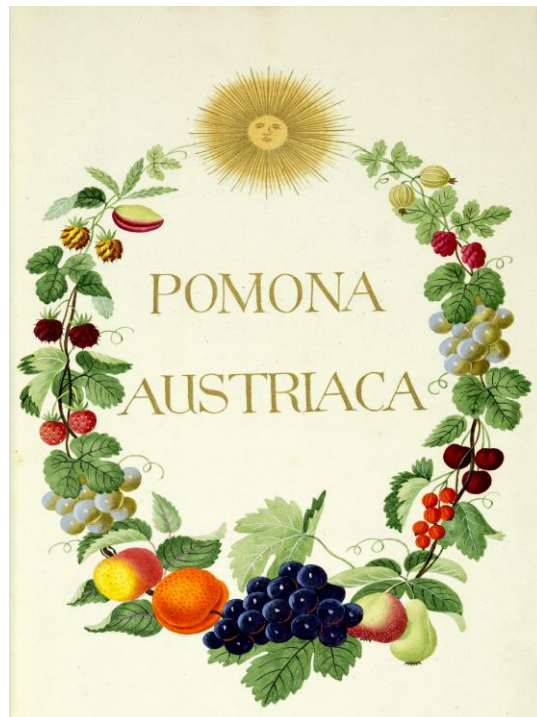


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[1] **ANDREWS, H.C.** *The Botanist's Repository*, comprising colour'd engravings of new and rare plants only, with botanical descriptions in Latin and English after the Linnaean system... London, T. Bensley, for the author, 1797 (-1815). 10 volumes. 4to (282 x 220mm), with 10 engraved titles and 664 hand-coloured engraved plates. Contemporary green half morocco, marbled boards. € 29.500

A fine large and uncut set of the first edition of this showcase of exotic species, which made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science (Hunt catalogue). A large number of the plants depicted and described are from Australia and South Africa (among the latter 47 proteas and 26 ixias). The text was written by John Kennedy, Adrian Haworth and George Jackson.

Unusually, this copy has the printed title for volume one, along with the engraved titles for all volumes (the engraved title is transcribed above). Normally the letterpress titles were discarded by binders. The wording on the printed title is different and more extensive; see Stafleu. Each plate is accompanied by a leaf of letterpress text. The plates are all by Andrews.

Great Flower Books, p. 83; Nissen BBI, 2382.

[2] **BAUMER, J.W.** *Naturgeschichte des Mineralreichs mit besonderer Anwendung auf Thüringen*. Gotha, J.C. Dieterich, 1763-64. 2 volumes (bound in one). 8vo. (8), 520, (14): (2), 318, (8), with engraved title vignette and 20 engraved plates. Contemporary calf, spine with gilt lettered label. € 1.150

Johann Wilhelm Baumer (1719-1788) was professor of medicine and physics at the Universities of Erfurt and Giessen. "General remarks on amber, copal, jet, p 28-34; marble, p. 185-8; nephrite, p 209-10; 'glass-like' stones include gemstones, p 221-59. Many text references to literature. While none of the information is remarkable, the organisation adopted by Baumer in an attempt to present his material in some systematic order is noteworthy. Thus he treats the materials of the earth as follows: underground fire agencies, including combustible and air, water agencies, salts, earths, stones, accidental forms of stones and petrifications, metals and ores, and mountains and large rock masses. (Second volume:) Supplementary material presented in the same order, ie, amber, p 25-7; jet, p 27-8; marble, p 117-20; and gemstones, etc p 142-62" (Sinkankas 481 & 482).

B.M.(N.H.)I, 113.

[3] **BRISSON, M.J.** *Ornithologia, sive synopsis methodica sistens avium divisionem in ordines, sectiones ... Ornithologie ou méthode contenant la division des Oiseaux ...* Paris, C.J.B. Bauche, 1760. 6 volumes (including the supplement). 4to (284 x 213mm). With 6 engraved titles and 261 folded engraved plates. Contemporary mottled calf, richly gilt ornamented spines, with 2 red gilt lettered labels (3 vols. old spines laid down, the others rebacked matching the other vols.). € 7.900

One of the very few Large-Paper copies of this splendid work. Ordinary copies measure approx. 260 x 195mm. All plates are by Martinet; most probably the finest he ever made. The birds are depicted in their natural surroundings, with charming backgrounds. This scientifically important work was written by one of the greatest connoisseurs of birds of the time. The work deals with 1336 species in addition to 150 "varieties" distributed over 115 genera, which are again grouped in 26 orders. Brisson did not use the binominal system and his systematical classification of the birds differed from that of Linnaeus, surpassing it and being less artificial. The text is written in Latin and French. One plate with marginal paper repair not affecting the illustration. An attractive uniformly bound set.

Anker 69; Nissen IVB, 145.

[4] **BRUNDSCHWIG, H.** *Distillierbuch der rechten Kunst/ von Kreutern/ Wurzeln/ Blumen/ Samen/ Früchten unnd Gethier/* ware Beschreibung unnd Abcontrafaytung... Jetzt und wider von newem/ mit vielschönen/ lüstigen/ künstlichen Figuren gemehrt/ unnd gebessert... Franckfurt am Mayn, Gülfferich, 1552. Folio (302 x 195mm). Leaves (22), 200, including ornamental title, large printer's device on last leaf and over 200 large woodcuts. Contemporary limp vellum, new endpapers. € 12.500

A fine edition of Brunschwig's distilling book, the first and only one to include the large botanical woodcuts, taken from Brunfels herbal. Egenolph had previously utilized plagiarized copies, cut on a much smaller scale, of the Weiditz/ Brunfels blocks for this edition of Brunschwig, but this is the first appearance of the full cuts accompanying Brunschwig's text. It contains the first two books of Brunschwig's *Kleines Distillierbuch*, first published in 1500. This was the first work devoted to the extraction by steam distillation of the essential oils of plants (and to a lesser extent animal substances and minerals). It was immensely popular and went through numerous editions in various formats. The charming woodcut title shows distilling apparatus and 2 men working amidst rich foliage of trees and birds.

Tiny needle marks of one initial through six leaves.

Nissen 270; Benzing 36.

\*[5] **CHIAIE, S. DELLE.** *Hydrophytologiae Regni Neapolitani.* Algarum Regni Neapolis descriptiones et Icones. Neapoli, ex Typographia Cataneo et Fernandes, 1829. Folio (408 x 255mm). pp. (2), 16, 11, (1), with hand-coloured engraved title, and 100 hand-coloured engraved plates. Contemporary half vellum, spine with red gilt lettered label, marbled sides. € 4.700

A very rare work on the Algae of the Kingdom of Naples and in particular of the Gulf of Naples. Stephano delle Chiaie (1794-1860) was an Italian naturalist. He was also the author of a major botanical work on medicinal plants 'Iconografia ed uso delle piante medicinali...' and the author of the third volume of Giuseppe Poli's famous work on shells 'Testacea utriusque Siciliae...' The present work is very scarce and the only reference we could find was a copy sold by Wheldon & Wesley in their catalogue 184 (1989) 'One of the rarest and finest books on algae'. The copy we offer is most likely the same copy as the one offered by Wheldon & Wesley as the binding is identical. "Dieses ist ein schönes Werk des unermüdlichen Verfassers, der schon so viel Grosses in der Zoologie geleistet hat. Die Abbildungen sind in natürlicher Grosse... Man bekommt ein gutes Bild von der sonderbaren Tracht dieser Gewächse" (Isis 1843 pp. 552-3). The allegorical title vignette is particularly charming and is by M. di Pietro. The detailed engravings are finely hand-coloured.

Nissen BBI, 464.

[6] **COMMELIN, J. & C.** *Horti Medici Amstelodamensis rariorum tam Orientalis, quam Occidentalis Indiae, aliarumque peregrinarum plantarum...* Amsterdam, P. & J. Blaeu, 1697-1701.2 volumes, bound in one. Folio (396 x 255mm). pp. (xxii, including frontispiece and one coat-of-arms), 220; (xx, including frontispiece and three coats-of-arms), 224, (4), with 2 engraved frontispieces, 4 engraved coats-of-arms, and 225 engraved plates on 222 leaves. Contemporary Dutch vellum. € 16.000

First edition, a fine copy. A magnificent monument to the Amsterdam Physic Garden, of which Jan Commelin was director, at a period when it was undergoing substantial enlargement, primarily as a result of plant introduction from the Dutch East and West Indies and South Africa. This in turn was the result of the enterprise of the Dutch Indies Company. Many of the plants described were the first specimens introduced in Europe. The plates are engraved after paintings by Johann and Maria Moninckx and others.

'From 1686 onward, water-colours were made of the exotic plants in the Hortus, resulting in the first eight volumes of the Moninckx Atlas. This collection served as the main source [of illustrations]... for Commelin. The rapid

expansion of the collection of the Hortus medicus soon made it one of the richest collections of exotic plants in Europe. Authors dealing with exotic botany frequently used the Commelin volumes as a major source of reference' (Wijnands, The botany of the Commelins).

'The first volume, on the plants of the East and West Indies, was Jan Commelin's most important contribution to botanical knowledge; it was brought out posthumously by his nephew Caspar. The second volume was by Caspar Commelin and contained an enlargement of some of the notes in Jan's book, with further notes on African plants' (Hunt). Most copies have 5 engraved coats-of-arms, two in the first volume and three in the second. The coat-of-arms of Huydercoper figures twice, one in the first and one in the second volume, this plate is identical. In some copies this plate only figures once (as in our copy) as for example in the magnificently coloured Earl of Macclesfield copy (Sotheby's 16 March 2004 item 27). As in all copies in the first volume figures 42, 43 and 44 are printed on one plate and in the second volume figure 4 has 2 plates, on the verso and recto of the leaf.

Nissen BBI 389; Great Flower Books p. 54; Dunthorne 81; Hunt 399; Stafleu and Cowan 1187.

[7] **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, Lovell Reeve & Co., 1862. 8 volumes. Royal-8vo (236 x 147mm). With 770 handcoloured engraved (some lithographed) plates and descriptive text. Contemporary half citron morocco, spines in 6 compartments with gilt lines, gilt edges, frontcovers with gilt coat of arms of Sherborne library (Lord Digby). € 7.900

A splendidly bound copy of noble provenance. One of the most beautifully illustrated works on British insects. The first edition was published by the author in parts from 1824-1839 and once described by Cuvier as 'the paragon of perfection'. 'His artistic trademark was the depiction of insects on or by their corresponding foodplant...' (Salmon p. 138), 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, 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: Armorial bookplate of Sherborne Library on verso of frontcover.

Nissen ZBI, 1000; B.M.(N.H.)I, 407.

[8] **DOUBLEDAY, E. & WESTWOOD, J.O. *The genera of Diurnal Lepidoptera***: comprising their generic characters, a notice of their habits and transformations, and a catalogue of the species of each genus. London, Longman, Brown, Green, and Longmans, 1846-1852. 2 volumes. Folio (375 x 270mm). pp. xi, (1), 1-250; (2), 251- 534, with 86 lithographed plates of which 85 splendidly handcoloured. Contemporary green half morocco, richly gilt decorated spines in 6 compartments, marbled sides (minor skilful repair to bindings). € 20.000

One of the rarest and most beautiful iconographies on butterflies. The magnificently handcoloured plates were drawn and lithographed by William C. Hewitson. Hewitson was a very wealthy naturalist and formed the most complete collection of diurnal lepidoptera of the world (now in the British Museum). "Hewitson was a most accomplished artist and scrupulously accurate draughtsman, and his figures, whether of birds' eggs or butterflies, are

drawn and coloured with conscientious care ... In his own line, as a pictorial describer of butterflies, Hewitson stands unrivalled" (DNB. IX pp. 758-59). The work was published in 54 parts. The first 31 parts by Doubleday and due to his early death the work was continued by Westwood. The work is fully discussed by F. Hemming in the "Journal of the Soc. for Bibl. of Nat. Hist. Vol. I,11. pp. 335-464". "The number of new species figured by Doubleday is very considerable, and is even larger than appears at first sight" (Hemming).

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

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

[9] **DURET, C. *Histoire admirable des plantes et herbes esmerveillable & miraculeuses en nature:*** mesmes d'aucunes qui sont vrays Zoophytes, ou Plant-animales, Plantes & Animaux tout ensemble, pour avoir vie vegetative, sensitive & animale: Avec leurs Portraits au naturel, selon les histoires, descriptions, voyages, & navigations des anciens & modernes Hebreux, Chaldees, Egyptiens, Assyriens, Armeniens, Grecs, Latins, Africains, Arabes, Nubiens, Ethyopiens, Sarrasins, Turcs, Mores, Persans, Tartares, Chinois, Indiens, Portugays, Espagnols, François, Flamens, Anglois, Polonois, Moschovites, Allemans, & Autres. Paris, Nicolas Buon, 1605. 8vo (155 x 103mm). pp. (xxiv), 341, (1 blank), (2, 'Extraict du Privilege du Roi' and verso blank), with printer's device on title and 28 full-page woodcuts in the text. 19th century half calf, gilt ornamented spine with gilt lettering, marbled sides. € 6.900

First edition of this charming compilation of accounts of remarkable plants, illustrated with equally remarkable woodcuts. It is an anachronistic, almost mediaeval, work, devoted to the marvels of the vegetable kingdom, and includes such perennials as the vegetable lamb of Tartary and the barnacle goose tree. Duret is especially interested in such 'Zoophytes', i.e. plants that have animal properties, and which transgress the Scholastic distinction between the animal and vegetal. One such plant is a tree whose leaves fall off and walk away (illustrated by a remarkable woodcut 'Portrait de l'Arbre de l'Isle de Cimbubon, qui porte des feuilles qui vivent & cheminent').

'Although the distinction between plant and animal life has been recognized by Aristotle and other writers in antiquity, people found it possible to believe in strange transformations of plants into living beasts - marvels supposedly by travellers to distant lands and illustrated in works such as Claude Duret's 'Histoire admirables...' (such a) myth was that the leaves of the Credulity Tree turn into fish or birds depending on whether they fall in water or on the ground. Among the most frequently repeated stories was that of the Scythian lamb, a shrub that grew in the steppes of Asia. Its woolly blossoms were said to grow in the form of a sheep and at maturity to drop off the stem to become a living beast. According to some authorities the live animal remained fixed to a treelike trunk but grazed on grasses growing near it' (MacDougall, 'A Paradise of Plants' in 'The Age of the Marvellous' pp. 147-8).

The work begins with a chapter on the Garden of Eden and the banana tree as the original Tree of Life. 'Numerous American plants are described and identified as such, amongst them cacao and the pineapple' (Alden).

Duret (?-1611) was a naturalist and philologist, born in Moulins, where he lived and practised as a lawyer and civil official. He wrote several books on various topics, such as the history of languages, the rise and fall of empires, and the tides. Free endpaper with some old manuscript notes.

Nissen BBI, 571; Pritzel 2553.

\*[10] **EHRENBERG, C.G. *Die Infusionsthierchen als vollkommene Organismen. Ein Blick in das tiefere organische Leben der Natur.*** Leipzig, L. Voss, 1838. Folio (450 x 315mm). pp. xviii, (4), 547, (1), with 1 engraved separate atlas-title and 64 hand-coloured engraved plates. Later black half morocco, richly gilt ornamented spine in 6 compartments. € 8.500

"Ehrenberg's great contribution to biology was his work on the infusoria, the results of which were published originally in a number of brief essays and afterwards in the important and splendid work entitled 'Die Infusionsthierchen' printed in 1838. The result of this and other works of his was that the number of known Infusoria was considerably increased, and their classification essentially advanced" (Nordenskiöld p. 427). The excellent plates all after Ehrenberg's own drawings. Ehrenberg studied at the University of Berlin (M.D., 1818) and was associated with the university throughout his career. He took part in a scientific expedition (1820–25) to Egypt, Libya, the Sudan, and the Red Sea under the auspices of the university and the Prussian Academy of Sciences. The expedition's only survivor, he collected about 34,000 animal- and 46,000 plant specimens. With Alexander von Humboldt, he participated in 1829 in an expedition, sponsored by Tsar Nicholas I of Russia, to Central Asia and Siberia. For nearly 30 years Ehrenberg examined samples of water, soil, sediment, blowing dust and rock and described thousands of new species, among them well-known flagellates such as *Euglena*, ciliates such as *Paramecium aurelia* and *Paramecium caudatum*, and many fossils, in nearly 400 scientific publications. He was particularly interested in a unicellular group of protists called diatoms, but he also studied, and named, many species of radiolaria and foraminifera.

After his death in 1876, his collections of microscopic organisms were deposited in the Museum für Naturkunde at the University of Berlin. The "Ehrenberg Collection" includes 40,000 microscope preparations, 5,000 raw samples, 3,000 pencil and ink drawings, and nearly 1,000 letters of correspondence. First 2 leaves with small waterstain at the upper margin, text with some occasional light foxing and 2 plates with small paper repair at upper margin. A fine copy of this very rare work.

Garrison & Morton 111; Nissen ZBI, 1244

[11] **GAERTNER, J. *De fructibus et seminibus plantarum. Accedunt seminum centuriæ quinque priores (continens seminum centurias quinque posteriores)***. Stuttgart, typis Academiae Carolinae/Tübingen, typis G.H. Schrammii/ Leipzig, C.F.O. Richer, 1788-1807. 3 volumes. 4to (255 x 205mm). (I:) pp. (12), clxxxii, (2), 384, (8), with engraved plates 1-79; (II:) pp. lii, (4, incl. 1 blank leaf), 504, with engraved plates 80-180; (III, 1:) pp. (8), 1-128, with engraved plates 181-202; (III, 2:) pp. (4), 129-256 with engraved plates 203-225. Contemporary calf, gilt ornamented spines in 6 compartments with red and green gilt lettered labels (spine of first and third volume with some repair). € 9.000

First edition, first issue with the very rare supplement by the author's son Carl Friedrich Gaertner. The first volume is dedicated to Joseph Banks. The work is a taxonomic landmark and many of the seeds and fruits derive from Cook's first voyage and from the collection of Sir Joseph Banks. "In 1778 he (Gaertner) was in London, renewing his contact with Joseph Banks, and, as always, hospitably received at the treasure-house in Soho square. Since his first visit, Banks and Solander had made their great trip around the world with Cook on his first voyage (1768-1771). The collections of that trip were liberally made available to Gaertner, who was allowed to take named specimens with him, often of new taxa that had only been provided with manuscript names by Banks and Solander. The same was true of fruits obtained from specimens grown at Kew, among which were plants brought back by Banks and Solander, as well as the first introductions from South Africa by Masson... " (F.A. Stafleu. Joseph Gaertner and his *Carpologia* p. 1). Gaertner incorporated unused material from the East Indies obtained from Leiden, as well as plants from Japan and the Cape given to him by Thunberg.

Joseph Gaertner died in 1791 finishing the third part of the second volume up to page 504. The second volume was distributed with 504 pages including an 'Index generum universalis' (pp. 489-504). Carl Friederich Gaertner published the third volume which is very rare and added an 'Index synonymorum' pp. 505-520 to the second volume, which must be considered a second issue of the 2nd volume as many copies were distributed without the second index which was issued a year later in 1792. The title page on the second volume is dated 1791.

"But Gärtner's theory of the seed is one of his most valuable contributions to the science" (Sachs p. 124). An excellent copy of this famous classic on the morphology of fruits and plant seeds. Its fine and elaborately engraved plates are almost all by the well-known Nürnberg artist J. Sturm.

Stafleu & Cowan 1925 & 1921; Hunt 697.

[12] **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 watercolours 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.

[13] **(HERBARIUS LATINUS). *Tractatus de Virtutibus Herbarum.*** (colophon:) Venice, Joannes Rubeus and Bernardinus Vercellensis, March 15 1509. 4to (210 x 150 mm), ff. (4), 150, (18, including terminal blank), with 150 woodcuts in the text; title torn with lower margin renewed at an early date, not affecting text, first gathering and final blank strengthened at inner margin, some occasional minor stains and finger soiling, some early annotations, generally a very good copy in eighteenth-century Italian vellum, a little worming to spine. € 16.500

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

Despite the fact that the 'Herbarius' originated in Germany, it 'sold as well in Italy, as it did in Germany, if not better. There its second section may have contributed to its success, for it was concerned with materials of medicine that were commonly available in the shops of apothecaries and spice merchants... The second section has 96 chapters,



though many of them are very brief. They deal with the following: laxatives; aromatics, fruits, seed, and plants of garden and orchard; gums and resins; salts; minerals and stones; and a variety of animals and their products, such as goose-grease, cheese, honey, and ivory" (Anderson, *An illustrated history of the herbals* p. 86). The Italian woodcuts are based on the German 'Herbarius' cuts 'but all are newly designed, being finer in execution and the lines more delicate, and for the greater part quite different' (Klebs). Nissen considered them more delicate and Arber 'more ambitious... and, on the whole... more naturalistic' (*Herbals* p. 192).

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

[14] **HEWITSON, W.C.** *Illustrations of new species of exotic butterflies, selected chiefly from the collections of W. Wilson Saunders and William C. Hewitson.* London, J. van Voorst, (1851)-1876. 5 volumes. 4to (280 x 215 mm). With 300 handcoloured lithographed plates and descriptive text. Contemporary half calf, gilt lettered spines in 6 compartments, topedges gilt. € 12.700

An almost spotless copy of this rare and superbly illustrated work on exotic butterflies. Only 35 copies were subscribed. The Newcastle-on-Tyne naturalist Hewitson (1806-1878) spent most of his life to gather an enormous collection of butterflies, which most probably was the largest in the whole world. Among his numerous publications, the above work may surely be called his 'Magnum Opus'. It is very seldom found complete, because it was published in 100 parts during a period of 25 years. The beautiful attractive plates are all after the author's own drawings and lithographed by Hullmandel. Hewitson was a very skilled artist and particularly well known for his plates in 'The Genera of Diurnal Lepidoptera' by E. Doubleday and J.O. Westwood. As a pictorial describer of butterflies, Hewitson stands unrivalled.

Nissen ZBI, 1930; Horn & Schenkling 10288.

[15] **[HOEFNAGEL, J.] SADELER, J.** [*Archetypa Studiaque Patris Georgio Hoefnagelij.* Venetiis, apud Iust. Sadeler, circa 1614. A suite of 38 engravings (145 x 210mm) after Hoefnagel's 'Archetypa'. Old boards. € 12.700

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

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

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

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

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

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

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

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

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

[16] **HORTUS SANITATIS. De Herbis et Plantis. De Animalibus et Reptilibus. De Avibus et Volatilibus. De Piscibus et Natatilibus. De Lapidibus et in terre venis nascentibus. De Urinis et earum speciebus. Tabula medicinalis cum Directorio generali per omnes tractatus..** [Strassburg, Reinhard Beck], 1517. Folio (303 x 202 mm), ff [356], with figurative woodcut title border with putti and monkeys climbing a grape arbour with blank shield below, title printed in red and black, title to second part (K1 recto) with four woodcuts, full-page skeleton cut on verso, small cut of woman and physician holding a urine flask on Gg1 recto, and 1066 woodcut illustrations in the text, a few minor tears repaired, some occasional staining, vellum index tabs, a very attractive copy in contemporary German binding of oak boards, remains of clasps and part of a stud for a chained binding, bosses removed, half blind-stamped calf with fleurons, crowned eagle, fleurs-de-lys, and initials S.S. in blind, rebacked. € 37.000

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.

[17] **KRAFT, J. *Pomona Austriaca. Abhandlung von den Obstbäumen worinn ihre Gestalt, Erziehung und Pflege angezeigt und beschrieben wird.*** Wien, Rudolph Gräffer und Compagnie, 1792-1796. 2 volumes. Large-4to (356 x 230 mm). pp. xvi, 45 (page 35\* is numbered 8 times); pp. (2), 46, one beautifully hand-painted frontispiece with garland of fruit and 200 hand-coloured engraved plates. Contemporary half calf, richly gilt ornamented spines with 2 red gilt lettered labels, sides with large gilt border, inside dentelles, gilt edges. € 75.000

A superb copy in splendid bindings of the rarest of all pomological works. Only 37 copies were subscribed. The work is dedicated to the Emperor Franz II, and the list of subscribers include an impressive number of famous Central-European nobility.

"Das erste pomologische Werk Österreichs war Johann Kraft's 'Pomona austriaca' mit schönen, kolorierten Kupferstichen, Wien 1792 und 1796. Die Obstsorten sind kurz beschrieben, Früchte, Blüten und Blätter in natürlicher Grösse und Farbe dargestellt. Die Namen der Obstsorten wurden in deutscher und französischer Sprache gedruckt. Im ersten Teil sind erhalten: 14 Kirschen-, 22 Weichsel-, 13 Erdbeeren-, 11 Johannisbeeren-, 6 Stachelbeeren-, 10 Mandel-, 13 Marillen-, 1 Brombeer-, 5 Himbeer-, 3 Maulbeer-, 45 Birnensorten und im zweiten Teil weitere 72 Birnensorten sowie 56 Pflaumensorten. Der vorgesehene Band über die Apfelsorten ist nicht erschienen .... Durch seine 'Pomona austriaca' sicherte sich Johann Kraft aber einen Ehrenplatz in der Geschichte der Pomologie Österreichs (Martini. Geschichte der Pomologie in Europa, p. 135).

"Johann Kraft war der Besitzer zweier Obstbaum-Pflanzschulen in Währing und Weinhaus vor den Toren Wiens (heute im 18. Bezirk von Wien). Zu seiner Zeit war Frankreich in der Pomologie führend. Mit seiner 'Abhandlung von den Obstbäumen', nahm Kraft den Wettstreit mit den französischen Fachleuten auf ... Krafts 'Abhandlung', die heute ausserordentlich selten..." (Blütenpracht und Farbenzauber. Illustrierte Pflanzenbücher des 18. und 19. Jahrhunderts aus den Sammlungen der Württembergischen Landesbibliothek Stuttgart, 12). The Württembergische Landesbibliothek copy lacks most of the second volume and once belonged to Herzog Carl Eugen of Württemberg, one of the 37 subscribers.

The beautifully handcoloured plates, executed in gouache and watercolours and many heightened by light touches of varnish, are not signed by an artist. In the foreword Kraft explains that the anonymous illustrations were made by the best artists available.

Provenance: Old signature of Dill. Sikler, Trulsos (?) on free endpaper, small Viennese library stamp on titles and of same library a bookplate on inside frontcovers.

Junk Rara II, 172 (Aus dem Handel verschwundenes Prachtwerk, besonders der erste band ist selten); Nissen BBI, 1097; Dunthorne. Flower & Fruit Prints, 174; Sandra Raphael. An Oak Spring Pomona, 50.

[18] **LINNAEUS, C.** *Species Plantarum*, exhibentes plantas rite cognitatas, ad genera relatas, cum differentiis specificis, nominibus trivialibus, synonymis selectis, locis natalibus, secundum systema sexuale digestas. Holmiae, impensis Laurentii Salvii, 1753. 2 volumes. 8vo (200 x 120mm). pp. (12), 1-560; (2), 561-1200, (32). Contemporary calf, gilt ornamented spines (skilfully rebacked). € 8.500

First edition of the most important work in the world's botanical literature, the foundation of binary nomenclature, and thus the starting point of modern nomenclature. There are two issues of the first volume of the first edition; the present one is the second issue, for which Linnaeus had revised and reprinted three leaves (i.e. E6, F5 & R2). It is therefore to be regarded as the definitive edition. Linnaeus himself named this work his "Magnum Opus". Many leaves have the English common names added in the margin in a contemporary hand. Title with some browning at the outer margin.

Hulth 89; Hunt 548; Pritzel 5427; Soulsby 480a; Stafleu & Cowan 4769.

[19] **MERCATI, M.** *Metallotheca*. Opus posthumum, auctoritate, & munificentia Clementis undecimi Pontificis Maximi e` tenebris in lucem eductum; Opera autem, & studio Joannis Mariae Lancisii... illustratum. Cui accessit appendix cum XIX. recens inventis iconibus. Romae, apud Jo. Mariam Salvioni Typographum Vaticanum, 1719 (colophon: 1717). 2 parts in one volume. Folio (375 x 260mm). pp. (x, including half-title and frontispiece), xiii-lxiv, 378, (18); 53, (1) with 2 engraved frontispieces (one of Clement X being offered the present book), 1 portrait of Mercati, 10 engraved plates (1 folded plate showing the Vatican Museum and 9 plates showing cabinets), and 2 other engraved plates (1 folded plate "Terra sylvphvrata pvtolana), 159 engravings in text (several full-page), and engraved vignettes on titles, 2 initials and one tailpiece. Contemporary vellum, spine with brown gilt lettered label. € 9.000

A very large copy of the first edition, second issue with the inclusion of the Appendix 1719, of the first catalogue of the first significant European mineralogical museum. This is one of the most attractive 'museum' books ever published, with excellent engravings of fossils, minerals, statues, etc. Mercati (1541-1593), director of the Vatican botanical garden, had prepared this catalogue of the Vatican collection of fossils and minerals, assembled under the aegis of Pope Sixtus V, as early as 1574, although some 150 years elapsed before Lancisi edited and published this work. Besides Mercati's text, Lancisi discovered the original copper-plates for the engravings, which are printed here for the first time.

The collection, 'one of the most important of such collections in Europe' (Torrens, The origins of museums), contained minerals, fossils, classical statues, palaeolithic tools, and various other natural and man-made artefacts exhibiting the general property of 'stoniness'. As a record of an important renaissance palaeontological museum, Mercati's work is of great significance, even though his views on fossils are typical: he believed them to be *lusus naturae*, and in fact illustrates, side by side, *Glossopetrae* (fossilised sharks' teeth) with the famous depiction of a shark's head with teeth, commenting that one should not be deceived by their apparent similarity. Mercati did understand the artefact nature of palaeolithic stone tools, at the time generally held to be products of lightning bolts. It is fitting that Mercati, the great cataloguer of 'stones', suffered from bladder and kidney stones which contributed to his death; his autopsy, possibly done by his mentor Cesalpino, revealed 98 stones. One of the engravings in the text illustrates bladder stones extracted from Pope Pius V. 'The Vatican collection consists of a series of cabinets with drawers, or 'armaria', in which are housed collections of earths, salts, alums, gums and resins, marine products, ores, fossils, marbles, and other objects collected by Mercati... The plates can scarcely be equalled for fidelity to originals and the exquisite care employed in their engraving and printing' (Sinkankas, Gemology, an annotated bibliography).

The frontispiece, depicting the presentation of Mercati's *Metallotheca* to Clement XI, is by Jakob Frey after Pietro Bianchi. The portrait of Mercati is by Benoit Farjat after Pietro Nelli's copy of Tintoretto's original. Most of the plates of antique statues in the *Marmora* section are by Vincenzo Franceschini and Louis Gaumier, in part after G.D. Campiglia. The majority of illustrations in the text are from the original sixteenth-century plates prepared for Mercati, printed here for the first time. The appendix, with 20 (not 19 as per the title) new plates, contains new illustrations, and re-engravings of most of Gaumier's plates (statues and a few natural history specimens) with slightly

finer detail; obviously for some reason his illustrations in the main text were considered inferior to the others and therefore a new suite of engravings was prepared. There is a fine double-page view of the 'Metallotheca' and each section is headed by an engraved depiction of the appropriate cabinet.

Some occasional marginal spotting as often. A fine copy.

Hoover 582; Cobres p. 107 n 20; Sinkankas 4390; Ward and Carozzi 154

\*[20] **NAUMANN, J.A. *Naturgeschichte der Vögel Deutschlands, nach eigener Erfahrung entworfen... herausgegeben von dessen Sohne Johann Friedrich Naumann.*** Leipzig, E. Fleischer, 1820-1844 (volumes 1-12); Stuttgart, Hoffmann, (1845-1854), (volume 13). 13 volumes bound in 12. Royal-8vo (222 x 145mm). With 3 engraved portraits (J.A. Naumann, C.L. Nitzsch and J.F. Naumann), 10 (5 handcoloured) engraved frontispieces, 1 engraved anatomical plate and 391 fine hand-coloured engraved plates. Contemporary brown half calf, richly gilt decorated spines, marbled sides (last volume hinges splitting). € 8.500

The first comprehensive account of the avi-fauna of Germany. This edition is quite distinctive from Johann Andreas Naumann's work "Naturgeschichte der Land- und Wasser- Vögel des nördlichen Deutschlands und angränzender Länder", of 1795-1817, although this earlier book laid the foundation for the later one. After the death of J.A. Naumann his son J.F. Naumann continued the publication until his death in 1857. As the work was published over a long period complete copies are of utmost rarity.

'Noch heute ist sie, hist. betrachtet, ein Gegenstand weltweiter Bewunderung. Mit dem Titel des Werkes verbindet sich zugleich ein rührendes Zeugnis von Verehrung für den väterlichen Lehrmeister; der Sohn nannte es 'Johann Andreas N.s Naturgesch...' und zeigte sich damit von Anfang an bereit, zugunsten des Vaters bescheiden hinter seinem Werk zurückzutreten' (Gebhardt p. 257). The plates (1-93) of the first 3 volumes have very strong off-setting from the text unto the plates, the other volumes have not been affected. For this reason our set has been very reasonably priced as the last copy we sold a few years ago was priced Euro 27.500. The plates are beautifully handcoloured. A nice uniformly bound set.

Nissen IVB, 666; Anker 355; Schlenker 248.2.

\*[21] **PALLAS, P.S. *Flora Rossica.*** Petropoli (St. Petersburg) 1784-1788. 2 volumes (bound in 1). Folio (286 x 451mm). pp. (6), viii, 80; (2),114, with handcoloured engraved frontispiece and 101 beautifully handcoloured engraved plates. Contemporary tree calf, gilt ornamented spine skilfully rebaced with red and green gilt lettered label, covers with Russian imperial arms gilt. € 32.000

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

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

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

Hunt 672; Nissen BBI, 1482.,

[22] **PORTA, J.B. *Phytognomonica***. Octo libris contenta; in quibus nova, facillimaque affertur methodus, qua plantarum, animalium, metallorum; rerum denique omnium ex prima extimae faciei inspectione quibus abditas vires affequatur. Francofurti, apud Ioannem Wechelium & Petrum Fischerum consortes, 1591. Royal-8vo (207 x 134 mm) pp. (16), 552, with woodcut portrait of Porta on verso of title, printer's device on title and 32 woodcuts in the text. Contemporary limp vellum. € 2.500

Second edition of this work on signatures in plants which was originally published in Naples in 1588. "It is sometimes held that della Porta was the real originator of the botanical Doctrine of Signatures in any approximation to a scientific form. The theory was that Divine Providence had formed plants in such a way as to indicate the ailments they would cure (e.g. a walnut looked like the human brain, so would cure head ailments). Protagonists of this theory quarrelled violently with those who believed in astrological medicine ..." (Hunt). The elaborate woodcut title shows a.o. a lynx, emblem of the Accademia Lincei, of which Porta was a member. Galileo and Colonna were fellow associates in that society. "The book has a genuine scientific merit as well, for it groups plants ecologically by locale and distribution" (Anderson p. 198). The woodcuts are of a very high quality and rare praised as such by Arber. "The illustrations of the '*Phytognomonica*' are helpful in interpreting Porta's view. The part of man's body which is healed by a particular herb, or the animal whose bites or stings can be cured by it, are represented in the same woodcut as the herb. For example, the back view of a human head with a thick crop of hair is introduced into the block with the maidenhair - a capacity for curing baldness being suggested by the hair-like delicacy of the leaf-stalks of the fern... A scorpion completes a picture of plants with articulated seed vessels; a shoot of heliotrope is also included, since, to Porta's vivid imagination its curved flower spike recalled a scorpion's tail" (Arber, *Herbals* pp. 251-2). Some slight browning.

Johnston 134; Nissen BBI, 463.

[23] **ROESEL VON ROSENHOF, A.J. *Der monatlich-herausgegebenen Insecten-Belustigung ...*** Nürnberg, Raspischen Buchhandlung/ J.J. Fleischmann/ C.F.C. Kleemann, (1746-1761). 4 volumes. 4to (212 x 168mm). With 1 engraved portrait of Roesel, 3 handcoloured engraved frontispieces and 357 beautifully handcoloured engraved plates (printed on 285 leaves). 19th century half morocco, spines with gilt lines and lettering. (and:) KLEEMANN, C.F.C. *Beiträge zur Natur- und Insecten-Geschichte Erster Theil... als ein Anhang zu den Roeselischen Insecten-Belustigungen*. Nürnberg, in der Raspischen Buchhandlung, 1792. 4to. With a fine engraved portrait of Kleemann and 48 handcoloured engraved plates. 19th century half morocco, spines with gilt lines and lettering. (and:) SCHWARZ, C. *Beiträge zur Natur- und Insecten-Geschichte Zweiter Theil*. Nürnberg, auf Kosten der Raspischen Handlung, 1793. 4to. With 25 handcoloured engraved plates. 19th century half morocco, spines with gilt lines and lettering. € 12.500

A rare complete set of the most important and finest entomological German publication of the 18th century. Our copy comprises the rare supplement by Kleemann as well the even rarer second supplement by Schwarz published in 1793, of which only a few copies are known. Most bibliographies do not mention the Schwarz supplement. The work was published by Roesel and his son-in-law Kleemann, both lived in Bavaria, in Nürnberg, working as artists, and both were ardent students of local natural history.

"Roesel, who studied at first with his father and then with his uncle Wilhelm, an animal painter in Merseburg, later became a pupil of the famous Preisler in Nuremberg. After living in Copenhagen from 1726 to 1728 he returned to Nuremberg for good, and there, besides painting portraits and drawings, he applied himself in particular to the study of nature. He collected insects, their eggs and larvae, studied the process of hatching, pupation, and emergence, and painted all this in a most meticulous way, as Kleemann tells us. His manuscripts, with 406 illustrations, are now in the Bayerische Staatsbibliothek in Munich. Roesel also made the engravings of his drawings and, until his death in 1757, his 'loving and diligent spouse' contributed fine colouring to the prints" (Nissen. *Bestiaries*).

Our copy has the bookplate of Boisduval. J.B.A. Boisduval (1801-1879) 'was one of France's most revered lepidopterists (P. Gilbert p. 136).

The text was printed on thin paper and as in all copies, is prone to foxing. Our copy likewise has some foxing to the text. One leaf with small paper tear. The plates being printed on fine thick paper have no foxing and are in mint condition. A nice uniformly bound set.

Junk, Rara p. 159 (our copy has the same collation of plates); Nissen ZBI, 3466.

\*[24] **SAGRA, RAMON DE LA. *Album d'oiseaux de Cuba***. Réunis pendant le voyage de M. Ramon de la Sagra dédié A.S.M. La Reine Isabelle II. Paris, Maulne et Renou, 1843. Folio (435 x 310mm). pp. 16, with 33 fine hand-coloured engraved plates. Contemporary blue half calf, richly gilt ornamented spine with gilt lettering (hinges at head of spine splitting). € 8.000

The plates first appeared in "Historia fisica, politica y natural de la Isla de Cuba" edited by Ramón de la Sagra (1801-1871). The bird part of the zoology section (published in 1839) was written by Alcide d'Orbigny (1802-1857) and illustrated by Traviès and Prêtre. Apparently this work was considered to be beautiful enough to warrant a separate edition for a wider public, using the same plates and artists. De la Sagra provided a new introduction and synoptic table and dedicated the work to the young Spanish heir Isabella II. Our copy also has the 8 hand-coloured engraved plates on mammals with 2 leaves of printed text. These plates are all the plates on mammals published in the "Historia fisica, politica y natural de la Isla de Cuba". Our copy is very similar to the one described by Zimmer p. 538. The 'Album d'oiseaux de Cuba' is the most splendid work on the avi-fauna of Cuba. A copy with very clean and fine plates.

Nissen IVB, 697; Zimmer, Catalogue of the Edward E. Ayer Ornithological Library p. 538.

[25] **SALLÉ, A. A collection of 185 very fine, mostly hand-coloured, drawings of Coleoptera collected by the French naturalist August Sallé (1820-1896) in Central and South America and the West Indies**, preserved in a contemporary 4to (323 x 235mm) half calf binding. € 19.000

This highly interesting collection belonged to René Oberthür and is probably put together by him. On the first leaf we find the following note written by him 'Les dessins originaux et planches d'insectes contenus dans ce volume proviennent en totalité de mon vieil ami Auguste Sallé; je les ai acquis à la vente qui a eu lieu bien après sa mort, fin février 1897. Rennes 1897 René Oberthür'. The very fine drawings, apart from a very few which are outline drawings, are superbly hand-coloured and by the best artists of the period and many are signed by the artist. The following names are found: Poujade, Wapler, Nicolet, Mignaux, Vaillant, Dumeril. The size of the drawings vary and the large drawings are 17 x 27 cm. and the smaller ones 6,5 x 10 cm. A few are dated, the earliest one is dated 1859 and the last one 1878. Occasionally the country or place of origin is mentioned such as: Mexique, Haiti, Amer. Mérid., Ste Lucie, St Domingue, Texas, Honduras, Jamaïque, Guadeloupe.

Auguste Salle (1820-1896) was a French traveller and entomologist, specializing in Coleoptera. He travelled the Southern States of the USA, Central America, especially Mexico, and Venezuela and the West Indies. After his return he set up as a natural history and insect dealer and had close connections with the important entomologists of the day such as René Oberthür. "F.D. Godman and O. Salvin made use of Salle's Central American collections in compilation of 'Biologia Centrali Americana' (1879-1915). He was a Fellow of the Société Entomologique de France, and of the Entomological Society of London" (Harvey, Gilbert and Martin p. 179).

Provenance: René Oberthür famous French entomologist, with his note on first leaf. The work was purchased by Kikumaro Okano from our company in 1971 and was advertised in our catalogue 159.

[26] **SAVI, G. *Materia Medica Vegetabile Toscana***. Firenze, Presso Molini, Landi e Co., 1805. Folio (390 x 255mm). pp. (4), 56, with 60 hand-coloured engraved plates. Contemporary half calf, gilt decorated spine with green gilt lettered label. € 12.500

The rare issue with hand-coloured plates. A large uncut copy of this beautifully produced and very rare 'materia medica' of the Tuscany environments. Since decades no copy of the coloured issue in a contemporary binding has been offered for sale, apart from a copy we sold in 1991. Savi (1769-1844) was an Italian botanist, professor of Botany and director of the Pisa botanical garden. He is best known for his 'Flora Italiana' a large folio work published from 1818-1824. Apart from that he published a book on the trees of Tuscany as well as a book on the botany of Etruria. The beautifully hand-coloured plates are after B. Benvenuti by G. Canacci. Some minor foxing to the title-page, else a very fine copy.

Nissen BBI, 1733; Stafleu & Cowan 10.386 (both quote plain copies).

[27] **SCHAEFFER, J.C. *Fungorum qui in Bavaria et Palatinatu circa Ratisbonam nascuntur Icones nativis coloribus expressae.*** Edition Secunda. Ratisbonae, impensis auctoris, 1772. 4 volumes bound in 2. Large-4to (270 x 225mm). With 2 engraved frontispieces and 330 beautifully hand-coloured engraved plates. Contemporary green morocco, richly gilt decorated spines in 6 compartments, sides with gilt borders, gilt edges. € 19.000

A beautifully bound copy of the finest work published in Germany on fungi. The text is in German as well as in Latin and describes the fungi of Bavaria and the Palatinate. The second edition is a reissue of the first edition which was published in 1762-1771. Four editions were published and all editions must have been very small. The text is both in Latin and German.

Schaeffer was a Bavarian clergyman-naturalist, a phenomenon so characteristic of the age of Enlightenment. His interest was broad and apart from publishing the most beautiful early iconography on fungi he published on birds, entomology and paper-making, however most of his works describe the fauna and flora of South Germany. The plates of the present work are superbly handcoloured and were drawn by Sophie Beez, I.St. Loibel, Johann Rothermund, and Schauer, and engraved by various engravers.

"In diesem Werk werden auf 330 colorierten Kupferstichen Makromyceten dargestellt, wobei auch auf die Farbe des Sporenstaubes und auf die Sporen Wert gelegt wurde. Die oft bemerkenswert exakten Beschreibungen sind in deutscher und lateinischer Sprache verfasst, erst in 4. Band werden alle dargestellten Pilze mit einem binärem Namen versehen. Das Tafelwerk Schaeffers gehört zu den grossen, z.T. naturalistischen Tafelwerke des ausgehenden 18. Jahrhunderts, die wesentlich zur Erfassung der Vielfalt beigetragen haben und die neue systematische Ansätze herausforderten" (Dörfelt & Heklau p. 415). 2 title-pages, 2 plates and 3 text-leaves with small library stamp in the margin.

Nissen BBI, 1744; Stafleu & Cowan 10476.

\*[28] **SWAINSON, W. *A selection of the Birds of Brazil.*** London, Henry G. Bohn, 1841. 8vo (235 x 140mm). pp. (2), 4, with 78 fine hand-coloured lithographed plates. Later red half morocco, richly gilt decorated spine. € 9.500

"A series of 78 hand-coloured plates of Neotropical birds, with a list of species prefixed, giving English and Latin names" (Zimmer p. 616). Swainson is considered one of the best zoological artists of his time. "The authors of those books were clearly as much seduced by colour as were the book buyers. And in the context of the period, this is scarcely surprising. The world of nature can never before have seemed so colourful: from all parts of the globe came a seemingly endless succession of animals ..." (Dance, *The Art of Natural History* p. 112). William John Swainson (1789-1855) was the first illustrator and naturalist to use lithography and he became one of the most important Victorian artists of the period publishing a number of beautifully illustrated zoological works. The present work was first issued in original parts from 1834-36? and according to Zimmer without text. A fine copy of this important work on the avi-fauna of Brazil.

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



[29] **SWEET, R. *The British Flower Garden***; containing figures & descriptions of the most ornamental & curious hardy herbaceous plants, including annuals, biennials, & perennials; with their scientific and English names... London, W. Simpkin and R. Marshall/ J. Ridgway, 1823-1838. 7 volumes (First and second series). Royal 8vo (232 x 150mm). With 712 fine hand-coloured engraved plates. Later green half morocco, spines in 5 compartments with gilt lettering. € 11.500

A rare complete set containing the first and second series. Robert Sweet (1783-1835) was a horticulturist, nurseryman and author. "In 1812 he joined Colvills, the famous Chelsea nursery, having been elected a fellow of the Linnean Society"(M. Hadfield, *British gardeners* p. 274). Sweet published several botanical works of which the present one is the most famous. The work came out in parts over a long period for which reason complete copies are rare. The first series contains 300 plates and the second series 412 plates. Of the first series the plates are by E. Dalton Smith, the second series are by various other artists. Special attention has been paid to the colouring of the plates which are all exquisitely handcoloured. A fine set.

Dunthorne 293; Nissen BBI, 1923.

[30] **WALDSTEIN, F. DE PAULA ADAM GRAF VON & P. KITAIBEL. *Descriptiones et icones plantarum rariorum Hungariae***. Vienna, Matthias Andreas Schmidt, (1799-) 1802-1812. 3 volumes. Folio (488 x 345mm). pp. (4), xxxii, 1-104; (2), xxxii, 105-221, (1); (2), 223-310, (2, index), with large sepia aquatint view at beginning of preface to vol I and 280 beautifully handcoloured engraved plates of which 16 folding. Contemporary marbled green boards with 2 red gilt lettered labels. € 72.000

A fine, uncut and unusually fresh copy of the first (and only) edition of this monumental flora of Hungary and adjacent territories, including Croatia, with splendid plates in the Viennese 'Jacquin' style. The text is by Paul Kitaibel (1757-1817), professor of botany at the University of Pest. 'He spent much of his career roaming Hungary and collecting botanical, zoological, and mineralogical specimens as well as folklore. His collections of botanical and mineralogical specimens formed the basis for the natural history collection in the Hungarian National Museum' (Johnston). The work was financed by Count Franz Waldstein (1759-1823), an Austrian military leader who fought against the Turks and North African states as a Maltese knight and in the Austrian-Turkish war and the Prussian campaign. From 1789 he devoted himself to botany, travelling with Kitaibel through Hungary collecting plants, interspersed with military service. His herbarium is in Prague. The aquatint view is signed by Hirscher. The plates are engraved by Karl Schutz after drawings by his son Johann. The work was intended to be completed in four volumes but a note on page 310 states that publication was suspended because of 'multiplicia impedimenta, quae e gravibus temporibus in quibus vivimus inseparabilia sunt' (the many impediments which are inseparable from the troubled times we live in).

Junk Rara, p. 134: "Die Ausstattung des Werkes ist eine prächtige, die Tafeln (von denen 16 in Doppelformat) sind auf das feinste mit der Hand colorirt. Das Buch hat für die Flora von ganz Mitteleuropa Wichtigkeit. Die 'Descriptiones et Icones' sind ausserordentlich selten, sie gehören zu den grossen Raritäten der botanischen Literatur; ganz besonders gilt dies von dem letzten in den Napoleonischen Kriegswirren erschienenen Band. Das Buch ist jedenfalls, wie alle die andern gleichzeitigen Iconographien in ganz geringer Auflage, nur für Liebhaber, erschienen und war wohl nicht im Handel".

Provenance: Armorial bookplate of 'The Horticultural Society of New York, bequest of Kenneth K. Mackenzie, October 1934' on inside frontcovers and a library stamp 'duplicata de la bibliothèque du conservatoire botanique de Genève vendu en 1922' on two titles.

Dunthorne 325; Great flower books p. 80; Johnston 678; Nissen BBI 2096; Stafleu and Cowan 16560.

