



# NATURAL HISTORY

a short list e-catalogue  
DONALD A. HEALD | RARE BOOKS





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# NATURAL HISTORY

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## ON THE COVER

A plate from *A Monograph of the Ramphastidae, or Family of Toucans* by John Gould.

A very fine copy of the second, revised and expanded, edition of Gould's first great ornithological monograph in the publisher's deluxe binding.



**BROWN, Peter (active: 1766-1791).** *New Illustrations of Zoology, Containing fifty coloured plates of new, curious, and non-descript birds, with a few quadrupeds, reptiles, and insects. Together with a short and scientific description of the same.* (French title: *Nouvelles Illustrations de Zoologie, Contenant Cinquante Planches Enluminées d'Oiseaux Curieux, Et Qui Non Étés Jamais Descrits, Et Quelques de Quadrupèdes, de Reptiles Et d'Insectes, Avec de Courtes Descriptions Systématiques*).

London: Benjamin Wright, printed by William Bowyer and John Nichols, 1776. Quarto (11 1/2 x 9 inches). Titles and text in parallel French and English, 50 hand-coloured engraved plates, most signed 'P. Brown' or 'Peter Brown'; several of the plates carry dates between January and May 1775. Contemporary straight-grained green morocco, elaborately bordered gilt covers. Raised bands in five compartments, gilt-lettered.

**A very fine First Edition of an elaborately illustrated zoological book. Brown's interests extended beyond Great Britain to include birds and other animals from Africa, the West Indies, North and South America, and Southeast Asia.**

Brown's *New Illustrations of Zoology*, modelled on earlier work by George Edwards, is based on specimens from the natural history collections of Marmaduke Tunstall, Thomas Pennant, the Royal Museum, and the Royal Society; it also contains 20 plates based on drawings by Ceylonese artist Pieter Cornelis de Bovere from the collection of John Gideon Loten, Dutch East India administrator in Ceylon. As he later recollected, Thomas Pennant supported Brown by providing him with specimens and writing much of the text. Animals depicted in the book span the globe, ranging from South Carolina and Florida to Surinam, Brazil, Jamaica, and Angola, as well as Ceylon and Java.

Brown exhibited at the Royal Academy between 1770 and 1791, and was, in addition to his zoological studies, an accomplished flower painter. The coloured plates of *New Illustrations of Zoology* include 42 birds, five mammals, two insects, and one amphibian.

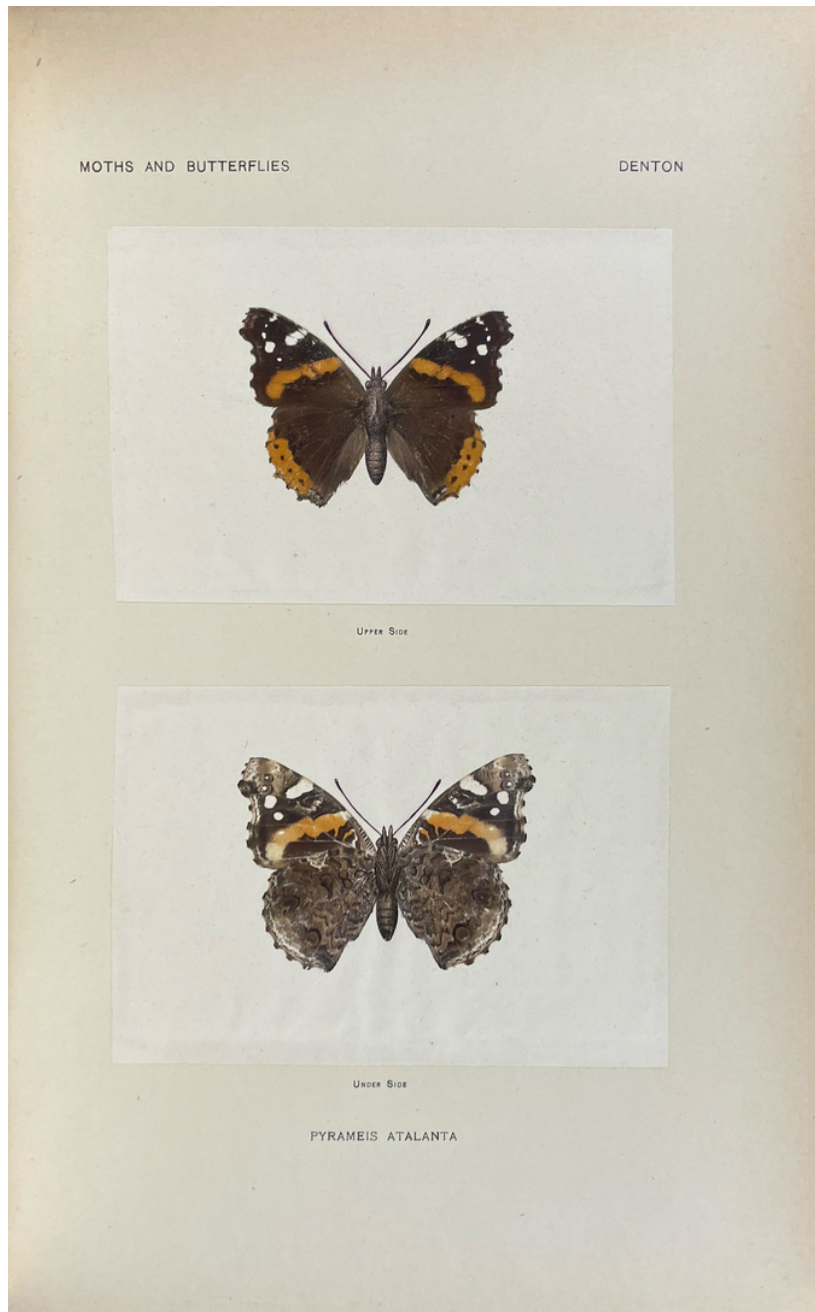
Anker 72; ESTC T143948; *Fine Bird Books* (1990), p. 82; Nissen IVB 151; Zimmer, p. 101; Wood, p. 264; P.S. Dance, *The Art of Natural History: Animal Illustrators and their Works* (1978).

(#40543)

\$ 7,000.







**DENTON, Sherman Foote (1856-1937). *Moths and butterflies of the United States East of the Rocky Mountains.***

Boston: Bradlee Whidden, 1898-1900. 2 volumes, large octavo (8 5/8 x 6 3/4 inches). With 107 hand-coloured direct transfers of moths and butterflies on 56 plates, and approximately 400 additional photographic illustrations. Publisher's half-red morocco and marbled paper-covered boards, spines with raised bands, gilt tooled in with butterfly decorations in each compartment, gilt edges.

**A fine copy of this remarkable nature-printed work, one of 500 numbered sets.**

A sumptuous colour-plate book on the butterflies of the United States east of the Rockies. The colour plates in this work are quite remarkable, as, whilst the bodies are hand-coloured engravings, the wings are impressions from the actual insects' wings pressed onto the paper.

In the preface Denton describes his labours as he travelled widely in search of specimens: "The coloured plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to paper while the bodies are printed from engravings and afterwards coloured by hand... I have had to make over fifty thousand of these transfers for the entire edition, not being able to get anyone to help me who would do the work as I desired it done... I will say, however, that there was never a labourer more in love with his work."

Bennett p.33; McGrath p.177; Nissen ZBI 1079; Reese *Stamped with a National Character* 107.

(#38725)

\$ 3,250.





**DOUBLEDAY, Edward (1811-1849) & John Obadiah WESTWOOD (1805-93).** *The Genera of Diurnal Lepidoptera: comprising their generic characters, a notice of their habits and transformations, and a catalogue of the species of each genus.*

London: Longman, Brown, Green, and Longmans, 1846-1852. 2 vols. Folio (13 3/4 x 10 inches). 86 lithographed plates, of which 85 are beautifully hand-coloured. Magnificent contemporary binding of full blue-green morocco richly gilt, a.e.g. by Clyde.

**One of the rarest and most beautiful iconographies of Butterflies in a superb full morocco binding.**

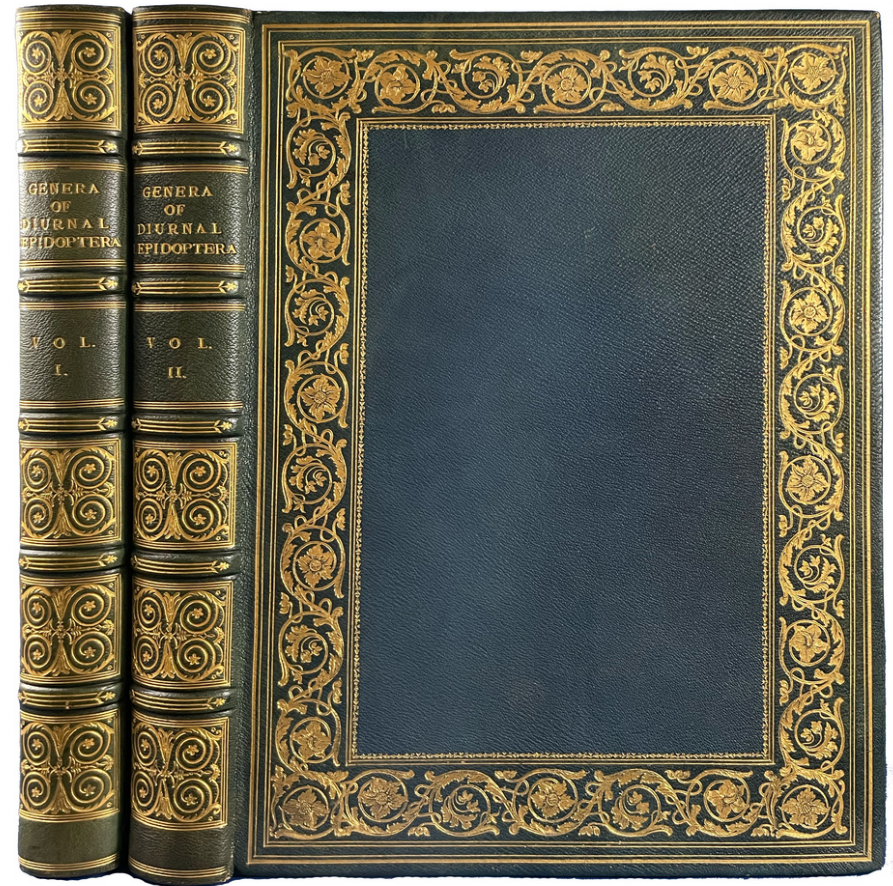
The author's intention (as laid out in the 'Address' in vol.I) was to provide 'a correct idea of the genera' of 'diurnal lepidoptera' from all over the world that would 'furnish the Student the means of investigating and arranging his Collection'. With this in mind they turned to the 'extensive collections of Diurnal Lepidoptera in the British Museum ... one of the finest ever formed, and still increasing rapidly.' Westwood also noted that 'much hitherto unpublished information as to their Metamorphoses and Habits has been derived from the large collections of Manuscripts and Drawings in the Library ... [of the British Museum], made by [John] Abbot [1751-1840] in Georgia, and by the late General [Thomas] Hardwicke [1755-1835] in the continent of India and its Dependencies'. Doubleday was only able to complete about a third of the text before his death in 1849, and it fell to Westwood to complete the work, a work which includes descriptions of a large number of genera which had previously only been named.

The very fine plates are probably the greatest published work of William Chapman Hewitson (1806-1878), who was by training and profession a surveyor who practiced in Bristol and York. This work amply demonstrates that he was also a very fine artist and lithographer, as well as being the author of a number of important entomological works in his own right, including *Illustrations of New Species of Exotic Butterflies* (London: [1856]-1876, 5 volumes).

BM(NH) I, p.474; Freeman 1037; Hagen I, p.180; Horn & Schenckling 5034; Nissen ZBI 1150; M. Salmon *The Aurelian Legacy* p.411, and cf. pp.148-150 & 150-153.

(#40446)

\$ 24,000.







**EDWARDS, George (1694-1773).** *A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals.*

London: printed by C. Rickaby "for the author" [i.e. William Gardiner and Messrs. Robinson], "1743-1751" [watermarked text 1801-1805, plates 1794-1804]. 4 parts bound in 2 volumes. 4to (11 1/2 x 9 inches). Titles and text printed on wove or laid paper, two general titles (one in French and one in English) at the front of vol.I with engraved vignettes by Johann Sebastian Müller. 1 hand-coloured etched emblematic frontispiece, 211 etched plates (printed on wove or laid paper, 210 finely hand-coloured, 1 uncoloured etched plate of the Samoyed) all by and after Edwards, woodcut head- and tailpieces and initials.

**A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).**

[With:]

EDWARDS, George (1694-1773). *Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c.* London: printed by C. Rickaby for "the author" [i.e. William Gardiner and Messrs. Robinson], "1758-1760" [plates watermarked 1803-1805]. 3 parts bound in 2 volumes. 4to (11 1/2 x 9 inches) Titles and text printed on wove or laid paper, one general title at the front of vol.I with engraved vignettes by Johann Sebastian Müller, letterpress English and French general title and part-titles, text in English and French in double columns, translated by J. du Plessis and Edmond Barker. 1 uncoloured engraved portrait of the author by Miller after "Dandridg," 152 etched plates (printed on wove or laid paper) all finely hand-coloured, by and after Edwards and others.

Together 4 volumes. 4to (11 1/2 x 9 1/4 inches). Uniform contemporary red straight-grained morocco, covers with border of a triple gilt fillet, spines in six compartments with double raised bands, the bands highlighted with gilt fillets and roll tools, lettered in the second and fourth compartments, gilt turn-ins, gilt edges. Provenance: George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, England, armorial bookplate).

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).

This issue, bound circa 1815, benefits greatly from being published at a time when two book-arts were at a high point: the art of hand-colouring was at its most sophisticated and the design and execution of bindings was equally exceptional. The colouring in this issue has the clear jewel-like quality that is a feature of the work of the best colourists of the Regency period. The same period also produced some of the best binders since the 17th-century Restoration masters and the present set is a delightfully-understated example of the kind of craftsmanship of which they were capable.

(description continues on the next page)







Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773" (Mullens and Swann p.194). "Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these, he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow" (Lisney p.127).

The work was quite successful and went through a number of transformations whilst under Edwards' control, including the issuing of a French text edition. Shortly after he retired in 1769 he sold "to Mr. James Robson, Bookseller ... all the remaining copies of my Natural History ... coloured under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it ... and that my labours may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands a complete set of plates, highly coloured by myself, as a standard to those Artists who may be employed in colouring them for the future" (George Edwards, declaration quoted in Robson's *Some Memoirs... of George Edwards*, dated May 1st, 1769).

[Bound at the end of the second work are:] [J. ROBSON] *Some Memoirs of the Life and Works of George Edwards*. London: for J. Robson, 1776. Lacking the 4 engraved plates. Zimmer p.529. [And with:] Carolus LINNAEUS. *A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names*. London: for J. Robson, 1776.

Cf. Anker 124-126; cf. *Fine Bird Books* (1990) p.93; cf. Lisney 188, 192-193, 197-198, 200-201, 203, 205, 208, and 211; cf. Mullens and Swann pp. 195-196; cf. Nissen IVB 286-289; cf. Zimmer pp.192-194 and 196-199.

(#20744)

\$ 45,000.







**EDWARDS, John (1742- after 1812). *A Select Collection of One Hundred Plates, consisting of the most Beautiful Exotic and British Flowers.***

London: for S. Hooper, 1775. Folio (17 7/8 x 11 1/4 inches). 100 hand-coloured engraved plates by J. Edwards, Ferner, W. Darling and I. Fougeron after J. Edwards. Minor foxing and toning. Contemporary diced russia, spine gilt, expert repair to the front joint. Provenance: David Mill (bookplate); Frederick du Cane Godman (bookplate).

**One of the most highly artistic flower books of the eighteenth century.**

It is likely that the illustrations were coloured by Edwards himself, as he not only made the drawings, but also etched and engraved the majority of the plates. Born in 1742, Edwards was both a book illustrator and an artist for the calico-printing industry. He specialised in flower studies, and his works were exhibited at the Society of Artists and the Royal Academy.

Described by Henrey as "an outstanding folio volume," Edwards' work is not really a herbal at all "as a number of the species figured have no medical interest, and without doubt, the plants were chosen for their decorative value" (Henrey, 2:17-18).

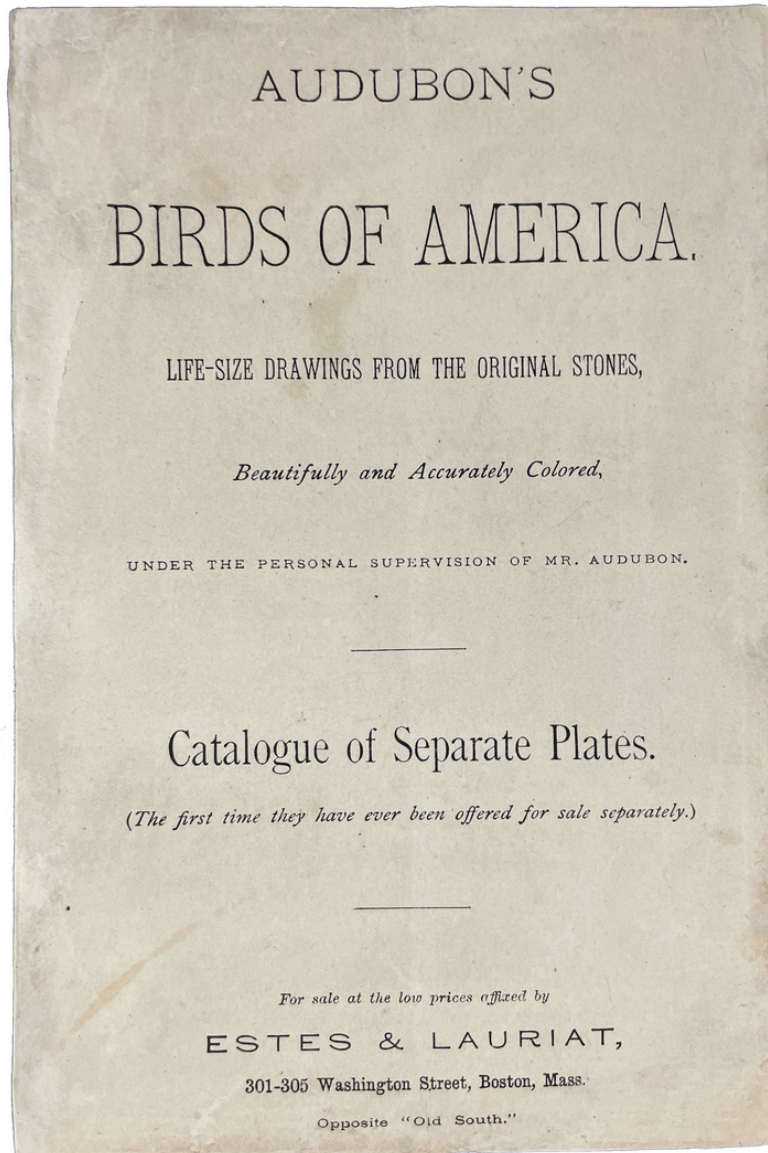
This second edition of Edwards' Herbal includes a new and "more suitable title," but contains the same letterpress and plates. As Henrey points out, the plates were primarily chosen for their decorative value, and it seems no coincidence that many flowers on Worcester porcelain of the period are directly inspired by Edwards's work.

*Great Flower Books* (1990) p.93; Dunthorne 104; Henrey 676; Nissen BBI 578.

(#37440)

\$ 22,500.





**ESTES & LAURIAT and AUDUBON, John James (1785-1851).** *Audubon's Birds of America. Life-Size Drawings from the Original Stones, Beautifully and Accurately Colored, Under the Personal Supervision of Mr. Audubon. Catalogue of Separate Plates.*

Boston: Estes & Lauriat, [c. 1880]. 8vo (8 x 5 3/8 inches). iv, 45 pp., (3). With a modern quarter red morocco-backed cloth box.

**Rare catalogue, the first offering of Audubon's Birds sold as separate plates.**

A wonderful window into the market for Audubon in the Gilded Age. According to the introduction, 'We take pleasure in making the announcement that the entire remainder of the magnificent plates to Audubon's world-famous "Birds of America" have recently come into our possession. As enough of the plates are missing to make it impossible to make them up into complete sets, we have determined to sell them separately.' 141 plates are listed with prices from \$5-\$10 each. Lauriat's Boston bookstore was known to stock large quantities of Audubon prints (Melcher).

Frederic Melcher, 'A Boston Bookstore at the Turn of the Century' in *Proceedings of the American Antiquarian Society* (1956); William Reese Sale, 26 May 2022 (\$4,032).

(#40414)

\$ 5,000.



**GOULD, John (1804-1881). *A Monograph of the Odontophorinae, or Partridges of America.***

London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 1/2 x 14 1/2 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Contemporary green morocco gilt by Clyde, covers with wide decorative border tooled in gilt and blind with fillets and decorative rolls, spine in six compartments with raised bands, lettered in the second and third, the others with repeat decoration in gilt made up from various small tools, stylized foliage tools and a large central rococco tool, gilt turn-ins, cream/yellow glazed endpapers, gilt edges.

**A fine copy of the first edition of Gould's fourth monograph, in which he considerably enlarged the number of recorded species of the American partridge family.**

Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all-encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated the work to the French ornithologist Prince Charles Lucien Bonaparte (1803-1857) the author of *American Ornithology*. In this, Gould's fourth monograph, he considerably enlarged the number of recorded species of the American partridge family. Gould was persuaded to undertake this project "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830. The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part; this desire was even strengthened by the details furnished to me by the late celebrated traveller and botanist, Mr. David Douglas, respecting species seen by him in California, of the existence of which we had until then no idea ... In the course of my research, I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species" (Preface).

Anker 176; *Fine Bird Books* (1990) p.102; Nissen IVB 376; Sauer 13; Wood p.365; Zimmer p. 257.

(#33110)

\$ 20,000.







**GOULD, John (1804-1881). *A Monograph of the Ramphastidae, or Family of Toucans.***

London: Taylor & Francis for the Author, [1852-] 1854. Folio (21 5/8 x 14 3/4 inches). 51 hand-coloured lithographic plates by Gould and Henry Constantine Richter, one uncoloured lithographic plate by G. Scharf, all printed by Hullmandel & Walton. Publisher's full dark green morocco, covers elaborately tooled in blind and gilt.

**A very fine copy of the second, revised and expanded, edition of Gould's first great ornithological monograph in the publisher's deluxe binding.**

The chief glories of this work are the wonderful plates worked up by Richter from Gould's masterful sketches. The resulting images ably capture the vibrant colours and ready intelligence that many of these birds exhibit. The first edition of this work, published in 1834-1835, marked the first attempt to picture and describe the whole Toucan family. The range of these extraordinary birds is limited to Mexico, Central and South America and some of the West Indies. The first time a Toucan was described in print was by Gonzalo Fernandez de Oviedo y Valdes in 1526. The first use of the name 'Toucan' and the first illustration of the whole bird was in Andre Thevet's *Singularitez de la France* (Paris: 1555, pp.88-90). The family name Ramphastos as suggested by Linnaeus was taken from Aldrovandus.

Gould considered the present edition as essentially a new work, both in terms of the number of new species described (51 plates compared to 33 in the first edition) and because of discoveries made in the Andes and Cordilleras, he proposed dividing the group into six genera rather than the previous two. The distinguished zoologist, Richard Owen, provided a specially written essay on the anatomy of the toucan, included here and accompanied by an uncoloured plate of details of the anatomical structures.

BM(NH) II,p.701; Anker 170; *Fine Bird Books* (1990) p.101; Nissen IVB 378; Sauer 19; Wood, p. 365; Zimmer p.259

(#40873)

\$ 120,000.



[HILL, Sir John (1716-1775)]. *Eden: or, a Compleat body of gardening, containing plain and familiar directions for raising the several useful products of a garden ... compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the compleat body of husbandry. And comprehending the art of constructing a garden for use and pleasure; thee best methods of keeping it in order: and the most perfect accounts of its several products.*

London: printed for T. Osborne, T. Trye, S. Crowder & Co., and H. Woodgate, [1756-]1757. Folio (16 5/8 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates, all finely hand-coloured by a contemporary hand, most plates unsigned but including work by C. Edwards & Darly, J. Hill, Boyce, Philips, B. Cole, Ed. Alton and others, after Edwards, J. Hill, Van Huysum and others. Early 19th century full dark green morocco, covers elaborately bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat overall decoration in gilt, contemporary marbled endpapers, marbled edges.

**An exceptional example of the first edition of this important 18th-century gardening book: with very fine contemporary hand-colouring.**

The work was issued in 60 weekly parts between August 1756 and October 1757, and was available with plates uncoloured or coloured. The present example is truly exceptional: it is among the best contemporary coloured examples that we have seen. The plates are coloured by an assured and highly-talented hand, using a strong palate, and show oxidation of the pigments which is a reliable indicator of early colouring.

The work, intended as a companion to the *Compleat Body of Husbandry* (London, 1756), was designed along very unusual lines for the period: each weekly part includes information on what should be done in the garden during the following week together with descriptions of the plants that should be at their peak at that time. In the introduction, the author's intentions are made plain: "We shall treat Gardens from their Origin, Design, and first Construction, to raising them to Perfection, and keeping them in that condition; and we shall consider, in our Course, their Products, whether of Use, Curiosity, or Beauty. These we shall describe in their several Seasons, suiting our Publications to the Time of their Appearance."

Henry writes of Sir John Hill that "Not only was ... [he] industrious and energetic, but his writings show him to have been a man of real ability and genius" (vol. II, p. 91). Unfortunately, he was also conceited, eccentric and fond of self-advertisement: traits not conducive to winning friends, and various false starts in his search for wealth and recognition led him to pursue a number of careers: apothecary, practical botanist, actor, gardener (he apparently assisted in the laying out of a botanic garden in Kew, and was gardener at Kensington Palace) and, most productively of all, miscellaneous writer (the list of his works in the D.N.B. runs to five and a half columns).

Bradley III, 109; *Great Flower Books* (1990) p.100; Henry III 776; Hunt 559; Nissen BBI 880; Tongiorgi Tomasi *An Oak Spring Flora* 53 (second edition).







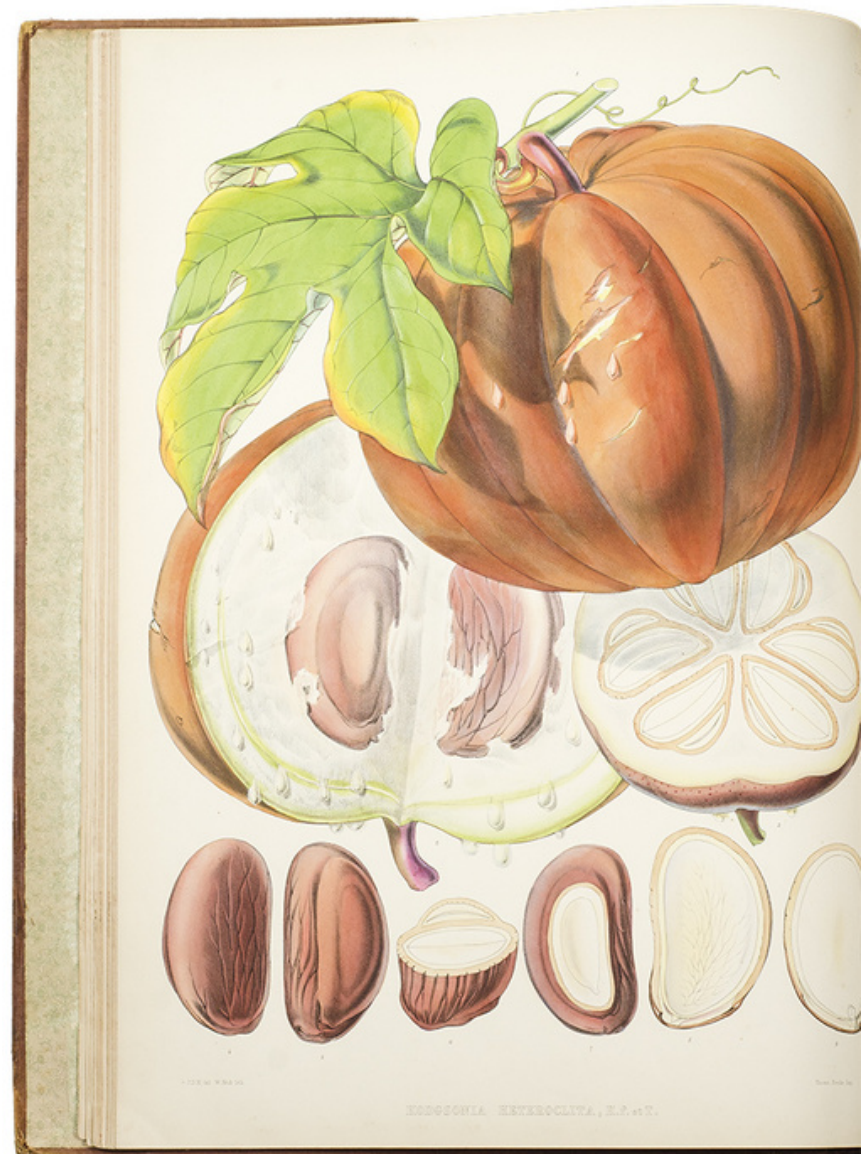
**HOOKE, Sir Joseph Dalton (1817-1911). *Illustrations of Himalayan Plants, chiefly selected from drawings made for the late J.F.Cathcart Esq. of the Bengal Civil Service.***

London: Lovell Reeve, 1855. Folio (20 x 14 3/4 inches). Half-title. 2pp. subscriber's list. Lithographic title with hand-coloured botanical border, 24 hand-coloured lithographic plates by and after Walter Hood Fitch from original drawings by native artists and the author. Minor foxing in the rear mostly affects text and tissue guards, one plate toned. Publisher's patterned cloth boards, rebaked with the original spine laid down, floral patterned endpapers. Housed in a cloth box.

**Hooker's second work on Himalayan plants containing some of the most spectacular work of Walter Hood Fitch, arguably the greatest botanical artist of the second half of the 19th century: "one of the finest flower books ever produced" (Jan Lewis).**

In the eloquent and evocative introduction to the present work, Hooker writes that he wished the work to stand as a monument to the botanical contributions of James F. Cathcart (1802-1851). Cathcart, during the lengthy period when he suffered from ill-health, spent his time assiduously recording the flora of the Himalayas, and with the help of native artists assembled a series of nearly one thousand drawings of the plants of the remote region. The original plan had been for Cathcart to have given Hooker £1000 to pay for "a work similar to the Sikkim-Himalaya Rhododendrons, and to distribute it to the principal botanists and scientific establishments in Europe." Having sent his collection of drawings ahead to Hooker, Cathcart died in Lausanne during his journey back to Britain. The work subsequently appeared in its present form: partly through subscription (176 names are listed) and partly after Cathcart's family agreed to honour his promise of financial support for the work.

(description continues on the next page)





The plates were re-drawn and transferred to stone by Fitch who "corrected the stiffness and want of botanical knowledge displayed by the native artists." In addition, Fitch worked from a number of drawings supplied by Hooker himself of alpine plants found at greater elevations than Mr. Cathcart was able to visit. In his introduction, Hooker readily acknowledges the importance of Fitch's beautiful images "that have been justly pronounced as of unrivalled excellence in an artistic point of view" and makes the general point that "works like the present must appeal to the lovers of art and horticulture" in equal measure.

The combined efforts of Hooker, Fitch and Cathcart produced "probably the finest plates of *Magnolia Campbellii* and *Meconopsis simplicifolia* ever made, as well as other important Himalayan plants" (Great Flower Books).

*Great Flower Books* (1990) p.101; Jan Lewis *Walter Hood Fitch A celebration* 1992, p.16; Nissen BBI 910; Stafleu & Cowan TL2 2973.

(#35304)

\$ 18,000.





**NEWCASTLE, William Cavendish, Duke of (1592-1676) and Gaspard de SAUNIER.**

***Méthode Et Invention Nouvelle De Dresser Les Chevaux. Second Edition.***

London: J. Brindley, 1737. Folio (17 7/8 x 11 1/4 inches). iv, (viii), (i) blank, 236 pp. Additional double-page engraved title (with imprint: Anvers, 1658), engraved headpiece to dedication, woodcut initials, head and tailpieces and illustrations, 42 double-page engraved plates. Contemporary brown morocco spine richly gilt red morocco lettering pieces. Marbled endpapers.

**The illustrations are among the most beautiful to ever grace equestrian literature": Cavendish's 1737 classic on the schooling of horses, with 42 splendid double-page plates**

England, though often considered a country of horse lovers, actually only produced one early master of classical riding. William Cavendish, Duke of Newcastle, was a royalist who lived in exile until the restoration of King Charles II. During his exile he opened a riding school in Belgium. He wrote *La Methode et Invention Nouvelle de Dresser les Chevaux...* The illustrations are among the most beautiful to ever grace equestrian literature (Deanna Ramsay). This was the first of Cavendish's two important books on the subject of breeding and training horses, translated into French from his English manuscript and published in Antwerp in two issues, 1657 and 1658 (with many of the 1657 title pages having been altered by hand to also read 1658).

(description continues on the next page)







This was the first of Cavendish's two important books on the subject of breeding and training horses, translated into French from his English manuscript and published in Antwerp in two issues, 1657 and 1658 (with many of the 1657 title pages having been altered by hand to also read 1658). This first printing was largely destroyed by fire in the booksellers shop (Brunet), and is all but impossible to acquire. Offered here is the second edition of Cavendish's first book, a work long cherished by bibliophiles for the excellence of its typography and the quality of its illustrations, a work esteemed by countless generations of horsemen and revered by such masters as La Guérinière, Comte d'Aure and Steinbrecht, and a landmark of equestrian (W.C. Steinkraus) that has been called still the only really outstanding work on the subject written by an Englishman (R.S. Toole-Stott). In it Cavendish discusses a wide variety of equine subjects, including the recognition of the age and disposition of a horse, the characteristics of various types of horses (e.g. Spanish, the Barb, the English horse, the Arabian), methods of maintenance, and instructions on proper riding. You must in all Airs follow the strength, spirit, and disposition of the horse, and do nothing against nature; for art is but to set nature in order, and nothing else. Of the 42 wonderful double-page plates after Abraham van Diepenbeke, 24 depict the multiple stages Cavendish and his assistant Captain Mazin employed in training complicated maneuvers. The quality of the impressions even surpasses those of the original edition (W.C. Steinkraus). This 1737 second edition of *La Methode et Invention Nouvelle* is the first to be published in England, with engravings pulled from the original 1658 copperplates, acquired by Jean Brindley. With wood-engraved head- and tailpieces and initial letters. Text in French.

See Huth, 23; Podeschi 26 and 49; Lowndes, 1663; Wing N884-87; Brunet I, 1700; Graesse II, 93; Mellon *Books on the Horse and Horsemanship* (1783) p. 49; Mennessier de la Lance II, p. 250; Nissen ZBI 848.

(#40577)

\$ 16,000.







**REDOUTÉ, After Pierre-Joseph (1759-1840), and BRUTELLE, Charles-Louis L'Héritier de. *Sertum anglicum, seu plantae rariores quae in hortis juxta Londinum.***

Paris: Pierre-François Didot, 1788 [1789-1792]. 4 parts in one volume, folio (20 1/8 x 14 1/8 inches). (4) 36pp., 35 plain engraved plates (including 15 bis), of which 22 are by Redouté and 10 are by Sowerby. Contemporary blue paper boards, rebacked with brown calf preserving original spine.

L'Heritier, a wealthy French nobleman and botanist, published a number of important specimen books in the 1780s, illustrating exotic plants found in Europe. In the process, he launched the career of Redouté by publishing his illustrations and by introducing him to the highest levels of Parisian society. In addition, he instructed Redouté in plant anatomy, and the techniques of dissection, and made his large collection of books and specimens available to the young artist. While L'Heritier advised Redouté in the appropriate details necessary for correct botanical drawings, the Dutch flower painter, Gerrit van Spaendonck, encouraged the young artist's talents by teaching him the techniques for capturing variations in tone and colour.

The Sertum Anglicum, or English Garland of Flowers, was an attempt to describe and illustrate some of the rare exotics growing at Kew Garden. When L'Heritier visited London in 1786, Redouté joined him there, and they worked on the volume together (Hunt). Thirty-one of the plates illustrated their respective species for the first time, while seven contain the only known illustration of the species.

Dunthorne 248; *Great Flower Books* (1990), p. 113; McGill/Hunt 692; Nissen BBI 1189; Pritzel 5270; Stafleu & Cowen 4492.

(#40825)

\$ 17,500.



**RISSO, Joseph Antoine (1777-1845) and Pierre Antoine POITEAU (1766-1854).**  
*Histoire Naturelle des Orangers.*

Paris: Imprimerie de Mme. Hérisant le Doux, 1818-[1820]. 4to (13 3/8 x 9 5/8 inches). Half-title, 2pp. dedication to the Duchesse de Berry, 109 fine stipple-engraved plates printed in colors and finished by hand after Poiteau by V. Bonnefoi, Chailly, Dien, Gabriel, Legrand, T. Susémihl and Texier. 19th-century full orange morocco, richly gilt by Riviere, gilt and red edges, marbled endpapers.

**First edition of this beautiful work depicting sweet and bitter oranges, lemons, limes, citrons, and grapefruit.**

This work "contains exquisite drawings of every known variety of orange, lemon and grape fruit, and their congeners, fruits that hang from the leaves, alternately like suns or moons, with every kind of rind, and shaped like gourds or pitchers ... or again, authentic globes of fire, whether pale, as of moonlight, or red-gold like the sun but half-hidden, as in poetry, in its own green shade. A beautiful and inspiring work, in its way not less so than Redouté's *Les Liliacées* ... or *Les Roses*" (Great Flower Books).

The text covers every aspect of citrus fruit: its history and mythology, its taxonomy and cultivar descriptions of sweet oranges, bitter oranges, bergamot oranges, limes, grapefruit, lumies, lemons, citrons and related genera. The author, Antoine Risso, a French apothecary and botanist, lived and worked in Nice in the south of France.

Antoine Poiteau, the illustrator, began his career as an apprentice gardener at the Jardin des Plantes, and spent some time in the Caribbean collecting plants before returning to Paris in 1800 and turning to botanical illustration, with an initial style modelled on Van Spaendonck and Redouté. Apart from the illustrations, he provided much information on citrus varieties native to the Tropics.

The dedicatee of the work was the Duchesse de Berry, daughter of Francis I of Naples, and her crowned coat-of-arms appears on the title-page. First published in 19 parts between July 1818 and August 1820, a second edition would be published in 1872, though the present first edition is much preferred.

Oak Spring Pomona 76; Nissen BBI 1640; *Great Flower Books* (1990) p.133; Dunthorne 263; Stafleu and Cowan 9248; *Cleveland Herbal* 815.

(#40454)

\$ 27,500.







**ROYLE, John Forbes (1799-1858). *Illustrations of the Botany and other branches of the Natural History of the Himalayan Mountains, and of the Flora of Cashmere.***

London: printed by J.L. Cox & Sons for Wm. H. Allen & Co., [1833-]1839[-1840]. 2 volumes, small folio (14 5/8 x 10 5/8 inches). Half-titles. Hand-coloured aquatint frontispiece view of the Himalayas by J. Clark after Lt.Col. R. Smith, 1 hand-coloured plate of a geological section of the Himalayas, 3 uncoloured lithographic plates of fossils, hand-coloured lithographed plan of the botanic garden at Saharanpore and 96 hand-coloured natural-history plates, drawn on stone by Maxim Gauci and others, coloured by John Clark[e] or Mr. Barclay, after Vishupersaud, Miss Drake, W. Saunders, Luchmun Sing, J.T. Hart and others, printed by Graf & Soret (comprising: 2 plates of mammals, 2 plates of birds, 2 plates of insects, and 90 botanical plates). Expertly bound to style in half green morocco over period green cloth covered boards, spine with raised bands in six compartments, lettered in gilt in the second and fourth, top edge gilt.

**First edition of this "pioneering ecological study" (Rix) on the trees, shrubs and flowers of the Himalayan region of the Indian sub-continent, illustrated with delightful images after Vishnuperand: the greatest Indian botanical artist of his time.**

Born in Cawnpore the son of an officer in the service of the East India Company, John Forbes Royle joined the medical staff of the Bengal Army in Calcutta in 1819 or 1820. Three years later, in 1823, he was able to combine his medical and military duties with his love of botany when he was appointed superintendent of the botanical garden at Saharanpore. He carried out a thorough investigation of the properties of traditional plant-based Indian drugs, buying them in the bazaars, and in the present work (vol.I, pp.239-240) he also recommends the establishment of cinchona (the basis for quinine) in India. He was one of the first to botanise in the Himalayas, and his position at Saharanpore allowed him to commission Vishnupersaud and others to produce an important and valuable collection of beautiful and highly accurate drawings of the specimens he found during his plant-hunting expeditions. The resulting collection also contained the first visual record of many species.

(description continues on the next page)



In 1831, Forbes returned to England with his herbarium and collection of drawings, and the publication of the present work began with the publication of the first (of 11) parts in September 1833. The work progressed steadily until May 1836 (when the 9th part was published), but Forbes' appointment as professor of materia medica at King's College, London, in 1837 seems to have delayed the appearance of the tenth part until February 1839, and the final eleventh part in March or April 1840.

The majority of the plates are after Vishnupersaud (or Vishnu Prasad), "the most talented of the native Indian [botanical] artists" (Blunt). He was employed by many of the most important plant collectors and botanists of the time, including Nathaniel Wallich and Robert Wight, and unfortunately, he remains one of only a handful of early 19th-century Indian botanical artists whose names are known - this in itself is an indication of the high esteem in which his work was held by western botanists at the time. An examination of the large collection of his original drawings still held by the India Office Library and the Kew Herbarium confirms his reputation amongst his contemporaries. The transfer of the drawings onto stone was carried out by the greatest of the early lithographers of botanical subjects: the Maltese born Maxim Gauci, and, unusually, Forbes also gives the names of the colourists: Mr. Clarke (probably John Clark who coloured the plates in Wallich's *Plantae Asiaticae*) and Mr. Barclay.

BM(NH) IV,p.1758; Bradley *Bibliography* I,p.472; *Great Flower Books* (1990) p.134; Nissen BBI 1690, Massachusetts Horticultural Society Library p.272; M.Rix. *The Art of the Plant World* p.183; Stafleu & Cowan IV,9734

(#27941)

\$ 10,000.







**SCHLEGEL, Hermann (1804-84), A. H. VERSTER van Wulverhorst and Joseph WOLF (1820-1899, artist). *Traité de Fauconnerie*.**

Leiden and Dusseldorf: Chez Arnz & Comp, 1844-1853. Two parts in one volume, folio (27 1/2 x 20 1/8 inches). Tinted lithographed title-page, on india paper mounted, incorporating 11 vignettes illustrative of falconry after and by J. B. Sonderland, 16 plates (comprising: 12 hand-coloured lithographed plates of falcons after J. Wolf [backgrounds after C. Scheuren or G. Saal] by Wendel, 2 hand-coloured lithographed plates of falconry accoutrements after and by Portman and von Wouw, 2 tinted lithographed plates, on India paper mounted, of heron hawking after Sonderland by J. Dillmann). Expertly bound to style in half red morocco and original cloth covered boards.

**First edition of "the finest work on falconry which has ever been produced; not only on account of the beauty of the plates, wherein the hawks are depicted life-size and of the natural colours, but also for the general accuracy of the letterpress" (Harting).**

The very beautiful plates include 10 after Joseph Wolf which "are by far the finest ever produced in any book on falconry. It is impossible to describe the mellowness and beauty of the colourings" (Schwerdt). Wolf is described by Jackson as an "artist who ranks among the world's finest animal painters" and the present images were largely responsible for launching his international career. "Wolf's success lay in his sketching from life after painstaking study of the anatomy of the animals, and his care to get the structure correct and then paint fur and feather with extraordinary fidelity. But all the marvellous technique and deep knowledge were subservient to his ability to capture a moment in the life of his subject and preserve it in paint. Archibald Thorburn said of Wolf's pictures, "There is an indescribable feeling of life and movement attained by no other wildlife artist" (Jackson). Sir Edwin Landseer went further, describing Wolf as "without exception, the best all-round animal painter that ever lived."

The letterpress text includes extensive sections on the terms used in falconry, on the equipment used, descriptions of the birds that were currently being flown, and those that were not used. The text continues with recommended methods of catching or taking a suitable bird, how this bird should be treated and how it should be trained, and then how it should be flown. This is followed by a lengthy historical survey of falconry in Europe, Africa, Russia, Asia and the Americas. The text finishes with a 6pp. bibliography of works on falconry and an explanation of the plates.

Cottrell 24; *Fine Bird Books* (1990) p. 138; Harting 194; Christine Jackson *Dictionary of Bird Artists of the World*, p.496; Landwehr 174; Nissen IVB 832; Schwerdt II:150; Thiébaud 833; Zimmer 554.



**SEEBOHM, Henry (1832-1895).** *The Geographical Distribution of the family Charadriidae, or the Plovers, Sandpipers, Snipes, and their Allies.*

London & Manchester: printed by Taylor & Francis for Henry Sotheran & Co., [1887-1888]. Large quarto (12 x 9 1/2 inches). 21 hand-coloured lithographed plates by and after John Gerrard Keulemans, wood-engraved title vignette and numerous illustrations by or after J.G. Millais, G.E. Lodge, Charles Whymper and others. Contemporary full blue morocco, with gilt decorative borders and central armorial decoration, gilt lettering and decoration to spines, raised bands, marbled endpapers, all edges gilt. Armorial arms on front board of Edward Lenox Dutton, 4th Baron Sherborne. Provenance: Edward Lenox Sherborne (1831-1919).

**First edition, first issue, of this classic monograph of the shore birds of the world: the plovers, sandpipers and snipe, in a magnificent blue morocco binding and with superior hand colouring.**

The fine plates include images of birds from Africa, South America, New Zealand and Madagascar. They are the work of John Gerrard Keulemans (1842-1912): 'the major bird book illustrator for 30 years at the end of the 19th century' (C. Jackson, *Dictionary of Bird Artists of the World* p.314). The plates are ably supported by a large selection of wood-engraved illustrations; the majority with details of plumage or of individual species by Lodge and Millais.

As Seebohm explains in the preface, the main impetus for the work came from the collection and initial research of James Edmund Harting, with subsequent information coming from the collections of Swinhoe and Shelley, as well as the author's own research. He also made use of the national collections in the British Museum, Salvin and Godman's collection of South American birds and the Smithsonian's collection of birds from the Pacific Islands. Zimmer notes that 'The prefatory matter.. is devoted to general remarks on classification, evolution, differentiation of species, glacial epochs, migration, zoological regions and subspecific forms. The main body of the text discusses the various species of shore birds in order, with considerable detail...' He sums up the work as "a valuable repository of information on the subject' with 'excellent' hand-coloured plates.

The two issues of this work are readily determined by the frontispieces: the Chilean dotterel features in the second issue, replacing the slender-billed dotterel found in the first issue (as here). The present copy is the prized first issue with superior hand colouring.

This copy has the armorial bookplate of the 4th Baron Sherborne, Edward Lennox Dutton, a noted British diplomat, antiquarian, and ornithologist.

Anker 455; *Fine Birds Books* (1990), p.141; T. Keulemans & J. Coldewey *Feathers to brush...* John Gerrard Keulemans 1982, p.65; Nissen IVB 850; Wood p.561; Zimmer p.568.

(#40640)

\$ 4,500.







**STUBBS, George (1724-1806).** *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. Oblong imperial broadsheets (entirely uncut) (19 1/2 x 23 1/4 inches). (2) 47pp. Rare errata leaf pasted onto endpaper. 24 etched plates all by Stubbs. Half calf over gray boards to style, gilt morocco label to upper cover, raised bands, gilt title on label.

**First edition, on laid paper throughout. A landmark work of equine anatomy. One of a select group of books which can be said to have 'revolutionised men's understanding of the natural world' (Lennox-Boyd). The etchings have a 'fine exactness and austere beauty' that 'give them a timeless beauty' (Ray).**

The desirability of this work is vastly increased if the plates are on thick laid paper, used for the 1766 first edition. First edition early printings from the plates shows a precision that later impressions, printed on wove paper, cannot match. Examples on laid paper are increasingly difficult to find - even the Duke of Gloucester's copy (sold for over \$34,000 at auction in 2006) was printed on wove paper.

Stubbs created these remarkable illustrations over a period of 18 months, during which he painstakingly dissected a number of horses, keeping carcasses in his studio for six or seven weeks. Stubbs taught himself how to make the engravings, and produced them over the next six years. The plates document all layers of equine anatomy, revealing the muscles, ligaments, nerves, veins, skeleton, etc. Stubbs' bibliographer Christopher Lennox-Boyd ranked *Anatomy of the Horse* as 'among the most important of the several works of its time which, by emphasizing the importance of precise systematic observation, revolutionised men's understanding of the natural world.' Originally published in 1766, the work's enduring popularity saw it being issued well into the 19th century.

Garrison and Morton 308.1; Dingley Comben 600; Eales (Cole) 1840; Huth p.42; Lennox-Boyd, Stubbs 165-188; Mellon *Books on the Horse and Horsemanship* 57; Nissen ZBI 4027; Ray p.6; Sparrow pp.165-188; Brunet, V, p.571; ESTC T147211; Norman 2032 (later issue, plates watermarks '1798')

(#40544)

\$ 35,000.





**SWEET, Robert (1783-1835). Cistineae. *The Natural Order of Cistus, or Rock-Rose.***

London: James Ridgway, 1 July 1825 - January 1830. 28 original parts, 8vo (10 3/8 x 6 3/4 inches). 112 hand-coloured engraved plates by J. Hart, M. Hart, W. Hart and Mrs. Brown. Publisher's ads in parts 1, 2, 12, 13, 23, and 25; Sweet's change of address slip in part 20. Publisher's tan paper wrappers. Housed in a modern half-green morocco box.

**First edition in the very rare original parts of Sweet's highly decorative practical guide to the cultivation of the Rock-rose or Cistus: one of the most beautiful family of flowering plants.**

Cistus species are upright evergreen shrubs, having mostly pink or purple flowers, which resemble roses. Originally published in 28 parts, at three shillings per part, between July 1825 and January 1830, each plate shows a single variety of Cistus or Rock-rose and is accompanied by text giving a taxonomic description and instructions for the plant's cultivation. In the years following completion, the work was reissued as a single volume, however, sets of the first edition in the original parts, as here, are very rare.

Robert Sweet "was born in 1783 at Cockington, near Torquay, Devonshire. When sixteen years old he was placed under his half-brother, James Sweet, at that time gardener to Richard Bright of Ham Green, near Bristol, with whom he remained nine years. He subsequently had charge of the collection of plants at Woodlands, the residence of John Julius Angerstein ... In 1810 Sweet entered as a partner in the Stockwell nursery, and when that was dissolved in 1815, became foreman to Messrs. Whitley, Brames, & Milne, nurserymen, of Fulham, till 1819, when he entered the service of Messrs. Colvill. While in their employ he was charged with having received a box of plants knowing them to have been stolen from the royal gardens, Kew, but was acquitted after trial at the Old Bailey on 24 Feb. 1824. In 1826 he left the Colvills, and till 1831 occupied himself almost wholly in the production of botanical works, while still cultivating a limited number of plants in his garden at [Pomona Place] Parson's Green, Fulham. In 1830 he moved to [Cook's Ground, King's Road] Chelsea, where he had a larger garden and cultivated for sale to his friends... He died on 20 Jan. 1835... He had been elected a fellow of the Linnean Society on 14 Feb. 1812. The botanical genus Sweetia was named in his honour by De Candolle in 1825" (DNB).

Nissen BBI 1922; *Great Flower Books* (1990) p.141; Stafleu & Cowan 13.546; Pritzel 9078.

(#34776)

\$ 5,250.







**TOURNEFORT, Joseph Pitton de (1656-1708).** *Institutiones Rei Herbariae. Editio Altera, Gallica Longe Auctior. Quingentis circiter Tabulis aeneis adornata.*

Paris: Typographia Regia, 1700. 3 vols, 4to (9 1/2 x 6 3/4 inches). Vol. 1- [18], 697, 54, [5] pp.; Vol. 2- 250 copper engraved plates; Vol. 3- 251-489 copper engraved plates. Two copper engraved titles, copper engraved title vignette, text vignette, historical initial, headpiece, tailpiece. Contemporary French sprinkled calf gilt, spines in six compartments with raised bands and elaborate gilt tooling, red and brown morocco lettering-pieces gilt.

**First edition of this important work here including the Corollarium Institutionum rei herbariae.**

Joseph Pitton de Tournefort (1656-1708) was the first botanist to make a clear definition of the concept of genus for plants and the first to distinguish between genus and species; the fundamentals of these ideas remain valid to this day. Chief Botanist to Louis XIV, plant hunter and Professor of Botany, in charge of the Royal Garden, the Jardins des Plantes. He translated his researches here into Latin to engage and influence a wider European audience and invented the word "Herbarium." The illustrator Claude Aubriet, who accompanied Tournefort on his plant-hunting travels, later became the principal artist at the Jardin des Plantes.

"Tournefort's significance lies in the fact of having classified all plants into genera. Hundreds of the generic names coined or accepted by him were later adopted by Linnaeus and are in use today ..." (Hunt)

Hunt 450; Nissen BBI, 1977; Stafleu & Cowan 14.783.

(#40091)

\$ 3,500.



**UNGER, Franz (1800-1870).** *Die Urwelt in Ihren Verschiedenen Bildungsperioden* [English title: *The Primeval World in Various Developmental Periods*].

Leipzig: T.O. Weigel, 1858. Oblong folio (16 5/8 x 21 1/4 inches). (6) 16p., 16 tinted lithographed plates illustrating epochs of landscape formation from primeval periods through human emergence, each with explanatory text leaves in German. Original half brown morocco over 19th-century marble paper boards.

**Temporal development of Earth's surface through deep time, illustrated by some of the earliest printed visualizations of prehistoric science: tropical landscapes, primeval swamp forests, evolutionary storms, ancient botany and geology, and representations of reptilian and mammalian life culminating with the appearance of humanity on the final plate. A stunning tableau of our planet through the millennia lithographed by Leopold Rottman after paintings by Josef Kuwasseg. The very rare second edition with two additional plates. Only a single auction record traced (Henkels, 1895).**

Originally published in 1851 in Vienna, the work was "the most ambitious project of its kind yet undertaken." (Rudnick) Considered a landmark in the popularization and visual representation of paleontology," (Gliboff) and one of the first attempts to visualize the modern conception of biological evolution, eight years before Darwin published *The Origin of the Species*. Each print image is set within a decorative border, and the geological period, as then posited, is printed as the title in the lower margin in German and in French.

The original watercolors on which the prints are based were a collaboration of two Austrians: Josef Kuwasseg, a landscape painter in the Romantic vein, and Franz Unger, a university professor, botanist and paleontologist, who commissioned Kuwasseg to illustrate his theory of the development of life based on his studies of the fossil record. Unger initially resisted the suggestions of his students and colleagues to collaborate with an artist to visualize his ideas, lest the interpretation become too fanciful and unscientific. He was skeptical when a fellow botanist suggested Josef Kuwasseg, who although an accomplished and successful landscape painter, was not a natural history artist. Kuwasseg's initial sketches won Unger over, and the two worked together to visualize his conception of the various eras represented in geological strata, with a special emphasis on plant life, given Unger's background as a botanist. The images also include the emergence of reptiles (sea and land), birds, amphibians, mammals and, in the last illustration, human beings. The original watercolors currently are in the collection of the Landesmuseum Joanneum in Graz, Austria, and were exhibited there in 2006.

(description continues on the next page)







Kuwassegs paintings were first lithographed in 1851 for *Die Urwelt in Ihren Verschiedenen Bildungsperioden*, with 14 prints in a folio atlas, along with an explanatory booklet in German and French. Unger praised Kuwasseg for patiently working through "frequent trials" to finally attain "such a perfect comprehension of the conceptions I had formed of these remote periods, that the undefined visions of my fancy were, by his genius, developed into clear and vigorous images." *Die Urwelt* was enthusiastically received by Unger's scientific colleagues in Vienna and abroad. A magic-lantern show of its images attracted large audiences throughout Europe in 1852 and 1859 as well as at the World's Fair in London in 1861.

Franz Unger is an important figure in pre-Darwinian theories about evolution. He had an inquisitive mind and a wide range of research interests, as well as an individualistic streak that questioned conventional wisdom. During the 1830s and '40s, he published innovative works on cell biology, plant pathology, geographical distribution of plants, and fossils. He also aspired to find a unifying explanation of the history and nature of life. As he gradually integrated his knowledge of these various disciplines, he evolved an understanding of the origins of present-day species and rejected theories that then held sway such as "spontaneous generation." In 1851, he made the bold assertion that new plant species developed from old ones and that all plants had developed from a single ancestor, most likely a single cell. In addition to publishing these ideas in a scholarly text on botany, he also published a popular illustrated version as *Die Urwelt* (as offered here), which explicated his view of plant development as that of successive interdependent assemblages of flora in which some individual species had faded away and others had continued into later eras.

Josef Kuwasseg was an Austrian artist from a family of artists. Josef worked primarily in watercolors and lithography and was best known for his landscapes idealized and actual, topographical paintings and architectural.

Bénézit, E., *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*. France: Librairie Gründ, 1966. Vol. 5, p. 333 (Kuwasseg); Vol. 7, pp. 378-379 (Rottmann); "Die Urwelt. Fossile Reste und ihre gemalte Interpretation." 2006. Landesmuseum Joanneum; Gliboff, Sander. "Evolution, Revolution, and Reform in Vienna: Franz Unger's Ideas on Descent and Their Post-1848 Reception." *Journal of the History of Biology* 31: 179-209, 1998; "Joseph Kuwasseg 1799-1859." Leykam Buchverlag; Rudnick, Martin J.S. *Scenes from Deep Time*. Chicago: University of Chicago Press, 1995, pp. 98-99.

(#40858)

\$ 26,000.





**VON REITTER, Johann Daniel (1759-1811).** *Abbildung der hundert deutschen wilden Holz-Arten nach dem Numern-verzeichnis im Forst-Handbuch von F.A.L. von Burgsdorf. Als eine Beilage zu diesem Werke, heraus gegeben und Sr. Durchlaucht dem regierenden Herrn Herzog von Württemberg unterthänigst zugeignet.*

Stuttgart: Druckerei der Herzoglichen Hohen Carls-Schule, 1790 [-1794]. 4to (11 3/8 x 9 1/8 inches). 4 parts in one volume; 4pp. subscriber's list. Two lists of subscribers, 100 finely hand-coloured engraved plates by Gottlieb Friedrich Abel, many heightened with gum arabic. Three-quarter brown crushed morocco, cloth boards, spine gilt.

**A superb work on dendrology, illustrated with lovely hand-coloured engraved plates.**

The present work contains 100 detailed engravings of different German trees, along with text which provides a key to each of the plates, while each plate is titled along the bottom margin with their Latin binomial and the common name in German. The plates, engraved by Gottlieb Friedrich Abel (b.1763), are superb life-like representations of leaves, fruit and flowers of forest trees. The accuracy and details of the illustrations means that the plants depicted are not only beautiful but also scientifically accurate, making them an important contribution to the field of botany.

Reitter was born on May 15, 1759, in the town of Leonberg in the Duchy of Württemberg. He came from a family of foresters and naturalists, and his father and grandfather both served as head foresters for the Duke of Württemberg. In 1776, Reitter began working as a forester in the town of Gomadingen. Throughout his career, Reitter was known for his expertise in the fields of forestry and natural history. Today, he is remembered as one of the most important figures in the history of German forestry and natural history, and his contributions to these fields continue to be studied and celebrated.

Gottlieb Friedrich Abel was a German engraver best known for his work as an illustrator and engraver of natural history subjects, particularly birds and insects. He collaborated with many leading naturalists of his time to create illustrations for their scientific publications. Abel's illustrations were highly regarded for their accuracy and attention to detail, and he was known for his skill in capturing the unique characteristics of different species.

Arnold Arboretum p. 591; BM (NH) IV, p. 1,677; Great Flower Books (1990), p. 132; Nissen BBI 1617; Pritzel 7533; Stafleu and Cowan 8971.

(#40832)

\$ 9,000.







**WILLUGHBY, Francis (1635-1672); and John RAY (1627-1705).** *The Ornithology of Francis Willughby ... In three books. Wherein all the birds hitherto known ... are accurately described. Translated into English, with many additions. To which are added three considerable discourses, I. Of the art of fowling ... II. Of the ordering of singing birds. III. Of falconry. By John Ray.*

London: John Martyn, 1678. 3 parts in one volume. Folio (14 x 8 3/4 inches). Title printed in red & black. 80 engraved plates (2 unnumbered, plus plates numbered 1-78), 2 letterpress tables. Eighteenth century russia, covers tooled in gilt, spine gilt with raised bands, marbled endpapers and edges. Provenance: Earls of Abingdon (armorial bookplate); unidentified armorial stamp on the covers and spine; William Wordie (book label).

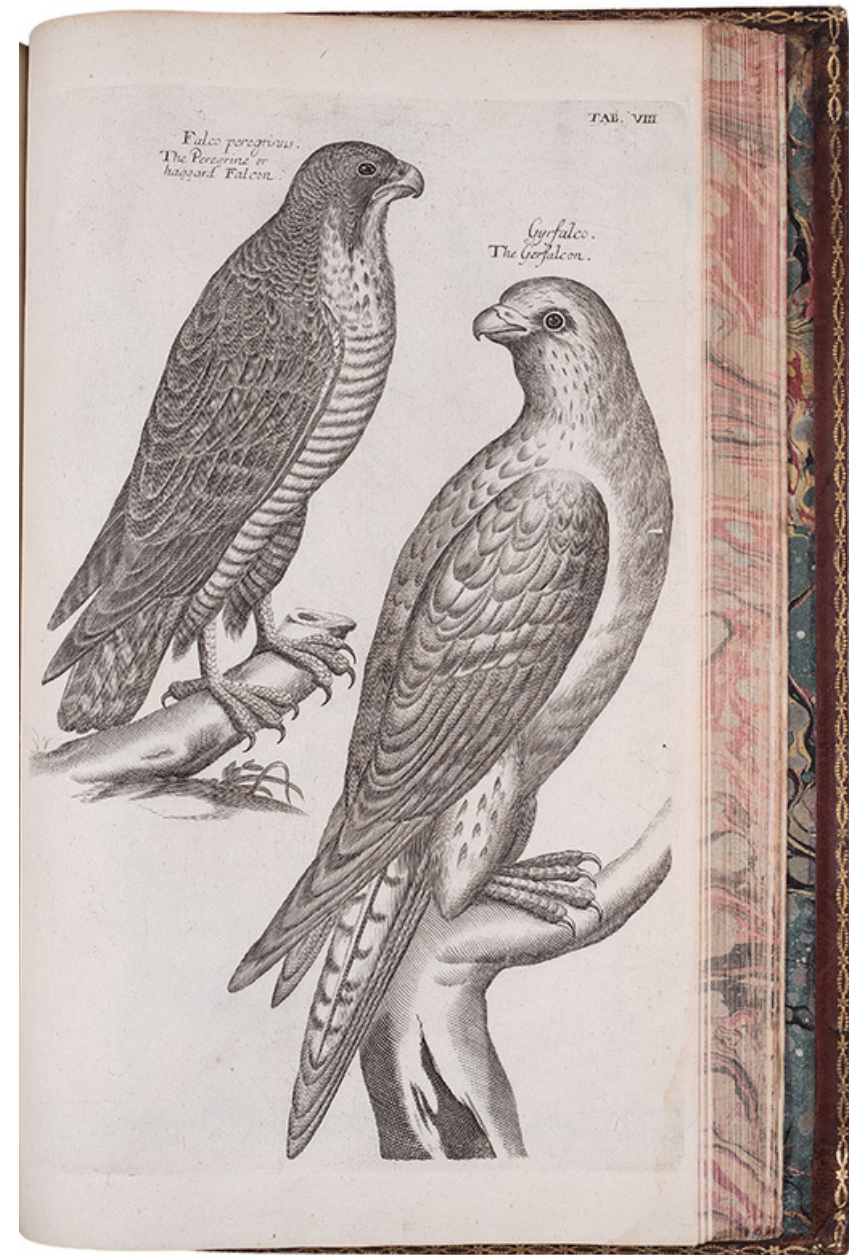
**First edition in English of "one of the most important treatises on the ornithology of all time, being the first systematic classification of the birds of the world" (Wood): a tall copy with provenance to the Earls of Abingdon.**

John Ray and his pupil and friend Francis Willughby toured Europe gathering material for their planned complete classification of the vegetable and animal kingdoms. After Willughby's early death in 1672 Ray took over his notes, and having edited the incomplete manuscript and added his own observations published his friend's work in 1676 as *Francisci Willughbeii ornithologiae libri tres; totum opus recognovit, digressit, supplevit Joannes Raius*. The present work, a translation by Ray, was published two years later and includes three more plates than the Latin edition, and an expanded text including three additional sections by Ray on fowling, falconry and song-birds.

Anker 532; BM (NH) V, p.2331; Keynes Ray 39; Nissen IVB 991; Wood p.629; Wing W-2879; Zimmer 677

(#38728)

\$ 5,000.





**WILSON, Alexander (1766-1813).** *American Ornithology; or the Natural History of the Birds of the United States. Illustrated with plates engraved and coloured from original drawings taken from nature.*

New York & Philadelphia: Collins & Co. and Harrison Hall, 1828-1829. 4 volumes. (text: 3 vols., quarto [10 5/8 x 8 1/4 inches]; plates: 1 vol. folio [14 5/16 x 11 inches]). Text: [without a leaf number vii-viii, as usual], 4pp. subscribers' list at rear of vol.III. Atlas: 76 hand-coloured engraved plates, some heightened with gum arabic, by A. Lawson (52), J.G. Warnicke (21), G. Murray (2), and B. Tanner (1), all after Wilson. Expertly bound to style in half red straight-grained morocco over period near-uniform marbled paper-covered boards, the flat spines with title lettered in gilt and a small decorative gilt oval containing the volume number.

**The second full edition of Wilson's work, with plates in their most desirable form, and complete with an uncut copy of the text. "Science would lose little if every scrap of pre-Wilsonian writing about United States birds could be annihilated" (Coues).**

The first edition of Wilson's life work was published in nine volumes between 1808 and 1814. The present edition was prepared by Wilson's friend and colleague, George Ord, who improved the work textually by re-arranging the work in a systematic order by species and by contributing an important "Sketch of the Author's Life" as well as numerous additional textual notes. He also notes in his preface to the first text volume that he arranged for the plates to be "carefully examined and retouched" by Alexander Lawson (the original engraver of most of the plates). Reading between the lines of Ord's preface, it is clear that he believed the plates in the present edition to be better than the first, and this is the current general view: it is noted in *Fine Bird Books* that "the plates [are] coloured better," and Wood writes: "The hand-coloured drawings in the atlas are from the original copper plates, coloured anew by pigments which seem to have been better quality than those used by Wilson." In addition to the colouring, a better quality paper was used in this edition, thus avoiding the foxing which almost inevitably mars the first. Thus, this edition is more desirable than the first.

BM (NH), p.2332; *Fine Bird Books* (1990) p. 155; Nissen IVB 992; cf. Sabin 104598; Wood p.630.

(#26930)

\$ 22,000







## CONTACT INFORMATION

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