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[1] ABBOT, J. & SMITH, J.E.

The Natural History of the Rarer Lepidopterous Insects of Georgia.

London, T. Bensley for J. Edwards, Cadell and Davies, and J. White, 1797. 2 volumes. Folio (405 x 315mm). pp. (8), xvi, (1), 1-98; pp. (4), 99-208, (6, index), with 104 fine handcoloured engraved plates. Contemporary maroon straight-grained morocco, richly gilt decorated sides, richly gilt spines with gilt lettering, gilt turn-ins, gilt edges. € 65.000

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

The plates are some of the finest ever made of butterflies and moths, and are notable for including all the stages of metamorphosis, along with the food plants of the species. They were engraved by J. Harris from Abbot's original drawings. Most copies of this work are of the early 19th century issue, with watermarks as late as 1822. Our copy has some watermarks dated 1794, 1820 and 1822. A splendidly bound copy in mint condition with the book plate of Albert Edgar Lownes, (1899-1979), famous American book collector.

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



[2] [BIBRA, ERNST VON.]

Zur Südamerikanischen Reise. 1849-1850.

German manuscript, title with motto and 139 illustrated leaves, mostly pencil or brown pen drawings, about 20 with handcolouring, some grey-, brown or ochre wash drawings, and 1 watercolour, showing ships, nautical instruments, portraits, Indians, hydro-biological matter, fishes, birds, coastal sceneries, landscapes, geological structures and plants. 8vo (160 x 102 mm). Contemporary calf, sides with gilt border, gilt edges, preserved in a brown half morocco box. € 28.000

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

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

The first drawing shows an early bronze of an animal in the Bremen cathedral; followed by portraits of probably crew members or passengers (Lamers, Friedmann, Kunitz, Kühn and others); profiles of the coast of Portland (England); medusa; a flying fish; the coast of Brasil; the coast near Rio de Janeiro; several drawings showing the harbour entrance of Rio de Janeiro and its surroundings; a detailed landscape with palm trees, agaves and mountains signed Rio de Janeiro 27.6.49; several detailed drawings of Cape Horn; the coast of Chile (Valdivia & Concepcion); Valparaiso seen from the sea; a view of Valparaiso town and harbour; 2 drawings of an aloe; la casa del Caballero Michael Does; a view of the Cordillera; a camp with tent, rifle, fire etc. in the Cordillera; illustrations of the island 'mas a fuerta'; the harbour of Porto Coral; an old Spanish chapel of Porto Coral; several plates of indians; a skull of a whale; a view of Tocopilla; detailed study of porphyry rocks; a view from the roof of the hotel in Callas; some exotic fruit; an old Peruvian mummy; a shark; crustacea; several exotic fishes; a number of plates of evertbrates with the longitude and latitude; the Eddystone lighthouse; a section of 6 plates with a separate ornamental title 'Nautica' portraying a ship, sails and ship equipment.

Bibra wrote several scientific works regarding his voyage, one of which 'Beiträge zur naturgeschichte von Chile' was published in the 'Denkschriften der Kaiserl. Akad. der Wissenschaften' 1853. On the first page he mentions that he will

consult his [the here offered] 'Tage- und Skizzenbuch' [diary- sketchbook] in writing the article. Plate vii 'Fernsicht von der hohen Cordillera über das Flachland von Chile bis zur Küsten-Cordillera' is an exact copy of a plate found in his sketchbook. On page 95 of his article he writes 'Ich habe eine Zeichnung an Ort und Stelle zu entwerfen gesucht ... und habe sie auf Taf. vii, beigegeben [I made a drawing on the spot, which is shown on plate vii].

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



[3] BONAPARTE, C.L.J.L.

(Prince of Canino). Iconografia della Fauna Italica per le quattro classi degli animali vertebrati.

Mammiferi e Uccelli, Anfibi, Pesci. Roma, Tipografia Salviucci, 1832-1841. 3 volumes. Folio (378 x 270mm). pp. (1104), with 180 very fine hand-coloured lithographed plates. Contemporary half calf, spine with richly blind- and gilt-stamped ornaments. € 28.000

A beautiful large uncut copy, given by the author to his wife with the following dedication: "A Madame la Princesse Zénaïde Bonaparte, modèle des épouses et des mères. L'Autheur après vingt ans de mariage". The author Charles Lucien Bonaparte was the son of Napoleon's brother Lucien, and Zénaïde was the daughter of Napoleon's older brother Joseph. Soon after his marriage Bonaparte went to the United States, where he started a brilliant career as a naturalist and published his 'American ornithology' (Philadelphia 1825-1833). At the age of 25 he returned to Europe and despite his family connections and the disruptions that followed the Napoleonic era, he became a competent and highly respected naturalist.

A monumental work on the vertebrate fauna of Italy, published in 30 parts. The splendid plates were lithographed by Battistelli, most of them from drawings by Carolus Ruspi and Petrus Quattochi. "Now he intended to increase the knowledge of all branches of the vertebrates by his researches and theoretical works; with his 'Iconografia della fauna Italica', begun in 1832 and completed in 1841, he added to the understanding of Italian mammals, reptiles, amphibia, and fishes, as well as birds' (Stresemann. Ornithology p. 158). "With his extensive private collection and library housed at his estate in Rome, he began work on his vertebrate zoology of Italy ... Volume two, the 'Amfibi', covers herpetology and contains 54 beautiful handcoloured plates, in folio size. It was the standard on the Italian herpetofauna until superseded by Lorenzo Camerano's monographs" (Adler p. 29). The third and largest volume concerns fishes and contains 78 large splendidly hand-coloured plates. These plates represent a unique portrayal of Italian and Mediterranean fishes and have never been surpassed in beauty of execution. Some of the plates have a silver metallic sheen.

Nissen, 'Schöne Fischbücher', 26; Nissen ZBI, 459; Wood p. 248; Anker 48. See also P.T. Stroud, 'The Emperor of Nature Charles-Lucien Bonaparte and His World'.



[4] BUCHOZ, P.J.

Les Dons merveilleux et diversement coloriés de la nature dans le règne végétal, ou collection de plantes precieusement coloriés, pour servir à l'intelligence de l'histoire générale et oeconomique des 3 regnes, et formant suite a la Collection des Fleurs curieuses et enluminées, qu'on cultive tant dans les Jardins de la Chine, que dans ceux de l'Europe.

Paris, chez l'auteur, (1779-1783). 2 volumes. Folio (391 x 271mm). With 2 engraved title pages, 2 pages engraved index and 200 finely hand-coloured engraved plates. Contemporary half calf, gilt ornamented spines in 5 compartments with red gilt lettered label. € 48.000

A very rare supplement to Buchoz's splendid work "Collection de Fleurs de la Chine & de l'Europe". Hunt (656) comments as follows on the present work: "This is one of the more important works of the copious Pierre Joseph Buc'hoz". Pierre Joseph Buchoz (1731-1807) was a French physician and naturalist. He produced some of the finest illustrated natural history works of the period. 'In some of these works, considerable use is made for the first time of drawings

of Chinese plants executed by native artists and much of Buc'hoz's other works also have a distinctly oriental flavour" (Blunt & Stearn p. 179). The colouring of the plates is exquisite. The index gives descriptions of plates 1 to 200. A fine copy without any foxing.

Nissen BBI, 283; Hunt 656; Great Flower Books p. 52.



[5] CHINA - GERMAN SETTLEMENT AT TSIN TAO.

A view of the German settlement at Tsin Tao. Late Qing Dynasty.

The bay with shipping, Chinese and European buildings, some with the black, white and red flags of Imperial Germany and the Imperial German Navy ensign, in the background the mountain Lao-shan, ink and colours on silk, measurements 92,2 x 134cm. € 6.400

The German Navy had long wanted a foothold in China. In November 1897 Germany seized the bay of Tsin Toa, using the murder of two German missionaries in Shan Dong Province as an excuse. This was later formalised in a treaty giving the Germans a 99 year lease of this territory. However, Germany lost this East Asian colony to Japan following the outbreak of the First World War in 1914.



[6] COLLAERT, A.

Animalium quadrupedum omnis generis verae et artificiosissimae delinationes in aes incisae et editae ab Adriano Collardo.

[Antwerp, c. 1610]. Oblong 8vo. (177 x 225mm). Allegorical engraved title (Orpheus charming and taming the birds and beasts of the forests) and 19 engraved plates [Bound up with:] Avium vive icones, in aes incisae & editae ab Adriano Collardo. [Antwerp, 1580]. Engraved pictorial title and 31 engraved plates [Bound up with:] Piscium vivae icones factae ab Adriano Collardo. [Antwerp, c. 1610]. Engraved renaissance architectural title (Neptune with 2 horses, fishing-gear, fishes, crustacea and turtles) and 25 engraved plates. 18th century full morocco gilt, gilt device on covers. € 19.000

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

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

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

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

Little is known about Adriaan Collaert (c.1560-1618) a Flemish engraver working in Antwerp, he married the daughter of Philip Galle (a renowned publisher and engraver), and published and engraved a.o. a number of attractive engraved suites dealing with natural history. This genre became quite fashionable and much of his work was issued again by Joannis Visscher in Amsterdam some 30-50 years later, some were copied by other artists. The first editions of Collaert's works are scarce and superior to later issues.

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

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

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

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



[7] DIETZSCH, BARBARA REGINA.

Sammlung meistens Deutscher Vögel, gemahlt von Jungfer Barbara Regina Dietzschin, gestochen und herausgegeben durch Adam Ludwig Wirsing, beschrieben und mit einer Vorrede begleitet von D. Benedict Christian Vogel/ Collection d'Oiseaux pour la pluspart d'Allemagne peintes par

...

Nürnberg, gedruckt auf Kosten Adam Ludwig Wirsings, 1772- (ca. 1800). Large folio (433 x 285mm). 2 parts. Leaves 24; 22; pp. (2), vi, pp. 60, with 106 (of 108) splendidly handcoloured engraved plates. Recent red morocco, richly gilt ornamented spine with green gilt lettered label, sides with gilt borders. € 78.000

The most splendid illustrated publication on German birds published in the 18th century and an extremely rare book. Since the middle of the last century only 2 copies, including the present one, have been offered for sale. One copy offered for sale by Hauswedell & Nolte in 1980 (auction 233 no. 234) lacking likewise 2 plates and the present copy, Sotheby's 7th June 1982 no. 25a, lacking 3 plates (1 plate has been supplied in the mean time). The famous ornithological library of Bradley Martin, for example, only had a copy with 62 plates.

In the 18th century Nuremberg became the centre for producing superbly illustrated natural history books. This was principally due to the stimulus of Dr. Trew, a wealthy Nuremberg physician who assembled a number of young artists and scientists around him. Sibylla Merian lived in Nürnberg from 1670-1682 as well as Dürer who lived and worked in Nürnberg. Johann Israel Dietzsch and his children were well known artists of which Barbara Regina is best known. "... sondern auch so bekannte Künstler wie Barbara Dietzsch, deren Blumenstücke und Tierbilder in aller Welt Liebhaber fanden. Sie war die Tochter des Johann Israel Dietzsch... Die Bilder zu ihrer seltenen und unvollendeten 'Sammlung meistens deutscher Vögel' die 1772-77 von dem Kupferstecher Adam Ludwig Wirsing... zeigen wie ihre Gemälde eine peinliche Genauigkeit in Farbe und Detailzeichnung..." (Nissen IVB p. 44).

'Fine Bird Books' notes a copy with 100 plates. "In the Royal Zoological Society's Museum in Amsterdam there is a copy of this book with 100 plates in 4 volumes. The text, however, is only for the first 50 plates. No other such copy is known and it is likely that this is unique... A copy with 50 plates, must, from a collectors point of view be considered complete". The comment in 'Fine Bird Books' is incorrect. The first text part was published in 1772 with 48 pages and the second part was published in 1777 with 44 pages. The first part describes plates 1-25 and the second one plates 26-50. The French text published in 1782 describes plates 1-25. This is all the text published. The almost always lacking plates 51-108 were separately published without text by Johannes Mätthaus Bechstein around 1800. Ripley and Scribner 'Ornithological Books in the Yale University Library' page 78, describe a complete copy.

Heidrun Ludwig in her 'Nürnberger naturgeschichtliche Malerei im 17. Und 18. Jahrhundert' pages 45-46 says the following about Dietzsch "Die Stärke dieser Vogelbilder liegt vor allem in der meisterhaften, haptischen Wiedergabe der Gefieder, die Dietzsch so überzeugend imitierte, dass ihre Stücke einen Vergleich mit den grossen Jagtstillleben von Jan Baptiste Weenix oder Willem van Aelst nicht zu scheuen brauchen... Die Schönheit der Vogelbilder Barbara Regina Dietzsch und ihre getreue Nachahmung natürlichen Vogelgefieders wurden von den zeitgenössischen Betrachtern bewundert".

The present copy which was sold in 1982 at Sotheby's, and which Antiquariaat Junk underbid at the time, lacked 3 plates, 41, 42 and 47. In the meantime plate 47 has been supplied from another copy.

The copy is uncut, the title to the first part a bit browned, the text and plates are in mint condition and the colouring probably the best we have ever seen in a 18th century colour-plate book.

Provenance: Prince of Fürstenberg and formerly part of the Princely Palace Library at Donaueschingen.

Nissen IVB, 246; Schlenker 88.1; Fine Bird Books 70.



[8] 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 (233 x 142mm). With 120 beautifully handcoloured engraved plates. Contemporary red morocco, gilt spines, covers with gilt borders (skilful repair to hinges). € 6.500

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.

Nissen ZBI, 1141; Dean I, 330.



[9] FANTONI, COUNT LUIGI.

[Manuscript on Olive Trees and Olive Oil of Tuscany and some adjacent areas, by Count Luigi Fantoni].

Delle specie diverse d’Olivi che si trovano ne Monti della Fattoria d’Agnano Territorio Pisano, spettante a S(ua) A(ltezza) S(erenissima) etc. Con osservazioni sopra le specie degli Olivi ancora di Lucca, Pietrasanta, Montignoso, Massa, Sarzana, Lunigiana, e Riviere di Genova, ad effetto di rilevare quali siano quelle Specie che servono a produrre l’olio fino, e quali quelle che corrispondono alle Specie degli Antichi.

[Of the different species of Olive trees that can be found on the mounts of Agnano, in the territory of Pisa, belonging to H(er) R(oyal) H(ighness) etc., with observations also on the species of Olive trees of Lucca, Pietrasante, Montignoso, Massa, Sarzana, Lunigiana and of the two Rivieras of Genoa, with the aim of finding out which are the Species that can be used for the production of the ‘olio fino’ and which are those that correspond to the Species of the Ancients].

[Florence/ Fivizzano], 1770-1784. Folio (385 x 270mm). Leaves 126, including some blanks and 107 mostly full page drawings, in pen and ink, a few in pencil only, and some in grey wash or watercolour, a few plates are numbered but not bound in consecutively. Contemporary or near contemporary boards, spine with ink inscription ‘Dell’Ulivi e dell’Olio, Agricoltura Cte Luigi’, and a fragment of letter addressed to Conte Luigi Fantoni, in Florence pasted in on verso of frontcover, as well as a later added competition regarding the description of olive trees and olive oil of Tuscany, sponsored by the Accademia dei Georgofili in 1803 and a loosely inserted one dated 1802. € 40.000

This manuscript serves as priceless testimony to the growing interest paid, above all in Tuscany, to olive growing and the study of olive oil production techniques throughout the eighteenth century. It was during this time that efforts grew to better understand the history of the olive tree and its multitudinous varieties, as well as the ways in which it was propagated, cared for and fertilized.

Around the year 1704 the botanist Pier Antonio Micheli had already begun to dabble in the study of olive trees, drafting a series of observations compiled in manuscript (E. Baldini and S. Ragazzini, *Le varietà di ulico dell’agro fiorentino. Manoscritto inedito di Pietro Antonio Micheli*, Florence: Accademia dei Georgofili, 1988).

The moment in which interest in the cultivation of olive trees reached its height can be traced back to 1753, the year in which the Accademia dei Georgofili was founded in Florence. Numerous handwritten memoirs and manuscripts concerning the olive tree have been kept in their archives or published in the academy's periodical. It was the very same Accademia dei Georgofili to publicly announce a competition on August 29th, 1787 to determine the best "creation of one or more olive nurseries with at least 200 trees". The prize was given to Pietro Fanechi, a worker at the Tolomei farm in Scarperia, a small town in the area of Mugello.

Outside of the confines of Tuscany, an important work to mention is the book published by Giovanni Presta at the royal press of Naples, the result of ten years of research. (*Degli ulivi delle olive, e della maniera di cavar l'olio o si riguardi di primo scopo la massima possibile perfezione, o si riguardi la massima possibile qualità del medesimo.* Naples: Stamperia Reale, 1794.)

Returning to the manuscript at hand the spine of the binding reads 'Dell'Ulivi e dell'Olio, Agricoltura. Cte Luigi' and a fragment of a letter addressed to Count Luigi Fantoni is found on the verso of the front cover and seems to confirm the true identity of the author as that of Count Luigi Fantoni.

It is likely that the manuscript was an antiquo a sort of rough draft on which Fantoni marked his observations and added information regarding each species after it had been analyzed.

Of note is the presence of three different headings on the first sheet of the manuscript, almost as if Fantoni had modified the parameters of his research in the course of his work and was thus compelled to change the title, which would also explain why the first title is crossed out. Nonetheless, the wording that most accurately describes the contents of the volume is certainly that of the third title (see English translation above). This last title states that the text analyzes the olive trees in the same geographic zones as those mentioned in the second title, with the exception of Modena, which is mentioned only in the second title. There is, however, a considerable difference between these last two titles. In the third title Fantoni sets out to describe the cultivar able to "produce fine oil", but above all to analyze the species that have already been identified by ancient authors, such as Pliny, Theophrastus, Columella and Vergil to whom Fantoni makes frequent reference.

Almost all the drawings take up the entire surface area of each sheet. All of the illustrations, in pen and ink or occasionally first sketched in pencil and then passed over with ink, are accompanied by captions written in ink. Dates mentioned in the manuscript range from 1770-1784. Within the manuscript there are also a few watercolor and grey wash plates that denote a greater morphological precision in the representation of the specimens.

In most cases the plates represent a life-sized olive branch with leaves and fruit. Even if they are drawn schematically with an almost non-existent shadowing, these drawings, with the elegant execution of the branches, the arrangement of the leaves and the meticulous portrayal of the various morphologies of the olives, remain to this day a predominately accurate guide to the identification of the specimen represented.

The manuscript is brought to a close with a series of 14 watercolor or grey wash plates that depict with extraordinary precision some of the parasitic insects that attack the olive tree. The elegant framing of the various drawings, not to mention the scrupulous calligraphy, are most probably by another hand.

In the manuscript the olive trees considered appear to be ordered mostly according to their place of origin. With the exception of a tree grown in a private garden, or more precisely "in the courtyard of Casa Cicci in Pisa", the olive trees represented all come from rural areas. Of particular importance are the few areas near Pisa famous for their olive oil production: Agnano, Asciano and Calci, all places in which the Fantoni family had agricultural holdings. The remaining drawings represent trees examined in the countryside of the provinces of Lucca, Massa and Carrara. Outside of the confines of the Grand Duchy of Tuscany a few varieties are examined in the area of Lunigiana, in particular in Castelnuovo Magra, a small town near Sarzana, and in Fivizzano, the town in which Luigi Fantoni resided before moving to Florence. Fantoni also mentions that he executed some of the drawings based on studies carried out along the Genovese Riviera.

The description of the olive trees is unfailingly concise, usually specifying the variety of the tree, its size, the exact place in which it was studied, and in a few cases the name of the farm owner. Sometimes there is even an adjective used to describe the quality of the oil and the dimensions of the leaves (narrow, average, curly) and the fruit (fleshy, small, large), an example of which is the definition of the "Ulivo Trillo", described as having "an average foliage and a small fruit." Fantoni continues: "it is a very large tree" that "is found along the path that leads to the Monastery."

To illustrate this more clearly we give some translations of plate captions:

Plate 6: "Wild olive tree with an oval fruit and narrow foliage. It is found in the area above San Saverio in a stone pit near the Monastery road" (This refers to a place neighboring the Carthusian monastery of Calci, founded around the mid 14th century). Plate 9: "Large leafed olive tree, fleshy, strong, and deep green. It makes a fruit with a raspy guise. It is found along the road that leads up to the Ponente monastery. When ripe its juice is blood-red. It remains below the Trilloni, an isolated tree, full of mites." Plate 5: "Cucca olive tree with a smaller, wild and rounded fruit. It is found amongst the scrub above the Giannetti hollow in the Asciano plain."

An element that is completely overlooked, however, is the pit, even though the taxonomical relevance of the olive pit was already recognized by Tournefort at the beginning of the eighteenth century. The historical uncertainties related to an identification of the various olive species based exclusively on a handful of morphological characteristics does not always make for an easy comparison between the varieties indicated in the manuscript and the modern taxonomy of olive trees. The recurrence, however, of many names of olive trees still cultivated today does seem to confirm the substantial continuity over time that characterizes the olive's germoplasma. The manuscript therefore constitutes an important documentation for the history of olive cultivation as well as a fundamental record for the reconstruction of a classification of the varieties of olive trees cultivated throughout the eighteenth century.

Luigi Fantoni, b. Fivizzano (Massa Carrara) March 19th, 1749, d. Noletta June 8th, 1808.

The firstborn of four sons, one of whom was the celebrated Giovanni known by the name of Labindo, Luigi Fantoni was born from the marriage of Count Ludovico A. Fantoni and Anna de Silva. Luigi Fantoni was educated at the Nazareno College in Rome where he was recognized for his studies in science and literary arts. He composed poetry in Latin and Italian and, for particular official occasions, composed celebratory inscriptions.

Luigi Fantoni had a passionate interest in agronomy, a discipline which he proved to deeply understand, dedicating himself to the development and improvement of agricultural practices in his vast holdings.

Fantoni also collected a notable number of documents to better delineate the history of the Lunigiana area. These records were used in part to write *Le Effemeridi...di Aronte Lunese* (his pseudonym), a kind of compendium of the Lunigiana history written in the form of a lunar calendar.

Lauded by contemporary critics (cf. *Novelle letterarie pubblicate in Firenze l'anno 1779*, pp. 228-229; and C. Zofanelli, *La Lunigiana e le Alpi Apuane*, Studi di C. Z., Florence: Barbera, 1870, pp. 67-69), the volume provides a complete panoramic view on the natural environment of the Lunigiana area, from its origins to his own time, covering subjects from the economy to politics, commerce and agriculture. Among the species described are grape vines and chestnut trees, and with particular attention, olive trees (pp. 94-95).

The work, which is enriched with illustrations, was reprinted in the volume *Aronte Lunese illustrato da Michele Angeli di Mazzola, dottore in medicina*, in 16°, Pisa: tipografia Proserpi, 1835, pp. 7-207.

On the 8th of May 1776 Luigi Fantoni was elected correspondent member of the R. Accademia dei Georgofili in Florence, but in the offices of the Florentine institution there remain no traces of his work.

From his marriage to the Florentine Maddalena Morelli Adimari, Luigi Fantoni had four children, the most accomplished of which was Agostino, who collected and published the works and memoirs of his uncle Giovanni ("Memorie storiche sulla vita Giovanni cognominato Labindo", *Poesie di Giovanni Fantoni fra gli Arcadi Labindi*, Florence: Guglielmo Piatti, 1823, vol. 3, pp. 223-316.)

Luigi Fantoni died on June 8th, 1808 in Noletta, where he is buried.

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G. Sforza, *Contributo alla vita di G. Fantoni*, Genoa: Tipografia della Gioventù, 1907, 11-12, 18).

P. Melo, ed., *Giovanni Fantoni (Labindo). Epistolario (1760-1807)*, Rome: Bulzoni, 1992 (ad vocem).

L.J. Bononi, *Fivizzano "Città Nobile". Traccia di un percorso*, Fivizzano: Accademia degli Imperfetti, 1998.

PRINTED WORKS:

Effemeridi Biennali di Aronte Lunese, o sia, doppio lunario storico, economico e letterario della Lunigiana per gli anni 1779 e 1780, con molte notizie utili e dilettevoli per ogni cetto di persone e specialmente per tutti i capi di famiglia, Livorno: Stamperia di Gio. Falorni, 1779.

Sonetto all'onoratissimo sposo, del Conte Luigi Fantoni fra gli Arcadi di Roma, in *Poesie nelle faustissime nozze de' nobili signori Bartolomeo Giacomini di Porrata ed Anna Eleonora Sproni di Livorno*, Livorno: Stamperia di Gio. Vincenzo Falorni, 1792, in 4°, p. 9.

Epigramma eiusdem Aloysii comitis Fantoni, in *Poesie nelle faustissime nozze de' nobili signori Bartolomeo Giacomini di Porrata ed Anna Eleonora Sproni di Livorno*, Livorno: Stamperia di Gio. Vincenzo Falorni, 1792, in 4°, p. 10.

Il Baciamento, ode del Conte Luigi Fantoni, s.d. 1771, e s. l., in 4°, p. VIII.

Latin inscriptions in honor of the Grand Duke of Tuscany Pietro Leopoldo when he was elected emperor. (They were hung at the main gate to Fivizzano on the days December 10th-12th, 1790, printed in <<Supplemento alla Gazzetta Toscana>>, n. 2, 8 Jan. 1791.

Ten latin inscriptions to celebrate Grand Duke Ferdinando III's ascent to the throne. The first and second are printed

in *Novelle letterarie* pubblicate in Firenze l'anno MDCXCXI, col. 245-248.

MANUSCRIPTS

Memoria Economico-Finanziaria relativa al migliore e più facile mezzo di trasportare i Sali e Tabacchi dal Litorale Toscano nella Lunigiana Granducale, nonché al modo di regolarne l'Azienda nella stessa Provincia. The manuscript is kept in the Parish Archive in Fivizzano.

Memoria dei Fivizzanesi con cui fanno sentire i danni e l'incomodo che ne vengono loro per esser stata fatta Pontremoli capoluogo del Governo della Lunigiana e residenza di Vescovado, nuovamente istituito, e adducono le ragioni e i titoli che militano a loro favore per meritare questa distinzione. The manuscript, signed by Count Luigi Fantoni and Dott. Gio. Gualberto Sani, is held in the State Archives in Florence, stack 1053, n. 12.

Records regarding the Fantoni family can be found in the following locations:

State Archive in Massa (Massa Carrara), State Archive in Florence and the private archive Fantoni Bononi Archive in Fivizzano.

Six letters sent by Luigi Fantoni to Professor Francesco del Furia are kept in the Central National Library in Florence, reference Pal. Del Furia 82.108/1-6.

With thank to Dr. Frederico Tognoni for the present description.



[10] GESSNER, C.

Icones Animalium Quadrupedum Viviparorum et Oviparum, quae in Historiae Animalium Conradi Gesneri Libr. I. et II. describuntur... Editio Tertia. Novis Eiconibus non paucis.... Die figuren und contrefacturen von allerley vierfüßigen Thieren.

Heidelberg, A. Cambier, 1606. Folio (360 x 240mm). pp. 127, (1, blank), (6, indices), with woodcut printer's device and 141 woodcuts. [With:] *Icones Avium omnium, quae in historia avium Conradi Gesneri describuntur ... Editio Tertia. Novis aliquot Eiconibus auctior ... Die Figuren und contrafacturen der vögeln.* Heidelberg, A. Cambier 1606. pp. 137. (7), with large woodcut on title and 229 woodcuts of birds. [With:] *Nomenclator Aquatilium Animantium. Icones Animalium Aquatilium in mari & dulcibus aquis ... Figuren und Contrafacturen von allerley Fischen und anderen Thieren/ die im meer und süßen wassern gefunden werdend ...* Zurich, Conrad Froschauer, 1560. pp. (28), 374, (2), with 737 woodcuts. [With:] *Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis...* Frankfurt, H. Laurentius, 1617. pp. (6, 2 blank), 119, with woodcut on title and 19 woodcuts. Contemporary vellum, contemporary manuscript title on spine. € 17.000

A set of the complete 'Icones Animalium', which comprises the complete series of woodcuts from Gesner's 'Historia Animalium' (1551-1558), along with some that appear in this edition for the first time. This was the greatest zoological encyclopaedia of the sixteenth century and the greatest pictorial assembly of zoological illustration of its time. The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the eighteenth century. The woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Patter collection in the Basle University Library.

The 'Icones' utilizes the entire assembly of woodcuts, but largely eliminates the text, apart from the nomenclature.

I. The 'Historia animalium de quadrupedum viviparis' dealing with mammals, was the first part of the zoological encyclopaedia on mammals. The present 'Icones Animalium Quadrupedum et Oviparum' incorporates the separately published 'Historia animalium liber II. De quadrupedibus oviparis' and is the 3rd edition.

II. The 'Historia animalium de avium' woodcuts are the second important suite of ornithological iconography, being roughly contemporary with those of Belon published the same year. They are the precursors of many of Aldrovandi's illustrations, many of which were copied from Gesner. The present 'Icones Avium' is the 3rd edition.

III. The 'Historia animalium de piscium & aquatilium' was Gesner's history of fish and aquatic animals. The woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet (1554) and Salviani (1554), but are also the first general series of marine illustrations (including conchology), not confined to fish. The present 'Nomenclator Aquatilium Animantium. Icones animalium aquatilium' is the 1st edition.

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

'The title pages ... bear subtitles in Italian, French and German, probably because they were aimed at a larger market and at people who could no longer read Latin. These are the only title pages of Gesner's original works with text in vernacular languages. The illustrations themselves also carry captions in all four languages' (Wellisch, Conrad Gessner. A Bio-Biography p 69).

An attractively bound set. First few leaves with marginal brown spot. The section on fishes very clean, the others with some occasional browning.

Provenance: First title page with old owner's name ?Gottfried Eichorn and on inside frontcover engraved armorial bookplate with initials C.W.G.V.N., bookplate of Christoph Wentzel, Graf von Nostitz (1648-1712).

Wellisch A 29.3; A 30.3; A 31.1; 24.3. and PMM 77 for the 'Historia animalium' (1551-1558).



[11] GRAY, J.E.

Illustrations of Indian Zoology. Chiefly selected from the collection of Major-General Hardwicke.

London, Treuttel, Wurtz, Treuttel, jun. and Richter, 1830-1834 (-1835). 2 volumes. Folio (343 x 480mm). pp. (6), (6), with 1 lithographed frontispiece portrait of Hardwicke and 202 beautifully hand-coloured lithographed or engraved plates. Contemporary calf, spines rebacked at a later date, with red and green gilt lettered labels and richly gilt ornaments. € 39.000

The most beautiful work on the animal-world of India. This rare work was limited to 101 subscribers, which included 40 directors of the East-India Company. The fine colour plates, which include 90 of birds, derive from drawings commissioned in India, from both native and English artists, by the British diplomat, Major-General Thomas Hardwicke (1756-1835) who was in India from 1777 to 1823. When he left India he had the largest collection of drawings of Indian animals ever formed by an individual. He bequeathed his collection to the British Museum in 1835, which was later partly moved to the Natural History Museum.

The illustrations for the present book from 'drawings made upon the spot and chiefly from living specimens of animals' were produced by the naturalist, painter and versatile lithographer, Waterhouse Hawkins, who also worked with Gould. Waterhouse Hawkins was excellent in large scale lithographs and he made some of the finest representations of mammals ever executed.

"Gray published numerous books partly or wholly on herpetological topics. He described many new species from the Hardwicke collections, as depicted in the magnificent folio atlas entitled 'Illustrations of Indian Zoology', which contains 43 herpetological plates (Adler, Contributions to the history of Herpetology pp. 34-35). John Edward Gray (1800-1875) was keeper of the zoological department of the British Museum. This precious work was financed by Hardwicke. Apart from some foxing to the 6 text leaves and the portrait, a fine copy with clean plates.

Provenance: bookplate of A. Cluff.

Nissen ZBI, 391; Wood p. 368; Fine Bird Books p. 103.



[12] HASEGAWA, KEIKA.

Keika Hyakukiku [Illustrations of Chrysanthemums].

Japan, Meji 36 (1904). 3 volumes. 4to (315 x 225mm). With 75 colour woodblock prints, 9 prints on double page. In original stitched bindings (preserved in a recent Japanese style cloth box). € 5.500

A reissue of the Kyoto 1893 edition. A beautiful and decorative album of Japanese chrysanthemums, several of the plates have hand finishing. The chrysanthemum is probably the most popular Japanese flower and of great symbolic importance. A yearly festival of 'happiness' is held in Japan to celebrate this magnificent flower. The present work is one of the most attractive Japanese flower books, printed in lovely delicate colours, and of a high artistic level. The work is rare and Kerlen only quotes the first volume of the 1893 edition. The 1904 and 1893 editions are identical. A fine copy.

Kerlen 814.



[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; lower margin of title 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. € 15.500

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] HOOKER, J.D.

The Botany of the Antarctic Voyage of H.M. Discovery ship Erebus and Terror, in the years 1839-1843, under the command of Captain Sir James Clark Ross. Part III: FLORA TASMANIAE.

London, Lovell Reeve, 1860. 2 volumes. 4to (315 x 245mm). pp viii, v-vii, cxxviii, 18, 359; pp. (4), 422, with 200 hand-coloured lithographed plates. Publisher's pictorial cloth, both vols with repairs to spine. € 15.000

The work was published as volume 3 of 'The Botany of the Antarctic Voyage'. The first volume 'Flora Antarctica' was published in 2 parts. The second volume 'Flora Novae-Zelandiae' was published in 2 parts and the final 3rd volume 'Flora Tasmaniae' was also published in 2 parts. The first part deals with Dicotyledons and the second part with Monocotyledons and Acotyledons. All sections are rare but the present 'Flora Tasmaniae' is by far the rarest.

"In 'Flora Tasmaniae' Hooker's introductory essay on the relationships, phytogeography and other botanical issues is historically one of the most valuable published on Australia's flora. It was written at the time of the debate and controversy over Charles Darwin's theory of evolution of species. Darwin and Hooker collaborated, and Hooker's observations in the essay certainly support Darwin's theory. It is interesting to note that the Tasmanian Government provided the funds to assist the publication of this important essay" (H. Hewson, *Australia. 300 years of botanical illustration* p. 112). Hooker's 'Flora Tasmaniae' was the first published case study supporting Charles Darwin's theory of natural selection (see E. Cave, *Flora Tasmaniae* 2016). Hooker spent nearly 6 months in Tasmania. The 'Flora Tasmaniae' is dedicated to Ronald Campbell and William Archer, who greatly helped Hooker with their knowledge of the Tasmanian flora.

Joseph Dalton Hooker (1817-1911), was the second son of William Hooker. Through his father's contacts Joseph joined the James Clark Ross Expedition in the 'Erebus' and 'Terror' to the Antarctic to determine the position of the South Magnetic Pole. Hooker was appointed Assistant Surgeon and Naturalist. The expedition sailed in September 1839 and returned almost exactly four years later. The excellent plates are by Walter Hood Fitch, one of the best botanical artists of the period and Kew's official botanical artist. Some occasional moderate foxing to the plates and text.

Staffeu & Cowan 2964 (same collation as our copy); Nissen BBI, 908; Roscove 172 (identical collation).



[15] HOOKER, W.J.

Exotic Flora, containing figures and descriptions of new, rare, or otherwise interesting exotic plants, especially of such as are deserving of being cultivated in our gardens; together with remarks upon their generic and specific characters, natural orders, history, culture, time of flowering, &c.

Edinburgh, printed for W. Blackwood, 1823-1827. 3 volumes. Royal-8vo (239 x 149mm). With 233 handcoloured engraved plates, many folding or double-page. Contemporary dark red calf, sides with gilt fleurons at corners and gilt lines, gilt edges. € 13.000

A very fine and attractively bound copy of the first and only edition of one of Hooker's rarest and most beautifully illustrated works. "This important work reflects the extent of active plant introduction into Great Britain, and Hooker's part in it. Many of the plates represent new species ... the notes give interesting details, often including the history of the introduction of the plants" (Margadant. Hooker, 6).

'By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture and coming to Hooker's attention. Hooker treated some of these in his 'Exotic Flora' (Hewson, 'Australia 300 Years of Botanical Illustration' p. 91). Sir William Jackson Hooker (1785-1865) was professor of Botany at Glasgow University and was appointed director of Kew in 1841. He was one of the most important botanists of the Victorian era.

The fine plates were drawn by R.K. Greville, L. Guilding, J. Lindley and A. Menzies, and engraved by J. Swann.

Provenance: Armorial bookplate of John Amory Lowell (1798-1881) an American businessman and philanthropist from Boston. His bookplate has the following text 'Occasionem Cognosce' (Recognize opportunity).

Great Flower Books, p. 60; Nissen BBI, 920.



[16] KNORR, G.W.

Deliciae Naturae Selectae, oder auserlesenes Naturalien-Cabinet, welches aus den drey Reichen der Natur zeiget, was von curiösen Liebhabern aufbehalten und gesammelt zu werden verdienet ... Delices Physiques Choiesies, ou choix de tout ce que les trois règnes de la nature renferment de plus digne des recherches d'un amateur curieux, pour en former un Cabinet Choisi de Curiositez Naturelles.

Nürnberg, Knorr (Erben), (1751-)1766-1767. 2 volumes (bound in one). Imperial-folio (355 x 505mm). pp. (26), viii, 132; pp. (4), xx, 144, with one charmingly handcoloured engraved frontispiece and 91 large beautifully handcoloured engraved plates. Contemporary full calf, gilt lines on covers, spine with 6 raised bands, gilt lettering and ornaments (spine has been skilfully rebacked at a later date). € 20.000

First edition and large paper copy of one of the most sumptuously illustrated German natural history books. Georg Wolfgang Knorr (1705-1761) was a Nuremberg engraver, art dealer, and scientist. He published some of the most beautiful natural history works to appear in the south of Germany. In the 18th century Nuremberg became the centre for producing superbly illustrated natural history books. This was principally due to the stimulus of Dr. Trew, a wealthy Nuremberg physician who assembled a number of young artists and scientists around him, such as Ehret, the most gifted botanical artist of second half of the 18th century. Dr. Trew owned a large collection of natural history specimens, and his 'Wunderkammer' was admired by numerous foreign visitors. Most of the natural history specimens depicted in the present book derive from his collection as is mentioned at the bottom of each plate. The splendidly engraved and handcoloured plates depict mineralogical and zoological matter as follows: corals 15 plates; shells 7; butterflies 6; urchins 4; minerals 6; crustacea & spiders 7; starfishes 4; fishes 9; birds 7, quadrupeds 14; reptiles & amphibians 12. The animals and minerals are very well arranged on each plate and often cover the plate fully. "Das gilt vor allem für Knorrs prächtigstes Werk, die 'Deliciae naturae selectae', in dem er versuchte, die schönsten und seltensten Exemplare aus den drei Reichen der Natur abzubilden... Die meisterhaften Kolorierungen der Kupferstiche in Knorrs Publikationen sind besonderes bestechend... Die Nürnberger Illuministen und Illumistinnen, die auch international einen sehr guten Ruf

hatten, sparten nicht mit guten Farben" (H. Ludwig, Nürnberger naturgeschichtliche Malerei im 17. Und 18. Jahrhundert pp.172-3). The text is in German and French.

Provenance: Armorial bookplate with crown and monogram EK and 'Loyal en tout'.

Nissen ZBI, 2227.



[17] LATHAM, S.

Lathams Falconry: or, the Faulcons Lure, and Cure: in two books. The first, concerning the ordering and training up of all Hawkes in generall; especially the Haggard Faulcon Gentle. The second, teaching approved medicines for the cure of all Diseases in them. Gathered by long practice and experience, and published for the delight of noble mindes, and instruction of young Faulconers in things pertaining to this Princely Art.

London, Thomas Harper, for John Harison, 1633. 2 volumes (bound in one). 4to (190 x 138mm). pp. (24), 147, (1, blank); pp. (22), 148, (4), with woodcut illustration on title, and 31 woodcuts (some repeated) in the text. Later calf, sides with gilt border, richly gilt ornamented spine with 2 red gilt lettered labels, gilt edges. € 8.800

First collected edition of the two volumes. "Latham's 'Falconry' ranks among the principal books on hawking in the English language... J.E. Harting, the great authority on hawking literature, states that a relative of Latham was assistant falconer and subsequently sergeant of the hawks to the successors of Sir Thomas Monson, i.e. to Sir Patrick Hume, Master Falconer to the King, and Sir Allen Apsley. This relative was 60 years of age when Latham published his book in 1614-15, so that we may assume that a good deal of knowledge was derived by him from this source. Latham in the second book, refers to Henry Sadler of Everley, Grand Falconer to Queen Elisabeth, as 'his first and loving master'" (Schwerdt I, 302). The first volume was first published in 1615, and the second volume in 1618. The present edition is the first collected edition, using the same woodblocks and according to Harting 'quite as good as the first, of which it is a reprint without alteration'. An attractively bound and well preserved copy of this rare item. Old signature on title.

Harting, Bibliotheca Accipitraria 20; Schwerdt I, 302.



[18] LINNAEUS, C.

Systema Naturae in quo naturae regna tria, secundum classes, ordines, genera, species, systematice proponuntur. Editio Secunda, auctior.

Stockholm, G. Kiesewetter, 1740. 8vo (185 x 120mm). pp. (4), 80, with a monogram of the publisher on title-page. (Issued with:) LINNAEUS, C. Fundamenta Botanica in quibus theoria botanices ... Editio secunda. Stockholm, G. Kiesewetter, 1740. pp. (4), 23, (1). Recent calf (antique style), spine with red gilt lettered label, sides with gilt border. € 5.500

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

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

Soulsby 46 & 258.



[19] MARTYN, T.

The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author .../ Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ...

London, sold at his house no. 16 Great Malborough Street, 1784. 2 volumes. Folio (405 x 405mm). With handcoloured engraved frontispiece of a shell within a gilt Greek key border, 3 engraved title pages, engraved dedication leaf, 2 explanatory tables and 1 leaf observation on the explanatory table, 27 pages text both in English and French, and 80 handcoloured engraved plates, and 1 unrecorded handcoloured engraved plate 'the Purse Mollusca'. Contemporary brown half morocco, richly gilt ornamented spines with gilt lettering, marbled sides. € 48.000

A fine copy of a very rare Large-Format 'deluxe' issue (see below) of one of the most attractive shell book ever published. The work was extended to four volumes but these two, devoted to shells of the South Seas, were published as a separate work. "From the introduction to 'The Universal Conchologist' we learn that it was 'to commence with the figures of shells (most of them rare and nondescript) which have been collected by several officers of the ships under the command of Captain Byron, Wallis, Cook, and others made to the South Seas' ... When the 'Resolution' and the 'Discovery' returned from the third and last voyage in 1780 (the dealer) Humphrey purchased some more shells, but the bulk of the conchological spoils were this time to Thomas Martyn, a knowledgeable dealer, versatile writer and gifted artist ... Unlike Humphrey and other dealers who snapped up the Cook shells Thomas Martyn had more than a pecuniary interest in his purchases, Martyn's reason for wanting to corner the market in South Seas shells was entirely praiseworthy; although he sold many of the shells he had bought, he illustrated the finest in 'The Universal Conchologist', his magnum opus (and) a work, which for, beauty, has seldom been surpassed in the history of conchological iconography" (Dance, Hist. of Shell Collecting).

Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not abound either in the variety of the new or many duplicates of the known ones that are valuable'. As a result, he modified his project and instead of presenting two shells on each plate, presented only one but depicted in two different views. Besides the specimens deriving from Cook's voyages, Martyn included specimens from the collections of the Duchess of Portland, the Countess of Bute, John Hunter, the Forsters, and others.

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

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

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

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

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

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

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

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

[20] PLANTS OF WESTERN JAPAN.

(Chûshoto okonomi no bunezu). Japanese exceptionally long horizontal painted scroll (11.5 meters by 26 cm.) showing 62 species of plants of Western Japan.

End 18th or beginning 19th century. Colour painted on mulberry paper, with Japanese calligraphy, mounted on a wooden roller, endpaper decorated with gold and backed with silk, modern cotton tie, housed in a modern wooden box. € 28.000

A very unusual long botanical scroll, showing 62 different species, each depiction of a plant measures 26 x 17,5 cm. The plants are beautifully painted and heightened with white, showing flowers, foliage and roots and occasionally details of plants. "Has any nation equaled the Japanese as flower lovers?... The affinity of painting and calligraphy is not surprising when it is realized that the Far-Eastern culture, at least until recent times, the sole implement for writing, painting and drawing was the brush... These brushes were used with ink and water-based pigments on silk or paper" (Brindle & White, *Talking in flowers: Japanese botanical art* pp. 7-11). In fine condition.



[21] POITEAU, A.

Pomologie française. Recueil des plus beaux Fruits cultivés en France...

Paris, Langlois et Leclercq, 1846. 4 volumes. Folio (413 x 280mm). With three plain and 420 stipple-engraved plates printed in colours and finished by hand. Contemporary half purple calf, gilt spines with monogram. € 95.000

A fine copy of the most attractive fruit book ever produced. This work represents the apogee of French stipple-engraved colour printing, achieved by Redouté and his pupils. The plates first appeared accompanying Antoine Poiteau and Pierre Jean François Turpin's edition of Duhamel du Monceau's 'Traité des Arbres fruitiers', published in 72 parts, 1807-1835. After Turpin's death in 1840 Poiteau, who was the sole author of the text, took control of the plates and removed Turpin's name from them. He also arranged text and plates according to the group of fruit, whereas the 1807-1835 edition was without systematic arrangement.

"Von A. Poiteau wurde die neue Auflage dieses pomologischen Werkes bearbeitet mit dem Titel 'Pomologie Française', Paris 1836-1846, der eine sehr beachtenswerte Einleitung vorangeht" (S. Martini, *Geschichte der Pomologie in Europa* p. 92). "This work is a re-issue, with greatly modified text, of the 1807-35 edition of Duhamel du Monceau's 'Traité des arbres fruitiers'" (RHS Lindley Library).

The first volume is devoted to almonds, peaches, apricots, and plums; the second to citrus fruit, grapes, cherries, strawberries, raspberries, etc; the third to gooseberries, currants and pears (over 100 varieties); and the fourth to apples, hazelnuts, walnuts, figs, and even an avocado. Poiteau and Turpin were both outstanding botanical artists in the 'Redouté' style, and utilised the techniques of colour-printing Redouté had devised. The 'Pomologie française' was published by Langlois, the great master of colour printing who supervised much of Redouté's best work. A team of over twenty engravers worked on the plates.

Nissen BBI, 551; Great Flower Books p. 55; Stafleu & Cowan 1548; Raphael, *An Oak Spring Pomona* n. 31.



[22] ROYEN, WILLEM II VAN.

Two Silver Pheasants and a Black-crowned Night Heron in a landscape.

Signed and dated, lower right W V ROYEN 1735, also dated lower left: 1735, inscribed in brown ink on verso: 'dese vogels sijn bij d: edl: aghtb: Heer de Heer Theodorus deLeeuw/ na het Leven getekent inde Lust plaas van sijn edelen genaamt/ elsenburg door Mr Willem van Rojen 1735. Watercolour and gouache over traces of black chalk within black chalk framing lines. 303 by 436mm.

€ 20.000

As the inscription on the verso records, these birds were seen by Van Royen in the collection of the eminent Amsterdam merchant, Theodorus de Leeuw (1679-1744), at his country house of Elsenburg, on the river Vecht, near Maarsse. De Leeuw lavished considerable resources on improvements to this rural retreat, and seems to have commissioned Daniel Marot to design an elaborate summerhouse in the grounds (for further information, see R. van Luttervelt, 'De Buitenplaatsen aan de Vecht' 1948, pp. 100-2).

Another watercolour of birds by Van Royen (sold, Dordrecht, Mak, 5 October 1993, lot 37) is also dated 1735 and inscribed with the name of De Leeuw, and there is also an 18th century sale record of a painting by Royen of birds on the terraces of Elsenburg (sold, Amsterdam, P. van der Schley/ J. Yver, 18 July 1786, lot 277). Together these are the only three known examples of the works by Van Royen that can be linked with a specific patron. Relatively few drawings of Van Royen are known, but these include dated works from as early as 1711 (sold, London, Sotheby's, 19 June 1973, lot 62), which stand as important precursors of the bird watercolours of Aert Schouman and the younger generation of Dutch artists.

Exhibited: Leeuwarden, Museum Het Prinsessehof, 'Oude tekeningen uit drie eeuwen; Collectie Hans van Leeuwen', 1977, cat. no 46; Amsterdam/ Dordrecht 1994-5, cat. no. 42, reproduced in colour p. 6.



[23] SOWERBY, J. DE CARLE & LEAR, E.

Tortoises, Terrapins, and Turtles drawn from life. Text by John Edwards Gray.

London, Sotheran, Baer & Co., 1872. Folio (375 x 272mm). pp. iv, 16, with 60 lithographed plates of which 57 beautifully handcoloured and enhanced with gum arabic, all drawn on stone by Edward Lear after J.D.C. Sowerby. Original brown half morocco, gilt lettered spine. € 25.000

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

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

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

"The names 'Sowerby and Lear' are forever linked herpetologically as artist and lithographer, respectively, for the greatest atlas of turtle illustrations and one of the finest productions among natural history books... Before achieving fame as a writer and landscape painter Lear began as a natural history artist. He issued a series of drawings of parrots in 1830-1832 and, unlike other zoological artists of the day, specialized in drawing living animals, which appealed to Bell" (Adler, vol. 2 pp. 61-62). The 3 plain plates were never coloured.

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



[24] VOLCKAMER, J.C.

Nürnbergische Hesperides, Oder gründliche Beschreibung der edlen Citronat-, Citronen- und Pomerantzen-Früchte, wie solche in selbiger und benachbarten Gegend, recht mögen eingesetzt, gewartet, erhalten und fortgebracht werden. (Together with:) Continuation der Nürnbergischen Hesperidum.

Nürnberg, Endter Erben, 1708-1714. 2 volumes. Folio (357 x 230mm). With 2 engraved frontispieces, 25 engraved vignettes and 248 engraved plates of which 27 folded or double-page. Contemporary calf, later rebacked richly gilt decorated spines in 7 compartments. € 65.000

A rare copy of the first German edition together with the almost always lacking 'Continuation' published in 1714. A

mint copy of the most beautiful baroque book on citrus fruit ever published. The large and impressive portrayals of citrus fruit covers about half the upper part of most of the plates, seemingly floating over the large gardens, country estates of the nobility and wealthy patricians of southern Germany (some of northern Italy are included as well).

Johann Christoph Volckamer (1644-1720) was a wealthy Nuremberg merchant, son of Johann Georg Volckamer I (1616-1693) a keen botanist who established a large greenhouse in his garden at Gostenhof. Johann Christoph Volckamer inherited the garden and started to cultivate citrus fruit, a hobby amongst the wealthy classes, in which he had become interested during a visit in Italy. "He visited many gardens in the neighbourhood and further afield as far as Venice and Bologna, beginning to study the endless varieties of citrus fruit he saw. Even after his return to Germany his friends among Italian gardeners and nurserymen supplied him with citrus trees and kept him informed of new developments" (S.Raphael, *An Oak Spring Pomona*, p. 192).

According to the preface most of the excellent plates are after drawings by the author and his brother Johann Christoph Volckamer II, some are by Paul Decker the elder, who made the frontispiece, and some by J.C. Steinberger. The plates are reminiscent to Matthäus Merian's 'Der Fruchtbringenden Gesellschaft Nahmen' published some 50 years earlier, where plants and patrician estates and gardens were likewise combined on a single plate. There is also a close connection to Matthäus' famous daughter, Maria Sibylla Merian, who, 'through her contact with Clara Regina Imhoff (was) able to gain access to the garden of the physician and naturalist J.G. Volckamer, with whom she continued to correspond even after leaving Nürnberg. She made important finds in the gardens inside and beyond the gates of Nürnberg' (Maria Sibylla Merian. *Artist and Naturalist 1647-1717*, p. 20).

One of the rare copies with the full amount of plates. No copy with full amount of plates has been on the market since 1992. Sotheby's 19 November of that year offered a mediocre copy with the same number of plates. The Massachusetts Horticultural Society copy (Christie's 18 Dec. 2002) as well as the Macclesfield copy (Sotheby's 16 March 2004) both had less plates. Our copy has in the first volume 2 text leaves (pp. 227/228 and 229/230) not bound in. The collation is as follows: (I) Leaves 4, 255, (1 blank), leaves 4, with 116 engraved plates, including the engraved frontispiece; (II) Leaves 15, 6, 239, 4, with 134 engraved plates, including the engraved frontispiece.

Provenance: Library of Schloss Pfannberg, coat of arms label with crown and shelf number on inside frontcover of both volumes.

Heidrun Ludwig, *Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert*, pp 34 & 53; H.F. Janson, *Pomona's Harvest*, pp. 269-273; S. Raphael, *An Oak Spring Pomona*, 73; Nissen BBI, 2077.