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[1] **ALBERTUS MAGNUS.** *De animalibus libri vigintisex novissime impressi.* Venetiis, impensa... Octaviani Scoti, 1519. Folio (305 x 215mm). Leaves 6, 205, with many woodcut initials. Later vellum, spine with gilt lettered label. \$ 5,200

The first edition was published in Rome in 1478. Albertus Magnus (1193-1280), bishop of Regensburg and of noble birth was the most learned scholar of his age. "Albert's 'De animalibus' includes descriptions of some fabulous creatures, but it also rejects many popular medieval myths... and is especially noteworthy for its sections on the reproduction and embryology... He studied embryology by such simple methods as opening eggs at various intervals of time and tracing the development of the embryo... His studies on insects were especially good for their descriptions of insect mating, and he correctly identified the insect egg... Among the larger animals, he describes many northern types unknown to Aristotle, noting changes of coloration in the colder climates, and speculating that if any animals inhabited the poles they would have thick skins and be of a whiter color"(DSB). The present very attractively printed edition was edited by Marco Antonio Zimara. Very faint marginal dampstain at the lower right corner. An attractive copy.

Durling, Sixteenth century printed books in the National Library of Medicine, 94.

[2] **ALDROVANDI, U.** *Monstrorum Historia cum paralipomenis historiae omnium animalium....* Bologna, Typis N. Tebaldini, 1642. 2 parts bound in one. Folio (348 x 240mm). pp. (6), 747, (28); pp. 159, (1), (6). With engraved title and 477 woodcuts, many full-page. Later full calf, spine with red gilt lettered label. \$ 10,200

First edition. An encyclopaedic study of monsters and monstrosities, the first treatise on teratology (although published more than 70 years after it was written) and the greatest illustrated work on the subject of the seventeenth century. The 'monsters' illustrated and described include human, animal, and botanical deformities, as well as celestial prodigies (comets, aurorae, etc.). There is a section on fetal development and deformity and a series of inter-uterine illustrations of difficult presentations. There is also a section on monsters of mythology and antiquity, including a series of illustrations of Egyptian objects depicting various animal-headed deities. The second part contains an appendix, the Paralipomena, by Bartolomei Ambrosini, Aldrovandi's successor as director of the Bologna botanic gardens.

The present work is the final volume of Aldrovandi's complete Opera, published in 13 volumes. A massive encyclopaedia of the natural world based upon the specimens and drawings of natural history objects in Aldrovandi's museum in Bologna, the first true natural history museum. This is the largest assembly of natural history illustrations to be published before the eighteenth century. Many of the illustrations were the work of the outstanding artist Jacopo Ligozzi, and the originals are still to be found in Bologna, and have recently been made available online.

Aldrovandi (1522-1605), the great Bolognan naturalist, was inspired to study natural history by meeting Guillaume Rondelet in Rome, where Aldrovandi was obliged to go to defend himself against charges of heresy. 'Rondelet was then gathering material for his work on fishes. Aldrovandi, who accompanied the French physician to fish markets in order to study the various species, finally decided to study natural history, and began collecting specimens for his own museum. He was the creator and first director of the botanic gardens of the University of Bologna, in which was placed his library and natural history museum, one of the earliest of its kind. He is credited with having 'formed one of the first herbaria as we know them today. His was an outstanding zoological and botanical intelligence, and it was unfortunate that he died before much of his work was published' (Hunt catalogue). Some occasional very light dampstaining at the lower right corner.

Nissen ZBI, 74.

[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. \$ 10,750

A fine copy of the first edition of one of the rarest curiosities in geological literature. "In the early years of the 18th century there were still a few skirmishes over the organic origin of fossils, but the notion that they were mere sports of nature was finally killed by ridicule. Some pupils of J. Beringer of Würzburg decided that they would assist nature and their Professor by making some of these sports themselves; they therefore carved fantastic figures and hid them in the hills which Beringer explored. After making a large collection, he published a fully illustrated work 'Lithographiae Wirceburgensis' 1726, now one of the rarest curiosities of geological literature; for Beringer finally discovered the deception, endeavoured to buy up and destroy the whole collection" (Edwards. Early History of Paleontology, p. 34). Unfortunately he did not destroy the copies which he purchased, they were found in his house after his death and bought by a publisher who provided them with a new title-page and issued them in 1767 as a second edition of this work.

M.E. Jahn & D.J. Woolf in their translation and commentary of the above work 'The Lying Stones of Dr. Johann Bartholomew Adam Beringer ...' point out that the fakes were made by two academic rivals of the university, J.I. Roderick, professor of geography and mathematics and J.G. von Eckhart, privy counsellor and university librarian, and not Beringer's students as is often believed.

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

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

[4] **[BESLER] LOCHNER, J.H.** *Rariora Musei Besleriani quae olim Basilius et Michael Rupertus Besleri collegerunt...* [Nuremberg], 1716. Folio (313 x 195mm). pp (xxiv), 112, with title in red and black, woodcut headpiece, engraved portrait of Lochner (folded), and 40 double-page engraved plates. Contemporary vellum, old manuscript title on spine. \$ 13,400

First edition. This work catalogues the natural history collections of Basil Besler (1561-1629) and his nephew Michael Rupert (1607-1661), both Nuremberg apothecaries.

The collection was one of the first such private museums in Germany. Basil Besler published two rare suites of engravings, in 1616 and 1622, illustrating his cabinet, and Michael Rupert published in 1642 his *Gazophylacium rerum naturalium* devoted to his own additions to the collection. Lochner utilised the 24 plates from the 1616 suite, and added 16 further plates some of which derive from the 1662 suite and the 1642 *Gazophylacium*, and some depicting further objects not previously illustrated. In addition, he has written a detailed descriptive text and a history of the collection. Six plates, entitled *Fructus*, show various seeds and fruit; four larger plates follow, one with a Brazilian indian seed-girdle, unusual roots including ginseng, etc, one with a group of aquatic birds, one with birds-of-paradise, toucans and hornbills, and one devoted to unusual animal horns; four plates, entitled *Animalia*, include an armadillo, crocodiles, an iguana and chameleon, snakes, etc.; these are followed by a larger plate with a hammerhead shark, a dracaena, a ray, etc; six plates, entitled *Marina* and two *Conchilia* depict various wonders of the sea, including 3 nautilus shells; a larger plate features various 'Archimboldo' shell grotesques; the remaining 17 plates, 14 of which are entitled *Lapides*, with two larger untitled plates, are devoted to various stones, minerals, fossils, corals, etc.

Cobres 102 n. 9; Nissen ZBI, 348.

[5] **BROWN, T.** *Illustrations of the Game Birds of North America Chiefly the size of Nature.* Edinburgh, Frazer & Co.; Dublin, William Curry Jnr. & Co.; Glasgow, John Smith & Son; London, Smith, Elder & Co., 1834. Folio (546 x 410mm). With engraved title by James Turvey, engraved dedication, and 16 finely hand-coloured engraved plates after Thomas Brown, A.Rider, J.B.Kidd, and others, engraved by W.H.Lizars and others, a few minor restorations to plate edges, plates laid on old tissue and watermarked 1831-1835. Publisher's brown cloth gilt with embossed pattern, morocco title-label on upper cover, rebaked to match (in a modern cloth box). \$ 40,700

Extremely rare. The scarcest book on American Game-Birds. According to Walter Faxon only three copies of this work could be found in 1919, and only one copy (with 15 of the 16 plates) is listed as having sold at auction in the last one hundred years (Sotheby's 10 December 1909, lot 951).

Although this work essentially contains a selection of the plates from Brown's larger work 'Illustrations of American Ornithology', 1831-35, they are coloured in a softer, less bold manner that appears to give a more life like appearance. The 'Game Birds' was issued before the completion of the 'American Ornithology'.

Zimmer, p.102; Fine Bird Books (1990) p. 82; W.Faxon, *The Auk* 36, 1919, p. 626; Nissen IVB, 153.

[6] **BUCHOZ, P.J.** *Collection Précieuse et Enluminée des Fleurs les plus Belles et les plus Curieuses, qui se cultivent tant dans les Jardins de la Chine que dans ceux de l'Europe. Partie II: PLANTES LES PLUS BELLES QUI SE CULTIVENT DANS LES JARDINS DE L'EUROPE.* Paris, Debure l'aîné et chez l'Auteur, (1776-1779). Folio (450 x 280mm). With 1 engraved title and 100 beautifully hand-coloured engraved plates. Contemporary red morocco, richly gilt spine with 2 gilt-lettered red labels, sides with gilt borders, gilt edges (small skilful repair to corners). \$ 19,300

The work was published in two volumes of which the first concerns plants of China and the second plants of Europe. Both volumes have a distinctly oriental flavour. It shows Buchoz' vivid interest in Chinese culture at its best. In this he follows the example of Voltaire, who made France aware of the existence and value of 'Chinoiserie'. Buchoz is the first to produce a flowerbook in this tradition. The plates 'have the decorative qualities which we have always associated with Far Eastern art' (Blunt and Stearn). The lovely boldly coloured plates, all with yellow border, show ornamental flowers together with insects, butterflies or birds with slight landscape backgrounds.

These two volumes of plants of China and Europe are the best Buchoz ever made and leave all his other work as far as elaborate colouring and decorative value is concerned far behind. Pierre-Joseph Buchoz (1731 - 1807) was a French physician, lawyer and naturalist. One plate with repaired tear in lower margin and touching illustration. A very fine and beautifully bound copy.

Nissen BBI, 282; Dunthorne 60.

[7] **BUONANNI, P.** *Musaeum Kircherianum sive Musaeum A.P. Athanasio Kirchero in Collegio Romano Societatis Jesu iam pridem incoeptum nuper restitutum, auctum, descriptum, & Iconibus illustratum.* Romae, Typis G. Palchi, 1709. Folio (355 x 235mm). pp. (xii), 522, including the portrait frontispiece and 172 engraved plates. Contemporary calf, richly gilt decorated spine in 7 compartments with red gilt lettered label (frontcover joints firm but with occasional short splits). \$ 18,200

A fine copy of the first illustrated edition of Kircher's famous 'Wunderkammer'. "Kircher, like his contemporary Henry Ashmole, was a collector of curiosities. He was in an excellent situation, at the hub of the Jesuit order, to gather relics, specimens, manuscripts, and any oddities or rarities his fellow Jesuits brought back to Rome from all parts of the world. His study overflowed, and scholars visiting Rome would not think leaving without visiting Kircher in his study and examining his collection. In 1678, the Museo Kircheriano was at its peak, with a new exhibit hall and a printed catalogue. After his death, Kircher's museum, like Ashmole's of the same date, began to decline. Filippo Bonanni restored it in the first decade of the next century and published a catalogue, 'Museum Kircherianum

..." (Rome, 1709), but after his death more decay set in" (B.L. Merrill. Athanasius Kircher (1602-1680) Jesuit Scholar p. xxvii).

Buonanni, apart from being Kircher's pupil and successor at the Collegio Romano, was an excellent conchologist. A special section is devoted to shells, 48 beautifully engraved plates depicting 412 specimens. These are as Dance notes better drawn than the figures in his own earlier work, the 'Recreatione dell' occhio' (1681).

Provenance: Title-page with ownership note of Filippo Domenico Beraudo, conte di Pralormo.

Nissen ZBI, 2198; Cobres I, p. 106.

[8] **CRAMER, P. & STOLL, C.** *Papillons exotiques des trois parties du monde l'Asie, l'Afrique et l'Amerique/ De uitlandsche Kapellen voorkomende in de drie werelddelen Asia, Africa en America.* Amsterdam, S.J. Baalde/ N.T. Gravius, 1779-1791. 4 volumes & supplement (bound in 5). Large-4to (287 x 225mm). With 3 (2 handcoloured) engraved frontispieces and 442 handcoloured engraved plates. Contemporary calf, spines in 6 compartments, with 2 red gilt lettered labels, sides with gilt borders, gilt edges, the supplement in a slightly different contemporary half calf binding. \$ 40,700

The most beautiful early iconography on exotic butterflies complete with the very scarce supplement. The work is justly celebrated as the first book on Exotic Butterflies arranged in accordance with the Linnean system and provided with coloured plates. Pieter Cramer, died 1777 after the eighth installment was ready for press and the publication was continued by Stoll. "By trade Cramer was a Dutch merchant; his company traded in 'Spanish woolens'(sic). He was a man of some wealth, and he indulged quite lavishly his large cabinet of 'natural curiosities'. Cramer corresponded extensively with fellow butterfly-lovers all over Europe and knew of their collections and publications. He became fascinated by the butterflies of the East and West Indies in particular and purchased many specimens for his own collection. Having decided to start work on his great magnum opus, he employed the Dutch artist Gerrit Wartenaar Lambertz to paint the specimens both from his own cabinet and many others... some 1,650 different species are illustrated with both the upper and underside of the wings" (P. Gilbert, *Butterfly Collectors and Painters* p. 56). Throughout the book names of the following owners of Cabinets are mentioned such as: Pieter Boddaert, Houttuin, P. Luchtmans, Prince Willem, Baron van Rengers and many others. The descriptive text is printed in double columns in Dutch and French. A fine copy of one of the most splendid works on butterflies.

Landwehr 53; Nissen ZBI, 985.

[9] **DARWIN, C.** *The Zoology of the Voyage of H.M.S. Beagle, under the command of Captain Fitzroy, R.N., during the years 1832 to 1836. Part II. MAMMALIA.* London, Smith, Elder and Co, 1839. 4to (306 x 242mm). pp. ix, (1), (2), v, (1), 97, (1) with 35 lithographed plates of which 32 hand-coloured. Contemporary red half morocco, gilt ornamented spine, with marbled sides. Preserved in a recent full red morocco box. \$ 15,000

"The five years of the voyage (of the Beagle) were the most important event in Darwin's intellectual life and in the history of biological science' (DSB). This was the first publication resulting from the Beagle voyage, and it was a massive undertaking. Darwin edited the work, which appeared in five parts made up of nineteen numbers, between February 1838 and October 1843. 'Darwin contributed a geological introduction to Part I, the Fossil Mammalia (pp. 3-12), and a geographical introduction to Part II, the mammalia (pp. i-iv). He also contributed notices of habits and ranges throughout the text of Mammalia and Birds, and there are frequent notes, mostly from his labels, in the text of the Fish and the Reptiles' (Freeman, *The Works of Charles Darwin* p.26). The complete work consists of 5 parts of which this is the second part on Mammals by G.R. Waterhouse with a notice of their habits and ranges by Charles Darwin.

Collation is conform to 'Darwin on line, bibliographical list'; Freeman 9.

[10] **DONOVAN, E.** *Natural History of the Insects of India, containing upwards of two hundred and twenty figures and descriptions. A new edition by J.O. Westwood.* London, Henry G. Bohn, 1842. 4to (300 x 240mm). pp. vi, 102, with 58 fine handcoloured engraved plates. Contemporary green half morocco, spine with gilt lines and lettering (minor skilful repair). \$ 7,500

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

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

Provenance: Name of Kikumaro Okano on free endpaper.

Nissen ZBI, 1143.

[11] **DOUBLEDAY, E. & WESTWOOD, J.O.** *The genera of Diurnal Lepidoptera: comprising their generic characters, a notice of their habits and transformations, and a catalogue of the species of each genus.* London, Longman, Brown, Green, and Longmans, 1846-1852. 2 volumes. Folio (375 x 270mm). pp. xi, (1), 1-250; (2), 251- 534, with 86 lithographed plates of which 85 splendidly handcoloured. Contemporary green half morocco, richly gilt decorated spines in 6 compartments, marbled sides (minor skilful repair to bindings). \$ 20,300

One of the rarest and most beautiful iconographies on butterflies. The magnificently handcoloured plates were drawn and lithographed by William C. Hewitson. Hewitson was a very wealthy naturalist and formed the most complete collection of diurnal lepidoptera of the world (now in the British Museum). "Hewitson was a most accomplished artist and scrupulously accurate draughtsman, and his figures, whether of birds' eggs or butterflies, are drawn and coloured with conscientious care ... In his own line, as a pictorial describer of butterflies, Hewitson stands unrivalled" (DNB. IX pp. 758-59). The work was published in 54 parts. The first 31 parts by Doubleday and due to his early death the work was continued by Westwood. The work is fully discussed by F. Hemming in the "Journal of the Soc. for Bibl. of Nat. Hist. Vol. I,11. pp. 335-464". "The number of new species figured by Doubleday is very considerable, and is even larger than appears at first sight" (Hemming).

"Westwood remarked that the butterfly collection of the British Museum was 'one of the finest ever formed', and Doubleday based his work on that collection, gaining other information. Particularly on butterfly habits, from manuscripts and drawings also in the British Museum. The famous collection of drawings by John Abbot painted in America and sent to England, plus those of General Hardwicke's collection of Indian drawings gave much of this information" (Gilbert. Butterfly Collectors and Painters p. 82). The first plate, an anatomical plate, was never coloured. A fine copy without any foxing.

Horn & Schenkling 5034: "Sehr selten"; Nissen ZBI, 1150.

[12] **DUFLOT DE MOFRAS, E.** *Exploration du Territoire de l'Orégon, des Californies et de la Mer Vermeille exécutée pendant les années 1840, 1841 et 1842.* Paris, Arthus Bertrand, 1844. 2 text volumes. 8vo (220 x 145mm) & 1 atlas. Folio (535 x 360mm). With 8 engraved plates in the text volumes and an atlas with 1 large hand-coloured map and 25 maps, charts and plates (printed on 18 sheets). Contemporary half calf, richly gilt ornamented spines with 2 red gilt lettered labels. \$ 30,000

A beautiful uniformly bound copy in mint condition of 'one of the most important works on the northwestern coast, including Alaska' (Lada-Mocarski 120). "A historical and descriptive account of the Pacific Coast of North America. Duflot de Mofras was sent to Mexico in 1839 as French ambassador, but his special mission was to explore and evaluate the commercial possibilities of California and the Oregon Territory, in order that the French government would be better able to decide whether to become involved in the conflict over Oregon between the U.S. and Great Britain. Duflot de Mofras's work contains very little of his personal narrative. He aimed to give a complete description of the country, its past history, and present condition" (Hill 496).

The large folding map has the following letterpress 'Carte de la côte de l'Amérique sur l'Océan Pacifique Septentrional comprenant le territoire de l'Orégon, les Californies, la Mer Vermeille, partie des territoires de la Compagnie de la Baie Hudson, et de l'Amérique Russe'. The plates show among others plans of the harbours of San Diego, Santa Barbara and San Francisco.

The 25 maps, plans and plates are numbered 2 to 26, the large folding map is number 1 as can be seen on the list of illustrations. Several maps and plates are printed on one sheet.

Hill 496; Sabin 21144; Lada-Mocarski 120.

[13] **FORSTER, J.R. & FORSTER, G.** *Characteres Generum Plantarum, quas in itinere ad Insulas Maris Australis. collegerunt, descripserunt, delinearunt annis MDCCLXXII - MDCCLXXV.* Londini, B, White, T. Cadell, & P. Elmsly, 1776. 4to (276 x 220mm). pp. x, 2, viii, 150, (4), with 78 engraved plates. Contemporary mottled calf, richly gilt decorated spine with red gilt lettered label.
\$ 8,300

A pioneer work on the botany of Australia and the South Pacific. The Forsters, father and son, had sailed as naturalists on Cook's second voyage, an enormous collection of new genera and species were collected.

"This work is botanically important as containing a large number of new generic and specific names relating to plants of Australia and Polynesia. It appears that in the preparation of this undertaking the Forsters were able to use the fine natural history library belonging to Sir Joseph Banks, and to seek the advice of his librarian Daniel Solander. Furthermore, they had free access to Banks and Solander collections made on Cook's first voyage (1768-71) to the Pacific, and to Solander's manuscripts' (Henry II, p. 167). An attractively bound copy without any foxing.

Hunt 649; Nissen BBI, 644.

[14] **(HERBARIUS LATINUS).** *Tractatus de Virtutibus Herbarum.* (colophon:) Venice, Joannes Rubeus and Bernardinus Vercellensis, March 15 1509. 4to (210 x 150 mm), ff. (4), 150, (18, including terminal blank), with 150 woodcuts in the text; title torn with lower margin renewed at an early date, not affecting text, first gathering and final blank strengthened at inner margin, some occasional minor stains and finger soiling, some early annotations, generally a very good copy in eighteenth-century Italian vellum, a little worming to spine.
\$ 16,600

This is the third edition of the 'Herbarius Latinus' printed in Venice, and the fourth printed in Italy. With two exceptions, these are the blocks cut for the 1491 Vicenza edition, which were transferred to Venice and used by Simone Bevilacqua for his 1499 edition; two of the blocks are copies of the originals, with one reversed. The blocks were used again for the 1502 Giunta edition, which the above is a page-for-page reprint of. The preface attributes the work to Arnoldus de Villanova, as does the 1502 edition, which was copying an error in the text of the 1499.

Despite the fact that the 'Herbarius' originated in Germany, it 'sold as well in Italy, as it did in Germany, if not better. There its second section may have contributed to its success, for it was concerned with materials of medicine that were commonly available in the shops of apothecaries and spice merchants... The second section has 96 chapters, though many of them are very brief. They deal with the following: laxatives; aromatics, fruits, seed, and plants of garden and orchard; gums and resins; salts; minerals and stones; and a variety of animals and their products, such as goose-grease, cheese, honey, and ivory"(Anderson, An illustrated history of the herbals p. 86). The Italian woodcuts are based on the German 'Herbarius' cuts 'but all are newly designed, being finer in execution and the lines more

delicate, and for the greater part quite different' (Klebs). Nissen considered them more delicate and Arber 'more ambitious... and, on the whole... more naturalistic' (Herbals p. 192).

Adams H298; Durling 2268; Klebs, Early Herbals, 13; Johnston, The Cleveland herbal, botanical, and horticultural collections, 25.

[15] **[HOEFNAGEL, J.] SADELER, J. [*Archetypa Studiaque Patris Georgio Hoefnagelii*].** Venetiis, aput Iust. Sadeler, circa 1614. A suite of 38 engravings (145 x 210mm) after Hoefnagel's 'Archetypa'. Old boards. \$ 13,000

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

Sadeler's suite of plates seems to be even rarer than Hoefnagel's original. We offered in our catalogue 290 no. 40 (2011) a copy with 39 plates (one more plate than the present copy) and according to Dr. Sam Segal that copy was the most complete copy known. He only knows of 2 copies. One copy formerly in the library of C.G. van Tubbergen, Haarlem with 31 plates and another one with 19 plates. WorldCat lists a copy in America with 37 plates, which was purchased from Lathrop Harper's catalogue 197 no. 58. It is however unknown if Sadeler's suite of plates ever contained the same number of plates as Hoefnagel's work.

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

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

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

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

Later copies of Hoefnagel's 'Archetypa', are known to have been published by Christian Weigel in Nürnberg, Jeremias Wolff in Augsburg, as well as single sheets by Nicolaes Johannes Vischer in 1630.

A very clean copy with strong and fine impressions with wide margins. The leaves measure 220 x 295mm.

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

[16] **HORTUS SANITATIS. *De Herbis et Plantis. De Animalibus et Reptilibus. De Avibus et Volatilibus. De Piscibus et Natatilibus. De Lapidibus et in terre venis nascentibus. De Urinis et earum speciebus. Tabula medicinalis cum Directorio generali per omnes tractatus.*** [Strassburg, Reinhard Beck], 1517. Folio (303 x 202 mm), ff [356], with figurative woodcut title border with putti and monkeys climbing a grape arbour with blank shield below, title printed in red and black, title to second part (K1 recto) with four woodcuts, full-page skeleton cut on verso, small cut of woman and physician holding a urine flask on Gg1 recto, and 1066 woodcut illustrations in the text, a few minor tears repaired, some occasional staining, vellum index tabs, a very attractive copy in contemporary German binding of oak boards, remains of clasps and part of a stud for a chained binding, bosses removed, half blind-stamped calf with fleurons, crowned eagle, fleurs-de-lys, and initials S.S. in blind, rebacked. \$ 37,500

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

The 'Hortus sanitatis', in its many editions and translations was the most popular and influential herbal of its time, and served as an encyclopaedia of the plant, animal, and mineral kingdoms and the medical applications of their products. This edition was the prototype for all subsequent editions.

Prüss was the man who really profited by the edition of the Latin Hortus (Meydenbach could not issue a second edition); for his editions are printed with wide economy of paper... by the use of 55 lines to the column and a smaller type... The text cuts are copied from those of Meydenbach, but sometimes several of them are used twice, if similar figures were involved. The most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. The woodcut of the human skeleton appears here for the first time in an edition of the Herbals, and was added to nearly all the following Latin, French, and also to some German editions of the Hortus up to about 1540. This skeleton picture... represents, from a graphic viewpoint, the best that was published of this kind before Vesalius.

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

Generally speaking, this edition of Prüss, and not the original edition of Meydenbach, seems to have been the model for all the later Latin editions of the Hortus and its translations into French and German' (Klebs, Early herbals).

The Prüss editions were first appearance of this group of woodcuts, and became the model for all subsequent Hortus editions and vernacular versions. Many of the genre cuts derive from images on playing cards. The large woodcut of the skeleton is taken from Brunschwig's Chirurgia. The fine title border has been variously attributed to Urs Graf, Hans Wechtlin or Hans Baldung Grien.

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

[17] **IMPERATO, F. *Historia Naturale... nella quale ordinatamente si tratta della diversa condition di Minere, Pietre pretiose, & altre curiosita. Con varie Historie di Piante, & Animali, sin' hora non date in luce.*** Venice, Combi and La Nouè, 1672. Folio (320 x 220mm). pp. (viii), 696, (6), title in red and black with large engraved vignette, double-page engraved plate showing the interior of Imperato's museum, and 126 woodcuts in the text. Contemporary vellum, spine with brown gilt lettered label. \$ 9,100

A fine copy of the second edition (first 1599) of this beautiful catalogue of the 'Museo' of the Neapolitan apothecary Ferrante Imperato (1550-1625) and his son Francesco. This edition was prepared by Giovanni Maria Ferro who

added new material and also new illustrations to the final chapter. Imperato's collection of natural history specimens was one of the earliest of its kind in Italy and the catalogue was the first to contain both plants and animals.

"The museum of Ferrante and Francesco Imperato of Naples was as famous as Calceolari's and in Ferrante's 'Historia Naturale', ... several pages are devoted to molluscs and some of the shells illustrated are easily identifiable" (Dance pp. 15-16).

"The catalogue is divided in 28 books with substantial sections on mining (5 books) and alchemy (9 books), the remainder being devoted to animals and vegetable specimens. Ferrante Imperato took a scientific interest in his collection and was one of the first people to recognise the mysterious 'brontea' and 'ombria' as meteoric stones and proved that 'Jew stones', a popular 'Wunderkammer' specimen, were in fact the pertified points of an 'echinus'. In G.M. Ferro's addenda to the catalogue is an interesting description and illustration of red and black indian ink in a Chinese ink bottle and decorated vase (p. 677)" (Grinke, From Wunderkammer to museum n. 22).

Besides Ferro's added illustrations and text, the second edition differs in having an engraved view of the museum interior, whereas in the first edition the scene is represented in a much cruder woodcut. The vignette on the title depicts hills, the shore, and the sea with a variety of plants, sea and land creatures, and minerals arising under the astral influence rained down from the heavens, with the motto 'ab uno'. Outer upper corner of one leaf with old repair without loss of text. A very fine copy.

Provenance: Old stamp on verso of title with crown and eagle, surrounded by text.

Cobres I, p. 165 n. 16; Hunt 321; Murray I, p. 85.; Nissen BBI, 2111.

[18] **KOTSCHY, C.T. & J. PEYRITSCH.** *Plantes Tinnéennes, ou description de quelques unes des plantes recueillies par l'expédition Tinnéenne sur les bords du Bahr-El-Ghasal et de ses affluents en Afrique Centrale/ Plantae Tinneanae, sive descriptio plantarum in expeditione Tinneana ad flumen Bahr el-Ghasal eiusque affluentias in septentrionali interioris Africae parte collectarum. Suis sumtibus ediderunt A.P.F. Tinne et J.A. Tinne.* Vienne, Charles Gerold Fils, 1867. Folio (550 x 400mm). pp. (18), viii, (2), 54, with tinted lithographed frontispiece, portrait and 1 tinted headpiece, 3 tinted lithographed illustrations and 27 lithographed plates of which 26 finely hand-coloured. Publisher's pictorial boards, red cloth spine with gilt lettering (small skilful repair to hinges). \$ 12,850

First and only edition of this splendidly produced work, with the text both in French and Latin. The present copy is the rare issue with the plates coloured. "This book gives the botanical results of a tragic journey of exploration up the White Nile made in 1861-64 by three courageous Dutchwomen, Mme. Henriette Louise Marie Tinne, her daughter Alexandrie P.F. Tinne and her sister Adrienne van Capellen. The two elder women, Henriette and Adrienne, died on the journey"(Great Flower Books p. 63).

"From the end of January 1863 until mid-December, the Dutch traveller Alexine Tinne and the German zoologist Theodor von Heuglin carried out an expedition to the vast region of the Gazelle-river, a western tributary of the White Nile also known as the Bahr el-Ghazel (the Arabian name). Their private fortune enabled Alexine and her mother, Harriette Tinne-van Capellen, to prepare and maintain an expedition of immense proportions. No expense was spared. A steamboat was engaged together with transport vessels for the accompanying people, beasts of burden, and provisions, together forming a 'train' of more than 150 people, which after three months had increased to more than 550" (R.J. Willink, The fateful Journey p. 17). The book describes and portrays the plants collected by Alexine and Heuglin, some eighty samples were collected of which many new to science. The text was written by the well-known botanist Theodor Kotschy and J. Peyritsch. The work was financed by John Tinne and dedicated to Queen Sophie of the Netherlands. Only very few copies were published.

Recently a book was published by Robert Joost Willink, 'The fateful journey. The expedition of Alexine Tinne and Theodor von Heuglin in Sudan (1863-1864). A study of their travel accounts and ethnographic collections', by the Amsterdam University Press.

Provenance: Bookplate of the botanical library of Christian Heuer.

Nissen BBI 1059; Stafleu & Cowan 3894; Great Flower Books p. 63.

[19] **LINNAEUS, C.** *Systema Naturae in quo naturae regna tria, secundum classes, ordines, genera, species, systematice proponuntur. Editio Secunda, auctior.* Stockholm, G. Kiesewetter, 1740. 8vo (185 x 120mm). pp. (4), 80, with a monogram of the publisher on title-page. (Issued with:) LINNAEUS, C. *Fundamenta Botanica in quibus theoria botanices ... Editio secunda.* Stockholm, G. Kiesewetter, 1740. pp. (4), 23, (1). Recent calf (antique style), spine with red gilt lettered label, sides with gilt border. \$ 5,900

Rare second edition of the 'Systema naturae', usually bound together with the second edition of the 'Fundamenta Botanica'. The second edition of the 'Systema naturae' is dedicated to Count C.G. Tessin. In this edition Linnaeus gives the Swedish names for both animals and minerals. The first edition, a series of 7 folio broadsides, was published in 1735. Published in a small edition this second edition is most uncommon. It was published one year before he was appointed professor of botany at Uppsala.

Provenance: Mr. Kikumaro Okano's Japanese monogram on title.

Soulsby 46 & 258.

[20] **PALLAS, P.S.** *Flora Rossica.* Petropoli (St. Petersburg) 1784-1788. 2 volumes (bound in 1). Folio (286 x 451mm). pp. (6), viii, 80; (2), 114, with handcoloured engraved frontispiece and 101 beautifully handcoloured engraved plates. Contemporary tree calf, gilt ornamented spine skilfully rebacked with red and green gilt lettered label, covers with Russian imperial arms gilt. \$ 32,000

The first great illustrated flora of Russia, initiated by Empress Catherine the Great. "Among many publications *Flora Rossica* was Pallas's most ambitious work, intended to reach 500 or 600 plates. Catherine II underwrote the costs of publication; but a change of ministers dried up the funds, and a second volume was abandoned" (Hunt, 672).

"In 1767 Pallas was invited to work at the St. Petersburg Academy of Sciences. He was elected ordinary academician and had the rank of acting state councilor. For more than forty years Pallas was associated exclusively with the development of Russian science. During his first years he studied nature and the peoples of the Russian empire, participating in the Academic expeditions of 1768-1774" (DSB).

The beautifully handcoloured engraved frontispiece shows Catherine the Great seated on clouds surrounded by cherubs, one of whom is presenting a copy of the book. In her right hand Catherine is holding flowers. The 101 beautifully handcoloured engravings of flowering plants are by Karl Friederich Knappe. The nomenclature of the plants are in latin and russian. An exceptionally fine, large copy without any foxing.

Hunt 672; Nissen BBI, 1482.,

[21] **RICHARDSON, J. & J.E. GRAY (Editors).** *The Zoology of the Voyage of H.M.S. Erebus and Terror, under the command of Captain Sir James Clark Ross, during the years 1839 to 1843. By authority of the Lords commissioners of the admiralty. Edited by J. Richardson and J.E. Gray.* London, E.W. Janson, 1844-1875. 2 volumes. 4to (303 x 245mm). With 1 hand-coloured map of the South Circumpolar Regions, 1 engraved (extra) plate depicting a whale, and 197 (54 hand-coloured) plates. Later brown half calf, gilt lettered and decorated spines in 6 compartments. \$ 12,800

The complete zoological results of this famous Antarctic Expedition, under the command of Captain J.C. Ross, who had shared in seven Polar expeditions. One of its main objects was to determine the position of the South Magnetic

Pole, an objective which was fully accomplished. The narrative of the voyage was published by Ross in 1847. The botanical results were published by Joseph Hooker, Assistant Surgeon and Naturalist to the Erebus.

The expedition penetrated as far as 78°S. latitude, 7 degrees farther than Capt. Cook was able to reach and nearly 4 degrees beyond Weddell. Apart from the Antarctic, a.o. Tasmania, Cape of Good Hope, Great Ice Barrier, New Zealand and the Falkland Islands were visited.

Complete copies are rare due to the fact that the work ceased publication in 1848 for lack of funding and publication was resumed after a 26 year hiatus. The present copy has 10 plates from the 'reptiles' and 29 plates from the 'mammals' in a later issue, as is often the case. In 1875 a number of plates of these sections had to be reprinted but the original plates were exhausted and the stones effaced. 'New lithographic plates would be expensive, so photolithographs were produced instead' (Rosove p. 315).

The 'Zoology' of the 'Erebus & Terror' comprises the important monograph by Gray & Bowdler Sharp, on "The Birds of New Zealand", with attractive plates by Wolf printed by Hullmandel. The work contains the following sections: HOOKER, J.D. Summary of the voyage. pp. xii, with 1 handcoloured lithographed map; GRAY, J.E. Mammalia i.e. Seals, Miscellanea & Cetacea. pp. 1-12, 12a-12d, 13-53,1, with 1 extra engraved and 62 (17 hand-coloured) plates; GRAY, J.E. & BOWDLER-SHARPE, R. Birds of New Zealand. pp. 39, 1, with 37 hand-coloured plates; GRAY, J.E. Reptiles (of Australia). pp. iv, 19, 1, with 20 plates; RICHARDSON, J. Ichthyology. pp. viii, 139, 1, with 60 plates; MIERS, J.E. Crustacea. pp. 5, 1, with 4 plates; SMITH, E.A. Mollusca. pp. 7, 1, with 4 plates; WHITE, A. & BUTLER, A.G. Insects. pp. iv, 51, 1, with 10 plates.

"John Edward Gray's work on the marine mammals, a magnum opus, was a major contribution to knowledge on the seals of the Southern Hemisphere and the Antarctic region... The Birds of New Zealand is a classic work on the subject... The coloration of the plates is beautifully done... Twenty species were brought back by the Ross expedition, including penguins... The section on reptiles was the first illustrated herpetofauna of Australia and New Zealand..." (Rosove p. 317).

B.M.(N.H.) IV, 1698; Rosove, Antarctica 177-1922, no. 270.

[22] RUMPHIUS, G.E. *D'Amboinsche Rariteitkamer, Behelzende eene Beschryvinge van allerhande zoo weeke als harde Schaalvisschen te weten raare Krabben, Kreeften, en diergelyke Zeedieren als mede allerhande Hoorntjes en Schulpen, die men in d'Amboinsche Zee vindt: daar beneven zommige Mineraalen, Gesteenten, en soorten van Aarde, die in d'Amboinsche, en zommige omleggende Eilanden gevonden worden.* Amsterdam, François Halma, 1705. Folio (398 x 255mm). pp. (32), 340, (44), with an engraved frontispiece and an engraved portrait of Rumpf and 60 engraved plates after Maria Sybilla Merian. Recent vellum, spine with brown gilt lettered label. \$ 8,000

First edition of this highly important work on tropical marine life, especially shells, of the Molucca Islands in the Indian Archipelago. "This is the first great natural history of tropical marine life. Remarkable for its detailed observations of living animals, habitats, and fisheries, as well as the accuracy of its morphological descriptions and classifications, the entire work reflects Rumphius's practical talents as engineer, merchant, and student of local cultures, as well as pioneer naturalist. Rumphius provides an invaluable window on the richness of tropical nature as it used to be" (From the backcover of Beekman's English translation).

Rumphius, called the 'Indian Pliny', spent most of his life in the employ of the Dutch East Indies Company and was stationed on the island of Ambon in eastern Indonesia. He wrote two major works, the present one, which is his most famous and his 'Herbarium Amboinense' a flora of Ambon.

"Nevertheless, even a cursory examination of the 'Amboinsche Rariteitkamer' reveals the outstanding talents of its originator, for the 'Amboinese Curiosity Cabinet', despite its unpromising title, is full of accurate and detailed observations on the invertebrate animals encountered by him and molluscs are given special attention. He was admirably situated for the study of natural history and his prolonged isolation from the cultural centre of the world enabled him to contemplate Nature with a mind free from dogma, superstition and the false values of a dilettante. First and foremost he was a brilliant field naturalist. He was a man with a remarkable gift for descriptions in which he pointed to just those details of a certain animal which distinguish it from its congeners.... As in nearly all pre-Linnaean works the nomenclature Rumphius employed is not consistently binominal but many of his names

were so apt that Linnaeus made unashamed use of some of them..." (Dance, 'A History of Shell collecting' pp. 26-27).

Recent research has proved that most of the plates are after drawings by Maria Sybilla Merian. Following her return from Surinam Maria Sibylla Merian accepted a commission to do the illustrations for the 'Amboinsche Rariteitkamer'. She used shells held in various famous Dutch collections of the period. Her drawings for the 1705 edition of Rumphius' book are in the Archives of the Academy of Sciences in St. Petersburg. The plates of this rare first edition are superior to the later editions and the work was popular among owners of curiosity cabinets as well as collectors of minerals. Margin of left upper corner of one leaf torn off.

Recently an English translation of the present work, with an excellent introduction by E.M. Beekman was published by Yale University Press.

Nissen ZBI, 3518; Landwehr 591; see also Beekman, 'The Ambonese Curiosity Cabinet', 1999; Wilson, 'The history of mineral collecting 1530-1799', p. 191; Wettengl (Ed.), 'Maria Sibylla Merian 1647-1717 Artist and Naturalist', cat. no. 161.

[23] **STRADANUS, J. (JAN VAN DER STRAAT)**. *Venationes Ferarum, Avium, Piscium. Pugnae Bestiarorum: & mutae Bestiarum, depictae a Ioanne Stradano: Editae per Nicolaum Visscher cum privilegio ordinum Hollandiae et West-Frisiae. Iachten van Wilde Beesten, Vogelen en Visschen, Midtsgaders Stryden van Menschen tegens Beesten, en Beesten tegens malkander*. (Londen c. 1817). Oblong 4to (255 x 360mm). With fine hand-coloured engraved frontispiece and 102 beautifully hand-coloured engraved plates. (Together with:) STRADANUS, J. *Vermis Sericus...* (London c. 1817). 4to. (255 x 360mm). With fine hand-coloured frontispiece and 5 beautifully hand-coloured engraved plates. Contemporary green half morocco, richly gilt ornamented spine. \$ 17,200

This late issue of which only a small number were made is probably the most beautifully coloured issue of one of the most attractive huntingbooks ever published. The first edition was published 1578 by P. Galle in Antwerp. "Stradanus, or as he was originally named Jan van der Straat (1523-1605), was born in Bruges, but did most of his work in Italy. He was principally a designer of cartoons for tapestries, and there are very few of his pictures in existence. From 1553-1571 he was employed by the Duke Cosimo de' Medici in Florence, who commissioned him to make a number of designs for tapestries, representing fowling, fishing and hunting scenes, for the adornment of twenty rooms in the Palace of Reggion-a-Cajano. The present set of 'Venationes' was engraved from these beautiful and original compositions" (Schwerdt II, p. 228). The fine plates were engraved by I. Collaert, Cornelius Galle and others. "After pl. 102 is included 'Vermis Sericus', a series including an engraved frontispiece containing 4 vignettes illustrating the development of the silkworm from the month of May to August, and 5 other plates"(Schwerdt). The colouring of this copy is outstanding. On the verso of a few plates small paper restoration at the lower margin. A fine copy.

[24] **SWAINSON, W.** *A selection of the Birds of Brazil*. London, Henry G. Bohn, 1841. 8vo (235 x 140mm). pp. (2), 4, with 78 fine hand-coloured lithographed plates. Later red half morocco, richly gilt decorated spine. \$ 9,700

"A series of 78 hand-coloured plates of Neotropical birds, with a list of species prefixed, giving English and Latin names" (Zimmer p. 616). Swainson is considered one of the best zoological artists of his time. "The authors of those books were clearly as much seduced by colour as were the book buyers. And in the context of the period, this is scarcely surprising. The world of nature can never before have seemed so colourful: from all parts of the globe came a seemingly endless succession of animals ..." (Dance, *The Art of Natural History* p. 112). William John Swainson (1789-1855) was the first illustrator and naturalist to use lithography and he became one of the most important Victorian artists of the period publishing a number of beautifully illustrated zoological works. The present work was

first issued in original parts from 1834-36? and according to Zimmer without text. A fine copy of this important work on the avi-fauna of Brazil.

Nissen IVB, 912; Zimmer 616; Fine Bird Books p. 110.

[25] **SWAINSON, W.** *Exotic Conchology; or figures and descriptions of rare, beautiful, or undescribed shells, drawn on stone from the most select specimens; the descriptions systematically arranged on the principles of the natural system. Second edition, edited by S. Hanley.* London, H.G. Bohm, 1841. Large-4to (294 x 225mm). pp. 39, with 48 handcoloured lithographed plates. Contemporary half red morocco, spine with gilt shell ornaments and gilt lettering, gilt edges (skilful repair to hinges). \$ 5,900

A fine copy in a beautiful binding of this masterpiece on exotic shells. The first edition published in 1821 (with 32 plates only!) is one of the rarest items ever published on shells. The present second, much enlarged, edition has become scarce as well. The plates are among the most attractive of all shell books and were drawn by the author, whose artistic achievements were of high merit. The specimens were drawn from the most important collections of the time such as the collection of W.J. Broderip, including 7 specimens collected by Captain Bligh in the South Seas. As William Swainson pointed out, early in the nineteenth century, 'to delineate a shell with a proper degree of accuracy, as complete a knowledge of design, colouring and chiaro-scuro, is requisite, as painting a cabinet picture of still life'. One plate shows shells from New Zealand and 5 plates show shells from Australia of which 3 from New Holland and 1 from New South Wales.

Nissen ZBI, 4049.

[26] **TREW, C.J.** *Plantae Selectae quarum imagines ad exemplaria naturalia Londini in hortis curiosorum nutrita manu artificiosa doctaque pinxit Georgius Dionysius Ehret....* Augsburg, J.J. Haid, 1750-73. Large folio (550 x 380mm). pp. (iv), 56, (2), with general title in red, gold and black, and three engraved portraits, and 100 hand-coloured engraved plates, the first word of the engraved captions to each heightened in liquid gold; a fine large fresh copy in recent half green morocco. \$ 86,000

First edition, an exceptionally fine and very large, uncut copy, of one of the most beautiful and distinctive flower books of the eighteenth century, with magnificent plates by Georg Dionysius Ehret. 'The genius of Ehret was the dominant influence in botanical art during the middle years of the eighteenth century' (Blunt).

"The distinction of 'Plantae selectae' is that all the hundred plates were drawn by Georg Dionysius Ehret. The artist's career was greatly furthered by the admiration and the patronage of Dr. Trew. Born in Heidelberg, as a young man he tended the gardens of the Elector of Heidelberg and then the Margrave of Baden and began to paint flowers... From 1732 he prepared plates for Dr. Trew, as he continued on his travels. From England he sent back hundred drawings... He married the sister-in-law of Philip Miller and lived in England the rest of his days... He, with Spaendonck, Redouté, and the Bauer brothers, was one of the greatest painters of flowering plants' (Hunt catalogue).

"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).

The plates were engraved by Johann Jacob Haid. The 3 mezzotint portraits show Trew, Ehret, and Haid; the latter engraved the two former, while his own portrait was engraved by his son Johann Elias. Occasionally a fourth portrait of B.C. Vogel, is found (not present in Hunt and the majority of copies). There are various issue points concerning this work. The plates were issued in a series of 'decuriae', i.e. decades with ten plates, each with their own title page. Copies are found either with a single general title, as above (see Hunt 539), or without the general title, and the ten decades titles present instead. Our copy has additionally one decade title between plate 50 and 51. A few leaves with some paper repair.

Dunthorne 309; Great Flower Books p. 78; Hunt 539; Johnston 429; Nissen BBI, 1997; Stafleu & Cowan 15131.

[27] **VILLERS, A. VON & THÜMEN, F. VON.** *Die Pflanzen des homöopathischen Arzneischatzes.* Dresden, W. Baensch, 1893. 3 volumes (1 text volume and 2 volumes of plates). 4to (280 x 205mm). pp. (6), 476, with 200 hand-coloured engraved plates. Publisher's gilt pictorial cloth. \$ 8,000

Probably the most beautiful Homeopathic Materia Medica ever published. The fine plates are engraved and delicately hand-coloured. The edition must have been very small as the work is excessively rare and the present copy is the second one we offer since more than 50 years. Felix von Thümen (1839-1892) was a German botanist and mycologist and is best known for his studies on fungi. The present work is his last work jointly published with A. von Villers. Von Thümen was responsible for the botanical part and von Villers for the medical part. The fine plates are by von Thümen and his daughter. Tischner 802 mentions Villers as an important homoeopath. A fine copy.

Provenance: stamp of Dr. med. Mattes, Ravensburg on titles.

Arnold Arboretum p. 721.

[28] **(WIRSING, A.L.).** *Afbeelding der marmor soorten, volgens hunne natuurlyke koleuren. Naaukeurig afgebeeld, ook met de bygevoegde Hollandsche, Hooghduitsche, Engelsche, Fransche en Latynsche benaamingen voorzien/ Abbildungen der Marmor-Arten. Nach der Natur auf das sorgfältigste mit Farben erleuchtet.../ A representation of different sort of marble, ingraved and set out in their natural colours.../ Représentation de marbres, gravés & mis en couleurs d'après nature.../ Marmora et adfines aliquot lapides coloribus suis.* Amsterdam, Christiaan Sepp, 1776. Large 4to (305 x 235mm). 82 leaves of text including titles, preliminaries and explanatory text, with 1 hand-coloured engraved frontispiece and 100 very fine hand-coloured engraved plates of marbles. Early 19th century red half morocco, richly gilt decorated spine in 6 compartments. \$ 31,000

A very fine copy of the most splendid work ever published on marbles. The work is one of the rarest natural history works published in the Netherlands. The 100 beautifully hand-coloured plates show some 600 different varieties of marbles and other ornamental stones. The text is in 5 languages and the book was clearly published for an international clientele. The arrangement of the plates is by localities: plates 1-54 illustrate marbles from quarries in southern Germany, Switzerland, and Austria; plates 55-68 illustrate marbles from France and Flanders; plates 74-94 illustrate Italian marbles; and plates 95-100 illustrate marbles from Sweden and Spain. "The text was provided by naturalist Casimir Christoph Schmidel (1718-1792), who had earlier, in 1753, published a color plate volume of mineral specimens" (Sinkankas 7282). Sinkankas suggests the present work to be a very much enlarged edition of Wirsing's 'Marmora' published in Nürnberg in 1775. The famous publishing house Sepp & Zoon, was a firm which excercised the utmost care in producing colour-plate books of outstanding quality. Landwehr considers the present work 'one of the best executed publications of Christiaan Sepp'.

Landwehr 1; Sinkankas 7282.

[29] **ZAMPIERI, C.** *Produzioni Naturali che si ritrovano nel Museo Ginanni in Ravenna Metodicamente disposte, e con Annotazioni illustrate.* Lucca, Giuseppe Rocchi, 1762. 4to (255 x 195mm). pp. xxi, (i), 259, (i), with 15 engraved plates. Contemporary half calf, spine in 6 compartments, with 2 gilt lettered labels and gilt lines (head of spine shaved). \$ 8,000

The catalogue describes the private natural history museum of Count Giuseppe Zinanni or Ginanni (Ravenna 1692-1753) located in Ravenna. Ginanni was a well known Italian naturalist and was the first to write a book dealing exclusively with birds' eggs and birds' nests 'Delle uova e dei nidi degli uccelli...' published in 1737. The 'Museo Ginanni' is divided in 3 parts, the first dealing with 'Fossili', the second 'Corpi, che stanno sopra la terra' and the final part 'Corpi, che stanno in Mare'. The plates show shells, birds' eggs, nuts, sea weeds etc. The work is a great

rarity and the OCLC WorldCat only lists 2 copies. Old owners stamp on title and free end-paper. Old ink spot at the lower margin of title-page.

[30] **ZORN, J.** *Dreyhundert auserlesene Amerikanische Gewächse nach Linneischer Ordnung.* Nürnberg, auf Kosten der Raspischen Buchhandlung, 1786-1789. 6 parts bound in 3 volumes. 8vo (200 x 125mm). pp. 72, with 300 beautifully handcoloured engraved plates [Together with:] ZORN, J. *Auswahl schöner und seltener Gewächse als Fortsetzung der Amerikanischen Gewächse.* Nürnberg, im Verlag der Raspischen Handlung, 1795-1798. 8vo (200 x 125mm). pp. 1-58; 33-52; 53-68. 5 parts bound in 3 volumes. With a handcoloured engraved frontispiece plate and 250 beautifully handcoloured engraved plates. Contemporary uniform calf, spines with yellow gilt lettered label (one volume with skilful repair at head of spine, some slight wear to bindings). \$ 11,800

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

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

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