
Der funffte teil von

Argney von den fischen.

Die gall des fisches mit honig angeschmiert / nimpt hin alle dünncke / schwertze / vnd sunstere der augen.

Von dem Meerscorp.

Scorpius maior. Ein grosser Meerscorp / Ein grosser Meerscorpion / oder Scorpifisch / oder ein Koter Meerscorp.



Don

the first systematic treatise on zoology of the Renaissance. It was 'the most authoritative zoological book between Aristotle and the publication of Ray's classification of fauna in 1693... it remained the standard reference book even as late as Linné [1735]' (Printing and the mind of man).

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

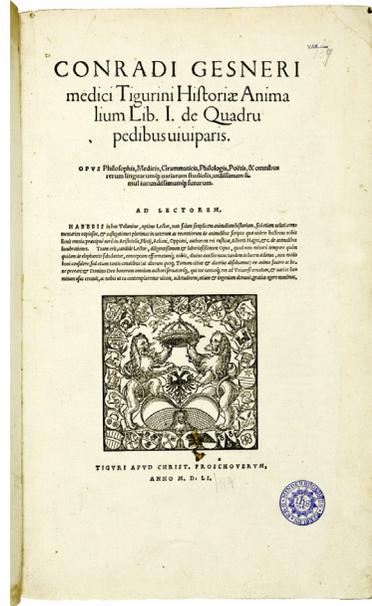
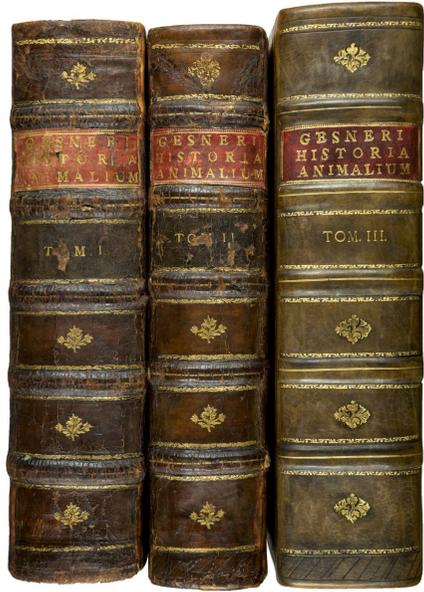


the Basle University Library. The German editions contain a further 24 woodcuts which appear here for the first time.

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

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

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



[10] GESSNER, C. **Historia Animalium, Liber I-V** (all published). Bound in 3 volumes.

(I): Lib.I. De Quadrupedibus uiuiparis. Zürich, Froschauer, 1551. Folio. pp. (40), 1104, (12), with woodcut printer's mark on title page and 83 woodcuts, of which some full-page, in the text.- First edition.

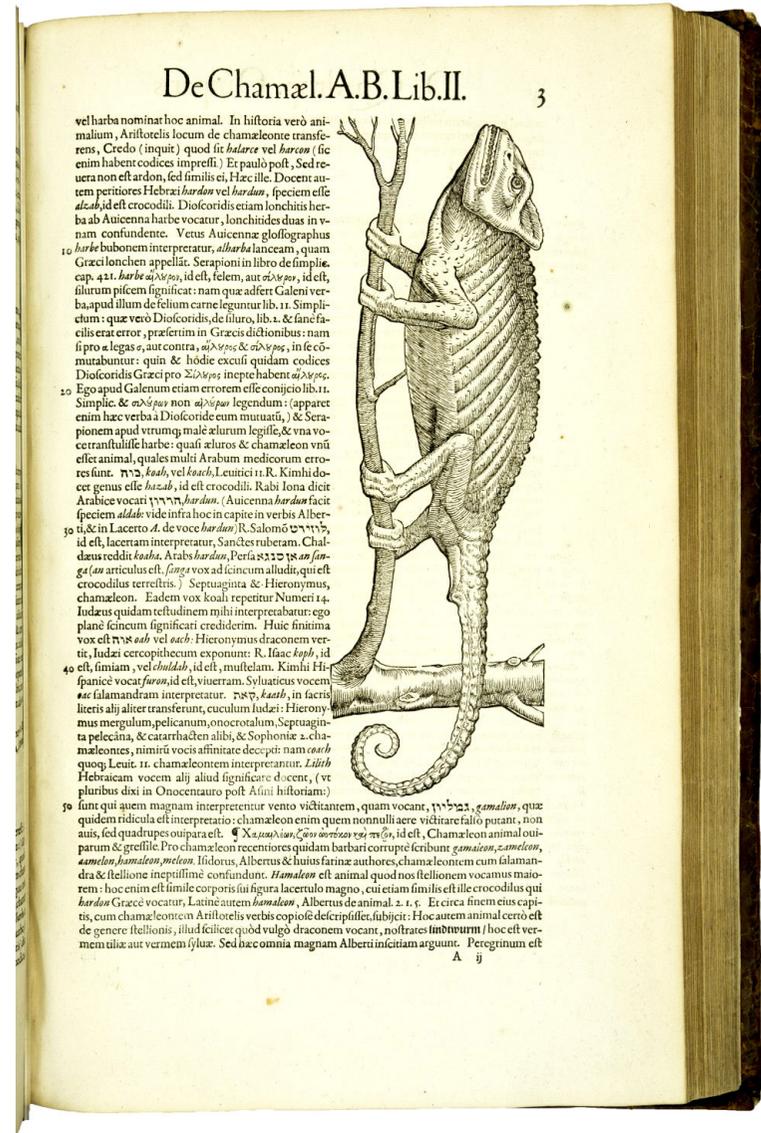
(II): Liber II. Qui est de Quadrupedibus Ouiparis. Frankfurt, I. Wechel, 1586. Folio. pp. (6), 119, (1, blank), with woodcut on title page and 22 woodcuts in the text.- Second edition.

(III): Liber III. Qui est de Auium natura. Frankfurt, I. Wechel, 1585. Folio. pp. (12), 806, (26), with woodcut of bird on title page and 222 woodcuts, of which many very large or full-page, in the text.- Second edition.

(IV): Liber IIII. Qui est de Piscium & Aquatiliu animantium natura. Zürich, Froschauer, 1558. Folio. pp. (40), 1297, (1, blank), with woodcut printer's mark on title page and 737 woodcuts, of which many very large or full-page, in the text.-First edition.

(V): Lib. V. Qui est de Serpentium natura. Zürich, Froschauer, 1587. Folio. Leaves (6), 85, with woodcut printer's mark on title page and 30 woodcuts

in the text. (Bound up with:) De Scorpione. Zürich, Froschauer, 1587. Folio. Leaves 11, with woodcut printer's mark on title page and 1 woodcut.- First edition, published posthumously. € 38.000





decem, ut ipse mensuraui, longitudine excedit: & diameter eius in radice fœsq̄ipalium, (ſeq̄uido-  
drantem intelligo,) ſuperabat, Hæc ille. Ineptè autem facit, primum quòd aſinum Indicum ex Ariſto-  
tele ſcribens ſolipedem eſſe, mox rhinocerotem animal biſulcum interpretatur: deinde, quòd rhino-  
cerotem & unicornem confundit: tertio, quòd archa uel archos Arabicum nomen faciens libro ſe-  
cundo, (corruptum forte à uoce karas,) duodecimo principem interpretatur ac ſi Græca eſſet. Sed et  
proceritas iſta cornu, decem pedes excedens, rhinoceroti puto non conuenit, ſed monocerotis carta-  
zono, nam Oppianus rhinocerotis cornu paruum (hoc eſt breue, Gillius quoq̄ partuum tranſfert)  
eſſe ſcribit; diſſipat <sup>de ſuis ſpecie ſuis</sup> <sup>Arabicum deſignat</sup> <sup>archos</sup> <sup>ſignificat</sup> Quod ſi quis uerbum diſſipat  
60 non ad cornu quantitatem, ſed ad loci diſtantiã referat, hoc ſenſu: paulo ſupra extremum naſum  
erudele & acutiſſimum cornu oritur: nos tamen ex iſta picturã quam ad uitium dedimus, propo-  
ſitione, cornu breue eſſe conuincemus: nam cum ſupra nares incipiat, & multò infra aures deſinat,  
11 3

♥ A complete copy of Gessner's zoological works 'considered the basis of modern zoology' in the first or second edition. An attractively bound copy of which 2 volumes are contemporary calf, sides with blind- and gilt stamped borderlines and a large gilt center-piece, spines with 5 raised bands, floral gilt ornaments and red gilt lettered label (slightly rubbed and with some old repairs), the other volume very attractively bound to match.

The work was first published in Latin from 1551 on, appearing in 5 volumes, the last and rarest of all was published posthumously. 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.

The first volume 'Historia animalium de quadrupedum viviparis' concerns mammals. The second volume concerns amphibians. The third volume on birds has name indexes in 10 languages. In his 'Liber IV qui est de Piscium & Aquatiliū' Gessner 'discussed and illustrated many molluscs' (Dance p. 18). The work deals with fishes and other aquatic animals. Volume V 'this part on snakes, was published posthumously by Gessner's friends Carron and Wolf from his notes. Gessner had also planned a sixth part, on insects, but only his notes on the scorpion remained and were appended to this volume with a separate title page' (Wellisch p. 65).

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. They 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. Complete copies of Gesner's zoological works are very rare. An exceptionally fresh and well-preserved copy with just a few leaves with some marginal minor damp staining or marginal tears.

Provenance: Old stamp of 'Minderbroeders Heerlen' on title-pages of 2 volumes.

Wellisch A 23.1; A 24.2; A 25.2; A 26.1; A 27.1.



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

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

€ 17.000

♥ A set of the complete 'Icones Animalium', which comprises the complete series of woodcuts from Gesner's 'Historia Animalium' (1551-1558), along with some that appear in this edition for the first time. This was the greatest zoological encyclopaedia of the sixteenth century and the greatest pictorial assembly of zoological illustration of its time. The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much

subsequent animal illustrations, even into the eighteenth century. The woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Patter collection in the Basle University Library.

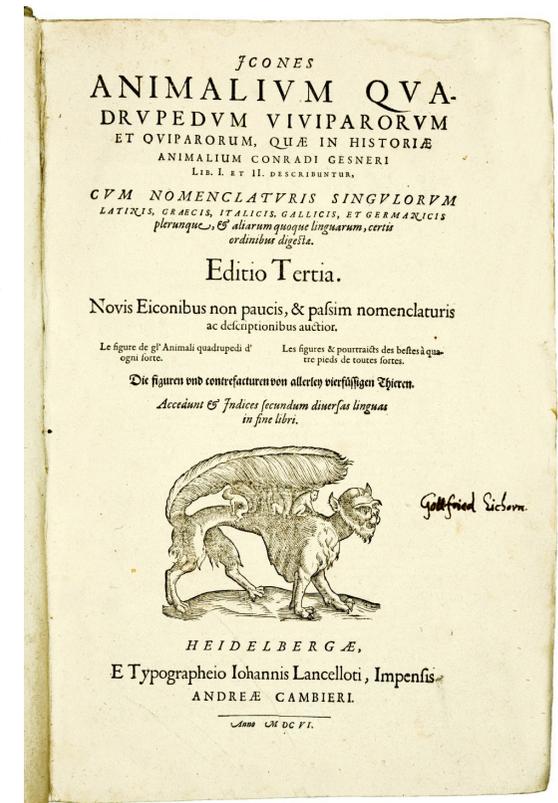
The 'Icones' utilizes the entire assembly of woodcuts, but largely eliminates the text, apart from the nomenclature.

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

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

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

IV. The 'Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis' is not part of the 'Icones' but the second volume of his 'Historia Animalium' on



Ordo secundus.

15

LATINE Vlua. Bellonius V-lulam auritam pingit similiter ut Bubonē, & Græcè Egolium nominat.

ITALICE Vlua.

GALLICE Grimauld, Machette. Bellonius (ut dixi) auritam pingit Vluam, & Gallicè nominat Hulote, vel Huette.

GERMANICE Bl/ Eul/ ūwel/ Suhu.



LATINE Noctua, vel potius noctuæ genus parvum. Bellonij Noctua digitos binos prorsum, & totidem retrorsum vertit.

ITALICE Ziuetta, Zueta, Ziguetta.

GALLICE Souette, Siuette, Zoëtta, Chouette. Bellonius Noctuam aliam, ut dixi, pingit, & Gallicè Cheueche nominat.

GERMANICE Kauß.



Aurita Bellonio aves nocturnæ sunt, Bubo, Otus, Vlua: Gallicè, Grand duc, Hibou cornu, Huette. Crunibus hirsutis, Bubo, Aluco (id est, Hibou Gallicè, vel Chahuant) Vlua. Digitis antrorsum binis, & totidem retrorsum, similiter ut Pici, Aluco, Noctua, Vlua.

B ij

66

Quadrup. ferorum

LATINE Leo. ITALICE Leone. GALLICE Lyon. GERMANICE Löwe.



Leo animalibus cunctis robore animo, & crudelitate cæcæ feræ tantum, sed hominem etiam devorat. Nonnulli quidem mulierum in locis vel ducentos equites invadere audent. Armatorum grege intercipiæ aggreditur, & quos capsi in prostratis necatis suis caecis dedit. Eques autem dixit, qui quinos aut tenos interficit. Quicquid apprehendit, citamisi cancelli foret, rictu auferit. Qui montes & felle regiarum in continuis Angad deliro jura T. densium, quæ inter Hippopotamus & Tuream degunt, quos inter celeberrimos & truculentiores totius Africae Leones referunt. Vere domi in Venetiam propensissimum, eruciantem inter se exercere pugna, octo aut duodecim viris (omnes) Leenam insequentes, lo. Leo Africanus.

LATINE Tigris. ITALICE Tigre, vel Tigris. GALLICE Tigris. GERMANICE Tiger.

Tigres vulgo dicitur non verè Tigres, sed Thamas maiores esse aliqui putant. Sc. Adriani.

Tigres est Tigrida velocitate hoc enim vocabulum Armeniis lingua significat. Indi Tigres Elephanto robustiores multo, & cæcitate sunt autem eam maxime Equi magnitudine esse, vequando cum Elephanto pugnat, insidit in eius capite, & sic interficit. Quæ vero nos videmus & appellamus Tigres Nearchus scribit Comantario Monacho fuisse, cuius denatura animalium libellum, in quo etiam habetur Tigrida & Hippogride capita separata habet. Hippogridis inquit, similes est Chagris animalia periculis similibus, maculis, colore cinereo. Eius.

Ordo secundus.

67



Huius generis fera Romæ in Theatro calidiorum sunt curram trahentes agere auge, mirabili spectacula, & talis currus, Tigribus junctus, regiam sponsum vexat.

LATINE Panthera Pardalis, Varia, Africana, Leopardus. Pardum Plinius à Panthera tantum differe putat, quamquam dubitat.

ITALICE Leopard. GALLICE Leopard. GERMANICE Leopard. Cunt fieri vnd groß. Vide sequentes duas figuras.



Panthera simplex generis est, inquit Oppianus, sunt enim alique majores, forte talia minoræ, alie minoræ, alie majores, robore non inferiores, tandem coloris varii, & figure copiosa speciem similitudinemque ambæ præ se candant, gerunt, &. Alincet (inquit Andree Bellonius) est animalium Lynce, id est, Lupo cervario, Leopardi simile figura & coloris talis, alioquin major, pedibus quoque.

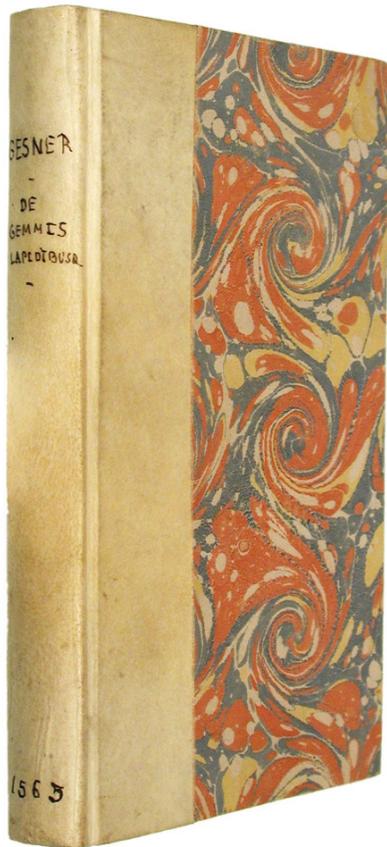
amphibia and the 3rd edition. It is incorporated in 'Icones Animalium Quadrupedum et Oviparum' see no. I.

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

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

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

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

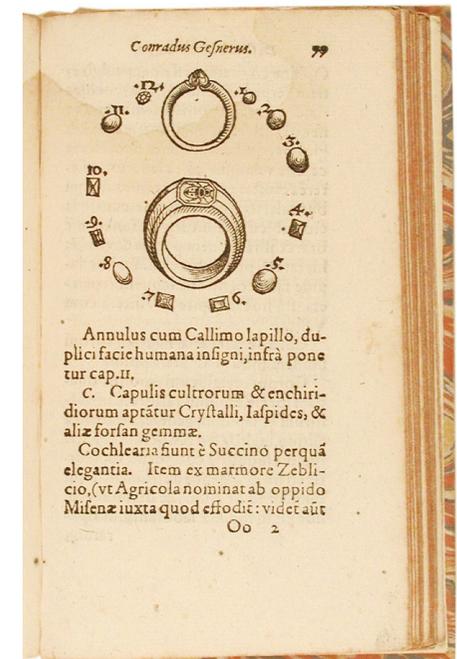
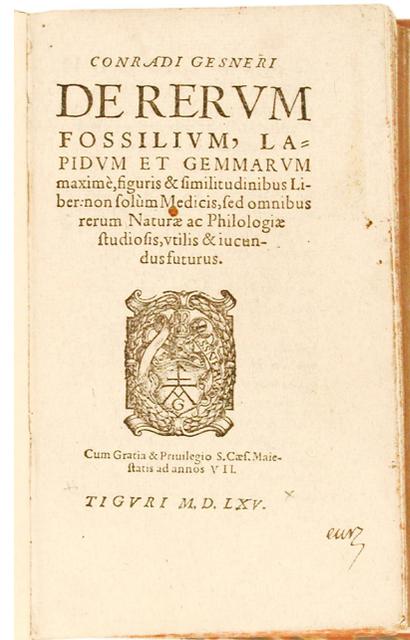


[12] GESSNER, C. *De Rerum Fossilium, Lapidum et Gemmarum maximè, figuris & similitudinibus Liber: non solum Medicis, sed omnibus rerum Naturae ac Philologiae studiosis, utilis & iucundus futurus.*

Zurich, (I. Gesnerus), 1565. 8vo (160 x 100mm). Leaves (7), 169, with printer's device on first and last leaf and numerous (some 180) woodcut illustrations. Early 20th century half vellum, marbled sides, lettering on spine. € 18.000

♥ Gessner's main contribution on fossils and gems. It forms the only part written by Gessner of his 'De omni rerum fossilium genere...' Zurich 1565. 'A compendium of works by several authors on fossils, gems and metals, on most of which Gessner wrote commentaries. His own contribution (the present work) is a treatise on fossils and gemstones. Each part (except the first one) has its own title page...' (Wellisch, A 63). The 'De omni rerum fossilium' consists

of eight parts of which the last part written by Gessner is his most important contribution to fossils and mineralogy. Wellisch writes about it as follows: 'Gessner's main contribution to his work on fossils and gems, illustrated by many woodcuts after his own drawings and water colours (many of which are still preserved in the university library at Basel). These are the first printed illustrations of fossils. The work contains also descriptions of technical applications; noteworthy among these is the earliest illustration of lead pencil (leaves 104 and 105). In his introduction, Gessner indicates that he considers this only as an outline for a much larger and comprehensive work on fossils which he hoped to compile and publish after the

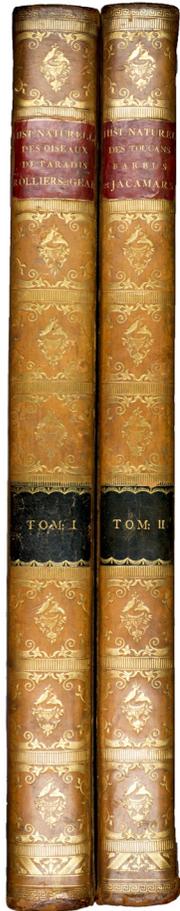


completion of his botanical encyclopedia on which he was then working. Neither of these planned works materialized because Gessner died shortly after the publication of this work'.

Some slight browning, however a very good copy.

A copy of Gessner's 'De omni rerum fossilium' recently fetched \$ 87,000 at auction in New York.

Wellisch, *Conrad Gessner, a bio-bibliography*, A 63; Hoover 347; Sinkankas 2366 (showing the titlepage of the present work on page 382).



[13] LEVAILLANT, F. **Histoire Naturelle des Oiseaux de Paradis et des Rolliers, suivie de celles des Toucans et des Barbut.**

Paris, Denné le jeune/ Perlet, (1801-) 1806. 2 volumes. Large-folio (515 x 335mm). With 114 colour-printed engraved plates, with extensive gouache hand-finishing, some heightened in gold, extra illustrated with 2 original watercolours. Contemporary tree calf, richly gilt ornamented spines with bird ornaments, red and black gilt lettered labels, sides with gilt borders (bound by the Dutch bookbinder J. Froding). € 130.000

♥ An exceptional Deluxe Copy of one of the most spectacular works on exotic birds, a presentation copy to Jacob Temminck. The plates of the 'Oiseaux de Paradis...' are usually printed in colour and lightly finished by hand. Copies, as the present one, with gouache colouring and illumination on a bistre base and sometimes heightened with gold, and adding extensive foliage and branches to each plate were prepared for special presentation. These copies were extra illustrated with original watercolours and the plates are more brilliant and lively. Our copy has two original watercolours 'Tete de l'Oiseaux de Paradis grand Emeraude grandeur naturelle' and 'L'Oiseau de Paradis l'Incomparable grandeur naturelle'. Some faint occasional marginal dampstaining.

Along with his equally famous work on parrots, the 'Oiseaux de Paradis' is the pinnacle of Levaillant's achievement in book production and the finest example of Jacques Barraband's brilliance as a bird artist. Ronsil considered this work to be unequalled among French bird books. The illustrations include 24 plates of birds of paradise; 15 of rollers; 17 of jays; 18 of toucans; 24 of barbets; 5 of tamatias; 3 of barbacous; and 8 of jacamars.

The plates were engraved by Pérée, Grémillier and Bouquet, after drawings by Jacques Barraband, and were printed by Langlois and Rousset. Jacques Barraband's





work for Levaillant undoubtedly marks the high point of his career and makes it clear why he was considered the best ornithological artist of his generation. He was a pupil of Joseph Maline and subsequently worked as a draughtsman at the Gobelins tapestry factory. His painted porcelain was exhibited at the Paris Salons from 1798 to 1806; he also decorated the dining-room in Napoleon's chateau at St Cloud. Barraband's relatively early death at the age of 41 and the following works





of Audubon and Gould have perhaps prevented him from being placed alongside his contemporary Redouté as one of the greatest natural history artists of all time. He produced over 300 beautiful watercolours for Levaillant's books.

François Levaillant (1753-1824) was born in Paramaribo, the capital of Dutch Guiana, and was the son of the French Consul there. When his father returned to Europe, in 1763, he studied natural history at Metz. He was sent by the Dutch East India Company to the Cape Province of South Africa in 1781, and collected specimens there until 1784. He sent over 2,000 bird skins to Jacob Temminck, who had financed the expedition, and these were later studied by his son Conrad Jacob Temminck and are included in the collection of the museum at Leiden.

"Levaillant first met Jacob Temminck (1748-1822) in 1780. Temminck had a powerful position as treasurer of the Dutch East India Company. Besides, he had a lively interest in natural history, maintaining both a cabinet and an aviary with living birds. The size of his collection at that early date is not known. However, Levaillant was impressed by this 'brilliant collection'... Temminck was the obvious person to be approached by Levaillant to help him with his plans for travelling abroad considering the similarities in age and interest, as well as Temminck's position" (Rookmaaker, *The Zoological Exploration of Southern Africa 1650-1790*, p. 259).

Our copy together with the 'Oiseaux d'Afrique' was sold in Paris 'Aguttes 14 April 2010' (the copies got split up later). Both items had identical bindings, and both copies were special copies with original plates inserted and clearly belonged together. The 'Oiseaux d'Afrique' has a handwritten dedication to J. Temminck and a watercolour frontispiece with a notice 'Exempl. Soigné' (sic) and both works must have been a present to Temminck. Another presentation copy to J. Temminck is known (sale Marcel Jeanson, Sotheby's Monaco 16 June 1988), also an 'Exempl. Soigné' with extra original watercolours. Probably our copy was a present for Jacob's son Coenrad Jacob Temminck (1778-1858) first director of the Natural History Museum at Leiden.

*Fine Birds Books*, p. 90; *Nissen IVB*, 559; *Ronsil 1780*.



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

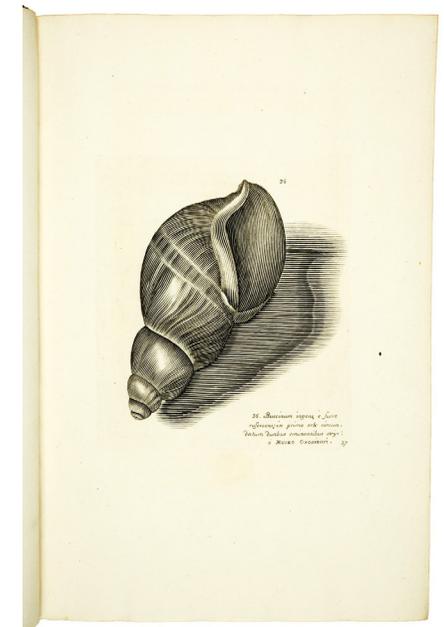
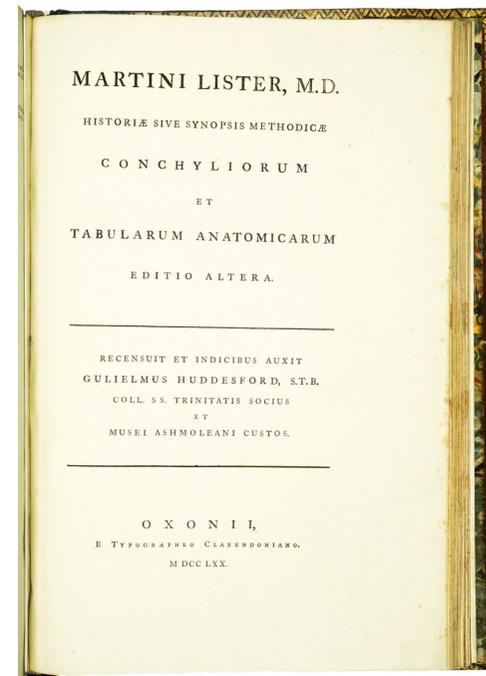
Editio altera. Oxonii, typogr. Clarendoniano, 1770. 4 parts & appendix (bound in 1 volume). Folio (365 x 245mm). pp. iv, (4), 12, 77, 6, 7, with 439 engraved plates (depicting 1083 figures). Contemporary red morocco, richly gilt decorated spine in 7 compartments, gilt ornamented sides, gilt edges. €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

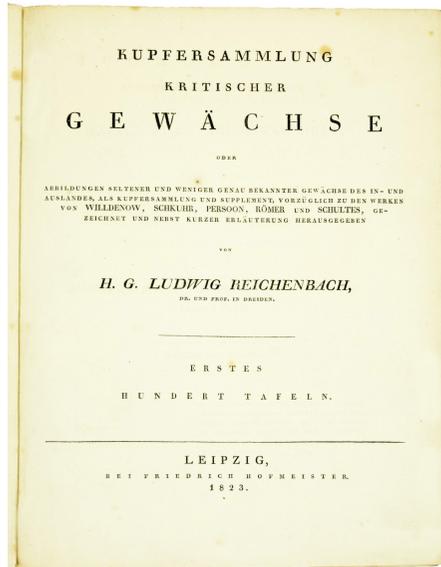
♥ A superbly bound large paper copy of the scarce second edition, edited by Huddesford, of the first great English work on Conchology. “There is no actual text but the section headings and frugal descriptions are engraved on the plates with the figures. The complete first edition was published between 1685 and 1692. The engravings, some of which are very fine indeed, were mostly executed by Lister’s

daughter Susanna and his wife Anna who worked them up from their original water-colour drawings; many of these still exist at Oxford. The species illustrated are recognisable more often than not and none is reversed - a remarkable achievement in itself considering that gastropod shells had to be engraved in mirror image to ensure correct reproduction. The scientific value of the engravings is enhanced still further by numerous indications of locality” (Dance pp. 23-24). “Lister’s shell book, ‘Historiae sive synopsis methodicae conchyliorum’, was even more sought after as a reference book and was quite scarce. It is unclear whose idea it was to reissue the book; the project was most likely a collaborative one, involving the natural history dealer Ingham Forster (da Costa’s friend and Humphrey’s brother-in-law), Huddesford, curator of the Ashmolean Museum at Oxford, and the duchess of Portland. Huddesford was the editor...” (Tobin, B.F. The Duchess’s shells. Natural history collecting in the age of Cook’s voyages pp. 207-208).

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

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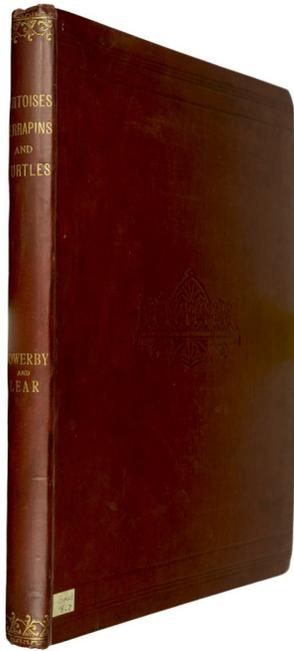


[15] REICHENBACH, H.G.L. *Ic-nographia Botanica seu Plantae criticae. Icones Plantarum Rariorum et minus rite cognitarum, florae europaeae....*/ Kupfersammlung kritischer Gewächse oder Abbildungen seltener und weniger genau bekannter Gewächse der Flora Europa's, als Kupfersammlung und Supplement, vorzüglich zu den Werken von Willdenow, Schkuhr, Persoon, Römer und Schultes, gezeichnet und nebst kurzer Erläuterung herausgegeben. Leipzig, F. Hofmeister, 1823-1832. 10 volumes. 4to (242 x 190mm). With 1000 fine hand-coloured engraved plates. Contemporary blue half cloth, marbled sides and spines with lettered label. € 15.000

♥ First and only edition. The rare coloured issue of this extensive and important floristic work. 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. Text both in Latin and German. Small circular stamp M.H.S. on all plates not affecting the illustration. Provenance: Massachusetts Horticultural Society bookplate in all volumes.

*Nissen BBI, 1602; Stafleu & Cowan 8876; Johnston 870; Great Flower Books p.73.*





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

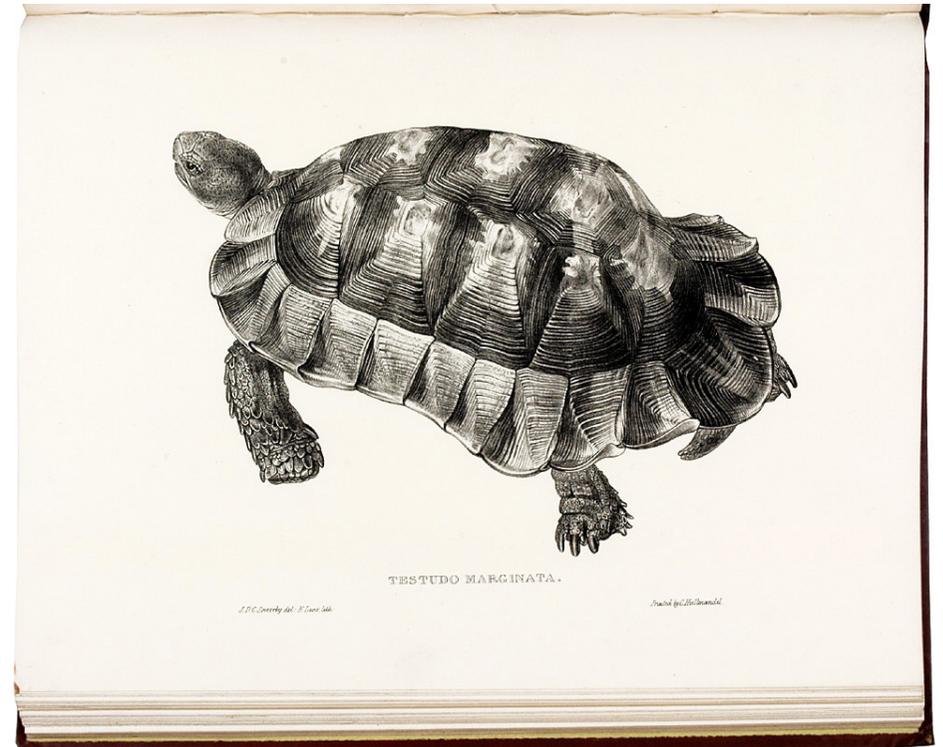
London, Sotheran, Baer & Co., 1872. Folio (365 x 280mm). pp. iv, 16, with 61 lithographed plates, all drawn on stone by Edward Lear after J.D.C. Sowerby. Publisher's pictorial cloth, spine with gilt lettering. € 5.000

♥ A very fine copy of the first complete edition of this exquisite and rare work on turtles and tortoises. Four men were responsible for this classic herpetological work, i.e. Thomas Bell as superintendent of the plates and intended author, James de Carle Sowerby as artist, John Edward Gray as writer of the text to the final publication of the plates, and Edward Lear as lithographer. 40 plates first appeared in Bell's 'Monograph Testudinata' (1832-42). This work was never

finished due to the publisher's bankruptcy. The 40 plates together with 20 additional, previously unpublished, plates were re-issued in 1872 by Sowerby and Lear.

The plates were reproductions of paintings by James de Carle Sowerby, produced by the process of lithography by Edward Lear. Bell was the first person to attempt to write a comprehensive account of the tortoises, and went to great lengths to acquire living tortoises which Sowerby was to draw. The book is the most outstanding collection of tortoise illustrations ever produced. 28 of the plates concern North, Central and South American species.

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



had started in 1832, was finally published 40 years later in 1872. It had a new 16 page introduction by Gray.

Edward Lear is best known today for his limerick verses, but he began life as a natural history draughtsman and lithographer and became one of the finest illustrators of birds of all time.

*Nissen ZBI, 1701; Adler p. 35; Wood 1872.*

❧

[17] SUDIRDJA, SUDJANA, OJONG SURJADI, M. KURDI. **A collection of 24 finely executed watercolours of Indonesian (former Dutch Indies) Coconut Palms together with their pests, insects as well as mammals.**

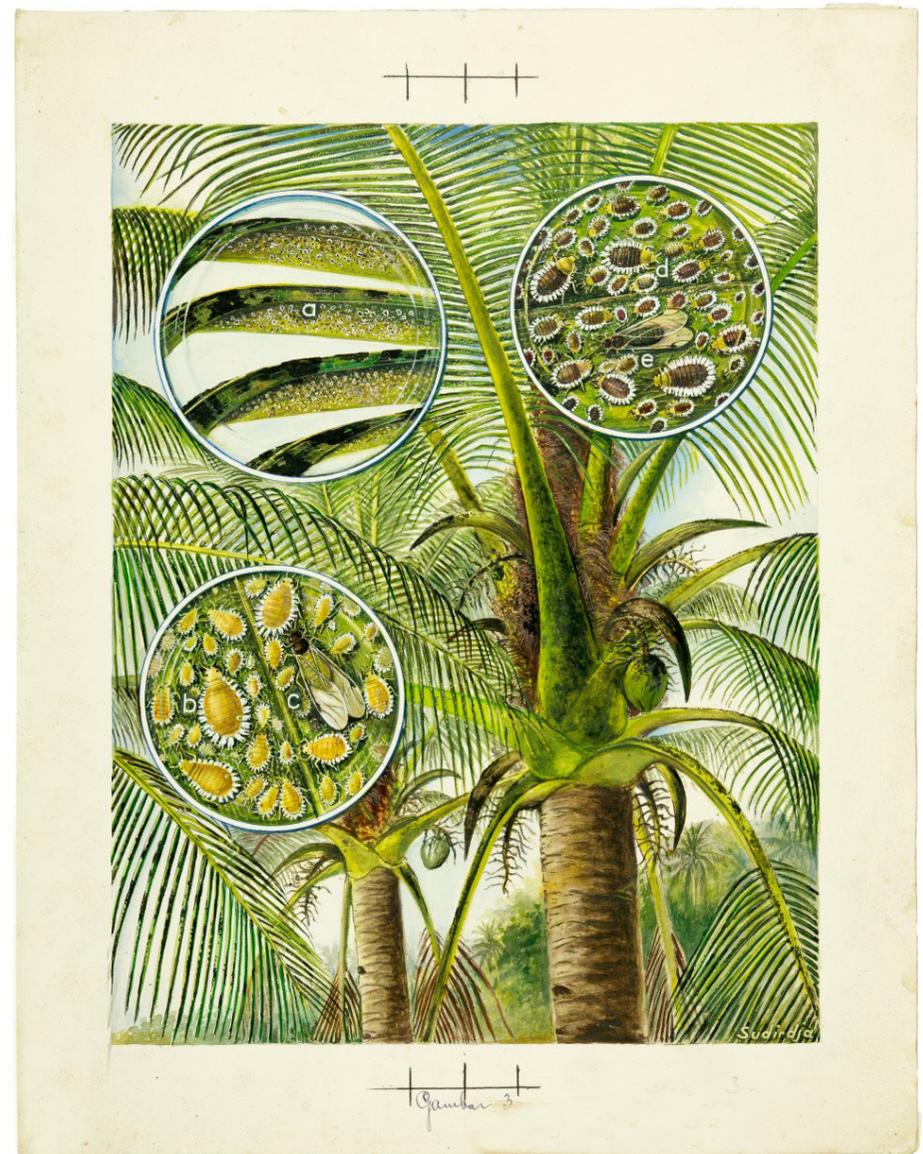
Each watercolour measures 365 x 280 mm. and is signed by the artist. Early twentieth century. € 3.800

♥ An interesting and unique collection of highly finished watercolours by Indonesian artists of which Ojong Surjadi is best known. The plates were made for the following book: *Buku-gambar berwarna tentang hama-hama kelapa*. Djakarta, Noordhoff-Kolff, 1957. Surjadi illustrated several important works on Indonesian plants. Such as the 'Indisch Tuinboek' and 'Indische Tuinbloemen', edited by M.L.A. Bruggeman. The first title was also translated into English. We assume that the other artists are of the same school, documenting Indonesian flora under direction of Dutch botanists. Bruggeman was assistant curator of the famous Bogor (then Buitenzorg) Botanical Garden. Two collections of watercolours by Surjadi were sold at auction in recent years both by Sotheby's one 8 May 2002 lot 34 and the other 14 November 2002 lot 10, to the last lot several other artists contributed. Probably due to second world war and the Indonesian war of independence the publication was considerably delayed. The published book on coconut pest control has just the plates we offer.

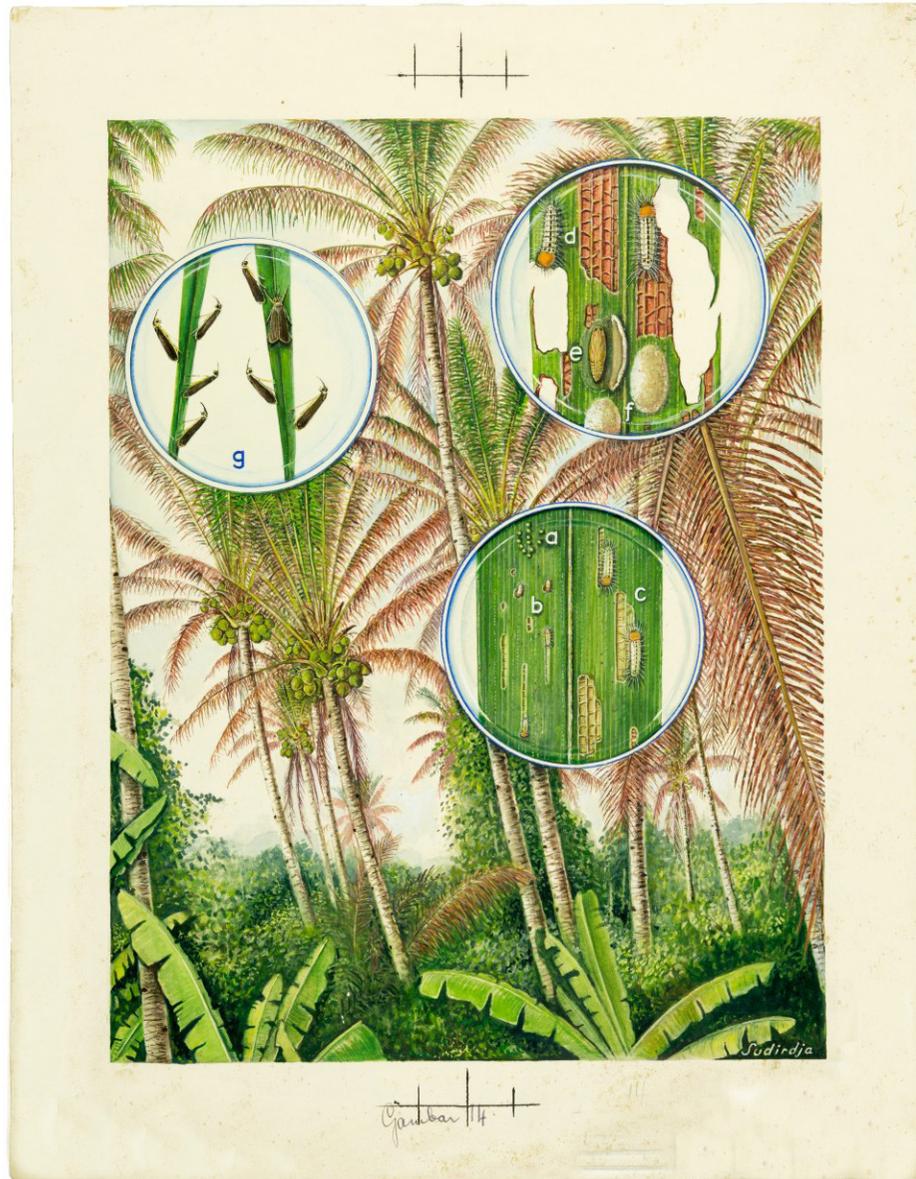
All plates apart from 2 have a typed label with Latin nomenclature. 17 plates are signed by Sudirdja, 1 by Sudjana and Sudirdja jointly, 1 by Ojong Surjadi, 3 by M. Kurdi, 1 by Sudjana and Mob. Kurdi jointly, and 1 by Sudirdja and O. Surjadi jointly. The plates are numbered 1 to 24 and were most likely made to illustrate a work on coconut palms and their pests.

Below a list of the plates giving the artist and the Latin nomenclature, the English explanation has been added.

Plate 1 Sudirdja - *Sexava nubile* STAL (Locust); Plate 2 Sudirdja - *Aleurodicus destructor* MASK (Coconut whitefly); Plate 3 Sudirdja - *Trichoregma* spp (Coconut Aphid); Plate 4 Sudirdja - *Aspidiotus destructor rigidus* REYNE (Hemiptera: Diaspididae); Plate 5 Sudirdja - *Pseudococcus* sp (Mealy bugs); Plate 6 Sudirdja - *Batrachedra* sp (Coconut moth); Plate 7 Sudirdja - *Tirathaba rufivena* WLK (Coconut spike moth); Plate 8 Sudjana/ Sudirdja - *Parasa lepida* CR (Nettle caterpillar); Plate

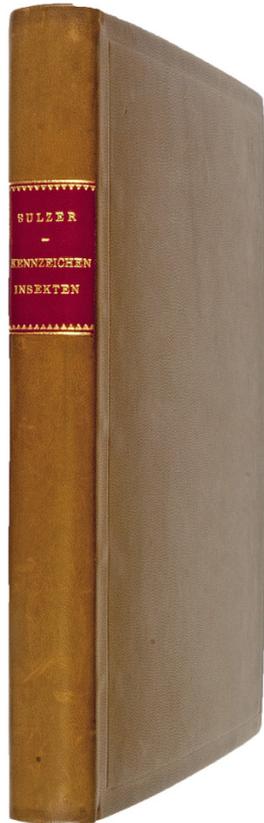


V.D.G.  
 v.D. Ellen Kop  
 G. ypan  
*Trichoregma* spp.  
 a. Sedjumlah kutu dibawah anak2-daun (1x).  
 b. Kutu *Trichoregma rhapsodia* V.D.G. (10x).  
 c. Idem, bersajap (10x).  
 d. Kutu *Trichoregma nipae* V.D.G. (10x).  
 e. Idem, bersajap (10x).



9 Sudirdja - *Darna catenatus* SN (Coconut limacodid); Plate 10 Ojong Surjadi - *Plonata diducta* (a member of the Slug Caterpillar moths); Plate 11 Sudirdja - *Setora nitens* WLK (Nettle caterpillar); Plate 12 M. Kurdi - *Thosea molucca* RPKE (a species within the kingdom Animalia, family Limacodidae); Plate 13 M. Kurdi - *Chalcoecelis albiguttata* SN (family Limacodidae); Plate 14 Sudirdja - no index; Plate 15 Sudjana/ Mob. Kurdi - *Hidari irava* MOORE (Coconut skipper); Plate 16 Sudirdja - *Brontispa longissima*... (Coconut leaf beetle); Plate 17 M. Kurdi - *Plesispa reichei* CHAP (Coconut hispid); Plate 18 Sudirdja - *Promecotheca cumingi* BALY (Coconut leafminer); Plate 19 Sudirdja - no text; Plate 20 Sudirdja - *Xylotrupes gideon* L (Brown rhinoceros beetle); Plate 21 Sudirdja - *Rhynchophorus ferrugineus* OLIV - (Red palm weevil); Plate 22 Sudirdja - no text; Plate 23 Sudirdja - *Rattus rattus roquei* SODY (White bellied rat); Plate 24 Sudirdja/ O. Surjadi - *Helarctos malayana* Raffl (Sun bear).

❧



[18] SULZER, J.H. **Die Kennzeichen der Insekten, nach Anleitung des Königl. Schwed. Ritters und Leibarzts Karl Linnaeus. Mit einer Vorrede des Herrn Johannes Gessners**

Zürich, Heidegger und Comp., 1761. 4to (205 x 165mm). pp. xxviii, 203, 67, (1), with 1 engraved frontispiece, 7 engraved vignettes in the text and 24 handcoloured engraved plates. Recent calf, spine with gilt lettered label. € 1.800

♥ A very charming and attractive work on Entomology, which is most beautifully illustrated with excellent hand-coloured plates (depicting 156 various insect species), all drawn and engraved by J.R. Schellenberg. Johann Heinrich Sulzer (1735-1813) was a Swiss entomologist living in Winterthur. "Bei seinen Zeitgenossen hatte Schellenberg in erster Linie einen ausgezeichneten Ruf als Illustrator entomologischer und botanischer Werke. Entomologische Darstellungen sollten aus der Sicht zeitgenössischer Naturwissenschaftler vor allem der genauen Erkennbarkeit der abgebildeten Insekten dienen. Johannes Gessner schrieb in seiner Einleitung zu Sulzers Insektenwerk von 1761 über die beigefügten Tafeln: 'Dergleichen

Figuren sind zu Erlernung der Naturhistorie von dem grossten Nutzen, sie stellen alles was wir an dem Thierchen selbst wahrnehmen würden, zugleich unsern Sinnen dar, sie erwecken lebhaftere und deutliche Begriffe, ...' Vor allem die Präzision der Darstellung hob Gessner hervor; nach seiner Auffassung sollte die Abbildung als Ersatz der Natur gelten ..." (Thanner, Schmutz & Geus. Schellenberg, p. 142). Small blind label and 2 ink lines on title.

Provenance: Ex libris L. Richard, Bot. regii in old writing on title page.

Nissen ZBI, 4041; Horn & Schenkling 21755.

