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Stand 53
Stuttgarter Antiquariatsmesse 2016
Württembergischer Kunstverein
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70191 Stuttgart

[1] **BAER, K.E. VON.** *Über Entwicklungsgeschichte der Thiere. Beobachtung und Reflexion.* Königsberg, Gebrüder Bornträger, 1828. 2 volumes. 4to (243 x 215mm). pp. xxii, (2, Verbesserungen), 271, (1); (4), 315, (1), with 1 fold. table and 7 (4 handcoloured) engraved plates and a few diagrams in the text. Contemporary marbled boards. € 5.300

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

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

PMM 288b, Norman 101; Horblit 9a.

[2] **BREHM, C.L.** *Handbuch der Naturgeschichte aller Vögel Deutschlands* worin nach den sorgfältigsten Untersuchungen und den genauesten Beobachtungen mehr als 900 einheimische Vögel-Gattungen zur Begründung einer ganz neuen Ansicht und Behandlung ihrer Naturgeschichte vollständig beschrieben sind. Ilmenau, Voigt, 1831. 8vo (205 x 125mm). pp. xxiv, 1085, (3), with 47 hand-coloured engraved plates. Contemporary half calf, spine with gilt lettered red label (hinges skilfully repaired). € 1.600

The rare first edition of "a classic treatise on mid-European avifauna" (Wood 255). "In Folge eingehendster Specialkenntniss (erfuhr) die Grundlage des Systems, der Begriff der Art, eine Erweiterung insofern B. die Art schon als eine höhere systematische Gruppe fasste und die übereinstimmenden Individuen als Subspecies vereinigte." (Carus 710). "In this handbook, Brehm's chief work, the author gives his opinion on the system of Linnaeus, which is rejected as being too unnatural. The birds are divided into 23 orders which are again subdivided into genera, 'species', and 'subspecies' (Gattungen), by which the author understands birds resembling each other and mating with each other; whereas birds belonging to the same 'species' certainly bear a great resemblance to each other in most respects, but do not regularly mate with each other. Thus he went a step further than any other contemporary ornithologist in the division of birds into species" (Anker 66). The fine plates are after drawings by Bädeker and Th. Götz and engraved by W. Müller.

Nissen IVB, 140; Anker 105; Zimmer I, 90.

[3] **CARRICHTER, B.** *Horn des heyls menschlicher blödigkeit. Oder Kreütterbuch darinn die Kreütter des Teutschen lands* ausz dem Liecht der Natur nach rechter art der himmelischen einflussungen beschiben. Durch Philomusum Anonymum... Strassburg, C. Müller, 1576. Folio (305 x 195mm). ff. (14, one blank), 188, (13), with 58 contemporary hand-coloured woodcuts. Contemporary limp vellum, frontcover with monogram G.W (tiny old repair to foot of spine). € 16.000

First edition. The colouring of this copy is particularly fine using gouache and watercolours. Hunt categorizes this work as 'an example of that astrological medical thinking which practical scientists had battled against for hundreds of years'. Carrichter arranges plants according to the zodiacal classification. 'Much stress is laid on the hour at which herbs ought to be gathered, particular attention being paid ascribed to the state of the moon at the time' (Arber p. 258). It resembles in its approach Thurneisser zum Thurn's herbal, which it preceded by two years. Bartholomäus

Carrichter (1507-157) was a physician to Maximilian II and Ferdinand I. The present work was published under his pseudonym Philomusus. Title-page with small old paper repair at the upper margin, a few contemporary annotations and some occasional light browning.

Hunt 123; Nissen BBI, 332.

*[4] **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. Royal-8vo (235 x 142mm). With 770 handcoloured engraved plates. Contemporary red half morocco, gilt decorated and lettered spines, frontcovers with red morocco label 'Veritas vincit omnia J.W', gilt edges. € 8.400

An attractively bound copy of the 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). A systematically bound copy.

Provenance: armorial bookplate of John Waterhouse Halifax and another bookplate 'Queen Margaret's School, presented by Mrs. Doherty Waterhouse'.

Horn & Schenkling 4184; Nissen ZBI, 1000.

[5] **DEMIDOFF, A. *Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837 ... dédié à S.M. Nicolas Ier, Empereur de toutes les Russes: ATLAS D'HISTOIRE NATURELLE***. Paris, E. Bourdin, 1842. Folio (435 x 280mm). With 95 engraved plates (including 4 folded maps), of which 84 beautifully hand-coloured. Contemporary blond calf, gilt decorated spines, sides with double gilt borders, gilt edges. € 26.500

Most probably the finest plates on Russian natural history. The spectacular plates, some heightened with gold and silver, are made after drawings by the most famous natural history artists of the period such as Travies, Prêtre and Oudart. Especially the ichthyological plates are of a great beauty and belong to the very best ever made on this subject. Demidoff (1812-1870) was a well-known traveller, who married Princess Mathilde, daughter of Jérôme Bonaparte. The plates are arranged as follows: Pisces 32 hand-coloured plates; Aves 3 hand-coloured plates, Amphibia (& Reptilia) 13 hand-coloured plates; Polypi 3 (1 hand-coloured) plates; Ecailles des Poissons et des Reptiles 3 hand-coloured plates; Mammalia 4 hand-coloured plates, Crustacea 1 hand-coloured plate; Arachnoidea 1 hand-coloured plate, Cryptogamia 7 hand-coloured plates; Mollusca 12 hand-coloured plates; Geologie 4 hand-coloured plates & 4 (3 hand-coloured folded) maps; Terrain Carbonifères 8 plates. "... the 13 hand-coloured, engraved plates... represent the first coloured iconography of the reptiles of southern Russia to be published" (Adler III p. 110). - Nissen ZBI, 1072.

[6] **DONOVAN, E.** *The Natural History of British Fishes*, including scientific and general descriptions of the most interesting species, and an extensive selection of accurately finished coloured plates. Taken entirely from original drawings, purposely made from the specimens in a recent state, and for the most part whilst living. London, printed for the author and for F. and C. Rivington, 1802-1808. 5 volumes. 8vo (235 x 142mm). With 120 beautifully hand-coloured engraved plates and explanatory text. Contemporary green half morocco, richly gilt decorated spines with gilt lettering. € 4.800

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

Edward Donovan (1768-1837) was a Anglo-Irish naturalist and the author of a number of important natural history works which stand out for their perfection of execution. Best known are probably his publications of the insects of China and India. He was a Fellow of the Linnaean Society and the Wernerian Natural History Society. The title-page to the last volume has not been bound in. A nice uniformly bound set.

Nissen ZBI, 1141; Dean I, 330.

*[7] **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.

[8] **DRESSER, H.E.** *A history of the birds of Europe, including all the species inhabiting the western palaeartic region*. London, published by the author, 1871-1896. 9 volumes (including the supplement). Large-4to (320 x 250mm). With 723 (721 handcoloured) lithographic plates. Contemporary half calf, with richly gilt spines, topedges gilt. € 21.000

A very large and beautifully bound, spotless copy, with the rare supplement of this monumental work on the European avifauna. The excellent drawings of the plates were executed chiefly by J.G. Keulemans, some other by J. Wolf and E. Neale. "Dresser's text is highly scientific, his aim being to give a comprehensive account of all the European birds. Each species mentioned in the text was illustrated... The usual 'Gouldian' formula is followed with most birds perched either on a branch or on the ground, fairly detailed foreground plants and terrain, a lightly sketched background, pale blue tinted sky. As the birds themselves, there is usually one per page for the larger species, two where it is necessary to show the difference in plumage between male and female, and an occasional chick or immature bird" (Jackson. Bird Illustrators, p. 94).

Anker 120; Nissen IVB, 267.

[9] **FUCHS, L. *De Historia Stirpium commentarii insignes...*** Basle, Michael Isingrin, 1542. Folio (377 x 240mm). pp. (xxviii), 896, (4), with printer's device on title and last leaf, woodcut portrait of Fuchs on verso of title, woodcut portraits of the artists, and 509 full-page woodcuts in text, all in fine contemporary colouring of gouache and watercolours, a few leaves with small marginal repair. Contemporary or slightly later blind-stamped calf (some old skilful restorations). € 90.000

A very large copy of the first edition of Fuchs' celebrated herbal, in contemporary colouring. It effected a revolution in the natural sciences, comparable to that of Copernicus in astronomy and Vesalius in anatomy, both of which were published the following year, 1543. This work was part of the pioneering effort of Fuchs, Brunfels and Bock that earned them the title of the 'German fathers of botany'. All three partook of a reforming zeal, partially religious in origin, to correct botanical knowledge, which had mostly been in the hands of itinerant and illiterate herbalists. To effect this reform accurate illustration and identification was the first requirement and it was to this task that Fuchs addressed himself. Fuchs employed the best artists then available in Basel: Albrecht Meyer did the drawings, Heinrich Füllmaurer transferred them to the woodblocks, and they were cut by Veit Rudolph Speckle. All three are depicted in the book, the first time that book illustrators are themselves portrayed and named. These illustrations set a new standard for botanical depiction and were some of the most influential in botanical history, being copied for innumerable works well into the 18th century. Some 40 species are illustrated for the first time, including several American plants, such as maize and the pumpkin.

The herbals of Brunfels and Fuchs 'have rightly been ascribed importance in the history of botany, and for two reasons. In the first place they established the requisites of botanical illustration- verisimilitude in form and habit, and accuracy of significant detail... Secondly they provided a corpus of plant species which were identifiable with a considerable degree of certainty by any reasonably careful observer, no matter by what classical or vernacular names they were called' (Morton, History of botanical science).

The woodcuts were probably designed with colouring in mind, with simple, elegant outline forms without shading. One of the features of coloured copies is that occasionally one woodcut is coloured to indicate features of different varieties (white and pink roses, or red and black cherries).

First leaf with some minor paper restorations, as well as a few text leaves (without loss of text), insignificant worming at the inner margin of 4 leaves.

Adams F1099; Dibner 19; Horblit 33b; Hunt 48; Norman 846; Parkinson p. 37; PMM 69; Stillwell 640.

*[10] **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.

[11] **GESSNER, C.** *Vogelbüch. Darin die Art, Natur und Eigenschafft aller Vöglen sampt irer waren Contrafactur angezeigt wirt...* Zürich, Conrad Froschauer, 1557. Folio (383 x 250mm). Leaves (6), cclxiii, (1, blank), with 217 woodcuts in the text, some full-page. Recent vellum. € 3.700

First edition in German. About 40 leaves have minor repaired tears in the lower margin. Old paper has been pasted over the tears by a former owner, causing in 2 or 3 instances a tiny replacement of the text in old calligraphic manuscript similar to the printed text. Lower margin of title and a few corners with old paper repair not affecting the text.

Gessner's role in the development of bird art is pivotal: along with Pierre Belon, he was one of the first to use original drawings of birds for their illustrations (see Anker p. 9).

The majority of the fine woodcuts are by Lukas Schan 'whose fidelity to nature completely outshone most of the 144 pictures by Belon's Parisian painter, Pierre Gourdelle... This German 'Vogelbuch' was addressed not to scholars but, as it states on the title page, to 'all lovers of art/ doctors.... Huntsmen and cooks/ not merely for agreeable diversion/ but for practical and serviceable use.' Therefore the translator, Rudolf Heusslin of Zürich, omitted all the scholarly apparatus and retained only what could be useful in practice. Though certainly not an easy task, it was splendidly performed...' (Stresemann pp. 19-20).

Nissen IVB, 350.

[12] **GOULD, J.** *A Monograph of the Odontophorinae, or Partridges of America.* London, published by the Author, (1844-) 1850. Folio (545 x 368 mm). With 32 fine hand-coloured lithographed plates after Gould and Richter. Contemporary full green morocco gilt, spine gilt in compartments, edges gilt. € 19.000

A fine copy of this spectacular work on American birds. Issued in 3 parts, this work describes 35 species, of which 3 are more closely treated in the introduction but not figured. There is usually more than one subject to each plate and featured in a natural setting. "The graceful actions and elegant deportment of these birds inspired me with a desire to

become thoroughly acquainted with the entire group of which they form a part. In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species." (Preface). One plate with repaired marginal tear not affecting the illustration.

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

[13] **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, rebaked. € 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 Brunshwig'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.

[14] **KERNER, J.S. *Beschreibung und Abbildung der Bäume und Gesträuche, welche in dem Herzogthum Wirtemberg wild wachsen.*** Stuttgart, C.F. Cotta, 1783-1792. 4to (262 x 206mm). 9 parts bound in one. pp. (10), 1-30; (2), 31-52; (4), 53-67, (1, blank); (2), 69-82; (2), 83-96; (2), 97-106; (2), 109-130; (2), 131-132; (2), 133-138, (8), with 9 title vignettes and 71 fine hand-coloured engraved plates. Contemporary half calf, spine with black gilt lettered label. € 9.000

First and only edition of this rare work. The finely engraved plates are by the author himself. The work describes the native trees and shrubs of the Duchy of Wirtemberg. The work is a great rarity and the last copy we sold of this work was in 1979. Stafleu lists only the first part and for parts 2-9 he indicates 'not seen'. Johann Simon Kerner (1755-1830) was a German born botanist and artist, he was professor of botany at the Hohe Karlschule, that is the university in Stuttgart, where he was also in charge of the botanical garden and its herbarium. Very faint dampstain at the upper margin not affecting the plates.

Nissen BBI, 1036; Pritzel 4640; Stafleu & Cowan 3601.

[15] **LAUCHE, W. *Deutsche Pomologie. Chromolithographische Abbildung, Beschreibung und Kulturanweisung der empfehlenswerthesten Sorten. Aepfel, Birnen, Kirschen, Pflaumen, Aprikosen, Pfirsiche und Weintrauben. Nach den Ermittlungen des Deutschen Pomologen-Vereins.*** Berlin, Paul Parey, (1879-) 1882-1883. 6 volumes. Royal-8vo (220 x 155mm). With 300 chromolithographed plates with descriptive leaves of text. Contemporary half calf, gilt decorated spines with 2 gilt lettered labels € 5.300

A beautifully preserved copy of the first edition of this rare German pomological work. "Der hervorragende Pomologe W. Lauche verfasste allein die umfassende 'Deutsche Pomologie' ... die noch Heute als grundlegendes Werk dient. Dieses ist nicht nur ein Katalog oder Inventar, sondern eine Auslese der besten Obstsorten. Es enthält die genaue Beschreibung sowie schöne farbige Chromolithographien von 100 Apfel-, 100 Birnen-, 25 Kirschen-, 25 Pflaumen-, 10 Aprikosen, 25 Pfirsich- und 15 Weintraubensorten. Auf den farbigen Abbildungen von Apfel-, Birnen- und Pfirsichsorten ist jeweils eine ganze und eine halbe Frucht mit der Blüte in Naturgröße wiedergegeben. Bei Kirschen-, Pflaumen- und Aprikosensorten werden anstelle der Blüte ein Blatt und der Stein abgebildet, bei der Weintraube jedoch nur das Blatt" (Martini, Geschichte der Pomologie in Europa, p. 80). The excellent plates are after drawings by the author.

Nissen BBI, 1145.

[16] **MERIAN, MARIA SIBYLLA. *Erucarum ortus, alimentum et paradoxa metamorphosis...*** Amsterdam, J. Oosterwyk, (1718). 3 parts bound in one. 4to (197 x 155mm). With hand-coloured engraved allegorical frontispiece by J. Schijnvoet, hand-coloured engraved portrait of Maria Sibilla Merian, 3 other hand-coloured frontispieces of floral wreaths to each part, one hand-coloured engraved vignette and 150 beautifully hand-coloured engraved plates. Contemporary Dutch calf, richly gilt ornamented spine with gilt lettering in 6 compartments (head of spine shaved). € 48.000

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

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

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

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

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

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

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

[17] **NAUMANN, J.F. *Johann Andreas Naumann's... Naturgeschichte der Vögel Deutschlands, nach eigenen Erfahrungen entworfen... herausgegeben von dessen Sohne Johann Friedrich Naumann.*** Leipzig, E. Fleischer, 1820-1844 (volumes 1-12); Stuttgart, Hoffmann, (1860), (volume 13). 13 volumes. Royal-8vo (228 x 141mm). With 3 engraved portraits (J.A. Naumann, C.L. Nitzsch and J.F. Naumann), 9 (5 hand-coloured) engraved frontispieces, 1 engraved plate and 391 fine hand-coloured engraved plates by the author. Contemporary half calf, gilt ornamented spines with red gilt lettered label. € 29.000

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.

To honour his father, Johann Friederich Naumann put the name of Johann Andreas Naumann at the beginning of the title. Johann Friedrich Naumann (1780 – 1857) was a German ornithologist and engraver/ artist and is regarded as the founder of scientific ornithology in Germany.

"In fact the son had begun on a much wider scale and had incorporated only fragments of the original. Brehm, who was hard to please, called it 'splendid' in his long review of the second and third volumes of his 'Ornis' in 1824: 'The younger Mr. Naumann is, like his father, a born naturalist, for he possesses the eagerness that fears no obstacles and does not cool during difficult and protracted investigations, the gift of observation that catches what thousands have overlooked... and finally the skill that understands how to classify and expound what has been discovered'".

'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; des 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. 256). "Johann Friedrich Naumann gilt als der erste bedeutende Ornithologe Deutschlands. Geboren 1780 in Ziebigk bei Köthen, Sachsen-Anhalt, gestorben 1857 ebendort, legte er im Laufe seines Lebens eine Sammlung von mehr als 700 einheimischen Vögeln in ca. 350 Arten an, die er in speziell hergestellten Glasvitrinen ausstellte. Die Sammlung Naumanns wurde 1821 von Herzog Ferdinand Friedrich von Anhalt Köthen für 2000 Reichstaler in Gold gekauft und in den Ausstellungsräumen im "Neuen Schloss" von Naumann um viele weitere exotische Vogelarten erweitert. Neben seinen wissenschaftlichen Leistungen

beeindrucken heute noch immer die natürliche Schönheit seiner Vogelbilder und die erstaunliche Kreativität seiner Sprache. Fünfundzwanzig Jahre hat Naumann an seiner zwölfbändigen "Naturgeschichte der Vögel Deutschlands" gearbeitet. Das Werk, dessen letzter Band 1844 publiziert wurde, war auf dem Stand der damaligen Wissenschaft, alle 380 Illustrationen hat Naumann selbst gezeichnet und in Kupfer gestochen" (Arnulf Conradi). As the work was published over a very long period complete copies are of utmost rarity.

The plates drawn and engraved by the author are beautifully handcoloured. The last 13th volume 'Nachträge, Zusätze und Verbesserungen' which was published many years later has a contemporary half calf binding with a black gilt lettered label.

Nissen IVB, 666; Anker 355; Schlenker 248.2.

[18] **NOCCA, D. & BALBIS, J.B.** *Flora Ticinensis* seu enumerationh plantarum quas in peregrinationibus multiplicibus plures per annos solertissime in Papiensi agro peractis observarunt, et collegerunt. Adduntur regionos Ichnographia, plantarum vel novarum vel minus cognitarum icones... Ticini (Pavia), ex Tipographia Joannis Jacobo Capelli, 1816-1821. 4to (245 x 200mm). pp. (4), 8, 9, (1, blank), cxxxix, (1, blank), 409, (5), 1 folded engraved map, with engraved plates 1-10; pp. (2), xvi, 393, (1, blank), 36, with engraved hand-coloured plates 11-28. Contemporary half calf, spines with gilt lines and red gilt lettered labels. € 2.600

Very scarce work on the flora of Northern Italy, particularly of the plants growing in the area of Pavia. According to Stafleu & Cowan only the second volume has the plates coloured, which is also the case in the present copy. Domenico Nocca (1758-1841) was an Italian clergyman and botanist, professor of botany and director of the botanical garden at Pavia. Co-author Giovanni Batista (1765-1831) was an Italian physician and botanist at Torino, pupil of Allioni. The colouring of the plates is excellent.

Stafleu & Cowan 6842.

[19] **ROESEL VON ROSENHOF, A.J.** *Historia Naturalis Ranarum nostratium.... Die natürliche Historie der Frösche hiesigen Landes worinnen alle Eigenschaften derselben sonderlich aber ihre Fortpflanzung umständlich beschrieben werden. Mit einer Vorrede Herrn Albrechts von Haller.* Nürnberg, Johann Joseph Fleischmann, 1758. Folio (425 x 300mm). pp. (8), viii, 115, (1), text in parallel columns in Latin and German, with fine handcoloured engraved frontispiece and 24 hand-coloured engraved plates, each with a plain anatomical key engraved plate, 6 engraved headpieces. Contemporary calf, richly gilt ornamented spine with red gilt lettered label, sides with gilt border and corner pieces. € 24.000

A beautifully bound copy of the first edition of the most beautiful work published on amphibians. 'For instance, Roesel von Rosenhof's illustrations of the frogs and other amphibians have never been surpassed in their beauty, accuracy and vitality. The frontispiece to his 'Historia Naturalis Ranarum', showing frogs in a pond surrounded by wild roses, is beyond praise' (Dance, Art of Natural History p. 74). "The present volume is one of the classics on amphibiology. The illustrations are the finest and the whole work is admirably done. The title and text appear both in Latin and German and there is a preface by A. von Haller - altogether a very valuable, early contribution to the literature of the batrachia' (C.A. Wood). "These plates must be among the most beautiful illustrations in all of herpetology. The complete life cycle of all species of German frogs and toads is presented in great detail - including amplexing adults and developmental stages of tadpoles - together with their anatomy and osteology"(Adler, K. Contributions to the history of herpetology p. 10).

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

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

Nissen ZBI, 3464; Wood 541.

[20] **RÜPPELL, E. *Neue Wirbelthiere zu der Fauna von Abyssinien gehörig, entdeckt und beschrieben.*** Frankfurt am Main, S. Schmerber, 1835 (-1840). Folio (390 x 280mm). pp. (8), 40; 116; (2), 18; (4), 148; with 95 lithographed plates of which 81 finely hand-coloured. Contemporary red half morocco, spine in 6 compartments with gilt lettering (slightly rubbed). € 12.800

A unusually clean and fine copy of this important work on African zoology. All plates have a unobtrusive blind stamp not affecting the illustration. "The publication was a great expense to Rüppell as the work hardly obtained sixty subscribers in the whole of Europe. Four animal groups are dealt with, mammals, birds, amphibia, and fishes from the Red Sea. The work forms a sequel to Rüppell's 'Atlas zu einer Reise im nördlichen Afrika' published in 1826-1828" (Anker 434). The expedition was organized in close cooperation with the Senckenbergische Naturforschende Gesellschaft in Frankfurt. The work is composed as follows: Säugethiere, with 14 (1 plain) coloured plates; Vögel, with 42 coloured plates; Amphibien, with 6 coloured plates; Fische des rothen Meeres, with 33 (13 plain) coloured plates.

Nissen ZBI, 3505.

[21] **SCHKUHR, C. *Botanisches Handbuch der mehresten theils in Deutschland wildwachsenden, theils ausländischen in Deutschland unter freyem Himmel ausdauernden Gewächse.*** Leipzig, bey Gerhard Fleischer dem Jüngern, 1808. 4 text-volumes and 4 atlas-volumes. Royal 8vo (204 x 135mm). pp.viii, (4), 408; iv, (4), 421; (6), 305; xvi, 455, with 1 engraved frontispiece portrait of the author and 484 fine hand-coloured engraved plates. Contemporary uniform half calf, gilt ornamented spines with green and red gilt lettered label, marbled sides. € 6.000

Second and enlarged edition. Christian Schkuhr (1741-1811) was a Saxonian botanist and a gifted artist. He drew and engraved the plates of the present work and most likely coloured the plates himself as the edition must have been very small. "Beide Auflagen von Schkuhrs botanischem 'Handbuch der deutschen Gewächse' (1791-1803 und 1808) beschrieben in ihren drei resp. vier Bänden ebenfalls nur Phanerogamen und bilden solche ab. Die zweite Auflage mit ihren 484 kolorierten Tafeln unterscheiden sich, abgesehen von unwesentlichen Text-Veränderungen, von der ersten nur dadurch, dass sie 39 neue Tafeln über das Geschlecht Carx enthält"(W. Junk. 50 Jahre Antiquar pp. 343-344). An attractive uniformly bound copy with excellent colouring of the plates.

Stafleu & Cowan 10.727

[22] **SOWERBY, J. *Coloured figures of English Fungi or Mushrooms.*** London, printed by J. Davis and sold by the Author, 1797-1803, (1815). 3 volumes. Folio (320 x 200mm). With 440 hand-coloured engraved plates on 436 leaves. Later gilt ornamented half calf with red and green gilt lettered labels, marbled sides. € 19.000

The most attractive illustrated English work on mycology ever published, and a famous classic in its field. It was Sowerby himself who did the drawing and engraving of the plates, which are all beautifully handcoloured. James Sowerby sometimes printed the plate in a colour other than black. Our copy includes the rare supplement which is often lacking. "James Sowerby dedicated his 'Coloured figures of English fungi' to Sir Joseph Banks and J.E. Smith

jointly. "To the first of these gentleman", wrote Sowerby "I have great obligations for granting me access to the first library in the world, as well as most ready assistance in any enquiry whatever relating to natural history" (Henry, *British Botanical and Horticultural Lit.* II, p. 263). A fine and unusually fresh copy without any foxing to the plates.

Provenance: bookplate of Arpad Plesch, famous collector of botanical books.

Nissen BBI, 1874; Stafleu & Cowan 12.490.

[23] **SPRENGEL. C.K. *Das entdeckte Geheimniss der Natur im Bau und in der Befruchtung der Blumen.*** Berlin, Vieweg, 1793. 4to (250 x 210mm). pp. (4), 443, (4), with an engraved title page showing a graceful border of flowers and insects by Jaeck and Arndt, and 25 fine engraved plates, drawn by the author. 19th century boards, spine with green gilt lettered label. € 7.200

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.

[24] **STRADANUS, J. (JAN VAN DER STRAAT). *Venationes Ferarum, Avium, Piscium. Pugnae Bestiarorum: & mutae Bestiarum, depictae a Ioanne Stradano: Editae per Nicolaum Visscher cum privilegio ordinum Hollandiae et West-Frisiae. Iachten van Wilde Beesten, Vogelen en Visschen, Midtsgaders Stryden van Menschen tegens Beesten, en Beesten tegens malkander.*** (Londen c. 1817). Oblong 4to (255 x 360mm). With fine hand-coloured engraved frontispiece and 102 beautifully hand-coloured engraved plates. (Together with:) **STRADANUS, J. *Vermis Sericus...*** (London c. 1817). 4to. (255 x 360mm). With fine hand-coloured frontispiece and 5 beautifully hand-coloured engraved plates. Contemporary green half morocco, richly gilt ornamented spine. € 17.000

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

colouring of this copy is outstanding. On the verso of a few plates small paper restoration at the lower margin. A fine copy.

[25] **SUSEMIHL, J.C.** *Teutsche Ornithologie oder Naturgeschichte aller Vögel Teutschlands. 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.

*[26] **TREW, C.J.** *Plantae Selectae quarum imagines ad exemplaria naturalia Londini in hortis curiosorum nutrita manu artificiosa doctaque pinxit Georgius Dionysius Ehret....* Augsburg, J.J. Haid, 1750-73. Large folio (550 x 380mm). pp. (iv), 56, (2), with general title in red, gold and black, and three engraved portraits, and 100 hand-coloured engraved plates, the first word of the engraved captions to each heightened in liquid gold; a fine large fresh copy in recent half green morocco. € 85.000

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

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

"Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counsellor, and as personal physician to the Emperor. He was made a Palzgraf and served as patron of botanical (and anatomical) illustrators, filling roughly the same position in Germany as that occupied by Sir Hans Sloane in England" (Johnston).

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

decades titles present instead. Our copy has additionally one decade title between plate 50 and 51. A few leaves with some paper repair.

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

[27] **WANGENHEIM, F.A.J. VON.** *Beytrag zur teutschen holzgerechten Forstwissenschaft, die Anpflanzung Nordamericanischer Holzarten, mit Anwendung auf teutsche Forste, betreffend.* Goettingen, J.C. Dieterich, 1787. Folio (380 x 225mm). pp. (2), xlv, (1), 124, (8), with 31 (3 folded) engraved plates. Contemporary calf, spine in 7 compartments with red gilt lettered label and gilt lines.
€ 4.200

A fine copy of the first edition of this important work introducing North American trees into Germany. Friederich Adam Julius von Wangenheim (1749-1800) was a German botanist specializing in forestry. He came to the United States in 1777 in the Hessian contingent in the British service and attained the rank of captain. During his stay he devoted all his leisure time to botanical studies of American trees. The third part 'zeigt diejenigen, zwischen den 39ten bis 42ten Grad nördlicher Breite wachsenden Nordamericanischen Bäume und Blumenbüsche an, die in Teutschland in freyer Luft von Gartenliebhabern zur wahren Zierde ihrer Gärten angepflanzt werden können, und dieses ihrer Schönheit, Nutzens, oder Wohlgeruchs halber auch verdienen'. This chapter lists 98 species. The present work predates Michaux's first illustrated work on oakes by 14 years. On his return from America Wangenheim became Prussian 'Oberforstmeister'. The excellent engravings are after drawings by the author.

Stafleu & Cowan 16633; Arnold Arboretum 730; Nissen BBI, 2105.