



Antiquariaat Junk



Amsterdam Book Fair Catalogue





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BOOTH 20



Antiquariaat Junk

NATURAL HISTORY BOOKSELLERS SINCE 1899

Frontispiece Illustration: Merian (17)

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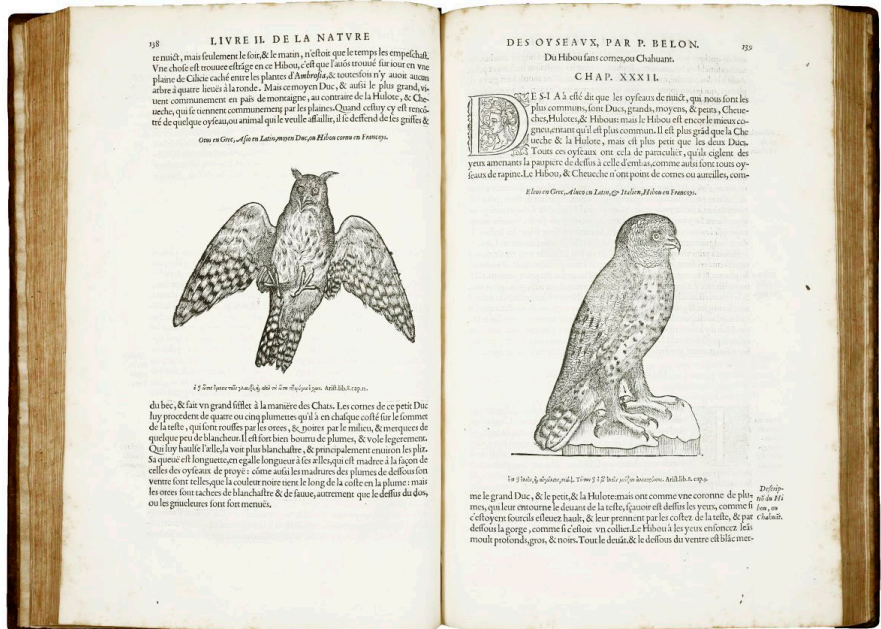
Natural History Booksellers since 1899



[1] BELON, P.
L'Histoire de la nature des Oyseaux, avec leurs descriptions, & naïfs portraits retirez du naturel: écrite en sept livres.

Paris, Guillaume Cavellat, 1555. Folio (328 x 220 mm). pp. (28), 381, (1), with woodcut portrait of the author and 160 woodcuts of birds, text with numerous woodcut initials. Contemporary calf, richly gilt decorated spine in 6 compartments (foot of spine with tiny old repair). € 18.000

The first great bird book

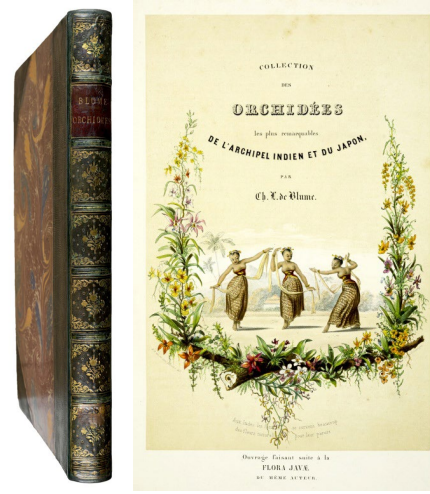


♥ A well preserved large copy. First edition, Cavellat issue. The first great bird book. It was published slightly earlier than Gessner's famous work on birds which was published in the same year. "Belon enriched the biological sciences by new observations and contributed greatly to the progress of the natural sciences in the sixteenth century... Belon discarded the bases of the comparative method and was not at all afraid of drawing parallels between human and bird skeletons. He was the first to bring order into the world of feathered animals, distinguishing between raptorial birds, diurnal birds of prey, web-footed birds, river birds, field birds, etc... Belon's observations were generally correct. He looked at the world as an analyst devoted to detail. He succeeded in winning the confidence of the great and was famous during his lifetime" (DSB). "Belon's text, as one of the first of his time to be based on direct observations and original drawings, is a major work in the field of natural history" (Mortimer). The two woodcuts in the present work comparing the skeleton of man and bird are rightly famous and make Belon one of the earliest comparative anatomists. The work is in seven parts, each part with a separate title. At the age of 47 Belon was murdered in the Bois de Boulogne.'

Title with old ownership inscription 'Van Panhuysen'. One page with small marginal tear. An unusual fresh and fine copy of this splendidly illustrated work.

Nissen IVB, 86; Zimmer p. 52.

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[2] BLUME, C.L.
Collection des Orchidées les plus remarquables de l'Archipel Indien et du Japon.

Ouvrage dédié à sa Majesté Guillaume I Roi de Wurtemberg. Amsterdam, C.G. Sulpke, 1858. Folio (454 x 290mm). pp. (6), vi, 190, with hand-coloured lithographed frontispiece and 70 (56 hand-coloured & 1 double-page) lithographed plates. Contemporary half green morocco, richly gilt ornamented spine in 6 compartments with red gilt lettered labels (hinges skilfully repaired).

€ 8.000

The first major work on the orchids of the Dutch East Indies and Japan

♥ Almost identical with and published at the same time as the first volume of the supplement to Blume's "Flora Javæ", written in Latin. Blume was director of the Buitenzorg Botanic Garden and later became director of the State Herbarium at Leyden. "This work was elaborately illustrated by some of the most beautiful colored plates and most meticulous floral analyses to be found among the literature of the Old World orchids ... indispensable aids to investigators of the orchids of the entire East Indies." (Reinikka. History of Orchids, pp. 147-148). The first major work on the orchids of the Dutch East Indies and Japan. For the description of the orchids of Japan, Blume was helped by Von Siebold who gave him original drawings of Japanese orchids by Japanese botanists. "J'ai profité des communications de M. De Siebold pour comparer de même les 'Orchidées du Japon' avec celles de l'Archipel Indien. La tâche était difficile; mais j'eus encore ici la bonne fortune de pouvoir m'aider de dessins originaux dus au pinceau de botanistes japonais aussi instruits qu'habiles en leur art, que M. de Siebold voulut bien mettre à ma disposition" (From the introduction). Most of the beautiful illustrations are done after drawings by A.J. Wendel and are all lithographed by G. Severeijns, the best botanical lithographer of its time. One page with an old library stamp in the margin. A fine copy of this important and rare work.

Cordier. Bibl. Japonica 538; Nissen BBI, 175

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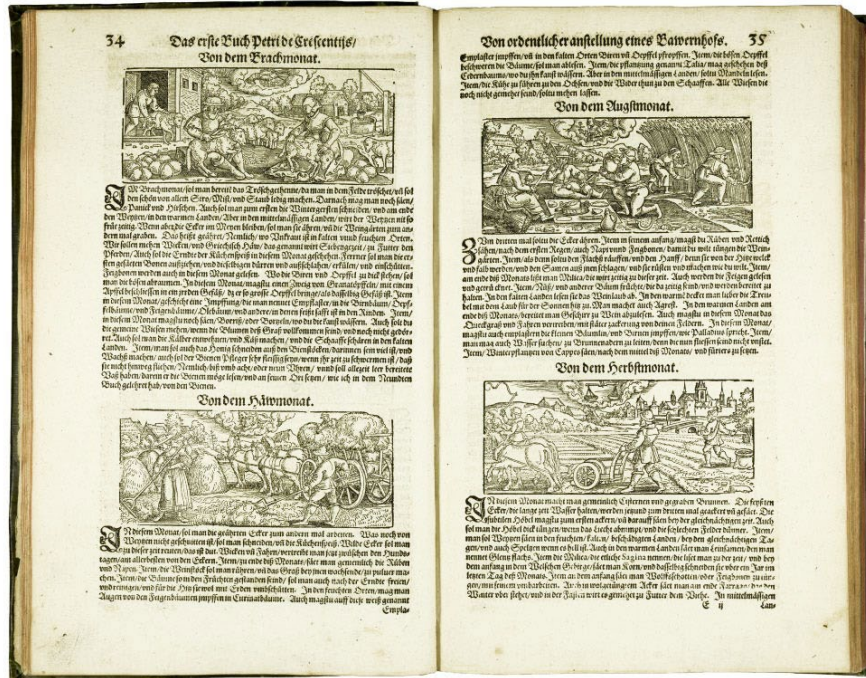
[3] CRESCENTII, P. DE.

New Feldt und Ackerbaw, darinen deutlich begriffen wie man auss rechtem Grund der Natur auch langwiriger erfahrung in 15 Bücher beschrieben...

Franckfurt am Mayn, durch Peter Schmid in verlegung Sigmund Feyrabends, 1583. Folio (333 x 210mm). pp. (12, last leaf blank), 566, (12), title printed in black and red with large woodcut and numerous woodcuts in the text and 1 large folded woodcut of a horse, printer's woodcut device at end. Contemporary green coloured vellum, with large gilt coat of arms on frontcover.

€ 9.500

A compilation of Crescentii's work with that of Estienne & Liebault and Jacques du Fouilloux



♥ An attractively bound and fine copy of the rare first edition of a compilation of Crescentii's work with that of Estienne & Liebault and Jacques du Fouilloux, a work with splendid woodcuts. "Kompilation aus Crescenzi, den 'Siben Bücher von dem Feldbau' von Estienne und Liebault, Strassburg 1579, sowie dem 'New Jag und Weydwerck Buch' (des J. Du Fouilloux) von 1582" (Nissen). Deals with farming and gardening, animal husbandry, wine growing, fishing, bee-keeping and hunting. The fine woodcuts are by Christoph Maurer and Tobias Stimmer and depict besides botanical subjects, hunting and agricultural scenes. The work is composed as follows: 1. Vom Ackerbaw; 2. Von Mitteln und Arzeneyen; 3. Von allerley Thieren; 4. Von Acker und Fruchtfeldern; 5. Wie man der Weinreben ordentlich warten; 6. Distillierung; 7. Wie man soll sein Garten... zureichten; 8. Von dem Lustgarten; 9. Von Wiesen und Matten; 10. Von den Bienen, oder Immen; 11. Vom Otter und Biberjagt; 12. Vom adelichen Weydwerck; 13. Von Anfang der Jagten, auch vom Jäger; 14. Von der Wölff Eygenschaft; 15. Vom Brotbacken.

Provenance: Oval old library stamp on title, library label of Schloss Pfannberg with crown and shelfnumber on free endpaper, on inside frontcover large engraved bookplate 'Ex Bibliotheca... Ferdinandi Hoffman... Baronis in Grunpuhel...'; on inside backcover engraving with lion and fountain 'Tomaso Baratti e Francesco Damiani a s. Salvador al Pozzo d'Oro in Venetia'.

Nissen ZBI, 988a; Lindner page 155.

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Cueckenſchelle.



Andr gedaente Say Cueckenſchelle.



ker ſom donckerder geboort zijn. Want in de boſſchen ende ſchaduwachtige plaatſen zijn die bleeker blaauw / of peereſch / wat nae den witten treckende: dan in de openluchtighe wel ter ſonnen ſtaende gheueſen zijn ſy ſchoonder of hooger geuewt: Op de bergen van Auvergne ende Languebock heeſter witte bloemen: op de bergen van Italien / bij Turin / ende van Sardinien / ſiet men dat met gele bloemen: dan met roode bloemen waſket ontrent Aleppo van Syrien / ſult als P. Pena in H. Lobel van daer ontfangen hebben.

Tij. Cueckenſchelle bloeyt in Meert / ende ſomtijts oock in April / dat is in't beginſel van het Voorjaer / Wanneer ſy de berghen daer ſy waſſen ſeer verſieren.

Naem. De peerdapschen geuen dit gheueſen den naem Cueckenſchell / nae den hoochduyſchen: de Franſoſen noemen't Coquelourdes: In Latyn heeten ſommige dat ſelue Pulſatilla: ſommige ander Apium rilius. Rochtsans en iſſet de Herba Sardo niet / die eygentlick Apium rilius nae ons geboelen beſchouwen te heeten. Het en is oock geenen Hanenboet of Ranunculus / noch oock geen Anemone / ten waer dat men dat booy en wilde medefooyte van Anemone woude rekenen: nochmans iſſet heide die cruyden / te weten de Anemone ende den Hanenboet / ſonderlinghe van crachten / niet ſeer onghelyk.

Aert, Cracht ende Werckinge. Cueckenſchell is byſter ſcheyp ende handende van aert: iae wat deel des liſchens dat men daer mede euet / of daer men dat ſelue gheueſen of gheſtooten zijnde op leyde / dat booymanne ende bertert dat / ende doet daer blyuen ende bliuen in comen: Ende daer in en iſſet geen ſyn onſterker dan de fooyten van Hanenboet te houden. Dacrom moeten ſeggen battet een ſeer heet ende dooygh cruydt is.

BIIVOEGSEL.

Om dat de witte hebende wollachticheyt van ſaet van dit cruydt herwaerts ende derwaerts metten wind die gheuegen woort is dat van ſommige Herba ueni, dat is Crayt des Windts / al of men in Ceter Anemone / ſpide / ende Pulſatilla gheheten geweeſt / als Lobel ende ander ſchijuen in hooch ende Hebræduyſch Cachenkraut, of Cueckenſchell in Hungariſch Lem kewkewichin, of Lokewkewichin.

De Italiaenen rekenen dit cruydt onder de cruyden die men Filus ante patrem noemt / die heere bloemen booy de bliuen booyt plegen te byngen. Van die fooyte niet peereſche bloemen is wel de gemeenſte / hebbende in t midden van de ſelue bloeme ende oock onder de ſelue / als plumpen of ſone ſpookeken of als geaerd Caroen / ſeer iuſtich om ſien. By ſartbooyden / dat oock ſoo ſacht ende ſaprich wort / is ſommige ſoo groot als een goote ſhoete. De woortelen ſyn gemeenſchelyc palmen ſantch van gedaente bynae gaentſchick ende oock van ſmaeck de woort van de Carolina ghegheende. Het moet in dwooge ende wel ter ſonnen ſtaende plaatſen geſet woorden / anders en ſaller hier te lande niet aerdten. Dit van Sologn heeten Samiolo. Dacrom merren ſommige battet het Samian van Rhinus is. Verandering. Een fooyte ſont Cluſius heeſt dicker blaeren / geoter ende bleeker peereſche bloemen ende bloeyt dooyger / ende waſt in Hungarijen / ende in naer Hungariſch Equina Pulſatilla, dat is Kois Cueckenſchelle, of Peerden Cueckenſchelle gheheten. Een ander fooyte oock of t Hungariſch Virginis Pulſatilla of Maeden Cueckenſchelle geheeten / en bloeyt ſoo hoerch niet / ende iſſet dunner geuewen of ſchuppelde blaeren / ende cleynere bloemen / ſoo dancet of byjn peereſch dat ſy ſmar ſciguen te wien. Sep deſe fooyten ſyn van den ſeluen Cluſius oock met ſieckwite bloemen gebonden geweeſt. Van daer is noch een ander fooyte die heere Cueckenſchelle met ſieckwite bloemen, in Latyn Pulſatilla alpina anco hore. Dacrommer in t Zuyderſch van de Anemone beſchreuen. Want alle de fooyten van Anemone ſyn van ſommige Pulſatilla ende Herba ueni gheheten gheueſt / als bojen eensdeels vermaent is.

Dubbel Cueckenſchelle, in Latyn Pulſatilla pleno flore is van ſommige geſten geweeſt. Van ſaet dat daer booy geuegen den waas / heeſt my enckele bloemen booyghelicht / ſepit Cluſius.

Cueckenſchelle met geſloten bloem heeſt ſeer groene blaeren ende blaerwe bloemen / die altyt gheſloten ſaen / ſepit Lobel.

Blauwe Boterbloemen (met welcken naem de Cueckenſchelle alſy ſommige heeten is) in Latyn Ranunculus acris, is den eygen naem van de vyfde fooyte van Geranium of Spebarck bech.

Roode Boterbloemen is oock de onrygen naem van de Cueckenſchelle: want de bloemen van Cueckenſchelle en onrygen niet wel root heeten / al iſt dat ſy ſommige waer peereſchich ſyn.



[4] DODONAEUS, R.

Cruydt-Boeck ... volgens sijne laetste verbeteringe: Met Biivoegsels achter elck Capittel, vvt verscheyden Cruydtbeschryvers: Item in't laetste een Beschrijvinge vande Indiaensche Gewassen, meest getrocken wt de schriften van Carolus Clvsivs.

Leyden, inde Plantijnsche Druckerij van F. van Ravelingen, 1618. Folio (350 x 215mm). pp. (32), 1495, (56), with engraved pictorial title and 1470 woodcuts in the text. Contemporary vellum over boards, covers with centre-piece and 2 brass clasps, spine in 8 compartments with red gilt lettered label.

€ 7.500

A masterwork what botany in the Dutch speaking countries is concerned

A splendid copy in its original binding with its original brass clasps. Second and enlarged edition of this monumental Dutch herbal. "A masterwork what botany in the Dutch speaking countries is concerned" (Botany in the Low Countries no. 37). It is a translation of his 'Stirpium historiae pentades sex' first published by Plantin at Antwerp in 1583. The first edition of the 'Cruydt-Boeck' was published in 1608. The 'Cruydt-Boeck' must not be confused with his earlier published 'Cruydeboek' of 1554 and 1563 which was based on Fuch's herbal. "This edition contains more woodcuts than the preceding, as well as new descriptions of exotic plants taken from the works of Prosper Alpinus and Fabius Columna." (Menno Herzber-

Sulden roede.



Sulden-roede met geketelde kantey.



21 217

indienmen de bladen noch versche ende geoynde met die Oelen ende salben (leden ende fistulen of

het Water daer Heydenich Wondereyt in gesoden is/ gemeyt de quade huyse stinende monden/ ende de sture/

Herba Dorica is dan aert ende van crachten/ ende

BI VOEGSEL.

Herba Dorica is dan andere Guldencruyde/ gebreken: dese heeft

Herba Dorica is dan andere Guldencruyde/ gebreken: dese heeft bladeren als die van geoyt Wint/ groeyen of Komes, en of ges-

Gulden Consolida gelijck dese cruyden wat: mart sal dese niet de sooden van Chy/ sachman bescheyde warden.

Aer Heydenich Wondereyt is dorch van aert/ rot bij nare inden herbe geade niet sonde wermt/ want het is van smase

de behelchere gebauewen die cruyt veel onghelyc ooc de

HET XXVI. CAPITTEL. Van Gulden-roede.

de gestachten van de Solidago Saracenicca, en de Herba Dorica

Gedaente. 1. De Gemeyne Guldenroede is dan groeute het Heydenich Wondereyt eenijfijns ghelijck/ want si heeft

De Gulden-roede cruyt somtijt heel geketelde en fauquise

Plaete. Het vint dese cruyden die welde in de boeschen en oock in de bergachtige gewest/ daer goet/ vint

Cruydtboeck van Dodonaus. 65

BI VOEGSEL. Cleyne Goucke of Speyencruyde.



Herba Dorica is dan andere Guldencruyde/ gebreken: dese heeft bladeren als die van geoyt Wint/ groeyen of Komes, en of ges-

HET XXVI. CAPITTEL. Van het Groot Speyencruyde oock van Cleyngoucke.

Wilt men de cruyden die in de boeschen en oock in de bergachtige gewest/ daer goet/ vint

Cruydtboeck van Dodonaus. 65

BI VOEGSEL. Cleyne Goucke of Speyencruyde.



Herba Dorica is dan andere Guldencruyde/ gebreken: dese heeft bladeren als die van geoyt Wint/ groeyen of Komes, en of ges-

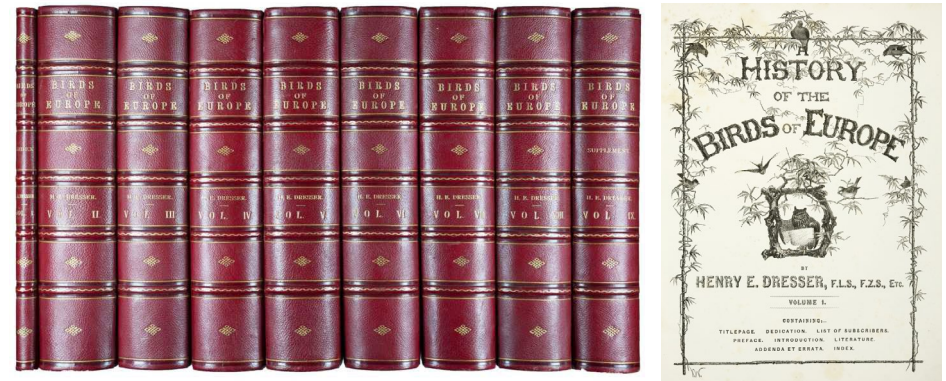
HET XXVI. CAPITTEL. Van het Groot Speyencruyde oock van Cleyngoucke.

Wilt men de cruyden die in de boeschen en oock in de bergachtige gewest/ daer goet/ vint

ger. Herbals... from the Hunger collection 209). Rembert Dodonaeus (1517-1585), Flemish physician and botanist, was one of the three great Flemish botanists in the second half of the 16th century, the others being Clusius and Lobel. Dodonaeus graduated from the University of Louvain in 1535. After working in Malines as a physician he moved to Vienna to assume the post of personal physician to Emperor Maximilian II, later he moved to Prague when Rudolph II succeeded Maximilian. In 1582 Dodonaeus was appointed professor of botany at the University of Leiden. The 'Cruydt-Boeck' has been the most important and popular herbal in the Dutch language.

Nissen BBI, 518; Pritzel 2345.

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[5] DRESSER, H.E.

A history of the birds of Europe, including all the species inhabiting the western palaeartic region.

London, published by the author, 1871-1896. 9 volumes (including the supplement). Large-4to (315 x 245mm). With 723 (721 handcoloured) lithographic plates. Contemporary red half morocco, spines in 6 compartments with gilt lines, lettering and ornaments, topedges gilt. € 17.000



Monumental work on the European avifauna

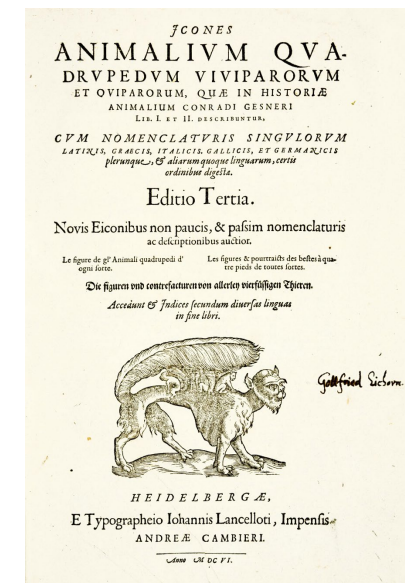
♥ An attractively bound set with the rare supplement of this monumental work on the European avifauna. The excellent drawings of the plates were executed chiefly by J.G. Keulemans, some others by J. Wolf and E. Neale. "Dresser's text is highly scientific, his aim being to give a comprehensive account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

Provenance: Armorial bookplate of Moore Stevens.

Anker 120; Nissen IVB, 267.

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[6] GESSNER, C.

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

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

The greatest zoological encyclopaedia of the sixteenth century



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

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

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

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

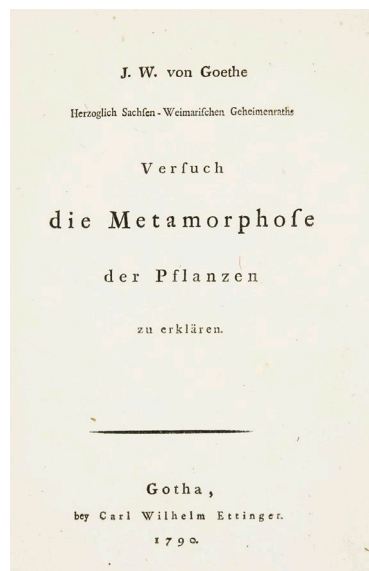
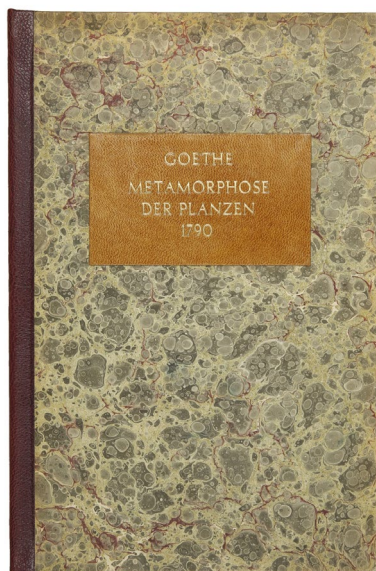
IV. The 'Historiae Animalium Liber II. Qui est de Quadrupedibus Oviparis' is not part of the 'Icones' but the second volume of his 'Historia Animalium' on amphibia and the 3rd edition. It is incorporated in 'Icones Animalium Quadrupedum et Oviparum' see no. I.

'The title pages ... bear subtitles in Italian, French and German, probably because they were aimed at a larger market and at people who could no longer read Latin. These are the only title pages of Gesner's original works with text in vernacular languages. The illustrations themselves also carry captions in all four languages' (Wellisch, Conrad Gessner. A Bio-Biography p 69). An attractively bound set. First few leaves with marginal brown spot. The section on fishes very clean, the others with some occasional browning.

Provenance: First title page with old owner's name Gottfried Eichorn. Johann Gottfried Eichhorn (1752-1827) was a German Protestant theologian of the Enlightenment and an early orientalist. On inside frontcover engraved armorial bookplate with initials C.W.G.V.N., bookplate of Christoph Wentzel, Graf von Nostitz (1648-1712).

Wellisch A 29.3; A 30.3; A 31.1; 24.3. and PMM 77 for the 'Historia animalium' (1551-1558). [View our website for more pictures.](#) To return to this catalogue close the Antiquariaat Junk tab on top of the page





[7] GOETHE, J.W. VON.

Versuch die Metamorphose der Pflanzen zu erklären.

Gotha, Carl Wilhelm Ettinger, 1790. 8vo (228 x 145mm). pp. (6), 86. Contemporary boards, preserved in an attractive half red morocco box, with gilt lettering. € 3.000

Goethe's pioneering essay on the metamorphosis of plants

♥ A large uncut copy of the first edition of Goethe's pioneering essay on the metamorphosis of plants. "A work of utmost consequence in the development of the theory of evolution is one by Johann Wolfgang von Goethe. Goethe, popularly known as Germany's most famous poet and dramatist, was also one of a group of German nature-philosophers. A forerunner of Darwin in many respects, he believed in organic evolution. He coined the word 'morphology.' In 'Versuch die Metamorphose der Pflanzen zu erklären' (1790), Goethe advanced the theory that all parts of flowers are metamorphosed or modified" (Sparrow, Milestones of Science p. 300). Uncut copies are rare.

Schmid 17; Stafleu & Cowan 2081.

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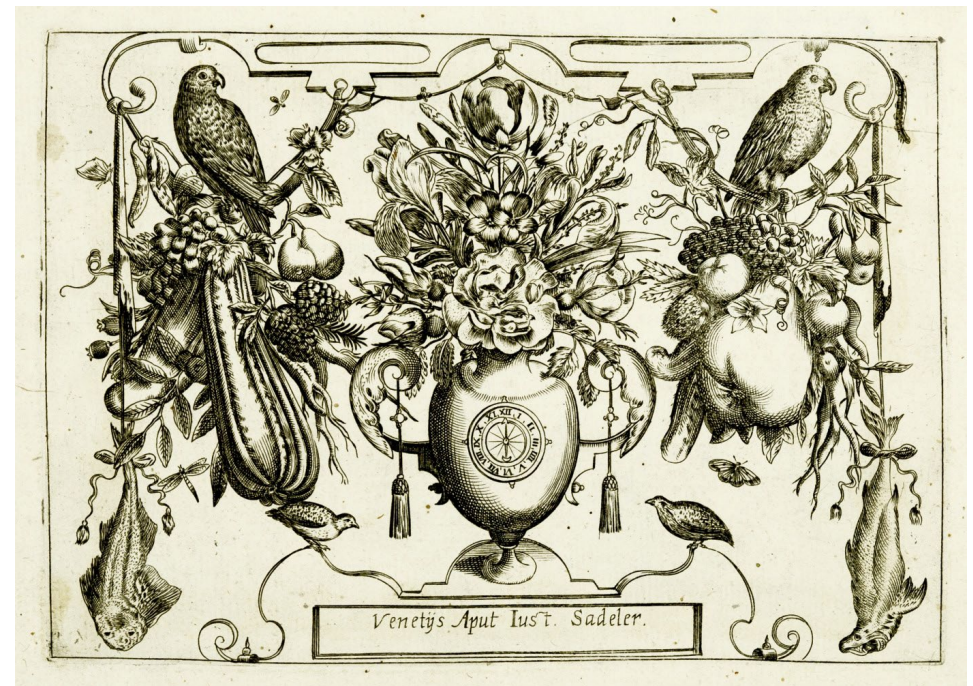
[8] HEERKENS, G.N.

Aves Frisicae.

Rotterdam, apud C.R. Hake, 1788. 8vo. pp. 298, (1), with a charming engraved title showing a bird (Alauda) by J.L. Anselin. Contemporary marbled boards, spine renewed. € 1.200

♥ B.M.(Nat. Hist.)II, 813. Gerhard N. Heerkens was a physician who settled at Groningen after having studied with scholars as Voltaire and Fontenelle in Paris. He devoted all his spare time to Latin poetry, of which he published several collections. His present work is in elegiacs, with notes.

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[9] [HOEFNAGEL, J.] SADELER, J.

[Archetypa Studiaque Patris Georgii Hoefnagelii]. Venetijs, apud Iust. Sadeler, circa 1614.

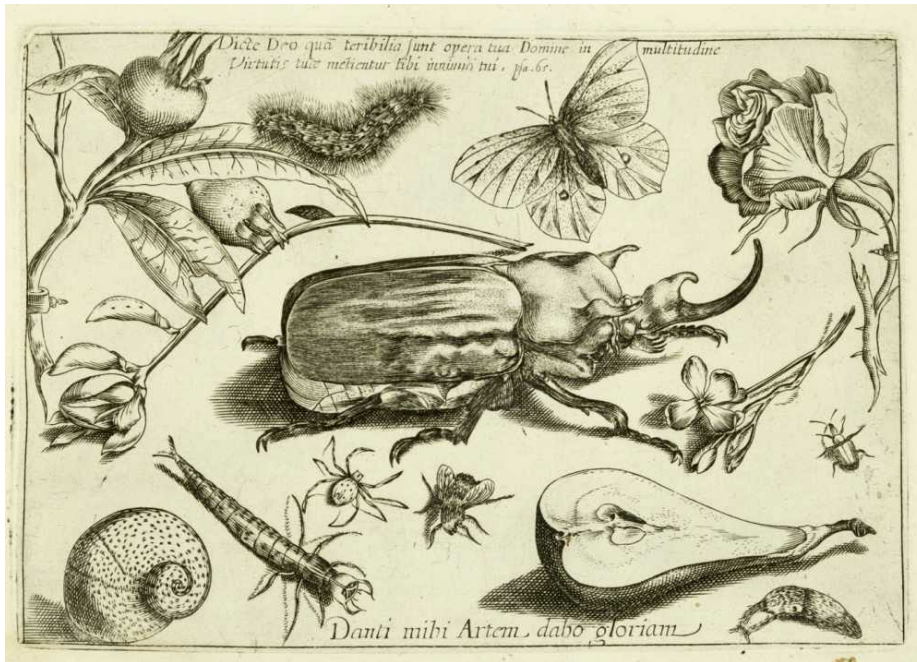
A suite of 38 engravings (145 x 210mm) after Hoefnagel's 'Archetypa'. Old boards. € 12.000

One of the principal sources of seventeenth century still life painting

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

Sadeler's suite of plates seems to be even rarer than Hoefnagel's original. We offered in our catalogue 290 no. 40 (2011) a copy with 39 plates (one more plate than the present copy) and





according to Dr. Sam Segal that copy was the most complete copy known. He only knows of 2 copies. One copy formely in the library of C.G. van Tubbergen, Haarlem with 31 plates and another one with 19 plates. WorldCat lists a copy in America with 37 plates, which was purchased from Lathrop Harper's catalogue 197 no. 58. It is however unknown if Sadeler's suite of plates ever contained the same number of plates as Hoefnagel's work.

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

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

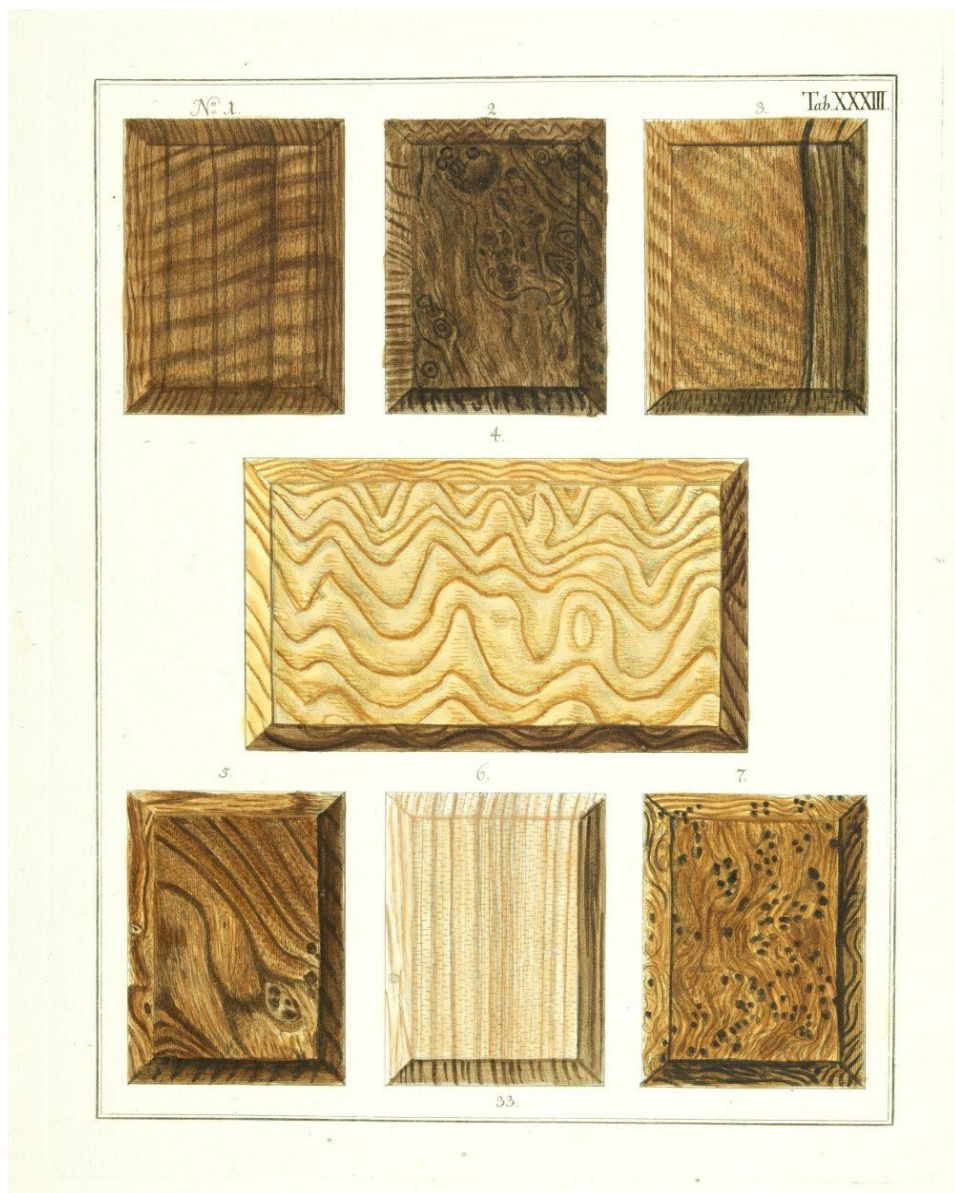
The full title of Hoefnagel's work is: 'Archetypa studique patris Georgii Hoefnagelii Jacobus F. genio duce ab ipso scalpta omnibus philomusis amice D. ac perbenigne communicat'. [Archetype and verses by G Hoefnagel, his father, are presented, engraved in copper under the guidance of his genius and communicated in friendship to all lovers of the Muses by his son Jacob].

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

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

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

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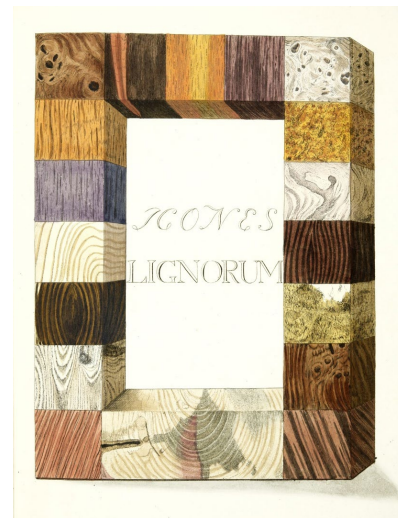
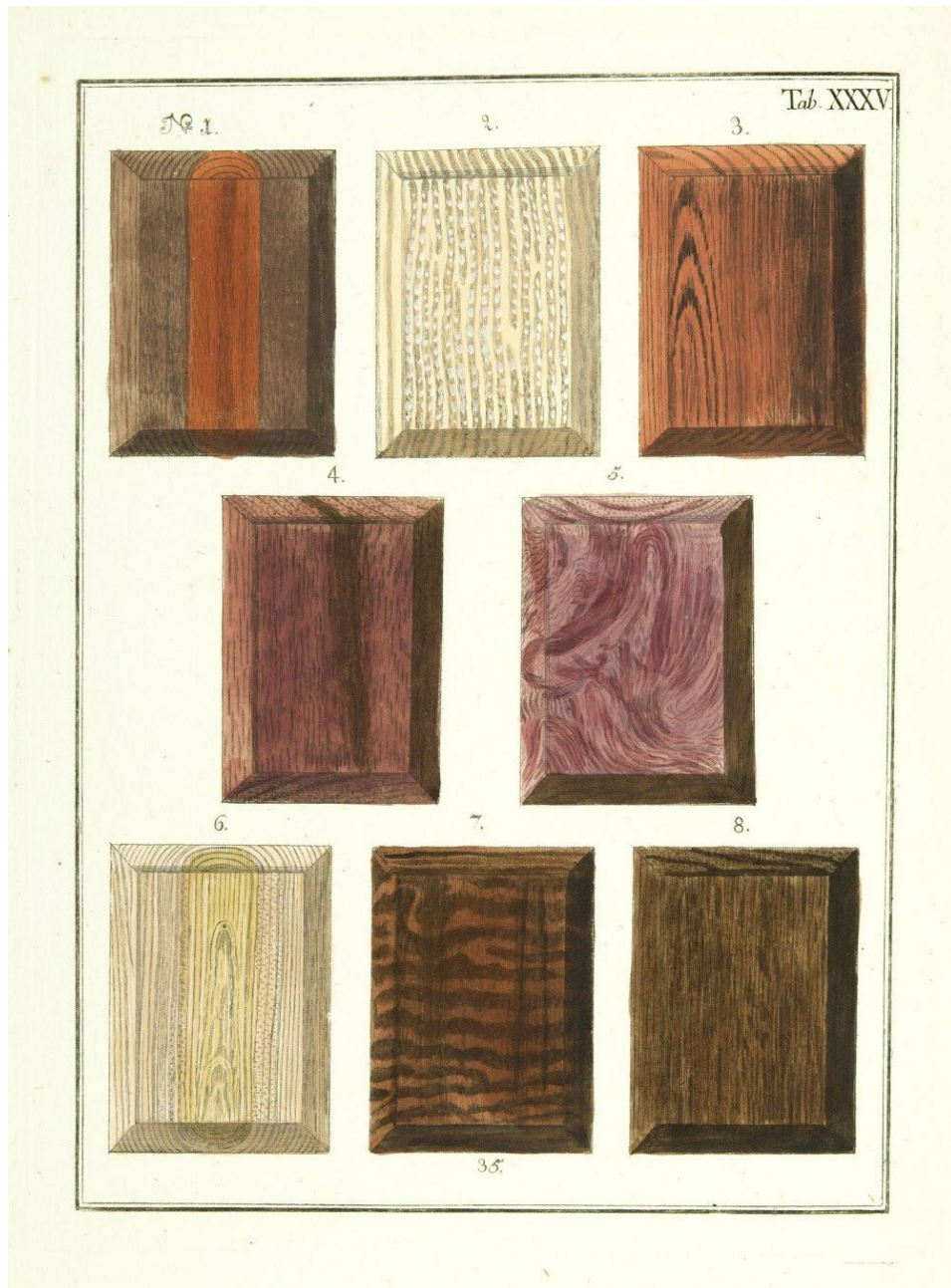
[10] HOUTTUYN, M.

Houtkunde, behelzende de afbeeldingen van meest alle bekende, in- en uitlandsche houten die tot den huis- en scheepsbouw... Abbildung in- und Ausländischer Hölzer.../ A representation of Inland and Foreign wood.../ Réprésentation des Bois, des arbes & arbrisseaux tant du Pays qu'Etrangers.../ Icones Lignorum exoticorum et nostratium....

Amsterdam, Jan Christiaan Sepp, 1773-1795. 4to (305 x 245mm). With engraved hand-coloured frontispiece and 106 fine hand-coloured engraved plates, each with a page of explanation. Contemporary red half morocco, richly gilt ornamented spine with green gilt lettered label, supplement unbound. € 18.000

The most attractive book on wood ever published

♥ A large uncut and fine copy with the very rare supplement. The most attractive book on wood ever published. It contains over 600 cross-sections of European and exotic woods and is a guide to the identification of woods by their grains and colours. Sepp based his work on Michael Seligmann's 'Abbildung in- und ausländischer Hölzer' Nuremberg 1773-78. He added 42 plates showing timbers from the West Indies, drawn from the Cabinet of Reverend Hazeu at Rotterdam. Finally Martinus Houttuyn was enlisted to describe 80 specimens of timber in his own collection, then to prepare notes and indexes in five languages and a supplement. As the book was issued in parts, whenever a suite of plates had been engraved and coloured, copies are found in varying degrees of completeness. The text is in Dutch, English, German,



French and Latin. As the book was published over a long period complete copies as the present one are a great rarity. The final title 'Houtkunde, behelzende afbeeldingen van meest alle bekende, in- en uitlandsche houten die tot den huis- en scheepsbouw...' published in 1791 is different from the one published in 1773 when the work started 'Afbeelding van In- en Uitlandsche houten, zo wel van boomen als heesters...'. For this reason the work is sometimes quoted under this title. Landwehr, Studies in Dutch books with coloured plates, gives a detailed collation of the work, which matches exactly with our copy. The complete English title is: 'A representation of inland and foreign wood, as well trees and shrubs, which are collected by lovers of natural history in their cabinets of natural curiosities for use and pleasure. According to their inward properties and natural colours'.

The rare supplement, with a printed title has some slight staining at the outer upper and lower corner of the printed title.

Nissen BBI, 939, Landwehr 84; Pritzel 4291.

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[11] JACHT EN VELD-TUYCH.

F. de Wit Excudit.

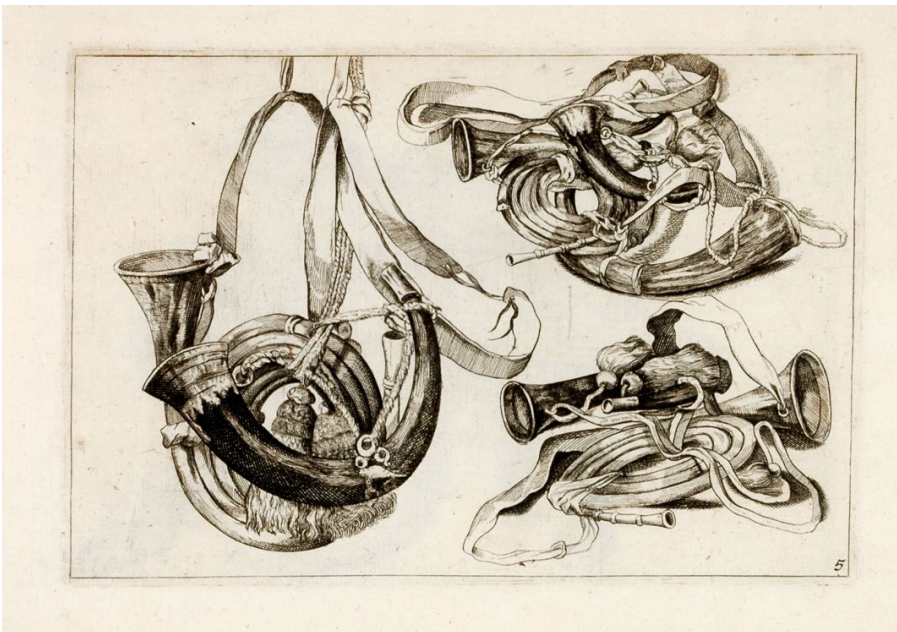
n.p. n.d. A suite of 12 engraved plates, printed on paper measuring 33 x 21 cm. Later marbled wrappers. € 2.500

None of the consulted bibliographies on hunting seem to know this work

♥ A very scarce and attractive suite of engravings on hunting published by F. de Wit. There is no engraver mentioned. F. de Wit is most likely Frederick de Wit, a well known Amsterdam map publisher. None of the consulted bibliographies on hunting seem to know this work, which must have been published around 1700. The beautifully engraved title page shows a.o. several hunting dogs, a shot gun and a pair of antlers, 2 plates show several types of hunting dogs, 4 plates show horns, bow and arrows, a spear, 4 plates show hunted animals such as deer and boar, and one plate shows deer hunting. A copy with very large margins and excellent impressions, 2 plates with slight marginal repair.

Bibliotheca Hulthemiana 9374; Catalogue d'une très belle collection... de J. de Bar, number 164 (with same collation).

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[12] KNOOP, J.H.

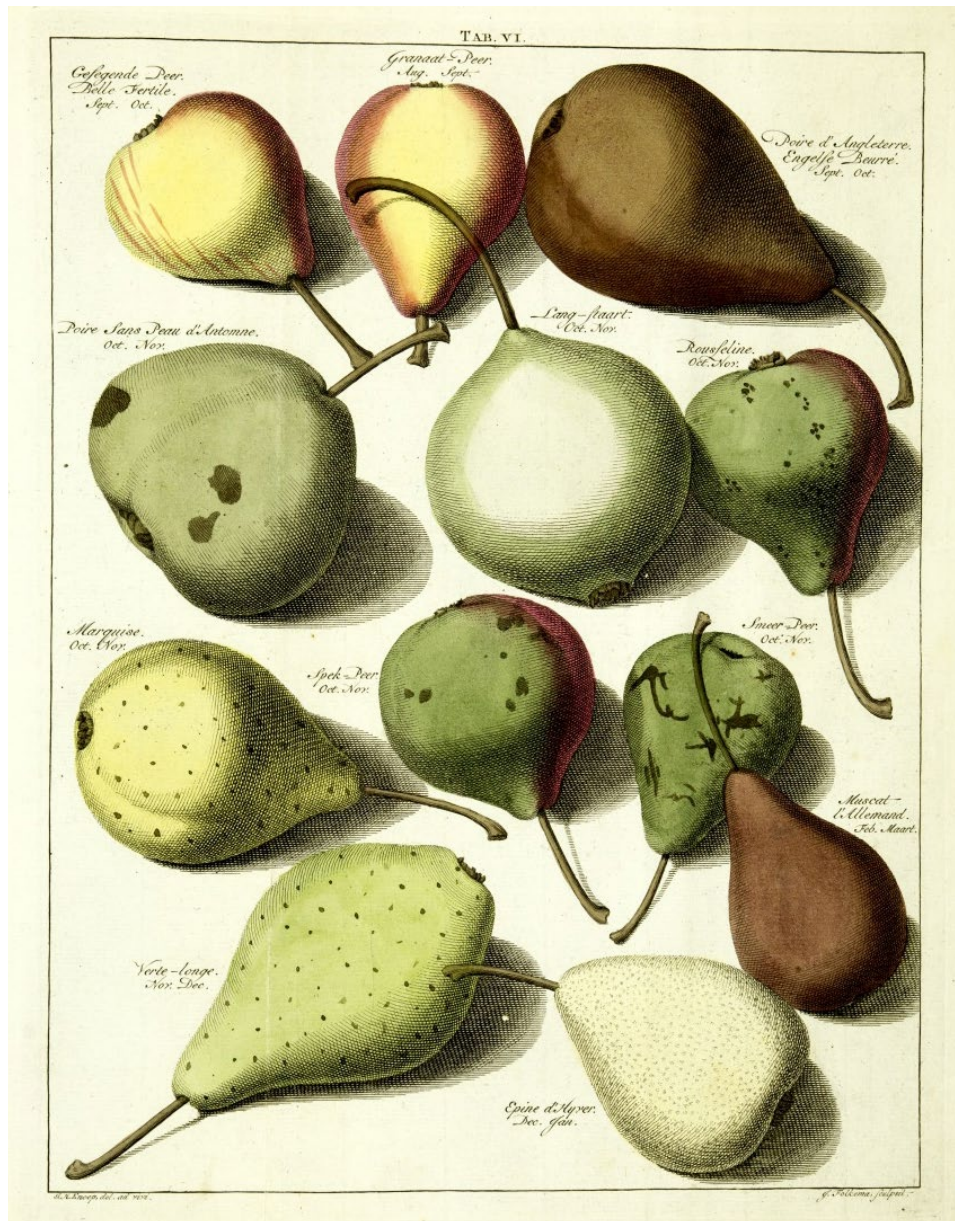
Beschrijving en afbeeldingen van de beste soorten van Appelen en Peeren

...

(together with:) Beschryving der vruchtbomen en vruchten die men in de hoven plant en onderhoud ... (together with:) Beschryving der plantagie-gewassen die men inhoven aankweekt ... Amsterdam & Dordrecht, Allart, Holtrop ..., 1790. 3 volumes (bound in one). Folio (332 x 215mm). pp. (8), 36; pp. (4), 70; (4), 87, (1), (4) with 39 handcoloured folded engraved plates. Contemporary half calf, gilt ornamented spine with 6 raised bands and gilt lettered red label (skilfull repair to ends of spine & upper hinge). € 2.700

Famous work on pomology and fruit trees, the first monographs published with colour plates on this subject

♥ Famous work on pomology and fruit trees, the first monographs published with colour plates on this subject. The 3 parts were published together. Very popular it was re-edited several times, and translated into French and German. "The fruit monographs, apples and pears in the first, plums, peaches, cherries, nuts, and soft fruit in the second, are among the earliest books on the subject to be illustrated with coloured plates, the 'Pomologia' ones packed with a dozen or so varieties, each with a label giving its time of ripening. These plates, based on Knoop's own drawings ... are larger and folded in the later Dutch edition of 1790" (S. Rap-



hael, *An Oak Spring Pomona*, 48). Johann Hermann Knoop (1700-1769) was head gardener to the Dowager Princess of Orange at Marienburg, near Leeuwarden.

“Man muss nachdrücklich festhalten, dass J.H. Knoop mit diesem Werke eine neue Wissenschaft begründet und ihr den Namen gegeben hat. Er beschreibt die besten Sorten, Äpfel und Birnen, und gibt die ersten farbigen Abbildungen in natürlicher Grösse wieder, wie sie in Holland, Deutschland, Frankreich, England sowie in andern Ländern angebaut wurden” (S. Martini, *Geschichte der Pomologie* p. 59).

Nissen BBI, 1077 & 1078; Raphael, An Oak Spring Pomona, 48.

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[13] KOPS, J.

Flora Batava, afgebeeld door en van wegens J.C. Sepp en zoon; beschreven door Jan Kops.

Amsterdam, Leiden, Haarlem, s'Gravenhage, J.C. Sepp en Zoon, and others, (1800)-1920. Volumes 1-25 (of 28) & 1 index volume. 4to (295 x 240mm). With 1 handcoloured engraved title page and 2000 coloured plates, engraved and coloured by hand, lithographed and coloured by hand and chromolithographed. End 19th century uniform half calf, gilt and blind-stamped spines, marbled sides (some vols. early 20th century). € 18.500

The most beautiful flora of the Netherlands

♥ A fine, almost complete set, of the most beautiful flora of the Netherlands. During a period of 134 years 461 parts were published. As this is a most unusual long period of time complete sets are of the greatest rarity.

It is one of the great national floras and comparable in extent and span with the 'Flora Danica', the 'Flora Graeca' and a few others. The first 13 volumes were published by Sepp & Zoon, a



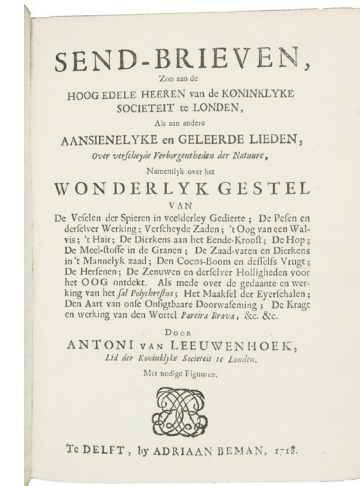
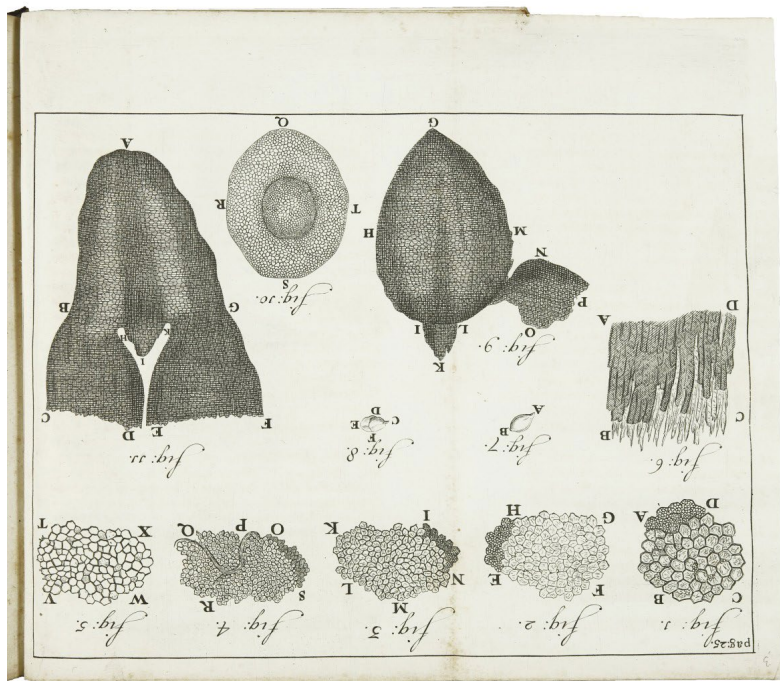
The first 24 volumes have the plates handcoloured, the remaining volumes have chromolithographs. For the first 10 volumes Kops was the editor, to be followed by several other editors and publishers. The quality of the plates, especially of the earlier volumes, is excellent, and makes it one of the most attractive botanical illustrated works published in the Netherlands.

The index volume covers vols. 1-14. The text is both in Dutch and French. A complete copy has 28 vols with 2240 plates. The work was issued in 8vo and 4to. The present copy is the precious 4to edition. The first volume has a list of 232 subscribers. Little did they know that it would take 134 years for the whole work to be completed, so that none of them was to see the last instalment. As publication took so long, it became a true monument of nineteenth-century book production, since it is extremely rare for so many developments in printing and illustration techniques to be reflected in one single work.

Great Flower Books, p. 63; *Nissen BBI* 2247. *Stafleu & Cowan II*, 3874 (giving a very detailed collation and description); See also *J. Baert, Jan Kops pionier van Hollands landbouw*, 1943.

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[14] LEEUWENHOEK, A. VAN.

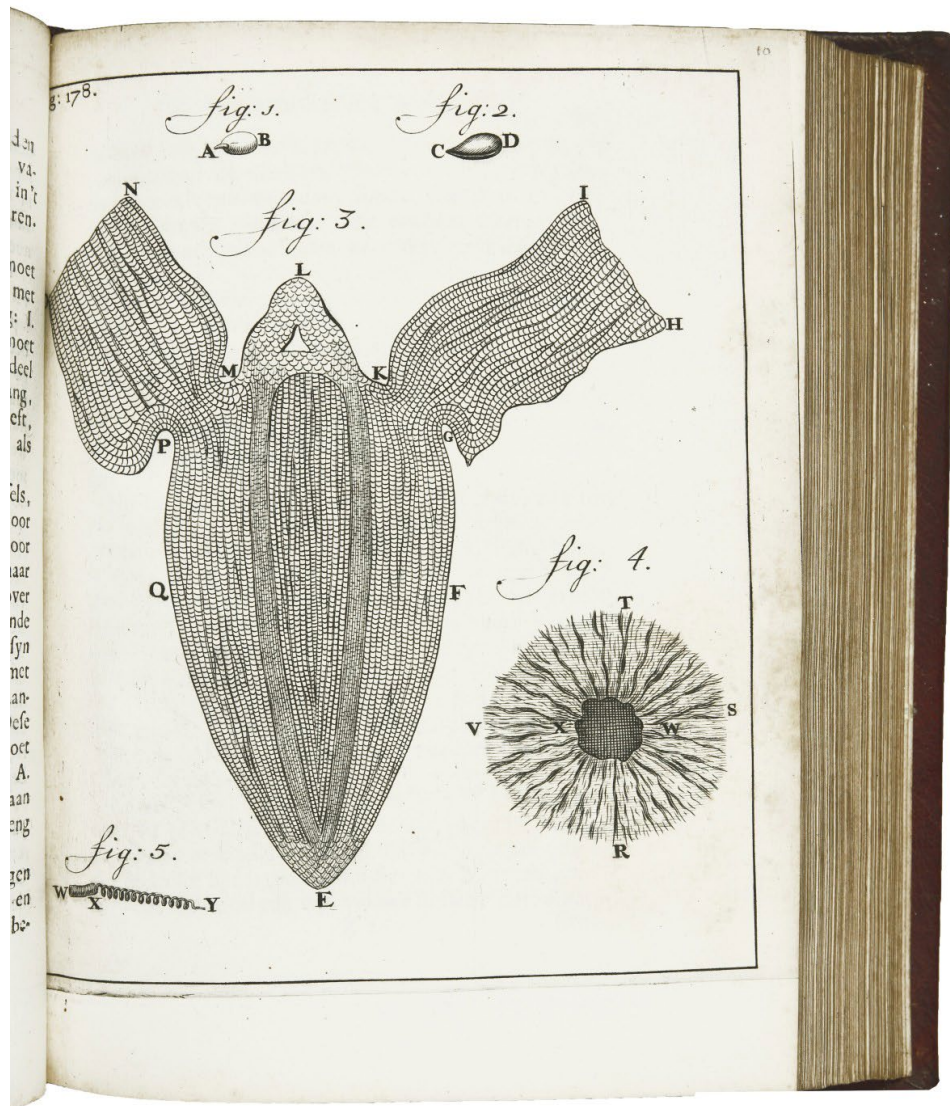
Send-Brieven, zoo aan de hoog-edele Heeren van de Koninklyke Societet te Londen, Als aan andere aansienelyke en geleerde lieden, over verscheide Verborgentheden der Natuur, Namentlyk over het Wonderlyk Gestel van de Veselen der Spieren in veelderley Gedierte; De Pesen en derselver Werking; Verscheide Zaden; 't Oog van een Walvis; 't Hair; De Dierkens aan het Eende-Kroost; ... &c.

Delft, Adriaan Beman, 1718. Small-4to (203 x 155mm). pp. (14), 460, (28), with 1 engraved frontispiece and 31 (12 folded) engraved plates. Contemporary red morocco, richly gilt spine and covers, gilt edges (tiny worming at foot of spine).
 € 5.500

The first to see and describe Bacteria, Red Blood Corpuscles, Spermatozoa

♥ A beautifully bound copy of the first edition. "... Dutch pioneer in microscopy, the first to see and describe Bacteria, Red Blood Corpuscles, Spermatozoa" (Horblit 65). A complete set of the second series of Leeuwenhoek's famous letters ("Send-brieven", numbered I-XLVI) to the Royal Society of London which is the last volume of his collected work. The attractive frontispiece by J. Goeree shows the portrait of Leeuwenhoek held by an angel. A complete set of the first Dutch edition contains letters 28-146 and the here offered I-XLVI.

The letters in the Dutch language preceded the Latin versions and are thus from a collector's



point of view far more desirable than the Latin edition.

In 1672 Leeuwenhoek began to make his own microscopes with extremely powerful lenses, with which he examined innumerable organic and inorganic structures. Regner de Graaf introduced him to the Royal Society in 1673, and from then on for half a century he wrote long letters to the Society in which he described a vast array of discoveries. He was the first to observe, inter alia, the red blood cells, and he saw the passage of blood from the arteries to the veins in the fin of a fish in 1688. This event was the final proof of Harvey's circulation theory. He first described, in about thirty letters, micro-organisms, including bacteria, protozoa, and rotifers. His discovery of unicellular life made him the father of Microbiology. At the suggestion of the medical student Johann Ham,

Leeuwenhoek examined seminal fluid and observed spermatozoa, which he called 'little animals' (animalcula). He was convinced that man was preformed in them, and thus started a long-running debate with the Harveian school. He is one of the greatest figures in the history of microscopy, and is with Hooke the only seventeenth-century microscopist about whose technique anything is known.

Provenance: Bookplates of Pierre Lambert, Docteur Flandrin and H.F. Bienfait.

Dobell no. 20 (page 394).

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[15] MAYER, J.P.

Pomona Franconica oder natürliche Abbildung und Beschreibung der besten und vorzüglichen Europäischen Gattungen der Obstbäume und Früchte welche in dem Hochfürstlichen Hofgarten zu Würzburg gezogen werden. Nebst den hauptsächlichsten Anmerkungen über deren Erziehung, Propfung und Pflege... Pomona Franconica. Description des Arbres fruitiers, les plus connus et les plus estimés en Europe...

Nürnberg, bey Adam Wolfgang Winterschmidt, 1776-1776. 2 volumes. 4to (245 x 200mm). pp. civ, 152; (4), 364, with engraved frontispiece, 1 folded engraved garden plan, 10 engravings in the text and 110 engraved plates of which 99 splendidly hand-coloured. Contemporary half calf, spines in 6 compartments with gilt ornaments and gilt lettered red and green labels (tiny old repair to top of one volume and foot of the other one). € 18.000

The most attractive work on fruit published in Germany

♥ A very fine copy, of the most attractive work on fruit published in Germany. “Der Hochfürstliche Hof- und Residenzgärtner Johann Mayer verfasste das bedeutende Werk ‘Pomona Franconica...’ Im ersten Band sind 12 Aprikosen-, 6 Mandel- und 33 Pflaumensorten enthalten, im zweiten 25 Kirschen- und 32 Pfirsichsorten... “ (Martini p.70). “A delightful and charming work” (Dunthorne). “Johann Mayer was born in Prague and learned about

Tab: XV.

Petit bigarreau hâtif.
Kleine bunte Frühlkirsche. Ende Junii.



gardening in France and England before he settled in Würzburg to look after the garden of the Prince-Bishop, Adam Frédéric, Prince of the Holy Roman Empire, Bishop of Bamberg and Würzburg, Duke of Franconia, to whom he dedicated his book, which has a bilingual text... the book was intended to raise the standard of fruit-growing in Germany, and Mayer's training in France helped him to do so" (S. Raphael, *An Oak Spring Pomona* pp. 135-6). A third volume appeared in 1801, in a very small edition and only a few copies survived. The 3 major botanical collections, de Belder, the Oak Spring library and Plesh collection, do not or did not have a copy of this volume. Adam Wolfgang Winterschmidt (1733-1796), the publisher was also the artist and engraver of the plates. The plates are highly finished, many heightened with gum arabic. The 11 plain engraved plates show pruning and grafting techniques and were never coloured. The text both in German and French.

Dunthorne 220; Nissen BBI, 1318; Stafleu & Cowan 5748.

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Tab: XVII.

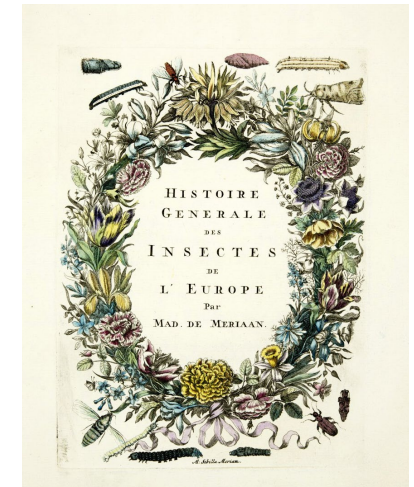
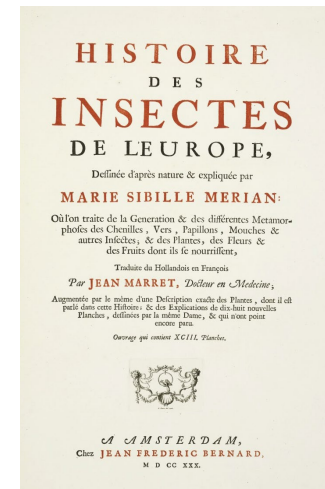
Pendragon violet. Die blaue Pendragon. Ende Aug.



Diaprée de Roche-courbon. Die rothe Diaprée. Mitte Sept.



St. Catherine. St. Catharinenpflaume. Ende Sept.



[16] MERIAN, MARIA SIBYLLA.

Histoire des Insectes de l'Europe. Dessinée d'après nature... Où l'on traite de la Generation & des différentes Metamorphoses des Chenilles, Vers, Papillons, Mouches & autres Insectes; & des Plantes, des Fleurs & des Fruits dont ils se nourrissent, Traduite du Hollandois en Francois par Jean Marret.

Amsterdam, J.F. Bernard, 1730. Folio (515 x 365mm). pp. (4), 84 with 1 fine contemporary hand-coloured engraved frontispiece within a garland of flowers, 94 contemporary hand-coloured engraved plates containing 184 engravings, one hand-coloured engraved vignette and 1 title-vignette. Contemporary calf, gilt decorated spine in 10 compartments with gilt lettered red label (some old restorations and original spine laid down). € 50.000

The De Luxe issue with 2 engravings, occasionally one, printed on one leaf instead of 4 in the regular edition

♥ First French edition, the De Luxe issue with 2 engravings, occasionally one, printed on one leaf instead of 4 in the regular edition. Only a very few copies are known of this special



issue . This rare special issue, where the engravings are printed on 94 leaves instead of 47 is mentioned by Pfeiffer 'Die Werke der Maria Sibylle Merian' (1931) Nr. A, 8 (page 28) with the following comment: 'Nur wenige Exemplare...'

The book is a French translation of Merian's 'Der Rupsen Begin, Voedzel en Wonderbaare Verandering' (1713-1717), which was issued in 3 parts in 4to. Merian's 'Histoire des Insectes de l'Europe' includes her earlier published 'Blumenbuch', of which the first edition of 1675-1680 was sold a few years ago at auction for Pounds 565,250 (including premium). Of the





second edition renamed 'Neues Blumenbuch' only 6 copies have survived. Frédéric Bernard, the publisher of the 'Histoire des Insectes...', had purchased the copper plates of the 'Der Rupsen Begin' and the 'Blumenbuch' from Johannes Oosterwyk, and believed that the plates for the 'Blumenbuch' had not previously been published, which suggests that Merian's earlier work had already been forgotten. Maria Sibylla Merian was one of the first to observe and describe metamorphoses of European insects, portraying, describing and publishing them with painstaking precision. Her 'Der Rupsen Begin' is a pioneer study. It is dedicated to 'explorers of nature, art-painters and garden lovers'.

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

Provenance: Armorial bookplate of Marmaduke Tunstall (1743-1790) famous English ornithologist and collector. His 'Ornithologica Britannica' (1771) is the first British work to use binominal nomenclature. In 1771 he was elected fellow of the Royal Society. His private museum which was moved to Wycliffe, his private estate, was one of the finest in England.

Nissen BBI, 1342; M.A. Pfeiffer p. 28; K. Wettengl 'Maria Sibylla Merian 1647-1717 Artist and Naturalist', no. 156 page 247.

[View our website for more pictures.](#) To return to this catalogue close the Antiquariaat Junk tab on top of the page



[17] MERIAN, MARIA SYBILLA.
Histoire générale des Insectes de Surinam et de toute l'Europe. Contenant leurs descriptions, leurs figures, leurs différentes metamorphoses. Tome Second: DES PLANTES DE L'EUROPE (second title:) HISTOIRE GÉNÉRALE DES PLANTES ET INSECTES DE L'EUROPE.
 Paris, chez L.C. Desnos, 1771. Folio (520 x 340mm). pp. (4), 72, with 184 splendidly hand-coloured plates printed on 47 leaves. Contemporary red half calf, spines with gilt lines and lettering, red boards. € 25.000

♥ An unusually fine coloured copy of the last edition of Merian's work on European insects. The book is a French translation of Merian's 'Der Rupsen Begin, Voedzel en Wonderbaare Verandering' (1713-1717), which was issued in 3 parts in 4to. The present work includes her earlier published 'Blumenbuch'. Maria Sibylla Merian was one of the first to observe and describe metamorphoses of European insects, portraying, describing and publishing them with painstaking precision. Her 'Der Rupsen Begin' is a pioneer study. It is dedicated to 'explorers of nature, art-painters and garden lovers'. Maria Sibylla Merian was one of the most remarkable naturalists of the 17th and 18th century, daughter of the renowned publisher Matthäus Merian of Frankfurt. Already at the early age of thirteen she began studying insects. She became the most celebrated woman artist of her time and many of her drawings were acquired by Tsar Peter the Great. "The work of these years consisted of both scientific and artistic activity: Merian collected and raised insects, fed them with their host plants, observed them, described and drew their metamorphoses from



egg to caterpillar and from pupa to butterfly imago. She then compiled her individual observations and studies in pictorial compositions” (Maria Sibylla Merian, Artist and Naturalist 1647-1717, p. 103).

The text printed on inferior paper has some browning, the plates however printed on superior paper are not affected.

Pfeiffer, M.A.. *Die Werke der Maria Sibylla Merian*, no. 10; Nissen BBI, 1342.

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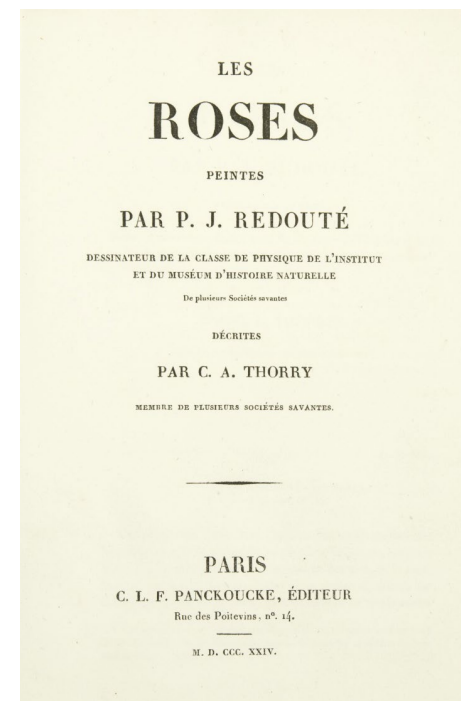
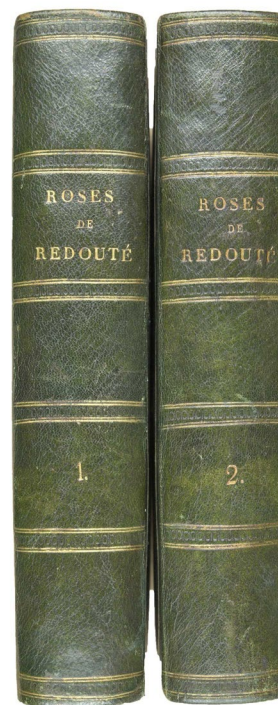
[18] OS, G.J.J. VAN.

Still life with a variety of flowers.

Watercolour, 315 x 250mm., signed 'G.J.J. Van Os f', in ink in left lower corner, framed. € 3.600,00

♥ Georgius Jacobus Johannes van Os (The Hague 1782 - Paris 1861) was a well known flower painter and pupil of his father Jan van Os. In 1822 he moved to Paris, where he worked for the Sèvres porcelain factory. He also painted landscapes but is best known as a flower painter. He made many of the flower illustrations for Jan Kops 'Flora Batava', the most important and beautifully illustrated flora of the Netherlands. The present bouquet shows roses, an iris, forget-me-not, peonies, chrysanthemums, a passion flower and some others.

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[19] REDOUTE, P.J. & THORRY, C.A.

Les Roses peintes par P.J. Redouté ... décrites par C.A. Thorry.

Paris, C.L.F. Panckoucke, 1824. 2 volumes. Royal-8vo (235 x 155mm). With 160 colour-printed engraved plates, partly finished by hand. Contemporary green half calf, spines with gilt lines and lettering. € 15.000

The rare first 8vo-edition of the most famous book on roses

♥ A fine copy of the rare first 8vo-edition of the most famous book on roses. It was first published in folio from 1817 to 1824 with 169 plates, and was followed by 3 octavo editions. Pierre Joseph Redouté is one of the most famous flower painters of the Western civilisation. Through him the long tradition of botanical book illustration reaches under the patronage of Empress Josephine, wife of Napoleon I, its climax. His best known work is 'les Roses'. "Redouté started painting his 'Roses' at Malmaison. Joséphine, whose full name, as we know, was Marie-Joséphe-Rose, had an ardent interest in these flowers, and around 1810 she was growing several hundred of varieties in her gardens, a collection unique for its time. The 'Roses' is still another, and this time posthumous, tribute to Joséphine's contributions to the



arts of horticulture and botanical illustration. She did not live to see the book produced, but in many respects the plates are still Joséphine's roses" (A catalogue of Redoutéana pp. 25-26). 'Les figures, réduites et gravées de nouveau par les plus habiles artistes, seront toutes également bien coloriées sous les yeux de M. Redouté... Cette nouvelle édition, aussi soignée que la première...' (Introduction p. 4).

Great Flower Books 71; Nissen BBI, 1599.

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[20] ROYEN, WILLEM II VAN.

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

Signed and dated, lower right W V ROYEN 1735, also dated lower left: 1735, inscribed in brown ink on verso: 'dese vogels zijn bij d: edl: aghtb: Heer de Heer Theodorus deLeeuw/ na het Leven getekent inde Lust plaas van zijn edelen genaamt/ elsenburg door Mr Willem van Rojen 1735. Watercolour and gouache over traces of black chalk within black chalk framing lines. 303 by 436mm. € 20.000

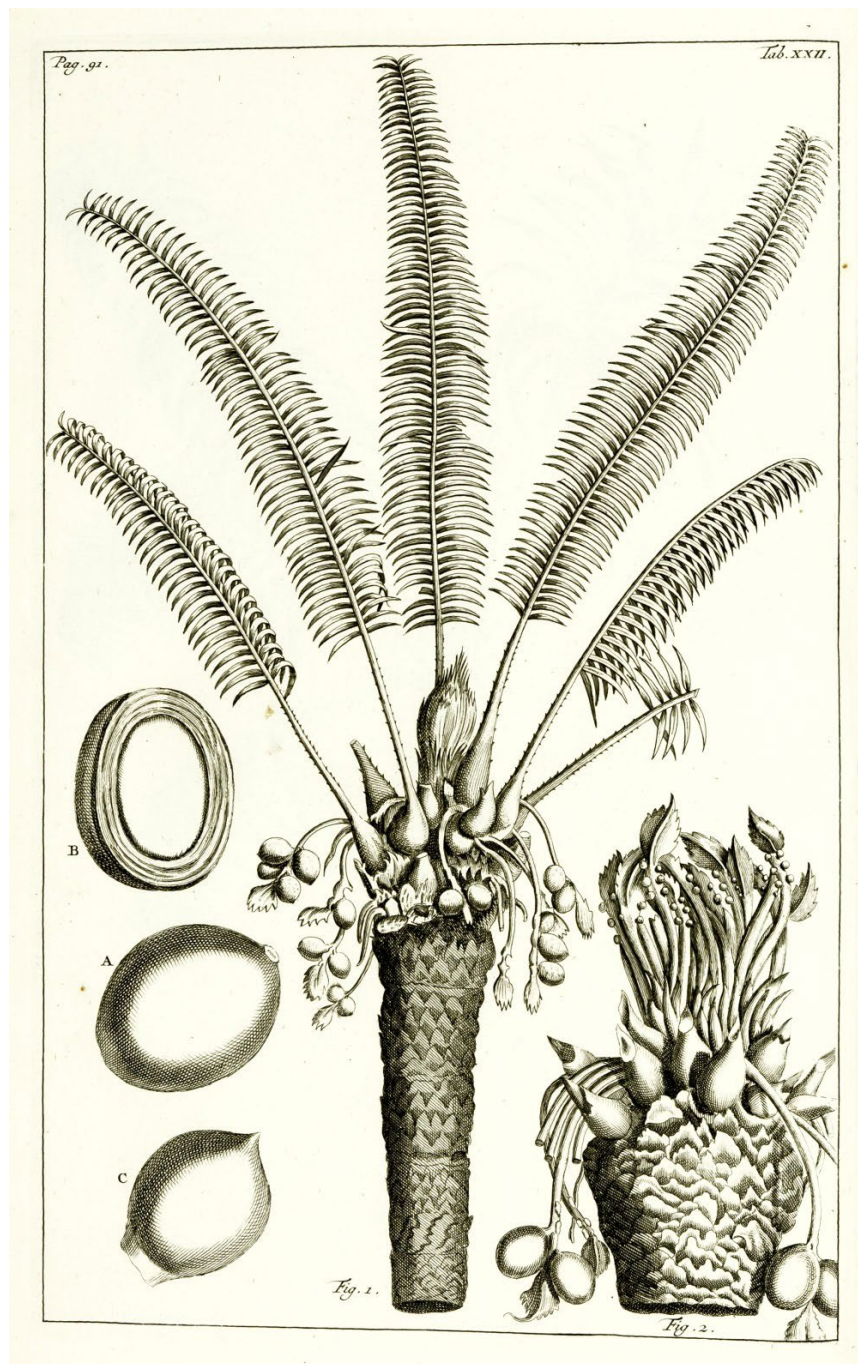
These birds were seen by Van Royen in the collection of the eminent Amsterdam merchant, Theodorus de Leeuw (1679-1744), at his country house of Elsenburg, on the river Vecht, near Maarssen

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

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

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

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[21] RUMPHIUS, G.E.

Herbarium Amboinense, plurimas complectens arbores, frutices, herbas, plantas terrestres, & aquaticas, quae in Amboina et adjacentibus reperiuntur insulis ... nunc primum in lucem edita ... J. Burmanni/ Het Amboinsch Kruidboek, dat is beschryving van de meest bekende Boomen, Heesters, Kruiden, Land- en Water-Planten die men in Amboina, en de omleggende Eylanden vind ... nagezien en uitgegeven door J. Burmannus.

Amsterdam, M. Uytwerf/, F. Changuion, J. Catulle, Uytwerf, 1741-1755. 6 volumes (bound in 4). Folio (390 x 255mm). With an engraved portrait of Rumphius and another of Burmann, 699 fine engraved plates (on 698 leaves), engraved vignettes. Early 19th century green half vellum, marbled sides (back-cover hinge of vol. V splitting but firm). € 28.000

The first great survey of the flora of the East-Indies

♥ First edition, mixed first and second issue, with the rare 'Auctuarium' at the end of the last volume. A rare complete copy of the first great survey of the flora of the East-Indies. "Few important scientific works have come to print under greater difficulties" (Hunt). "The flora of Amboina is typically Malayan, although a few Australian types are present as in other parts of the Malayan region. Practically all the species found along the seacoast are of general distribution from India to Malaya and Polynesia ..." (Merrill). In 1652 Rumphius enlisted with the Dutch East Indies Company and took up residence in Amboina in 1653. His sight was

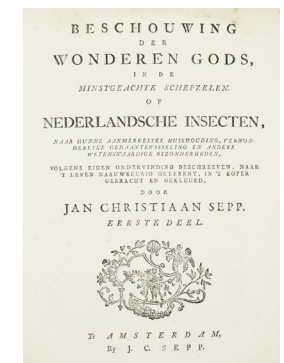
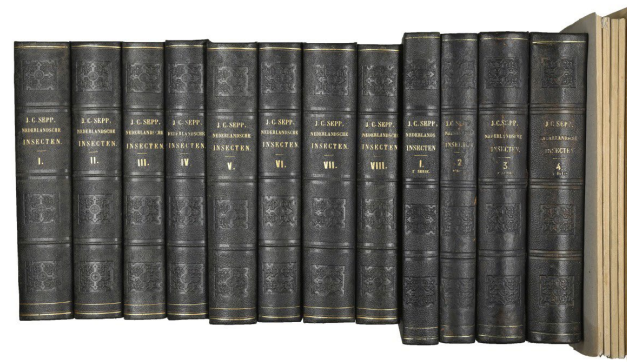


failing and by 1670, when his great work was ready for publication, he had become blind. His bad fortunes continued when in 1674 his wife was killed in an earthquake, and in 1687 a fire destroyed his library including his original drawings. These were drawn anew by his son Paul, and in 1692 the manuscript of the first six volumes was sent to Holland for publication, but the ship carrying it was destroyed by the French. Copies of the manuscript for the complete work did not reach Holland until 1697, where it languished for 32 years in the archives of the Dutch East Indies Company. It was Jan Burmann who rescued it and prepared it for publication. Titles of volumes V and VI mounted, 3 or 4 leaves with stamp in the margin, 1 text page with marginal repair. Volume V with some occasional damstaining. Plate 70 of volume V was never published (see Hunt). The text is both in Latin and Dutch. The plates and text of the first and second issue are identical apart from the dates on the titles. Added to our set is 'Neuer Schlüssel zu Rumph's Herbarium amboinense' by J.K. Hasskarl. Halle 1866. pp. 247, vi.

Stafleu & Cowan 9784; Hunt 518; Nissen BBI, 1700.

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[22] SEPP, J.C.

Beschouwing der wonderen Gods, in de minst geachte scheinseelen.

Of Nederlandsche Insecten, naar hunne aanmerkelijke huishouding, verwonderlijke gedaante-wisseling en andere wetenswaardige bijzonderheden ... Amsterdam, J.C. Sepp, 1762-1860. 8 volumes. 4to (230 x 185mm). With 8 handcoloured engraved or lithographed frontispieces and 400 handcoloured engraved or lithographed plates. Contemporary black calf, spines with blind pressed ornaments and gilt lettering, black sides. (and continuation: Second Series): SNELLEN VAN VOLLENHOVEN, S.C. Beschrijvingen en afbeeldingen van Nederlandsche vlinders. Amsterdam, J.C. Sepp/ 's-Gravenhage, M. Nijhoff, 1860-1900. 4 volumes. 4to (252 x 195mm). With 200 lithographed handcoloured plates. Contemporary black calf, spines with blind pressed ornaments and gilt lettering, black sides. (and continuation: Third Series): BRANTS, A. Nederlandsche vlinders beschreven en afgebeeld. Aflevering I-X (all published), bound in 5 parts. 's-Gravenhage, Martinus Nijhoff, 1905-1928. Large-4to. With 10 handcoloured lithographed plates. Contemporary wrappers. € 25.000

One of the finest works on butterflies ever published

♥ One of the finest works on butterflies ever published. Cobres I, 381: "Ein Werk ohne seines gleiches, in der ungemeyn sauberen Ausführung, daher höchst schätzbar"; "... eines der prächtigsten Abbildungswerke der Lepidopterologie ..." (W. Junk). Its really marvellously executed

DAG-VLINDERS van de EERSTE BENDE.

Tab. VII.



C. Sepp ad viv. del. et sculpsit.

plates are the culminating point of entomological illustration. Complete copies as the one offered are of great rarity. The publication of this work which according to Nissen probably started as early as 1728, stopped two hundred years later, when in 1928 the author of the third

DAG-VLINDERS van de EERSTE BENDE.

P. IV.

Tab. II.



NACHTVLINDERS van 't Eerste Gezin der EERSTE BENDE.



series, A. Brants, deceased after having completed only the first ten parts of the first volume. The famous publishing house Sepp & Zoon, was a firm which exercised the utmost care in producing colour-plate books of outstanding quality. In the present case Sepp was the author as well as the publisher. "First series started by Christiaan Andreas Sepp together with his son Jan Christiaan (1739-1811) published in issues and in the format after the model chosen by Roesel von Rosenhof; Sepp followed his own path for the descriptions of butterflies and their illustrations. It has become the most important work on Dutch lepidoptera" (Landwehr 182).

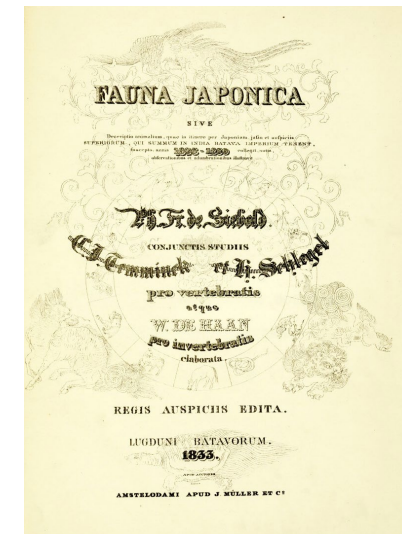
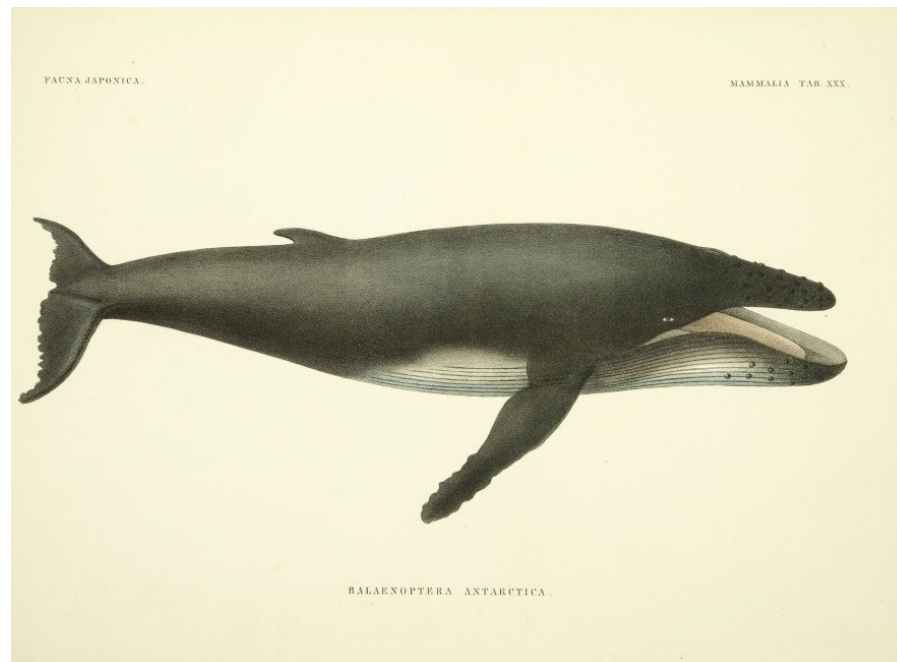
Added to our copy: SNELLEN, P.C.T. Determinatie der Lepidoptera afgebeeld in het werk getiteld: Beschouwing der wonderen Gods... door Jan Christiaan Sepp 1ste Serie, deel 1-8. Amsterdam, J.C. Sepp & Zoon, 1862. 4to. pp. (4), 43. Half cloth.

A fine uniformly bound set, apart from the 10 fasc. (bound in 5) of the third series which are bound in publishers printed wrappers.

Provenance: Old stamp on free endpapers of J.C.J. de Joncheere, Dordrecht.

Nissen ZBI, 3808 & 3808a; Horn & Schenkling 20145; Landwehr 182 & 202.

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[23] SIEBOLD, P.F. VON.

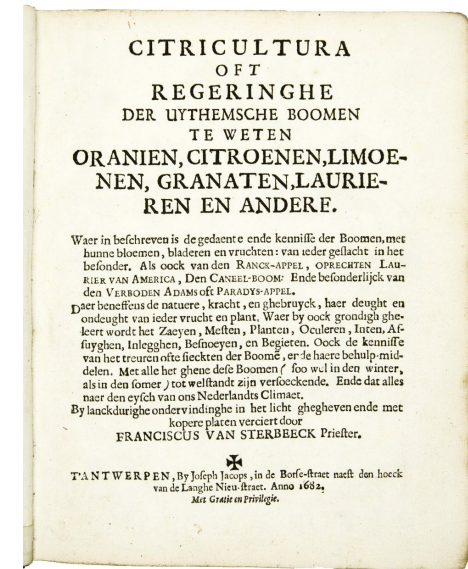
Fauna Japonica: TEMMINCK, C.J. Aperçu générale et spécifique sur les Mammifères qui habitent le Japon et les îles qui en dépendent (bound up with:) Les Mammifères Marins.

Lugduni Batavorum, Arnz, (1842-1844). Folio (370 x 305mm). pp. (4), 59; 26, with 30 (23 finely hand-coloured) lithographed plates. Later blue cloth, gilt lettered spine. € 7.500

Siebold was the first western scientist to fully explore the fauna of Japan

♥ The mammalia section of this famous work on the fauna of Japan. Siebold was the first western scientist to fully explore the fauna of Japan. The first work was published in 4 parts, the last part pp. 41-59 is in photocopy and is lacking in many copies as it was published later. The famous Japanese wolf is shown on plate 9. Philipp Franz von Siebold (1796-1866) was the most important European scientist who almost single handedly put Japanese studies on the European academic map. In 1823 he was posted to Japan as a surgeon to the Dutch factory on Deshima. He played a significant role in introducing Japan to the West and in his introduction of Western science to Japan.

Nissen ZBI, 3848; See also Holthuis & Sakai, Ph. F. von Siebold and Fauna Japonica pp. 72-73. [View our website for more pictures.](#) To return to this catalogue close the Antiquariaat Junk tab on top of the page



[24] STERBEECK, F. VAN.

Citricultura oft Regeringhe der uythemsche Boomen en te weten Oranien, Citroenen, Limoenen, Granaten, Laurieren en Andere...

Antwerpen, J. Jacobs, 1682. 4to (210 x 160mm). pp. (xl), 1-74, (2), 75-296 (26), with engraved frontispiece, engraved coat-of-arms on inserted leaf after title, and 14 folding engraved plates. Contemporary calf, gilt ornamented spine with gilt lettering in 5 compartments (a bit rubbed). € 4.500

Rare treatise on the culture of citrus fruit in the Low Countries

♥ First edition of Sterbeeck's rare treatise on the culture of citrus fruit in the Low Countries. 'Van Sterbeeck was a Jesuit priest... His book about citrus fruit and other exotic plants starts with five congratulatory poems, some in Flemish, some in Latin, all by various local worthies praising their friend for his achievement. The extra leaf between pages 74 and 75 contains another poem, in couplets, called "Weeninge van Adam", a lament for Eden, following a chapter of speculation on the identity of Adam's apple, the forbidden fruit - an apple, a fig, or even a banana? A lengthy bibliography and list of contents follow before the main text, a first part on oranges, a second on citrons and grapefruit, a third on lemons, and a fourth on



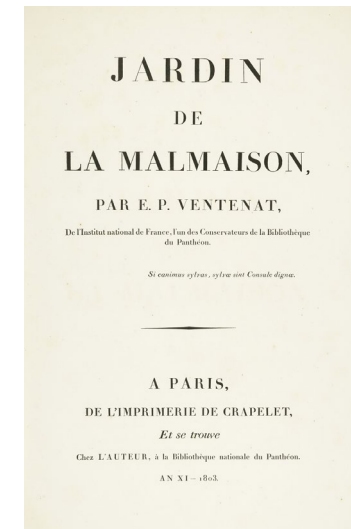
exotic trees, grafting, and pests. The last section deals with pomegranates, passionflowers, laurels, cinnamon, and the oleander... The part of the book on the management of exotic trees, indoors in winter or out of doors in summers, describes how to keep them happy in tubs or pots, and even how to cope with insects, mice, or rats in greenhouses. The whole book is dedicated to Justus de Nobelaer, Knight, whose palatial greenhouse is described on page 167, where Commelin's is also mentioned' (Sandra Raphael, *An Oak Spring Pomona* pp. 186-7). It is De Nobelaer's arms which appear on the engraved plate, and he may have borne some of the expense of publication. Raphael also notes that Sterbeek records in his preface that he lent his notes to his friend Jan Commelin, who made use of them for his 'Nederlantze Hesperides',

which appeared in 1676; he mentions this fact in order that the readers don't suspect him of plagiarising the earlier work.

The Oak Spring copy contains a portrait, which is not mentioned in the collations given in Nissen, Stafleu, and Hunt, but was certainly issued in at least some of the copies. The frontispiece was designed by Charles Emmanuel Biset and engraved by Frans Ertinger, who also signed the coat-of-arms plate. Sterbeek (1630-93) was an Antwerp-born priest and botanist; he also wrote the earliest work solely devoted to fungi, 'Theatrum fungorum', 1675. Frontispiece with tiny old marginal paper repair not touching the illustration.

Provenance: Armorial bookplate of Jean Nicolas Georges Bockenhemer.

Hunt 365; *Nissen BBI*, 1893; *Raphael, An Oakspring Pomona*, 70; *Stafleu & Cowan TL2* 13013. [View our website for more pictures.](#) To return to this catalogue close the Antiquariaat Junk tab on top of the page



[25] VENTENAT, E.P. & REDOUTÉ, P.J.

Jardin de Malmaison.

Paris, Crapelet, An XI (1803-1804) (-1805). 2 volumes. Folio (543 x 360mm). With 120 stipple-engraved plates by Redouté, printed in colours and finished by hand by J.B. Dien, P.F. Legrand, L.J. Allais and others. Contemporary red half calf, gilt ornamented spines with gilt lettering in 6 compartments.

€ 85.000

There were 18 new Australian plants, with 24 figured

♥ A fine copy containing Redouté's finest botanical illustrations. "The great opus of Redouté was now to come: the production of those sumptuous flower-books with colorplates of unsurpassed magnificence, 'Les Liliacées' and the 'Jardin de la Malmaison'... the cost of such works was so great as to have been prohibitive... an effective patronage was required. This patronage Redouté found in... Joséphine de Beauharnais... Napoléon, still on his way to the stars, had married her in 1796 and two years later she acquired the charming property of Malmaison somewhat to northwest of Paris... Her artistic and horticultural interest predisposed her to be attracted to Redouté... In this way the garden at Malmaison... soon became unique of its great choice of exotic flowers from both the temperate and subtropical regions. The enthusiastic and splendor-loving Joséphine wanted to have her garden adequately described and the plants beautifully portrayed. Etienne-Pierre Ventenat (1757-1808)... was engaged to provide the descriptions, Redouté was to be the artist... Napoléon, too, has an indirect role in this volume for Joséphine knew how to spend his money, and she spent it liberally" (Stafleu. Re-



douté- Peintre de Fleurs pp. 19-20).

The work also has an Australian interest. "There were 18 new Australian plants, with 24 figured" (Mabberley. *Botanical Revelation. European encounters with Australian plants before Darwin* p. 162). Only 200 copies were printed. With old manuscript dedication to 'Madame et Monsieur de Saint Paul' by E.A. Baracque on half title.

Great Flower Books p. 79, *Dunthorne* 255; *MacPhail* 12; *Lack. Ein Garten Eden* no. 49; *Stafleu & Cowan* 16007; See also *Jill Duchess of Hamilton. Napoleon, the Empress & the Artist. The story of Napoleon, Josephine's Garden at Malmaison, Redouté & Australian plants.*

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