

*Antiquariaat Junk b.v.*

Natural History & Travel  
Old and Rare Books

Offered for sale at the:

XXIII Salon International du Livre Ancien (2011), Grand Palais,  
Avenue Wilson. Paris. 29-30 Avril & 1er Mai de 11h à 20h.

Stand C5



Books may also be ordered from:

Antiquariaat Junk

Allard Schierenberg & Jeanne van Bruggen

Van Eeghenstraat 129. 1071 GA Amsterdam. The Netherlands

Telephone: +31-20-6763185/ Telefax: +31-20-6751466

Email: [books@antiquariaatjunk.com](mailto:books@antiquariaatjunk.com)

Website: [www.antiquariaatjunk.com](http://www.antiquariaatjunk.com)

NATURAL HISTORY BOOKSELLERS SINCE 1899

Frontcover illustration: No. 29 Thomson & Nicolet

\*

**Please visit our website**  
**[www.antiquariaatjunk.com](http://www.antiquariaatjunk.com)**  
**With thousands of colour pictures of fine**  
**Natural History books**

\*

The prices in this catalogue include 6% VAT.  
Customers outside the EU will not be charged the 6% VAT.

\*

[1] **AUBLET, F.** *Histoire des Plantes de la Guiane Française*, rangées suivant la méthode sexuelle, avec plusieurs mémoires sur différens objets intéressans, relatifs à la Culture & au Commerce de la Guiane Française ... Londres/ Paris, P.F. Didot jeune, 1775. 4 volumes (2 text volumes & 2 volumes of plates). 4to (253 x 194mm). pp. (4), 32, 1-621; (3), 622-976, 52, 160 with engraved frontispiece and 392 fine engraved plates. Contemporary mottled calf (a bit worn). € 10.500

The first flora of French Guiana, profusely illustrated with excellent plates. "Aublet's further words on the conditions under which a naturalist worked in the French possessions are almost identical to those of Adanson with respect to his Senegalese years; the scorn of the other settlers, the absence of chances of financial reward, the hard-boiled mercenary attitude of his 'colleagues'. In addition to that are the hardships of trying to botanize in the tropical jungle with its - at that time - almost unknown hazards. ... The 'Histoire' of 1775 is written, characteristically, in French and in Latin ... it is remarkable that Aublet's book is fully Linnaean both with respect to taxonomy (the sexual system and the generic delimitations) and to nomenclature. It contains the descriptions of not less than 400 new species ... it is still the basis for the study of the flora of the Guiana region" (Stafleu. Linnaeus and the Linnaeans, p. 283).

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

Stafleu & Cowan 206; Nissen BBI, 54.

[2] **BARLA, J.B.** *Flore illustrée de Nice et des Alpes-Maritimes. Iconographie des Orchidées*. Nice, Caisson et Mignon, 1868. Folio (356 x 270mm). pp. (8), 83, (3), with 63 handcoloured lithographed plates. Contemporary calf, gilt ornamented spine, sides with gilt borders and blind pressed cornerpieces, gilt edges. € 6.300

The work is dedicated to the Italian botanist Philippe Parlatore. The present copy is an interesting association copy as it was presented by Parlatore to lady Berta Sommier. The fine plates were drawn by Barla, who was director of the natural history museum at Nice. He was a man of independant means and dedicated himself to investigate the fungi and orchids of the South of France. This work on the orchids of the South of France is much rarer than the author's works on fungi and was published in a small edition only. "Cette végétation exceptionnelle, doit évidemment sa richesse et sa variété à la configuration topographique, toute particulière, du bassin des Alpes-Maritimes. Dans ce pays favorisé par la nature, croissent la plupart des orchidées de France, d'Italie, d'Allemagne, etc." (From the Introduction).

Nissen BBI, 78; Stafleu & Cowan Suppl. I, 20.221.

[3] **BELON, P.** *La nature & diversité des poissons*. Avec leurs pourtraicts, representez au plus pres du naturel. Paris, Charles Estienne, 1555. Oblong-8vo (105 x 165mm). (20) leaves, pp. 448, with 192 woodcuts in the text. Contemporary limp vellum, gilt edges. € 6.900

A very fine copy of the first French edition. "Belon is looked upon as the founder of modern ichthyology as well as an authority on ornithology. The illustrations of fishes and some other aquatic animals in this volume are of exceptional quality for the sixteenth century, although some of them are fanciful." (Wood p. 230). The present work is a translation of his "De Aquatilibus ..." printed in 1553, it describes about 110 species of fishes of which 94 marine. 'Belon's treatise contains figures of several molluscs which are among the earliest to be published (the very first being of a crawling snail reproduced in Conrad von Megenberg's 'Puoch der Natur' published in 1475"

('Delight for the eyes and the mind' by Peter Dance). Belon was a student of Valerius Cordus and became one of the first explorer-naturalists of the near East. In Rome he met the zoologists Rondelet and Salviani, both eminent disciples of ichthyology after Aristotle, both of whom published important illustrated works on fishes. Apart from fishes the above work depicts a whale, dolphin, beaver, otter, crocodiles, tortoise, hippopotamus, as well as the famous sea-monk, which supposedly washed on a beach in 1531. "Belon enriched the biological sciences by new observations and contributed greatly to the progress of the natural history in the sixteenth century ... (his) observations were generally correct. He looked at the world as an analyst devoted to detail. He succeeded in winning the confidence of the great and was famous during his lifetime" (DSB).

Nissen ZBI, 303.

[4] **BORCH, M.J. Comte de. *Lettres sur la Sicile et sur l'Île de Malthe***. Turin, Freres Reycends, 1782. 2 volumes. 8vo (192 x 125mm). pp. xix, (1), 236; 256, with 3 folding maps and 26 engraved plates. Contemporary calf, richly floral gilt spines with red gilt lettered label. € 2.650

First edition. A beautifully bound copy of this very attractively illustrated work. Michal Jan Comte de Borch (1753-1810) was a Polish aristocrat and naturalist. He held the military rank of commander of the Maltese Order and was a member of many learned societies. The work contains 2 large folding maps of Sicily and 1 folding map of the Etna, 2 plates show 'Champignon astringens de Malthe' formerly considered a fungi and other plates show ancient temples, people etc. "Very scarce. The published letters describing Borch's extensive trips through the islands of Sicily and Maltha. Because of the author's interest in mineralogy, he provides many vivid descriptions of his visits to geological formations and working mines" (Schuh, Bibliography of Mineralogy). Borch was the author of two other books on the minerals and rocks of Sicily as well as a famous work on the on the truffles of the Piemont.

Pescarzoli 104.

[5] **BRUNFELS, O. *Herbarium Vivae Eicones ad naturae imitationem*** ... Strassburg, J. Schott, 1532. [with:] *Novi Herbarii Tomvs II*. Strassburg, J. Schott, 1536. Folio (320 x 205mm). pp. (viii), 266, (66, including final blank); pp. 313, 5, (1, blank), title of first volume in woodcut border, full page woodcut coat of arms of Strassburg, 4 woodcut ornamental borders, and 138 woodcuts of plants, mostly full page. Contemporary limp vellum, old lettering on spine. € 19.000

A very fine Large Paper copy, much larger than copies we have had or seen. Both volumes in the second edition. The first edition of the first volume is exceedingly rare. "A genuine milestone in the history of the botanical sciences.. " (Tomasi & Willis. *An Oak Spring Herbaria* p. 31). "This is an important book. Brunfels was the first great mind in modern botany and as Sachs says, a new epoch of natural science began with Brunfels..." (Hunt 30).

A celebrated herbal which marks an epoch in the history of botanic illustration. It was the first herbal illustrated with drawings which are throughout both beautiful and true to nature. The plants are represented as they are in the greatest possible artistic perfection by Weiditz, one of the best German illustrators, whose name appears in the book.

"Weiditz accepted Nature as he found her. Was a leaf torn or drooping, a flower withered?- he observed the fact with the cold eye of the realist and recorded it with the precision of a true craftsman. The beauty was never wantonly sacrificed to mere scientific accuracy; the poet in him always triumphed, the artist in him always prevailed. His work must ever remain the high-water mark of woodcutting employed in the service of botanical illustration" (Blunt p. 47).

Posthumously a third volume was published in 1536 by Michael Herr, which is seldom found with the first two

volumes, and which was illustrated by another artist.

Nissen BBI, 257, 1b & 257, 2b; Hunt 30.

[6] **BUFFON, G.L.L. COMTE DE. *Histoire Naturelle des Oiseaux***. Paris, Imprimerie Royale, 1771-1786. 10 volumes. Imperial folio (455 x 325mm). With 973 handcoloured engraved plates, drawn and engraved by F.N. Martinet under supervision of E.L. Daubenton. Contemporary mottled calf, sides with gilt borders, richly gilt ornamented spines in 7 compartments with red and green gilt lettered labels, inner dentelles, gilt edges. € 165.000

A splendid, uniformly bound, large paper copy. "This edition was certainly the most ambitious and comprehensive bird book which had appeared at the time of its publication, and ranks still as one of the most important of all bird books from a collector's point of view" (Fine Bird Books). 'Les planches de l' édition grand in-folio (dont le 1er volume est daté 1771) semblent plus soignées que celles de l'édition du format inférieur' (Ronsil p. 413). The beautifully hand coloured plates, here in their largest format and most refined colouring, are the most influential suite of ornithological plates of the eighteenth century. The text of the present work is based on the nine ornithological volumes of Buffon's forty-four volume 'Histoire naturelle générale et particulière', Paris 1749-1804.

George Louis Leclerc, Comte de Buffon (1707-1788) was France's foremost scientist and a preeminent literary figure of the 18th century. In 1739 Buffon was appointed director of the Royal Garden in Paris, a position he would hold for 49 years. He was one of the most important scientists of the French Enlightenment and the unique literary quality of his encyclopedia won him a place among the Immortals of the French Academy. A few copies of this work have 35 non ornithological plates bound in, which are not present here and which do not belong to the above work.

Provenance: R.O. Oates bookplate as well as circular owner's stamp in titles; Armorial bookplate 'Esse Quam Videri'.

Fine Bird Books p. 63; Nissen IVB, 158.

[7] **BULLIARD, P. *Flora Parisiensis*** ou descriptions et figures des plantes qui croissent aux environs de Paris. Avec les différens noms, classes, ordres et genres qui leur conviennent, rangés suivant la méthode sexuelle de M. Linné, leurs parties caractéristiques, parts, propriétés, vertus et doses d'usage en Médecine, suivant les démonstrations de Botanique qui se sont au Jardin du Roy ... Paris, P.F. Didot, 1776 (-1783). 6 volumes bound in 5. 8vo (203 x 120mm). With 1 handcoloured engraved frontispiece, 2 engraved handcoloured plates in the introduction and 640 fine handcoloured engraved plates, each with a leaf of text. Contemporary calf, spines rebacked. € 9.000

First and only edition of this beautifully illustrated Parisian flora. Jean Baptiste François Bulliard, called Pierre (1752-1793) was a famous French botanist. It is rare to find a complete copy with all the plates. Our copy includes the plates for a 6th volume which was never finished and have been incorporated in our set. Our copy also includes the rare introduction which has a separate title page and is lacking in the copy of the Bibliothèque Nationale. "The six volume 'Flora Parisiensis' (1776-1783), now a rarity, had descriptions and plates (by Bulliard himself) of 640 taxa... The Linnaean system was outlined in a separate introduction" (Stafleu p. 289). "Um so sympathischer stechen von diesen anspruchsvollen Darbietungen die mit liebevoller Sachlichkeit gezeichneten Figuren des - wie Nic. Robert aus Langres stammenden - Botanikers Pierre Bulliard ab. In seiner "Flora Parisiensis" ... hat er Abbildungen von erstaunlicher Einprägsamkeit geschaffen, und zwar mit den simpelsten Mitteln. Es sind einfache Umrissradierungen, die mit der Roulette schattiert sind. Das Koloriet ist von einer seltenen Delikatesse und Naturtreue" (Nissen BBI p. 137).

Stafleu & Cowan 902; Nissen BBI, 295. Great Flower Books p. 52.

[8] **DAY, F. *The Fishes of Cochin***, illustrating Day's 'Fishes of Malabar' to which are appended some Fishes of Trichinopoly, Madura, &c Autographs of some of the Indian Ichthyologist, 1865. Manuscript album containing, apart from the handwritten title, 102 original watercolours and 30 original pen drawings, mounted on 111 leaves (308 x 240mm), with some engravings, a leaf of photographs, and some original correspondence; in a contemporary binding of half red calf, spine skilfully repaired, lettered: "Illustrations of Indian Fishes, Day". € 58.500

A unique and splendid collection of watercolours and drawings of Indian fishes, some by the great ichthyologist Francis Day himself and others commissioned from a group of Indian artists, assembled as an album for his own use by Day.

The collection comprises 30 original pen drawings, evidently the work of Francis Day, as well as a wonderful suite of 102 original watercolours by Indian artists. These watercolours and drawings are accompanied by a number of engravings extracted from Day's published work as well as a leaf of photographs and, at the end, a series of letters from other ichthyologists. On the flyleaf of the album is a superb small watercolour of an Indian river landscape with bridge.

Francis Day (1829-1889), the most important ichthyologist ever to have written on Indian fishes, published several major works on the ichthyology of India. His first work was 'The Fishes of Malabar' published in 1865; it was followed in 1878 by 'The Fishes of India', while a further two volumes on fishes appeared in the 'Fauna of British India' in 1889.

While two watercolours in the first section of the manuscript can be identified as the likely originals for plates 3 and 8 in Day's 'Fishes of Malabar', the remainder appear to have remained entirely unpublished.

The album is a first portrayal of the fish fauna of the Malabar Coast. The Malabar Coast refers to India's southwest coast and is flanked by the Arabian Sea at the west. Many of the fishes of the Malabar Coast also inhabit the Arabian Sea and are hence found on the coastal waters of the Arabian Peninsula.

"In 1852 Day joined the Madras medical service as surgeon, and began a career in the southern region of the Indian sub-continent. The years Day spent at Cochin on the Malabar Coast gave a unique opportunity for the study of its fish to which he added an interest in the problems of fisheries and food supply. In 1864 Day returned home on leave with sufficient material for a paper on the 'Fishes of Cochin' for the Zoological Society and for a larger work that came to be published under the title of 'The Fishes of Malabar'" (1865) (Gunther, A.E. *A Century of Zoology at the British Museum...*, p. 409). Day returned to India in 1866 and remained there until 1874. "Even today, Dr. Francis Day is considered to be the single most influential figure in the ichthyology of southern Asia. In 24 years of study he named 343 species of marine and freshwater fishes, based primarily on nearly 10,000 specimens from an area that today extends from Afghanistan to Burma..." (Australian Museum's website).

The subject of the first part of this remarkable album is the 'Fishes of Malabar': this part contains 36 original watercolours and 25 pen drawings, on 41 leaves, mostly mounted 2 to a page.

The second part of the album has its own title-page: "Drawings of some of the Fishes of Trichinopoly, Madura &c made by Native Artists under the superintendence of Assistant Surgeon Morgan M.D. Madras Medical service in 1863...". The 66 watercolours in this part, all mounted one to a page, are clearly the work of Indian artists, and some have Sanskrit inscriptions. Most illustrations are also captioned with the Latin scientific names. This part also contains 5 pen drawings and a page of old photographs as well as a number of letters to Day from contemporary scientists such as D. Horsfield, Emmerson Tennent, J.E. Gray, J. Couch, and P. Bleeker, as well as one from the London bookseller Bernard Quaritch.

The pen drawings in both sections are similar in style and can be identified as the work of Francis Day himself. One is inscribed 'F. Day del ad nat et sculp. Madras 1864'. In the original publication of the 'Fishes of Malabar' all 20 plates were both drawn and engraved by Day, who must have been a very able draftsman. In the preface to that book he explained that "... having through the kindness of Colonel Sir Henry James, R.E. been shown the mode of engraving on copper pursued at the Ordnance Office, I have been induced to personally delineate most of the new species described in this work...". He also points out that very little is known about the ichthyology of the region, "...so little has since been done in inquiring into its natural riches, that the national Collection in London appears to have obtained one solitary ichthyological species from the whole of that territory in the course of seventy years...". As we know, Day set out to correct that neglect, and this splendid collection is evidence of his working methods: it is an important and remarkably attractive album, in excellent condition.

Provenance: Francis Day (with his label "Francis Day, Esq. Cumberland House, St. Thomas's Street, Ryde, Island of Wight" on front pastedown, and his signature on flyleaf).

[9] **DESCOURTILZ, M.E.** *Flore [Pittoresque et] Médicale des Antilles*, ou traité des plantes usuelles des colonies Françaises, Anglaises, Espagnoles et Portugaises... Peinte par J.Th. Descourtilz. Paris, Pichard, Mme Veuve Pichard, Gauthier, Royal, 1821-1829. 8 volumes. Royal-8vo (205 x 130mm). With 600 fine colour-printed stipple engraved plates with extensive hand-finishing. Contemporary brown half calf, richly gilt spines in 5 compartments, sides marbled boards. € 15.500

A fine copy of the first edition. A beautifully illustrated flora of the West Indies. This is one of two major French works published on this region. The other work is by Tussac 'Flore des Antilles' 1808-1828 and is equally rare. Descourtilz (1775-1836) was a French physician, naturalist and traveller. "Following his marriage to the daughter of Rossignol-Desdunes, who had plantations in Artibonite, he went to Saint-Domingue (Haiti) in 1798, on the way visiting Charleston, South Carolina, and Santiago de Cuba. Descourtilz became involved in the Negro revolution ... Most of his original drawings and manuscripts, as well as his herbarium, were burned in Haiti... (DSB). The present work is a great rarity and sets usually consist of mixed issues (see for example the de Belder copy Soth. 27 april 1987 no. 99 or the Cleveland Herbal, Botanical... collection no. 926). The words 'pittoresque et' appear in the title of the third volume. The fine plates of exotic flowers and fruit are after drawings by the author's son J.Th. Descourtilz, who became a famous ornithologist. The plates were engraved by Gabriel, Bessin, Pérée and Prieur.

Dunthorne 90, Great Flower Books p. 55; Stafleu & Cowan 1391.

[10] **DUBOIS, C.F. & DUBOIS, A. (Fils).** *Les Oiseaux de l'Europe*. Bruxelles, Leipzig, Gand, C. Muquardt, 1868-1872. 2 volumes. Royal-8vo (18 x 27cm.). With 1 photo-frontispiece of C.F. Dubois and 321 handcoloured lithographed plates. Contemporary red morocco, spines with 5 raised bands, gilt lettering. € 8.700

A scarce ornithological publication issued in a small edition. It supplements the elder Dubois's 'Oiseaux de la Belgique' by providing figures and descriptions of European birds not found in Belgium. C.F. Dubois died in 1867 leaving his son Alphonse Dubois, the junior author, to complete the work. The present copy has 2 more plates than called for by the bibliographies and is in accordance with the Ellis copy. The excellent plates which are beautifully handcoloured are after drawings by father and son Dubois. 279 depict birds, the others eggs. The birds are figured in front of lovely landscapes or verdure. Apart from some very slight foxing an attractive copy of this scarce work.

Nissen IVB, 276; Fine Bird Books 73.

[11] 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. € 55.000

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 ulivo 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 ulive, 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 ab 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 Nazzareno 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 Prosperi, 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.

## BIBLIOGRAPHY

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 ceto 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 MDCCXCI*, 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.

[12] **FAUCHE-PRUNELLE, A.A. *Papillons Exotiques***. [Grenoble c. 1850]. Oblong 4to (225 x 330mm). With 133 watercolours incorporating wing specimens each with Latin and French nomenclature and the country of origin. Contemporary green half morocco, gilt ornamented spine with gilt lettering. € 21.000

A superb collection of Exotic butterflies collected and drawn by André Alexandre Fauché-Prunelle. The butterflies are transferred on paper, each approx. 140 x 170mm. and mounted on blue grey thick card, tissue guards throughout. The wings of the insects have been transferred to the paper and the bodies of the insects have been meticulously coloured by hand. The butterflies are for the greater part from the Caribbean, Central- and South America (many from Brazil), but also from India, Sri Lanka and other parts of Asia. Two are from Australia. The process of making such transfers has been practised before and even a book, in a limited edition, with original butterfly transfers was published in 1900 by Denton on the Butterflies of the United States.

André Alexandre Fauché-Prunelle (Grenoble 1795-1863) is known for his historical publications such as 'Recherches sur l'origine du parlement de Grenoble', 1859. He must also have been a keen naturalist as he likewise published 2 botanical works: 'Coup d'oeil sur la végétation des Alpes', 1858 and 'Coup d'oeil sur la végétation de Briançon', 1860. According to H.H. Trouvelot 'Les Faucher ou Fauché' p. 25, Fauché-Prunelle was well known for his paintings of butterflies, which he exhibited 'au Salon de Grenoble'.

Fauché-Prunelle must have made more collections of butterflies. 15 years ago we sold a collection of 1682 butterfly transfers by him with the following title: "Papillons du Dauphiné".

[13] **FISCHER DE WALDHEIM, J.G. *Entomographia Imperii Russici./ Entomographie de la Russie***. Moscou, Société Impériale des Naturalistes/ Imprimerie Semen, 1820-1851. 5 volumes. 4to (265 x 215mm). With 137 plates of which 134 beautifully hand-coloured and 4 engraved frontispiece-titles of which 3 finely hand-coloured. Recent red half calf, richly gilt ornamented spines with marbled sides. € 40.000

A complete and attractively bound copy of the rarest and most beautifully produced work on Russian entomology. Dr. W. Junk in his '50 Jahre Antiquar' lists the book in his chapter 'Introuvable' (page 307). The first major contribution on Russian entomology, preceded only by Pallas' 'Icones Insectorum praesertim Rossiae Sibiriaeque...' (1781-98). The edition of the present work was very small and the subscribers list in volume 2 and 3 only lists 167 subscribers. Of volumes 2 and 3 very few copies have been distributed and most probably these volumes were destroyed. 'Dans le préface du 4e volume de cet ouvrage l'auteur parle de la perte qu'il a faite de la presque totalité de ce qui existait des trois premiers volumes de l'Entomographie, occasionnée par des mains infidèles. Cette perte, qui porte particulièrement sur le 2e volume, et plus encore sur le 3me, dont il n'avait été distribué que peu d'exemplaires, à réduit à bien petite nombre les exemplaires complets (Ekama, Fondation Teyler. Catalogue de la Bibliothèque p. 255).

The 4th volume 'Orthoptères de la Russie' was published in the 'Nouveaux Mémoires de la Société Impériale des Naturalistes de Moscou, Tome VIII'.

Johann Gotthelf Fischer von (de) Waldheim (1771-1853) was a German naturalist. The son of a linen weaver he was born in Waldheim, Saxony. He studied medicine in Leipzig and travelled to Paris with his friend Alexander von Humboldt and studied under Georges Cuvier. In 1804 he became professor of natural history at the Moscow University and the following year he founded the Imperial Society of naturalists of Moscow. He was one of the most prominent naturalists of his time and became famous for his scientific investigations of Russia. He was also known in some circles as 'Russia's Cuvier'.

All plates are engravings apart from the 18 plates in the last volume which are lithographs. The total number of plates is 141 including the 4 engraved title-frontispieces. All volumes have separately printed titles. W. Junk in his 'Bibliographia Lepidopterologica'(1913) gives a total of 140 plates, Nissen and Horn & Schenkling both list a total of 139 and Hagen gives a total like our copy of 141.

The collation of the work is as follows:

Vol. I: pp. (4), viii, 210, xii, 104, with 26 hand coloured engraved plates and 2 engraved frontispiece-titles of which 1 hand coloured. The plates are numbered as follows: Coleoptera 1-17; Othoptera 1; Neuroptera 1-2; Lepidoptera 1-5; Coleoptera 1.

Vol. II: pp. xx, 264, with 39 hand coloured engraved plates and 1 engraved hand coloured frontispiece-title. The plates are numbered as follows: Coleoptera 18-50; Lepidoptera 6-11.

Vol. III: pp. viii, (2), 314, with 17 hand coloured engraved plates and 1 hand coloured frontispiece-title. The plates are numbered as follows: Coleoptera 1, 1\*, 2-7, 7b, 7c, 8-14.

Volume IV: pp. (4), iv, 443, with 37 engraved plates of which 34 hand coloured. The plates are numbered as follows: Orthoptera 1-37.

Vol. V: pp. (6), ii, 151, with 18 hand coloured lithographed plates, The plates are numbered as follows: Lepidoptera 1-18.

Volume 5 has a larger format. A fine copy of one of the greatest rarities in entomological literature.

Nissen ZBI, 1377; Horn-Schenkling 6632; Hagen p. 235.

[14] **GODART, J.B. & DUPONCHEL, P.A.J. *Histoire naturelle des Lépidoptères ou Papillons de France***. Paris, Crevot/Méquignon-Marvis Fils, 1821-1842. 11 volumes & 4 supplements (bound in 17). 8vo (217 x 130mm). With 546 (545 handcoloured) engraved plates (and:) DUPONCHEL, P.-A.-J. Catalogue méthodique des Lépidoptères d'Europe distribués en familles, tribus et genres ... Paris, Méquignon-Marvis, 1844. 8vo. pp. xxx, (2), 523, (1) (and:) DUPONCHEL, P.-A.J. & GUENEE. Iconographie et histoire naturelle des Chenilles pour servir de complément à l'histoire naturelle des Lépidoptères ou Papillons de France. Paris, Méquignon-Marvis, 1832. 2 volumes, bound in one. 8vo. With 93 handcoloured engraved plates. Contemporary uniform blue half calf, gilt ornamented spines. € 16.000

A fine uniformly bound copy of the first edition. Jean Baptiste Godart (1775-1825) published the first 5 volumes of this famous work, which was continued after his death by his friend Duponchel. Very rare complete set of one of the finest illustrated French works on Lepidoptera. The plates (after drawings by Baron, Delarue, Duménil, Linden, Vaillant, and Vauthier) are beautifully handcoloured. It is rare to find a set with the mostly lacking supplement by Duponchel and Guenée on the caterpillars of France. For this work Duponchel was assisted by Achille Guénée (1809-1880) and according to Lhoste 'Guénée se classe parmi les plus grands entomologistes français'. The caterpillars are shown together with their feeding plants. A special set, volume 10 has 6 extra plates replacing plates of the first volume. These 6 plates are not counted in the plate total.

Apart from some occasional foxing a fine set.

Hagen 288; Horn & Schenkling 5587, 5589 & 5596; Nissen ZBI, 1598, 1212.

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

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

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

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

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

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

[16] **JAUME SAINT-HILAIRE, J.H.** *Plantes de la France*, décrites et peintes d'après nature. Paris, chez l'Auteur, 1819-22. Royal-8vo (257 x 200mm). With 10 lithographed portraits of botanists and 1000 fine stipple engraved plates printed in colours. Contemporary half calf, gilt ornamented spines, with gilt lettering. € 15.000

A uniformly bound copy of this profusely illustrated flora of France. It is rare to find the work complete in 10 volumes, mostly the first 4 are found and not the continuation. The first 4 volumes are here, as is often the case, in the second issue of 1822. "It is not until the beginning of the nineteenth century that precise scientific drawing commences to characterize French flower plates but with the transition the French artists such as Jaume St. Hilaire, Bessa, Turpin and Redouté rose almost immediately to world pre-eminence. These names are collector's high points" (Dunthorne p. 4). Blunt considers Jaume Saint-Hilaire a distinguished botanist and praises his '*Plantes de France*' with its 1000 pleasant little stipple plates. Jaume Saint-Hilaire studied flower painting under van Spaendonck in Paris.

Nissen BBI, 989; Great Flower Books p. 61; Dunthorne 211.

[17] **KNOOP, J.H.** *Pomologie, ou description des meilleures sortes des pommes et de Poires....* (together with:) *Fructologie, ou description des arbres fruitiers; ainsi que des fruits...* Amsterdam, M. Magérus, 1771. Folio (333 x 210mm). pp. (2), 139, (1); (4), 205, (1), with 39 handcoloured folded engraved plates. Recent full mottled calf, spine with 5 raised bands, richly gilt, red gilt lettered label. € 3.900

First French edition. This French edition is considerably rarer than the Dutch edition. The present copy lacks one leaf i.e. pages 7-8 of the pomologie part. Famous work on pomology and fruit trees. "The fruit monographs, apples and pears in the first, plums, peaches, cherries, nuts, and soft fruit in the second, are among the earliest books on the subject to be illustrated with coloured plates" (S. Raphael, *An Oak Spring Pomona*, 48). Johann Hermann Knoop (1700-1769) was head gardener to the Dowager Princess of Orange at Marienburg, near Leeuwarden. Outer margin of title slightly frayed.

Nissen BBI, 1079 & 1077.

[18] **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 Falcon 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 Falconers 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. € 9.300

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.

[19] **LIÉNARD, F.]** *Catalogue des Champignons observés et recueillis dans le département de la Meuse et figurant dans la collection de M. F. Lénard.* [Verdun] 1855-1880. 4to (280 x 190mm). With 356 superbly executed original water-colours of fungi dated between 1855 and 1880. Early 20th century half morocco, spine in 5 compartments with gilt lettering. € 21.000

A superbly produced water-colour album of the Fungi of the the 'département de la Meuse' in the collection of Felix Liénard. Most likely the fine water-colours are by Liénard himself. All plates have the French and Latin nomenclature and in most cases the date and place where the mushrooms have been found is indicated. For

example 'Bois de Baleycourt', 'Bois Saint Michel', 'Gare de Verdun', 'Cimetière de Verdun', 'Chantier Lagrue' and 'Pelouse du jardin de M. Memminger'. The quality of the drawings is exceptional and Liénard must have been an accomplished artist. The album begins with a 3 page index of the fungi, preceded by the title of the work. The plates have been put in systematical order.

In many cases the name of M. Trémeau is written in the right lower corner. This is an indication the these fungi were collected by Trémeau.

Félix Jean Liénard (Verdun 1812-?1894) was archeologist and mycologist and president of the 'commission du Musée de Verdun'. He was the author of the 'Dictionnaire topographique du département de la Meuse' published in 1872 and of the 3rd volume of the 'Archéologie de la Meuse: Description des voies anciennes et des monuments aux époques Celtiques et Gallo-Romaine', published in 1885. Together with Trémeau (the person mentioned in the right lower corner of many plates) he was a member of the 'Société philomathique de Verdun' (An association of persons who love science). In the 'Mémoires de la Société philomathique de Verdun (Tome VII, 1873), Félix Liénard figures as 'correspondant du Ministère de l'instruction publique pour les travaux historique' and Trémeau as 'professeur de mathématique'. On the same page is also listed Gustave Memminger 'numismate' in whose garden several of the fungi have been collected. Félix Liénard must have been a well know person in Verdun as a street has been called after him. He had a broad interest and was a keen collector. In 1866 Charles Linas wrote the following article on ancient materials in the collection of Liénard: 'Notice sur cinq anciens étoffes tirées de la collection de M. Félix Liénard, à Verdun'.

Original mycological material of such high a quality is excessively rare.

[20] **MICHAUX, A.** *Histoire des Chênes de l'Amérique*, ou descriptions et figures de toutes les espèces et variétés de Chênes de l'Amérique Septentrionale, considérées sous les rapports de la Botanique, de leur culture et de leur usage. Paris, de l'imprimerie de Crapelet, An IX-1801. Folio (408 x 274 mm). pp. (4), (56), with 36 engraved plates. Later half cloth, marbled sides. € 12.700

First edition of this great classic of American botany. André Michaux (1746-1802) compiled the first flora for eastern America and introduced many American plants into French horticulture. "... the results of Michaux's ten year sojourn in North America under the commission from the French government. His interest in North American trees was also to assess their importance as timber for the construction of naval vessels" (A catalogue of Rédoutéana, 8). 'His contribution to our knowledge of American plant life made for him a place of imperishable distinction as an American botanist' (Humphry, 'Makers of North American Botany', p. 177). 32 drawings are by P.J. Redouté, the foremost botanical artist of the period, and 4 by H.J. Redouté, engraved by Pleé and Sellier. Old stamp on title. A very clean copy.

Nissen BBI, 1358; Stafleu & Cowan 5957.

[21] **MORANDI, G.** *Historia botanica practica*, seu plantarum, quae ad usum medicinae pertinent, nomenclatura, descriptio, et virtutes... Milan, P.F. Malatesta, 1744. Folio (420 x 265mm). pp. (xii), 32; 164, with fine hand-coloured engraved allegorical frontispiece, hand-coloured engraved title vignette, hand-coloured engraved coat of arms of Cardinal Joseph Puteobonello and two hand-coloured initials heightened in gold and 68 beautifully hand-coloured engraved plates. Contemporary calf, sides with gilt borders and fleurons at corners and a gilt center-piece, richly gilt ornamented spine in 8 compartments with gilt lettered label (minor restoration at ends of spine). € 16.000

First edition. A superbly hand-coloured copy most probably by the author. Giovanni Battista Morandi (fl. 17717-1751) was a botanical artist at the Botanical Garden of Turin under Victor Emanuel II of Savoy. 'All of the etched material is signed by Morandi as both artist and engraver' (Johnston p. 370). Morandi was a well-known Milanese artist. Some of his original artwork survived, such as his 'Plantarum Icones' 13 volumes of original paintings which are in the Bibliotheca Ambrosiana in Milan and two more volumes of paintings 'Plantarum

Icones' in the library of the Natural History Museum of the same town. The Oak Spring Garden Library also has an album of his original paintings. The 'Historia botanica practica' is Morandi's only publication and as the author was both botanist and artist it is most likely that the few hand-coloured copies which exist of his work, and which are by an accomplished artist, are by his hand.

Hunt 522; Johnston 404; Nissen BBI, 1406; Stafleu and Cowan 6290 see also Tomasi & Willis 'An Oak Spring Herbaria' pp. 270-277.

[22] **PALISOT DE BEAUVOIS, A.M.F.J.** *Insectes recueillis en Afrique et en Amérique, dans les Royaumes d'Oware et de Benin, à Saint-Domingue et dans les États-Unis*, pendant les années 1786-1797. Paris, Levrault, An XIII-1805 (-21). Large Folio (460 x 305mm). pp. (4), xvi, 276, with 90 fine colour-printed engraved plates with delicate hand finishing, the plates engraved by J.G. Prêtre and printed by Langlois. In its original disbound leaves preserved in a modern cloth box. € 23.000

First edition of this rare and magnificent work. The first entomological iconography on African insects and a major contribution to early American entomology. Palisot de Beauvois (1752-1820) was a French naturalist and traveller. The present work was published in 15 parts over a period of 16 years, the last part being posthumously published by J.G. Audinet Serville. The superbly executed plates are by J.G. Prêtre, one of the finest artists of the period, and colour printed by Langlois, the great master of colour printing who supervised most of Redouté's best works. Palisot de Beauvois suffered 3 great losses of collections made between the years 1786-1798: most of the Owara and Benin collections (in storage in Owara) were plundered by the British in 1792; his Haitian collections burned along with his house and other belonging in 1793; and most of his U.S. collections were lost at sea in 1798.

"Palisot published a major entomological work entitled, 'Insectes Recueillis en Afrique et en Amerique'. Palisot's work is significant because, while some workers had described American beetles before him, he was one of the first to both actively collect and describe American insects along with his contemporary, Fredrick Melsheimer (the elder). In addition to the hundreds of common insects that he described, the work is also notable for his proposed ordinal classification of Insects. A large number of Scarabaeidae are included in this work, many described and/or illustrated for the first time. The total includes 39 species in the genus Scarabaeus, 17 species of Copris, seven species of Trox, four Cetonia and four Trichius. Among these were the first descriptions of such familiar beetles as *Canthon viridis* (P.B.), *Macroductylus angustatus* (P.B.) and *Osmoderma scabra* (P.B.). A problem, ... is that many of the species that Palisot attributed to 'Amérique' were actually collected in 'Afrique', and vice versa. Moreover, he included species, such as *Dynastes hercules* (L.), which do not occur within the U.S. or Santo Domingo, creating type localities for species that in some cases are outside of their natural range... Because of the French revolution and his former status in the nobility as the Baron de Beauvois, Palisot was unable to return to France without risking the guillotine. Instead he boarded a ship bound for the United States but, en route, was relieved of his remaining belongings by pirates and thus he arrived in Philadelphia penniless and bereft. He was able to make a living by joining a circus as a musician, but he eventually returned to work as a botanist, hired to curate the private collection of C.W. Peale. In Philadelphia he became a member of the American Philosophical Society, published in its Transactions, and resumed his natural history collecting with the financial support of the French Attache, Paul Adet, a scientist in his own right. Palisot's collecting forays in the United States ranged as far west as the Ohio River and as far south as Savannah, Georgia. When finally notified by colleagues in Paris that his citizenship had been restored, Palisot began making plans for his return to Europe, including arrangements for the shipment of his specimens. Unfortunately, these collections were lost when the ship carrying them sank off the coast of Nova Scotia in 1798. He left the United States that same year and returned to his native France.

Based on the material that had survived prior shipments, but mainly on his sketches, Palisot published works on plants and insects, the latter in a series of 15 booklets (livraisons) issued between 1805 and 1821, the last issued one year after his death. Griffin (1932, 1937) provides the dates of issue for each individual livraison. Each livraison included five to six plates, each with illustrations of six or nine of the insects described in the text, and it is on these sketches rather than actual specimens that Palisot's species are often recognized". (Biographical

sketch contributed by Don Thomas, USDA, Weslaco, Texas).

The copy is uncut and preserved in its original disbound leaves and was never bound. Some margins a bit dusty and a few plates slightly browned. 16 plates show butterflies.

Nissen ZBI, 3036; Ekema, Teyler, 267 'magnifique ouvrage'; Junk, Bibliographia Coleopterologica (Berlin 1912), 2580 'Tres-rare'.

[23] **ROSSIUS, P.** *Fauna Etrusca sistens Insecta* quae in Provinciis Florentina et Pisana praesertim collegit. Liburni, Typis Thomae Masi & Sociorum, 1790. 2 volumes (bound in 1). 4to (270 x 200mm). pp. xxii, (2), 272; (2), 348, with 2 engraved frontispieces, 1 handcoloured engraved dedication-plate to Petro Leopoldo and 10 handcoloured engraved plates. Contemporary red half calf, covers with gilt dentelled borderlines, richly gilt ornamented spine with gilt lettering. (Together with:) ROSSIUS, P. *Mantissa Insectorum exhibens Species nuper in Etruria collectas*. Pisis, Ex Typographia Polloni/Prosperi, 1792-1794. 2 volumes (bound in 1). 4to (265 x 200mm). pp. 148; 154, with engraved frontispiece and 8 handcoloured engraved plates. Contemporary red half calf, covers with gilt dentelled borderlines, richly gilt ornamented spine with gilt lettering. € 15.000

Beautiful uniformly bound copies of Rossi's major works on the insects of Etruria with two interesting provenances. One of Prince Pietri Ginori Conti, from a famous Florentine noble family, with his armorial bookplate, the other one of Jean Baptiste Huzard, with his stamped signature. Pietro Rossi (1738-1804) was professor at the university of Pisa and the world's first professor of entomology. His publications particularly the 'Fauna Etrusca' and the 'Mantissa insectorum', are considered as pioneer achievements of entomology. Both works were beautifully produced and printed on light blue paper. The 'Fauna Etrusca' has a fine dedication plate showing a caterpillar amidst foliage, flowers, and various insects. Some plates of the 'Mantissa' are heightened with gold. Both copies have broad margins.

J.B. Huzard, great French bibliophile, put together one of the largest natural history libraries of his time, containing some 40,000 items. The books of his library are known for their pristine condition.

Nissen ZBI, 3482 & 3483.

[24] **SOWERBY, J. DE CARLE & LEAR, E.** *Tortoises, Terrapins, and Turtles drawn from life*. Text by John Edwards Gray. London, Sotheran, Baer & Co., 1872. Folio (375 x 272mm). pp. iv, 16, with 60 lithographed plates of which 57 beautifully handcoloured and enhanced with gum arabic, all drawn on stone by Edward Lear after J.D.C. Sowerby. Original brown half morocco, gilt lettered spine. € 28.500

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

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

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

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

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

[25] **SOWERBY, J.** *Conchyliologie Minéralogique de la Grande Bretagne*. Traduit de l'Anglais par E. Desor. Avec un avant-propos et des notes contenant de nombreuses additions et rectifications par L. Agassiz. Soleure, Jent & Gassmann, 1845. 2 volumes. 8vo (212 x 140mm). pp. 682, with 609 figures on 403 handcoloured lithographed plates. Contemporary green half morocco, gilt lettered spines (end of spine a bit rubbed). € 9.000

Very rare French translation of Sowerby's 'The Mineral Conchology of Great Britain'. No copy of the present work has appeared on the market since decades. A last copy of the original English edition was sold at auction in 2004 for pound 23,000 exclusive of premium. The English edition was published from 1812-1846, with 648 (and 2 bis) plates. For the French edition the plates were redrawn and the figures 1-609 (all published for the French edition) correspond to plates 1-609 of the English edition. The Sowerby family is without equal in the history of natural history for the depth and variety of its contribution to science. Fourteen members of the family published, wrote or illustrated natural history works between 1780 and 1954. James Sowerby (1757-1822) was the founder of the dynasty. For the present work the final parts were produced by James de Carle Sowerby. "The material is not arranged in any systematic order, the descriptions and figures have clearly been prepared in the succession in which the specimens came into the hands of the authors. A work of this character could not have a very high scientific value, yet both Sowerbys were indefatigable collectors, good conchologists, and expert draughtsmen, and their work did much to advance the study of fossils. (Zittel p. 132).

Provenance: Stamp of Albert Gaudry, famous French paleontologist, on title page.

Nissen ZBI, 3918.

[26] **SPIX, J.B. VON.** *Simiarum et Vespertilionum Brasiliensium species novae, ou histoire naturelle des espèces nouvelles de singes et de chauves-souris observées et recueillies pendant le voyage dans l'intérieur du Brésil...* dans les années 1817, 1818, 1819, 1820. Monachii, typis F.S. Hübschmanni, 1823. Folio (560 x 400mm). pp. (2), viii, (6), 72, with 38 lithographed plates of which 36 finely hand-coloured. Later blue half morocco, spine with gilt lines and lettering, blue marbled sides. € 23.500

First edition. The first book and the only one in folio of a series of publications by Spix on the zoology of Brasil. It is a very important study of new world primates and bats and probably the rarest of the series. 36 plates concern monkeys of which 34 handcoloured and 2 plain plates of skulls. Two plates concern bats. Spix and Martius were selected by the Bavarian government to take part in an expedition to South America. "Spix and Martius were the first European scientists to visit the Amazon after La Condamine. Their collections - including

specimens of eighty-five species of mammals, 350 species of birds, nearly 2,700 species of insects, and fifty-seven living animals, provided material for a vast number of works by other scientists" (DSB XII, p.578). The monographs of this scientifically very important expedition were beautifully produced by the Bavarian government and printed on thick wove paper. The fine plates are superb examples of early lithography, especially in Munich. The plates of the present work were lithographed by H.J. Mitterer after drawings by Michael Schmid and coloured by F. Weishaupt. The text is in Latin and French. A fine copy of this rare work.

Bosch 347; Barba de Moraes 3953.

[27] **STOLL, C.** *Natuurlijke en naar het leven nauwkeurig gekleurde afbeeldingen en beschrijvingen der Spoken, Wandelende Bladen, Zabel-Springhanen, Krekels, Trek-Springhanen en Kakkerlakken in alle vier deelen der wereld, Europa, Asia, Afrika en Amerika./ Representation exactement colorée d'après nature des Spectres ou Phasmes, des Mantes, des Sauterelles, des Grillons, des Criquets et des Blattes. Qui se trouve dans les quatre parties du monde...* Amsterdam, J.C. Sepp et Fils, (1787-) 1813. 2 volumes. 4to (290 x 235 mm). pp. (4), 9, 79, with a charming handcoloured engraved frontispiece and 25 fine handcoloured engraved plates; pp (4), 28, 41, 8, 14, with a charming handcoloured engraved frontispiece and 45 fine handcoloured engraved plates. Contemporary half calf, spines with gilt ornaments and 2 red gilt lettered labels, marbled sides. € 11.500

A beautifully preserved copy of this fine work on grasshoppers, walking leaves, crickets and cockroaches. The frontispieces show exotic landscapes with palmtrees, luxurious vegetation and insects. The colouring of the plates is outstanding and makes it one of the most beautiful entomological works published in the Netherlands.

Jan Christiaan Sepp (1739-1811) was a bookseller and publisher and his publishing house produced some of the finest Dutch natural history colour-plate books of the 18th century. Apart from being a publisher he was an entomologist, artist and engraver and wrote together with his father a large work on Dutch insects illustrated by himself. He probably made most of the illustrations for the present work. The text is in Dutch and French.

Landwehr 192; Nissen ZBI, 402.

[28] **TEMMINCK, C.J.** *Monographies de Mammalogie*, ou description de quelques genres de Mammifères, dont les espèces ont été observées dans les différens musées de l'Europe. Ouvrage accompagné de planches d'Ostéologie, pouvant servir de suite et de complément aux Notices sur les animaux vivans, publiées par M. le baron G. Cuvier, dans ses Recherches sur les ossemens fossiles. Paris, G. Dufour & d'Ocagne, 1827-1841. 4to (270 x 195 mm). 2 volumes, comprising 17 parts, bound in one. pp. (4), xxxii, 268, (4, publisher's catalogue); (4), 392, with 71 (many folded) engraved plates. Later black half morocco, gilt lettered spine, gilt upper edges. € 2.700

A complete set of all the 17 part of Temminck's rare work on mammals. The fine lithographed plates show a.o. numerous bats, orang-outangs and other mammals. Temminck was the first director of the Leyden Natural History Museum. His special interests were birds and mammals and he wrote a number of important ornithological works, such as a continuation to Buffon's 'Planches enluminées'.

Nissen ZBI, 4085.

[29] **THOMSON, JAMES & HERCULE NICOLET.** *A unique collection of Nicolet's art work for Thomson's publications.* Hercule Nicolet is one of the best French natural history artists of the 19th century. The collection comprises 125 original splendid drawings in watercolour and a few in ink.

Almost all drawings are signed by the artist. The collection belonged to James Thomson, who had his publications bound in beautiful bindings mostly with his gilt coat of arms, on spines or front covers. For a detailed description of this highly interesting collection see below. € 40.000

THOMSON, JAMES. Essai d'une classification de la famille des Cérambycides et matériaux pour servir à une monographie de cette famille. Paris, chez l'auteur, 1860. 8vo (265 x 170mm). pp. xvi, 396, with 3 engraved plates, bound up with the 3 original drawn plates for these plates, all signed by Nicolet, as well as 10 unpublished watercolour plates, signed by Nicolet, for the above work. Contemporary red morocco, gilt coat of arms of Thomson on frontcover, large gilt coleoptera on backcover, richly gilt ornamented spine in 6 compartments, gilt edges.

THOMSON, JAMES. Monographie des Cicindélides ou exposé méthodique et critique des tribus, genres et espèces de cette famille. Paris, au Bureau du Trésorier de la Société Entomologique de France, 1857. 4to (305 x 233mm). pp. xvii, 66, (2), with 2 identical frontispieces of which 1 finely handcoloured, and 10 engraved plates of which the first one is an anatomical plate, plates 2 to 10 are in two states, plain and handcoloured. Bound up with: the original splendid watercolour drawing for the frontispiece signed by Nicolet and 13 original watercolour plates, signed by Nicolet, for the 10 plates, plate 3 and 8 are on 2 leaves and plate 5 double (with some minor changes). Added 10 unpublished original watercolour plates signed by Nicolet. Contemporary half red morocco, richly gilt ornamented spine in 5 compartments, with gilt coat of arms of Thomson, gilt edges.

THOMSON, JAMES. Monographie de la famille des Monommides de l'ordre des Coléoptères. Paris, chez l'Auteur, 1860. 8vo (260 x 170mm). pp. 38, with 2 handcoloured engraved plates. Added 2 watercolour plates signed by Nicolet for the book and 1 unpublished supplementary watercolour plate. Contemporary green half morocco, gilt coat of arms of Thomson on frontcover, large gilt coleoptera on backcover, richly gilt ornamented spine, gilt edges.

THOMSON, JAMES. Archives Entomologiques ou recueil contenant des illustrations d'insectes nouveaux ou rares. Paris, Société Entomologique de France, 1857-1858. 2 volumes. Royal-8vo (260 x 170mm). pp. 514, (2), with handcoloured engraved frontispiece and 21 engraved plates of which 14 finely handcoloured; pp. 469, (1), with 1 handcoloured engraved frontispiece and 14 handcoloured engraved plates. Contemporary half calf, spines with gilt coat of arms of Thomson and gilt ornaments, gilt edges. Added 39 original plates for the above work, of which 34 watercolour drawings and 5 drawings in ink, almost all signed by Nicolet.

THOMSON, JAMES. Arcana Naturae ou Recueil d'Histoire Naturelle. Paris, chez J.B. Baillièrre et Fils, 1859. Folio (390 x 270mm). From this work the following separately published monographs:

THOMSON, JAMES. Monographie du genre *Spheniscus* de la famille des Tenebrionidae. Paris, au bureau du Trésorier de la Société Entomologique de France, 1859. pp. 11, with 2 engraved plates. Added 1 original watercolour drawing signed by Nicolet, covering these 2 plates. Contemporary half red calf, spine with coat of arms of Thomson and his initials J.T.

THOMSON, JAMES. Monographie du genre *Batocera* de la Famille des Cerambycidae. Paris, au bureau du Trésorier de la Société Entomologique de France, 1859. pp. 20, with 3 engraved plates. Added 3 original watercolour drawings, signed by Nicolet. These plates are additional unpublished plates. [And] 2 similar engraved frontispieces to the 'Arcana Naturae' as well as the original splendid watercolour drawing for the frontispiece, signed by the artist. Contemporary red half calf, gilt lettered spine.

THOMSON, JAMES. Musée scientifique, ou recueil d'histoire naturelle. Paris, chez l'auteur, 4to. pp. 96, with 9 plates.

Of the above work there is no copy in the collection, however 8 of the original watercolour drawings, all signed, are present. The first 4 plates are on one large folio leaf, the remaining are each on one leaf, the original plate 9 is not present.

Loose in a portfolio 36 original drawings in watercolour and a few in ink, some probably relating to the above works by Thomson, or to Thomson's publications in periodicals. Many drawings are signed by Nicolet.

Added are 8 leaves of handwritten text with several pencil drawings on one leaf, most probably by Nicolet. These drawings are not included in the total count of plates.

Hercule Nicolet (1801-1872) was a French-Swiss artist, lithographer, and entomologist. He was a well known lithographer in Neuchâtel and was closely connected to Louis Agassiz. Of Agassiz publications almost all the plates were lithographed by him. This includes Agassiz major works such as 'Etudes sur les Glaciers', 'Les Poissons fossiles', 'Histoire naturelle des poissons d'eau douce de l'Europe centrale'. "Désireux de donner à ses ouvrages une illustration de haute tenue, il s'entoure de dessinateur et de graveurs de talent et suscite la création de l'Atelier de lithographie Nicolet qui produira plus de 2000 planches d'une qualité extraordinaire' (Exhibition catalogue of 'Musée d'histoire naturelle', Neuchâtel, 1983: Louis Agassiz naturaliste romantique... by Dufour & Haenni p. 12). Some of the plates produced by Nicolet belong to the finest portrayals of fossil fishes and living specimens, many of the excellent plates utilise metallic colours (silver, bronze, gold) to convey the appearance of the metallic sheen of scales that has been preserved in the fossil remains as well as living specimens.

When Agassiz left Neuchâtel in March 1846 for America, the 'Institut lithographique' of Hercule Nicolet soon collapsed.

In the same year Milne-Edwards asked Nicolet to contribute to the 'Velins du Muséum'. 'Des 1846, Milne Edwards lui demanda sa collaboration artistique à la collection de vélins du Muséum d'Histoire naturelle de Paris' (Cuevas p. 457).

A few years later James Thomson (1828-1897) commissioned Nicolet to illustrate most of his work, see the here offered collection. James Thomson was an American entomologist of independent means and lived in France the greater part of his life. He formed a large collection of Cerambycidae, Buprestidae, Cetonidae, and Lucanidae, which he sold to Réne Oberthür. The original watercolour of the frontispiece for the 'Monographie des Cicindélides' has the name of James Thomson beneath the coat of arms held by two cherubs. On the engraved plate the name of James Thomson has been deleted. The same coat of arms, or the lion alone, is present on a number of the books. The quality of the original watercolour plates is extraordinary and belongs to the finest ever made in the field of entomology. His work is breathtaking and the two original watercolour frontispieces one for the 'Cicindélides' and the other for 'Arcana' show his genius as an artist.

Nicolet was not only a great artist and lithographer but also an excellent entomologist. His largest publication is the section on arachnids of Gay's 'Historia física y política de Chile', published in 1849. Bonnet in his 'Bibliographia Araneorum' writes of him as follows: "Un important travail sur les arachnides du Chili dans lequel il décrit 297 espèces d'araignées, toutes nouvelles excepté quatre, et dont le plus grand nombre sont en effet maintenues, car il était le premier à décrire des arachnides de ce pays'. Apart from the above work, Nicolet published some more articles, among which his 'Histoire naturelle des Acariens qui se trouvent aux environs de Paris', published in the 'Archives du Muséum'. 'De l'avis des spécialistes, ce dernier travail est tout à fait remarquables et fait encore autorité en la matière' (Cuevas p. 457).

Hercule Nicolet was a person of great talents and excelled as an artist, lithographer and scientist. His friend Louis Agassiz was quintessential for his zoological and artistic formation. The present collection is a unique document of the period.

See: 'Hercule Nicolet, épisodes redécouverts d'une vie d'artiste naturaliste au XIXème siècle' by Arturo Munoz Cuevas in 'Bol. Soc. Entom. Aragonesa', no. 39 (2006); Favre, L. 'Hercule Nicolet. Lithographe'. Musée Neuchâtelois pp. 130-135; Courvoisier, J. 'Savants, artistes et graveurs: l'atelier d'Hercule Nicolet, lithographe de Louis Agassiz', in 'Aspects du livre neuchâtelois' pp. 433-451; Bonnet, P. 'Bibliographia Araneorum' p. 35.

[30] **TOULOUZE, G. *Livre de Bouquets de fleurs et oyseaux faicts par guillaume toulouse*** Maître brodeur de Montpellier et ce vend chez lauteur proche la porte de latte. Montpellier, faicts en lanné 1655. Avecq privilège du Roy. Montpellier, 1655. Folio (362 x 246mm), suite of 38 engraved plates; a few small wormholes in upper corners very skilfully filled, dedication leaf with two skilful repairs, just touching text and plate border, unbound in a half morocco box. € 52.000

An exceptionally rare suite of beautiful and original flower engravings designed and engraved by a 'master embroiderer' in Montpellier, and about whom little is known. These striking engravings are in lozenge form, the plates measuring ca 257 x 193 mm. They are numbered at the top 1, 3-39 and depict bouquets of flowers tied together with a ribbon. The flowers are arranged in such a way as to completely fill the diamond-shaped plate, and they are finely and richly engraved, with strong contrasts and plate tone. The images are completely original, although some of the individual flowers are probably borrowed from other florilegia such as Sweerts, etc., and they were evidently intended as models for embroidery.

Plate one is the title as above, set within an oval wreath of oak leaves and acorns tied with ribbons. Plate three is an engraved dedication, 'A Monsieur Monsieur [sic] de Ranchin seigneur de cabrilliac...' offering 'ces bouquets de fleurs' to the dedicatee and soliciting his patronage and protection. The flower bouquets themselves comprise plates 4-39.

There is usually a central flower surrounded by other blossoms fanning away from the column of tied stalks. They are highly stylised, and some are botanically incorrect (for example, a four-petalled rose). There are tendrils added for decorative effect on some plates, which do not belong to any of the flowers depicted. Among the flowers depicted are tulips, roses, anemones, poppies, carnations, daffodils, lilies, columbines, cornflowers, narcissi, irises, marigolds, pomegranate blossoms, fritillaries, hollyhocks, pot marigold, foxglove, sunflower, etc. (a full list detailing the flowers on each plate is available). Many were the most fashionable and exotic varieties of their time.

This work is incredibly rare and is bedevilled by several erroneous descriptions which all stem from the de Jussieu library copy. This appears as n. 3770 in the Jussieu library catalogue, a *Sammelband* with various engraved works and original drawings bound together. This is cited by Pritzel (n. 9422), stating 92 plates; Pritzel's entry is followed by Nissen BBI (n. 1974), Bridson and White (B30), and probably is the source for Thieme, Becker and Volmer (vol XXXIII p. 320), Bellier and Auvray, etc. In the sale catalogue of the de Jussieu library (*Catalogue de Livres et Autographes provenant en majeure partie des Bibliothèques d'Antoine, Bernard, Antoine-Laurent et Adrien de Jussieu...* Paris, 10 February 1936, expert Georges Andrieux), lot 168, the Toulouse suite is fully described. The de Jussieu copy conforms exactly to ours, with title, dedication, and 36 plates of bouquets, and was presumably numbered the same as ours. They note that the work is of exceptional rarity, not in any of the collections they consulted, and that 'Cet exemplaire dont les 16 premières pl. sont remontés provient de la bibliothèque de Jussieu, dans le catalogue de laquelle il est très mal décrit' [my emphasis]. Two more suites by Guillaume Toulouse are known. The first is 'Livre de fleurs feuilles et oyzeaus inventé et dessiné apres le naturel. Par Guillaume Toulouse maistre brodeur de Mont-Pelier' 1656, according to the Berlin catalogue (n. 4420, with 30 plates including title and dedication; see also 'Tiere und Pflanzen in der Graphik', *Kunstabtheke*, Berlin 1967, n. 161; Nissen 1975 notes the work but gives 1650 as date of publication, probably in error). The second is 'Diverses sortes de fleurs', with title and 20 plates, also in the Berlin catalogue (n. 4421, lacking two plates).

[31] **VERANY, J.B.** *Mollusques Méditerranéens observés*, décrits, figurés et chromolithographiés d'après le vivant, ouvrage dédié à s. m. le Roi Charles Albert. Première partie: CÉPHALOPODES DE LA MÉDITERRANÉE (all published). Gênes, imprimerie des Sourds-Muets, 1851. Folio (365 x 275 mm). pp. xvi, 132, with 44 plates of which 43 chromolithographed. Contemporary publisher's printed pictorial wrappers (unopened, uncut, and disbound). € 4.000

Jean Baptiste Verany (1800-1865) was one of the founders of the Nice Natural History Museum. In 2001 a special exhibition was organised at this museum on the occasion of the bicentenary of his birth. Only the first part of his work on the shells on the mediterranean was published. The book was privately printed and is one of the rarest works on shells. "The first drawing of a deep sea luminous squid" (Newton Harvey, *A history of luminescence*). We also have 2 plates numbered 39 which are slightly different and counted as one in the plate total.

"Jean-Baptiste Verany, a famous naturalist of the beginning of the 19th century, has distinguished himself by his work on octopus, squids, cuttlefishes and argonauts (cephalopod molluscs) which he discovered, described and wonderfully drew from specimens fished in the Mediterranean sea. His work was renowned throughout Europe and still is a reference and his paper 'Mediterranean Cephalopods', out of print for a long time, will form the subject of a CD ROM" (From the exhibition announcement of the Nice Natural History Museum). The wrappers are worn.

Nissen quote only 2 bis plates, we have 3, and the British Museum catalogue gives only 41 plates.

[32] **WALLICH, N.** *Plantae Asiaticae Rariores; or, Descriptions and Figures of a select Number of unpublished East Indian Plants.* London, Treuttel and Würtz, (1829-) 1830-32. 3 volumes. Folio (525 x 365mm). With one double-page map and 295 fine hand-coloured lithographed plates. Contemporary half calf, gilt ornamented spines in 6 compartments. € 50.000

First edition. A fine copy, without any foxing, of one of the great botanical books. Only 254 copies of this magnificent work on Indian plants were published. The plates were lithographed by Gauci after drawings by native artists. Vishnupersaud, whom Blunt describes as the finest of the Asian botanical artists of the time, contributed to the work, as well as to Roxburgh's 'Plants of the Coast of Coromandel', to which this work is, in many ways, a supplement. Wallich was superintendent of the Calcutta Botanic Garden from 1815 to 1846. He 'collected extensively and made many duplicates; these were distributed from London (after 1826) under the auspices of the East India Company' (Stafleu). "The work celebrates some of the spectacular finds by Wallich and his collectors... It was the last of the ambitiously conceived, extravagantly produced Indian floras" (Desmond, The European discovery of the Indian Flora p. 90).

Nissen 2099; Stafleu & Cowan 16.583; Great Flower Books p. 80.

[33] **WEIGEL, J. C.** *A suite of 6 numbered engravings of birds.* (Nürnberg, J.C. Weigel, around 1700). Oblong-4to (185 x 295mm). Recent boards. € 1.300

Johann Christoph Weigel (1661-1726) was a Nürnberg engraver and publisher. First engraving with publishers number 233. The work is described by Thieme-B. XXXV, 278 'Vögel' and listed under 'Verlagswerke'. Each plate shows between 9 to 17 different birds. Nice and strong impressions of the plates. The work must have served as bird decoration examples for artists.

[34] **WIED-NEUWIED, MAXIMILIAN PRINZ ZU.** *Abbildungen zur Naturgeschichte Brasiliens. Recueil de planches coloriées d'animaux du Brésil.* Weimar, Landes Industrie Comptoir, 1822 (-31). Folio (427 x 280mm). With 89 (of 90) engraved plates, of which 88 beautifully handcoloured, and descriptive text. Contemporary half calf, spine in 6 compartments with red gilt lines and lettering. € 12.800

"This magnificent publication... is very rare today" (Barba de Moraes p. 545). The present copy lacks the first plate 'Ateles hypoxanthus, Der Miriki' (a monkey), it also lacks the descriptive text leaf to the 'Copias Jararaca' and 'Coluber Rabdocephalus'. Most copies lack the general title, in our copy replaced by the title to the first part. "Alexander Philipp Maximilian, prince of Wied-Neuwied, one of the great explorer-naturalists and ethnologists of the 19th century, was also a specialist on reptiles. Wied's first exploration was in Brazil, where he spent the period 1815-1817 studying the natural history and primitive Indian tribes of the forested areas in the coastal states north of Rio de Janeiro. His collections were rich in reptiles, especially snakes... Prince Max, as he was known to his contemporaries, was the first well-trained naturalist to explore Brazil... The 90 plates in

'Abbildungen', 56 of them on reptiles, were taken from originals drawn and colored by the prince himself, and these formed the basis for his descriptions of many new species. Most of his specimens are now in New York City, at the American Museum of Natural History, which purchased his zoological collections" (Adler p. 22). First 9 leaves with some browning in the lower margin, resulting in the first text leaf in small paper damage not affecting the text.

Nissen ZBI, 4398; Barba de Moraes p. 545; Brasiliens-Bibliothek Robert Bosch 367.

[35] **(WOLFF, J.). *Unterschiedliche Arten von Vögeln nach dem Leben gezeichnet.*** Verlegt Jeremias Wolff Kunsthändler in Augsburg. Augsburg, J. Wolff, (about 1710). Oblong-8vo (280 x 75mm). 17 engravings on 9 leaves. Recent boards. € 4.150

A rare suite of engravings of birds. The first engraving is the title, a cartouche held by birds and snakes. Jeremias Wolff (1663-1724) was an Augsburg publisher and engraver. The engravings are partly reversed copies of Albert Flamen's 'Diversae avium species', Paris, 1659. The engravings show among others: Indianischer Han (Gallus Indicus), Schnee Ganz (Anser Serus), Pfaw (Pavo), Phasan (Phasianus), Reyger (Ardea), and Schwan (Cygnus).

Schlenker. Bibliographie der Deutschen vogelkundlichen Literatur von 1480 bis 1850, 391.1.