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Stand 62
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70191 Stuttgart

*[1] **AGASSIZ, L. *Untersuchungen über die Gletscher***. Solothurn, Jent & Gassmann, 1841 (text) & Neuchâtel, H. Nicolet, 1840 (atlas). 2 volumes. 8vo (text, 216 x 142mm) & folio (atlas, 500 x 335mm). pp. xxii, 326, (1), with 18 lithographed plates by Joseph Bettannier and 14 lithographed slightly smaller outline key plates. Contemporary half cloth, gilt lettering on spine (text) and original printed yellow wrappers, with large illustration (atlas). €7.950

First German edition. The first French edition was published almost simultaneously 'Die deutsche Bearbeitung dieses gleichzeitig französisch erschienen Werkes verdank ich meinem Freunde Dr. Carl Vogt' (from the introduction). "Great work of the 'founder of glacial geology'" (Horblit, 'One hundred books famous in science', 1). Louis Agassiz 1807-1873 who was to become the foremost of the early proponents of the idea of a recent ice age, was born into a family of a Swiss Calvinist minister. He attended courses at several universities, graduating as a doctor of philosophy at Erlangen and as a doctor of medicine at Munich. "Agassiz then took a new interest: superficial deposits and landscape features of Switzerland and Germany that were attracting attention as being possibly related to a previous much wider extent of the alpine glaciers. This activity culminated in 1840 in his 'Études sur les glaciers', in which he was able to show that Switzerland had recently been covered by a vast ice cap, and from which meltwater carried far and wide great spreads of sand, gravel, and huge erratic boulder. The thesis brought the author to the immediate notice of European and American geologists" (Hancock & Skinner, 'The Oxford Companion to the Earth', p. 8). The German edition seems to be much rarer than the French one.

PMM 309 (French edition); Norman 17 (French edition); Sparrow, 'Milestones of Science', 2 (German edition); Horblit 1 (French edition).

[2] **ALDROVANDI, U. *Ornithologiae, hoc est avibus historiae libri XII (-XX)***. Bologna, Jo. Bapt. Bellagamba, 1599-1603. 3 volumes. Folio (340 x 225mm). pp. (20), 893, (1, blank), (56); pp. (22), (2, blank), 862, (2, blank), (60); pp. (12), 560, (24), including 3 engraved titles and 3 engraved portraits and 685 large woodcuts, many full-page. Contemporary calf, richly gilt ornamented spines in 7 compartments, sides with gilt borders (old repair to spines which are laid down). €9.000

First edition. The most splendid bird book of the Renaissance. "The Bolognese scholar Ulisse Aldrovandi (1527-1605), whose interest in natural science had been awakened by Rondelet in Rome in 1550, was fired to emulate Gesner. Though already an old man, he decided to outshine the master by writing an encyclopedia of the three realms of nature, which was to fill no fewer than 14 stout folios. Starting with birds, he published the three volumes of his 'Ornithologia' in 1599, 1600 and 1603; they provided a far better collection of material than anything existing at the time' (Stresemann p. 21). The volumes on birds are notable for containing the first illustrations of many species, especially tropical birds such as the toucan and bird of paradise. The first sixteen chapters (pp. 1 -496) of volume I treat Birds of Prey in general. Training the Eagle, lib. i. pp. 32-33; Training Hawks in general, lib. iv. pp. 298-323; Training Eyess Falcons, lib. vi. pp. 436-458. Compiled chiefly from the works of Demetrius of Constantinople, physician to the Emperor Michael Palaeologus (1270) and one of the oldest writers on Falconry, as well as the works by the Emperor Frederick II and Albertus Magnus.

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.

Provenance: Armorial bookplate of John Duke of Bedford and another armorial bookplate of the Earl of Essex.

Nissen IVB, 18.

[3] **ALDROVANDI, U. *Musaeum Metallicum in libris IIII distributum....*** Bologna, typis Io. Batistae Ferronni, 1648. Folio (335 x 230mm). pp. (8, including blank), 979, (13), with engraved title and ca. 1200 woodcuts in the text. Contemporary calf, richly gilt ornamented spine in 7 compartments, sides with gilt borders (old repair to spine which is laid down). €8.300

First edition. The most profusely illustrated cabinet of 'metals' of the period. It portrays fossils, minerals, crystals, stone axes, flint arrowheads, and other ethnographic stone objects all in the Aldrovandi Museum. "It is copiously illustrated and brings together all the information of the time.... adds considerably to the utility of the work whose value is nowadays, to a great extent, historical" (Murray pp. 79-80). The collection was bequeathed to his native city of Bologna and was incorporated in the Cospi Museum of that city and is still in existence. "By about 1595 Aldrovandi's museum contained approximately 8,000 tempera illustrations and fourteen cupboards containing the wood blocks which were used to illustrate his printed works from 1599 onward. These were in addition to his 11,000 animals, fruits and minerals and 7,000 plants 'dried and pasted' into fifteen volumes. His programme can be viewed as an attempt to transfer the entire world of nature from often inaccessible outdoors to the restricted interior of a museum" (Impey & MacGregor p.8).

Ulyssi Aldrovandi (1522-1605) was professor at the University of Bologna and established the Bologna Botanical Gardens. "His one mineralogical work, 'Museum Metallicum' (1648) is a massive, thousand-page, folio size compendium of the study and description of his own enormous mineral collection. It contains a large number of woodcuts showing specimens of quartz, calcite, stibnite, pyrite and many other species, as well as fossils" (Wilson p. 28). A fine and clean copy.

Provenance: Armorial bookplate of John Duke of Bedford and another armorial bookplate of the Earl of Essex.

Nissen ZBI, 75; B.M.(Nat. Hist.) I, 26.

*[4] **BESLER, M. R. *Gazophylacium rerum naturalium e regno vegetabili, animali & minerali depromptarum...*** Leipzig and Frankfurt, Johann Herbort Kloss, 1716. Folio (386 x 264 mm). ff. 36, comprising title in red and black with engraved vignette, letterpress index leaf, and 34 engraved plates numbered (2-36, the title counting as plate one according to the index); a very good copy in contemporary sheep-backed speckled boards (skilful repair to hinges and edges worn). €9.400

Second edition (first 1642). Basil Besler's Wunderkammer was inherited and added to by his nephew Michael Rupert, who here published a catalogue of his additions. This 'treasury of natural things from the vegetable, animal, and mineral kingdoms' exhibits such typical Wunderkammer contents as a unicorn horn, a hyoidal bone of a swan, a beak of a hornbill, a bird of paradise, a carved nautilus shell, an 'Arcimboldo' grotesque of shells, pyritised ammonites, asbestos, 'ruin' marble, engraved gems and antique coins, along with such unica as Johann Zizka's sword. Many rare plants and birds are figured, along with ethnographic objects such as a Brazilian Indian girdle made from the nuts of the Brazilian tree *Cerbera ahovai*. The image of this plate was used for the border of Valentini's Museum museum, Frankfurt 1714. Michael Rupert (1607-61), a physician and pharmacist in Nuremberg, was a virtuoso scholar-collector, and also assembled an important collection of art and antiquities. These plates were first published in 1642, reissued in 1716, and again in 1733. The engraved title of the 1642 edition was replaced here by a letterpress title with engraved vignette. Apart from the index leaf there was no further text, and the plates were printed from the original coppers.

Cobres p. 102 n 10; Nissen ZBI, 346.

[5] **BLUME, C.L. *Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis ...*** Leiden, C.G. Sulpke, 1835-48 (-49). 4 volumes. Folio (440 x 275mm). pp. (viii), 204; (vi), 176; (vi), ii, 221; (iv), 75 with 3 lithographed frontispiece portraits, and 210 lithographed plates, of which 159 are hand-coloured, and 12 are views. Contemporary green half morocco, richly gilt ornamented spines in 6 compartments with 2 gilt lettered labels. €19.500

First and only edition of this magnificent work on the floras of the East Indies, based primarily on the author's botanising in Java. The work comprises plants previously undescribed in the floras of Rheede tot Draakestein, Rumph, Roxburgh, and Wallich, as well as Blume's own 'Flora Javae'. The title refers to George Eberhard Rumpf

(1628-1702). Blume saw himself as continuing Rumpf's pioneering work and indeed was acknowledged as his spiritual disciple with the cognomen 'Rumphius'.

The excellent plates are by Arckenhausen, Berghaus, Bick, Blume, Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severeys. The plain plates were never coloured.

Blume (1796-1862) was a German born Dutch botanist who travelled and worked in Java, and was director of the Buitenzorg Botanic Garden and later of the Leiden Rijkherbarium. Small blindstamp on titles, frontispieces and final plate in each volume. A fine and large copy.

Great Flower Books p. 50; Nissen BBI, 178.

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

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

Bock was one of the 'Fathers of German Botany', the triumvirate that included Brunfels and Fuchs. As a botanist Bock was their decided superior. He was not shackled to the classical authority of Dioscorides and Pliny, and therefore could recognise new plants without his perception being clouded by supposed classical precedents. He pioneered descriptive botany, giving a detailed developmental history of each plant in its stages of growth, and was the first to discuss plant communities, thus foreshadowing the science of ecology.

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

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

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

[7] **BOUSSUET, F. *De Natvra Aquatilivm Carmen. In vniuersam Gvlielmi Rondeletii ... quam de Piscibus marinis scripsit historiam: Cum viuvis eorum imagnibus, Opusculu nunc primum in luce emissum.*** Lugduni, apvd Matthiam Bonhome, 1558. 2 parts (bound in 1). Royal-8vo (197 x 140 mm). pp. 20, 240; pp. 135. With woodcut portrait of the author and 466 fine woodcuts of fishes, shells and other sea animals. 18th century half calf, floral gilt ornamented spine with red label, marbled sides (top of spine a bit chipped). €7.900

A mint copy of the first and only edition. Boussuet's epitome in Latin (and some in Greek) verses of Rondelet's 'Libri de Piscibus'. It is illustrated with the same excellent 466 woodcuts by George Reverdy, a most skilful draughtsman working in Lyon from 1529 to 1564, as occur in Rondelet's work. He admirably captured the features of the great variety of fishes and shells. The cuts include the famous 'monk' and 'bishop' sea monster, of which according to Rondelet, the first was seen in Norway and the second found in Poland in 1531. The verses of

Boussuet, a doctor in medicine, include much information about the taste and nature of fish meat and shells. The first part deals with fish only, the second part largely deals with shells.

Nissen ZBI, 511; Paleari-Henssler, 'Bibliografia Latino-Italiana di Gastronomia', p. 115.

[8] **BUCHOZ, P.J.** *Collection Précieuse et Enluminée des Fleurs les plus Belles et les plus Curieuses, qui se cultivent tant dans les Jardin de la Chine que dans ceux de l'Europe.* Paris, Lacombe/ Debure l'aîné, (1776-1779). 2 volumes. Folio (450 x 280mm). With 2 engraved titles and 200 beautifully handcoloured engraved plates. Contemporary calf, spines in 8 compartments, red gilt lettered labels (some skilful repairs). €85.000

First and only edition of the most spectacular and beautiful work on Chinese flowers. Buchoz (1731-1807) produced a number of flower books of which the present one is the rarest and the most desirable. 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. It is said that the drawings of the plates were executed by artists in China; the author added several exotic touches, like the light blue watercolour background. Already a scarce book in the 18th century, it suffered the undeserved fate that most of the copies were "broken up" from the 1880-ies onwards, as a second wave of interest in the art of the far east, induced by the work of the expressionist painters, created a ready market for these prints. "... considerable use is made for the first time of drawings of Chinese plants executed by native artists, and ... has a distinctly oriental flavour ... they have the decorative qualities which we always associate with Far Eastern art ... The Far East has not only provided us with many of the loveliest shrubs and flowers in our gardens; it offers us a salutary object lesson in humility towards Nature" (Blunt & Stearn. *The Art of Botanical Illustration*, pp. 178-9). The present 2 volumes are the best Buchoz ever made and leave all his other work as far as elaborate colouring and decorative value is concerned far behind. French captions added to all plates. A fine copy.

Nissen BBI, 282; Dunthorne 60.

*[9] **CURTIS, J.** *British Entomology; being illustrations and descriptions of the genera of Insects found in Great Britain and Ireland; containing coloured figures from nature of the most rare and beautiful species, and in many instances of the plants upon which they are found.* London, printed for the author, 1823-1840. 8 volumes, bound in 13. Royal-8vo (240 x 148mm). With 770 handcoloured engraved plates. Contemporary half calf, richly gilt decorated spines in 6 compartments, with 2 red gilt lettered labels. €6.900

First edition, with all plates finely engraved. In later editions many of the plates are reproduced in lithography, which makes them less attractive. This work was originally published in parts, and once described by Cuvier as 'the paragon of perfection'. The treated insects are depicted together with flowers or plants, which render the plates particularly charming. John Curtis was born in Norwich in 1791, son of an engraver, and his mother was described as a 'cultivator of flowers'. At the age of sixteen he went to work for a local solicitor and began to supplement his income by collecting and selling insect specimens to the gentlemen entomologists of the day and learnt the art of scientific illustration. His first published illustrations appeared in Kirby and Spence's bestseller 'Introduction to Entomology' (1815-26). In 1817 he went to London where he met many of the leading natural historians of the day, such as Sir Joseph Banks.

"John Curtis is described as the first entomologist to earn a living, albeit a rather poor one, as a scientist. He liked to travel although it proved difficult because of his financial problems but he collected extensively in Britain, Ireland and Europe. In 1825 he travelled to Scotland by steam packet and returned by land, walking most of the way and collecting insects and adding thirty-two new species to the British list - all material for his dream work 'British Entomology'" (Gilbert p. 142).

Provenance: Name of John S. A. Sydenham on inside frontcover.

Horn & Schenkling 4184; Nissen ZBI, 1000.

[10] **CURTIS, W.** *Flora Londinensis: or Plates and Descriptions of such Plants as grow wild in the Environs of London: with their places of growth, and times of flowering; their several names according to Linnaeus and other authors: with a particular description of each plant in latin and english. To which are added their several uses in medicine, agriculture, rural oeconomy and other arts.* London, printed for the author, (1775-) 1777-1798. 2 volumes bound in 3. Folio (473 x 280mm). With 2 engraved title-vignettes and 432 fine handcoloured engraved plates. Contemporary full calf, spines in 7 compartments with gilt lines and lettering, sides with gilt borders. €22.000

First edition. A very fine copy with the bookplate of the Earl of Stradbroke. William Curtis is one of the great names in botany, the present work and his famous 'Botanical Magazine' are landmarks in English botany. The impressive 'Flora Londinensis' is much more comprehensive in scope than its title suggests, for it embraces most of the English flora, and as a result of which it should be properly regarded as the first colour-plate national flora. "Curtis adopted the novel plan of having specimens drawn to a uniform scale and to life size, and most of the plates display a high degree of accuracy. In the opinion of Salisbury, the majority of the figures 'represent the most successful portrayals of British wild flowers that have ever been achieved'" (Henry II, p. 67). The fine plates are by James Sowerby and Sydenham Edwards. Our copy has the list of subscribers, the indices, the 'General observations on the advantage which may result from the Introduction of the Seeds of our best Grasses' (2 leaves), and 'A catalogue of certain plants... in the environments of Settle' (3 leaves). The book was published in 2 volumes. Our copy, however, is bound in 3 elegant volumes, the title-page to the 3rd volume, which was never published, is here replaced by an extra title-page of the first volume, the volume number I altered to III in neat contemporary handwriting.

Provenance: Armorial bookplate 'Je vive en espoir' of the Earl of Stradbroke.

Nissen BBI, 440; Great Flower Books, p. 54; Stafleu & Cowan 1286.

[11] **DARWIN, C.** *The variation of animals and plants under domestication.* London, J. Murray, 1868. 2 volumes. Royal-8vo (222 x 140mm). (I:) pp. viii, 411, (1), 32 (advertisements dated April 1867), with 43 wood-engravings in the text; (II:) pp. viii, 486, 2 (advertisements dated February 1868.). Publisher's gilt- and blind-stamped green full cloth (head of spines very slightly shaved). €2.650

A very fine copy of the first edition, first issue. "After the 'Origin of Species', Darwin wrote three more books expanding different aspects of the work. 'The Variation of Animals and Plants....' took up in detail that subject which had been confined to one chapter of the 'Origin'. It contained his hypothesis of pangenesis, by means of which Darwin tried to frame an explanation of hereditary resemblance, inheritance of acquired characters, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm with egg, the mechanism of chromosomal inheritance, and the development of the embryo by successive cell division. His hypothesis of pangenesis could not therefore give a permanently acceptable account of the multitude of phenomena it was designed to explain. It was, however, a point of departure for particulate theories of inheritance in the latter nineteenth century" (DSB).

Freeman 877.

[12] **ENDLER, (F.G.) & SCHOLZ, (F.G.).** *Der Naturfreund oder Beiträge zur Schlesischen Naturgeschichte.* Breslau, C.F. Barth/ A. Holäuffer, 1809-1824. 4to (212 x 185mm). 11 volumes (bound in 7). With 572 beautifully handcoloured engraved plates and 1 plain plate. Contemporary boards (rubbed). €8.500

A very scarce complete set of the natural history of Silesia. The last complete copy offered for sale was at Hartung & Karl, Auktion 30 (13-15 Nov. 1979). It made DM. 8000 (not including the premium). Friedrich Gottlieb Endler (1763-1830) was a well known artist and engraver. "Orn. hervorgetreten ist er als Stecher der ... kolorierten Tafeln des mit F.P. Scholz herausgegebenen Werkes 'Der Naturfreund oder...' (1809-1824), in dem zahlreiche Vögel abgebildet sind. Da er nur von ihm selber gesammelte oder frisch erhaltene Stücke darstellte, lieferte er gleichzeitig einen wichtigen faun. Beitr. Er wurde in Schles. sehr geschätzt, weil fast alle Vorlagen von dort stammen und überdies eingehend beschrieben sind" (Gebhardt pp. 83-84). "Das kulturelle Leben in Deutschland ist nie zentralisiert gewesen und wir können noch manche Stadt anführen, in der Bedeutendes auf unserem Gebiet geleistet worden ist, wie z. B. Breslau, wo der Stecher Friedrich Gottlob Endler 1809-24 seinen 'Schleschichen Naturfreund' jährlich mit 52 inhaltsreichen Kupfer herausbrachte (Nissen BBI, II p. 188). The work portrays the flora and fauna, especially the avi-fauna, of Silesia. Silesia was a part of Prussia, now Poland. All plates are finely hand-coloured.

Nissen ZBI, 1290.

*[13] **ESPER, E.J.C. & TOUSSAINT VON CHARPENTIER.** *Die Schmetterlinge in Abbildungen nach der Natur mit Beschreibungen von Eugenius Johann Christoph Esper. Herausgegeben mit Zusätzen von Toussaint von Charpentier. Europäische Gattungen.* Leipzig, T.O. Weigel, (1829-1839). 7 volumes (5 volumes of text and 4 supplements bound in 5 & 2 volumes of plates in portfolio). 4to (270 x 215mm, text) & oblong-4to (235 x 300mm, atlas). pp. xxii, 388, (2), 190; 234; 396; 1-372; (4), 373-698, 85, (1); 276; (2), 120, 52, 104, 48, with 441 beautifully handcoloured engraved plates. Uniform 19th century half calf, gilt ornamented spines with blue gilt lettered label. €18.000

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

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

Horn & Schenkling 6085; Nissen ZBI, 1316.

[14] **GOEDAERT, J.** *Metamorphosis Naturalis, ofte historische beschryvinghe van den oirspronk, aerd, eygenschappen ende vreemde veranderinghen der wormen, rupsen, maeden, vliengen, wittjens, byen, motten...* Middelburg, J. Fierens (1662-1669). 3 volumes. Small-8vo (147 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 calf, richly gilt ornamented spines with black gilt lettered label in 6 compartments. €9.000

"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.

Provenance: Bookplate of J.W. Six and a bookplate of J.H. Jurriaanse, Rotterdam.

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

[15] **GUALTIERI, N.** *Index Testarum Conchyliorum quae adservantur in Museo Nicolai Gualtieri... et methodice distributae exhibentur tabulae CX.* Florence, C. Albizzini, 1742. Folio (457 x 315mm). pp xxiii [including frontispiece], (1); ff. 126, with engraved frontispiece, portrait, 110 numbered full-page plates, 17 vignettes on section titles, 18 other vignettes and plates in text, 2 initials, main title and section titles in red and black. Contemporary half calf, richly gilt decorated spine in 6 compartments with black gilt lettered label (upper hinge with small tear at foot). €12.500

A fine large uncut copy of the first edition of this beautiful shell book. Niccolo Gualtieri (1688-1744) was a professor at the University of Pisa and physician to Cosimo III, Grand Duke of Tuscany. The Duke was a keen collector and had a magnificent cabinet of shells including 360 species sent to him by Rumphius, and many of the duplicates were given to Gualtieri. The present work shows Gualtieri's collection and is one of the most curious and beautiful books on shells ever published. Many of the shells are depicted standing on their apices. Both engraving and typography is exceptional. The vignettes show marine scenes and corals. The engravings are by P.A. Pazzi after drawings by Giuseppe Menabuoni (1708 - after 1745).

Gualtieri's collection is extant and can be found in the Museo Storia Naturale in Pisa. Former name on free endpaper.

Nissen ZBI, 1736.

[16] **HAPPE, A F.** *Abbildung auslaendischer Materialien.* Berlin 1767. Folio (373 x 243mm). Decorative watercolor title, manuscript text within a garland of flowers and insects, and 86 watercolors of plants, manuscript index leaf at end. Preserved in a modern half cloth clamshell box. €29.500

A beautiful original manuscript of foreign, mostly exotic, useful and medicinal plants. The fine watercolors are heightened with gouache and are numbered 1-53a, 53b-85, and inscribed with their Latin names. At the lower margin the Linnaean nomenclature is given with reference to his 'Genera Plantarum'. The index leaf lists a plate 86 Euphorbia which is not present in the collection.

The manuscript portrays many spices and pharmaceutical plants such as: Jamaican pepper, cashew, cacao, camphor tree, caper, cardamom, cloves, quinine bark, China root, Arabian coffee, bitter cucumber, Indian saffron, date palm, Indian fig (the tree is considered sacred in India as it often shelters a little temple underneath), dwarf gensing, tree-of-life, indigo, nutmeg, opium, Indian pepper, black pepper, St. John's bread, Indian date, vanilla plant, poison nut, many originating from India.

Andreas Friedrich Happe (1733-1802) was a well-known artist, engraver, naturalist as well as pharmacist. He was born in Aschersleben and died in Berlin in 1802. He published a number of books on pharmaceutical botany of which the most important is his 'Botanica pharmaceutica...' Berlin 1785 (-1806). He was also the artist for the plates of the first two volumes of Martini & Chemnitz 'Neues systematisches Conchylien-Cabinet'. However he is better known for his botanical artwork. The Oak Spring Garden Library has a four volume 'Herbarium pictum', an impressive collection of 403 watercolors. The Hunt Botanical Library possesses a manuscript by him 'Flora Happiana', with 471 watercolors.

We sold a manuscript of Happe in 1997 'Insecten-Belustigung. Worinnen eine Sammlung sowohl Ausländischer als Einheimischer Tag-Vögel, Abend- und Nacht-Vögel enthalten nach dem Leben gezeichnet von Andr. Frid. Happe. Berlin 1769-1784', with a fine frontispiece (title within a garland of flowers), and 133 original watercolors. In 2008 a

large collection of original watercolors by Happe 'Conspectus Praecipuarum Plantarum...' Berlin 1790-1794, with 1146 original watercolors was offered by the Parisian bookseller Thomas-Scheler.

The Latin captions have some ink bleeding. Three plates with marginal repair. A unique and interesting collection.

An Oak Spring Herbaria 39; Hunt 659.

[17] **HAPPE, A.F. *Botanica Pharmaceutica exhibens Plantas Officinales quarum nomina in dispensatorio Brandenburgico recensentur ...; adjectis nominibus tam pharmaceuticis, quam e systemate Linnaei depromtis.*** Berolini 1785 (- 1806). 6 volumes (bound in 3). Folio (365 x 225mm). pp. (6), 2, 1-118, (2, index), 119-178, general title with engraved vignette, 6 hand-coloured engraved frontispieces and 560 (last plate plain) fine hand-coloured engraved plates. Contemporary half calf, gilt ornamented spines in 7 compartments, the third volume containing volume 6 is in a non-uniform, somewhat rubbed, contemporary half calf binding. €26.500

This is one of the rarest German iconographies on pharmaceutical botany. Complete copies with 595 plates and 204 pages of text are practically unknown and the British Museum of Natural History is one of the few libraries to have such a copy. No complete copy has been offered at auction, the most complete copy to have been offered at auction was in Germany in 2001 with 489 plates. We sold a copy in 1985 with 533 coloured plates for 32.000 dutch guilders. The present copy is the most complete one offered for sale during many decades. The rarity, of especially the last volume, is due to the great upheaval caused by the Napoleonic Wars and the long period of publication.

Andreas Friedrich Happe (1733-1802) was a well-known artist, engraver, naturalist as well as pharmacist. He was born in Aschersleben and died in Berlin in 1802. His 'Botanica Pharmaceutica' is his major publication. As the work does not have a publisher it is likely that Happe was also the publisher. The rarity of the last volume can also be explained by the fact that Happe died prior to its publication. The title vignette show the author drawing plants in front of a lovely countryside. All plates are drawn and engraved by Happe and most probably coloured by him. The colouring is exquisite with a lot of detail. Our copy has plates 1-500 and plates 501-541, 550, 552-553, 555, 558-560, 563, 565, 572, 584-587, 591-595. The text is in German.

Provenance: Title with old signature 'Sprenger' and a more recent label of 'Deister Apotheke in Springe'.

B.M. (Nat. Hist.)II, 785; Stafleu & Cowan state: "... Botanica Pharmaceutica ... not seen by us. We should welcome information on the location of copies".

[18] **HARRIS, M. *L'Aurelien: ou histoire naturelle des Chenilles, Chrysalides, Phalenes et Papillons Anglois; avec les plantes dont ils se nourrissent; et le detail exact de leurs differents changemens, des endroits qu'ils frequentent dans l'etat ailé, et de leurs noms vulgaires ou scientifiques donnés et établis par la Société des Aureliens Anglois.*** Londres, J. Edwards, 1794. Folio (400 x 315mm). pp. 145, (4), with handcoloured engraved title (within a fine garland of beautiful flowers and butterflies), 1 handcoloured engraved anatomical plate and 44 handcoloured engraved plates. Contemporary green straight grained morocco, later rebacked spine in 7 compartments with gilt lines and lettering, sides with richly gilt border, inside dentelles, gilt edges. €21.000

"The most celebrated of all the early works about butterflies and moths" (Salmon, The Aurelian legacy p. 115). First issue of the third edition of this beautifully illustrated work which went through a number of editions, a last edition appeared as late as 1840. "... Instead of the English and French texts appearing in double columns as in the previous edition they have been printed on opposite sides of the leaves so that the English text precedes and the French follows each plate ..." (Lisdney 234).

"Very little is known of the life of Moses Harris. By his own admission he was poorly educated; nevertheless, he became the leading entomologist of the eighteenth century and was certainly one of the best entomological artists.

He seems to have collected extensively in the south-east of England... His greatest skills, however, were certainly painting and engraving. His standards of engraving were very high and he insisted on a high degree of accuracy. His illustrations were in constant demand by other authors... One of the eighteenth century's finest entomologists, Harris was an enthusiastic collector from an early age; he tells us he was just twelve years old when first taken to a meeting of the Aurelian Society, one of the first entomological societies... In the published work, each of the plates is dedicated to a subscriber. To publish such a work was an expensive undertaking and good subscribers were necessary, not only for their funding, but also because of the hope that they would attract others" (Gilbert, *Butterfly Collectors and Painters* pp. 46 & 110).

"Harris drew his specimens from life, and like Wilkes, must have reared many of them for he is scrupulous in showing the early stages of his subjects, sometimes at different stages of development. His arrangements are chosen for their aesthetic qualities, with moths, butterflies and other insects all thrown together, often with vases of flowers and other unrelated objects. But their eye-catching effect and fidelity to life is undeniable, and his beautifully coloured plates have given pleasure to entomologists and non-entomologists alike for nearly two and a half centuries" (Salmon p. 116).

The colouring of this very fresh and clean copy is outstanding.

Hagen I, 341; Nissen ZBI, 1835; Lisney 234.

[19] **[HOEFNAGEL, J.] SADELER, J. [*Archetypa Studiaque Patris Georgio Hoefnagelii*].** Venetiis, apud Iust. Sadeler, circa 1614. A suite of 39 engravings (192 x 260mm) after Hoefnagel's 'Archetypa'. Early 19th century marbled boards. €12.500

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.

Comparing Sadeler's suite of plates with Hoefnagel's 'Archetypa' the former does not contain the frontispiece title of pars prima; plate 4 of pars I; plate 6 of pars I; plate 12 of pars I; frontispiece title of pars tertia; plate 2 of pars III; plate 4 of pars III; plate 5 of pars III; plate 6 of pars III; plate 12 of pars III; frontispiece title of pars quarta; plate 1 of pars IV; plate 8 of pars IV.

Sadeler's suite of plates seems to be even rarer than Hoefnagel's original. According to Dr. Sam Segal our copy is 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. The Tubbergen copy contains some plates which are not in our copy. 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 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 work... 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 studiaeque patris Georgii Hoefnagelii Jacobus F. genio duce ab ipso scalpata 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.

Apart from some occasional light foxing a fine copy with strong impressions.

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

[20] **HOOKER, W.J. & GREVILLE, R.K.** *Icones Filicum: ad eas potissimum species illustrandas ... Figures and descriptions of Ferns, principally of such as have been altogether unnoticed by botanists, or as have not yet been correctly figured*. Londini, Treutel & Würtz, (1827-1832). 2 volumes. Folio (425 x 265mm). With 240 handcoloured engraved plates. Contemporary green half morocco, richly gilt spines with red gilt lettered labels (skilful repair to hinges). €9.000

The rare coloured issue of the most splendid work published on ferns. Only 48 coloured copies were subscribed. The superb plates were drawn by Greville and engraved by J. Swan, Hooker wrote the text. William Jackson Hooker (1785-1865) was a British botanist, professor of Botany in Glasgow and director of the Royal Kew Gardens. He was the father of Joseph Dalton Hooker, who became one of the most famous British botanists of the 19th century. "But there still remain to be mentioned that noble series of publications on the Filicales, which gave Sir William Hooker the position of the leading Pteridologist of his time. The series on ferns began with the 'Icones Filicum'... in two folio volumes, with 240 coloured plates by R. K. Greville, the text being written by Hooker" (F.O. Bower p. 144).

Nissen BBI, 929.

[21] **LE VERRIER DE LA CONTERIE, (J.B.)**. *Normännischer Jäger oder die neueste Jagdschule, nebst den Jagdstücken in Musik... Mit einem Anhang von der Arzneymitteln für Parforcehunde und Pferde. Aus dem Französischen übers. von E.M.S.A.* Münster, P.H. Perrenon, 1780. 8vo (198 x 115mm). pp. (18), 469, with 27 (22 folded) engraved plates. 19th century green boards, spine with gilt lettering. €3.500

Rare first and only German edition. The first French edition was published in Rouen 1763. The German edition is a translation of the second French edition of 1778. "This instructive book ranks with the classics on hunting" (Schwerdt I, 313 for the French edition). Pages 442-462 'Unterricht und vorläufige Anmerckungen über die Jagdmusik' concerns hunting music with numerous music notes in the text. Deals with coursing hare, deer, stags, wild boar, foxes, badgers and otters, with illustrations of animals and their tracks, antler etc.

Provenance: Bibliotheca Tiliana bookplate on inside frontcover, with another armorial bookplate.

Lindner 1309.01; Schwerdt I, 314.

[22] **MARBODUS (Bishop of Rennes).** *Marbodei Galli Poetae Vetustissimi de lapidibus pretiosis Enchiridion, cum scholijs Pictorij Villingensis. Eivsdem 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. €6.100

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

[23] **MÜLLER, J.** *Die vorzüglichsten Sing-Vögel Deutschlands mit ihren Nestern und Eijern nach der Natur abgebildet und aus eigener Erfahrung beschrieben.* Nürnberg, In der Kaijserl. priv. Kunst- und Buchhandlung Adam Gottlieb Schneider- & Weigels, 1799-1800. 4to (230 x 185mm). pp. (4), 1-20; pp. (4), 21-42; pp. (4), 43-54; pp. (4), 55-70, with hand-coloured engraved title frontispiece, printed title and 25 superbly hand-coloured folding engraved plates. Contemporary calf, spine with red gilt lettered label (a bit rubbed). €5.800

A fine complete copy of this very scarce work on song birds of Germany. We could only trace 2 copies having been sold in the last decades. An incomplete copy was sold at Christie's (London) 2 November 1994 and a complete, but mediocre copy, at Zisska & Kistner Auktion 32/II (1998). The last copy had 2 plates remounted, 1 text page lacking part of text and numerous restored damaged margins and was sold for DM. 4600 (not including the premium). The charming title-frontispiece shows a nightingale. The unusually fine hand-coloured plates show the birds in their natural habitat, always with their nests and eggs. The work was published in 4 parts and in part 2 pagination jumps from 27 to 30, which is the case in all copies. At the end of our copy a part of Levaillant's 'Naturgeschichte der afrikanischen Vögel', the section 'Raubvögel' pp. 14-48, 57-64, with 12 hand-coloured engraved plates, has been bound in.

Nissen IVB, 656; Anker 347; Schlenker 246.1

[24] **PALLAS, P.S.** *Novae Species Quadrupedum e glirium ordine cum illustrationibus variis complurium ex hoc ordine animalium.* Erlangen, Walther, 1778. 4to (245 x 200mm). pp. (2), viii, 388 with 39 (3 folding anatomical) engraved plates. Recent half calf, gilt lettered spine. €1.900

Rare monograph on the rodents by this famous scientist explorer of Russia and Siberia. "Pallas' achievements in zoology and botany were especially important. He was one of the first to use anatomical characteristics in classifying animals. His research in comparative anatomy provided the foundations for animal taxonomy" (DSB). The attractive plates were engraved by J. Nussbiegel. The work describes the rodents of Russia and Siberia.

Wood 551; Nissen ZBI, 3074

[25] **REAUMUR, R.A.** *Mémoires pour servir à l'Histoire des Insectes.* Paris, Imprimerie Royale, 1734-1742. 6 volumes. 4to (242 x 187mm). With 6 engraved vignettes and 267 engraved folded plates.

Contemporary calf, richly gilt ornamented spines in 6 compartments with red and blue gilt lettered labels. €3.400

A beautifully bound and well preserved copy of the first edition of this famous entomological classic. Reaumur was among the greatest naturalists of his time and a pioneer in applied entomological research. Like most scientists of his period he had a very broad interest. His greatest work is the "Mémoires pour servir ..." It describes the appearance, habits and locality of all known insects, and is a marvel of patient and accurate observation. "The most widely read portion of Réaumur's natural history of insects is probably the nine memoirs of Vol. V on the history of the bees, Réaumur lavished an enormous amount of time and observational and experimental skill on these productive social insects. His descriptions were minute and exacting in every detail, and his experiments were among the most ingenious he ever contrived. Réaumur was one of the first to undertake extensive quantitative research on insects... He made some of the first tentative studies of communication among the bees. In short there was no aspect of the life cycle or behavior of bees too minute or too unimportant to escape his attention (DSB).

Nissen ZBI, 3315; En Français dans le texte, 145.

[26] **RÜPPELL, E.** *Atlas zu der Reise im nördlichen Afrika: Fische des rothen Meers.* Frankfurt am Main, H.L. Brönnner, 1828. Folio (375 x 275mm). pp. (2), 141, (3), with 35 (33 handcoloured) lithographed plates. Contemporary half cloth, spine with red gilt lettered label. €4.800

The present work "Fishes of the Red Sea" is an independent and complete monograph and was most probably also published separately. Rüppell stayed one year at the Red Sea to study its fish fauna. The work is beautifully handcoloured and in the preface Rüppell informs the reader that special care has been taken to reproduce the real colours of the fishes such as they were in their natural habitat. "In the years 1822-27 Rüppell travelled in North Africa including also the Red Sea in his investigations. The material collected, and especially the whole of the zoological material was sent by Rüppel to the museum of his native town, Frankfort-on-Main, and the Senckenbergische naturforschende Gesellschaft decided therefore, even before Rüppel's return, to publish an atlas" (Anker 433). Some slight foxing.

Nissen ZBI, 3502.

[27] **SCHÄFFER, J.C.** *Erleichterte Arzneykrauter-Wissenschaft. Nebst sechs Kupfertafeln mit ausgemahlten Abbildungen. Neue und vermehrte Auflage.* Regensburg 1773. 4to. pp. (8), 234, (14), with 6 fine handcoloured engraved plates. Contemporary half calf, red & green gilt lettered label. €900

Stafleu & Cowan 10.472. Second edition of this rather scarce work on medical plants. Jacob Christian Schaeffer (1718-1790) was a Bavarian clergyman, who wrote a number of superbly illustrated natural history works. Brown staining at the upper margin, else a fine copy.

[28] **(SEPP, J.C.).** *Afbeeldingen der marmor soorten, volgens hunne natuurlyke koleuren. Naaukeurig afgebeeld, ook met de bygevoegde Hollandsche, Hoogduitsche, Engelsche, Fransche en Latynsche benaamingen voorzien/ Abbildung 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. 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. €30.000

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 'Maramora' published in Nürnberg in 1775. The famous publishing house Sepp & Zoon, was a firm which exercised 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] **SOWERBY, J. DE CARLE & LEAR, E. *Tortoises, Terrapins, and Turtles drawn from life. Text by John Edwards Gray.*** London, Sotheran, Baer & Co., 1872. Folio (375 x 272mm). pp. iv, 16, with 60 lithographed plates of which 57 beautifully handcoloured and enhanced with gum arabic, all drawn on stone by Edward Lear after J.D.C. Sowerby. Original brown half morocco, gilt lettered spine. €28.500

First complete edition of this exquisite and rare work on turtles and tortoises. Four men were responsible for this classic herpetological work, i.e. Thomas Bell as superintendent of the plates and intended author, James de Carle Sowerby as artist, John Edward Gray as writer of the text to the final publication of the plates, and Edward Lear as lithographer. 40 plates first appeared in Bell's 'Monograph Testudinata' (1832-42). This work was never finished due to the publisher's bankruptcy. The 40 plates together with 20 additional, previously unpublished, plates were re-issued in 1872 by Sowerby and Lear.

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

The unsold parts of Bell's 'Monograph of the Testudinata', together with Sowerby's plates for the rest of the work were acquired by the publishers Sotheran, who wished to publish a new edition of the 8 parts, incorporating the remaining plates. As Bell had declined to write the text for the last plates, it was natural that Gray should have been asked to do it. In this way, a complete edition of the book Bell had started in 1832, was finally published 40 years later in 1872. It had a new 16 page introduction by Gray.

"The names 'Sowerby and Lear' are forever linked herpetologically as artist and lithographer, respectively, for the greatest atlas of turtle illustrations and one of the finest productions among natural history books... Before achieving fame as a writer and landscape painter Lear began as a natural history artist. He issued a series of drawings of parrots in 1830-1832 and, unlike other zoological artists of the day, specialized in drawing living animals, which appealed to Bell" (Adler, vol. 2 pp. 61-62).

Nissen ZBI, 1701; Adler, vol. 1 p. 35; Wood 1872.

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

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

Bosch 347; Barba de Moraes 3953.

[31] **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. €6.100

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.

[32] **STOLL, K.** *Des Herrn Kaspar Stoll' natürliche und nach dem Leben gemalte Abbildungen und Beschreibungen der Cikaden und anderer damit verwandten Insekten aus Europa, Asia, Afrika und Amerika. Aus dem holländischen übersetzt und mit den nötigen Anmerkungen versehen.* Nürnberg, Winterschmidt, 1792. 4to (246 x 200mm). pp. (2), 90, (4), with 29 handcoloured engraved plates. (Together with:) **IDEM.** *Des Herrn Kaspar Stoll' natürliche und nach dem Leben gemalte Abbildungen und Beschreibungen der Wanzen und anderer damit verwandten Insekten aus Europa, Asia, Afrika und Amerika...* Nürnberg, Winterschmidt, 1792. 4to. pp. (2), 120, (6), with 41 handcoloured engraved plates. Contemporary half calf, floral gilt spine in 6 compartments with gilt lettered label, speckled sides. €4.100

A very scarce German translation of two works, which, as here are mostly found bound together. The Dutch original was published bilingual in Dutch and French and was published by Sepp, a publisher who always exercised the

utmost care in producing colour-plate books of outstanding quality. The plates for the German edition were re-engraved by Winterschmidt of Nürnberg and almost identical to the Dutch edition. The present work is the most beautiful work ever made on bugs and cicadas and is one of the finest in the field of entomology. The 29 plates of the first work depict 173 insects, and the 41 plates of the second work 298 insects.

Nissen ZBI, 4001.

[33] **SUSEMIHL, J.C.** *Teutsche Ornithologie oder Naturgeschichte aller Vögel Deutschlands. Herausgegeben von Borkhausen, Lichthammer und Bekker dem Jüngern.* Damstadt, im Verlage der Herausgeber, 1800-1811. Folio (450 x 300mm). 21 parts (of 22), bound in 2 volumes. With 126 hand-coloured engraved plates. Contemporary half calf, gilt ornamented spines with 2 gilt lettered labels (slightly rubbed). €15.000

A fine large copy of one of the most splendid German bird books. As usual without the last part, which was published in 1817. This final part is almost always lacking due to the interruption of publication by the Napoleonic wars. Our copy contains all the 21 printed upper wrappers to the parts. A great rarity is the title-page which is found in a few copies and here replaced by the printed wrapper to the first part. Many bibliographies consider the work complete in the first edition with 21 parts. The 22nd part was in fact the first part published of the second edition.

"... a work by which it was attempted to create a German parallel to the sumptuous ornithological works of other countries, notably of France, e.g. Levaillant's works, to which it was compared at that time ... and with which it is quite comparable on account of its beautiful plates. These were drawn, engraved, printed, and coloured, by Susemihl in co-operation with his brother, J.Th. Susemihl, and later on his son, Eduard Susemihl" (Anker 52). "Nicht minder lobenswert ist auch die 'Teutsche Ornithologie', die Johann Conrad Susemihl gemeinsam mit seinem Bruder Johann Theodor und später mit seinen Kindern Eduard und Emilie in Darmstadt mit Hilfe eines Kreises begeisterter Naturfreunde schulf... die Tafeln, die in Stich wie Kolorit zu den Spitzenleistungen des späten Kupferstiches gehören... (Nissen p. 53). The work is frequently listed under Borkhausen.

One plate in part 10 lacks small part of lower corner not affecting the illustration, part 11 with some marginal dampstaining at the inner margin.

Schlenker 55,1; Nissen IVB, 907; Fine Bird Books 61.

[34] **TSCHUDI, J.J. VON.** *Untersuchungen über die Fauna Peruana.* St. Gallen, Von Scheitlin und Zollikofer, 1844-1846. 2 volumes (text & atlas). Large-4to (250 x 340mm). pp. xxx, (2); 262; 316; 80; 35, with 72 lithographed plates of which 66 beautifully handcoloured. Contemporary half calf, gilt spines with 4 raised bands, marbled sides. €14.000

The first major work on the vertebrate fauna of Peru, based on the author's investigations during 4 years of travelling in that country, on which occasion many new species were discovered. Johann Jacob von Tschudi was a Swiss naturalist and explorer. He studied zoology under Lorenz Oken and Heinrich Schinz in Zürich. He then went on to study under the famous naturalist Louis Agassiz in Neuchâtel. In 1837 the Natural History Museum in that city commissioned him to create a collection of exotic animals. He went to Chile, exploring large sections of the coastal regions, the Andes, and the jungles on the eastern face of the Cordilleras and brought back some 600 bird skins, 70 skins of mammals and 2000 insects.

The work is composed as follows: Therologie (Mammals) pp. 262, with 18 handcoloured plates; Ornithologie pp. 316, with 36 handcoloured plates; Herpetologie pp. 80, with 12 handcoloured plates and Ichthyologie pp. 35 with 6 plain plates (these were not intended to be coloured). The work starts with a general introduction and is dedicated to Alexander Von Humboldt. The attractive plates were executed from drawings by Jos. Dinkel, Schmidt and J. Werner and lithographed by Lith. Inst. v. J. Tribelhorn in St Gallen. Some occasional foxing to the text volume. Library stamp on end-papers, one on the title page and one faint stamp at the lower margin of one plate, else a good copy of this rare work.

Anker 511; Nissen ZBI, 4180; Zimmer II, p. 639.

[35] **WYDER, J.F.** *Essai sur l'histoire naturelle des serpens de la Suisse*. Genève, Barbezat et Delarue/ Paris, Naudin, 1826. 8vo (200 x 125mm). pp. (2), iv, 90, (1), with 2 folded hand-coloured engraved plates. Contemporary marbled boards. €1.600

A very rare work on the snakes of Switzerland. Not in Adler. "Plusieurs membres de la Société Helvétique des sciences naturelles, et d'autres personnes ont manifesté le désir de me voir publier les observations sur les serpens de la Suisse, que j'ai eu l'honneur de lire dans les réunions de cette Société qui ont eu lieu à Berne en 1816 et à Genève en 1820" (From the introduction). Some foxing to first 8 leaves.

B.M. (Nat. Hist.) V, 2369.