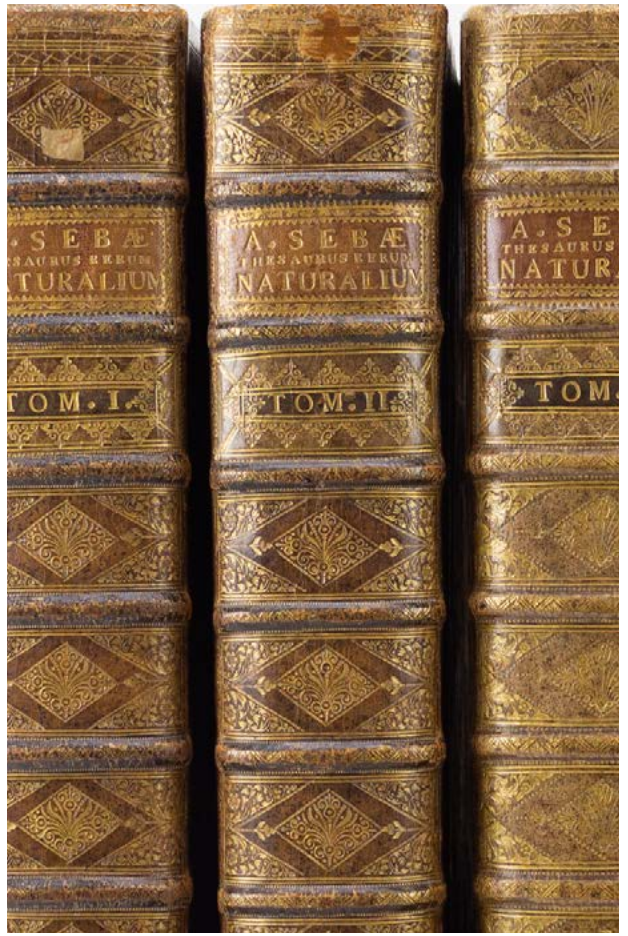
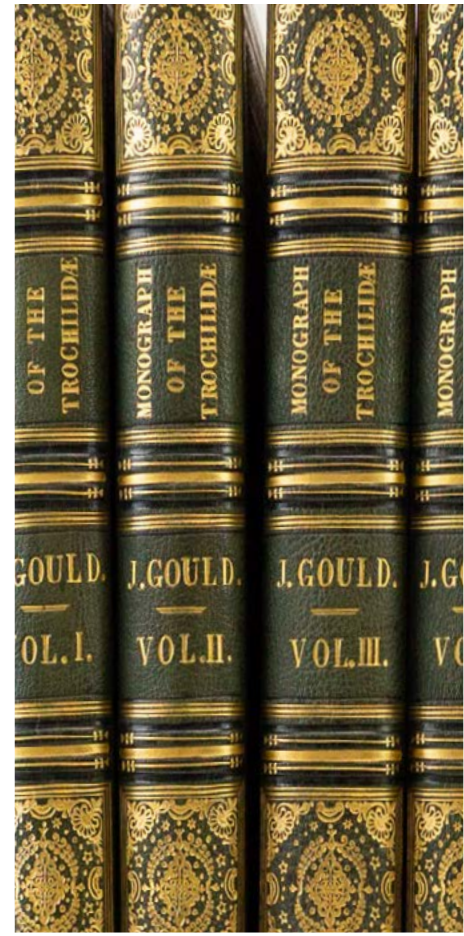




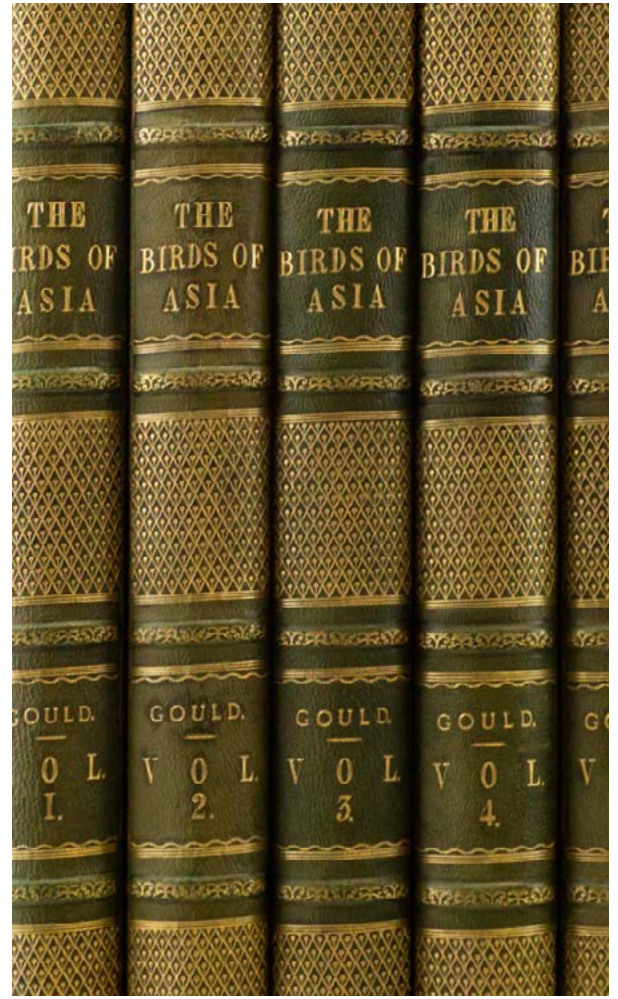
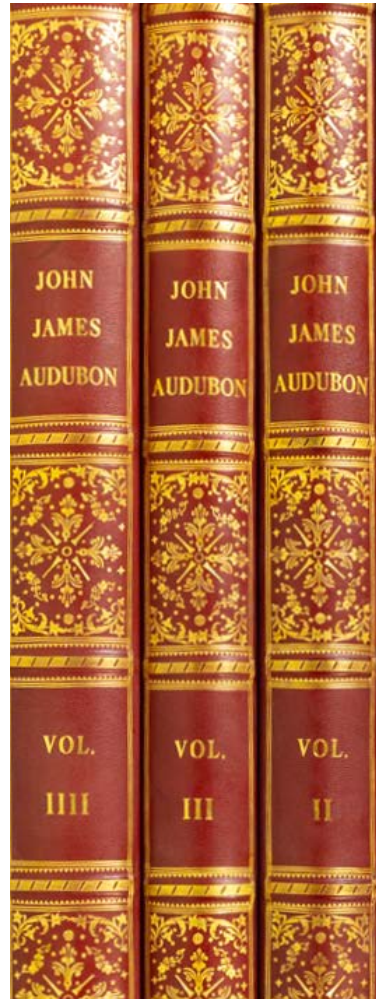
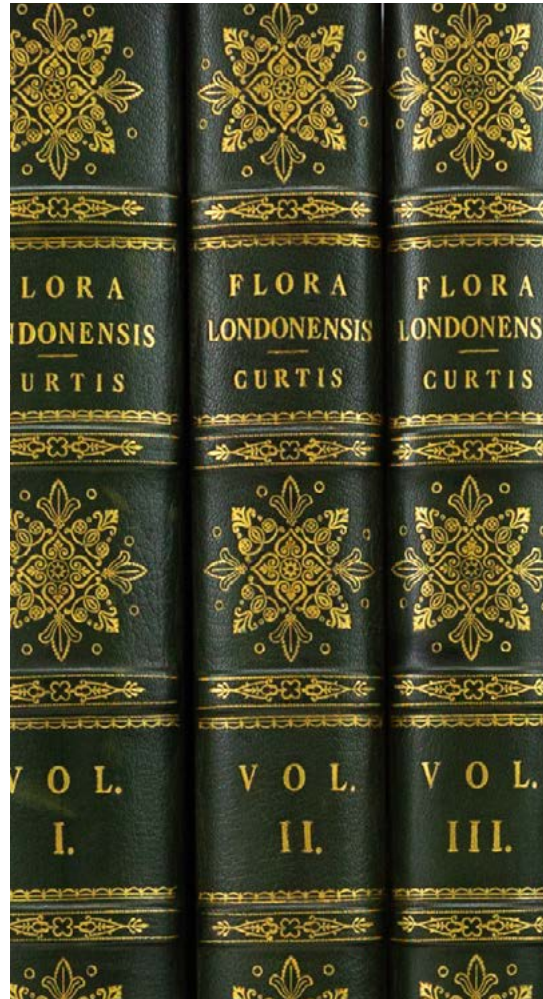
Phillip J. Pirages



PHILLIP J. PIRAGES  *Thirty Remarkable Natural History Books*



Natural History



PHILLIP J. PIRAGES

Fine Books and Manuscripts

Thirty Remarkable Natural History Books

The 30 items in this catalogue represent an extraordinary group of very special natural history books.

Almost without exception, they are arresting in some way. Most of them are impressive in their size: all are folios, most are large or very large folios, and 19 of the 30 measure more than 20 inches tall. Almost all of the volumes are in well-preserved attractive contemporary bindings or in later splendid elaborately gilt Morocco (in a few cases, they are both, being in a fine gilt Morocco binding from the period). Some of the titles are scarce, and even among those that are more commonly seen, the copies in this collection usually offer a particularly desirable feature relating to their illustrations or edition or provenance that sets them apart. Above all, each of the volumes in this catalogue was purchased with discrimination because of its outstanding condition.

MANY MORE IMAGES of each item can be found on our website: **www.pirages.com**.
Click on any image or item number to go to that item on our website.

Please contact us with any questions you may have, we would be happy to help.

Enjoy!

A Sampling of Books from the Catalogue



A Further Sampling



*In the Excessively Rare Wrappers, with "Magnificently Executed" Plates,
Including Seven Duplicates, Perhaps Annotated by Audebert*

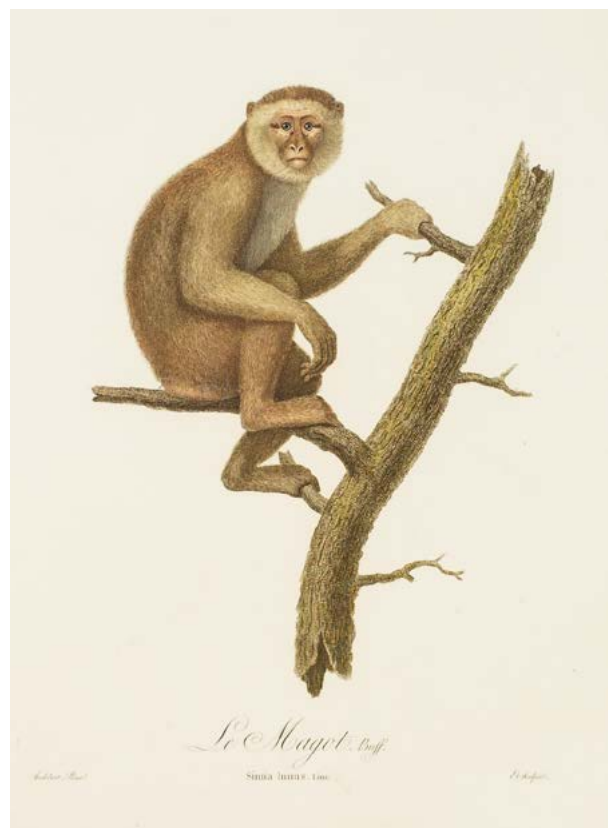
1 AUDEBERT, JEAN-BAPTISTE. HISTOIRE NATURELLE DES SINGES. (Paris: Chez l'Auteur & H. J. Jansen, 1797-[1800]) 535 x 355 mm. (21 x 14"). 4 p.l. (half title and title gathering, present in both the cancellans and cancellanda forms), iv, 24, 4, 4, 10, 4, 8, 8, 24, 14, 8, 10, 8, 44 pp. **10 original parts (livraisons).** FIRST EDITION. UNBOUND AS ISSUED IN ORIGINAL PRINTED PAPER WRAPPERS, all contained within a recent black morocco-backed clamshell box, lettered in gilt. WITH 63 FINE PLATES, 61 PRINTED IN COLORS AND FINISHED BY HAND, two uncolored anatomical plates, and EXTRA-ILLUSTRATED WITH SEVEN DUPLICATE PLATES, each with contemporary manuscript note at foot—perhaps in Audebert's hand—reading "Model[e] 2 [or 3-6] Liv[raison]."

Perhaps a third of the plates with small pinholes to margins (see below). Nissen ZBI 156; Wood, p. 206; Brunet I, 550.

◆Half the paper wrappers soiled (as expected), but the other half (unexpectedly) quite clean, a dozen plates with expert repairs to blank margins, one section title with neatly repaired nine-inch horizontal tear (not affecting text), a number of other very trivial imperfections, but AN EXCEPTIONALLY FRESH AND CLEAN SURVIVAL, with vast margins and deep impressions of the type. **\$35,000**

This is a remarkable copy in the very rare original parts of the first illustrated monograph devoted to primates, with additional annotated plates and markings that indicate this set was employed in the production process. The only work published under Audebert's name during his lifetime, "Natural History of Monkeys and Lemurs" was issued in 10 parts between 1797 and 1800 to 201 subscribers (63 individuals and 138 institutions) who, according to Brunet, paid the considerable sum

of 300 francs. Born in Rochefort, France, Jean-Baptiste Audebert (1759-1800) trained to be a painter of miniatures, and in the process developed the skill of observing and incorporating small details about his subjects, an invaluable asset for a scientific illustrator. That talent is amply demonstrated here in the vitality of the images: the attention to tiny physical details that individualize the primates, particularly in the facial expressions, and the way Audebert seems to capture a moment in time, as one would with a photograph. Described by Brunet as "magnificently executed," the plates were engraved by Audebert and printed using a process he devised, substituting oil paint for the usual gouache and printing all the colors from one plate. The resulting plates have a depth and brilliance of color that is true to life, and that set a new standard for the medium. A significant number of the engravings here were once pinned around the edges to hold them taut for some purpose, likely connected to the color printing or hand-finishing. It is conceivable that these "pinned" plates—a number of which also bear small spatters of printer's ink—were working copies from the printer's workshop or "ideal" plates used to guide colorists; this could be a fruitful area for further research. Our copy also has variations in the text content, with the initial gathering present in two forms, the first being unrecorded in the bibliographies. (There is an additional anomaly in the text printing: the leaves signed I2 and O2, normally found bound as single leaves after signatures I and O, respectively, are here found as a single whole sheet, signed I2 followed by O2.) ABPC and RBH find no other complete copy in original parts; RBH does record the 1966 sale of a copy in parts, but with only 41 plates. (Lhi21105)

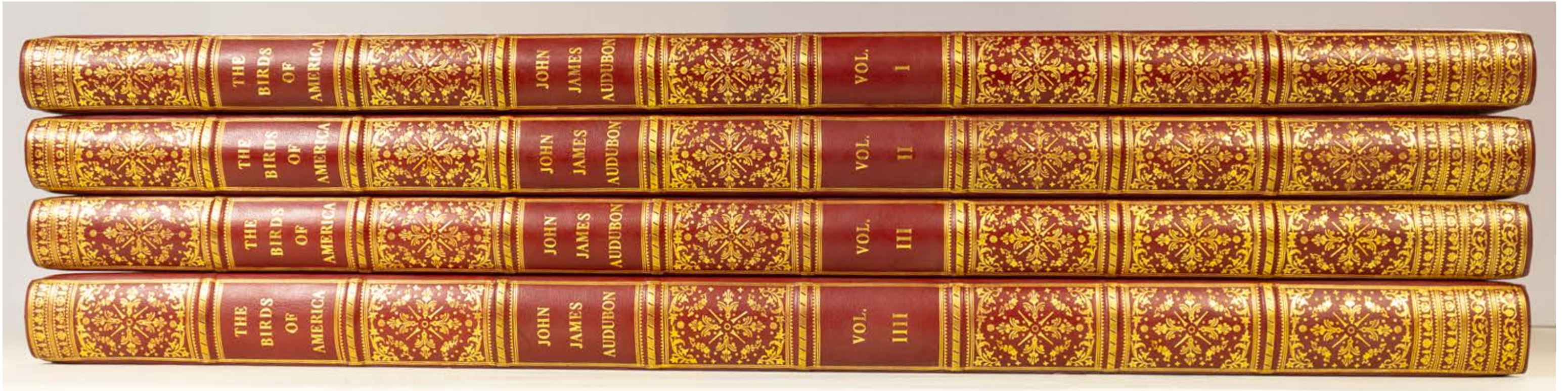


Leaf size: 535 x 355 mm. (21 x 14"), [click here](#) for more images.

*A Fine Facsimile of Audubon's Massive "Birds of America"
In Magnificent Elaborately Gilt Red Morocco Bindings*

2 **AUDUBON, JOHN JAMES.** *THE BIRDS OF AMERICA.* FACSIMILE OF 1827-1838 EDITION. (New York: Abbeville Press, 1985) Plate volumes: 1000 x 672 mm. (39 3/8 x 26 1/2"); text volumes: 266 x 177 mm. (10 1/2 x 7"). **Four volumes of plates and seven text volumes.** FACSIMILE EDITION. ONE OF 350 SETS of the National Audubon Society copy produced in a collaboration between the Society and the Abbeville Press. Plate volumes IN SPECTACULAR RED MOROCCO, EXTRAVAGANTLY GILT, covers with elaborate frame composed of multiple decorative rolls, one of these featuring cornucopia and birds in flight, raised bands, spine compartments with large central fleuron surrounded by small tools, floral sprays at corners, gilt lettering. Text volumes in original emerald green leather with ornate gilt embellishment. With 435 SUPERB COLORED PLATES. ♦ In mint condition. **\$110,000**

This is a fine facsimile of one of the great books in the history of American publishing. The story of the conception and creation of Audubon's monumental achievement, the double elephant folio "Birds of America," is the stuff of legend. Its hero—the illegitimate son of a French sailor and his Creole mistress—was a man with little education or formal training in art, scant aptitude for business, and excellent taste in wives. Alan Thomas tells us that Audubon (1785-1851) "made a wonderfully fortunate choice when he married Lucy Bakewell," the eldest daughter of his neighbor in Pennsylvania. After a series of disastrous business ventures, "his splendid wife insisted that his lifelong passion for ornithology and the painting of birds . . . should become [his] raison d'être," and after much travail and sacrifice by both parties, the publication of Audubon's double-elephant folio (1827-38) was indeed a triumph. The plates here are printed in up to 18 colors for each illustration on acid-free, dyed paper watermarked with the insignia and names of the Audubon Society and the Abbeville Press. The quality of workmanship on the bindings is unsurpassably fine, and the breathtaking scale of the immense set emphasizes the gifted binder's supreme talent. A single plate from the original Audubon double-elephant folio sold at auction in 2021 for \$15,000 hammer, and the last full set of the original issue to appear at auction sold at Sotheby's in 2019 for \$5,600,000 hammer. (Lhi21139)



page 8



page 9

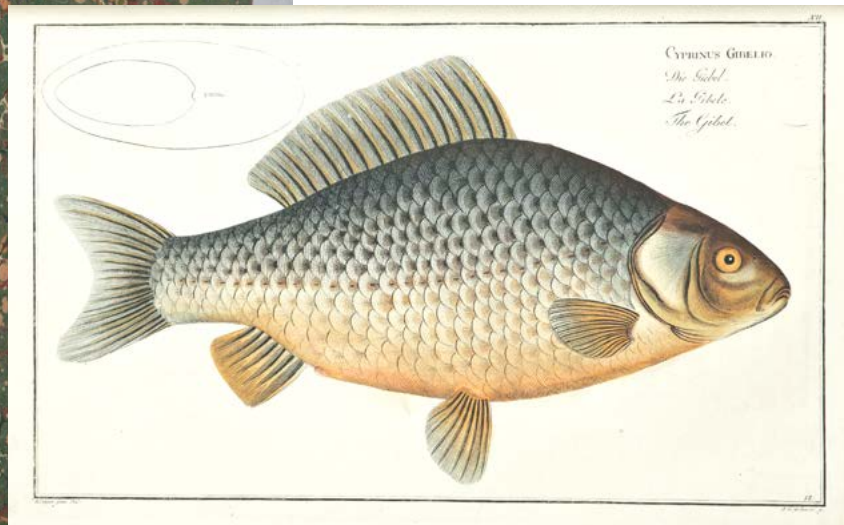


Leaf size: 1003 x 655 mm. (39 1/2 x 25 3/4"), click [here](#) for more images.



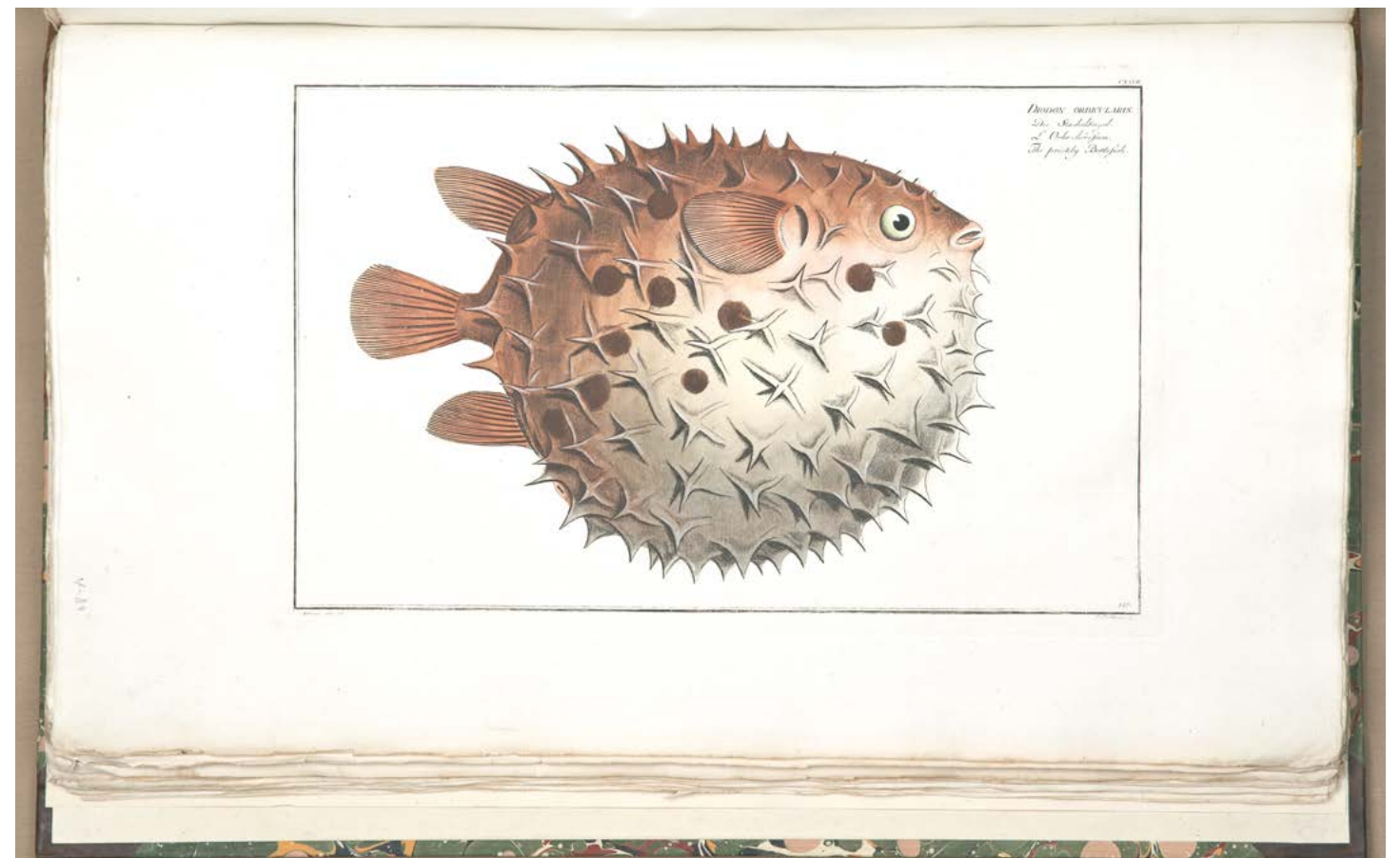
One of the Great Ichthyological Works, with More than 200 Sometimes Silvery Fishes

3 **BLOCH, MARC ÉLIÉSER.** *ICHTHYOLOGIE, OU HISTOIRE NATURELLE, GÉNÉRALE ET PARTICULIÈRE DES POISSONS.* (Berlin: Chez l'Auteur, 1795) 495 x 311 mm. (19 1/2 x 12 1/4"). **Six volumes (of 12) bound in three.** Translated by J. C. Thibault de Laveaux. First Edition in French. Very pleasing recent retrospective quarter calf over marbled boards by Courtland Benson, flat spines attractively gilt in panels divided by five decorative gilt rolls, the panels featuring a central floral spray curling around a large volute, red morocco labels, EDGES UNTRIMMED. WITH ENGRAVED FRONTISPIECE PORTRAIT AND 211 (of 216) VERY FINE HAND-COLORED ENGRAVED PLATES OF AQUATIC LIFE, some heightened in silver (lacking plates #1, 17, 165, 173, and 194). Nissen ZBI 416; Casey/Wood, p. 244; Dance, p. 56. ♦ "Avertissement" leaf at front of first volume a bit browned, isolated trivial smudges, but AN EXCEPTIONALLY FINE COPY, the beautiful plates in near-pristine condition with vivid colors and shining silver, the text clean, fresh, and bright with enormous margins, and the whole encased in an unworn convincing retrospective binding. \$35,000



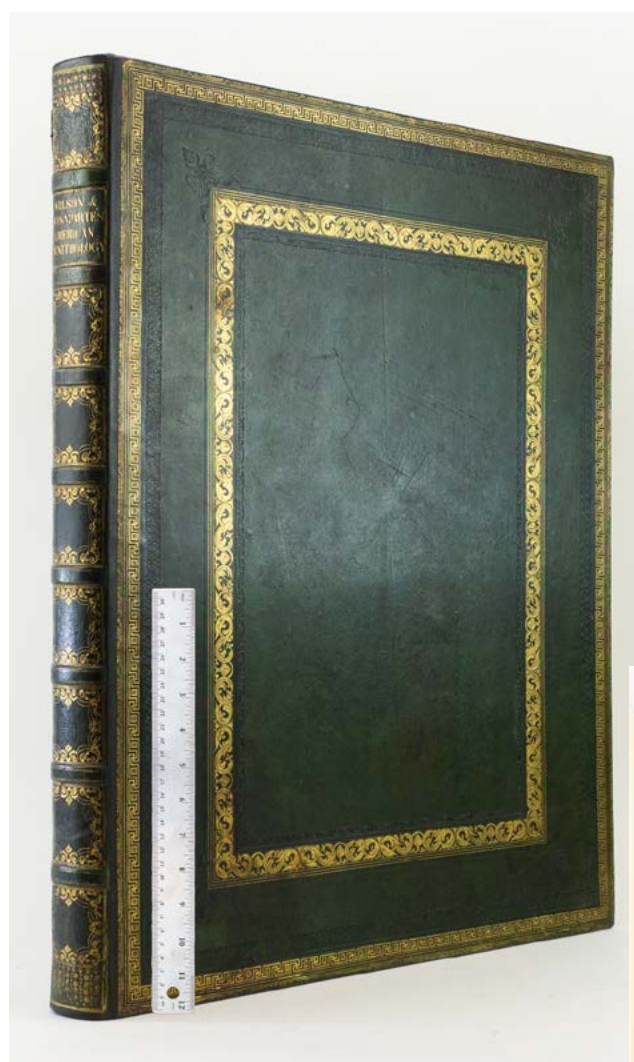
This work is the masterpiece of Marc Éliésér Bloch (1723-99), one of the most important ichthyologists of the 18th century, an arresting publication famous for Bloch's use of silver to reproduce the sheen of his subjects, as well as for the overall beauty of the illustrations. Bloch adopted a Linnean arrangement as the basis

for his work, but went further to establish 19 new genera and 176 new species. A German Jew who was born into poverty and who was illiterate in German until age 19, Bloch knew enough Hebrew to be hired as a tutor to the children of a Jewish surgeon. In that position, he learned to read German and some Latin, and began the study of anatomy and natural science that would be the passion of his life. He went on to attend medical school in Frankfurt, and became a practicing physician in Berlin, where he continued his scholarship in the field of ichthyology. He began publishing this work at his own expense, but it soon proved so popular that princes and patrons of the sciences rushed to contribute to the cause. Happily and atypically, the text and plates here are in superb condition, and the artful use of silver transforms even the most humble carp into a shimmering, iridescent beauty. The first French edition of what Dance calls "possibly the most beautiful book on fishes ever published" was produced by at least two different printers in Berlin: our set is composed of the first six parts, printed by Louis Philippe Wegener; Godefroy Hayn printed the second six parts, which are very seldom seen in the marketplace. The last complete set listed in auction records sold at Sotheby's in 2019 for \$100,000, all in. Accordingly, the cost of this item is meant to be advantageous. (CJW1004)



Leaf size: 490 x 306 mm. (19 1/4 x 12"), click [here](#) for more images.

*Surely the Most Desirable Copy of a Rare, Visually Striking Ornithological Book,
From the Dedicatee's Library, and Half a Foot Taller than the Best of the Rest*



4 BROWN, CAPTAIN THOMAS. ILLUSTRATIONS OF THE AMERICAN ORNITHOLOGY OF ALEXANDER WILSON AND CHARLES LUCIAN BONAPARTE, PRINCE OF MUSIGNANO. WITH THE ADDITION OF NUMEROUS RECENTLY DISCOVERED SPECIES AND REPRESENTATIONS OF THE WHOLE SYLVA OF NORTH AMERICA. (Edinburgh: Frazer & Co.; Dublin: William Curry Jnr. & Co.; London: Smith, Elder & Co., [1831]-35) 688 x 533 mm. (27 x 21"). Engraved title, engraved dedication to David, Earl of Airlie, and [2] leaves, followed by plates. THE COPY BELONGING TO THE DEDICATEE. Excellent contemporary green morocco, covers elaborately panelled in gilt and blind, raised bands, spine gilt in compartments with floral frames, gilt titling, turn-ins with gilt Greek key roll, leather hinges, marbled endpapers, all edges gilt (very expertly rejointed, older repair to torn leather on lower cover). 124 SPECTACULAR HAND-COLORED ENGRAVED PLATES OF BIRDS after Thomas Brown, A. Rider, J. B. Kidd and others, engraved by Samuel



Leaf size: 670 x 520 mm. (26 5/8 x 20 1/2"), click [here](#) for more images.



This splendid volume is surely the most desirable copy anywhere of perhaps the rarest large-format illustrated work on American ornithology: it belonged to the book's dedicatee and is one of a very few elephant folio, Large Paper, deluxe copies with additional hand coloring. According to Faxon, the book, even as a "regular" copy, is "among the rarest [volumes] in ornithological literature." Brown's "Illustrations" was intended to accompany the first European edition of Wilson's "American Ornithology," published in 1831 at Edinburgh without illustrations. Faxon notes, "Brown's book is not in any true sense an edition of Wilson and Bonaparte. It is composed partly of original figures, but in a large measure is compiled from the works of Wilson, Bonaparte, Audubon, Richardson and Swainson, and Jardine and Selby." The work includes 161 birds not depicted by Wilson and Bonaparte and 87 plates re-engraved in a larger format than the originals. Brown also added 167 trees and shrubs (all of which are identified in the index) to the images. The plates are by some of the leaders in the field, including W. H. Lizars, who also engraved some of the earliest Audubon plates. In Faxon's words, "As specimens of the engraver's art these plates exemplify the best work of the then leading engravers of Edinburgh . . . That a very small edition of Brown's work was published is evinced by its excessive rarity at the present time. The book was not of a character to meet any real want, and moreover it entered into competition with the great work of Audubon's then publishing." The colorists were just as talented as the engravers, applying the paint delicately and exactly. The size of the plates here, with their spacious margins, and the richness

and detail of the coloring, makes an extraordinary visual impact. Originally issued in 26 parts, the initial sequential numbering of the plates was abandoned quite early during the work's publication, and 16 of the plates were deliberately left unnumbered. This haphazard numbering was corrected by the publisher with pasted-on slips, as seen in the present set. Contemporary advertisements reveal that the work was published in folio, both colored (at 15s per part) and uncolored (10s 6d), as well as "a few in elephant folio, (same size as Selby's British Ornithology) colored" and priced 1 guinea per part. In his 1919 census, Faxon was able to locate just a single example of the elephant folio, being sold by London bookseller Walter T. Spencer, though it lacked six plates. Describing that copy, he observes that the plates "are colored (especially as regards the landscape accessories of the water-bird plates) more skillfully than in the smaller folio issue." The coloring is indeed more elaborate than the regular issue, with skies and clouds added in the backgrounds of many plates. We have been unable to locate a single elephant folio copy appearing on the market since that time; our copy is six inches taller than the last sold at auction, in 2004. A copy measuring 20 3/4" high (our copy being as wide as that one was tall) sold in 1997 for \$76,750. The present example is from the library of the dedicatee, Scottish peer David Ogilvie (or Ogilvy), 9th Earl of Airlie and Lord Lieutenant of Forfar (1785-1849). It is possible the Scottish-born Brown (1785-1862) came to know Ogilvie when he served in the Forfar and Kincardine Militia, achieving the rank of captain. The wealthy Ogilvie would have been a logical person to approach about subsidizing this undertaking. (Lhi21005)



Milne, James Mayson, Wm. Davie, R. Scott, W. H. Lizars, and others, 69 of the plates with slips correcting the numbering pasted onto the upper right corner of the plate area, all with bound-in guards. Front pastedown with shelf label from the Cortachy Castle Library of David Ogilvie, 9th Earl of Airlie. A Large Paper Copy. Sitwell, "Fine Bird Books," p. 82 ("very rare"); W. Faxon, "The Auk" 20 (1903), pp. 236-41 and 36 (1919), p. 626. Not in Anker or Ayers/Zimmer. ♦Extremities a little rubbed, spine lightly scuffed, a couple faint scratches to boards, but the mammoth binding still sturdy and pleasing, and A BEAUTIFUL COPY INTERNALLY with only the most trivial imperfections, the plates clean, fresh, and bright with vibrant colors, and the margins immense. **\$225,000**



*Its 206 Fine Plates of American Botany Exceeding by More than 100
The Number of Plates in Any Other Recorded Copy*

5 BUC'HOZ, PIERRE JOSEPH. HERBIER COLORIÉ DE L'AMERIQUE, REPRESENTANT LES PLANTES LES PLUS RARES ET LES PLUS CURIEUSES QUI SE TROUVENT DANS CETTE NOUVELLE PARTIE DU MONDE. (Paris: Chez l'Auteur, 1783) 462 x 280 mm. (18 1/4 x 11"). With three engraved titles (at the beginning of each volume and

before plates 201-06 in volume II) and letterpress numbered list of plates 1-200, noting that the plates would "finish being engraved in 1786." **Two volumes.** FIRST EDITION. Attractive contemporary red morocco, covers bordered with decorative gilt rolls, raised bands, spines gilt in compartments with central wreath enclosing a floral sprig, this surrounded by small tools, acanthus leaf cornerpieces, gilt lettering, gilt turn-ins, marbled endpapers, all edges gilt. With three engraved titles and 206



HAND-COLORED ENGRAVED PLATES—the 200 called for in the plate list and six additional plates—all captioned "Herbier de l'Amérique" and numbered in ink by a contemporary hand at the head of the platemark. Rehder, "The Bradley Bibliography" I, 328 (calling for 200 plates); Dunthorne 68 (citing only the Massachusetts Horticultural Society copy, calling for 100 plates); Nissen BBI 285 (calling for 100 plates). Not in Cleveland, Hunt, or Sabin. ♦Spine of volume I with short abrasion to head compartment, boards of volume II with a couple of minor scratches and a smattering of small dark spots, but the bindings extremely well preserved and pleasing. Plate 118 with faint brown stains affecting the background on either side of the main image, plates 157-59 with minor browning or foxing, other



Leaf size: 450 x 275 mm. (17 3/4 x 10 7/8"),
click [here](#) for more images.

trivial imperfections, but A FINE COPY, internally clean, fresh, and bright, with lovely coloring. \$95,000

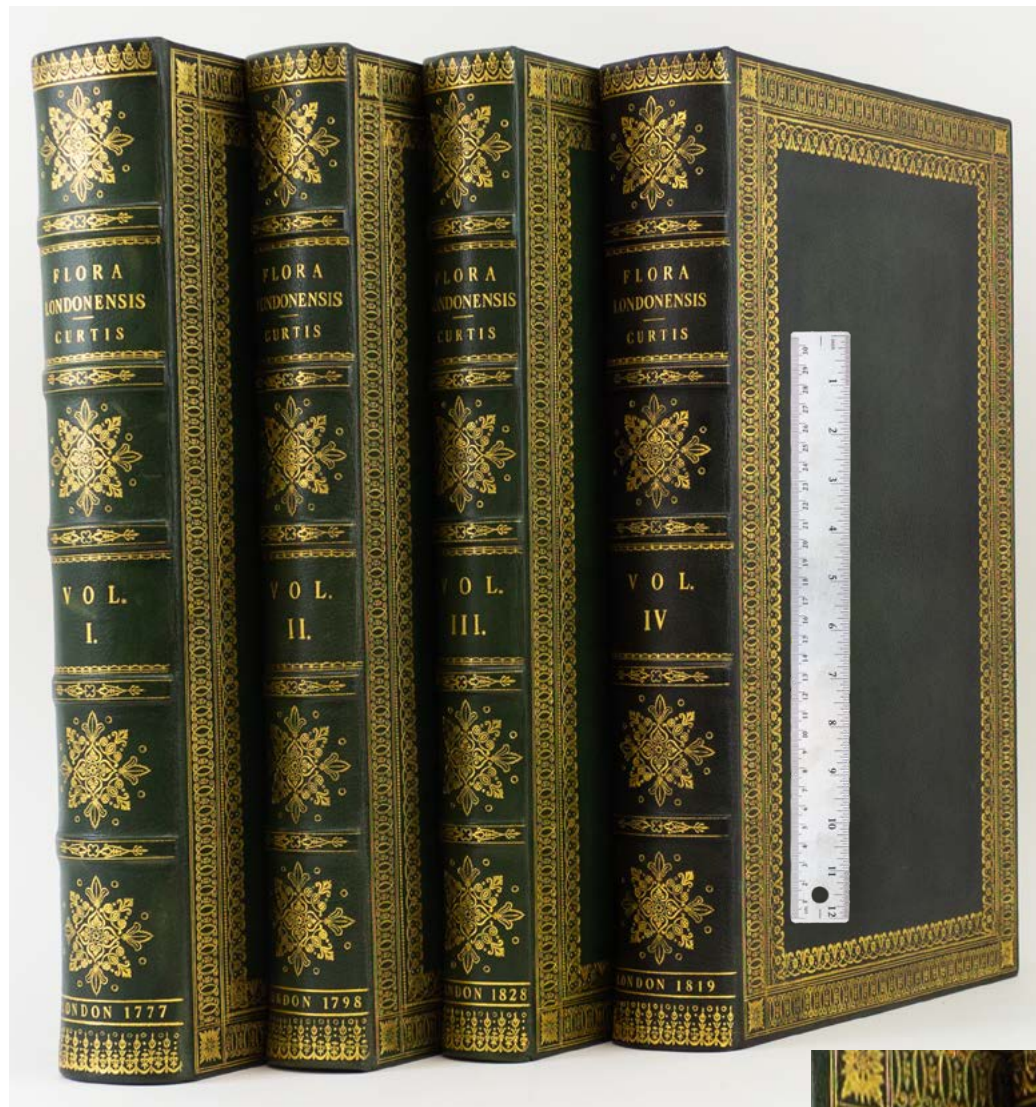
In handsome contemporary morocco, our copy of this very rare and beautiful work of American botany contains more plates—at 206—than any other example recorded in bibliographies, OCLC, or auction records. The largest number of plates among the 10 copies in OCLC is 101 (and only the 1911 "Bradley Bibliography" compiled by Alfred Rehder of the Arnold Arboretum at Harvard University mentions the plate list that appears in the present volume). This list notes that the first 84 engravings were taken from another Buc'hoz work, "Les Dons Merveilleux dans le Règne Végétal" [1779-83], and plates 85-200 were drawn from his "Le Jardin d'Éden" (1783)—these origins accounting for the roman numerals engraved on the plates, which do not match the numbers assigned in the plate list and handwritten on the plates. The fact that both of these source works had been completed by 1783 and the presence of a third title page in our volume suggest that Buc'hoz contemplated a third volume, and perhaps began gathering plates for it, represented here by the final six plates. These additions invite one to speculate that our copy once belonged to a close associate of the author. Born in Metz, Pierre Joseph Buc'hoz (1731-1807) studied medicine at Nancy and served as physician in ordinary to Stanislaus, King of Poland, before leaving this post to pursue his passion for botany. He returned to royal service to identify and record the many new plants acquired for Louis XV's Jardin du Trianon, then returned to Nancy to teach botany at the medical college. He compiled and published more than 300 volumes of botanical works, many of them illustrated, in his lifetime. The present book is one of the rarest: we could trace just one other copy at auction in the past half-century, sold—containing just 100 plates—at Christie's in 2002 for \$19,120. (Lhi21019)



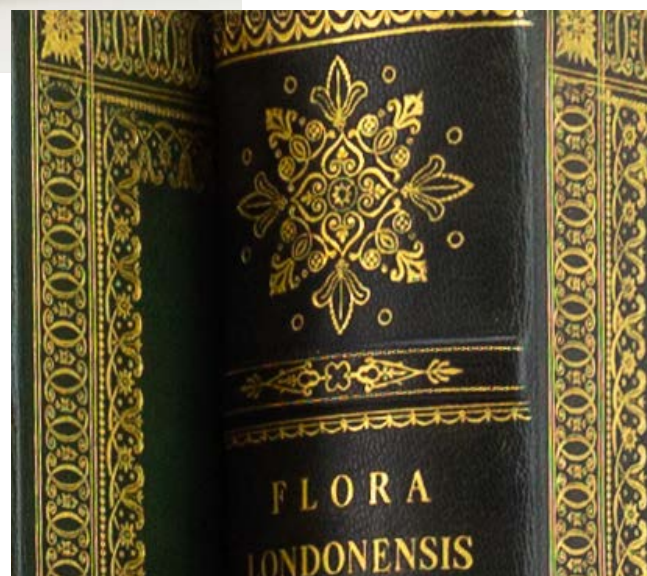
*A Rare Entirely Complete Copy of Curtis' English Flora,
With all 648 Plates Done over 54 Years, the Whole Elegantly Packaged*

6 **CURTIS, WILLIAM.** FLORA LONDINENSIS; OR, PLATES AND DESCRIPTIONS OF SUCH PLANTS AS GROW WILD IN THE ENVIRONS OF LONDON. [with] **HOOKE, WILLIAM JACKSON.** FLORA LONDINENSIS; CONTAINING A HISTORY OF THE PLANTS INDIGENOUS TO GREAT BRITAIN. (London: Printed for and Sold by the Author, at his Botanic-Garden, 1777, 1798; Printed for George Graves, 1819-28) 490 x 295 mm. (19 1/4 x 11 1/2").

With the dedication to the Earl of Bute and list of subscribers in volume I; eight-leaf manuscript General Index and English [Names] Index inserted following preface in vol. I. **Without the printed general indexes and two articles called for by Henrey. Four volumes.** FIRST EDITION. Volumes I-III in very fine early 20th century green morocco, gilt, covers with frame of double gilt rules enclosing drawer-handle-tool roll, starburst cornerpieces, central panel bordered by row of gilt dots and cresting floral roll, raised bands, spine panels with large fleuron centerpiece, gilt lettering, gilt-rolled turn-ins, marbled endpapers, top edges gilt; volume IV in recent (slightly darker) green morocco, with perfectly matching(!) gilt tooling. WITH A TOTAL OF 648 PLATES (432 from Curtis, 216 from Hooker, as called for by Henrey) with 656 FINELY



EXECUTED, ALWAYS PLEASING HAND-COLORED BOTANICAL ENGRAVINGS. Dunthorne 87; Johnston 532; Henrey 595 and 596; Hunt 650; Nissen BBI 439, 440; Pritzel 2004, 2005; Sitwell, "Great Flower Books," pp. 88-89; Stafleu and Cowan 1286. ♦Title of first volume carefully backed and a little soiled, preliminary leaves unevenly trimmed at bottom, preface leaf with crease flattened and minor tear repaired, text leaves with overall very light browning (plates, with a few exceptions, brighter), a dozen leaves with moisture stain at fore edge, other trivial imperfections, but still an excellent set, fresh and clean throughout, and the luxurious bindings with no signs of wear. **\$50,000**



Leaf size: 475 x 285 mm. (18 3/4 x 11 1/4"), click [here](#) for more images.

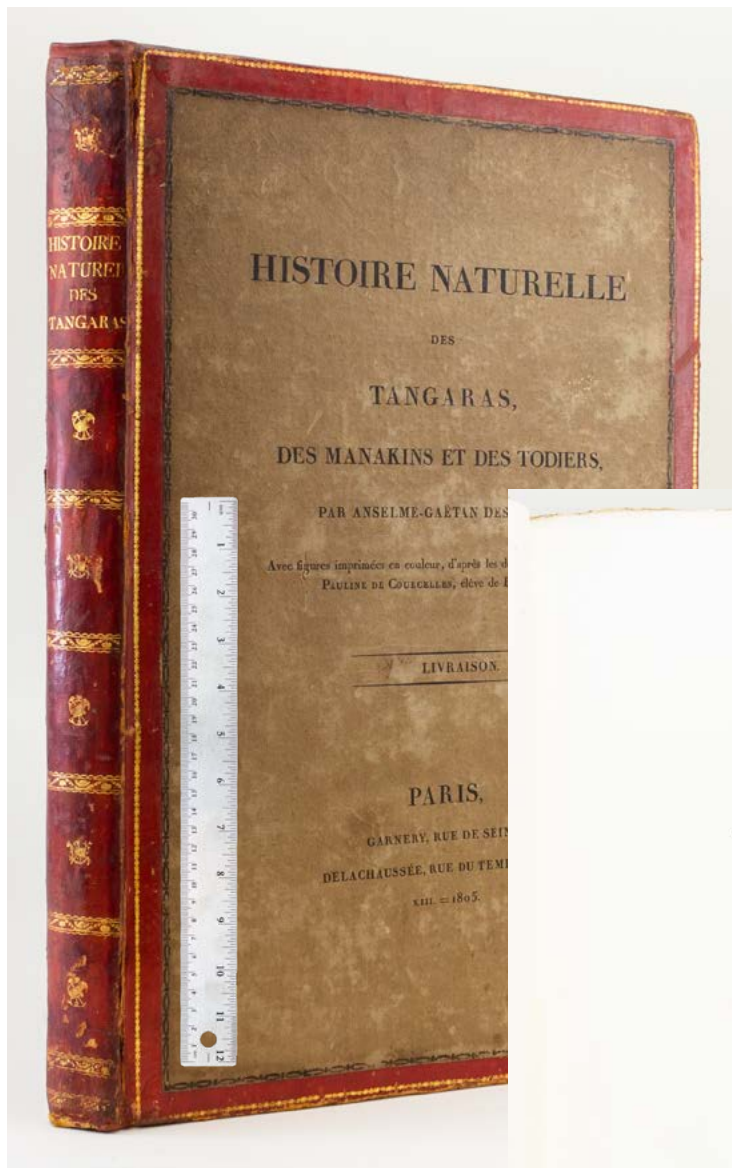
Although various parts and editions of the "Flora Londinensis" appear regularly in the marketplace, the present item is a rare combination of this celebrated botanical work, comprised of the first editions of both William Curtis' original issues, published in 72 numbers appearing between 1775 and 1798, and Sir William Jackson Hooker's continuation of the work, published between 1817 and 1828. It is unique in its arrangement, as a former owner with expertise in botany combined the plates from Curtis and Hooker, arranging the plates by type of plant, rather than binding them as issued in the original fascicles. In creating this personalized copy, he discarded the printed index issued with each fascicle, hand-numbered the plates according to his system of arrangement, and wrote out his own general index, using both Latin and English names, in an elegant hand. William Curtis (1746-99) is one of the great names in natural history, and his "Flora Londinensis" (along with his famous "Botanical Magazine") is a landmark in English botany. A pharmacist, botanist, and entomologist, Curtis set up a botanic garden of British plants at Bermondsey in 1771 and two years later was appointed demonstrator of plants at the Chelsea Physic Garden, a post he held until 1777. Although the stated purpose of the "Flora Londinensis" is to depict the plants growing within a 10-mile radius of London, the work is much more comprehensive in scope than its title suggests, for it embraces most of the flowers growing in England. As a result, it should be properly regarded as the first color-plate national flora. It is an impressive work with handsome engraved illustrations and wonderfully rich coloring. In Henrey's words, "Curtis adopted the novel plan of having specimens drawn to a uniform scale and to life size, and most of the plates display a high degree of accuracy. In the opinion of [Sir J. E.] Salisbury, the majority of the figures 'represent the most successful portrayals of British wild flowers that have ever been achieved.'" (II, 67) Described by the Hunt catalogue as the "splendid, complicated, basic, English flora," the work contains some of James Sowerby's first botanical illustrations as well as the work of William Kilburn, Sydenham Edwards, Francis Sansom, and perhaps others (none of the plates are signed). Unfortunately, the "Flora

Londinensis” was not a financial success and consequently was cut short for lack of subscriptions: according to Henrey’s account, no more than 300 of any single number are believed to have been printed. Although the work’s comprehensive nature means that quite a number of images record plants that are not visually arresting, they all are beautifully colored. The bindings here are a special bonus: the design is elegantly handsome, the execution is impeccable, and the exactitude of the replication done for the fourth binding is remarkable. (Lhi21152)

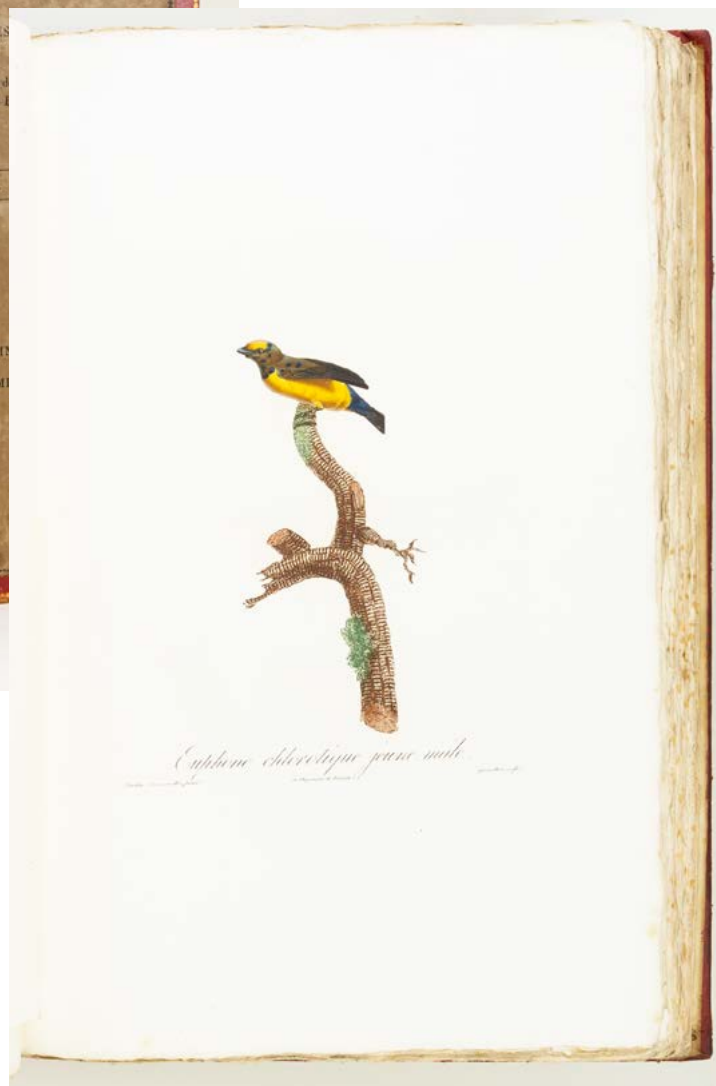


*The Deluxe Version of Brilliantly Colored Tropical Birds,
With All Parts of the Giant Folio Plates Colored*

7 DESMAREST, ANSELME GAËTAN. PAULINE RIFER DE COURCELLES KNIP, *Illustrator*. *HISTOIRE NATURELLE DES TANGARAS, DES MANAKINS ET DES TODIERS*. (Paris: Garnery & Delachausse, an XIII = 1805[-07]) 557 x 365 mm. (22 x 14 3/8"). 3 p.l., 8 pp., [32] leaves; 12 pp., [24] leaves. FIRST EDITION. Contemporary French red roan, covers bordered in gilt and inset with original printed paper wrapper to the first livraison, smooth spine divided by multiple decorative rolls into panels with pipes-and-horns centerpieces, gilt lettering, edges untrimmed (spine ends repaired). WITH 72 COLOR-PRINTED AND HAND-FINISHED ETCHED PLATES after Madame Knip by Grimilliet, printed in colors by Roussett, each bearing the artist's, etcher's and printer's imprint. Anker 116; Ayer/Zimmer, p. 167; Sitwell, "Fine Bird Books," p. 90; Wood, p. 316. ♦ Binding somewhat marked and abraded, covers rather soiled, occasional pale foxing, but INTERNALLY A FINE, TALL COPY WITH VIVIDLY COLORED PLATES ON ESPECIALLY BRIGHT PAPER, the whole within huge margins. **\$12,500**



This is an excellent copy of one of the earliest folio monographs devoted to a single group of birds; it is also the first bird book illustrated—and brilliantly so—by Pauline Rifer de Courcelles Knip (1781-1851). Originally issued in 12 parts from 1805-07, the work features small, vividly colored birds native to the tropical zone of the Americas, an ideal subject for a color plate book. The beautifully colored etchings capture not



Leaf size: 555 x 352 mm. (21 3/4 x 13 3/4"), click [here](#) for more images.



just the markings and anatomical aspects, but the sprightly character of the Tangara, whose name comes from an indigenous Tupi word for "dancer." Our illustrator studied with the great French zoological and botanical artist Jacques Barraband, who was best known for his paintings of tropical birds. She was married in 1808 to Dutch painter Joseph Knip, another Barraband pupil, but the marriage was unhappy and they divorced in 1824. She had a distinguished career as a bird artist, and was best known for her "Histoire Naturelle des Pigeons." As is often the case with illustrated works issued in parts, the plates appear in various states in different copies. In the deluxe version seen here, the supporting branches are printed in colors and the rest of the plates colored by hand. In other sets, the branches are printed in black and white and the birds are colored by hand; finally, in still others, the plates are entirely in black and white. Additionally, the plates were issued in states both with and without the names of the artist, etcher, and printer; each plate in the present copy bears the name of its three co-creators. French zoologist Desmarest (1784-1838) was the son of geologist Nicolas Desmarest, who had made extensive contributions to Diderot's "Encyclopedia." The son was a professor of zoology at the national veterinary college in Alfort, near Paris. He was also the author of works on crustaceans and mammals as well as a dictionary of natural science. (Lhi21074)



*With 57 Fine Folio-Size Hand-Colored Plates of
Some of the Most Memorable Birds in the Animal Kingdom*

8 ELLIOT, DANIEL GIRAUD. A MONOGRAPH OF THE BUCEROTIDAE, OR FAMILY OF THE HORNBILLS. (New York: Published by the author for subscribers, 1882) 393 x 285 mm. (15 1/2 x 11 1/4"). xxxii, [74] leaves. (Without the instructions to the binder.) FIRST EDITION. Contemporary maroon half morocco over red pebbled buckram, raised bands flanked by thick and thin gilt rules, spine panels with central gilt fleuron, gilt titling, marbled endpapers, top edge gilt (small repairs to joints at tail edge). Seven black & white in-text illustrations, three black & white plates by J. Smit, and 57 STRIKING HAND-COLORED ORNITHOLOGICAL PLATES BY J. G. KEULEMANS. Ayer/Zimmer, p. 207; Wood, p. 331. For Keulemans, see Benezit VII, 1204. ♦ Joints and extremities somewhat rubbed, buckram rather soiled, the binding solid and not displeasing; text leaves with very occasional minor imperfections (small marginal tears, slight offsetting, etc.), two leaves with thin vertical light streak (from now-gone ribbon marker?) but still a fine copy internally, generally very clean and fresh, and the attractive plates just as they should be. **\$42,500**

With beautiful illustrations by one of the most talented bird painters of the period, this is a fine copy of what Zimmer calls

a "comprehensive treatment of the entire family of hornbills." As the name of the species suggests, the hornbills' most notable characteristic is their long, curving bills, which are often colorful and display distinctively shaped protrusions called "casques" along the upper ridge of the beak. This feature makes them some of the most striking and memorable birds in the animal kingdom. In his introduction to the present work, Elliot explains that it was this "very peculiar appearance" that drew him to the Bucerotidae, and he was motivated to produce this monograph because only "generally meagre" and hard-to-find accounts of the species existed. The work was originally issued in 10 parts, and although plate no. 44 (Godwin-Austin's Hornbill) is included in the list of plates, it was never produced because there was "no specimen obtainable." The remaining 57 hand-colored illustrations were provided by the popular natural history artist John Gerrard Keulemans (1842-1912). A keen observer with a pension for accuracy (and described



Leaf size: 390 x 280 mm. (15 1/4 x 11"),
click [here](#) for more images.



by Benezit as having a "very precise" hand), Keulemans was a favorite among late 19th century naturalists such as Sir Walter Lawry Buller, Henry Seebohm, Osbert Salvin, and Frederick Du Cane Godman. Daniel Giraud Elliot (1835-1915) had a love and appreciation for nature that led him to pursue a career in natural history from an early age. According to ANB, "Of his generation of prominent American naturalists, Elliot had traveled most widely outside the United States," spending time in the West Indies, Brazil, Turkey, Egypt, Palestine, Ethiopia, Somalia, India, China, Japan, and Europe, among other places, where he studied the regional avifauna and collected specimens. In addition to his ornithological works (which include several monographs and a work on North American bird species), Elliot also studied mammals, particularly primates, and was awarded the role of curator of zoology at the Field Columbian Museum in Chicago in 1894. While not of the greatest rarity, the present work seldom appears for sale, as here, in appealing condition. (Lhi21110)



*With "Spectacular" Giant Folio Hand-Colored Plates by
"The Best All-Round Animal Painter that Ever Lived"*

9 **ELLIOT, DANIEL GIRAUD.** A MONOGRAPH OF THE PHASIANIDAE OR FAMILY OF THE PHEASANTS. (New York: Published by the author, 1872) 591 x 470 mm. (23 1/4 x 18 1/2"). **Two volumes.** ATTRACTIVE CONTEMPORARY RED MOROCCO, GILT, covers with elaborate gilt border composed of fillets and decorative rolls, raised bands, two compartments with gilt lettering and the others densely gilt with various decorative tools, gilt turn-ins, morocco hinges, all edges gilt (minor tears at gutter of two endleaves at the front expertly repaired). WITH 79 FINELY HAND-COLORED LITHOGRAPHED PLATES (including one folding plate with feathers), mostly

after Joseph Wolf by Joseph Smit or John Gerrard Keulemans, and two uncolored lithographed plates. Pastedowns with armorial bookplates of the Earl of Caledon, and of Alan Francis Brooke, Viscount Alanbrooke (1883-1963); front free endpaper with a bookplate containing hieroglyphic symbols. Anker 130; Ayer/Zimmer, p. 206; Sitwell, "Fine Birds Books," p. 95; Wood, p. 331. ♦A few shallow nicks, but the imposing, attractive bindings in fine shape; endleaves rather foxed, occasional light foxing to text (mostly on blank versos), slightly heavier in a few places in the second volume, a small number of plates with insignificant foxing, other trivial imperfections, but fine nevertheless, and with the plates—where the value resides—in outstanding condition, with spectacular coloring. **\$150,000**



With striking plates of a species known for its beautiful plumage, this is an especially attractive copy, with a noble provenance, of the most splendid of Elliot's great monographs. In the preface and introduction to the present work, Elliot notes that he chose the Phasianidae for his



third monograph both because of its practical use as part of the nutritional needs of the world and because of the birds' "extreme beauty and attractiveness." The plates here are nothing short of spectacular, prompting Sitwell to proclaim it "the equal in every way to any work by Gould." Elliot held these plates in such high esteem that he dedicated the entire work to his illustrator, Joseph Wolf, "whose unrivalled talent has graced [the] work with its chief attraction, and whose marvelous power of delineating animal life renders him unequalled in our time." In addition to the present work, Wolf (1820-99) created illustrations for ornithologists John Gould and George Robert Gray, as well as adventurers such as David Livingstone. According to DNB, "His pictures are often noted for their spectacular use of colour (particularly pinks, blues, and greens), for the astonishing realism of feet, fur, and feather texture, and for their backgrounds, which often include small but perfectly painted subsidiary creatures bickering or otherwise associating in a lively fashion. In the opinion of Sir Edwin Landseer he was 'without exception, the best all-round animal painter that ever lived.'" The present copy has been through at least two notable libraries: that of the Earl of Caledon (probably the 4th, James Alexander (1846-1898)), and of Alan Francis Brooke, Viscount Alanbrooke (1883-1963), the chief military advisor to Winston Churchill during WWII. (Lhi21109)



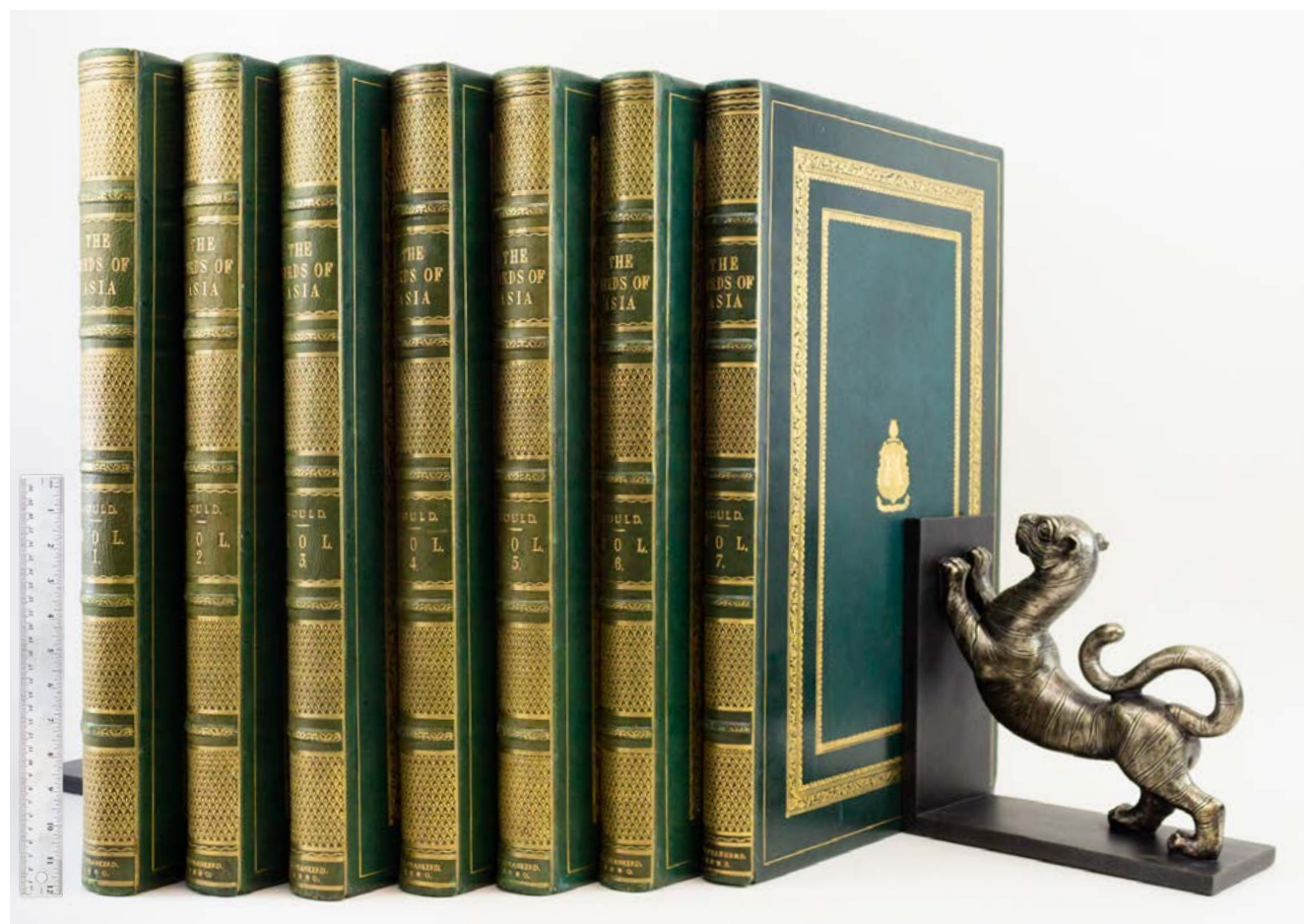


Leaf size: 592 x 458 mm. (23 1/4 x 18"), click [here](#) for more images.



*A Handsomely Bound and Fine Set of Gould's "Birds of Asia,"
The Work of Three Decades, with 530 Magnificent Imperial Folio Hand-Colored Plates*

10 GOULD, JOHN and RICHARD BOWDLER SHARPE. BIRDS OF ASIA. (London: Taylor and Francis for the author, 1850-83) 560 x 373 mm. (22 x 14 3/4"). **Seven volumes.** FIRST EDITION. IMPRESSIVE CONTEMPORARY GREEN MOROCCO, GILT, BY BAKER & SON (stamp-signed at foot of verso of front free endpaper), covers with gilt-ruled border, central panel of matching pebble-grain morocco framed by floral rolls in gilt and in blind, gilt crest and motto of former owner P. D. Prankerd at center, raised bands, spine compartments attractively gilt in a lattice-work design, gilt lettering, turn-ins with floral gilt roll, leather hinges, marbled endpapers, all edge gilt. WITH 530 MAGNIFICENT HAND-COLORED LITHOGRAPHED PLATES by and after Gould, H. C. Richter, J. Wolf, and W. Hart. Front pastedowns with engraved armorial bookplate of P. D. Prankerd; sold by B. Quaritch (his ALS attesting to complete collation laid in at front) to J. W. Dearden, Esq., who presented it to his son (inscription on bookplate in vol. I); with two other typed letters from Francis Edwards, Booksellers, laid in at front, regarding, apparently, a different copy of "Birds of Asia," and the cost for binding two volumes of "Genus Rosa." Anker 178; Ayer/Zimmer, p. 258; Sitwell, "Fine Bird Books," p. 102; Wood, p. 365. ♦Spines slightly faded (as frequently with green morocco), joints and extremities a little rubbed, minor chafing and a few small dings to boards, but the period bindings handsome and showing only minor wear. Occasional light foxing in volumes I and II, minor offsetting from plates (somewhat heavier in a handful of places in volumes II and III), image on one oversized plate just a touch shaved, other trivial imperfections, but all faults quite minor and easily forgivable, the volumes IN FINE CONDITION, THE PAPER VERY CLEAN AND THE COLORING EXTREMELY BRIGHT AND FRESH. **\$250,000**



This is a fine copy of Gould's monumental survey of Asian avifauna, an ambitious publication more than 30 years in the making and covering a vast area of the globe "from Palestine to the westward, and from the Moluccas to the east." Originally issued in 35 parts, "Birds of Asia" took longer to produce than any of Gould's other works of ornithology, and was left incomplete at the time of the author's death in 1881; the last three parts were finished by R. B. Sharpe, Gould's friend

and an ornithologist at the British Museum. Sharpe also supplied the preface and introduction to the present work, where he notes the privileged place Gould occupied in the world of ornithology: "The long connexion which had existed between Mr. Gould and ornithologists in all parts of the globe enabled him to obtain an early sight of rare and newly described species; and consequently many birds are figured in the present work, illustrations of which are not to be found elsewhere." Considered to be the most comprehensive ornithological work on Asian bird life in its day, the publication's 530 plates represent an impressive array of species from regions across the East, including India, Nepal, Burma, China, Malaysia, and the Philippines. Each illustration is beautifully hand colored, bringing the vibrant plumage of a diverse range of species to life on leaves that approach two feet in height. As DNB notes, although Gould was not responsible for the final illustrations, he took tremendous pride in the quality of his plates, and was intimately involved in almost every other aspect: "he was the collector (especially in Australia) or purchaser of the specimens, the taxonomist, the publisher, the agent, and the distributor of the parts or volumes. He never claimed he was the artist for these plates, but repeatedly wrote of the 'rough sketches' he made from which, with reference to the specimens, his artists painted the finished drawings. The design and natural arrangement of the birds on the plates was due to the genius of John Gould, and a Gould plate has a distinctive beauty and quality." Gould (1804-81) is perhaps the most recognizable name in ornithology after Audubon. Hailing from a modest background, he began his career as a taxidermist and "bird-stuffer" to the Zoological Society, where he was exposed to leading naturalists of the day. His first major publication, "A Century of Birds Hitherto Unfigured from the Himalaya Mountains" (1830-32) was inspired by a collection of specimens given to the society, and its success led him to focus increasingly on bird illustration. As DNB tells us, "The sheer number of imperial folio volumes on birds published by Gould has never been surpassed. He was the entrepreneurial naturalist of the 1800s in England, and the pioneer naturalist of Australia." Mullens & Swann affirm that Gould's oeuvre is "excelled in extent and beauty by the work of no one other ornithologist, past or present." The present attractive bindings were specially made for the library of Peter Dowding Prankerd (1819-1902), a real estate mogul and mining executive who made his fortune in Australia, and who later returned to live in his hometown of Bristol. The present copy sold at Reiss and Sohn in 2006 for an all-in price of €150,000 (approximately \$188,340). (Lhi21024)

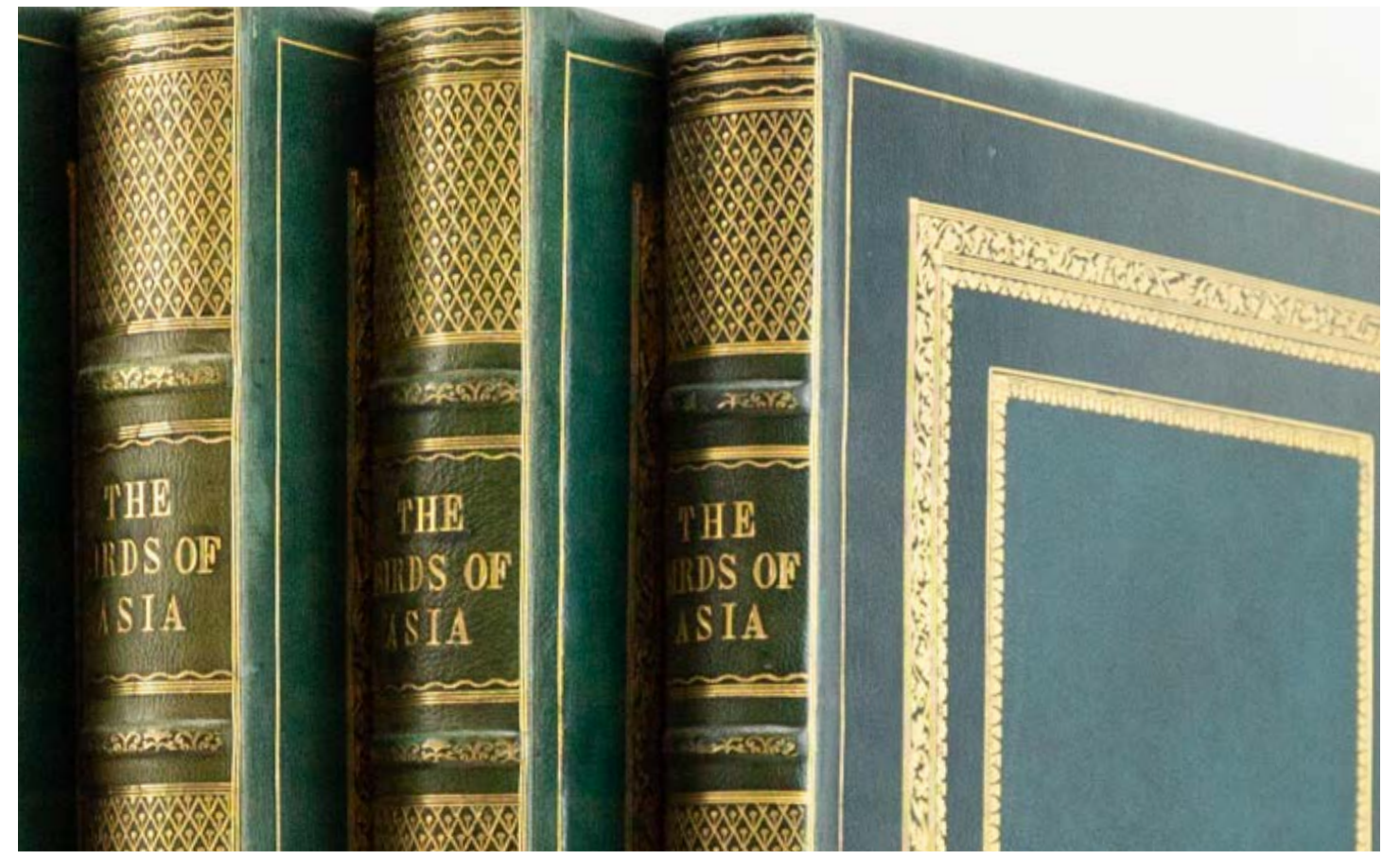


Leaf size: 543 x 360 mm. (21 3/8 x 14 1/4"), click [here](#) for more images.

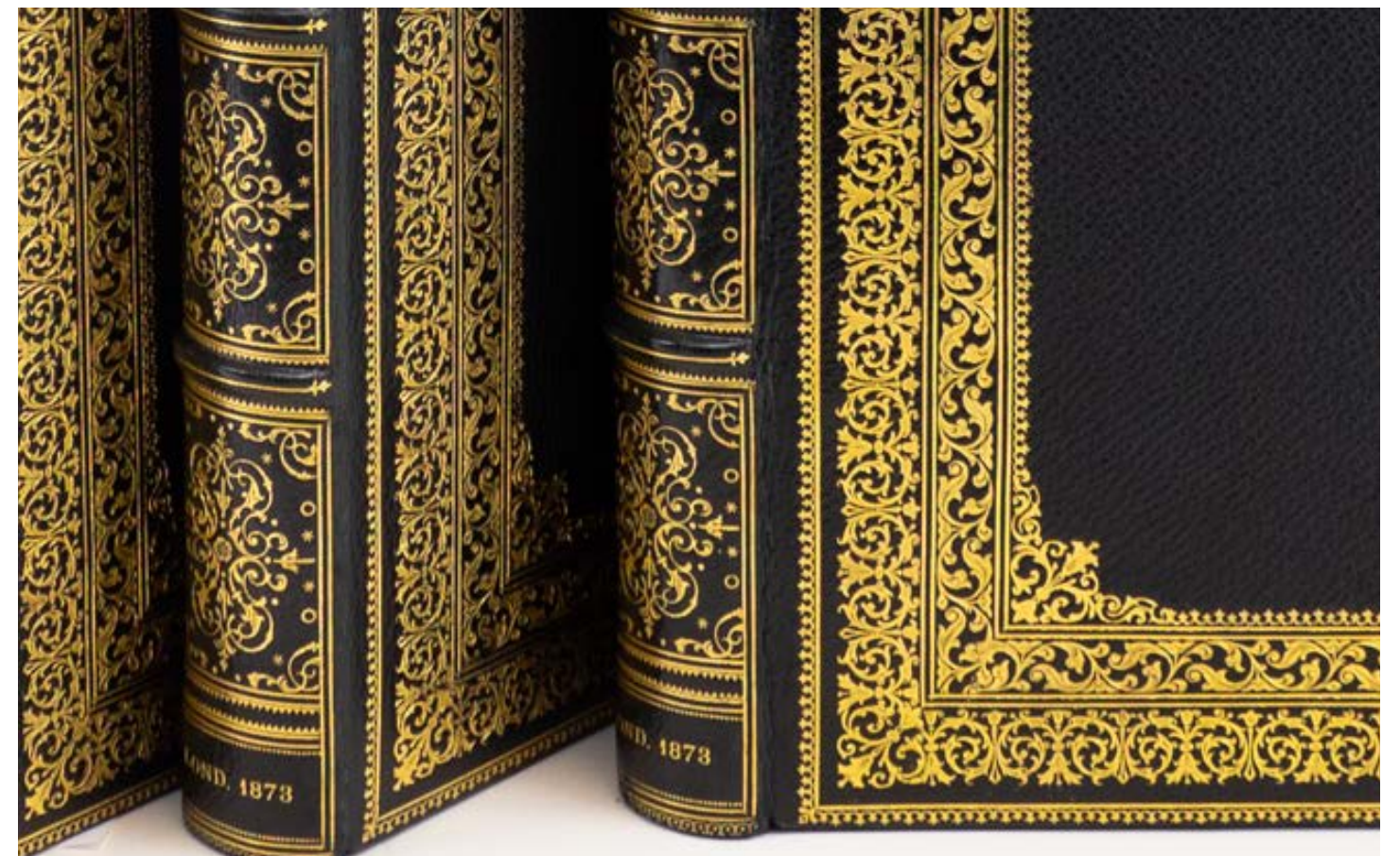




Additional photos from #10



Binding details: #10 (above) #11 (below)



An Especially Fine Copy of Arguably the Most Popular of Gould's Massive Sets, Featuring 367 Hand-Colored Plates

11 GOULD, JOHN. *THE BIRDS OF GREAT BRITAIN*. (London: Printed by Taylor and Francis for the author, 1862-73) 560 x 384 mm. (22 x 15 1/8"). **Five volumes.** FIRST EDITION. HANDSOME DARK GREEN MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed in ink on front free endpaper), covers with elaborate gilt border of alternating rules and scrollwork patterns, raised bands, compartments with gilt-ruled frames and gilt lettering or arabesque designs, all edges gilt. WITH A TOTAL OF 367 VERY FINE HAND-COLORED LITHOGRAPHS after John Gould, Josef Wolf, and H. C. Richter. Front pastedowns with armorial bookplate of William Ogilvy Dalgleish of Errol. Ayer/Zimmer, p. 261; Sitwell, "Fine Bird Books," p. 102; Mullens & Swann, p. 242; Wood, p. 365. ♦Light rubbing to edges and extremities, a few shallow scratches or nicks to covers, one text leaf with expert marginal repair, very minor imperfections to contents (isolated thumb smudges, small stains, or light creases to text leaves), the odd plate with a few freckles or other trivial imperfection, but A VERY FINE COPY, THE CONTENTS ESPECIALLY FRESH AND CLEAN, IN WELL-PRESERVED AND ATTRACTIVE BINDINGS. **\$125,000**



This is an extraordinarily fine copy of what Mullens & Swann call "the most sumptuous and costly of the British bird books," containing 367 finely hand-colored lithographs, enhanced here by stately bindings that make an impressive appearance on the shelf. The meticulously executed plates were special points of pride for the ornithologist, and his preface leaves us with little doubt why the publication, originally issued in 25 parts, took 12 years to complete: "every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought." Sitwell says that, although Gould produced volumes on bird species from all over the world, "the most popular of his works is always likely to be 'Birds of Great Britain.'" In addition to the superb illustrations, which make even the most commonplace warblers and grouses of the region seem grand and even at times exotic, the compositions in this



particular work are especially notable because so many of them depict nests, eggs, and young birds alongside the adult specimens. This spectacular set is a prime example of the quality, beauty, and attention to detail that is synonymous with the so-called "British Audubon," and the state of preservation of our copy would make it a prize for any collection. (Lhi21025)





Leaf size: 550 x 370 mm. (21 1/2 x 14 1/2"), click [here](#) for more images.





ERYTHACUS SCROFULA.



PICUS MINOR, Linn.

Additional photos from #11



*Gould's Final Publication, Containing Tropical Birds
With a Range of Colorful Plumage*



12 GOULD, JOHN. MONOGRAPH OF THE PITTIDAE. (London: Published by the Author, 1880-1) 565 x 390 mm. (22 1/4 x 15 3/8"). Part I with text and plates; part II with text only (all published). **Two parts in one volume.** Part II edited by Richard Bowdler Sharpe. FIRST AND ONLY EDITION. Pleasing green three-quarter crushed morocco over green cloth boards, raised bands, spine compartments with gilt lettering and tools. WITH 10 VERY PLEASING HAND-COLORED LITHOGRAPHIC PLATES. With original blue upper wrapper to each part bound in. Ayer/Zimmer, p. 263; Sitwell, "Fine Bird Books," p. 102. ♦Lower cover with a few negligible scratches and a light stain or two, original wrappers with a faint crease down the middle, plates with just a touch of toning around the edges, but A REALLY EXCELLENT COPY, ENTIRELY FRESH AND CLEAN. \$15,000



PITTIDAE ARGUTA, G. & G.

Leaf size: 550 x 370 mm. (21 3/4 x 14 7/8"),
click [here](#) for more images.

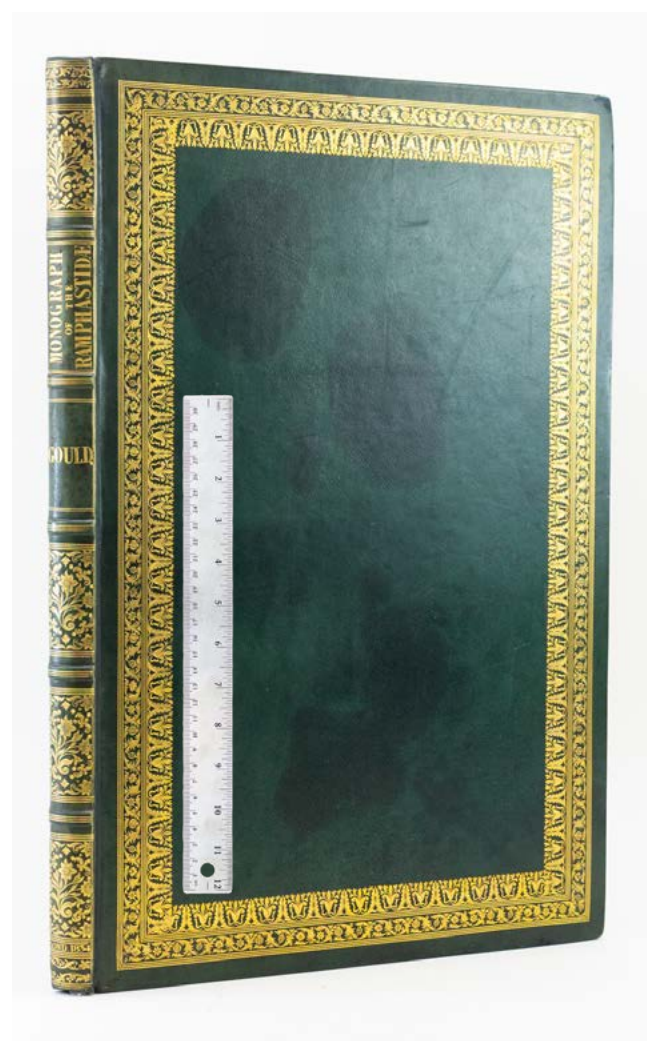


This brief but very pleasing work was John Gould's final publication before his death in 1881. It was originally conceived as a four-part series, but only Part I was completed in its entirety; Part II, containing just text, was published shortly after Gould's death by his friend and fellow ornithologist, R. Bowdler Sharpe, who also acted as editor. According to the nota bene on the wrapper for Part I, the illustrations found here were "principally taken from the Author's works on 'Birds of Asia,' 'Australia,' and 'New Guinea.'" As these sources suggest, the pittidae, a family of small, tropical birds, are found almost entirely in the aforementioned regions. The males of the species are known to possess a great range

of plumage—from the somber Black Ground-Thrush to the jewel-like and aptly named Necklaced Pitta—an attribute played up to great effect in the excellent coloring of the present plates. The hand-colored lithographs seen here, and in most of Gould's work from the 1830's on, were special points of pride for the scientist. (STCNI1601)

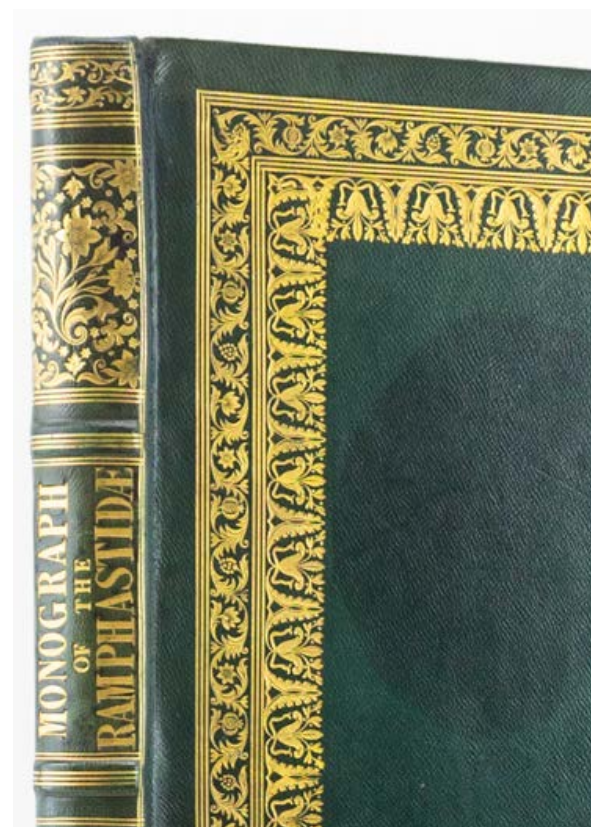
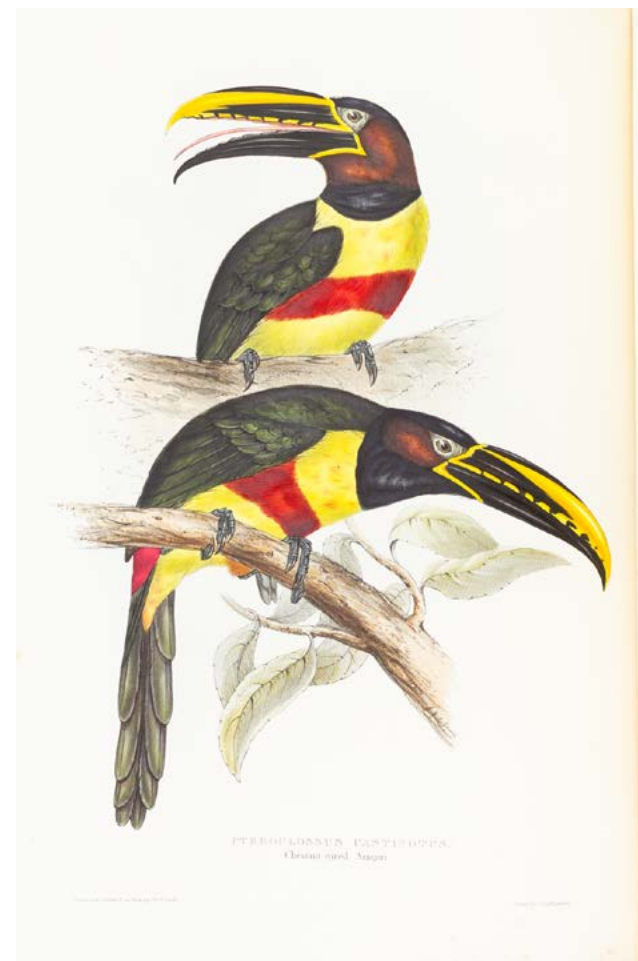
**Jacob Bell's Copy of Gould's "Toucans,"
Containing Perhaps his Most Brilliantly Colored Plates**

13 GOULD, JOHN. A MONOGRAPH OF THE RAMPHASTIDAE, OR FAMILY OF TOUCANS. (London: Published by the Author, 1833-35) 570 x 375 mm. (22 1/4 x 15"). 4 p.l., 7, [3], 1, [1] pp., [1] leaf (section title), [11] descriptive leaves accompanying plates, [1] leaf (section title), [11] descriptive leaves accompanying plates, [3] leaves. FIRST EDITION. Excellent contemporary green pebble-grain morocco by Miller (his ticket on verso of front free endpaper), covers framed by triple gilt fillets and decorative floral rolls, raised bands, spine compartments with floral spray centerpiece surrounded by acanthus leaves and star tools, floral cornerpieces, turn-ins with decorative gilt roll, leather hinges, marbled endpapers, all edges gilt. With one engraved plate by George Scharf showing anatomical details, and 33 BRILLIANTLY HAND-COLORED LITHOGRAPHIC PLATES by and after Edward Lear (10) and John and Elizabeth Gould (23). Verso of front free endpaper with ink presentation inscription: "Presented to the Library of the Royal Institute of Great Britain / June 2, 1859 / by Jacob Bell, Esq., MRS" (see below). Anker 170; Ayer/Zimmer pp. 252-53; Sitwell, "Fine Bird Books," pp. 31, 101; Wood, p. 364.



◆ Upper cover with three four- to six-inch dark patches (oil stains?), three smaller patches and a sprinkling of dark spots, a hint of rubbing to joints and extremities, but the binding sturdy and a pleasing addition to the shelf. Occasional minor marginal foxing and faint offsetting to text leaves, isolated thumbing, one plate trimmed at foot (affecting imprint only), otherwise—and in the most important way—A FINE COPY, clean and fresh internally with vibrant coloring. **\$95,000**

This is a most appealing copy of Gould's first monograph, an exotic and colorful work issued in three parts. It is devoted entirely to the toucan and is described by Sitwell as one of the Gould's "most lovely works." In the Introduction, Gould explains that these birds, found only in the tropical portions of the Americas, "are a retiring and shy race, are mostly observed in small flocks or companies, and inhabit the dense woods and forests of that luxuriant country." There is nothing quiet or shy about the birds' plumage, depicted here in particularly vivid plates by John and Elizabeth Gould and Edward Lear. A previous (and probably the first) owner of this copy was the pioneering pharmacist and

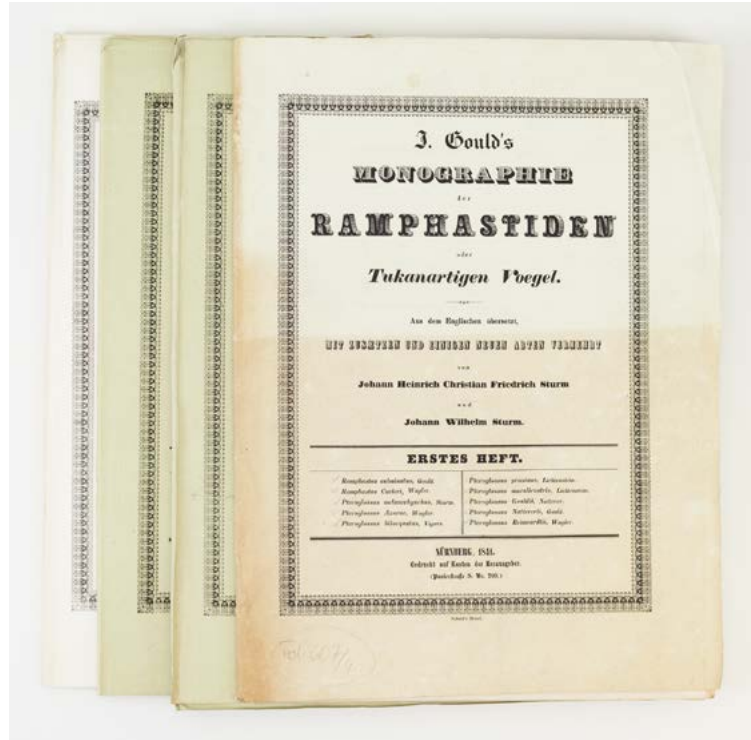


politician Jacob Bell (1810-49), who had trained in his father's pharmacy and attended lectures at the King's College, London and at the Royal Institution on physic, anatomy, and chemistry, while also pursuing instruction in art. Realizing the limits of his own artistic talent, he devoted himself to pharmacology for his profession, but became a notable art collector and befriended a number of artists, among them Edwin Landseer and William Frith. A founder of the Royal Pharmaceutical Society of Great Britain, Bell became a Member of Parliament primarily to give his profession a voice in the creation of legislation designed to regulate it. He was also the founder, proprietor, and editor—as well as the financial underwriter—of the "Pharmaceutical Journal," becoming acknowledged as one of the most important figures in the discipline's development during the 19th century. Bell's energy and achievements were typical of his epoch, and so was his philanthropy. When he realized in the late spring of 1859 that he was dying, Bell bequeathed £2,000 to the Pharmaceutical Society and 13 paintings (valued at as much as £20,000) to the nation. Just 10 days before his death, he gave a group of works by Gould (including the present book) to the Royal Institution. While individual plates from this work appear on the market with some regularity, it is uncommon to find all of them together, especially in a contemporary morocco binding and with distinguished provenance. (Lhi21009)



Leaf size: 542 x 350 mm. (21 3/8 x 13 3/4"),
click [here](#) for more images.

The Scarce German Edition of Gould's "Toucans" in Publisher's Wrappers



Leaf size: 335 x 241 mm. (13 1/4 x 9 1/2"), [click here](#) for more images.

Owen's article on toucan anatomy, with additional comments by Rudolph Wagner, accompanied by two plates of toucan skeletons and bills. The German edition is scarcer than the English version, with ABPC and RBH finding five copies at auction since 1975. Because this work was issued in parts over several years, collations vary. While Zimmer calls for 42 leaves, he also reports that the Ayer Library copy included the prospectus, not present here; perhaps that was included in his count. (ST15085)

14 GOULD, JOHN. MONOGRAPHIE DER RAMPHASTIDEN ODER TUKANARTIGEN VOEGEL. [MONOGRAPH OF THE RAMPHASTIDAE, OR FAMILY OF TOUCANS]. (Nuremberg: Published by the Translators, 1841-47) 343 x 255 mm. (13 1/2 x 10"). 41 (of 42) leaves of text (see below). **Four fascicles.** Translated by Johann Heinrich Christian Friedrich Sturm and Johann Wilhelm Sturm. First German Edition. PUBLISHER'S PRINTED PAPER WRAPPERS, that of second issue lacking back wrapper (but with two states of the front wrapper), that of fourth issue apparently in facsimile. Housed together in a modern brown buckram clamshell box backed with cream-colored linen. 40 LITHOGRAPHIC PLATES, including 36 HAND-COLORED PLATES OF TOUCANS, two black & white anatomical plates of toucan bills and skeleton, and an additional three black & white states of colored plates, not called for by the bibliographies consulted. The three additional uncolored plates with pencilled notations and stamp of the Nuremberg Natural History Library on verso. Anker 169; Ayer/Zimmer, p. 256; Nissen IVB 379.

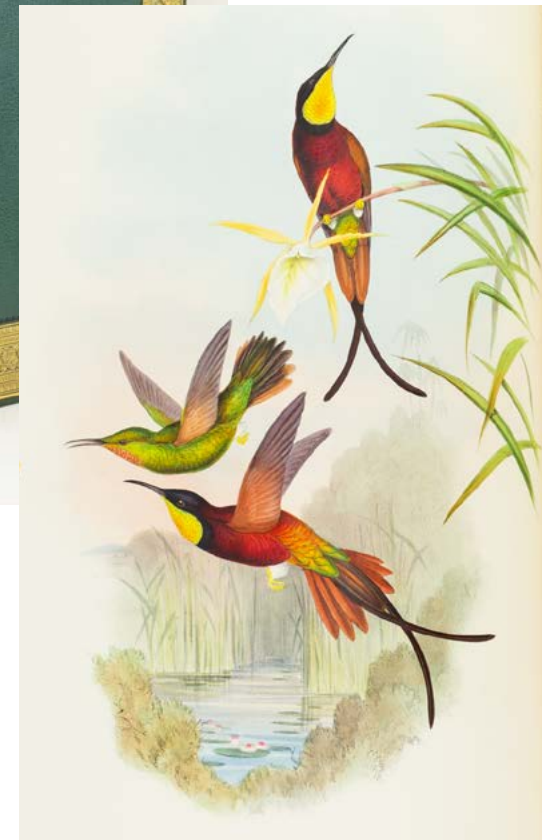
◆ Minor stains to paper wrappers, occasional mild offsetting, other trivial imperfections, but A FINE COPY, clean, fresh, and brightly colored. **\$12,500**

This is a very appealing copy of the German version of Gould's work on Toucans, with beautifully colored plates, and with the unusual opportunity to appreciate the degree to which hand coloring enhances the reader's experience. Our copy has three additional plates in black & white (like the plates in the online BSB copy), allowing one to contrast the difference between colored and uncolored plates, and the extent to which the artful hand coloring brings the exotic birds to life. Zimmer notes that "the principal part of the general text is based on Gould's 'Monograph of the Ramphastidae,' 1833-35, of which it is, in places, a literal translation; but considerable [sic] of the matter is rewritten or revised and there are additional species described here for the first time. The plates are sometimes redrawn and reduced from Gould, but often altered or designed afresh, while the illustrations of the new species are entirely new." Added to the Gould text is a translation of Richard



An Exceptionally Fine Copy of Gould's Masterful "Humming-Birds," An "Incomparable . . . Feast of Beauty and Source of Wonder"

15 GOULD, JOHN. A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMING-BIRDS. (London: Printed by Taylor & Francis and published by the author, [1849]-1861) 560 x 370 mm. (22 x 14 1/2"). **Five volumes.** FIRST EDITION. IMPRESSIVE LATE 19TH CENTURY GREEN MOROCCO, GILT, covers with wide frames composed of palmette and Greek key rolls, raised bands, spine compartments heavily gilt, with scallop shell cornerpieces and large central arabesque surrounded by small tools, gilt lettering, turn-ins with gilt tulip roll, glazed yellow endpapers, all edges gilt. WITH 360 FINELY HAND-COLORED PLATES, many heightened with gold leaf. Anker 177; Ayer/Zimmer, p. 258; Sitwell, "Fine Bird Books" 102; Wood 365. ◆ Spines evenly sunned a shade lighter than boards, a touch of rubbing to extremities, mild foxing to introductory leaves, other very trivial imperfections, but AN EXTRAORDINARILY FINE COPY, clean, fresh, and bright internally, with VIVID, IRIDESCENT COLORS, in bindings with few signs of wear. **\$195,000**



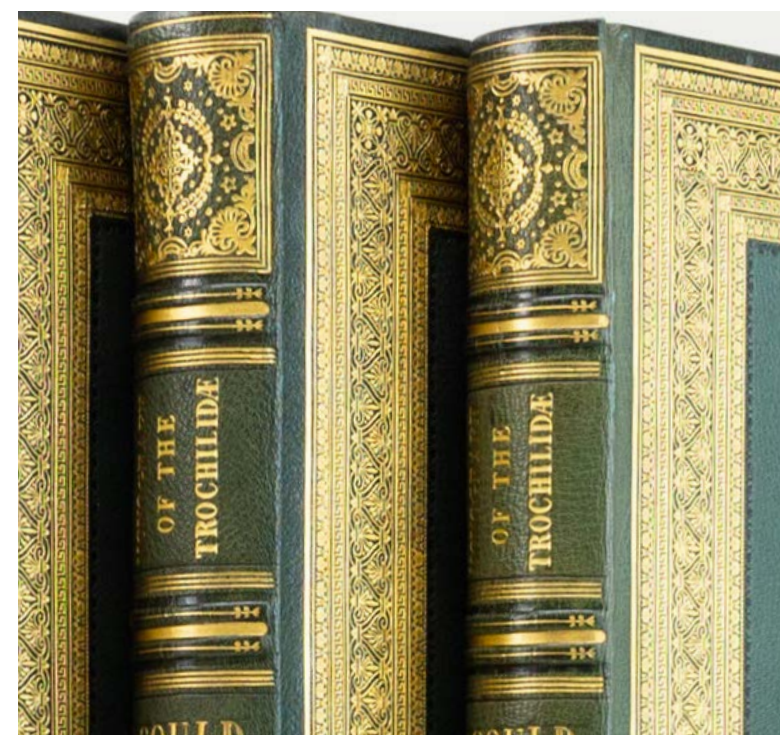
In the five full pages devoted to rapturous praise in "Fine Bird Books," Sitwell says this "incomparable catalogue and compendium of beauties" is Gould's "masterpiece, and must ever remain a feast of beauty and a source of wonder." Hummingbirds were the favorite avian subject of British ornithologist John Gould, who admits in the preface here to daydreaming about the species and being carried away "to their native forests in the distant country of America" in his dreams at night. He accumulated a personal collection of 1,500 mounted specimens of hummingbirds which he displayed



Leaf size: 542 x 350 mm. (21 3/8 x 13 3/4"), click [here](#) for more images.



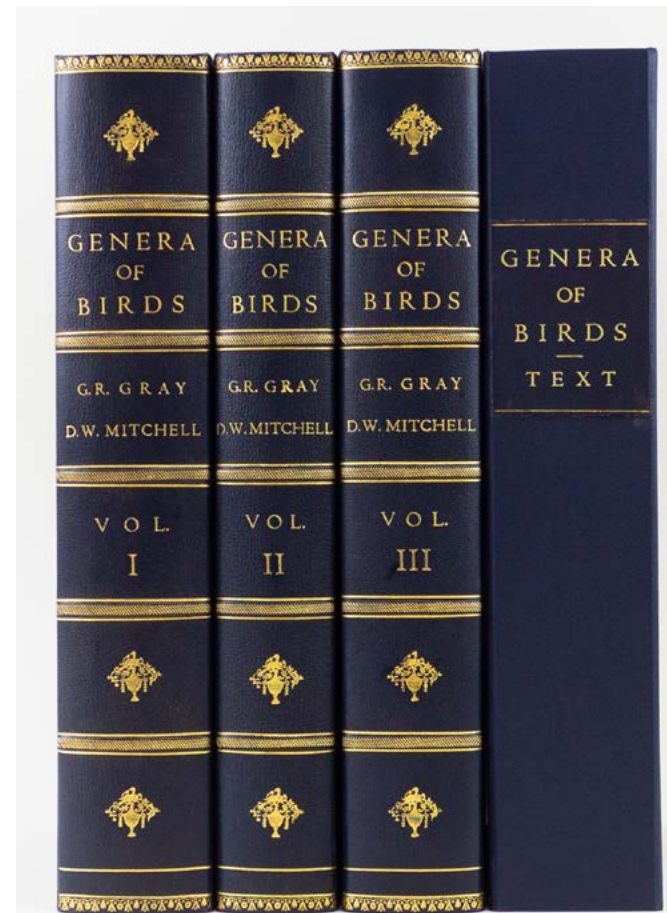
at the 1851 Great Exhibition at the Zoological Gardens in Regent's Park. There, they were viewed by more than 80,000 visitors, including Queen Victoria, who was enchanted, and wrote in her diary, "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours." DNB says that it was those same specimens that provided models for the larger-than-life-size images in the present work, their magnificence captured in vivid colors, and their "brilliant natural iridescence . . . portrayed by the application of gold leaf." Sitwell notes that "a new technical process, which was the result of long experiment, had to be invented in order to portray their metallic plumage." He says that the plates generally depict the birds "darting or hovering near their appropriate flowers," often orchids "that are hardly less gorgeous than the humming-birds." Gould finally got to see a living hummingbird in its natural habitat on a visit to the United States, and in the description here for the ruby-throated hummingbird recalls, "With what delight did I examine its tiny body and feast my eyes on its glittering plumage." While sets of this work appear on the marketplace with some regularity (usually, as here, without the 1885 supplement containing an additional 58 plates), it can be difficult to find a complete first edition in the very fine condition seen here. (Lhi21153)



A Rarely Seen Unbound Set of a "Fundamental" Ornithological Work

16 GRAY, GEORGE ROBERT. *THE GENERA OF BIRDS: COMPRISING THEIR GENERIC CHARACTERS, A NOTICE OF THE HABITS OF EACH GENUS, AND AN EXTENSIVE LIST OF SPECIES REFERRED TO THEIR SEVERAL GENERA.* (London: Longman, Brown, Green, and Longmans, [1844]-49) 383 x 268 mm. (15 1/8 x 10 5/8").

Three volumes in four boxes. FIRST EDITION. UNBOUND and housed in four black clamshell boxes, the plates in three boxes with attractively gilt-tooled spines resembling books, the three volumes of text (trimmed and gilt-edged) in one plain cloth box with black morocco label. WITH 185 HAND-COLORED LITHOGRAPHED PLATES OF BIRDS and 150 uncolored lithographed plates (26 double-page) of anatomical detail by and after D. W. Mitchell and Joseph Wolf, all in archival mylar sleeves. Half-title and list of subscribers in volume I. Ayer/Zimmer, p. 268-69; Sitwell, "Fine Bird Books," p. 103; Wood p. 367. ♦A hint of browning to edges of text and plates, isolated spots of foxing to text or to black & white plates, but A VERY FINE COPY, clean and fresh, with richly colored plates, housed in archival boxes that make an appealing appearance on the shelf. \$12,500



This is an unusually appealing copy of what Wood deems a "very important and beautifully illustrated fundamental work," meticulously describing more than 2,400 genera of birds, and it is hailed by DNB as Gray's greatest achievement. The text was written by the head of the ornithological section of the British Museum, and the illustrations were done by two of the leading wildlife painters of the period. According to contemporary zoologist Thomas Bell, "it was considered by all naturalists the standard work in





the subject and evinced the deepest research combined with great accuracy" in the illustrations. In his descriptions, Gray (1808-72) specified the physical characteristics and habits of each genus, and listed references. He was determined that the illustrations should be the equal of the text in level of detail, and sought out the finest wildlife artists. His collaborator on the first two volumes was David W. Mitchell (1813-59), whose claim to fame was saving the London Zoo financially by producing and selling appealing depictions of its "star" animals. Mitchell could not spare the time to devote to volume III because of his demanding job as secretary of the Zoological Society, and called on the Prussian-born artist Joseph Wolf (1820-99), who had recently arrived in England. An expert painter of wildlife, Wolf strongly opposed killing animals for specimens, and preferred to work by observing living creatures. His observations of his subjects' characteristic movements and postures resulted in illustrations that were both very accurate and extremely lifelike. This method distinguished him as a pioneer in wildlife art. Sir Edwin Landseer considered him "without exception, the best all-round animal artist who ever lived." Complete copies of this set do not appear frequently on the market; RBH and ABPC find eight copies sold at auction in the past 35 years, and unbound copies are almost never seen. (Lhi21106)



Leaf size: 383 x 268 mm. (15 1/8 x 10 5/8"),
[click here](#) for more images.

*The Deluxe Edition, with Spectacular Plates in Two States,
 This Edition the Only one with a Double-Page Plate of Vesuvius Erupting*

17 HAMILTON, WILLIAM. CAMPI PHLEGRAEI, OU OBSERVATIONS SUR LES VOLCANS DES DEUX SICILES. (Paris: chez Lamy, l'an septième [1799-1802]) 528 x 344 mm. (20 3/4 x 13 1/2"). 4 p.l. (half title, two engraved titles, and "Discours preliminaire"), 120 pp. (a few pages misbound or misnumbered). Second Edition: "Édition deluxe."



Near-contemporary purple half morocco by P. F. Heyne of Antwerp (with binder's ticket on front pastedown), marbled paper boards, smooth spine with gilt scrolling foliage surrounded by pointillé and gilt fillet borders, titled in gilt. Two title pages each with large vignette (one uncolored, one colored by hand) and 60 PLATES IN TWO STATES (uncolored on wove paper, and colored by hand on laid paper, the colored plates within a washed double frame of green and yellow), including one double-page plate; one of the colored plates without a colored frame and on a smaller sheet of paper. Original tissue guards. Text in English and French. Brunet III, p. 31; Lowndes II, p. 989; Graesse II, p. 205 (all for first edition, but mentioning the three states of second edition). ♦Top of front joint and spine a bit worn, some general light external wear and chafing, but an attractive and sound binding with no major issues. Hinge open after front free endpaper, a trivial repair to verso of one plate, some plates with a light dusting of foxing along edges or very light toning or staining in margins, occasional mild offsetting and other negligible imperfections here and there, but none of these flaws affecting the images, and the overall contents IN FINE CONDITION—clean, fresh, and with beautiful hand coloring. **\$135,000**

This is the rare second edition of the author's best-known work, a "deluxe" copy with spectacular plates in two states, showing a range of scenic views and awe-inspiring volcanic activity observed first-hand in the "fields of fire" around Naples. Originally published in three parts between

1776-79, the first edition of this work contains the same plates as our second edition, with the exception of a double-page map (which only appears in the first), and a double-page plate showing the eruption of Vesuvius in 1794 (which only appears in the second). The bibliographies all note three issues of the second edition, the present copy being one of the issues with plates in two states (the other two issues have the plates in one state only, either colored or uncolored). Though the black & white plates are quite





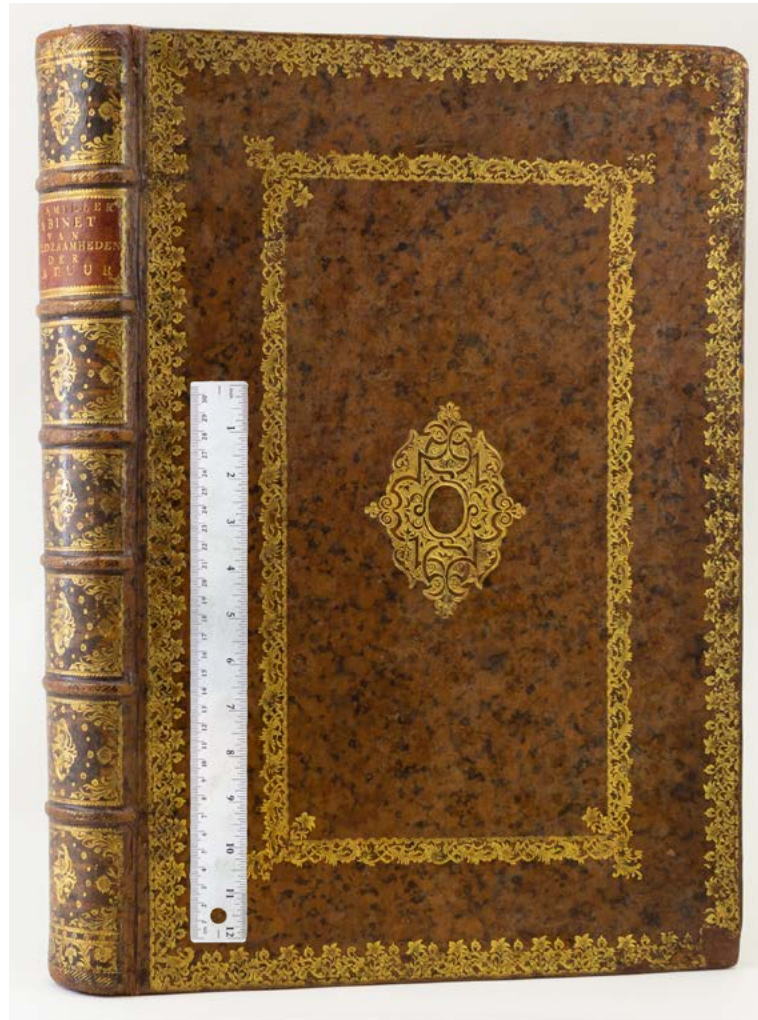
beautiful on their own, it is a distinct pleasure to see the volcanic eruptions, lava flows, fires, and lightning strikes burst forth with memorable coloration at the turn of a page, allowing us to appreciate their full power and energy in the vibrantly hand-colored plates. Natural features and scenery such as crater lakes, hulking rock formations, hot springs, dramatic mountains, and even the ruins of Pompeii are also pictured here, reminding the viewer of the beauty that is often born out of violent phenomena. In fact, according to DNB, "This publication did a great deal to make volcanoes . . . a popular subject in art and poetry and to cause a visit to Vesuvius to be a necessary stage on the grand tour." Though a diplomat by vocation, William Hamilton (1731-1803) had two overriding passions: collecting art and antiquities, and studying volcanoes. DNB tells us that he gained "a contemporary European reputation as 'the modern Pliny' and the 'professor of earthquakes' . . . He was also interested in chemistry and owned and operated electrical equipment, incorporating some of the latest innovations suggested by Benjamin Franklin." As the British envoy to Naples (and, as it were, not terribly interested in his job), he had ample opportunity to study volcanic activity in person; he is known to have made at least 22 ascents up Vesuvius and to have witnessed several of its eruptions. His careful observations of the volcano's appearance in 1767 "are among the earliest attempts to record systematically the changing shape of the summit of a volcano about to erupt." (DNB) Hamilton enlisted the help of Pietro Fabris (active 1740-92), a British-born artist of Italian descent, to accompany him on his excursions and draw from life the volcanic activity they witnessed—at no small personal risk. Hamilton seems to have had a rather cavalier attitude about the dangers posed by the natural phenomena he was chasing; in fact, plate XXXVIII depicts Hamilton's leisurely guiding of the Sicilian court—including the king and queen of Naples—around a raging lava flow that was expelled from Vesuvius in 1771. The juxtaposition of delicate ladies and gentlemen in their finery (complete with a sedan chair and attendants) against a fire-and-brimstone backdrop is one of the most memorable images in the entire work. This second edition is more rare than the first: RBH and ABPC list only four other copies in the last hundred years, all of which had either condition issues or were not complete, and only one of which had the plates in two states. (Lhi21013)



Leaf size: 520 x 330 mm. (20 3/8 x 13"), click [here](#) for more images.

An Especially Fine Copy of one of the Most Famous "Cabinets of Wonder"

18 KNORR, GEORG WOLFGANG. *DELICIAE NATURAE SELECTAE, OF UITGELEEZEN KABINET VAN NATUURLYKE ZELDZAAMHEDEN.* (Dordrecht: Abraham Blussé en Zoon, 1771) 530 x 355 mm. (20 3/4 x 14"). 2 p.l., XXXII, 67 pp.; 1 p.l. XXXIV, 70 pp. **Two volumes bound in one.** Translated into Dutch by P. L. S. Muller. First Dutch Edition. No. 83 OF 99 COPIES for subscribers, validated by the signature of notary P. J. van Steenberg, Dordrecht. Handsome contemporary Dutch mottled calf, gilt, covers with elaborate floral border accented at corners by bird tools, central panel framed by cresting floral roll, oblique volutes and floral sprigs at corners, central arabesque, raised bands, spine gilt in compartments with elegant bird centerpiece within a lozenge of small tools, floral sprays at corners, red morocco label, marbled endpapers (three corners expertly restored). Extra engraved title page with delicately hand-colored allegorical frame and 92 SUPERB HAND-COLORED ENGRAVED PLATES (without the portrait called for by Nissen, but hardly ever seen). Engraved title with neat ink ownership inscription of "Max. Von Sternburg, 1830" below text. Landwehr 97; Nissen ZBI 2229; DSB VII, 411ff;



Graesse IV, 35. ♦Front joint with half-inch crack at head and in middle of bottom panel, one corner a little bumped and with short wormtrail, rear board faintly chafed, extremities lightly rubbed, but the imposing binding very solid and generally well preserved. Isolated marginal smudges, other trivial imperfections, but AN EXTREMELY FINE COPY, quite clean, fresh, and bright internally, with brilliant colors and generous margins. \$42,500

With plates from the first edition printed in Nuremberg in 1751-67, this monumental work documents the "Cabinets of Wonders" of some of the leading naturalists of the day. Popular from the mid-16th through the 18th centuries, "Wunderkammern" were private collections of exotic items—animal, vegetable, and mineral specimens as well as manmade objects—that can be considered precursors to the modern museum. Books like the present one were intended to make these treasures available to a wider audience. For his "Selected



Leaf size: 510 x 340 mm. (20 1/8 x 13 3/8"), [click here](#) for more images.



Delights of Nature," German paleontologist, painter, engraver, and art dealer Georg Knorr (1705-61) made use of his personal collection, as well as those of his scientific circle, for a work he began in 1751 and worked on until his death in 1761, after which it was completed by his heirs. He drew heavily on the extensive collection of wealthy Nuremberg physician and naturalist Christoph Jacob Trew (1695-1769), as indicated by the wording "Ex. Museo Excell. D.D. Chris. Jac. Trew" at the bottom of a number of plates. (For works by Trew, see items #26 and 27, below.) Landwehr notes that "the Dutch edition of this work, one of the few books published with numbered copies, contains really magnificent plates." These illustrations depict a range of natural specimens: corals and seaweeds, seashells, fish, sea urchins and sea anemones, crustaceae, starfish, birds, butterflies, spiders, quadrupeds, reptiles, amphibians, and metals. According to DSB, "It is scarcely an exaggeration to say that the beauty of some of Knorr's illustrations exceeds that of their models and that in all cases the artist's eye has transformed neutral, natural objects into permanent, formal aspects of humanism. The detail and accuracy of Knorr's engravings not only made possible zoological classification but firmly established the distinction between fossils of organic origin and sports of nature." The accompanying text is contemplative and anecdotal rather than scientific, aimed less at a scholarly audience than toward an educated (and wealthy) reader who would appreciate its aesthetic appeal. Our copy was once owned by such a person, art collector Baron Maximilian Speck von Sternburg (1776-1856), a wool merchant who amassed an impressive collection of Old Masters that he displayed to the public at a specially built gallery on his estate, Schloss Lützschen. (Lhi21072)



*A Fine Copy of One of the Most Important Horticultural Works of the 18th Century,
With 300 Impressive Large-Format Hand-Colored Plates*

19 MILLER, PHILIP. FIGURES OF THE MOST BEAUTIFUL, USEFUL, AND UNCOMMON PLANTS DESCRIBED IN THE GARDENER'S DICTIONARY. (London: Printed for the Author; And Sold by John Rivington [et al.], [1755]-60) 425 x 270 mm. (16 3/4 x 10 5/8"). vi, 200, [4] pp. **Two volumes in one.** FIRST EDITION. Contemporary calf, cover with thin gilt border and small cornerpieces, raised bands, compartments with much gilt tooling, red label with gilt lettering, skillfully rebacked preserving most of original backstrip. WITH 300 LOVELY HAND-COLORED ENGRAVINGS OF FLOWERS (two of which are folding). Front pastedown with armorial bookplate of John Pollexfen Bastard. Sitwell, "Great Flower Books," p. 121; Hunt 566; Henrey 1097; Pritzel 6242; Nissen 1378; Hazel le Rougetel, "The Chelsea Gardener Philip Miller 1691-1771," pp. 110, 114. ♦Covers somewhat scratched, corners a bit worn, but the restored binding solid and appealing. Occasional mild thumbing or light browning, perhaps a dozen plates with minor to moderate offsetting, but A VERY PLEASING COPY INTERNALLY, quite clean and fresh, and with attractive coloring. **\$29,500**



Leaf size: 418 x 260 mm. (16 1/2 x 10 1/4"), click [here](#) for more images.

By a man characterized by DNB as "the most distinguished and influential British gardener" of the time, this lavishly illustrated work is called by celebrated botanist W. T. Stearn the most important horticultural work of the 18th century. And Richard Pulteny, the British naturalist and historian of science, said that "England had not before produced any work, except the 'Hortus Elthamensis' or Catesby's 'Carolina,' so superb and extensive." Published in 50 monthly parts containing six plates each, these two impressive folio volumes comprise in Hunt's words, a "complement and fulfillment" of Miller's popular but sparsely illustrated "Gardener's Dictionary," with 300 splendid depictions of plants drawn from live specimens in the renowned Chelsea Physic Garden, where Miller served as head gardener. Miller (1691-1771) published "Figures" as a means to showcase in a grand fashion a selection of species deemed to be either noteworthy, useful in trade or medicine, or somehow overlooked by botanists. According to DNB, the lovely plates here, executed by eminent artists that include Georg Ehret, were "commended at the time for being drawn from nature in the best state of flowering, and for including illustrations of fruit and seed as they ripened." Miller boasts in the preface that "no Expense has been spared to render it as perfect as possible: The Drawings were taken from the living Plants; the Engravings were most of them done under the Author's Inspection; and the Plates have been carefully coloured from the original Drawings and compared with the Plants in their Perfection." This book appears with some regularity in the market, but it is quite difficult to find in the kind of condition seen here. (ST13850)

*A Fine and Handsomely Bound Copy of Perhaps
The Key 18th Century British Zoological Book*

20 [PENNANT, THOMAS]. THE BRITISH ZOOLOGY. (London: J. and J. March for The Cymmrodorion Society, [1761]-66) 565 x 385 mm. (22 1/4 x 15 1/8"). 7 p.l., 162 pp., [2] leaves (index). FIRST EDITION. GORGEOUS RECENT DEEP BLUE MOROCCO, VERY ELABORATELY GILT, covers with dense border of gilt rules and floral rolls, inner sides with repeating gilt tools of sunflowers and perched birds with open wings, raised bands and compartments heavily gilt, one red morocco label with gilt lettering, gilt turn-ins, new marbled endpapers, EDGES UNTRIMMED. With 132 HAND-COLORED PLATES engraved by Peter Mazell after Barlow, Peter Brown, Charles Collins, F. A. Desmoulins, George Edwards, G. Haulner and Peter Paillou, and colored by



Paillou. Title page and dedication printed in red and black. From the library of Hugh Cecil Lowther, 5th Earl of Lonsdale, though without his bookplate (see below). Anker 392; Ayer/Zimmer, pp. 487-88; Mullens & Swann, pp. 465-66; Sitwell, "Fine Bird Books," p. 131; Wood, p. 515. ♦Covers with traces of leather preservative, but the binding with few signs of wear and making an exceptionally lovely appearance on the shelf. Light to moderate offsetting from plates, occasional light marginal thumbing or soiling, other minor imperfections, but IN FINE CONDITION, the paper very crisp and clean, and the plates especially well preserved. **\$55,000**





Celebrating the fauna of the British Isles with 11 plates of mammals and 121 plates of birds, this was the first major work by one of the most prominent British naturalists of the 18th century, and perhaps the most famous such figure before Darwin.

Published by the Cymmrodorion Society, a Welsh organization established in 1751 for the promotion of "Useful Charities, and the Knowledge of Nature, among the Descendants of the Ancient Britons," this work was originally issued in four parts from 1761-66 (with 107 plates), followed by a supplement also published in 1766 (with 25 plates)—all of which are present

here. Though it was initially published anonymously (the bibliographies noting that the author's name did not appear on the title until the fifth edition), the preface here gives a strong indication of the author's personality and ethos, asking readers, "what knowledge can be more useful than of those objects with which we are most intimately connected? And where can we reason with greater certainty than in our own country?" The work precipitated Pennant's admission into the Royal Society in 1767. Our author was especially indebted to the work of British naturalist John Ray, who made significant contributions to the field of taxonomy, and whose classification system is used in the present work. Born into a prominent Welsh family, Pennant (1726-98) developed a love of natural history from an early age and published articles on earthquakes, fossils, turkeys, penguins, and tortoises before embarking on the present work. In addition to publishing other books on natural history, including an important work on Arctic fauna, Pennant also traveled extensively around Britain and wrote a particularly lauded "Tour of Scotland," which was much admired by Samuel Johnson. According to DNB, "Pennant's travels and natural history are distinguished by his personal energy, a keen observational sense, and by methodological organization and attention to facts. In such ways, and in his friendship and widespread correspondence with others of like interests throughout Britain and Europe, he may be said to exemplify those gentleman scholars of nature in the later eighteenth century whose interests in natural knowledge aimed at national improvement through intellectual enquiry." Previously present bookplates were lost when our volume was rebound, but we know from its sale at Christie's in 2006 (for the equivalent of approximately \$33,500) that it comes from the library of Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944), a sportsman, car enthusiast, and one of the richest men in the England of his day. (Lhi21032)



Leaf size: 555 x 362 mm. (21 5/8 x 14 1/4"), [click here](#) for more images.



A Complete Set of the Plates from a Hand-Colored Copy of an Important Mammalian History Known for its Accuracy and Aesthetic Appeal

21 [SCHINZ, HEINRICH RUDOLF]. BRODTMANN, KARL JOSEPH, Lithographer. *NATURGESCHICHTE UND ABBILDUNGEN DER SÄUGETHIERE.* (Zürich: Brodtmann, 1824) 324 x 235 mm. (12 3/4 x 9 1/4"). 177 leaves of numbered plates including illustrated title page. **Without the text volume.** FIRST EDITION. Contemporary

black quarter roan over green marbled boards, vellum tips, flat spine with gilt rules, rolls, and lettering. WITH 177 HAND-COLORED LITHOGRAPHED ILLUSTRATIONS, comprised of pictorial title page and 176 plates, 17 of humans, the rest of mammals, the majority with original tissue guards. Nissen ZBI 3672. ♦Cover surfaces and extremities somewhat rubbed, corners gently bumped, plate 136 with a cracked crease across the surface, occasional light spots on a few plates, some missing and a few torn tissue guards, otherwise a very attractive copy, the engravings generally quite clean and fresh. **\$10,000**



This is a complete set of the plates from the scarce hand-colored first edition of Schinz's important natural history of mammals. The pictorial title page features a geographically impossible but nonetheless animated scene of an antelope being chased by lions and a tiger. Plates 2-18 are portraits of people of various ethnicities, including Native Americans, Africans, Asians, and Pacific Islanders. This is followed by a parade of mammals, from wild and exotic beasts to adorable housecats. The equine plates are especially interesting, with

horses shown carrying soldiers into battle, hunting with hounds, and working on a farm. Trained as a physician, Schinz (1777-1861) taught natural history at the University in his native Zürich, where he also served as curator for the natural history society. He was a prolific and popular author of zoological works, including volumes on birds, fish, reptiles, and amphibians. Many of these were handsomely illustrated by one of the finest lithographers of the day, Joseph Brodtmann (1787-1862), whose works have always been admired for their scientific accuracy as well as their aesthetic appeal. Our copy of the present

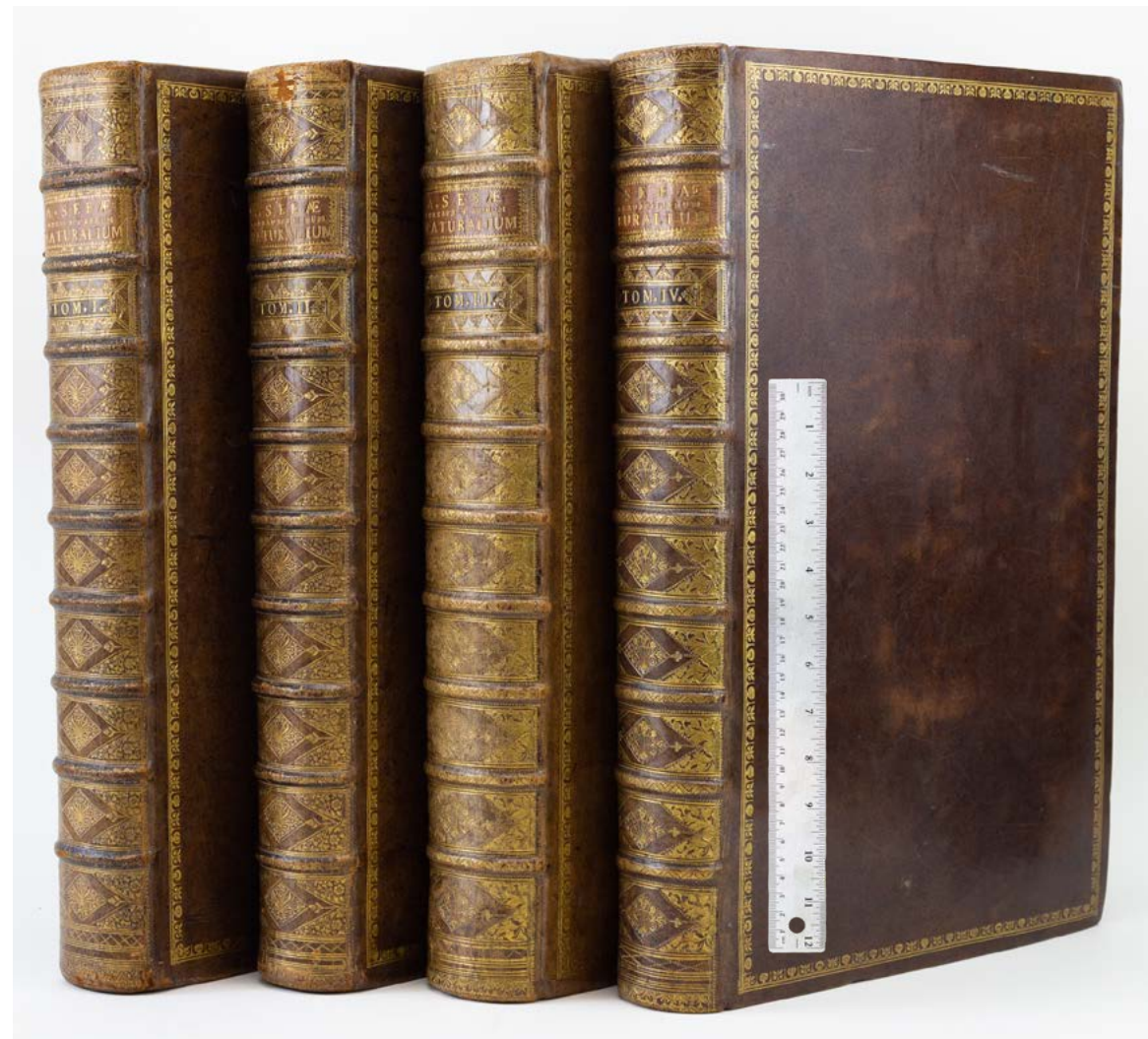
item stands out because the book is generally found incomplete and uncolored. (CJW1401)



Leaf size: 318 x 227 mm. (12 1/2 x 9"), [click here](#) for more images.

*A Four-Volume Natural History "Cabinet" of Vast Proportions,
Featuring 449 Arresting Plates (175 of them Double-Page),
The Whole in Extraordinary Contemporary Condition*

22 SEBA, ALBERTUS. *LOCUPLETISSIMI RERUM NATURALIUM THESAURI ACCURATA DESCRIPTIO, ET ICONIBUS ARTIFICIOSISSIMIS EXPRESSIO, PER UNIVERSAM PHYSICES HISTORIAM.* (Amsterdam: J. Wetsten, Gul. Smith, and Jansson-Waesberg [volumes I and II]; Jansson-Waesberg [volume III]; H. C. Arkesteum and H. Merkmum, Peter Schouten [volume IV], 1734-65) 510 x 335mm. (20 x 13 1/8"). Half-titles in Dutch. **Four volumes.** FIRST EDITION, Dutch-Latin issue. Impressive contemporary calf, gilt, covers with double gilt fillet and floral roll-tool borders, raised bands, spine compartments elaborately tooled with lozenge centerpiece enclosing a stylized floral spray, and cornerpieces dense with swirling flower sprigs, tan morocco label, marbled endpapers, speckled edges. Four title pages with engraved vignette by Tanjé after Dubourg, engraved frontispiece in volume I by P. Tanjé after Dubourg, engraved portrait of Seba by J. Houbraken after J. M. Quinkhard, and 449 VERY FINE ENGRAVED PLATES—175 OF THEM DOUBLE-PAGE—by Tanjé, A. van der Laan, F. de Bakker, A. van Buysen, de la Croix, J. Folkema, W. Jongman, F. Morellon, K. D. Pütter, J. Punt, and J. van der Speyk (Two plates in volume III inverted, three others bound out of order, but all present as called for). Anker 454; Sitwell, "Fine Bird Books," p. 106; Landwehr 179; Nissen BBI 1825; Nissen ZBI 3793; Plesch 862; Wood, p. 560. ♦Minor abrasions to half the covers, other trivial external wear, isolated mild browning and foxing (only affecting half a dozen plates), but AN EXCEPTIONALLY FINE COPY, THE TEXT AND PLATES REMARKABLY CLEAN, FRESH, AND BRIGHT, and the very attractive unsophisticated bindings extremely well preserved, and presenting a handsome appearance on the shelf. **\$225,000**



This is an extraordinary copy of an extraordinary record of an extraordinary collection—a Wunderkammer ("Cabinet of Wonders") of natural history specimens from around the globe—featuring page after page (and double-page after double-page) of striking large folio engravings. The unexpected collector was not an intrepid explorer, but an Amsterdam apothecary, Albert Seba (1665-1736), who accumulated wealth and cultivated useful connections through his work for the Dutch East India Company, which at the time controlled the most extensive trade network in the world. Seba treated the illnesses and injuries of East India Company sailors and colonial administrators who landed in Amsterdam after voyages to far-flung Dutch colonies, and he solicited their aid in acquiring samples of foreign flora and fauna that might be of use to him in formulating medicines. The first collection he built with their help sold in 1717 for the fabulous sum of 15,000 guilders to one of his clients, Tsar Peter the Great of Russia. An obsessive collector, he immediately began assembling a second, more spectacular wonder cabinet of natural rarities.

It included specimens of mammals, birds, plants, insects (including butterflies), reptiles, amphibians, fish, crustaceans, shells, minerals, and fossils from Asia, Africa, the Americas, and remote islands from Greenland to the South Pacific. His collection was so renowned that it attracted visitors as distinguished as Carl Linnaeus, the father of modern taxonomy, who found its



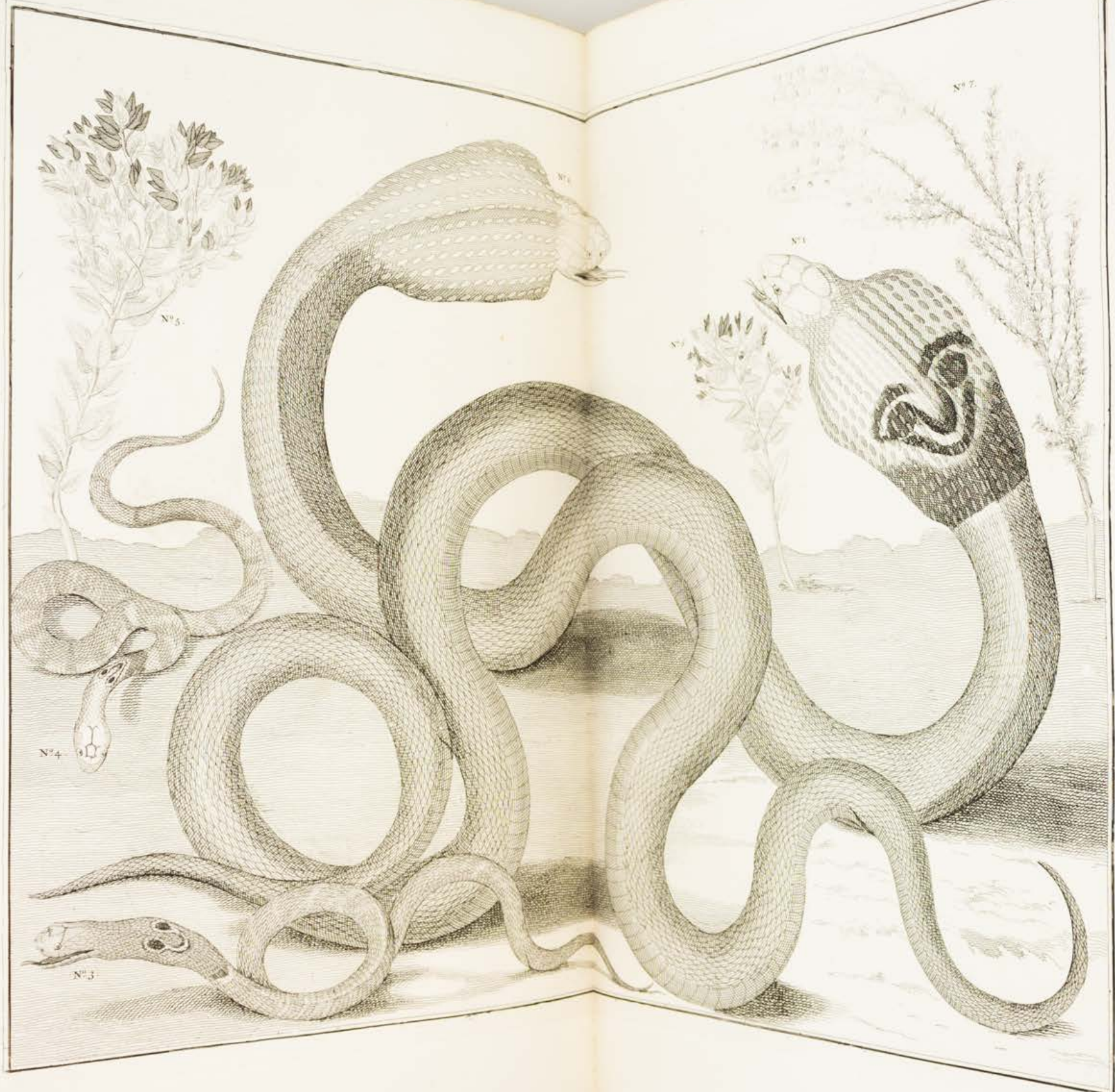
Leaf size: 502 x 315 mm. (19 3/4 x 12 1/2"), click [here](#) for more images.



contents useful in establishing his classification system of plant and animal life. (Linnaeus did, however, denounce the many-headed hydra pictured in this work as a fraud.) Interest from scientists, artists, and dignitaries led to Seba's fortunate decision to produce an illustrated catalogue of his collection. The first two volumes, compiled during Seba's lifetime, focus on mammals, birds, amphibians, and reptiles; snakes, which take up most of the second volume, seem to have been particular favorites of the collector. The jar Seba holds in his remarkably lifelike portrait contains a coiled herpetological specimen. The engravings are

memorable, both for the detail of the specimens depicted and for their artful, imaginative composition. Snakes entwine in intricate interlaced designs, and shells are arranged to form elaborate patterns. After Seba's death in 1736, work continued on volumes III (fish and other marine life) and IV (insects, minerals, and fossils). To finance publication of the two final volumes, it was necessary to auction off Seba's collection in 1752; many of the specimens found homes in European museums, where they remain today. Because this work was produced over three decades, decent complete and unsophisticated copies are very difficult to find: some sets were never completed; others had plates extracted to frame as art; and many were viewed so avidly over the years that their condition deteriorated badly. It is next to unheard of to find a complete set in unsophisticated contemporary bindings that is as fresh and attractive as the present copy. (Lhi21057)







*An Extremely Fine Copy, with "Magnificent Life-Size Plates,"
Called the "English Equivalent" of Audubon's "Birds of America"*

23 SELBY, PRIDEAUX JOHN. ILLUSTRATIONS OF BRITISH ORNITHOLOGY. (Edinburgh and London: W. H. Lizars; Longman, Rees, Orme, Brown, Green, & Longman; W. Curry Jun. & Co., [1821]-34) 660 x 520 mm. (26 x 20 1/2"). A couple of plates bound out of order, but with all plates called for by Ayer. **Two volumes of plates. Without octavo text volumes.** FIRST EDITION, bound from original parts (plates bearing watermarks ranging from

1815 to 1833). SUPERB MODERN PRUSSIAN BLUE MOROCCO, GILT, IN PERIOD STYLE, covers framed by double gilt rules enclosing a undulating floral vine accented with cornucopia and a bird in flight, cornerpieces featuring a dove with an olive sprig in its beak, inner frames of leaves and flowers, raised bands, spine compartments with large central fleuron composed of lancets and floral tools, cascading floral sprays at corners, gilt lettering,



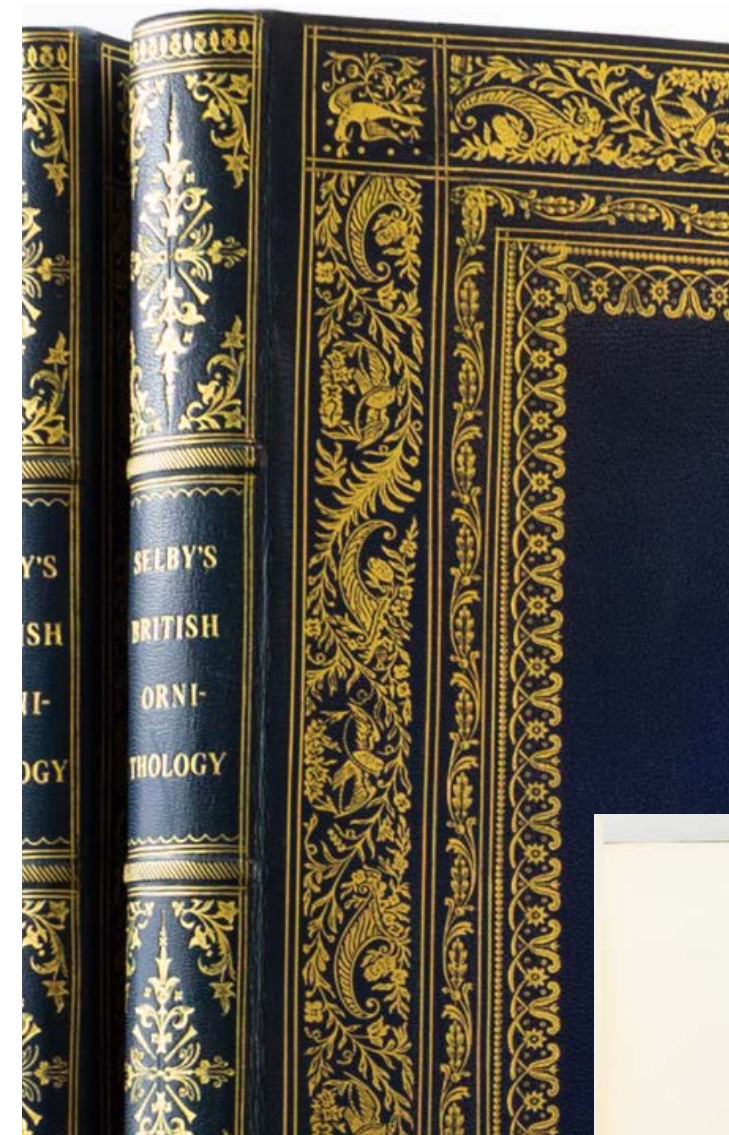
densely gilt turn-ins, reinforced hinges, marbled endpapers, all edges gilt. With engraved titles by W. H. Lizars and 218 SPLENDID HAND-COLORED ETCHED PLATES—many heightened with gum arabic, three folded at foot—by Selby or Robert Mitford after drawings by Selby, Mitford, or William Jardine, engraved by W. H. Lizars, colored by Daniel McNée and others, and with four etched plates of avian anatomical details by and after





Selby. Ayer/Zimmer, pp. 571-72; Jackson, "Bird Etchings," p. 212; Mullens & Swann, pp. 519-20; Sitwell, "Fine Bird Books," p. 141; Wood 561. ♦The two title pages with a bit of foxing and very expert repair to a clean vertical cut running the length of the page, occasional minor foxing, small marginal stains, or faint offsetting onto blank facing pages, plate XI in volume II with a small tear at tail of gutter, affecting a one-inch (background) section of the image, otherwise AN ESPECIALLY FINE COPY, THE PLATES REMARKABLY CLEAN AND FRESH, with vibrant coloring, and in splendid unworn sympathetic bindings. \$75,000

This is a lovely copy of what Mullens & Swann call the "English equivalent of Audubon's famous work," reaching that status because of its "magnificent life-size plates." Contemporary ornithologist William Swainson described it as "the most splendid and costly work yet published on the birds of Great Britain." Prideaux John Selby (1788-1867) was fascinated by birds from childhood. DNB notes that he began to make "careful, coloured drawings of the birds in his district" while still a Durham schoolboy, supplementing his images with notes on the



birds' habits and characteristics. He began issuing the plates for "British Ornithology" in 1821, etching the images from his own drawings with the help of his brother-in-law, Robert Mitford, who had trained with Thomas Bewick. The plates were finished by the engravers at W. H. Lizars (Audubon's publisher) and colored by a team headed by artist Daniel McNeé, later president of the Royal Scottish Academy. The Lizars firm did a number of books with illustrations from both steel and copper plates, but, as Jackson observes, "never surpassed the work done for 'Illustrations of British Ornithology.'" The plates were issued in parts over 13 years, while the text volumes were issued separately in 1833, in order to secure copyright without providing the copyright libraries with the costly plates; consequently, volumes with plates from the original parts are usually found without the text, as here. (A re-issue by Henry Bohn in 1841 combined the text and plates, and is the version more commonly seen in the marketplace.) Selby's illustrations have an austere elegance and clarity that set them apart from the other great works of British ornithology. According to Jackson, "Selby's bird figures were the most accurate delineations of British birds to that date, and the liveliest. After so many books with



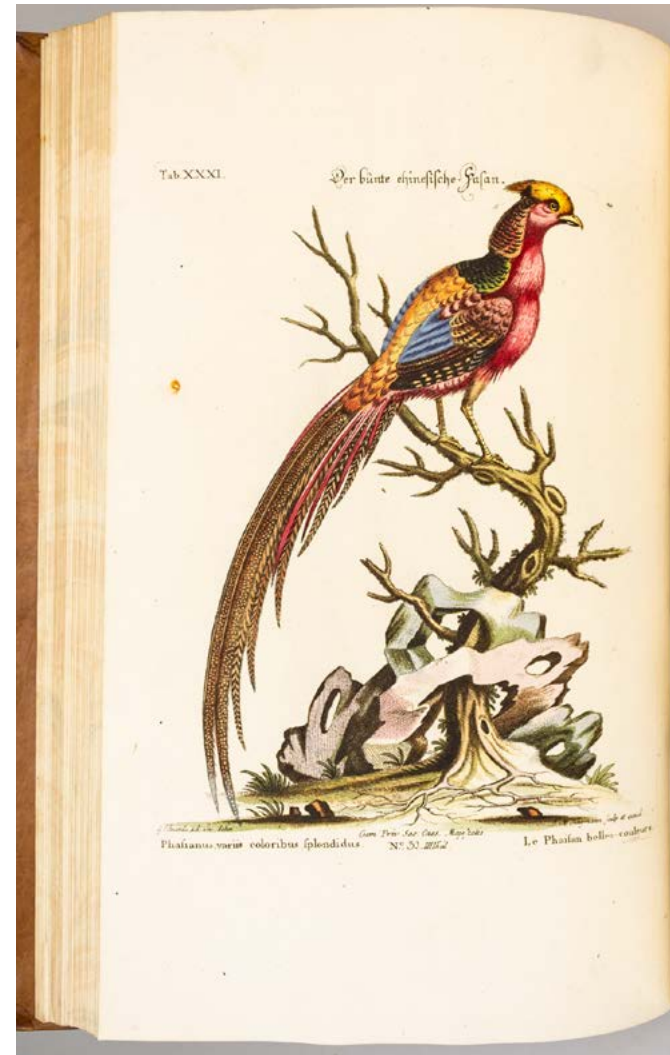
Leaf size: 645 x 500 mm. (25 3/8 x 19 5/8"), click [here](#) for more images.

small, stiff bird portraits, this new atlas with its life-size figures and more relaxed drawing was a great achievement in the long history of bird illustration." While copies of this work do appear for sale (and individual plates fetch more than \$1,000), it is difficult to find a set-like ours—with all watermarks before 1840, as the popularity of the work led Lizars to re-issue them several times, with the result that sets are frequently composed of a mix of early and later plates. The remarkable condition of the present set is a considerable bonus here. (Lhi21018)



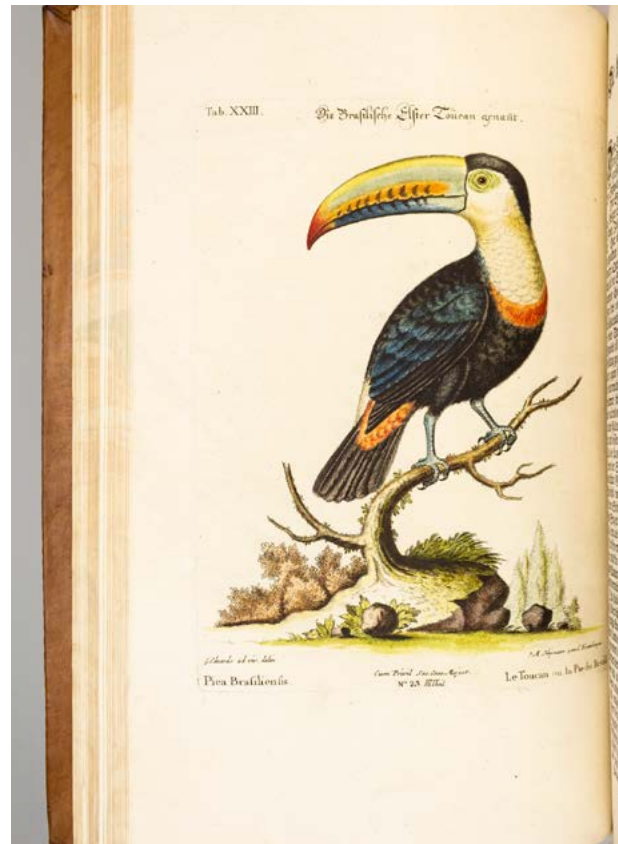
*One of the Most Beautiful German Bird Books Ever Published,
With Some 550 Hand-Colored Plates, 65 of them Duplicates*

24 SELIGMANN, JOHANN MICHAEL, Engraver. EDWARDS, GEORGE, and MARK CATESBY, Artists. SAMMLUNG VERSCHIEDENER AUSLANDISCHER UND SELTENER VOGEL. (Nuremberg: J. J. Fleischmann, 1747-76) 395 x 250 mm. (15 1/2 x 10"). With an additional copy of the plates and text of volume IV. **Nine parts**



Leaf size: 384 x 234 mm. (15 1/8 x 9 1/4"),
click [here](#) for more images.

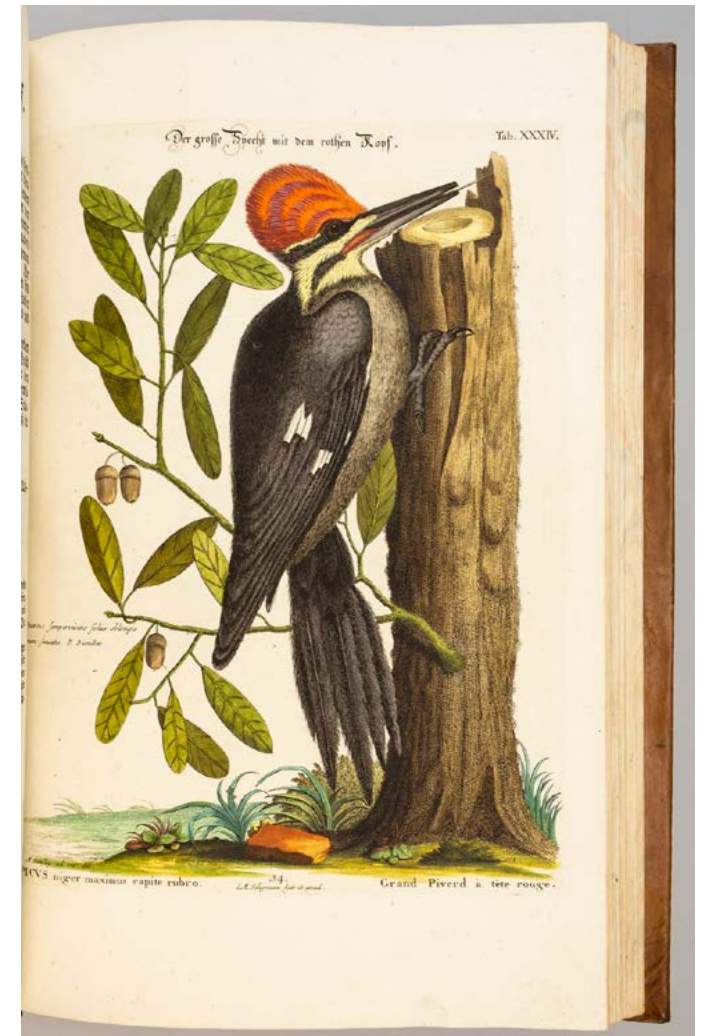
bound in four volumes. Translated from the English and edited by Georg Leonhard Huth. First Edition in German of Edwards' "Natural History of Birds" and "Gleanings of Natural History" and Catesby's "Natural History of Carolina, Florida, and the Bahamas." First two volumes (parts I-IV) in full contemporary calf, raised bands, spines gilt in compartments with floral sprig centerpiece and leafy corner ornaments, one red and one green morocco label, printed floral endpapers (joints expertly repaired); second two volumes (parts IV-IX) in contemporary half calf over patterned boards, spine panels with gilt centerpiece formed by urn, patera, and swag tools, one tan and one green morocco label, patterned endpapers. With nine engraved vignettes on title pages, three (of four) engraved allegorical frontispieces, one engraved folding map, and 474 ENGRAVED PLATES, 473 OF THESE HAND COLORED, PLUS AN ADDITIONAL 65 PLATES (64 HAND COLORED) in the extra copy of volume IV. Front pastedowns of first two volumes with armorial bookplate of Gustav Adolf von Steenbock. Anker 462; Ayer/Zimmer, pp. 200-1; Sitwell, "Fine Bird Books," p. 93. ♦Calf volumes with a



According to Sitwell, George Edwards' "Natural History of Birds" (1743-51) and "Gleanings" (1758-64) together constitute "one of the most important of all Bird Books, both as a Fine Bird Book and a work of Ornithology." Edwards (1694-1773) revised the second edition of Mark Catesby's "Natural History of Carolina, Florida, and the Bahamas" (1748-1754) and wrote the introduction for the present work, for which engraver Johann Michael Seligmann (1720-62) re-engraved the plates from Edwards and Catesby, sometimes adding plants not present in the originals. While the vast majority of the plates depict species of birds, there are also a few showing mammals and one (not listed in Anker) depicting Native Americans from southeastern North America, and a re-engraving of Catesby's map of that area, where he spent several years studying the flora and fauna. This is Seligmann's best-known work, though the Nuremberg-trained engraver also provided illustrations for Conrad Gesner's "Opera Botanica" (1754). Just one other complete copy of this work has appeared at auction in the past 20 years; most copies that appear for sale are missing plates, volumes, or both. Our set gives the pleasure of completeness and the bonus of the possibility of aesthetic comparison. (ST14863)

dozen or so scratches or minor abrasions to boards, those in half calf with short crack to three joints, minor bumps to corners, and a little soiling to paper boards, but all the bindings solid and attractive on the shelf. Front free endleaf of volume III torn in a couple of spots along hinge, text at end of volume II and intermittently in volumes III and IV a bit browned, perhaps a quarter of the plates in volumes III and IV with mild yellowing, a dozen plates in volume IV with noticeable offsetting from text, but still an extremely attractive set, with THE PLATES IN THE FIRST TWO VOLUMES UNUSUALLY FRESH, CLEAN, AND BRIGHT, and all four volumes with quite pleasing hand coloring. **\$65,000**

Published over a period of 30 years and rarely found complete, this is one of the most beautiful German bird books, and it is offered here with the bonus of a bound-in duplicate copy of the fourth part (of the nine parts), providing an uncommon opportunity to compare two different colorists at work on copies of the same plates. Save for one of Seligmann's added allegorical frontispieces, our attractive set contains all of the plates called for, which—with this work—is uncommon enough, let alone being enhanced by the duplicates of the 64 plates found here in the fourth part.



*"A Landmark in the History Both of Anatomy and Art,"
This Copy Printed on the Earlier and Preferred Laid Paper*

25 STUBBS, GEORGE. *THE ANATOMY OF THE HORSE, INCLUDING A PARTICULAR DESCRIPTION OF THE BONES, CARTILAGES, MUSCLES, FASCIAS, LIGAMENTS, NERVES, ARTERIES, VEINS, AND GLANDS.* (London: J. Purser for the Author, 1766) 457 x 584 mm. (18 x 23"). 2 p.l., 47 pp. FIRST EDITION. Expertly bound to style in 18th-century half russia over 18th-century marbled paper-covered boards, raised bands, spine attractively gilt in compartments with large central fleuron composed of small tools, red morocco label. WITH 24 ENGRAVED



Leaf size: 455 x 595 mm. (18 x 23 1/2"), click [here](#) for more images.

PLATES. Text and plates mounted on tabs. Dingley 600; Lennox-Boyd, pp. 165-88; Podeschi, Mellon Collection 57; Nissen ZBI 4027; Ray, "England," p. 6; Norman 2032 (later issue); Garrison-Morton 308.1. ♦ A couple of ink spots to rear pastedown, text lightly washed and pressed, expert repairs to margins of title page, preface, and three other leaves, otherwise a fine copy, clean and fresh internally with sharp impressions of the engravings, in a most unusual unworn binding. \$37,500

This is a work Ray proclaims as "a landmark in the history both of anatomy and of art," and our copy has plates printed on the highly desirable laid paper, used for this 1766 first issue and for most other copies published during Stubbs' lifetime. The engravings printed on laid paper have a precision and crispness lacking in the later impressions on wove paper. A largely self-taught artist who had been intrigued by anatomy and drawing from nature at an early age, Stubbs (1724-1806) created these remarkable images over a period of 18 months, during which he painstakingly dissected a number of horses, using hooks and tackle to suspend the bodies from a barn ceiling in order to pose the beast "in a seemingly natural

attitude, its hooves resting upon a plank." (DNB) Unable to find someone willing to turn his renderings into engravings, Stubbs taught himself the technique, and produced the engravings over the next six years. The plates document all layers of equine anatomy, revealing in succession the muscles, fascia, ligaments, nerves, arteries, veins, glands, cartilages, and skeleton. His grisly process, Ray notes, "may have given offence" but "the fine exactness and austere truth of his engravings give them a timeless beauty." Stubbs' bibliographer Lennox-Boyd observes that the work "remained the standard authority on the subject for nearly a century. . . . It is entirely appropriate to rank "The Anatomy of the Horse" with Thomas Pennant's 'British Zoology' (1770) and Gilbert White's 'Natural History of Selbourne' (1789), among the most important of the several works of this time which, by emphasising the importance of precise systematic observation, revolutionised men's understanding of the natural world." While the copies with plates on wove paper are not uncommon in the marketplace, those like ours with early issue plates on laid paper are increasingly difficult to find. Our volume has the unusual distinction of being bound with leather well over 200 years old and yet used for a binding only very recently. The leather had been tanned and curried in St. Petersburg in 1785 but then, as cargo, ended up in the hold of a ship that was wrecked in the English Channel. The treated skins remained on the sea floor until they were salvaged in the 20th century. They have since been offered for sale over the years by the enterprising Anglo-American firm of Snelson & Brown, purveyors of antique hides to be used for various objects, including book bindings. (Lhi21053)

*“One of the Finest Records of the Cultivated Flowers of the Period,”
Our Copy in Exceptional Condition and with Memorably Bright Coloring*



26 TREW, CHRISTOPH JACOB. GEORG DIONYSIUS EHRET, Illustrator. HORTUS NITIDISSIMIS OMNEM PER ANNUM SUPERBIENS FLORIBUS SIVE AMOENISSIMORUM FLORUM IMAGINES. (Nuremberg: Johann Michael Seligmann, [1750]-1768; Adam Ludwig Wirsing, 1772 [- ca. 1780]) 520 x 345 mm. (20 3/8 x 13 5/8"). **Two complete volumes and part of a third (of three volumes).** FIRST EDITION. Handsome late 18th century mottled calf, covers with gilt triple fillet border and graceful floral cornerpieces, raised bands, spines lavishly gilt in compartments formed by multiple plain and decorative gilt rules, with inner frames of volutes enclosing a large floral centerpiece surrounded by small star and circle tools, red and tan morocco title labels, gilt turn-ins, marbled endpapers. WITH 146 BEAUTIFUL HAND-COLORED PLATES (of 180) on 144 leaves, including all 120 plates called for in volumes I and II, plus 25 plates from volume III (plates 60-61 and 121-22 being represented by one plate each). Dunthorne 310; Nissen BBI 1995; Sitwell, "Great Flower Books," p. 144

(all calling for 180 plates in the complete work); Blunt, p. 150. ♦ Very minor problems (faint scratch to two covers, two plates with number at bottom trimmed away, light browning and isolated foxing to text, other insignificant imperfections), but AN EXCEPTIONALLY FINE COPY, the plates clean and fresh with memorably bright colors, and the lovely bindings with only the faintest signs of wear. **\$150,000**

Described by Dunthorne as "one of the finest records of the cultivated flowers of the period" and by Blunt as "one of the most decorative florilegia of the mid-eighteenth century," this exquisite florilegium, with text in Latin and German, focuses primarily on the bulbous species of flowers—tulips, hyacinths, and lilies—but also depicts exotic specimens from the Americas, including the yucca. The majority of the illustrations are the work of German artist Georg Dionysius Ehret (1708-70), a gardener's son who preferred drawing flowers to tending them. According to Sitwell, Ehret entered



patrons of the arts. While individual plates from this work appear frequently on the market (with individual prices as high as \$6,000), even near-complete sets can be difficult to find. The last set we could trace at auction with all 180 plates sold in 2001 for a hammer price of £500,000 (\$710,500 at the time). (Lhi21050)

the family profession and became gardener to the Elector of Heidelberg and then to the Margrave of Baden, who was impressed with his abilities and commissioned him to do paintings of specimens from the gardens at Baden. He collaborated with the great Swedish botanist Linnaeus, an experience that had a great impact on his art. In "An Oak Spring Flora," Tomasi tells us that Linnaeus taught Ehret "to analyse the structure of plants before attempting to depict them." Ehret's most important friend and patron was the author of our work, Nuremberg physician Christopher Trew, who financed the publications of this book and another great florilegium, "Plantae Selectae" (see next item). The plates for the "Hortus" were issued beginning in 1750, with the text for the first part appearing in 1768; the text for part II was issued in 1772, and the plates for that section were completed in 1774. The final part (III) was completed by 1786. Ehret eventually moved to England, where he found much support from the aristocracy and



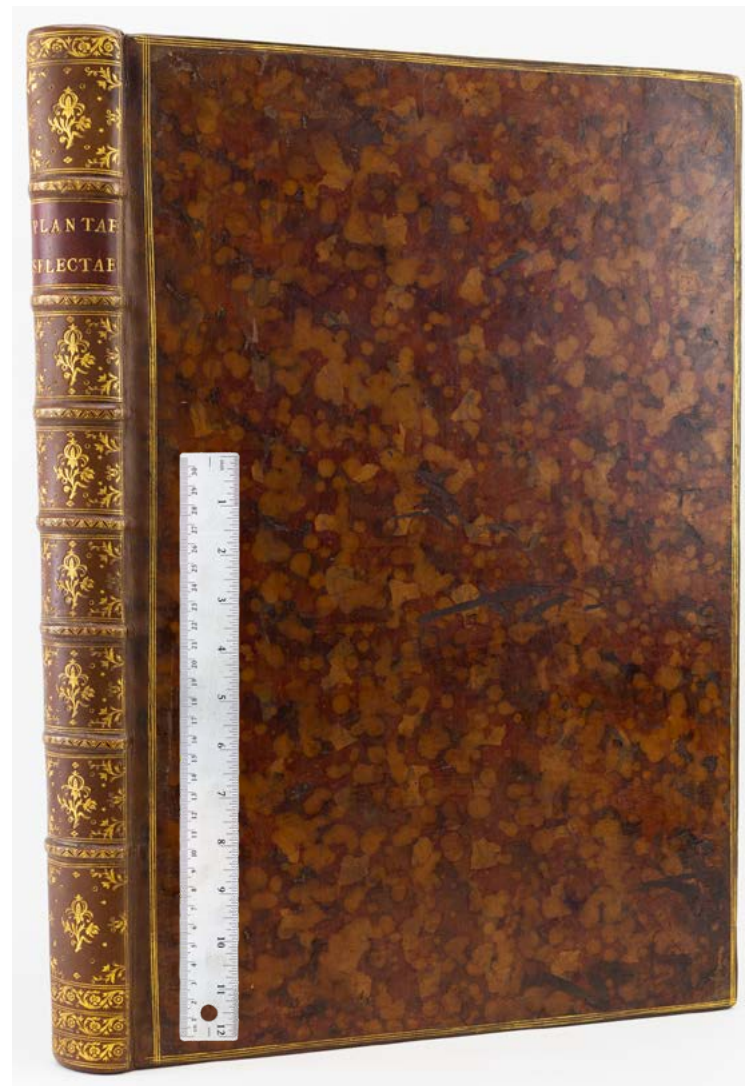
Leaf size: 508 x 335 (20 x 13 1/4"), [click here](#) for more images.



Binding details: #26 (left), #27 (right)

A Very Fine Copy, with Lovely Coloring, of "the Most Beautiful German Plant Book"

27 TREW, CHRISTOPH JACOB and BENEDICT CHRISTIAN VOGEL. GEORG DIONYSIUS EHRET, Illustrator. *PLANTAE SELECTAE*. ([Nuremberg]: s.n., 1750-73) 533 x 357 mm. (21 x 14 1/4"). 2 p.l., 56, [2] pp. Lacking engraved general title. FIRST EDITION. Contemporary marbled calf, rebaked and recorned in period style, raised bands, spine gilt in compartments with pomegranate sprig centerpiece surrounded by small tools, acanthus leaf cornerpieces, brown morocco label, gilt turn-ins, marbled endpapers, all edges gilt. With three mezzotint portraits of Trew, G. D. Ehret and J. J. Haid, 10 engraved section titles heightened in red and gold, part numbers handwritten in ink, and 100 BEAUTIFUL HAND-COLORED ENGRAVED PLATES by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Front pastedown with engraved armorial bookplate of Joseph Strutt. Dunthorne 309; Sitwell, "Great Flower Books," p. 78; Hunt 539; Nissen BBI 1997; Pritzel 9499. ♦ Some abrasions to front board, a half dozen plates with minor marginal spots or smudges, other



trivial defects, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally with lovely coloring, and in an attractively restored binding. \$75,000

This is an especially pleasing copy of a work Nissen calls "the most beautiful German plant-book," noting "even among foreign works there are few which could compete with it." Linnaeus wrote to Trew (in Latin), "The miracles of our century in the natural sciences are your work of Ehret's plants, Edwards' work on birds and Roessel's of insects, nothing to equal them was seen in the past or will be in the future." The 100 magnificent plates are the work of G. D. Ehret (see previous item). A physician by training and a botanist by avocation, Trew (1695-1769) was a wealthy and influential man who had served as the personal physician to the Emperor, as an Imperial Counselor, and as the dean of the medical school in his home



city of Nuremberg. As a patron of botanical and medical artists, he was the German equivalent of England's Sir Hans Sloane. He commissioned from Ehret an unlimited number of large-scale paintings of rare flora. By 1742, Trew had accumulated enough of Ehret's work to consider producing an illustrated botanical. In that year he wrote to Karlsruhe court gardener Christian Thran, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by other artists, should later on . . . constitute an appendicem to Weinmann's publication [*Phytanthoza Iconographia*]" (see item #30, below). He engaged Augsburg artist Johann Jacob Haid in 1748 to produce engravings from Ehret's drawings, and worked on the text himself. Sadly, Trew died before the project was completed, and Benedict Christian Vogel, Professor of Botany at the University of Altdorf, wrote the final three parts to accompany Ehret's breathtaking plates. Our copy was once owned by cotton manufacturer and philanthropist Joseph Strutt (1765-1844), whose interest in botany is evidenced by his donation of an 11-acre arboretum planned by J. C. Loudon to the people of Derby. (Lhi21060)

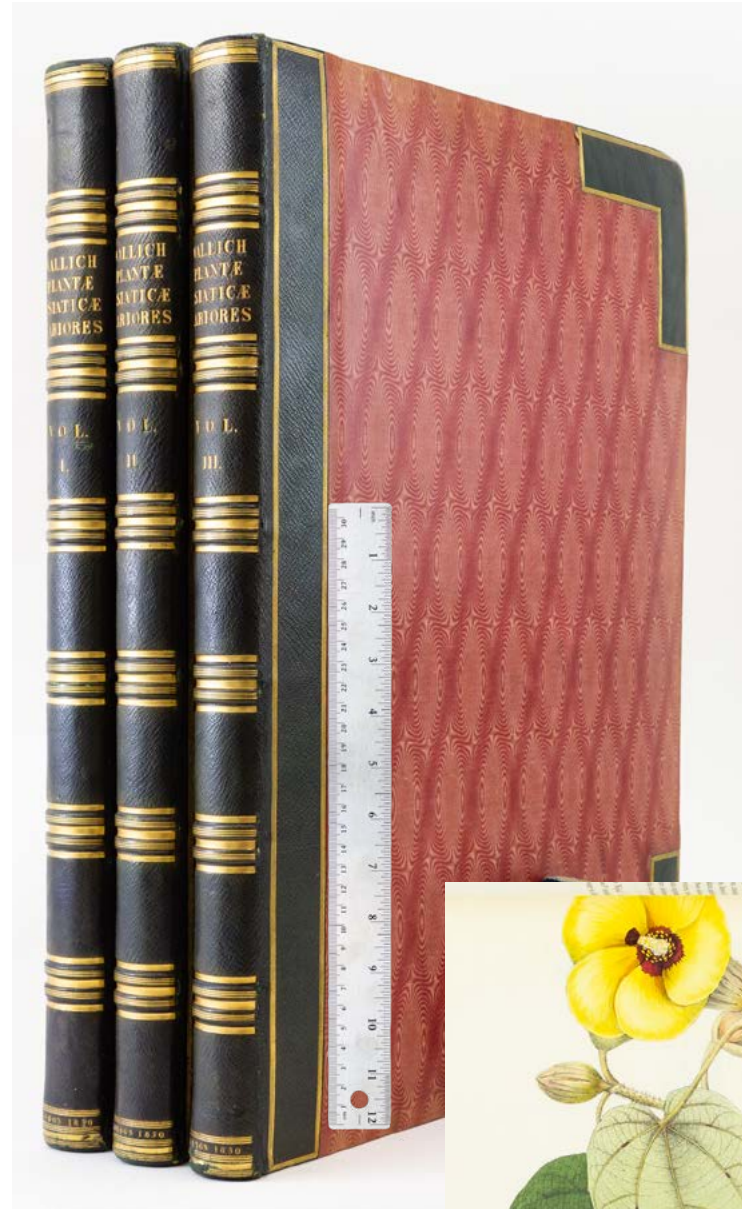
Leaf size: 518 x 348 mm. (20 3/8 x 13 5/8"), [click here](#) for more images.



*A "Magnificent Work on the Botanical Delights" of the Subcontinent,
With Nearly 300 Vast Colored Plates, the Plesch Copy*

28 WALLICH, NATHANIEL. PLANTAE ASIATICAE RARIORES; OR, DESCRIPTIONS AND FIGURES OF A SELECT NUMBER OF UNPUBLISHED EAST INDIAN PLANTS. (London, Paris & Strassburg: Treuttel & Würtz, Treuttel jun. & Richter, [1829-]1830-32) 533 x 360 mm. (21 x 14 1/8"). **Three volumes.** FINE CONTEMPORARY GREEN

HALFMOROCCO with L-shaped cornerpieces, covers with red and white diaper-patterned moiré Indian cloth, spines in compartments with double raised bands highlighted by gilt fillets, gilt lettering to the second and third compartments, one original upper wrapper preserved at rear of volume I, light yellow glazed endpapers, top edges gilt. WITH A TOTAL OF 294 FINE HAND-COLORED LITHOGRAPH PLATES (numbered 1-295, including one folding plate numbered "222-223") after Vishnupersaud, Gorachand, Charles M. Curtis, William Griffith, and others, and one double-page engraved map of India at end of volume III (numbered "295-300"), with routes of various botanists marked in colors by hand. Front pastedown of volume I with morocco ex-libris of Arpad Plesch. Sitwell, "Great Flower Books," p. 149; Lack, "A Garden Eden: Masterpieces of Botanical Illustration" 70; Arnold Arboretum, p. 729; Nissen BBI 2099. ♦ Corners slightly bumped, other very minor imperfections externally, but the original stately BINDINGS IN ESPECIALLY FINE CONDITION, with only trivial wear. A few finger smudges (perhaps made during production?) to a handful of plate versos but AN OUTSTANDING COPY OF A BEAUTIFUL BOOK, with radiant plates. **\$115,000**



The is the very fine Plesch copy of a magnificent work on the botanical delights of India and its neighboring countries, bound in an unusual and very attractive contemporary binding. Dedicated to the East India Company (which vigorously supported the work with a subscription for 40 copies), Wallich's masterpiece features nearly 300 finely hand-colored plates sourced "chiefly from a series of 1,200 drawings executed under [the author's] direction by Indian artists," and later translated into lithographs and then hand colored under Wallich's direction in England. The work features a very pleasing contrast between text and plates. The former is printed on varying shades of paper with deep impressions of the type, while the latter are printed on fine, smooth paper that causes the memorable images to be almost luminous. Born in Copenhagen, Nathaniel Wallich (1785-1854) studied surgery and botany in his native country before moving to India in 1807. He was named Superintendent of the Calcutta Botanic Garden in 1817 (succeeding William Roxburgh), where, according to DNB, "He at once distinguished himself by his great activity in collecting and describing new plants, causing them to be drawn, and distributing specimens to the chief European and North American gardens and herbaria." Wallich explored Nepal in 1820, followed by western Hindustan, Ava, and Burma several years later; but by 1828,

ill health forced him to take a leave of absence from his post and sail for England, taking with him 8,000 specimens collected during his travels. He produced the present work over the next four years, using original drawings that were primarily executed by Indian artists Vishnupersaud and Gorachand; unfortunately, as Lack laments, despite their obvious talent, "all that is known about these two is their miserable pay—they received the same salary as scribes." Wallich does, however, mention by name lithographer Maxim Gauci and colorist John Clark in a postscript to volume III, singling out their efforts and thanking them for their work. Though we do not know the identity of our binder, the presence of a watermark on the endpapers bearing the date 1831 indicates that this copy (originally issued in 12 parts) must have been bound up very soon after the publication was completed. Adding to the desirability of our copy is its provenance: it comes from the renowned collection of Hungarian collector Arpad Plesch (1890-1974), whose botanical library was described by Sotheby's as "unequaled outside the great museums and institutional libraries." This copy sold in 2003 at Sotheby's New York for the all-in price of \$60,000. (Lhi21003)



Leaf size: 535 x 360 mm. (21 x 14 1/8"),
click [here](#) for more images.



*“Portraits” of Orchids, Showing Each One’s “Personality,”
Done by the “Most Outstanding Botanical Artist of his Day in Europe”*

29 WARNER, ROBERT, and BENJAMIN S[AMUEL]. WILLIAMS. *SELECT ORCHIDACEOUS PLANTS*. [FIRST AND SECOND SERIES]. (London: Lovell Reeve & Co., 1862-65; 1865-75) 447 x 315 mm. (17 1/2 x 12 3/8"). **Two volumes.** FIRST EDITION. Publisher’s green cloth with metal cornerpieces, upper covers with gilt lettering, a large gilt monogram, and gilt tools at each corner, smooth spine neatly rebacked, newer pastedowns and endleaves, all edges gilt. WITH 79 HAND-COLORED LITHOGRAPHED PLATES by J. Andrews and W. H. Fitch, all with paper guards. Versos of title pages with erasures, probably to remove ownership identification. Sitwell, “Great Flower Books,” p. 149; Nissen BBI 2108. ♦ Two metal cornerpieces missing from each volume, covers with light scuffing and one board with a small white stain, but the bindings perfectly sound and in pleasing condition overall. Minor foxing on blank versos of some plates, often transferring onto facing paper guard (and very occasionally onto the other plate adjacent to the guard), other trivial imperfections, but a very smooth, clean copy, the plates clean, fresh, and with beautiful hand coloring. **\$24,000**



With lovely illustrations by a distinguished botanical artist attached to Kew Gardens, these two volumes comprise a first and second series of works celebrating the exotic orchid family, flowers that enjoyed a particular vogue (and inspired a number of publications) among British gardeners of the Victorian period. The first series, published between 1862-65, contains 40 plates, and proved so successful that the author undertook a second series immediately. This second series was published between 1865-75 with 39 plates. A third series was published between 1877-1891, but it is of very considerable rarity and seldom seen on the market. Little information is available about our authors, Robert Warner (ca. 1814-96) and Benjamin Samuel Williams (1824-90), but we do know that Williams’ father was the gardener to the Warner family’s estate. The son, Benjamin, became a nurseryman specializing in orchids, and provided notes on their culture for the present work. In the preface to the first volume here, Warner speaks of this venture as a “labor of love,” the fruits of which are “designed to present the lovers of Orchids with portraits of such of the most beautiful and recent acquisitions among the cultivated forms of this remarkable race of plants,” the illustrations for which “shall present not only accurate but highly-finished portraits of the most interesting of the species.” Many of the plates in the first series and all of the plates in the second series were done by the noted botanical illustrator Walter Hood Fitch (1817-92), called by Blunt & Stearn “the most outstanding botanical artist



Leaf size: 443 x 315 mm. (17 1/2 x 12 1/2"),
click [here](#) for more images.



of his day in Europe.” (“The Art of Botanical Illustration,” p. 265) Fitch was the preferred artist of eminent British botanist W. J. Hooker, the first director of Kew Gardens; as DNB relates, Fitch actually followed Hooker to Kew in 1841 when he took on the directorship, and Fitch “was to illustrate nearly every book issued from Kew over the next forty years. . . . Initially Fitch became known through his close association with the Hookers but his artistic skill and scientific accuracy enhanced the value of every botanical work he illustrated. He was in great demand for monographs, floras, textbooks, and works for popular science. . . . Fitch’s work was more flamboyant than that of such predecessors as Ehret, Redouté, or the Bauer brothers, combining botanical accuracy with a flair for page design. In Britain and Europe he had little competition, being rivalled only by the Frenchman Alfred Riocreux.” Fitch’s talents are evident in the present work; the artist presents each species with delicacy and flair, creating “portraits” that manage to be highly accurate while at the same time allowing their unique personalities to shine through. (Lhi21137)

With More than 1,000 Colored Plates Done on High Quality Paper, Comprising a Vast Iconography of all the Cultivated European Flowers, Fruit, and Vegetables of the Time

30 WEINMANN, JOHANN WILHELM. [PHYTANTHOZA ICONOGRAPHIA] DUIDELYKE VERTONING, EENIGER DUIZEND IN ALLE VIER WAERELDS DEELEN WASSENDE BOMEN, STAMMEN, KRUIDEN, BLOEMEN, VRUGTEN, EN UITWASSEN, &C. (Amsterdam: Zacharias Romberg, 1736-48) 405 x 255 mm. (16 x 10").



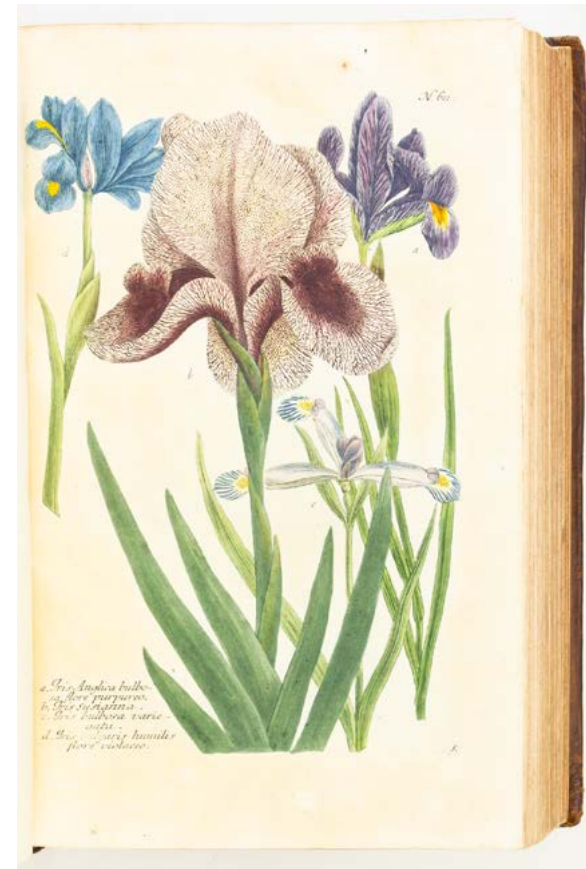
Lacking first (of two) title pages in volume I. **Four volumes.** First Edition in Dutch. Contemporary Dutch mottled calf, raised bands, spines gilt in compartments with central lozenge and intricate cornerpieces formed of small tools, red morocco labels. Volume I with mezzotint allegorical frontispiece of Ceres and mezzotint portraits of Weinmann and Bieler, all printed in blue, and THE SET WITH 1,025 ENGRAVED AND MEZZOTINT PLATES, (14 double-page, two folding) ALL PRINTED IN COLOR AND FINISHED BY HAND by B. Seuter, J. E. Ridinger and J. J. Haid after G. D. Ehret, N. Asamin, and others (373 plates signed "S" [for Seuter] and 273 signed "H" [for Haid]). Seven (of eight) letterpress titles printed in red and black with engraved vignettes, two-page letterpress list of subscribers in volume I, one-page letterpress publisher's notice at back of volume IV. Cleveland Collections 388; Dunthorne 327; Sitwell, "Great Flower Books," p. 151; Brunet II, 704 (under Dietrichs). See also: Arnold Arboretum p. 738; Hunt 494; Nissen BBI 2126; Pritzel 10140. ♦Leather on spines a little crackled, other small signs of external wear, but the original decorative antique bindings entirely solid and quite appealing on the shelf. Perhaps a third of the plates in volume I with variable (usually faint) browning on the blank versos of the plates, but nearly all of the images on the rectos quite clean (the same faint browning on versos seen in a few other places), but the text virtually without any browning or foxing, and all defects



Leaf size: 395 x 240 mm. (15 5/8 x 9 1/2"), [click here](#) for more images.

insignificant. AN ESPECIALLY FINE COPY inside and out, WITH BEAUTIFUL PLATES that are fresh and clean. \$250,000

This is an exceptional copy of the Dutch language edition of Weinmann's botanical master-work, noted for being the first botanical book to use color-printed mezzotint successfully and for earning Georg Dionysius Ehret his first major commission. Better known by the Latin title "Phytanthoza Iconographia," our Dutch version was issued nearly simultaneously with the Latin text, which was printed between 1737 and 1745. The plates in the Dutch work are reputed to be better than those in the Latin edition, because they were printed on higher quality paper, and the Dutch edition generally fetches higher prices. Both versions are often found bound in eight volumes, with the text and plates separated, the text volumes having separate title pages. The present copy has the text and plates interspersed, with the title pages for both bound at the front of each volume. Weinmann (1683-1741) was an apothecary from Regensburg whose success in business funded his interest in botany. He created a botanical garden there, and the present work—a comprehensive iconography of all the flowers, fruit, and vegetables in cultivation in early 18th century Europe—is based on his collection of plants. To illustrate it, he hired the brilliant young botanical artist Georg Dionysius Ehret (1708-70), who, in his inexperience, agreed to terms highly unfavorable to himself. Disgusted with the miserly pay, Ehret wound up leaving the project after completing 500 designs, and his pivotal contribution to the work is nowhere acknowledged in the publication. The plates made an enormous impact on other artists, botanists, and printers, inspiring, among others, Christoph Treu, who saw his "Plantae Selectae" (see item #27, above) as an extension of Weinmann's work (a properly-paid Ehret did the illustrations for Treu).



The text was written by Johann Georg Nicolaus Dieterichs (1681-1737) and his son Ludwig Michael Dieterichs (1716-47). Ambrosius Karl Bieler (1693-1747) supervised the project after Weinmann's death. Hunt tells us that "the mezzotint process used [here] . . . had been invented by Johann Teyler in the Netherlands around 1688. As practiced here by Bartholomaeus Seuter (1678-1754) and Johann Elias Ridinger (1698-1767), it was really a combination of etching and mezzotint, which made possible delicate lines and a very fine grain. The addition of hand-tinting brought about unusual and subtle effects. Some of the best work was done in later volumes by Johann Jakob Haid (1704-67)." (Lhi21127)

