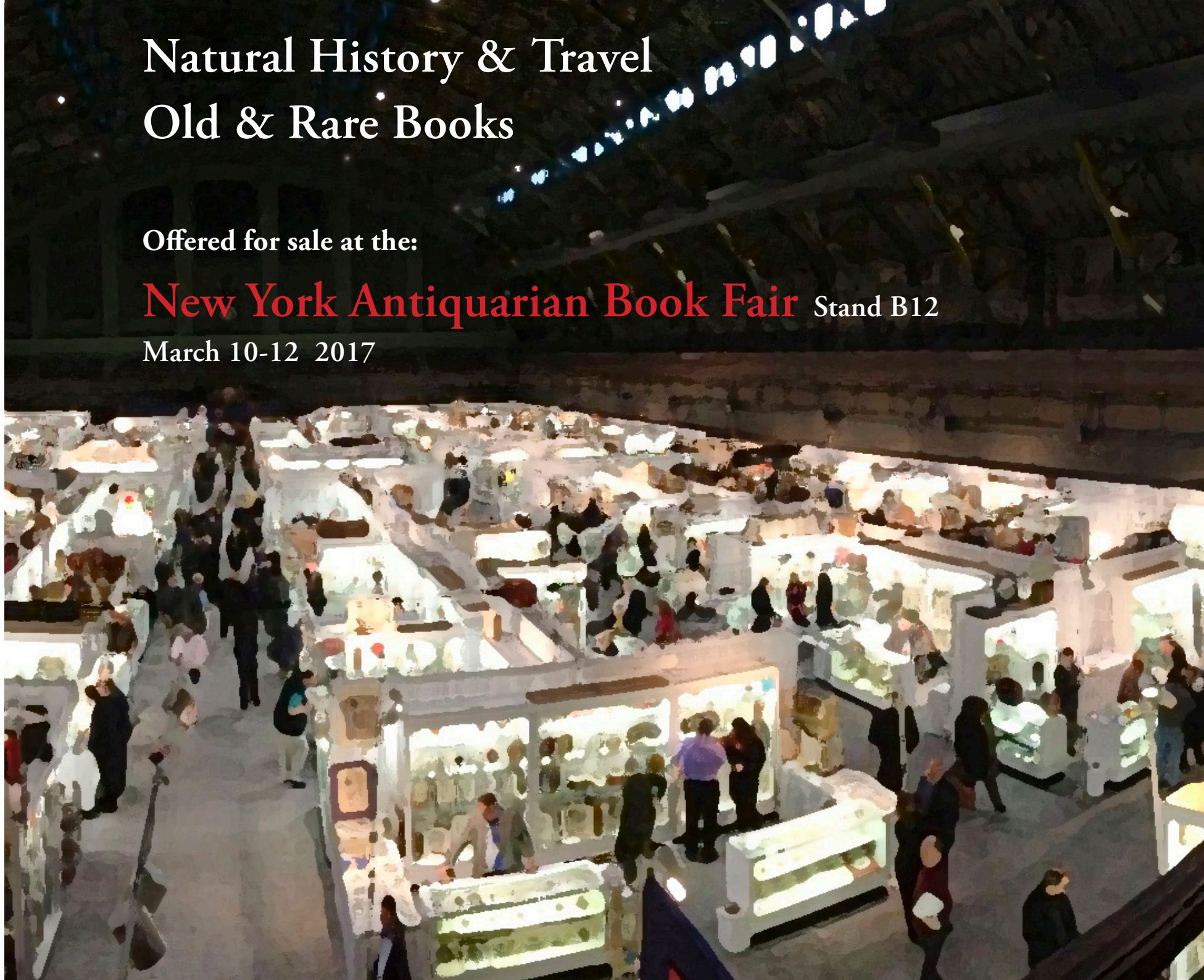


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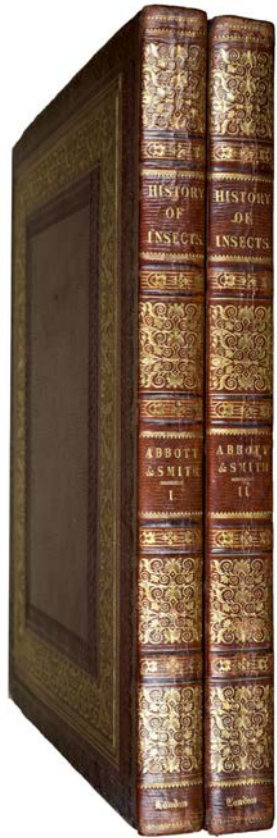
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[1] ABBOT, J. & SMITH, J.E. *The Natural History of the Rarer Lepidopterous Insects of Georgia*. London, T. Bensley for J. Edwards, Cadell and Davies, and J. White, 1797. 2 volumes. Folio (405 x 315mm). pp. (8), xvi, (1), 1-98; pp. (4), 99-208, (6, index), with 104 fine handcoloured engraved plates. Contemporary maroon straight-grained morocco, richly gilt decorated sides, richly gilt spines with gilt lettering, gilt turn-ins, gilt edges. \$ 70,000

♥ First edition, later issue, of this beautifully illustrated treatise on the Lepidoptera and associated flora of the American South. It is the first work devoted to American lepidoptera. The text is in English as well as in French. John Abbot, born in London in 1751, became a professional natural history collector and illustrator, supplying specimens and paintings to many of the famous cabinets in Great Britain. He emigrated to Virginia in 1773, and later settled in Georgia, where he took part in the Revolution. Although he executed several thousand watercolour drawings of the American flora and fauna, this is his only published work. It was prepared by James Smith, president of the Linnaean Society, who verified the species and added his own notes. In his preface he

remarks how this is the first treatise on the entomology of North America. In preparing Abbot's notes and checking identifications, he had recourse to several collections containing specimens and illustrations supplied by Abbot, including that of Sir Joseph Banks.

The plates are some of the finest ever made of butterflies and moths, and are notable for including all the stages of metamorphosis, along with the food plants of the species. They were engraved by J. Harris from Abbot's original drawings. Most copies of this work are of the early 19th century issue, with watermarks as late as 1822. Our copy has some watermarks dated 1794, 1820 and 1822. A splendidly



bound copy in mint condition with the book plate of Albert Edgar Lownes, (1899-1979), famous American book collector.

Dunthorne 287; Great flower books 76; Nissen ZBI, 2.



[2] AUBLET, F. *Histoire des Plantes de la Guiane Française*, rangées suivant la méthode sexuelle, avec plusieurs mémoires sur différens objects intéressans, relatifs à la Culture & au Commerce de la Guiane Française ... Londres/ Paris, P.F. Didot jeune, 1775. 4 volumes (2 text volumes & 2 volumes of plates). 4to (250 x 194mm). pp. (4), 32, 1-621; (3), 622-976, 52, 160, with engraved frontispiece and 392 fine engraved plates. Contemporary mottled calf, richly gilt floral ornamented spines, with 2 red and green labels, covers with gilt borderlines. \$ 18,000

♥ A fine copy of the first flora of French Guiana, profusely illustrated with excellent plates. "Aublet's further words on the conditions under which a naturalist worked in the French possessions are almost identical to those of Adanson with respect to his Senegalese years; the scorn of the other settlers, the absence of chances of financial

reward, the hard-boiled mercenary attitude of his 'colleagues'. In addition to that are the hardships of trying to botanize in the tropical jungle with its - at that time - almost unknown hazards. ... The 'Histoire' of 1775 is written, characteristically, in French and in Latin ... it is remarkable that Aublet's book is fully Linnaean both with respect to taxonomy (the sexual system and the generic delimitations) and to nomenclature. It contains the descriptions of not less than 400 new species ... it is still the basis for the study of the flora of the Guiana region" (Stafleu. Linnaeus and the Linnaeans, p. 283).

"It is clear that Fusée Aublet should be considered one of the 'founding fathers' of neotropical ethnobotany. Although most botanists think of his 'Histoire des Plantes de la Guiane Française' as a taxonomic treatise, Aublet was in fact sent to French Guiana as an Apothecary-Botanist. His book describes uses of 124 species from 56 different families. That he employed many of the plants himself and that he used many of the vernacular names as the bases for his Latin names seems to indicate a high regard for the botanical sophistication of his indigenous colleagues" (Plotkin, Boom & Allison. The Ethnobotany of Aublet's 'Histoire des Plantes...' p. 2).

A very few leaves with some minor old marginal paper repair. Titles with small old library stamp.

Stafleu & Cowan 206; Nissen BBI, 54.



[3] AUDEBERT, J.B. & VIEILLOT, L.P. *Oiseaux Dorés ou à Reflets Métalliques*. Histoire Naturelle et Générale des Colibris, Oiseaux-Mouches, Jacamars et Promerops/ Histoire Naturelle et Générale des Grimpéaux et des Oiseaux de Paradis. Paris, AN XI- (1800-) 1802. 2 volumes. Large folio (500 x 320mm). With 190 (1 double-page) colour-printed engraved plates by Audebert, many heightened with gold, printed by Langlois. Contemporary red half morocco, richly gilt ornamented spines in 7 compartments.

\$ 66,000

♥ A beautifully bound and very clean copy, of one of two hundred copies in folio with the captions printed in gold. "Its plates, heightened with gold, and so finished that they are little less than hand-illuminated engravings, make this one of the most beautiful books of its era... It is the gold reflections of the plumage that render the book unique and wonderful" (Fine Bird Books). Napoleon initiated a series of magnificent natural history publications that would vie with those undertaken to the order of Louis XIV, such as the present book together with Levaillant's superb ornithological monographs as well as the works by Redouté.

The colour-printing is by Langlois, he did most of Levaillant's plates, and was one of the most celebrated colour-printers of France. The general title of the work is actually taken from the half-titles, each volume treating several genera and having its own title page. Volume I: 'Histoire naturelle et générale des colibris, oiseaux-mouches, jacamars et promerops; Volume II: 'Histoire naturelle et générale des grimpéaux et des oiseaux de paradis'.

Apart from the small section on 'Promerops', all birds of the first volume are American birds, mostly from the West-Indies and South America.

Provenance: With the heraldic bookplate of L.V. Ledebour, Rotterdam.

Fine Bird Books p. 56; *Nissen IVB*, 16; *Ronsil* 103; *Anker* 14.



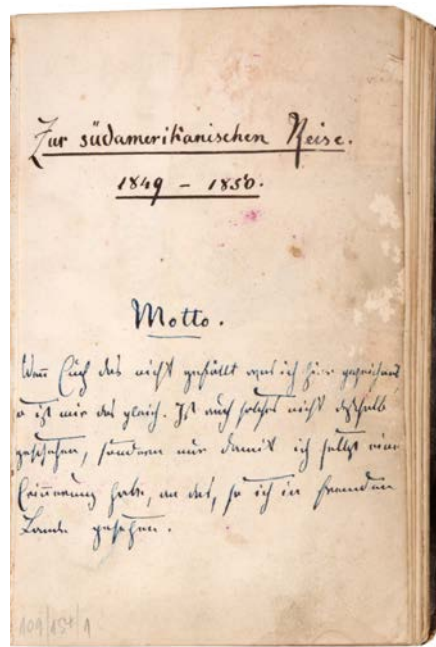
[4] BAER, K.E. VON. *Über Entwicklungsgeschichte der Thiere. Beobachtung und Reflexion*. Königsberg, Gebrüder Bornträger, 1828. 2 volumes. 4to (243 x 215mm). pp. xxii, (2, Verbesserungen), 271, (1); (4), 315, (1), with 1 fold. table and 7 (4 handcoloured) engraved plates and a few diagrams in the text. Contemporary marbled boards. \$ 5,500

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

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

PMM 288b, Norman 101; Horblit 9a.





[5] [BIBRA, ERNST VON.] *Zur Südamerikanischen Reise. 1849-1850.* German manuscript, title with motto and 139 illustrated leaves, mostly pencil or brown pen drawings, about 20 with handcolouring, some grey-, brown or ochre wash drawings, and 1 watercolour, showing ships, nautical instruments, portraits, Indians, hydro-biological matter, fishes, birds, coastal sceneries, landscapes, geological structures and plants. 8vo (160 x 102 mm). Contemporary calf, sides with gilt border, gilt edges, preserved in a brown half morocco box. \$ 30,000

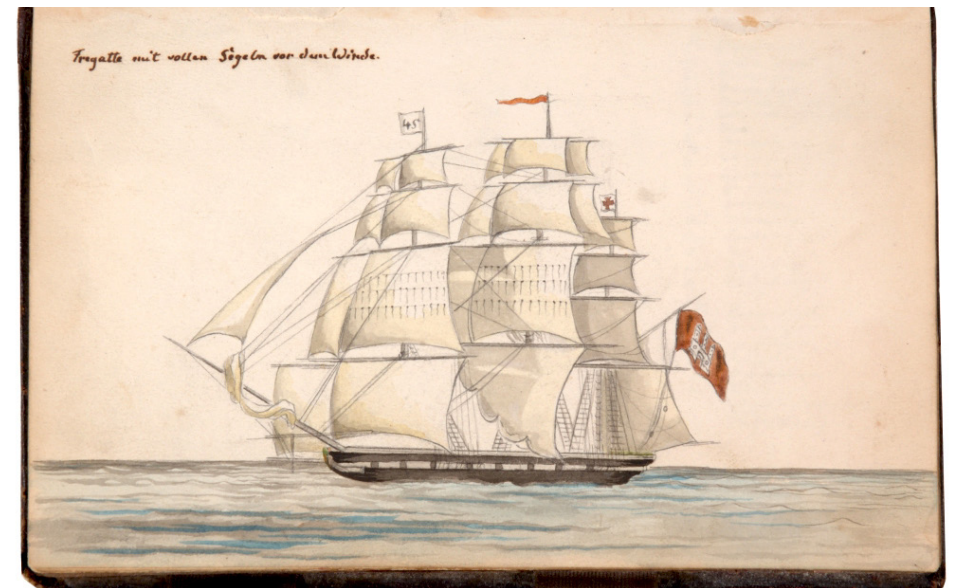
♥ The diary in form of a sketchbook in chronological order of Freiherr Ernst von

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

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

The first drawing shows an early bronze of an animal in the Bremen cathedral;

followed by portraits of probably crew members or passengers (Lamers, Friedmann, Kunitz, Kühn and others); profiles of the coast of Portland (England); medusa; a flying fish; the coast of Brasil; the coast near Rio de Janeiro; several drawings showing the harbour entrance of Rio de Janeiro and its surroundings; a detailed landscape with palm trees, agaves and mountains signed Rio de Janeiro 27.6.49; several detailed drawings of Cape Horn; the coast of Chile (Valdivia & Concepcion); Valparaiso seen from the sea; a view of Valparaiso town and harbour; 2 drawings



of an aloe; la casa del Caballero Michael Does; a view of the Cordillera; a camp with tent, rifle, fire etc. in the Cordillera; illustrations of the island 'mas a fuerza'; the harbour of Porto Coral; an old Spanish chapel of Porto Coral; several plates of indians; a skull of a whale; a view of Tocopilla; detailed study of porphyry rocks; a view from the roof of the hotel in Callas; some exotic fruit; an old Peruvian mummy; a shark; crustacea; several exotic fishes; a number of plates of evertebrates with the longitude and latitude; the Eddystone lighthouse; a section of 6 plates with

a separate ornamental title 'Nautica' portraying a ship, sails and ship equipment.

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

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



[6] CHEVALLIER, F.F. **Original 5 page manuscript by François Fulgis Chevallier**; the prospectus for his 'Histoire des Hypoxylons description des genres et des espèces qui forment cette grande tribu des Végétaux et séparément en un volume, histoire des Graphidées'. (Together with:) 51 ORIGINAL WATERCOLOURS by P. Duménil to illustrate the above work and 3 proof plates and an engraved portrait of the author. \$ 16,000

♥ François Fulgis Chevallier intended to publish 20 parts, however only 4 parts with 21 plates were published between 1824 and 1827. Chevallier (1796-1840) was a French botanist

of some renown, the author of 2 mycological books and a popular flora of the Paris area. The superb original watercolours, of which 43 are signed 'P. Duménil' are of a high artistic quality. The drawings, all but two within a frame, measure approx. 11,5 x 16cm. and are painted on quarto sheets, only 2 watercolours on small paper. All plates with two small perforation holes in the margin, not affecting the illustrations.

Paul Chrétien Romain Constant Duménil (1779-1859), was a well-known natural history painter. He published in 1859 the 'Nouveau manuel complet de peinture d'histoire naturelle'. He further supervised the illustrations for Tussac's famous 'Flore des Antilles', and made illustrations for Persoon's 'Mycologia Europaea' and also Chevallier's other work 'Flore générale des environs de Paris'. He also illustrated numerous zoological and entomological works such as Poey's 'Centurie de lépidoptères de Cuba'; Godart & Duponchel's 'Histoire naturelle des Lépidoptères ou Papillons de France'; Laplace's 'Voyage autour du monde'. Nissen lists 32 works with illustrations by Duménil.



[7] COLLAERT, A. *Animalium quadrupedum omnis generis verae et artificiosissimae delinationes in aes incisae et editae ab Adriano Collardo*. [Antwerp, c. 1610]. Oblong 8vo. (177 x 225mm). Allegorical engraved title (Orpheus charming and taming the birds and beasts of the forests) and 19 engraved plates [Bound up with:] *Avium vive icones*, in aes incisae & editae ab Adriano Collardo. [Antwerp, 1580]. Engraved pictorial title and 31 engraved plates [Bound up with:] *Piscium vivae icones factae ab Adriano Collardo*. [Antwerp, c. 1610]. Engraved renaissance architectural title (Neptune with 2 horses, fishing-gear, fishes, crustacea and turtles) and 25 engraved plates. 18th century full morocco gilt, gilt device on covers.
\$ 20,000

♥ The complete zoological works by Adriaen Collaert, in first editions.

(I:) A superb suite of early engravings of native and exotic quadrupeds, many recently introduced from distant countries to the busy port of Antwerp, then the most important harbour of Northern Europe. Amongst others the following exotic animals are depicted: elephants, lions, panther, rhinoceros, giraffe, monkeys, chameleon. Some hunting scenes with bears and boars, rabbits, hares and hunting dogs. Further native animals such as horses, cows, elk, deer, goat etc. All these animals are depicted in a beautiful landscapes with mountains, forests, rivers, farmer's houses, farmers cultivating land. Very much in the style and tradition of the Flemish painter Jan Bruegel the Elder.

(II:) "A rare and curious collection of copper-plate engravings of birds by an early Dutch engraver ..." (Wood 283). The 16 plates (including the pictorial titlepage) of the first work are unnumbered and contain mostly the common native bird species. The second set of plates '*Avium Iconum editio secunda*' is numbered 1-16 and is not a second edition of the first work, but a continuation depicting mainly exotic and rare (native and foreign) birds. All plates of both parts bear the Latin name of each bird, which is figured in front of a beautiful and detailed landscape with small villages, rivers, boats, towers, etc. The very fine copper-engravings are not only of high artistical value, but also of great scientific importance.



(III:) A superb suite of early engravings depicting not only fishes but also crustacea, shells, seals, whales, a sea-horde, a crocodile and frogs. Although marine fishes figure mostly also fresh-water fishes are shown. Most of the animals are depicted in front of lovely nautical sceneries, with numerous sailing ships, fishing fishermen, mountains in the distance with castles, towns, rock formations. The first 20 plates show numerous shells, sometimes more than 20 to a plate.

Little is known about Adriaen Collaert (c.1560-1618) a Flemish engraver working in Antwerp, he married the daughter of Philip Galle (a renowned publisher and engraver), and published and engraved a.o. a number of attractive engraved suites dealing with natural history. This genre became quite fashionable and much of his work was issued again by Joannis Visscher in Amsterdam some 30-50 years later,

some were copied by other artists. The first editions of Collaert's works are scarce and superior to later issues.

One plate with small paper loss at corner not affecting the image and 5 plates with some marginal strengthening on verso with old paper, else a few plates with occasional marginal browning.

(I:) *Nissen ZBI, 924; Wood 283; Bridson & White D61*

(II:) *Nissen IVB, 199; Wood 283; Bridson & White D66*

(III:) *edition with slightly different title, Nissen, Schöne Fischbücher, 42; Bridson & White D60; this title, Helmus, L.M (Ed). 'Fish still lives by Dutch and Flemish masters 1550-1700', p.359.*



[8] DONOVAN, EDWARD. *A Wonderful Collection of Beautiful Original Watercolours by Edward Donovan* for one of his finest works 'An Epitome of the Natural History of Insects of China'. London 1798. 4to. (240 x 200mm). Watercolours mounted on card, with Latin and English nomenclature in manuscript. Preserved in a recent half vellum box, with title on upper cover. \$ 155,000

♥ This Collection of Seventeen Watercolours is the original artwork for a large part of Donovan's 'Insects of China'. The published work has 50 coloured plates and is the first illustrated western work to

deal with Chinese insects. This is also one of the most decorative and splendid illustrated works on insects ever published. 11 watercolours are identical to the published work, where these are number 7, 13, 22, 25, 29, 30, 33, 35, 37, 41, 45. The watercolour for plate number 45 on Chinese Neuroptera has an attractive background of a water landscape added. The other 7 watercolours are identical to the printed plates numbers 1, 24, 26, 27, 34 and 44 but have many more insects added from other plates than the printed version. All insects are identical to the ones found on the printed plates, however differently arranged. For example the watercolour for plate 1 has insects added from plate 6, as well as an attractive background of flowers and foliage. THESE WATERCOLOURS REPRESENT THE FIRST DEPICTION OF CHINESE INSECTS TO BE PUBLISHED IN A BOOK AND THUS OF GREAT SCIENTIFIC AND CULTURAL INTEREST.

Edward Donovan (1768-1837) never visited China, however according to M.A. Salmon he studied Chinese. He obtained most of the information from Sir George Staunton (Earl Macartney), of the Embassy to China. Staunton travelled extensively



in China making natural history collections which he conveyed to naturalists in England. Donovan was a prolific artist and published beautifully illustrated works on insects, fishes and birds. "... in his 'Epitome of the Natural History of the Insects of China' (1798), 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, alumen overglazes and metallic paints to give an overall effect reminiscent of the work of miniaturists..."

(S.P. Dance. *Art of Natural History. Animal illustrators and their work* p. 87). "The colours are lavishly applied, as was common with Donovan's work - often described as 'gems of colour'. Donovan was obsessed with painting insects. He was apologetic to his readers who might consider 'insects too frivolous a subject', although he points out that much is to be learned about China and its important products, including silk and cochineal for dyes - both product of insects" (P. Gilbert. *Butterfly Collectors and Painters* p. 138).

Edward Donovan's original works are very scarce. The Hunt Institute for Botanical Documentation and the University of Oxford Natural History Museum seem to be only institutions to have his original work. The Hunt material is a large collection of botanical watercolours together with his notes in his characteristic writing. The Oxford collection is mostly manuscript including much correspondence from wealthy aristocracy, naturalists, including Westwood who published later editions of some of Donovan's works.

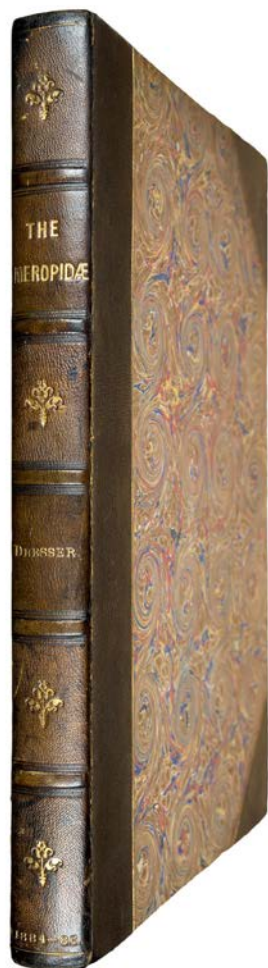
Three plates in our collection have come loose from the descriptive leaf on which they have been pasted. The names of the insects and a short comment in English are written in manuscript by Donovan on the verso of these plates.

His characteristic writing matches exactly his handwriting on the botanical plates in the Hunt collection and the manuscripts in Donovan's hand in the Oxford collection.

It is fairly certain that all other plates have his handwriting on the verso, which however cannot be seen as these are pasted on the explanation leaves. Plate 22 has the following note written in pencil on the verso of the explanation leaf "Note in Donovan's hand: The Nepal specimen of this fine family..." . The original drawing must have come loose at some time and a former owner copied the text before mounting the drawing again to the explanation leaf. One drawing does not have an explanation leaf and is attached to a plain heavier paper.

This collection of paintings of insects are breathtakingly beautiful and are painted by one of the greatest natural history artists of the period.

See M.A. Salmon. *'The Aurelian Legacy. British Butterflies and their collectors'* pp. 129-130; P. Gilbert. *'Butterfly Collectors and Painters'* p. 138; S.P. Dance. *'The Art of natural History. Animal Illustrators and their Work'* p. 87.



[9] 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. \$ 16,000

♥ 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.



[10] 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 Artzetzen, 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 rebaked preserving original, gilt and gauffred edges, new endpapers.

\$ 133,000

♥ 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 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 Gesner 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.

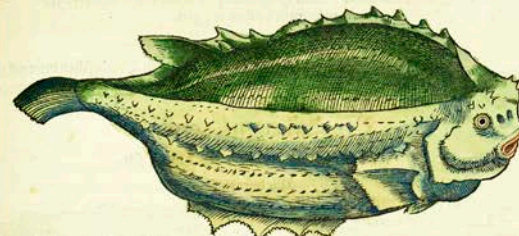
Wellisch 23/24.4; 25.5; 26.6; Nissen IVB 350 and ZBI 1552, 1555 (with erroneous collations); VD16 G1728; G1734; G1741.

Von dem Ohanen.



des Ohanen/ vom schnabel biß zu außerst an die füß gemessen / ist fünffhalb span.
Der schwanz zerthou / was gleich einem halben ring / drey span weyt circelweyß
gemessen. Ir alter erkennet man auf den weissen flücken so sy auff dem schwanz ha-
ben: dann ye jünger sy sind / ye minder sy der selbigen habend. Das weyblin so vil die
farb antrifft. hat vom männlin keinen vnterscheid / allein das es mit so schwarz ist. Es
werdend deren vögel etlich gesunden so vierzehn pfund wägend: vnserer pfunden
eine für sechszeihen oder achtzeihen vng gerechnet als Stumpffus schreybt. Die Ohan-
nen wonend gern in hohen bergen / od mer in hohen wäldern. Sy essend laub von bö-
men vnd stauden: darumb sy etlich Laubhanen genent habend. Man sagt bey vns / das
so die Ohanen reich seynd / bereitend sy jnen einen reinen platz dahin sy den samen le-
gend / da ässe dann das weyblin nach dem es genoglet vom Hanen den samen auß vnd
empfahe also. Zu der selbigen zeyt aber da sy also den hemmen zubär lockend / sähend
vnd hörend sy nichts: darmit muß man denn schnall sy mit den büchsen schessen: sunst
habend

Den Kugelfischen. LXXXV



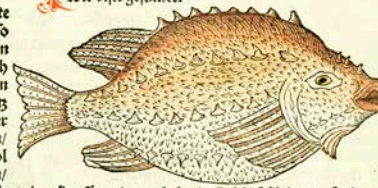
U dem hohen Teütschen meer wirt diser Schmederfisch gefangen / in solcher
gestalt / als hie erzeiget wirt: das er von einem läbendigen grundtlich sol abcons-
terfeter worden seyn. Oben auff dem ruggen ist er an der farb gewesen als die
kroßschen fröschen bey seyr / vnd vnden auf blauwlechtem vnd grünem gemischt. Zu
Anroist sollend sy äschenfarb gefangen werden.

Von dem Englischen Lumpfisch.

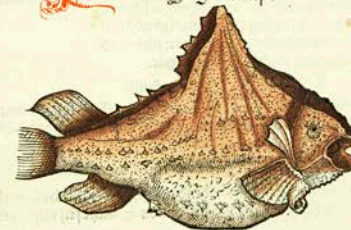
Orbis Britannici siue Oceani species. Ein Lumpfisch.

Wie diser gestaltet.

Ist sol der rechte
Lumpfisch seyn / so
bey den Engellen
deren gefangē wirt: doch
wöllend etlich die zwen
säcken bey dem schwanz
seygind überflüssig. Der
ruggen sol rotlecht seyn/
vnd der bauch weyß / sol
keine dein od grät haben/
sonder allein kropspele: hat einen kopff vnd maul als ein fröschē / kleine augē / ein rau-
che haut. Sol ein güt fleisch haben / lieblich zu ässen.



Von dem Hogerlump.





[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 vögel. Heidelberg, A. Cambier 1606. pp. 137. (7), with large woodcut on title and 229 woodcuts of birds. [With:] *Nomenclator Aquatiliu Animantium. Icones Animalium Aquatiliu 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.

\$ 18,000

♥ 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 & aquatiliu' 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 Aquatiliu Animantium. Icones animalium aquatiliu' is the 1st edition.

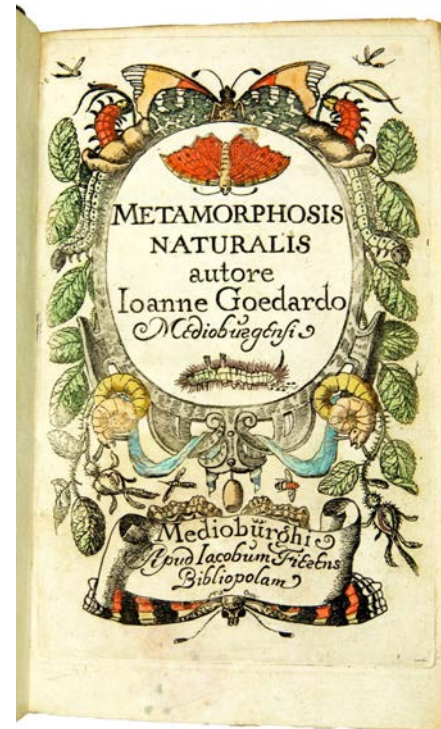
IV. The 'Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis' is not part of the 'Icones' but the second volume of his 'Historia Animalium' on amphibia and the 3rd edition. It is incorporated in 'Icones Animalium Quadrupedum et Oviparum' see no. I.

'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] GOEDAERT, J. *Metamorphosis Naturalis*, ofte historische beschryvinghe van den oirspronk, aerd, eygenschappen ende vreemde veranderinghen der wormen, rupsen, maeden, vliegen, witjens, byen, motten... Middelburg, J. Fierens (1662-1669). 3 volumes. Small-8vo (150 x 92mm). pp. (40), 152, 16; (24), 288, (16); (18), 208, with 3 handcoloured engraved frontispieces, 1 handcoloured engraved portrait of Goedaert and 152 beautifully handcoloured engraved plates on 126 leaves. Contemporary green morocco, richly gilt ornamented spines, with red gilt lettered label, sides with gilt border. \$ 10,000

♥ "First edition of the first basic work on entomology. It is also the first colour plate book in the Low Countries" (Landwehr 64). One of the very rare coloured copies. The coloured copies were illuminated by the author (See Landwehr p. 3). Johannes Goedaert (1617-1668) was a famous Dutch landscape and flower painter who lived all his life in Middelburg. "No botanical or zoological drawings are extant. An impression of them however is conveyed by his 'Metamorphosis Naturalis' with its 126 superb engravings. The book describes the results of his investigation into the metamorphosis of insects, accompanied by a large amount of original observations, some of which were prompted by experiments with his own cultures. The book stood model for several other celebrated treatises on the subject, for example Maria Sibylla Merian" (Segal, Flowers and nature, p. 198). A fine copy with superb colouring of the frontispieces, plates and portrait.

Landwehr, Studies in Dutch Books with coloured plates, 64.

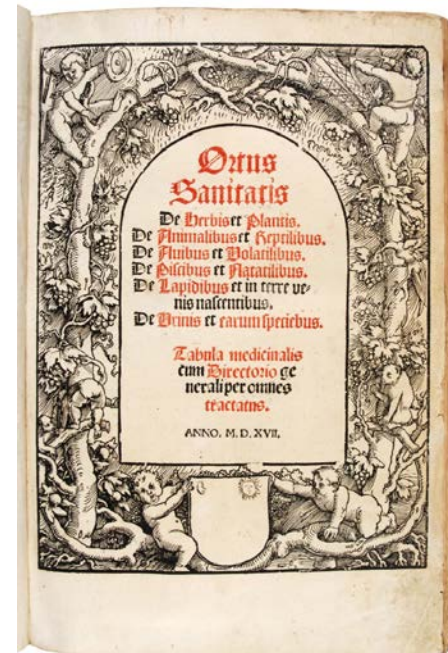




[13] GOULD, J. *A Monograph of the Odontophorinae, or Partridges of America*. London, published by the Author, (1844-) 1850. Folio (545 x 368 mm). With 32 fine hand-coloured lithographed plates after Gould and Richter. Contemporary full green morocco gilt, spine gilt in compartments, edges gilt. \$ 19,000

♥ A fine copy of this spectacular work on American birds. Issued in 3 parts, this work describes 35 species, of which 3 are more closely treated in the introduction but not figured. There is usually more than one subject to each plate and featured in a natural setting. "The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part. In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species." (Preface). One plate with repaired marginal tear not affecting the illustration.

Nissen IVB, 376; Fine Bird Books, p.102; Wood, p.365; Anker 176.



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. \$ 38,000

♥ 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.

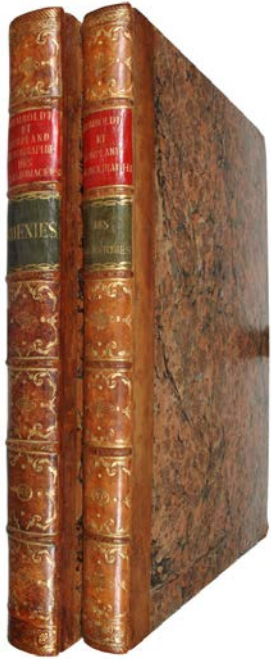
A large section of the book is devoted to zoology, 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xviii and xxix of the section concerning land animals, they are among the earliest portrayals of these animals. The section on birds, shows 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.





[15] HUMBOLDT, F.H.A. VON & BONPLAND, A.J.A. *Monographie des Melastomacées*, comprenant toutes les plantes de cet ordre recueillies jusqu'à ce jour, et notamment au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana et de Barcelone, aux Andes de la Nouvelle Grenade, de Quito et du Pérou, et sur les bords du Rio Negro, de l'Orénoque et de la rivière des Amazones. MELASTOMES & [vol. II:] REXIES. Paris, Librairie Grecque-Latine-Allemande/Gide fils, 1816-1823. 2 volumes. Folio (490 x 340mm). pp. (12), vi, 142, (4); (8), ii, 158, (2), with 120 fine colour-printed engraved plates and finished by hand. Contemporary half calf, richly gilt decorated spines, with 6 raised bands, red and green gilt-lettered labels and A.V. monogram (one volume with small skilful repair). \$ 26,000

♥ First edition. These splendid monographs form part of Humboldt's 'Voyage aux régions équinoxiales du Nouveau Continent fait en 1799-1804'.

"It is perhaps one of the grandest works on American Botany ever put forth" (Sabin). "The expedition to South America and Central America in the years 1799 to 1804 by Friedrich Heinrich Alexander von Humboldt (1769-1859) and Aimé Jacques Alexander von Bonpland (1773-1858) has long been accepted as the most important ever made to America, because its results, based upon study by many specialists of the immense quantity of specimens and observations relating to botany, zoology, geology, geography and history which they amassed with almost incredible industry and often under great difficulty, were... made available within a comparatively short time afterwards.... Humboldt and Bonpland journeyed into regions then little known or never before scientifically investigated" (Stearn, Humboldt and Bonpland's 'Voyage aux Régions équinoxiales').

The botanical section of the voyage consists of 6 sections, of which the present second section, here offered, is probably the most beautifully produced one. The complete account was published in 34 volumes (with about 1.200 plates) over a period of 25 years and cost about 780.000 French francs. The publication of this immense work was done in Paris where Cuvier, Gay-Lussac, Latreille, and many others co-operated with him.

The beautiful plates of the here offered volumes are all printed in colour by the famous French printing establishment Langlois, after drawings by the leading French artists Poiteau and Turpin.

"Pierre Turpin (1775-1840), who has been hailed as possibly the finest French natural botanical artist of his period, came from humble beginnings. He was the son of a poor artisan and learned the elements of drawing at the art school at Vire before enlisting in the battalion du Calvados at the age of fourteen.

Pierre Poiteau (1766-1854) was a self-taught botanist and artist who spent his early career working as a gardener at the Jardin des Plantes where he made enough of an impression to be chosen to be sent to set up a botanic garden at Bergerac. This accomplished, he was next sent as a plant collector to Santo Domingo by the Jardin, where fate stepped in as he met and became friends with Turpin, who was stationed there with the French army. The friendship developed into an artistic collaboration which provided illustrations for some of the most elaborate botanical publications of the period including several of the botanical volumes depicting the discoveries made by Friedrich Alexander von Humboldt and Aimé Bonpland in the course of their exploration of Central and South America from 1799 to 1804" (Stanley Johnston).

Some very occasional offsetting.

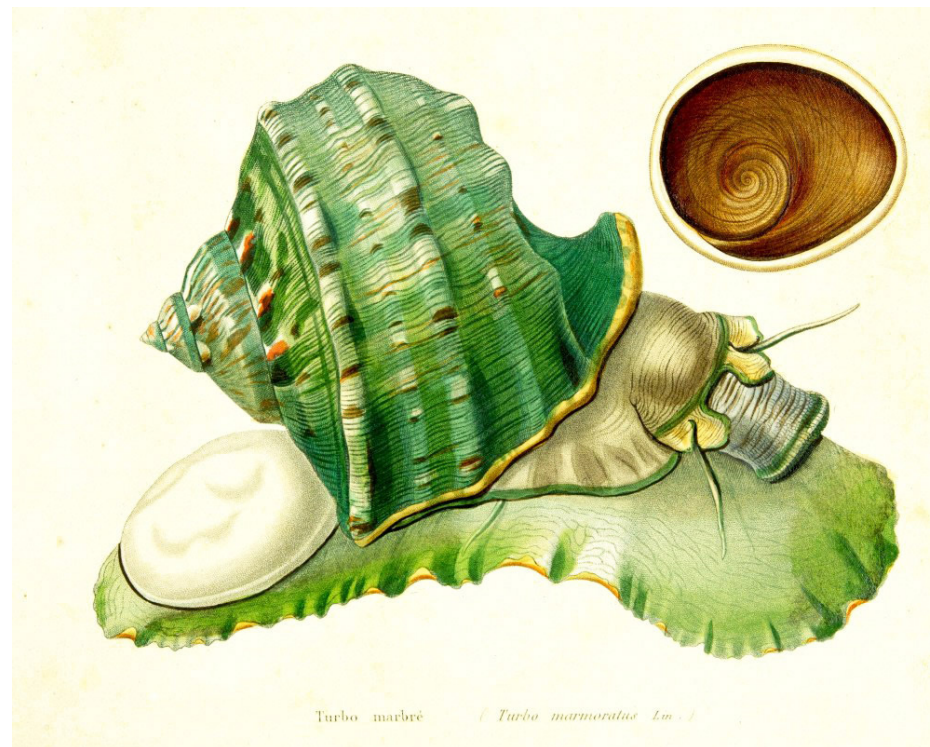
Provenance: The copy of the Archduke A(lbert) V(ictor) of Austria with his monogram A.V. on spines.

Nissen BBI, 954; Sabin 33762 & 33763; Stafleu & Cowan 3142.



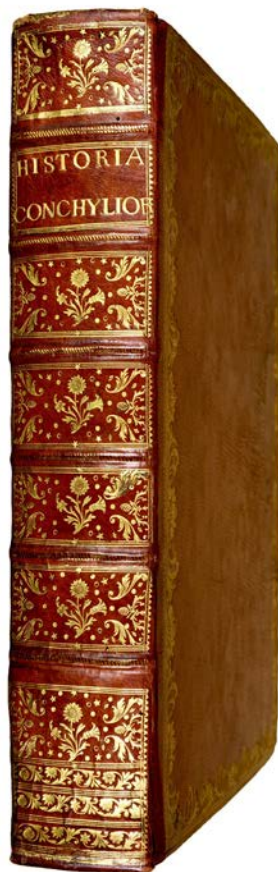
[16] KIENER, L.C. *Spécies Général et Iconographie des Coquilles Vivantes*, comprenant la collection du Muséum d'Histoire Naturelle de Paris, la collection Lamarck, celle du Prince Masséna et les decouvertes récent des Voyageurs. Paris, Rousseau/ Baillière, (1834-1880). 11 volumes (bound in 12). Royal-8vo (240 x 160mm). With 902 fine handcoloured engraved plates. Contemporary publisher's cloth, spines with gilt lines and lettering. \$ 24,000

♥ A fine copy of one of the most beautiful shell books ever made, illustrated with handcoloured engravings. The set belonged to the famous Spanish conchologist J. Hidalgo, with some pencil annotations in the text and separate inserted handwritten lists in some of the volumes. Kiener made use of the famous Delessert collection and that of the Natural History Museum of Paris, together the largest and most varied fund of conchological material on the continent. "He soon put it to good use; and in 1834 he published the first part of his 'Spécies ...' This exquisitely illustrated iconography, started before the Sowerbys and Reeve began to issue theirs, appeared at intervals up to 1879, when eleven volumes had been completed. All devoted to the illustration of marine gastopods with the exception of the tenth volume, which includes a monograph on the bivalve genus *Thracia*. The eleventh volume is the work of Paul Fischer. All the illustrations are by celebrated French engravers and artists of the day." (Dance. Hist. of Shell Collecting p. 137). This beautifully illustrated iconography on shells is still a valuable work of reference because of the



new species described in it. The work is complete with 902 handcoloured plates as indicated in the last volume, where the publisher 'Baillière' informs the reader that the work consists of 165 parts with a total of 902 plates. Nissen, however, calls for a 20bis plate in the *Cypraea* section which, indeed, some copies have. Most likely only the early issues have this 'bis' plate, which was probably replaced by a corrected plate 20 in later issues. In the text this 'bis' plate is not mentioned. The plates of the present set are very fine and clean, however, there is foxing to the text.

Nissen ZBI, 2183; B.M.(Nat. Hist.)II, 978.



[17] 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. \$ 30,000

♥ 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

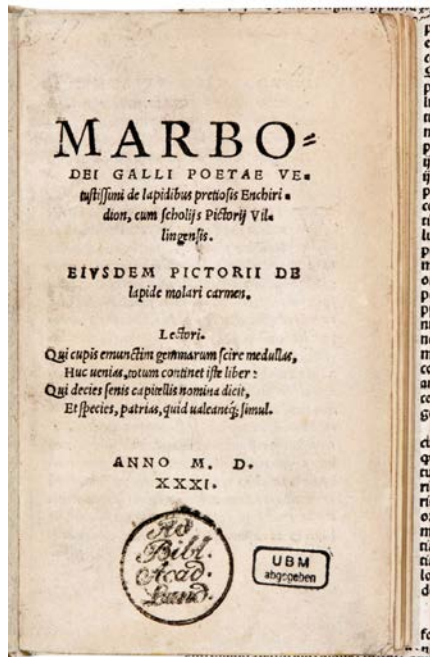
by numerous indications of locality" (Dance pp. 23-24). "Lister's shell book, 'Historiae sive synopsis methodicae conchyliorum', was even more sought after as a reference book and was quite scarce. It is unclear whose idea it was to reissue the book; the project was most likely a collaborative one, involving 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.

❧





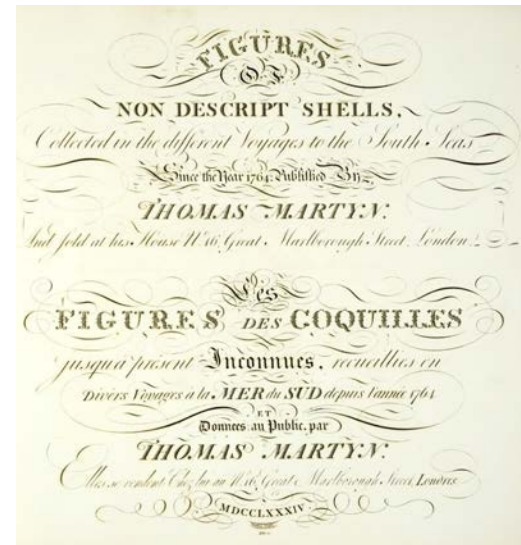
[18] MARBODUS (Bishop of Rennes). *Marbodei Galli Poetae Vetustissimi de lapidibus pretiosis Enchiridion*, cum scholijs Pictorij Villingensis. Eiusdem Pictorii De lapide molari carmen. Lectori. Qui cupis emunctim gemmarum scire medullas, Huc uenias, totum continet iste liber: Qui decies senis capitellis nomina dicit, Et species, patrias, quid ualeant 'qz simul. Anno M.D.XXXI. [Freiburg in Breisgau, P. Willig], 1531. 8vo (152 x 95mm). [2], 3-55, [1], leaves. Recent boards, covered with old printed paper. \$ 6,000

♥ The work of Marbodus is the earliest lapidary of the middle ages and also the one which is quoted more widely.

Marbodus was Bishop of Rennes and wrote his lapidary, in 734 Latin hexameters describing 60 stones, between the years 1061 and 1081. This is the first edition of Georg Pictorius's annotated redaction of Marbode's book on the medical and magical properties of precious stones. Many manuscripts of this lapidary have survived. After the invention of printing, 14 editions appeared between 1511 and 1740 and still others at later dates. This copy is the third edition overall of this work that first appeared in 1511.

Two library stamps on title. A very fine preserved copy of this rare lapidary.

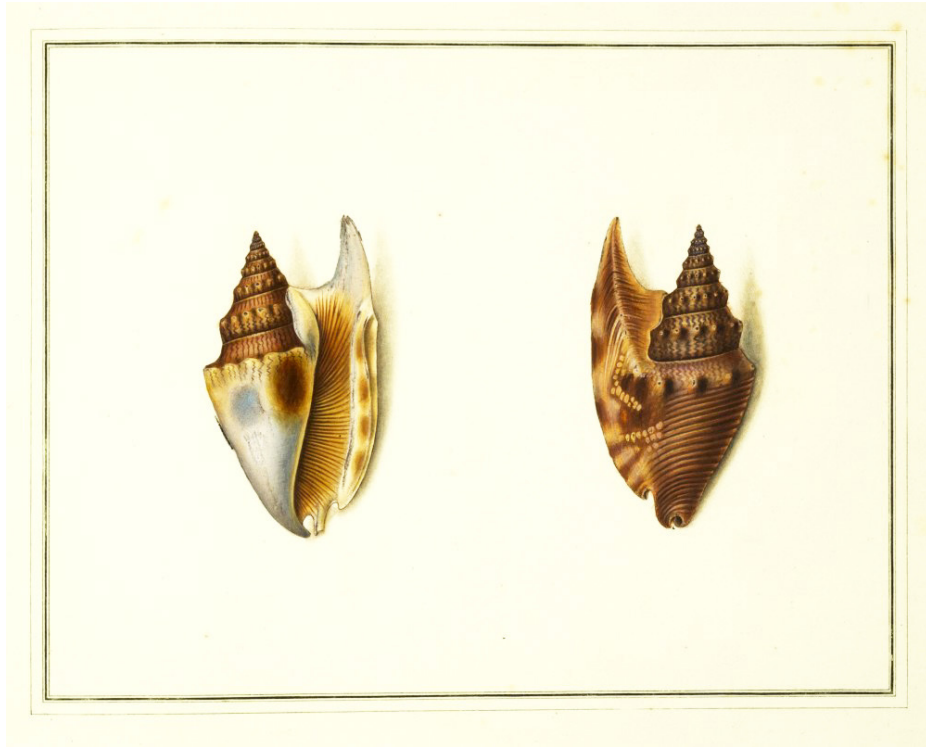
Sinkankas 4170; Wilson, Mineral books pp. 29-32.



[19] MARTYN, T. *The Universal Conchologist*, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author .../ Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ... London, sold at his house no. 16 Great Malborough Street, 1784. 2 volumes. Folio (405 x 405mm). With handcoloured engraved frontispiece of a shell within a gilt Greek key border,

3 engraved title pages, engraved dedication leaf, 2 explanatory tables and 1 leaf observation on the explanatory table, 27 pages text both in English and French, and 80 handcoloured engraved plates, and 1 unrecorded handcoloured engraved plate 'the Purse Mollusca'. Contemporary brown half morocco, richly gilt ornamented spines with gilt lettering, marbled sides. \$ 50,000

♥ A fine copy of a very rare Large-Format 'deluxe' issue (see below) of one of the most attractive shell book ever published. The work was extended to four volumes but these two, devoted to shells of the South Seas, were published as a separate work. "From the introduction to 'The Universal Conchologist' we learn that it was 'to commence with the figures of shells (most of them rare and nondescript) which have been collected by several officers of the ships under the command of Captain Byron, Wallis, Cook, and others made to the South Seas' ... When the 'Resolution' and the 'Discovery' returned from the third and last voyage in 1780 (the dealer)



Humphrey purchased some more shells, but the bulk of the conchological spoils were this time to Thomas Martyn, a knowledgeable dealer, versatile writer and gifted artist ... Unlike Humphrey and other dealers who snapped up the Cook shells Thomas Martyn had more than a pecuniary interest in his purchases, Martyn's reason for wanting to corner the market in South Seas shells was entirely praiseworthy; although he sold many of the shells he had bought, he illustrated the finest in 'The Universal Conchologist', his magnum opus (and) a work, which for, beauty, has seldom been surpassed in the history of conchological iconography" (Dance, Hist. of Shell Collecting).

Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not

abound either in the variety of the new or many duplicates of the known ones that are valuable'. As a result, he modified his project and instead of presenting two shells on each plate, presented only one but depicted in two different views. Besides the specimens deriving from Cook's voyages, Martyn included specimens from the collections of the Duchess of Portland, the Countess of Bute, John Hunter, the Forsters, and others.

The fine plates were drawn by Martyn and engraved and coloured by his 'Academy' of young men who he had trained as natural history artists. The plates, each showing a single species in two positions, were engraved in soft aquatint and printed lightly inked, so that when handcoloured they would resemble watercolours.

Thomas Martyn (ca 1760-1816) was a native of Coventry, who lived in London at various addresses, most notably 10, Great Marlborough Street, Westminster, where he established his academy for the painting of Natural History. Besides the present work, his 'chef d'oeuvre', he published works on a dirigible balloon he designed, and various works of entomology, and colour theory.

The 'deluxe' large paper edition (405 x 405mm) is much bigger than the 4to edition (345 x 280mm), the plates are mounted on large sheets of blue mounts, the format of the plates is altered from portrait to landscape, in rectangular rather than square-ruled frames.

The 'deluxe' issue also differs in letterpress and has 27 pages of text, the ordinary issue has 39 pages, divided into 'Introduction' and 'Preface'.

The following differences were first noticed by Dall: Plate 43 has two views of shell. There is only one view in the quarto. Plate 57 and 59; same remark. Plates 61 and 63, the figures are side by side. In the quarto (owing to the smaller page?) they are placed diagonally' (Dall, 'Supplementary notes' p. 186). I have noticed that the following plates also differ, with the ones in the present copy being placed side-by-side within larger frames: 2, 30, and 35. Plate 78 is altogether different, the same shell but differently portrayed.

Provenance: Lucy Portman the gift of James Buck Esq. 1801 on free endpaper and a manuscript note: Bought at Sotheby's sale april /29.

See William Healey Dall, 'Thomas Martyn and the Universal Conchologist', *Proceedings of the United States National Museum*, vol. XXIX, pp. 415-432 (Washington 1905), and 'Supplementary Notes ...', idem, vol. XXXIII, pp. 185-192 (Washington 1907).

cf Ferguson I 4,40; Forbes I 79, 80, 175, 176; Nissen ZBI, 2728.



[20] MERIAN, MARIA SIBYLLA. *Erucarum ortus, alimentum et paradoxa metamorphosis...* Amsterdam, J. Oosterwyk, (1718). 3 parts bound in one. 4to (197 x 155mm). With hand-coloured engraved allegorical frontispiece by J. Schijnvoet, hand-coloured engraved portrait of Maria Sibilla Merian, 3 other hand-coloured frontispieces of floral wreaths to each part, one hand-coloured engraved vignette and 150 beautifully hand-coloured engraved plates. Contemporary Dutch calf, richly gilt ornamented spine with gilt lettering in 6 compartments (head of spine shaved). \$ 48,000

♥ An extraordinarily fine coloured copy of the first Latin edition of Maria Sibylla Merian's 'Der Rupsen Begin', published one year after the third volume of the Dutch language edition. The work was first published in German 'Der Raupen wunderbare Verwandlung'. Of this German edition only 2 parts were published.

The frontispiece, the portrait of Merian and the 3 frontispieces of floral wreaths have the margins enlarged at the time of printing and binding. The edges of these leaves have the same faint red colour as the other leaves. Copies of this edition have come on the market without the allegorical frontispiece by Schijnvoet, and the 3 frontispieces of floral wreath and most copies do not have the portrait of Merian (see for example Christie's sale 4 June 2008). In our opinion the present copy is an early issue of the work, with the allegorical frontispiece, portrait of Merian and the 3 frontispieces of floral wreath printed on smaller paper, which were made

to size when the book was bound. The binding is strictly contemporary. As the colouring of the present copy is exceptionally fine it is not unlikely it was done by Dorothea, the daughter of Sibylla Merian. Dorothea, after the death of her mother in January 1717 edited the third part of the 'Der Rupsen Begin'. On 28 September of the same year she sold all the copper plates, printed as well as already coloured engravings of the Suriname insects and 'Der Rupsen Begin' to the Amsterdam publisher Oosterwijk. The next year Dorothea left for St Petersburg to meet up with her husband Georg Gsell. Both had been invited by Czar Peter the Great to take care of the art collections. Dorothea had closely worked together with her mother for many years and her art work is as refined and exquisite as her mother's.

The Latin edition was published posthumously as Sibylla Merian died the previous year. Maria Sibylla Merian was one of the most remarkable naturalists of the 17th and 18th century, daughter of the renowned publisher Matthäus Merian of Frankfurt. Already at the very early age of thirteen she began studying insects. She became the most celebrated woman artist of her time and many of her drawings were acquired by Czar Peter the Great. "The work of these years consisted of both scientific and artistic activity: Merian collected and raised insects, fed them with their host plants, observed them, described and drew their metamorphoses from egg to caterpillar and from pupa to butterfly imago. She then compiled her individual observations and studies in pictorial compositions" (Maria Sibylla Merian, Artist and Naturalist 1647-1717, p. 103).

In 1699 Sibylla Merian embarked upon the dangerous journey from Amsterdam to Surinam in the company of her daughter Dorothea. The result of this was her famous 'Metamorphosis Insectorum Surinamensium' published in Amsterdam 1705.

Portrait of Merian with 2 brown spots at lower margin, title-page with 2 faint stamps as well as verso of 3 leaves with faint stamp.

Nissen BBI, 1342; Pfeiffer, Die Werke Maria Sibylla Merian, Nr. A7; M.S. Merian artist and naturalist no. 155.



by the German naturalist and traveler Georg Marcgraf (1610-1644). Marcgraf's contributions to the above work are the descriptions and woodcut illustrations of the natural history matter depicting fishes, birds, quadrupeds and serpents as well as insects, and for the larger part plants. The part on the northeastern region of Brazil and the linguistics and ethnography of its inhabitants is followed by an extensive Tupi vocabulary of the Tapuia Indians. The fine pictorial titlepage is engraved after a drawing by Matham, the original of which is in the Albertina Library in Vienna.

Provenance: The coat of arms are of James II (1633-1701), as Duke of York. This means that the arms date from before 1685, when James became King, and would have adopted slightly different arms; Armorial bookplate of John Roland Abbey and bookplate of John Henry Gurney.

Hunt 244; Nissen BBI, 1533.



[23] ROESEL VON ROSENHOF, A.J. *Historia Naturalis Ranarum nostratium....*

Die natürliche Historie der Frösche hiesigen Landes worinnen alle Eigenschaften derselben sonderlich aber ihre Fortpflanzung umständlich beschrieben werden. Mit einer Vorrede Herrn Albrechts von Haller. Nürnberg, Johann Joseph Fleischmann, 1758. Folio (425 x 300mm). pp. (8), viii, 115, (1), text in parallel columns in Latin and German, with fine handcoloured engraved frontispiece and 24 hand-coloured engraved plates, each with a plain anatomical key engraved plate, 6 engraved headpieces.

Contemporary calf, richly gilt ornamented spine with red gilt lettered label, sides with gilt border and corner pieces. \$ 25,000

♥ A beautifully bound copy of the first edition of the most beautiful work published on amphibians. 'For instance, Roesel von Rosenhof's illustrations of the frogs and other amphibians have never been surpassed in their beauty, accuracy and vitality. The frontispiece to his 'Historia Naturalis Ranarum', showing frogs in a pond surrounded by wild roses, is beyond praise' (Dance, Art of Natural History p. 74). "The present volume is one of the classics on amphibiology. The illustrations are the finest and the whole work is admirably done. The title and text appear both in Latin and German and there is a preface by A. von Haller - altogether a very valuable, early contribution to the literature of the batrachia' (C.A. Wood). "These plates must be among the most beautiful illustrations in all of herpetology. The complete life cycle of all species of German frogs and toads is presented in great detail - including amplexing adults and developmental stages of tadpoles -

together with their anatomy and osteology” (Adler, K. Contributions to the history of herpetology p. 10).

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

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

Nissen ZBI, 3464; Wood 541.



[24] RUIZ (LOPEZ), H. & PAVON, J. *Flora Peruviana, et Chilensis*, sive descriptiones, et icones Plantarum Peruvianarum, et Chilensium, secundum systema Linnaeanum digestae, cum characteribus plurium generum evulgatorum reformatis. (Madrid), G. de Sancha, 1798-1802. 3 volumes. Folio (423 x 290mm). pp. (2), vi, 78; (2), ii, 76; (2), xxiv, 95, (i), with 326 fine engraved plates. Uniform half calf, richly gilt spines with red and green gilt lettered labels. \$ 35,000

♥ Probably the rarest botanical publication on South American plants, the work is sometimes found with the *Prodromus* published in 1794. “From the botanical viewpoint, the Spanish possessions in America were to a large extent terra incognita until the second half of the 18th century; their exploration began only when King Charles III of Spain dispatched an ‘Expedición Botánica’ under the leadership of Hipólito Ruiz to the viceroyalty of Peru. This expedition spent a total of ten years in the region of present-day Peru and Chile. Among its most important participants were José Antonio Pavón y Jiménez, Joseph Dombey and the two plant illustrators Joseph Brunete and Isidro Gálvez. According to the instructions laid down by Charles III, ‘herbaria and collections’ were to be assembled, along with ‘descriptions and illustrations of plants found in my fertile lands, in order to enrich my museum of natural history and the botanic garden of my court’. However, the work on the expedition’s extremely extensive finds after having been brought back to Madrid remained uncompleted: admittedly a ‘*Flora Peruviana et Chilensis Prodromus*’ appeared (Madrid, 1794),... but the planned ten-volumes, lavishly illustrated ‘*Flora Peruviana et Chilensis*’ came to an halt in the year 1802, with the publication of the third volume” (H.W. Lack, *Garden Eden*, masterpieces of Botanical illustration, 45)

Plate 198 is numbered twice and is identical apart from some details, the plates



productions up to that date... Ruiz justly took pride in 'the naturalness and exactitude in the presentation of the plants and their parts...' (Steele p. 328). An attractive set.

Stafleu & Cowan 9771; Nissen BBI, 1698. See also A.R. Steel, Flowers for the King, the expedition of Ruiz and Pavon and the Flora of Peru, 1964.



are numbered 1-325, and twice plate 198. The work is so rare that Dr. W. Junk in his '50 Jahre Antiquar', mentions the work in his chapter 'introuvables'. The engraved plates are of great beauty. A good 100 out of 141 new genera announced by the Spanish pair are still recognized to-day. Over 500 species still bear the names given by Ruiz and Pavón. "But though three-fourth of the tomes did not reach print, the Ruiz-Pavón expedition was the only of the great Spanish Scientific ventures of the epoch to have any findings published during the life-time of the participants. The three volumes of the 'Flora' actually issued together with the Cavanilles' tomes, were certainly the best Spanish botanical

[25] SAINT-HILAIRE, A.F. DE. *Flora Brasiliae Meridionalis*. Paris, A. Belin, 1824-1833. 24 parts. Large 4to (365 x 280mm). With 193 engraved plates. Publishers printed wrappers, uncut. \$ 25,000

♥ A fine complete copy of this scarce flora of Brasil. "Two issues were made, 4to with black and white plates priced 15 francs each part, and folio with coloured plates at 60 francs each part. Both are now rare' (Barba de Moraes p. 762). August François César Prouvençal de Saint-Hilaire (1779-1835) was a French explorer, botanist and entomologist; self-taught naturalist of independent means. "He intensively surveyed the flora and fauna of Brazil from Jequitinhonha to Rio de la Plata for six years. In August 1822 Saint-Hilaire returned to Paris with 24,000 plants, 2,000 birds, 16,000 insects, 135 quadrupeds, and many reptiles, fishes, and minerals that he intended to classify" (DSB). Saint-Hilaire left his Brazilian herbarium to the Paris Natural History Museum, and it is now part of the general herbarium. For the parts 5-22 Jacques Cambessèdes (1799-1863), and Andrien Henri Laurent de Jussieu (1797-1853) were co-authors. The fine plates are from drawings by Eulalia Delile and P.J.F. Turpin. The plates are numbered 1-192, with 2 bis plates 63, 67, plate 160 was never issued (see Stafleu & Cowan).

Provenance: Name of Dupetit-Thouars on frontcover of first part. Du Petit-Thouars was a famous French botanist and explorer (1758-1831).

Barba de Moraes p. 762; Stafleu & Cowan 10034; Nissen BBI, 1715.



[26] SALVIN, O. & DU CANE GODMAN, F. *Biologia Centrali-Americana*. AVES. (London) 1879-1904. 4 volumes. 4to (310 x 255mm). pp. xlv, 512; (4), 598; iv, 510; vii, with 84 fine hand-coloured lithographed plates after J.C. Keulemans and two by E. Neale. Contemporary brown morocco, spines in six compartments with gilt lines and lettering.

\$ 16,000

♥ First edition. "A sumptuous monograph of the birds of Central America" (Zimmer II, p. 542). It forms the complete ornithological section of the 'Biologia Centrali-Americana' by Godman and Salvin published in 57 volumes. "The material on which the work is based was mostly secured by the authors during several visits to Central America. The large collection thus acquired by collection and purchase they represented to the British Museum at South Kensington (more than 55,000 specimens). The work deals with 1413 species representing 78 families and 539 genera" (Anker 437). The fine plates are outstanding representatives of Keulemans's bird art.

"The great value of Keuleman's work as an ornithological draughtsman lay in the sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with different plumes receiving sympathetic treatment, the fine soft underplumage and the large flight feathers being equally well drawn" (Jackson, *Bird Illustrators* p. 90). A fine copy of this rare work.

Fine Bird Books 103; Nissen IVB, 811; Anker 437.





[27] SELIGMANN, J.M. *Verzameling van uitlandsche en zeldzaame vogelen*, benevens eenige vreemde dieren en plantgewassen: in 't Engelsch naauwkeurig beschreeven en naar 't leven met kleuren afgebeeld, door G. Edwards en M. Catesby. Vervolgens, ten opzicht van de plaaten merkelyk verbeterd, in 't Hoogduitsch uitgegeven. Thans in 't Nederduitsch vertaald en met aanhaalingen van andere autheuren verrykt, door M. Houttuyn. Amsterdam, J.C. Sepp, 1772-1781. 9 parts (bound in 4 volumes). Folio (443 x 270mm). With 473 handcoloured engraved plates (of which 425 depict birds). Contemporary half vellum. \$ 59,000

♥ A splendid work, beautifully coloured. In 1749-1776, the works of Edwards 'A natural history of uncommon birds' and 'Gleanings of natural history' and Catesby 'Natural history of Carolina, Florida, and the Bahama Islands' were translated into German and combined into one work under the title 'Sammlung verschiedener ausländischer und seltener Vögel'. Catesby's work is considered 'the most famous colorplate book of American plant and animal life' (Hunt).

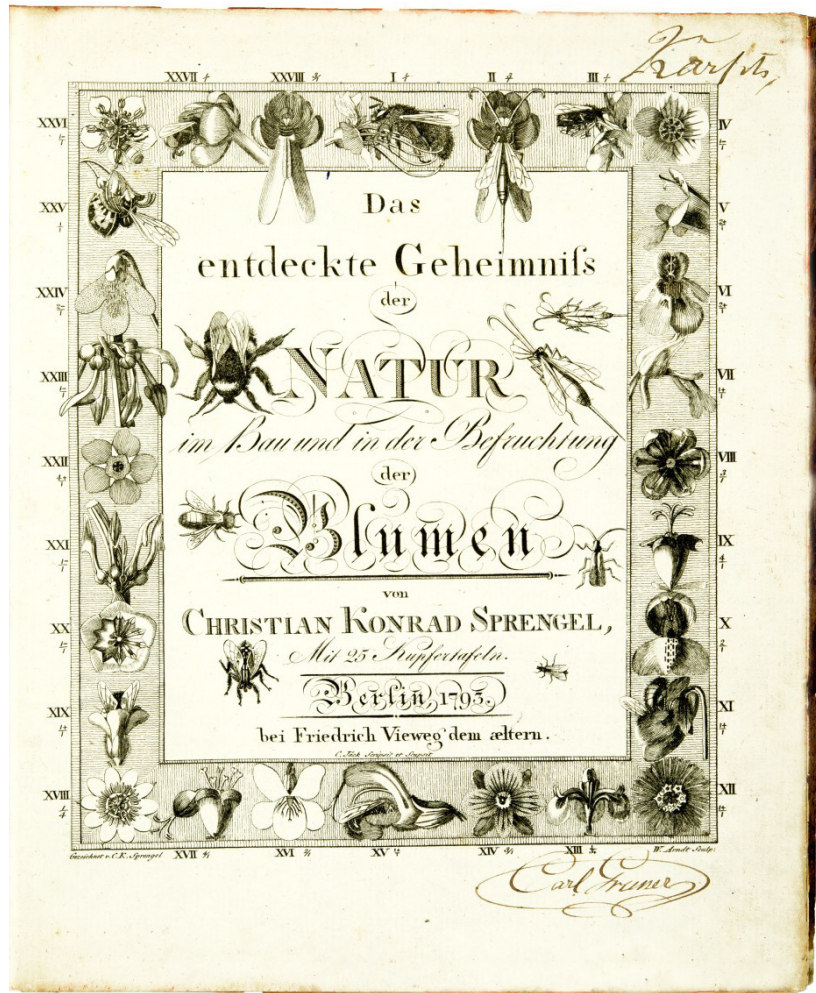
The plates of Edwards and Catesby were re-engraved by Seligmann, further embellished by the addition of figures of plants not present in the originals. The present work is a translation of the German edition into Dutch by Houttuyn with Seligmann's plates. The Dutch edition was published by the famous Dutch publisher Sepp, a company which exercised the utmost care in producing colourplate books of outstanding quality. The colouring of the Dutch edition seems to be more delicate than the other editions. An unusual clean and fine set of this rare ornithological classic, of which according to the list in volume I, only 90 copies were subscribed. The Dutch edition is the most complete edition having

473 plates. The German edition has 447 plates and the French edition 422 plates.

Fine Bird Books, pp. 73-74; *Landwehr* 180; *Nissen IVB*, 857 & *ZBI*, 845; *Zimmer I*, 200.

63





[28] SPRENGEL. C.K. *Das entdeckte Geheimniss der Natur im Bau und in der Befruchtung der Blumen*. Berlin, Vieweg, 1793. 4to (250 x 210mm). pp. (4), 443, (4), with an engraved title page showing a graceful border of flowers and insects by Jaeck and Arndt, and 25 fine engraved plates, drawn by the author. 19th century boards, spine with green gilt lettered label.

\$ 7,500

♥ A cornerstone in the study of pollination. First edition of Sprengel's remarkable work, printed in double columns, with 25 plates showing more than 1000 drawings of floral parts, representing over 400 species.

The work was forgotten for over half a century until Darwin brought it back to life and showed its importance in the discussion on the theory of evolution and descent. Dr. Wilhelm Junk (1866-1942) stated that Sprengel's case was similar to that of Mendel, whose 'Versuche über Pflanzenhybriden' (1865) remained unnoticed for 35 years. Mendel's paper and Sprengel's book are both of legendary importance. Christian Konrad Sprengel (1750-1816), was rector of the Great Lutheran City School at Spandau, where he taught languages and natural sciences between 1780 and 1794. There in 1787, he became fascinated by the process of pollination when he noticed hairs on the petals of Geranium flowers. For the next six years he devoted himself with complete absorption to examining and recording the relations between flowers and their pollinating insects. In 1793 he published his great work, which translates into: 'Revelation of the secret of nature in the construction and fertilization of the flower'. This was quite revolutionary for the time. When the book was published it was no success at all; in fact Sprengel was so depressed by its poor reception that he abandoned botany. The last 5 plates with insignificant faint dampstain at the upper margin.

Provenance: Signature of Carl Gruner at lower margin of title and another signature at the upper margin.

Nissen BBI, 1883; DSB vol.12 p. 587; Junk Rara, 63; Dibner, Heralds of Science, 30; Norman, 1990; Stafleu and Cowan, 12672; Pritzel 8856.

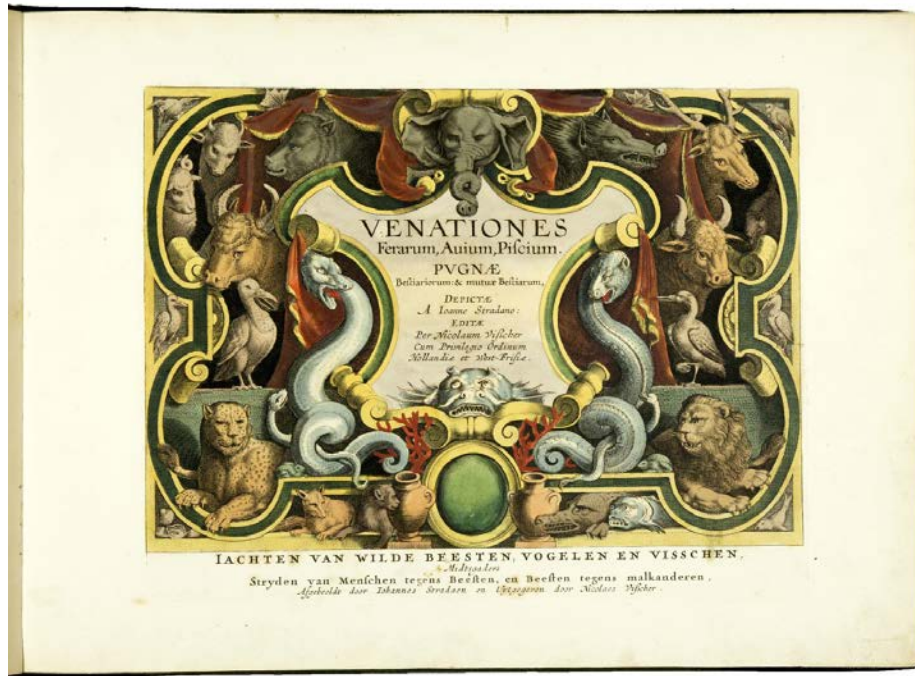


[29] STERNBERG, K. M. VON. *Versuch einer geognostisch-botanischen Darstellung der Flora der Vorwelt*. Leipzig & Prag, in Kommission im Deutschen Museum..., 1820-1838. Folio (360 x 240mm). 8 parts (bound in one volume). pp. 24, 33, (1, errata); 39, (1); xlii; 48, (8); (2), 1-79, (1); (2, title), 81-220; lxxi, (1), with one lithographed frontispiece and 136 (126 fine handcoloured) lithographed plates. Contemporary marbled boards, spine with red gilt lettered label. \$ 14,000

♥ First edition of this great classic on paleobotany and the most beautifully illustrated early work on fossil plants. Complete copies of this splendidly illustrated work are a great rarity. The present copy includes the 'Tentamen florum primordialium praemonenda' and the 'Skizzen zur vergleichenden phytotomie'. The work was published in 8 parts and is according to Stafleu 'the starting point for the nomenclature of fossil plants'. Maria Kaspar von Sternberg was stimulated by Faujas de Saint Fond to study fossil plants. "Schlotheim had in 1804 laid the ground-work of a knowledge of fossil plants, and Count von Sternberg worthily continued these pioneer labours. His chief work 'Versuch einer...' describes two hundred fossil species of plants, and is illustrated by... splendid folio plates. Sternberg tried to insert the fossil species into the botanical system of existing floras, applied names correspondingly to fossil species, and discarded the old names under which the fossil forms had been known. He accomplished much for the proper botanical significance of fossil floras, and paved the way for a scientific treatment of palaeophytology" (Zittel).

Stafleu & Cowan 10.022; Junk Rara 183; Nissen BBI, 1897 (quoting the wrong number of plates).

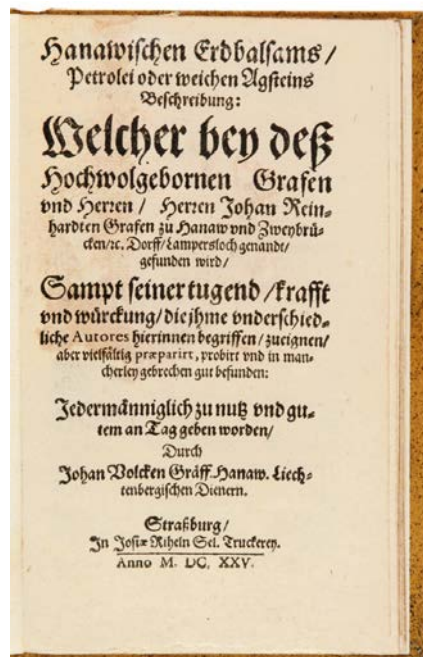




[30] STRADANUS, J. (JAN VAN DER STRAAT). *Venationes Ferarum, Avium, Piscium. Pugnae Bestiarum: & mutae Bestiarum*, depictae a Ioanne Stradano: Editae per Nicolaum Visscher cum privilegio ordinum Hollandiae et West-Frisiae. Iachten van Wilde Beesten, Vogelen en Visschen, Midtsgaders Stryden van Menschen 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. \$ 17,000

♥ 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 Reggio-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.



[31] VOLCK, J. **Hanawischen Erdbalsams, Petrolei oder weichen Agsteins Beschreibung:** Welcher bey dess Hochwolgeborenen Grafen und Herren, Johan Reinhardten Grafen zu Hanaw und Zweybrücken... Strassburg, Rihel, 1625. Small 8vo (160 x 950mm). pp. (38). Modern speckled brown boards. \$ 8,000

♥ One of the earliest works describing the discovery of oil. Johann Volck was a student of Leonard Thurneisser who was one of the first followers of Paracelsus. Little is known about Volck apart from the fact that he had a distilling plant at Lampertloch. The English translation of the German title is as follows: Description of the Hanau earth balsam, petroleum and soft agate stone,

which are found in the village named Lampertloch, belonging to the most nobly born count Johan Reinhard, Count of Hanau and Zweibrücken etc., etc., together with its qualities, power and efficacy, which various authors ascribe to it.... The work describes the petroleum basins of the Alsace of which the town Hagenau is of major importance.

"The interesting aspects of his pamphlet, however, resides in the fact that in the last four pages he expatiates upon technical uses of petroleum which... were not generally accepted until very much later... Comparing Volck's statement with those of a famous technologist such as Agricola... Volck's pamphlet stands out by virtue of acumen of its auhtor, who obviously personally looked for the possible practical uses of crude oil and the distillate therefrom in directions which had not occurred to his contemporaries" (Forbes, Studies in early petroleum history pp. 74-75). A very rare item.

The Karlsruher Virtueller Katalog only mentions six copies in German libraries.