

Donald Heald Rare Books

Members ABAA, ILAB, IMCOS, IFPDA

124 East 74th Street New York NY 10021

212-744-3505 212-628-7847 (fax)

info@donaldheald.com

www.donaldheald.com



Botany, Landscape & Gardening

Spring 2010

1] ACHLEITNER, Oscar (artist). - Sarah Bennett WALKER. **La Grande Flora de Colorado de Montaña y Llanos**. Denver, Colorado: Frank S. Thayer, [no date but plates with copyright date 1901]. Series I (all published), folio (19 5/16 x 15 12/ inches). 1p. title/introduction with list of contents and limitation statement on the verso, printed in brown on thick paper. 12 chromolithographs by Percy W. Franklin after Oscar Achleitner, printed by Thayer, each print backed onto card and within its own matt, the oval opening of each matt framed by semi-relief decoration in blind, each image with descriptive text printed in brown on a thin paper protective guard covering the image, the guard attached to the backing card. Unbound as issued (except for the title/introduction which is bound to the lower cover) within the original morocco-grained cloth portfolio, brown morocco label on upper cover titled in gilt, fore-edge flap with fastener, wide dark blue satin ties with fastener, brown textured paper pastedowns.

Beautiful and very rare western botanical work: limited to 1000 copies, this numbered 403.

The present series of twelve images were all published by Thayer, despite his assertion, at the foot of the introduction, that "the public may anticipate the publication of the second series during the year 1902". A contemporary review published in that month noted that "an "art portfolio," entitled "La grande flora de Colorado de Montana y Llanos," has been published by Frank S. Thayer, of Denver, Colorado. The ... series consists of illustrations, reproduced from water colors, of twelve " native wild flowers." The descriptions were prepared by Mrs. S. B. Walker, the well-known collector and cultivator of Colorado flowers. Her work has been exceptionally well done...' (*The Botanical Gazette*, vol.XXXIV, No.I, July 1902, p.79).

The subjects of the plates were carefully selected from a State flora which, according to the publisher, "is perhaps the most diversified and extensive of any State in the Union. Botanists claim upwards of 3,000 different varieties, extending from the plains at an altitude of about 4,000 feet to above the timber line in the mountains, at an elevation of about 14,000 feet". The flowers depicted are as follows: I. Wild rose -- II. Rocky Mountain aster -- III. Fairy's torch -- IV. Tiger lily -- V. Gaillardia -- VI. Pentstemon -- VII. Gilia -- VIII. Sand lily -- IX. Rocky Mountain thimble-berry -- X. Rocky Mountain columbine -- XI. Fringed gentian -- XII. Evening primrose. The text was provided by Sarah Bennett Walker, a Colorado pioneer, who was best known at the time as "the maker of many beautiful books of pressed wild flowers, besides ranking as an authority on the habitat of the various species"

(introduction).

OCLC 423995870 & 14193294
(#23756)

\$ 2,250.

2] ALLEN, John Fisk (1785-1865). **Victoria Regia; or the Great Water Lily of America. With a brief account of its discovery and introduction into cultivation: with illustrations by William Sharp, from specimens grown at Salem, Massachusetts, U.S.A.** Boston: printed and published for the author by Dutton & Wentworth, 1854. Folio (27 5/8 x 21 1/4 inches). Letterpress title (verso blank), 1p. dedication to Caleb Cope (verso blank), 12pp. text (numbered [5]-16); 1p. index, plate list, note and errata (verso blank). The text printed in gold throughout. 6 chromolithographed plates by Sharp & Sons of Dorchester, Mass.(5 after William Sharp, 1 after Allen). Early half calf over purple pebble-grained cloth covered boards by F. Sissons of Worksop, England (with their label on the front pastedown), with contemporary red morocco gilt title label on the upper cover.

A monument to American colour printing, a work which launched the age of chromolithography as an art in the United States, and one of the most beautiful flower books ever produced. This an extraordinary copy with the text printed in gold throughout, believed to have been done for presentation and known only by Allen's own copy.

The Victoria Regia; or the Great Water Lily of America, provides an appropriate showcase for this gigantic water lily, first discovered along the Amazon River and then taken to Britain for cultivation. The so-called "vegetable wonder" was first described by Sir R.H.Schomburg in 1837. From the details he gave, the botanist John Lindley suggested that the lily was a new genera and put forward the name *Victoria Regia* in honour of Queen Victoria during the first year of her reign. "The giant water-lily is a spectacular flower; nineteenth century commentators describe with amazement the vast dimensions of its floating leaves, which could exceed two meters in diameter, and its great white flower, which opened in the evening and closed again at dawn in a truly lovely spectacle" (*Oak Spring Flora*).

In 1853, Allen, a well-respected horticulturalist and author of a treatise on viticulture, cultivated a seed from the water-lily given him by Caleb Cope, president of the Pennsylvania Horticultural Society, and the man in whose garden the water-lily first flowered in America on 21 August 1851. Working at his home in Salem, Massachusetts, Allen tended the seed from January to July, when, on the evening of July 21st, the flower finally bloomed. Motivated by his success, Allen hoped to make the glory of the water-lily available to a wider audience, and engaged the services of William Sharp, a British-born artist and pioneer of chromolithography then working in Boston.

Sharp had been practicing with the new technique of chromolithography as early as 1841, the first person to do so in the United States. His early efforts can be seen in Mattson's *The American Vegetable Practice* (1841), but, as McGrath states, those chromolithographs are merely "passable." Fortunately, Sharp improved his technique, and his next major project, the plates for Hovey's *The Fruits of America* (1852), demonstrated to all who viewed them the colourful and dramatic potential of chromolithography. Still, the process was in its infancy, and it would take a work of tremendous ambition to satisfactorily popularize the technique.

Allen's proposed book on the water-lily provided such a vehicle. Though the first plate of the *Victoria Regia* is based on a sketch Allen composed himself, the remaining six plates, which show the plant in gradual stages of bloom, are wholly attributable to Sharp. Superlative in concept, colour, and execution, they became the first benchmark of the art. "In the large water lily plates of *Victoria Regia*, Sharp printed colors with a delicacy of execution and technical brilliance never before achieved in the United States" (Reese, *Stamped with a National Character*).

This extraordinary copy of the great work has the text printed in gold throughout. The only other similar copy which we have been able to locate is recorded in the 5 May 1913 Annual Report of the Essex Institute (now part of the Peabody Essex Museum): "From the estate of Misses Elizabeth C. and Marion C. Allen of this city the Institute has received Mr. John Fisk Allen's own copy of his finely illustrated monograph on the 'Victoria Regia' which was printed in gold ink." That the author's own copy was similarly printed in gold suggests that such copies were of a very special nature, and were probably produced for presentation. While the provenance of this copy is unknown,

given the contemporary English binding, it seems likely that this copy had been sent to England by Allen to a botanist as esteemed as Joseph Hooker, Joseph Paxton, or another as intimately involved in the cultivation of the famed water lily.

Great Flower Books (1990) p.69; *Hofer Bequest* 72; *Hunt Printmaking in the Service of Botany* 56; *Nissen BBI* 16; *Reese Stamped with a National Character* 19; *Stafleu & Cowan TL2* 85; *Tomasi An Oak Spring Flora* 106.
(#22037)

\$ 75,000.

3] BADGER, Clarissa W. Munger (illustrator). - [Lydia Mary SIGOURNEY, William Cullen BRYANT, Mary HOWITT and others, (contributors)]. **A Forget-Me-Not. Flowers from nature, with selected poetry.** New York: [privately published], 1849 [but 1848]. Folio (15 3/4 x 10 7/8 inches). Letterpress title, 18 leaves of letterpress text. 18 original botanical watercolours by Clarissa Badger, highlighted with gum arabic. Original red moiré cloth, covers blocked in gilt with an elaborate neo-classical design with a large central motif of two muses, lyres in hand, seated at the foot of a column topped by an urn, all surrounded by a border of stylized foliage and birds at the corners, cream glazed-paper endpapers, gilt edges, spine expertly repaired. All within a modern red morocco-backed red cloth box, titled in gilt.

The rarest American colour plate botanical book, here containing the maximum recorded number of original watercolours

This work was privately published and apparently issued with varying numbers of both 'plates' and text leaves: it is very rare and we know of only two other copies both complete as issued. One with 13 water-colours and text leaves was sold at Christies London (sale: March 17, 1999, Lot 4), and we have handled one other inscribed copy with 17 watercolours and text leaves. The present example is therefore the most extensively illustrated copy recorded to date. "Both Clarissa Munger and her sister, Caroline, were artists. Caroline went on to become proficient at painting miniature portraits on ivory... Clarissa concentrated her talents on drawing plants and flowers. In 1828 Clarissa married the Reverend Milton Badger. During their marriage they lived ... in.. Massachusetts.; New York City; and... Connecticut... Though little is known about her life other than the landmark dates of her birth, marriage, and death, Mrs. ... Badger's fine drawings and talented hand have survived to keep her name alive" (J. Kramer. "Women of Flowers" New York: 1996).

Mrs. Badger was an illustrator with an intuitive feeling for the decorative, as she amply demonstrates in this work and in her later published works. The present work is in effect a prototype for these published works ("Wild Flowers drawn and coloured from nature" [New York: 1859, 4to, 22 plates] and "Floral Belles from the greenhouse and garden" [New York: 1867, folio, 16 plates]).

(#19110)

\$ 37,500.

4] DAHL, Carl Georg (1875-1959). **Pomologi, beskrivningar över de viktigaste i sverige odlade fruktsorterna ... andra omarbetade och utvidgade upplagan.** Stockholm: Albert Bonniers Förlag, 1943. 2 volumes, octavo (9 3/4 x 6 1/2 inches). 300; 390 pp. Half-titles. 67 coloured plates (picturing 141 varieties), numerous illustrations. Green half morocco over patterned paper-covered boards, spines gilt, t.e.g.

Second enlarged edition of this beautifully-printed Swedish pomology.

Volume one deals with apples, volume two with pears and plums: each variety is fully described with history, synonyms, bibliographical references and tree and fruit characteristics. Each of the articles on the apples and pears is accompanied by a line-drawn illustration of a cross-section of the variety, and about half are also illustrated in colour. The section on plums is again selectively illustrated in colour, and has some line drawn cross-sections, but also includes many half-tone illustrations of the blossom and the fruit of the tree.

(#23169)

\$ 350.

5] DENISSE, Etienne-Marie (1785-1861). **Flore d'Amerique dessinée d'après nature sur les lieux. Riche collection de plantes les plus remarquables. Fleurs & fruits de grosseur & de grandeur naturelle.** Paris: chez Gihaut frères [vol.I]; chez l'Auteur [vol.II], [1843-1846]. 2 volumes, folio (18 5/8 x 12 1/4 inches). Lithographed throughout, 2 titles with surrounding decorative borders, 1p. 'Introduction' (with date at foot of page altered in manuscript to 1844), 1p. 'Prospectus', 132 fine hand-coloured plates only (of ?202). (Occasional toning to plates). Non-uniform but contemporary red morocco-backed orange textured paper-covered boards, covers bordered in gilt, the first volume with the author and title lettered in gilt on the upper cover, neatly rebacked to style in uniform red morocco, the spines in seven compartments with wide semi-raised bands, lettered in gilt in the second and fourth compartments, the others with repeat decoration in gilt, uniform contemporary marbled endpapers.

Very rare. No complete copy of this work is listed as having sold at auction in the past thirty five years.

A very fine pictorial survey of the most spectacular flowers, fruit, trees, vines and nuts that grow in the tropical regions of the Americas. The range of the species shown probably extends from Charleston, South Carolina in the north, to the north coast of South America in the south.

The last auction record for this work is in 1977 when an incomplete copy sold at Christies in London: it included 193 (of 201) coloured plates, and was without title pages. OCLC records 15 copies under six different titles, but only about half of these are truly complete: the Huntington Library copy, for example, is described as being complete with only 72 plates (the same number required by *Great Flower Books*). One reason for the rarity of this work is that it was evidently a struggle for the author to find subscribers, or indeed a publisher: the title to the first volume and the first 30 or so plates were published by Gihaut freres; the second title and the remainder of the plates come from the author himself.

Etienne Denisse first travelled to the French West Indies as 'desinateur' aboard Le Lye. He "worked for the botanical garden of the Muséum National d'Histoire Naturelle in Paris. He lived for many years in the French West Indies, employed by the government [in Guadeloupe] to illustrate plants and collect horticultural specimens. *Flore d'Amérique* created a sensation when first released; the ... magnificent hand-colored lithographs included many species considered exotic at the time." (*Paradise in Print ... An Exhibition*, New York Botanical Garden, April 2007).

Arnold Arboretum p.196 (201 plates); *Great Flower Books* (1990) p.89 (calling for only 72 plates); Nissen *BB1* 470 (201 plates); Stafleu & Cowan I, 1366 (200 plates).

(#23546)

\$ 27,500.

6] [DEZALLIER D'ARGENVILLE, Antoine Joseph (1680-1765)] -- John JAMES (d.1746, translator). **The Theory and Practice of Gardening: wherein is fully handled all that relates to fine gardens commonly called pleasure-gardens, as parterres, groves, bowling-greens, &c. ... Done from the French original ... By John James.** London: printed by Geo. James, and sold by Maurice Atkins, 1712. Quarto (9 15/16 x 7 7/8 inches). Title in red and black, license leaf, 4pp. list of subscribers. 32 engraved plates by Michael van der Gucht (4 folding, 28 double-page), occasional woodcut illustrations. Contemporary panelled calf, covers tooled in blind, expertly rebacked to style with the spine in compartments with raised bands, lettering-piece in the second compartment, the others tooled in gilt. *Provenance*: E. Duke (early signature on front free endpaper and title); William Russell Grace (1832-1904, armorial bookplate).

The Grace copy of the first edition in English of this important work, described by a contemporary critic as the best treatise on gardening "that has appeared in this or any other language" (Stephen Switzer).

"The first important book on garden design to appear in England in the eighteenth century is *The theory and practice of gardening*, a translation of the French *La théorie et la pratique du jardinage* ... it is especially valuable as a record of the manner of gardening as practised by [André] Le Notre. The original French work appeared anonymously in Paris in 1709, and in the opinion of [M.L.] Gothein 'Never before did a book lay down the principles of any style so surely and so intelligibly in instructive precepts' ... The translator [of the present English version] was the noted London architect John James (d. 1746) ... he tells us that he endeavoured to make his translation 'as plain and intelligible, as possible', and he certainly succeeded in this ... [The present work] deals fully

with the design and formation of fine gardens ... and with the making of parterres, mazes, garden buildings, and ornaments of every kind. It also deals with the making of fountains, basins, and cascades ... [It includes a description] for the first time in England [of] the use of a fosse or deep ditch as an invisible division between the garden and the landscape beyond, a device now known as a 'ha-ha' and especially associated with the English landscape school" (Blanche Henrey, *British Botanical and Horticultural Literature before 1800*, II, p490-495).

Irish-born William Russell Grace, co-founder of W.R Grace and Co., was an American success story who rose from relative poverty to be one of the richest men in the country. He was also a noted philanthropist and served two terms as Mayor of New York.

Bradley Bibliography III, p.112 (under 'Le Blond'); Harvard, *Catalogue of the Library of the Arnold Arboretum* p.416 (under 'Le Blond'); cf. Hunt II, 421 (French edition) and 471 (1728 English edition); Henrey III, 1426; Nissen *BBI* 1136.

(#22767)

\$ 7,000.

7] DODART, Denis (1634-1707), and Nicolas ROBERT (1614-1685). [**Estampes pour servir l'histoire des plantes**]. Paris: [circa 1786]. 2 volumes, broadsheet (21 7/16 x 15 7/16 inches). Engraved throughout, without title and text (as issued). Frontispiece of the first meeting of the "Académie royale des sciences" by and after Sebastien le Clerc, 319 engraved plates by Nicolas Robert, Abraham Bosse and Louis de Chatillon after Nicolas Robert and de Chatillon, with occasional engraved additions and alterations by Jean Marchant, all numbered in pencil, 16 without captions. (Some occasional light browning and staining, plate 32 in first vol. with rust mark in center of image). Contemporary marbled calf gilt, covers with double-fillet borders and centrally-placed royal arms of Louis XVI of France, expertly rebaked to style, spines in eight compartments with raised bands, bands highlighted with roll-tool, red morocco lettering-piece in the second compartment, blue morocco lettering-piece in the third, the other compartments with decorative repeat pattern of large central flower spray tool surrounded by small tools and foliage corner-pieces rebaked, expert repairs to corners. *Provenance*: Earls of Derby (Knowsley Hall, armorial bookplate).

'The finest collection of flower engravings made during the seventeenth century' (Blunt).

'The Recueil des plantes was judged by the master flower painter Gerard van Spaendonck to be the most beautiful botanical work ever published.' ('Oak Spring Flora')

'Numerous authorities agree that [the plates to this work] rank among the best botanical engravings ever produced' (Hunt, 'Printmaking in the Service of Botany')

This very rare complete collection of engravings is by or after Nicolas Robert, the greatest botanical artist of the seventeenth century. The work was never published or offered for public sale, and the present copy was given as a Royal gift in about 1780. It includes the important frontispiece (not always present), by and after Sebastien Le Clerc, of Louis XIV visiting a meeting of the Académie Royale des Sciences and is bound in a binding bearing the French Royal arms. Subsequently it was in the great natural history library of the Earls of Derby at Knowsley Hall. The plates form a valuable and unique record of plants in cultivation in the second half of the seventeenth century.

The artist:

Nicolas Robert (1614-85) must ever be remembered for three important contributions to botanical art: - for the famous *Guirlande de Julie*, for his flower paintings on vellum for Gaston, and Louis XIV; and for [the present work] - the finest collection of flower engravings made during the seventeenth century.

Robert's name first occurs as an illustrator of a small book of etchings of flowers entitled *Fiori Diversi* (Rome: 1640). His father was an inn-keeper at Langres, and the circumstances in which the young man made the journey to Italy remain unknown; but he must already have made some reputation for himself, for the following year he was chosen to illustrate a book of unusual interest and importance, the *Guirlande de Julie*...

Before [the baron de] Sainte-Maure set out for the wars, he had given his fiancée [the witty, beautiful and virtuous Julie d'Angennes, daughter of Madame de Rambouillet], as a birthday gift, an album of flowers - the chef d'oeuvre de la galanterie known as the "Guirlande de Julie." In the making of it, Nicolas Robert had collaborated with Jarry, the greatest calligrapher of the day...

Overnight Robert found himself famous; shortly afterwards, when Gaston d'Orléans was seeking a painter to make a permanent record of his collection, his eye naturally fell upon the young painter of the celebrated *Guirlande*.

To form a true impression of the diversity and brilliance of Robert's talent as a painter, it is necessary to study his work at the Muséum of the Jardin des Plantes... Outline is reduced to a bare minimum, and, as in medieval

illumination, the neutral tone of the shadows is often disregarded. Form and texture are suggested by an infinity of finely hatched strokes... At the time of Gaston's death in 1660, the collection filled five large folio volumes. The majority of the drawings are flowers, though there are also many birds and other objects of natural history.

Appointed in 1664 to the post of "peintre ordinaire de Sa Majesté pour la miniature," Robert now continued in Paris and at Versailles the work he had begun at Blois.... It is believed to have been the great Scottish botanist Robert Morison (1620-1683), a Royalist in exile from 1650 to 1660, Superintendent of Gastons' gardens at Blois, who first persuaded Nicolas Robert to interest himself in scientific botanical illustration. In the years spent at Blois, the latter had learned to become more than a mere purveyor of floral beauty; it was fitting, therefore, when the newly founded Académie Royale des Sciences decided to publish a History of Plants, that he should be chosen as its chief illustrator.' (Wilfred Blunt & William T. Stearn, *The Art of Botanical Illustration*, 1994, pp.118-121).

The genesis of the work:

The original idea for this encyclopaedic undertaking was conceived by Perrault and the proposal was enthusiastically received by Colbert, minister to Louis XIV, although it appears to have actually begun to take shape when the botanist Denis Dodart (1634-1707) joined the Académie in 1673. His work, *Mémoires pour servir à l'Histoire des Plantes*, which was intended to form the introductory volume to this series, appeared in 1675 and contained thirty-nine plates by Robert. In it Dodart lamented the fact that none of the engravings could be in colour, but at least, he assured the reader, all the illustrations in the new series would be drawn directly from life, the artist making every effort to present the plants in their actual dimensions.' (Lucia Tongiorgi Tomasi, *An Oak Spring Flora*, 1997, p.168). Part of the original intention had been that the engravings should accompany text based on the latest chemical, medical and botanical analysis of the species depicted: this text was never published.

The engravings:

'Putting to one side his regular activity of flower painting on vellum in order to concentrate on this project, Robert managed to produce an enormous number of engravings [but at the time of his death the work was incomplete]... The *Recueil des plantes* was judged by the master flower painter Gerard van Spaendonck to be the most beautiful botanical work ever published. Most of the engravings show the plants in flower, complete with their roots, and many are accompanied by enlarged drawings of certain details. This work was clearly the result of a close collaboration between the scientist and artist, both seeking to portray the plant as accurately as possible. The plates engraved by Robert are instantly distinguishable by the lightness of his touch and by the sensitive modulation of the various tones of grey and black in the leaves and flowers' (Lucia Tongiorgi Tomasi, *An Oak Spring Flora*, 1997, pp. 168-170). He was however ably assisted by both Abraham Bosse (1602-1676), whose wide experience of engraving would have been invaluable to Robert, and Louis de Chatillon (1639-1734), who continued the work after Robert's death in 1684 - Blunt praised Chastillon's engravings for their 'exquisite delicacy'.

Printing history:

c.1685: earliest issue, printed at about the time of Robert's death to provide an example of "work in progress" to the Académie Royale des Sciences, includes about 272 plates

1701: first issue of the completed series of 319 plates: [*Estampes pour servir à l'histoire des plantes*]

1719: Jean Marchant added details of plant structures to the plates, based upon Tournefort and Vaillant, with occasional changes of plant names

1701-c.1786: very occasional collections of the plates were printed and given as gifts, numbers of plates in these collections vary.

c. 1786: the royal gift issue published, with the addition of the important frontispiece by Sebastien le Clerc: the first ever image of the meeting of a scientific society.

1788: second issue of the completed series of 319 plates published, under the title *Receuil des plantes gravées par ordre du Louis XIV*.

Census of copies sold at auction:

Circa 1685 issue:

The de Belder copy 1 (with 271 plates) sold at Sotheby's London 28 April 1987, lot 307 (this copy was subsequently resold at Christie's New York 4 June 1997, lot 37)

Circa 1786 issue:

The de Belder copy 2 (with 319 plates) sold at Sotheby's London 28 April 1987, lot 308 (this copy was subsequently resold at Christie's New York 4 June 1997, lot 38)

Christie's London 11 November 1998, lot 95 (frontispiece and 319 plates)

References:

BM(NH) IV, p.1515; Brunet IV.1325; Bultingaire *Les Velins du Museum d'Histore Naturelle de Paris* [n.d.]; *Great Flower Books* (1990) p.91; Hunt 'Flora Portrayed' (1985) p.21; Hunt 'Printmaking in the Service of Botany' (1986)

16; Laissus & Monseigny 'Les Plantes du Roi' in *Revue d'histoire des sciences*, XXII, fasc. 3, pp.193-2346; Nissen *BBI* 533 & 504; Rix *The Art of the Plant World* p.61; Tomasi *An Oak Spring Flora* 43 (#15131)

\$ 240,000.

8] DUHAMEL DU MONCEAU, Henri Louis (1700-1782). **Traité des Arbres et Arbustes que l'on cultivé en France en pleine terre.** Paris: Didot aîné, and others, [1800]-1804-1819. 7 volumes, folio (16 3/8 x 10 inches). Half-titles. Engraved title to vol.I with integral vignette, 498 engraved plates after P.J. Redouté or Pancrace Bessa (496 printed in colours and finished by hand, 2 uncoloured plates). Expertly bound to style in green straight-grained morocco, spine gilt in seven compartments with double raised bands, lettered in the second and third, the others with simple repeat floral decoration in gilt, marbled endpapers. *Provenance:* John Wingfield Larking (armorial bookplate, sale Sotheby's, London 4-6 April 1892).

A fine large copy of the second edition "considérablement augmentée" - the first with Redouté and Bessa's matchless plates, and with expanded text.

The sub-title "second edition" is misleading as this work is completely different from the first edition of 1755 in both its plates and text. This new work was inspired by and intended as an homage to the original work and its author: "France's outstanding dendrologist of the mid-eighteenth century" (Stafleu). The text is by Veillard, Jaume St.Hilaire, Mirbel, Poiret and Loiseleur-Deslongchamps, while the plates are after P.J. Redouté (463) and Pancrace Bessa (33). No less than 29 engravers were employed to reproduce their watercolours. "In its new form the book remained for decades one of the basic works for Western European dendrological botany" (Stafleu). It was offered in three forms: on regular paper with the plates uncoloured; on regular paper with coloured plates; on large paper with coloured plates.

This copy, which is a particularly large example of the regular coloured issue, has many leaves with uncut outer or lower margins. It is from the library of well-known diplomat, antiquarian and book-collector John Wingfield Larking, whose library was offered as a named single owner sale by Sotheby's in London on 4-6 April 1892.

Dunthorne 243; *Great Flower Books* (1990) p. 91; Madol and Stearn 10; MacPhail *A Catalogue of Redouteana* 14; Nissen *BBI* 549; Stafleu & Cowan 1547. (#21414)

\$ 72,500.

9] EHRENBERG, Christian Gottfried (1795-1876) and Wilhelm Friedrich HEMPRICH (1796-1825). **Symbolae physicae seu icones et descriptiones ... quae ex itinere Africam Borealem et Asiam Occidentalem [... Libyam Aegyptum Numiam Dongalam Syriam Arabiam et Habessiniam].** Berlin: ex officina academica [or] sumptibus Georgii Reimeri, 1828-1900. 17 original parts bound in 4 volumes, folio (17 3/4 x 12 3/4 inches and smaller). Various letterpress part and volume titles (as called for), vol.I with inserted small format leaf with letterpress text. 156 plates (135 hand-coloured), including 74 lithographs (60 hand-coloured), 59 engravings (56 hand-coloured), 3 hand-coloured aquatints and 20 etchings (16 hand-coloured). Recent blue half morocco over blue cloth-covered boards by James Brockman, spines gilt in compartments with raised bands, the bands highlighted in gilt, lettered in three compartments, volume number in a fourth the others with repeat decoration in gilt, marbled endpapers, original upper wrappers to 14 of the parts bound in, original lower wrappers to 13 parts bound in, in addition one pair of wrappers provided in facsimile and bound in, g.e.

Very rare complete set of these beautifully-illustrated results of the natural history researches of Ehrenberg and Hemprich during their travels in Africa and the Middle East.

No complete sets have been sold at auction in the past thirty years. An idea of the rarity of this work can be gained from an on-line survey of library holdings, which suggests that there may be only eight complete copies held by the following institutions: British Library; Bodleian Library; Cambridge University; Alberta; McGill; Academy Natural Sciences; American Museum of Natural History; University of Kansas.

"The German naturalist and explorer Wilhelm Hemprich was born in the Prussian town of Glatz (now Klodzko, Poland) and studied medicine at Breslau and Berlin. It was in Berlin that he became friends with Christian Gottfried

Ehrenberg [who was born in Delitzsch, near Leipzig. Ehrenberg had first studied theology, before switching to medicine and natural sciences in Berlin] ... The two men sharing an interest in natural history. Hemprich lectured at Berlin University on comparative physiology, ... and in his spare time he studied reptiles and amphibians at the zoological museum under Hinrich Lichtenstein.

In 1820 Hemprich and Ehrenberg were invited to serve as naturalists on a primarily archaeological expedition to Egypt, led by Prussian General von Minutoli. The two naturalists were sponsored by the Berlin Academy. In March 1821 they separated from the main party and travelled up the river Nile to Dongola, the capital of Nubia. They spent the next two years studying the natural history of that part of Egypt.

In 1823 Hemprich and Ehrenberg sailed across the Gulf of Suez to El Sur on the south-west coast of the Sinai peninsula, remaining there for nine months. During this time they visited Mount Sinai, and Ehrenberg became one of the first naturalists to study the marine life of the Red Sea. In 1824 they visited the Lebanon, travelling inland from Beirut to the summit of the Jebel Liban and making their base at Bcharre. In August they returned to Egypt.

In November they set off again along the coasts of the Red Sea, calling at various ports including Jidda. They eventually arrived in the Eritrean port of Massawa, their intention being to visit the highlands of Abyssinia. Unfortunately Hemprich died in Massawa of fever, and Ehrenberg buried him on the island of Toalul. Ehrenberg travelled back to Europe, and in 1828 [began the publication of the present work] ... The specimens collected by the expedition were deposited at the Berlin Museum: they included 46,000 botanical specimens of 3000 species and 34,000 animal specimens of 4000 species." (Wikipedia).

BM(NH) II, p.515; Stafleu & Cowan 1636; Wood p. 330
(#17276)

\$ 43,500.

10] [FORBES, James (1773-1861)]. **Pinetum Woburnense: or, a catalogue of coniferous plants, in the collection of the Duke of Bedford, at Woburn Abbey; systematically arranged.** [London: printed by James Moyes], 1839. Large 8vo (10 1/8 x 6 7/8 inches). Tinted lithographed frontispiece after Lady Isabella Russell, 68 hand-coloured engraved plates by E.S. Weddell (56 double-page), many heightened with gum arabic. Contemporary green morocco by Feaston of Tavistock, Devon, covers with border of a gilt fillet and a small roll tool in blind, spine in six compartments with raised bands in six compartments, the bands highlighted with an intermittent roll, and flanked fillets in gilt and blind, titled in gilt in the second compartment, gilt turn-ins, pink glazed endpapers, g.e. *Provenance:* Sir Joseph Radcliffe (Rudding Park, Harrogate, Yorkshire, armorial bookplate).

A very fine copy of this valuable and rare work on Pines: "the genus 'Pinus' is probably entitled to wonder and admiration beyond all others" (Duke of Bedford). One of only one hundred copies privately published by the Duke of Bedford.

Francis Russell, 7th Duke of Bedford (1788-1861) published this work both as record as a record of his "pinetum" at Woburn Abbey, and as an inducement: "The culture of the family of the *Coniferae* may be said to be almost in its infancy in this county. The numerous species of Pines introduced into Europe from distant climes, from the Himalayan range of mountains and other parts of India, has given new zest to those who take pleasure in bringing forward and cultivating hitherto unknown productions of the vegetable world. And, without going into an inquiry respecting the commercial advantages ... I will content myself with observing, that the genus *Pinus* is probably entitled to wonder and admiration beyond all others; and that, at no distant period, we may see the *Cedrus Deodara*, and *Abies Doublasii*, and others flourishing among the cedars of Lebanon in our British forests. Should the perusal of this Catalogue stimulate any land-owners of Great Britain to increase their zeal and their efforts in cultivating this truly valuable family of trees, my object will be fully attained" (Introduction).

Following the publication of his catalogue of willows at Woburn Abbey (*Salictum woburnense* London: 1829), the 7th Duke issued this catalogue of the pines. As with the earlier work, the text is by his gardener James Forbes. The fine plates are by E.S. Weddell, who also accomplished some of the plates in later editions of Lambert's monumental work on pines. The work was privately published and most copies were given as gifts by the Duke. The present copy is nicely bound by a binder in Tavistock, where the Duke had large property holdings.

BM(NH) II, p.592; Nissen BBI 641; Stafleu & Cowan I, 1817.

(#21993)

\$ 16,000.

11] FORSTER, Johann Reinhold (1729-1798) & Johann Georg Adam FORSTER (1754-1794). **Characteres generum plantarum, quas in itinere ad insulas maris Australis, collegerunt, descripserunt, delinearunt, annis MDCCLXXII-MDCCLXXV.** London: B. White, T. Cadell and P. Elmsly, 1776. 4to (11 7/8 x 9 1/4 inches). Errata leaf. 78 engraved plates after the Forsters (numbered 1-75, 38a, 38b, and 51a), uncut and mostly unopened. Expertly bound to style in 18th-century half diced russia over 18th-century marbled paper-covered boards, spine gilt in compartments.

First edition, first issue, of "the first botanical work on Cook's second expedition" (Henrey) and "the foundation of our knowledge of New Zealand, Antarctic and Polynesian vegetation" (W.B. Helmsley).

This was the first scientific work, in fact one of the earliest publications of any kind, published as a result of Cook's second voyage. It lists the botanical discoveries made during the voyage, following a Linnaean classification system. When Sir Joseph Banks decided not to accompany Cook on his second voyage, the Forsters (father and son) took his place. "This is the first botanical work from Captain Cook's second voyage to the South Pacific (1772-1775) and it is important to the history and science of botany, as it contains a large number of new generic and specific names relating to the plants of Australasia and Polynesia ... In addition to their own natural history collections and that of Anders Sparrman, the Forsters had access to Sir Joseph Banks's fine natural history library and collection of specimens as well as to Sydney Parkinson's sketches. Banks and Parkinson both had accompanied Cook on his first voyage to the Pacific (1768-1771) as naturalists" (Hill).

Hill corrects Stafleu & Cowan's assertion that the first edition of this work was the folio issue dated 1775, noting that the present quarto issue is the first edition. "The second issue, printed the same year ... was in folio format, printed on thick paper. There seem to be some copies of this issue misdated 1775. The order of issues is established by the fact that several of the errata listed in the quarto issue are corrected in the folio issue."

The book is one of the earliest sources of our knowledge of the plants of Australia and Polynesia, it has considerable significance for the history of Cook's second voyage, and it is one of a surprisingly small number of monuments to the major scientific achievements of the three voyages.

Beddie 1385; Du Rietz 463; Henrey II, pp.167-168 & III, 718; Hill (2004) 627; Holmes 17; Hunt 649; Nissen *BBI* 644; Pritzel 2981; Stafleu & Cowan 1826.

(#21749)

\$ 6,500.

12] GREIN (artist, Dutch/Flemish school, 17th century). **An album of original watercolour drawings of tulips on vellum.** [Holland: late seventeenth century]. Folio (12 1/2 x 8 inches). 48 watercolours of tulips on vellum, interleaved with plain paper with horn and crown watermark, each watercolour titled in ink below image, the first watercolour has the inscription "1680" in the top left hand corner, and "Grein" at the lower right. Contemporary vellum over pasteboard, contained in a modern dark green morocco box, the covers with gilt-ruled borders, the spine in six compartments with raised bands, lettered in the second, the others with elaborate repeat pattern made up from flower-sprays and various small tools.

A spectacular album containing finely-executed images on vellum of all the greatest 17th century varieties of tulips: a landmark in the history of botanical art in the Low Countries, and a unique record of the bulbs that inspired the speculative financial-madness called Tulipomania.

The tulip, introduced to Europe in the middle of the sixteenth century from the Ottoman Empire, experienced a strong growth in popularity boosted by competition among the wealthy for possession of the rarest varieties. The tulip rapidly became a coveted luxury item, appearing in main-stream art as a symbol of wealth and as a decorative motif on ceramics and textiles. Special varieties were given exotic names or named after popular figures of the time: generals, admirals, etc. The most spectacular and highly sought-after tulips were the so-called "broken" varieties. These had two or more vivid colours: often a base colour of white or cream with red lines, or flames to the petals. The present album is devoted exclusively to these most expensive varieties.

Tulipomania eventually reached a level where fantastic, unsustainable prices were being paid for individual bulbs. In 1637, the bubble burst and the over-heated market collapsed. For some years after this, the tulip's popularity remained at a low level but by the time the present album was produced its unique beauty was beginning once again to be appreciated.

Tulip albums were produced for two principle reasons. First, as a selling tool for the bulb dealers: accurate images of what the bulbs they were offering were going to look like were obviously vital and the high prices of the tulipomania era set a precedent of employing artists of a very high quality to record the colours and details of the bulbs. These albums are almost exclusively made up of drawings on paper. One of the best known examples of this type of album is probably the 1637 tulip book of P. Cos, a nurseryman from Haarlem, Holland (now in the collection of the Wageningen Universiteit en Researchcentrum). Second, albums were produced as a collective record of the ephemeral beauty of the blooms grown by individuals, either professional growers or wealthy amateurs. The present album probably falls into this latter category: the original presentation of this album is on a much more luxurious scale than trade albums. The most obvious sign of this is the fact that each of the drawings is on vellum. Vellum, especially the prepared vellum used for the present album, was an expensive luxury material and an indicator that the drawings were commissioned by a wealthy individual (in France, for instance, King Louis XIV had all his botanical drawings executed on vellum: the so-called "velins du Roi").

Tulip albums, whatever their origin, are now very rare: according to Sam Segal (a world-renowned expert on tulips and the author of "Tulips in Visual Art",) there are now only about 50 of these albums extant. This includes albums with drawings on paper and also 18th century albums; thus, the actual number of seventeenth century albums with drawings on vellum is almost certainly no more than a handful. Most albums are in institutional collections, so the present album may well be the final example offered on the open market.

Sam Segal offered the following information about the present album: the artist "Grein" is an unrecorded artist, but his name "is a Dutch name known since the early seventeenth century." The paper used for the interleaves is watermarked with a horn and crown, similar to paper known to have been made in Amsterdam and Leiden from 1665. The tulip types are from this period as well, before a relative great change in form and size during the eighteenth century. The flowers themselves carry names that "are known from the 1630s and 1640s, the period of and directly after the tulipomania ...they include the very expensive types of that period, like the 'Semper Augustus' and 'Viceroy.' As in many tulip books meant as a catalogue of a seller of bulbs, the illustrations show many related types. That might mean that they are tulips from one nursery or one collection from which the owner gave an order to the artist to paint his collection. The names of some of the tulips could point to a possible commissioner of the album, like 'General Doriszlav' and 'Grootvorst van Moscovicz.'"

Literature: Mike Dash, *Tulipomania*, London, 1999; Anne Goldgar, *Tulipomania*, Chicago, 2007; Anna Pavord, *The Tulip*, London, 1999; André van der Goes (editor) *Tulipomanie*, Zwolle/Dresden, 2004; D. O. Wijnands, *Tulips portrayed*, Wageningen, 1987.

(#19356)

\$ 225,000.

13] GROHMANN, Johann Gottfried (1763-1805) and Friedrich Gotthelf BAUMGÄRTNER (1759-1848), editors. **Ideenmagazin für Liebhaber von Gärten, Englischen Anlagen und für Besitzer von Landgütern um Gärten und ländliche Gegenden, sowohl mit geringem als auch grossem Geldaufwand, nach den originellsten Englischen, Gothischen, Sinesischen Geschmacksmanieren zu verschönern und zu veredeln ... Recueil d'Idées Nouvelles pour la décoration des jardins et des parcs**. Leipzig, Paris [and elsewhere]: F.G. Baumgärtner and others, 1796-1799. Parts 1-29 only (of 60) in 2 volumes, quarto. (12 1/4 x 10 inches). Titles, part-titles, indices and text in German and French. 282 engraved plates (47 hand-coloured [8 of these mounted on blue paper], two printed in two colours, three printed in bistre, one folding). (Lacking the French title and all the text to part 13, without part titles to parts 14-24 and 26-29 [?as issued], occasional spotting, some old creasing). Contemporary marbled boards, red lettering-piece to spine.

A significant selection from this valuable and fascinating work.

Grohmann was Professor of Philosophy at Leipzig, and the prolific author of a number of works on architecture and

the decorative arts. The work was continued briefly after his death in 1805 by the publisher F. G. Baumgärtner. The plates illustrate a broad range of buildings, landscapes, grottoes and garden furnishings drawn from an eclectic range of sources and styles both western and eastern (English, Gothic, Chinese, etc. according to the titles), classical and rustic. the work was published for 'Admirers of English gardens [tr.]' and for landowners wishing to 'ornament' their properties. A complete copy should include parts 1-48 of the *Ideen Magazin* and parts 1-12 of the *Neues Ideen-Magazin* with a total of 555 plates.

Berlin Kat. 3366; Brunet III, 1293; Quérard III, p.485.

(#24199)

\$ 6,250.

14] GROHMANN, Johann Gottfried (1763-1805) and Friedrich Gotthelf BAUMGÄRTNER (1759-1848), editors. **Ideen Magazin fuer Architekten, Kuenstler und Handwerker die mit der Baukunst zu thun haben, wie auch für Bauherrn und Gartenbesitzer ... Neue Auflage.** Leipzig: Baumgärtner's Buchhandlung, [1835-1845]. 60 original parts bound in 5 volumes, quarto (10 1/2 x 8 3/4 inches). Explanatory letterpress text in French and German on inside covers of wrappers. Engraved title and 360 engraved plates. (vol.III parts 10, 11 and 12 present but bound out of order). Contemporary green embossed patterned cloth-backed marbled paper-covered boards, the flat spines divided into five compartments by gilt fillets, lettered in the second compartment, numbered in the fourth, original green/blue paper to all 60 parts wrappers bound in, all contained within a single green morocco-backed cloth box, spine gilt.

A complete copy of the re-issue of this valuable work for 'architects, artists and craftsmen' on architecture garden design and decoration.

A very rare work originally published around the turn of the 19th century. This edition is complete with one engraved title (to the first volume) - the wrappers serving as titles to the subsequent volumes, and is a selection of the most important plates as is noted on the rear cover of the wrapper to the first part ("In dieser neuen Ausgabe des Ideen-Magazins wird nur aus den ältern Werken das gezogen, welches geschmackvoll, zeitgemäss und anwendbar ist; alles Uebrige davon wird bei Seite gelegt werden"). The original edition consisted of parts 1-48 of the *Ideen Magazin* and parts 1-12 of the *Neues Ideen--Magazin*, with a total of 555 plates. Only two copies of the present edition are listed on *OCLC*, and there are no other copies listed as having sold at auction in the past thirty-five years.

Grohmann was Professor of Philosophy at Leipzig, and the prolific author of a number of works on architecture and the decorative arts. The work was continued briefly after his death in 1805 by the publisher F. G. Baumgärtner. The plates illustrate a broad range of buildings, landscapes, grottoes and garden furnishings drawn from an eclectic range of sources and styles both western and eastern (English, Gothic, Chinese, etc. according to the titles), classical and rustic. The work was published for 'Admirers of English gardens [tr.]' and for landowners wishing to 'ornament' their properties.

OCLC (2 copies recorded under two numbers) 72486335; 173700274

(#22493)

\$ 6,500.

15] [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; the 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 (15 3/4 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. Eighteenth-century red morocco, covers with elaborate border of a wide gilt fillet enclosing a decorative roll tool, the spine in seven compartments with raised bands, morocco labels in the second and sixth panels, the other compartments with overall tooling made up from massed small tools, comb-marbled endpapers, g.e. (Expert repairs to spine).

An exceptional copy of the first edition of this important 18th-century gardening book: bound in 18th-century red

morocco and 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 the best contemporary coloured copy that we have ever seen and is bound in sumptuous red morocco, which strongly suggests that it was specially prepared for presentation. The plates are coloured by an assured and highly-talented hand, using a strong palate, and they all show the required oxidisation of the white pigment and the show-through that is such 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 the 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).

(#21989)

\$ 35,000.

16] HOFFY, Alfred M. (fl. 1837-1864, lithographer and publisher). - William Draper BRINCKLÉ (1798-1862, editor). **Hoffy's North American Pomologist, containing numerous finely colored drawings, accompanied by letter press descriptions, &c, of fruits of American origin. Edited by William D. Brincklé.** Philadelphia: Prepared and published by A. Hoffy, 1860. "Book no.1" (all published) quarto (10 1/2 x 7 3/4 inches). Lithographic portrait frontispiece of Brincklé by Hoffy on india paper mounted, 36 hand-coloured lithographed plates, heightened and finished with gum arabic, all by Hoffy. (Plates toned as usual). Original brown bead-grained cloth, the covers elaborately blocked in blind, the upper cover with the title blocked in gilt, the flat spine divided into five compartments by triple blind fillets.

A fine copy of this beautifully-illustrated and "very rare" (Bennett) work.

"The design of the present work is to direct attention of Horticulturalists... to our native fruits, and to give such a pomological description and colored drawing of them, as that they may be readily identified" (Editor's preface). True to his word, Brincklé gives detailed descriptions of each variety under various sub-headings: size of fruit, flavour, quality, synonyms, form, etc., and then adds a paragraph or so on the historic origins of the variety. Details of 36 varieties are given (16 pears, 7 apples, 4 peaches, 3 raspberries, 2 plums, and 1 each of apricots, grapes, cherry and chestnut) all first described and tested in North America. But the chief glory of this work are the spectacular plates "of a delicate and charming quaintness ... [they] are almost good enough to eat" (McGrath). All are 'drawn from nature' and lithographed by Hoffy himself.

This is the third work on American fruits to be published by Hoffy with his own hand-coloured lithographs. His earliest and best-known publication is his *Orchardist's Companion* (Philadelphia: 1841-43). He then collaborated with Brincklé, a Philadelphia doctor and pomological enthusiast, on the ill-fated *The American Pomologist* (Philadelphia: 1851), the stock of which, according to Hoffy, was "consumed, uninsured, in the conflagration of the Artisan Building, in Ranstead Place" (Introduction to the present work). The present work is therefore Hoffy and Brincklé's second collaboration. The reasons why only the present "Book No.1" appeared are not known, but, at the time, its success seems to have been limited for, as Bennett notes, "it is [now] very rare". Dr. Brincklé's death in

December 1862 may also have been a deciding factor.

M.A. Amerine & A.E. Borg *A bibliography on grapes, wines, other alcoholic beverages* 1783; Bennett, p. 117; Bunyard 'Guide to the Literature of Pomology, in the *Journal of the Royal Horticulture Society*, p. 439; McGrath, p. 56; cf. *Oak Spring Pomona* 59.

(#23852)

\$ 3,950.

17] HOOKER, Sir William Jackson (1785-1865). **Exotic Flora, Containing Figures and Descriptions of New, Rare, or Otherwise Interesting Exotic Plants.** Edinburgh & London: printed for William Blackwood (Edinburgh) and T. Cadell (London), 1823-1827. 3 volumes, octavo (9 1/2 x 5 7/8 inches). 233 hand-coloured engraved plates (46 double-page, 18 folding) by J. Swan after drawings by Hooker, R. K. Greville, L. Guilding, J. Lindley, and others. Contemporary red calf by Carss of Glasgow (binder's ticket in vol. 1), the covers with an elaborate border tooled in gilt and blind with fillets, a dot-roll, and arabesque stylised scrolling foliage at the corners, spines divided into six compartments by semi-raised bands, green morocco lettering-pieces in the second and third compartments, the others with an elaborate overall repeat decoration in gilt, gilt turn-ins, marbled endpapers, marbled edges. *Provenance*: Mungo N. Campbell (armorial bookplate).

A fine copy of one of the most beautiful and rarest works from one of the most important botanists of the Victorian era.

Sir William Jackson Hooker made his name as professor of Botany at Glasgow University, before coming to London to take up his appointment as director of Kew in 1841. The present work, published during his period in Glasgow, is important not only for the very obvious beauty of the plates but also because it reflected "the extent of active plant introduction into Great Britain, and Hooker's part in it. Many of the plates represent new species ... the notes give interesting details, often including the history of the introduction of the plants" (Margadant *Hooker* 6). Australia was one area to which Hooker paid particular attention: "By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture ... Hooker treated some of these in his 'Exotic Flora'" (Hewson *Australia 300 Years of Botanical Illustration* p. 91).

Dunthorne 140; *Great Flower Books* (1990) p.103; Margadant *Hooker* 6; Nissen *BBI* 920; Stafleu & Cowan 2993 (#23691)

\$ 9,750.

18] HOOKER, Sir William Jackson (1785-1865). **Description of Victoria Regia, or Great Water-Lily of South America.** London: Reeve Brothers, 1847. Folio (17 1/2 x 11 3/4 inches). Half-title. 4 hand-coloured lithographic plates by Walter Hood Fitch, printed by Reeve Brothers. Original presentation binding of pink moiré silk by Westleys & Clark, covers with double fillet gilt border, the upper cover with the British Royal Arms and the title blocked in gilt, expertly rebacked in matching cloth to style, recent dark green morocco-backed cloth box. *Provenance*: Ernest Augustus, King of Hanover (1771-1851, author's presentation inscription on half-title dated 14 August 1847, red ink monogrammed stamp on verso of title).

First edition of this beautifully-produced work: an author's presentation copy inscribed to the King of Hanover in the spectacular and rare presentation binding.

"One of the most celebrated plants from this period was the water-lily *Victoria amazonica*, originally called the *Victoria regia* by [John] Lindley in honour of England's reigning monarch. Discovered at the beginning of the century by European explorers, it created a veritable sensation in England when the eclectic and versatile Joseph Paxton (1803-65) managed to coax the plant to flower [in 1849] while working at Chatsworth and Chiswick as head gardener for the Duke of Devonshire" (*An Oak Spring Flora* p.378).

The present volume is one of four large scale works describing the plant. The first by John Lindley, titled *Description of the Victoria Regia*, was published in 1837 in an edition of 25 copies, the present work was the second, followed by a second version by Hooker, published in 1851. The final work by John Fisk Allen called *Victoria Regia; or the great water lily of America* was published in 1854.

Hooker's text includes lengthy extracts from the narratives describing the plant's discovery and a detailed physical

description. In addition Hooker gives what information was then known of the best method of cultivating the plant in temperate rather than tropical climates. The plates are by Walter Hood Fitch (1817-1892), one of the greatest of all 19th-century botanical artists. Fitch had attracted the attention of Hooker when he was working as an apprentice to a Glasgow firm of calico designers. "When Hooker was appointed Director of Kew Gardens, he carried his protégé south with him. That was in 1841: for the next fifty years Fitch remained at Kew, and his career is inseparably associated with those of Sir William and his son Joseph." (*Great Flower Books*, p.46). The plates for the present work represent one of Fitch's first great triumphs in the field of botanical illustration. He remained the chief (and usually sole) artist for the *Botanical Magazine* for forty-three years, producing over 9000 drawings including some of the most memorable images of his age.

The work is very rare; we have handled only one other presentation copy and know of the existence of but one other that has appeared on the market.

Great Flower Books (1990) p.103; Nissen *BBI* 919; Stafleu & Cowan II, 3014; Sabin 32823.
(#21979)

\$ 17,500.

19] HORSFIELD, Thomas (1773-1859), John Joseph BENNETT (1801-1876) and Robert BROWN (1773-1858). **Plantæ Javanicæ rariores, descriptæ iconibusque illustratæ, quas in insula Java, annis 1802-1818, legit et investigavit.** London: printed by Richard Taylor, for William H. Allen & Co., 1838-1852. 4 parts bound in one volume, 4to (14 1/8 x 10 1/2 inches). Title in Latin, preliminary leaves, indices and postscript in English, text in Latin and English. Folding engraved map of Java by J. and C. Walker after Horsfield with his routes marked in red by hand, 50 engraved plates by J. Curtis and E. Weddell after C. and J. Curtis (47 hand-coloured [6 of these double-page], 3 uncoloured [1 of these double-page]). Plate XXIV trimmed touching image as usual). Contemporary English green half morocco over marbled paper-covered boards, spine expertly rebaked with original spine laid down, the original spine gilt in five compartments with semi-raised bands, lettered in the second and fourth compartments, marbled endpapers, gilt edges.

A fine copy of this rare work on the most botanically interesting plants on the island of Java: this is the deluxe hand-coloured issue of this spectacular record of the findings of the first American to carry out scientific research in Southeast Asia

This work was published in four parts over an unusually-extended period which has meant that complete copies are now rare. Lowndes notes that parts I-III were published at 5 guineas with the plates uncoloured. The deluxe issue with the plates hand-coloured as here cost 7 guineas. In addition, the present copy also includes an apparently unrecorded dedication leaf (dated 9 April 1852 acknowledging the patronage of the East India Company) which is not called for by any of the bibliographies cited below.

Horsfield assembled his herbarium in Java between 1802 and 1819. Born in Pennsylvania, Horsfield first visited Java in 1800 shortly after qualifying as a doctor in Philadelphia. The astonishingly rich flora and fauna captured his imagination, and he returned as an employee of the Dutch East India Company, a post that allowed him to start his researches in 1802. The fall of Holland to the French gave the British an excuse to take over the Dutch overseas territories, and following the British capture of Java in 1811, Horsfield was able to obtain the patronage of the charismatic governor of the region: Sir Stamford Raffles. Horsfield travelled throughout the island observing not only the botanical, but also zoological and geological aspects of its natural history, and mapping it. Ill-health forced him to leave Java in 1819, and he accompanied his collections back to London.

On his arrival in Britain, Horsfield handed the herbarium over to Robert Brown who "undertook the examination and arrangement" (prospectus, p. [v]) of the collection. Brown's work eventually showed that the herbarium included 2,196 distinct specimens: the importance of the collection was also recognised and it was therefore decided to publish detailed descriptions of the "more remarkable, new or imperfectly known plants" (prospectus, p. [v]). This work also fell to Brown, but the pressure of his numerous other projects meant that the publication was severely delayed. Brown was able to oversee the production of the beautiful plates, but then, with Horsfield's agreement, the job of writing and overseeing the rest of the work was passed on to Brown's assistant Bennett. He proved to be an admirable substitute and the final part was eventually published fifty years after Horsfield began his collection.

Arnold Arboretum p.73; BM (NH) I, p. 135; Brunet III, 340; *Great Flower Books* p. 74; Lowndes II, p. 1122 (parts I-III only); Nissen *BBI* 934; Pritzel 613; Stafleu & Cowan 418.
(#20717)

\$ 17,500.

20] LAMBERT, Aylmer Bourke (1761-1842). **A Description of the Genus Pinus, with directions relative to the cultivation, and remarks on the uses of the several species: also descriptions of many other new species of the family Coniferæ.** London: Messrs. Weddell, 1832. 2 volumes, octavo (10 5/8 x 6 5/8 inches). Stipple-engraved portrait frontispiece of the author with integral engraved caption beneath incorporating hand-coloured Lambert family arms, 75 engraved plates (72 hand-coloured, 1 printed in green, 2 uncoloured, 11 folding) with at least 41 of these plates laid down onto backing sheets (as issued). Expertly bound to style in red straight-grained half morocco over contemporary green/grey drab paper-covered boards, the flat spines divided into six compartments by single gilt fillets, lettered in gilt in the second, third and fourth compartments, gilt. *Provenance*: Edward Duke (Lake, Wiltshire. England, armorial bookplate); William Russell Grace (1832-1904, armorial bookplate).

A fine copy of the first octavo edition of Lambert's great work on the pine trees of the world.

The earliest edition of Lambert's important monograph was published in two large folio volumes between 1803 and 1824. It then appeared in various formats with varying numbers of plates, including the present octavo edition, until the Bohn folio issue of 1842. Lowndes notes that the fine plates in the octavo edition are made up from "sections of some of the plates" from the larger folio work and new versions of other plates. The fine plates retain much of the power of their larger folio cousins. Stafleu tacitly agrees with *Great Flower Books* assessment of this book as one of the most bibliographically complex of all natural history works when he notes that 'All copies show differences': this copy in addition to having three or four more plates than the accepted norm, is also (like the de Belder copy) without the appendix leaves which are found at the end of some copies.

Irish-born William Russell Grace, co-founder of W.R Grace and Co., was an American success story who rose from relative poverty to be one of the richest men in the country. He was also a noted philanthropist and served two terms as Mayor of New York.

Henry III, 923; *Great Flower Books* (1990) p. 111; *Harvard Catalogue of the Library of the Arnold Arboretum* p.409; Lowndes II, p.1302; Nissen *BBI* 1126; Pritzel 5010; Stafleu & Cowan II, 4146.
(#22765)

\$ 8,250.

21] LANGLEY, Batty (1696-1751). **New Principles of Gardening: or, the laying out and planting [sic.] parterres, groves, wildernesses, labyrinths, avenues, parks, &c. ... with experimental directions for raising the several kinds of fruit-trees, forest-trees, ever-greens and flowering-shrubs with which gardens are adorn'd.** London: printed for J. Batley, T. Bowles and J. Bowles, 1728 [but December 1727]. Quarto (9 13/16 x 7 1/2 inches). Title in red and black. 28 folding engraved plates by Thomas Bowles and David Lockley after B. and T. Langley. Contemporary panelled calf, covers tooled in blind, expertly rebacked to style with the spine in compartments with raised bands, lettering-piece in the second compartment, the others tooled in gilt. *Provenance*: William Russell Grace (1832-1904, armorial bookplate).

The Grace copy of the first edition of this important and influential work.

Langley was an early champion of the freer style of landscaping which was to dominate landscape and garden design in the 18th century. According to Blanche Henry, Langley's ideas were probably influenced by his contact with Charles Bridgeman, Alexander Pope and William Kent, and she goes on to note that "In the introduction [to the present work] Langley declares that there is nothing 'more shocking than a stiff regular garden; where after we have seen one quarter thereof, the very same is repeated in all the remaining parts'. He believed that a garden should consist of what he calls 'regular irregularities'. For instance, groves must not be planted like orchards 'with their trees in straight lines ranging every way, but in a rural manner, as if they had receiv'd their situation from nature itself'. Langley stipulated that views should be as extensive as possible and he is much in favour of ha-ha's ... Langley, like Switzer, decried the art of topiary and cut parterres, and encouraged meandering paths, and the use of fine trees for shade. *New principles of gardening* contains descriptions of the principles of geometry as applied to garden design,

and rules concerning the situation and disposition of gardens in a rural manner. There are directions concerning the culture of fruit trees, forest trees, and shrubs, and there are also details concerning the names, medicinal properties, and culture of the plants of the kitchen and physic gardens. The illustrations include geometrical diagrams, garden plans, and designs for ruins suitable for the termination of walks" (Henrey, *British Botanical and Horticultural Literature before 1800*, II, p 499).

Irish-born William Russell Grace, co-founder of W.R Grace and Co., was an American success story who rose from relative poverty to be one of the richest men in the country. He was also a noted philanthropist and served two terms as Mayor of New York.

Bradley Bibliography III, p.108; Harvard. *Catalogue of the Library of the Arnold Arboretum* p.411; Hunt II, 472; Henrey III, 927; Nissen *BBI* 1136.

(#22766)

\$ 8,500.

22] LINDLEY, John (1799-1865). **Ladies' Botany: or a familiar introduction to the study of the natural system of botany ... [Vol.I:] Fourth edition [... vol.II.: Third edition].** London: Ridgway (vol.I) or James Ridgway & Sons (vol.II), [circa 1840]. 2 volumes, octavo (8 7/8 x 5 1/2 inches). Vol.II substantially unopened. 50 hand-coloured engraved plates after Sarah Anne Drake and Franz Bauer by Watts (45 plates of the plates with two botanical subjects per plate [I.1 and I.2, etc.], 5 plates with a single subject). Original green fine cloth, the covers elaborately blocked in blind, the flat spines lettered in gilt within a shaped cartouche, cream glazed endpapers. *Provenance:* William Russell Grace (1832-1904, armorial bookplate).

A good set of this attractive Victorian botanical work, with plates attributed to two of the great botanical artists of the first half of the 19th century.

The plates are by Watts after 'Miss Drake and F. Bauer'. Working on the assumption that Lindley would not have had a new set of plates engraved for the present edition, the plates are here assigned to the same artists. The Bauer brothers were botanical artists of the first order. Ferdinand died in 1826, so it is probable that Franz was the artist who worked on the present volumes. It is likely that the majority of the plates are from originals by Sarah Anne Drake (1803-1857). Born in Norfolk, she appears to have been a lifelong friend of the Lindleys and from about 1830 until 1847 lived in their house in Turnham Green. Under the supervision of John Lindley, she developed into an outstanding botanical artist who worked on many of Lindley's publications,

Cf. BM (NH) III, p.1120 (1st edition); cf. *Great Flower Books* (1990), p.114 (refers).

(#23586)

\$ 750.

23] LOUDON, John Claudius (1783-1843). **Arboretum Et Fruticetum Britannicum; or, the trees and shrubs of Britain, native and foreign, hardy and half-hardy, pictorially and botanically delineated, and scientifically and popularly described; with their propagation, culture, management and uses in the arts, in useful and ornamental plantations, and in landscape-gardening; preceded by a historical and geographical outline of the trees and shrubs of temperate climates throughout the world.** London: printed for the Author, sold by Longman, Orme, Brown, Green & Longmans, the partially coloured and coloured copies by James Ridgway & Sons, [1835-]1838. 8 volumes, octavo (8 3/4 x 5 5/8 inches). 412 hand-coloured zinc engravings (20 double-page), 2546 uncoloured illustrations, extra-illustrated with four duplicate plates in vol.VII. Contemporary half morocco, spines gilt in six compartments with raised bands, the bands highlighted in gilt, lettered in the second and fourth compartments, top edge gilt. *Provenance:* Alexander Lawson Duncan (circular armorial book-labels).

A fine set of the rare fully hand-coloured issue of this encyclopaedic work on all the trees and shrubs growing in Great Britain: a work which W.T. Thistleton-Dyer, the director of Kew, noted as being 'indispensable to any student of the subject'

This work by J.C. Loudon, 'the most distinguished gardening author of the age' (Andrew Jackson Downing), was published in three forms: with the plates uncoloured, with only the botanical details on the plates coloured, and the present most expensive issue with all the plates completely hand-coloured. It was issued in sixty-three monthly parts from January 1835 to July 1838, although the preparations for the work had been started as early as 1830. "The

book begins with a 'general outline of history and geography' before starting on an exhaustive account of each group of trees and shrubs, complete with a full description of each species and variety, its history in Britain, and even notes on remarkable examples growing in individual gardens. 'Portraits of trees in their young and mature state', showing leaves, twigs, fruits, and the outline of leafless ... trees are a special feature of the book." (*Oak Spring Sylva*). All the images were drawn from life, many from examples in the garden at Syon House, one of the homes of the Duke of Northumberland (to whom the work is dedicated).

"In spite of its quality the book was a financial disaster for Loudon, as his wife explained in the account of his life she published in 1845: 'Having resolved that all the drawings for the *Arboretum* should be made from nature, he had seven artists constantly employed, and he was frequently in the open air with them from his breakfast at seven in the morning till he came home to dinner at eight in the evening ... After dinner he resumed the literary part of the work, and continued writing ... till two or three in the morning. His constitution was naturally very strong, but it was impossible for any human to bear for any lengthened period the fatigue he underwent ... In addition to the large sums in ready money he paid to the artists and other persons employed during the progress of the *Arboretum*, he found at its conclusion that he owed ten thousand pounds to the printer, the stationer, and the wood-engraver ... His creditors, however, did not press him for their money ... consenting to wait until they were paid by sale'" (op.cit.)

Bradley Bibliography I, p.293; cf. Bridson *Printmaking in the Service of Botany* p.113; *Oak Spring Sylva* 11 (#16344)

\$ 12,000.

24] LOUDON, John Claudius (1783-1843). **The Suburban Gardener and Villa Companion**. London: printed for the Author, sold by Longman, Orme, Brown, Green & Longmans, and W. Black of Edinburgh, 1838. Octavo (8 1/2 x 5 1/4 inches). Approximately 340 wood-engraved illustrations (some full-page). Contemporary calf, covers with double fillet border, spine in six compartments with semi-raised bands, brown morocco lettering-piece in the second compartment, the others with elaborate overall decoration in gilt, marbled endpapers, marbled edges.

First edition of this well-illustrated and informative work designed to appeal to the swelling ranks of the affluent classes in early Victorian England.

The aim of this fascinating work by J.C. Loudon, "the most distinguished gardening author of the age" (Andrew Jackson Downing), was to provide help with "the choice of a suburban or villa residence, or of a situation on which to form one; the arrangement and furnishing of the house; and the laying out, planting, and general management of the garden and grounds; the whole adapted for grounds from one perch to 50 acres and upward in extent; and intended for the instruction of those who know little of gardening and rural affairs, and more particularly for the use of ladies" (title). As the title makes clear, the range of this work extends beyond Loudon's normal territory of the garden to include advice on the layout of the rooms and how they should be decorated. The wood-engraved plates range from garden plans, to house plans, to suggested interiors.

Lowndes II, p.1399. (#23210)

\$ 1,200.

25] LOWE, Edward Joseph (1825-1900). **Ferns: British and Exotic**. London: George Bell & Sons, 1872. 8 volumes, octavo (9 13/16 x 6 1/2 inches). Half-title to vol.I. 479 plates printed in colours from wood-blocks by Benjamin Fawcett, after Francis Lydon, numerous wood-engraved illustrations. Contemporary half light brown calf over blue pebble-grained cloth-covered boards, spines in six compartments with raised bands, red morocco lettering-piece in the second, green morocco lettering-piece in the fourth, the others with repeat decoration in gilt, marbled endpapers and edges. *Provenance*: A.R. (monogrammed bookplate).

A fine set of this beautifully-illustrated monogram on ferns.

According to Stafleu this set is the first edition of this valuable work to be issued by the publishers George Bell & Sons: the earlier editions having been published by Groombridge & Sons.

Lowe was a botanist and meteorologist whose private income allowed him to pursue his passionate interest in ferns at a time when there was also widespread public interest in the collecting and growing of the family: "ferneries"

were a feature of many a fashionable garden. Lowe's enthusiasm is evident in his introduction: "Ferns, by their exquisite beauty [and], great variety ... deservedly rank high amongst cultivated plants. Among them may be found innumerable diversity ... Some species grow to the height of forty or fifty feet ... [others] scarcely exceed an inch ... As decorative plants in our hothouses and conservatories, Ferns stand unrivalled ... the evergreen species of ferns maintain an unfailing interest; young fronds, with their delicate tints are constantly appearing, and more mature ones as they pass through the different stages ... gain fresh beauty in every change. An additional argument in their favour is, that in many situations, where other plants could not exist, Ferns will not only grow, but impart a character which can be attained by no other means." Lowe goes on to explain that he believes that the reason Ferns were so little understood, despite being widely grown, was the lack of a publication "within the reach of all," which included the "accurate coloured figures" needed to allow the interested amateur to identify the different species: the present work was issued to answer this need.

The beautiful plates are produced using a complicated printing process which allowed for the accurate alignment of multiple wood-engraved blocks to produce crisp clear outlines and luminous colours. They are the work of the master of this process: Benjamin Fawcett (1808-1893), working from originals by his long-time employee Alexander Francis Lydon (1836-1917).

Fellow engraver, W.D. Ridley wrote of the production of Fawcett's plates: "Benjamin Fawcett was undoubtedly a born genius in the best sense of the word; for in a remote country town [Driffield in Yorkshire] in the early days of railway facilities, when it must have been difficult to buy high-grade colour inks, he brushed all difficulties aside, purchased his own boxwood shipped direct from Turkey, matured it, sawed it in slices, surfaced it accurately, drew the whole of his work upon these blocks himself."

Stafleu & Cowan III, 5040
(#22377)

\$ 1,500.

26] MADDOCK, James, the elder (d.1806). **The Florist's Directory; or a treatise on the culture of flowers: to which is added a supplementary dissertation on soils, manures, &c.** London: printed for the author, & sold by B. White & Sons ... G.G.J. & J. Robinson and T. & J. Egerton, 1792. Octavo (8 7/8 x 5 1/2 inches). Engraved title, 6 hand-coloured engraved plates. Uncut. Original paper-covered boards, expertly rebaked to style with old paper. *Provenance:* Harriet Auber (1773-1862, inscription dated 1805); William Russell Grace (1832-1904, armorial bookplate).

First edition of the "best work on the florist's flowers of its time" (Cleveland).

By the end of the 18th century the cultivation of so-called florist's flowers had become a specialty "usually carried out by a group of commercial gardeners called florists, who specialized in the culture of bulbous rooted plants and other select florist's flowers, and who sold plants, bulbs, tubers, and seeds ... One of the most noted firms which specialized in this branch of gardening was Maddock ... of Walworth, near London" (Henrey). In the present useful and important work, James Maddock writes with a great deal of authority, as the best known florist of his day, and addresses an audience which included not only the professional but also the increasing number of informed amateurs.

Maddock here covers eight individual plant families in detail (hyacinth, tulip, ranunculus, anemone, auricula, carnation, pink and polyanthus), with a chapter on the cultivation of each. These are preceded by an historical introduction, and the work concludes with a dissertation on soils and manures. This first edition was successful enough to warrant the publication of two subsequent editions in 1810 and 1822.

Cf. BM (NH) III, p.1216 (1810 edition); cf. Cleveland 859 (1822 edition); Henrey III, 1002.
(#23110)

\$ 850.

27] MASSON, Francis (1741-1805). **Stapeliae Novae: or, a Collection of several new species of that genus; discovered in the Interior Parts of Africa.** London: W. Bulmer & Co. for George Nicol, 1796 [-1797, watermarked 1794-1797]+. Folio (14 3/8 x 10 inches). 41 hand-coloured engraved plates, using stipple and roulette, all by Mackenzie (31 signed, 10 unsigned), after Masson. Bound to style in eighteenth century half diced russia over

marbled paper-covered boards, spine in six compartments with raised bands, lettered in the second compartment, the others with repeat neo-classical design in gilt and blind. *Provenance*: George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, armorial bookplate).

A fine copy of the only published work by Kew Gardens' first official plant hunter.

Masson notes in his introduction: "The curious productions of the Cape had been much neglected until the year 1771, when Captain Cook returned from his first voyage round the globe, and landed the Naturalists who accompanied him at Cape Town; they were much gratified by the treasures they met with, and in consequence of the observations they then made, Sir Joseph Banks, on his return to England, suggested to his Majesty the idea of sending a person, professionally a gardener, to the Cape, to collect seeds and plants for the Royal Botanic Gardens at Kew: his Majesty was graciously pleased to adopt the plan, though at that time so little approved of by the public, that no one but myself chose to undertake the execution of it. I sailed for the Cape [with Cook aboard HMS Resolution] in the beginning of 1772, and remained there two years and a half....In the year 1786 I was sent out a second time to the Cape, and remained there near ten years, in which time I had opportunities more minutely to search that great tract of country; the various collections I have sent back from thence to Kew Gardens have been cultivated with.. much success... Two species only of *Stapelia* were heretofore described by botanists; the genus now promises a numerous harvest of species. In my various journeys through the deserts I have collected about forty, and these I humbly present to the lovers of Botany." The work was published in four "decades" (or parts) under the auspices of Masson's original sponsor Sir Joseph Banks. Indeed, it appears that Banks alone was responsible for seeing that the third and fourth parts were published, as Masson had already set sail again on another plant-collecting trip, this time to the Americas.

Great Flower Books (1990), p.118; Henrey 1050; Mendelssohn III, p.278; Nissen *BBI* 1301.
(#22042)

\$ 9,000.

28] MAUND, Benjamin. **The Botanic Garden, consisting of highly finished representations of hardy ornamental flowering plants, cultivated in Great Britain, with their names, classes, orders, history, qualities, culture, and physiological observations.** London: Simpkin & Marshall and Sherwood and Co. (vols. 1-9), Groombridge & Sons (vols. 10-13), 1825-[1851]. 13 volumes in seven. 13 uncoloured engraved additional titles, 1248 hand-coloured engraved figures on 312 plates by S. Watts after Mrs. E. Bury, Miss S. Maund, Miss E. Maund, E. D. Smith and Mills, printed dedication to the 'Lovers of Botany' in vol.I, letterpress preface in all volumes except III & VIII (as issued). (Two plates and two engraved additional titles a bit short, lacking the engraved dedication to the Queen in vol. 3).

[*With:*]

Benjamin MAUND. **The Fruitist; a treatise on orchard and garden fruits.** London: Groombridge and sons, [no date]. 72 engraved illustrations of fruit, printed in colours and finished by hand, each within a printed ornamental border. [*with:*] **The Auctarium of the Botanic Garden.** London: Simpkin, Marshall & Co., [1834-50]. 2 parts in one vol., pp.[2], 1-282; [2], 1-144; [6], [3] [*and with:*] **The Floral Register.** London: Simpkin, Marshall & Co., [1835-50]. 2 parts in one vol., pp.[2], 1-240; 1, 242, 3-144, 3-13. Numerous wood-engraved illustrations.

Together 16 volumes, quarto (9 x 7 1/8 inches). Uniformly bound in contemporary brown half calf over marbled paper-covered boards, spines in six compartments with raised bands, the bands highlighted with gilt tooling and flanked by blind fillets, green morocco lettering-piece in the second compartment, lettered directly in gilt in the fourth. *Provenance*: [Helen] Melville Russell Cooke (1898-1973, the daughter of Edward John Smith, Captain of the Titanic).

A lovely set of the first edition of the Botanic Garden, here in large paper and uniformly bound with all Maund's supplemental publications.

Despite the London imprint of the present works, Benjamin Maund lived and worked in Bromsgrove, Worcestershire. He was a botanist, pharmacist and bookseller. He was a fellow of the Linnean Society from 1827 and served on the botanical committees of the Worcestershire Natural History Society. His magnum opus, *The*

Botanic Garden, was published monthly over an astounding twenty-six year period. Most, if not all, of the original drawings for *The Botanic Garden* are now in the Natural History Museum in London. Several important artists contributed, including Mrs. Edward Bury, the artist of "Hexandrian Plants"; Miss E. Maund; Miss S. Maund; E.D. Smith and Mills.

The Floral Register, *The Auctarium* and *The Fruitist* were issued as free supplements to the monthly parts of the main work from 1834 onwards. In the present set, these supplemental works have been bound in three volumes. (Stafleu & Cowan cite an additional pp. 1-96 at the end of part I of *The Auctarium*, but from internal evidence this would appear to be incorrect and the part work is complete with 280pp. plus the title and preliminary leaves).

Complete copies of *The Botanic Garden* covering the entire twenty-six year publication are scarce, particularly uniformly bound with their supplemental publications. This set with the added benefit of being particularly tall, indeed over a full centimeter taller than the large-paper set from the Plesch collection.

F. Cardew 'Maund's Botanic Garden and other works', in *J.Soc. Bibl. nat Hist.*(1958) 3,pp.322-324; Dunthorne 198-200; *Great Flower Books* (1990) p.160; Nissen *BBI* 2222; Stafleu & Cowan 5712 & 5714, 5715.
(#23152)

\$ 9,500.

29] MEADER, James. **The Planter's Guide: or, Pleasure Gardener's Companion. Giving plain directions with observations, for the proper disposition and management of the various trees and shrubs for a pleasure garden plantation. To which is added, a list of hardy trees and shrubs for ornamenting such gardens ...** London: printed for G. Robinson, 1779. Narrow oblong quarto, signed in 6s (5 3/4 x 11 3/8 inches). 2 folding engraved plates by J. Lodge. Expertly bound to style in half 18th-century russia over 18th-century marbled paper-covered boards, the flat spine spine divided into five compartments by double gilt rules, green morocco lettering-piece in the second compartment. *Provenance*: James Hairs (18th century engraved trade label on front pastedown, "James Hairs, / Seedsman & Florist / No./ 41 / at the Top of the Haymarket London..."); William Russell Grace (1832-1904, armorial bookplate).

A rare guide intended to provide useful information on the planting of trees and shrubs on the estates of England. This copy with an 18th-century seedsman's engraved trade card mounted on the front blank.

James Meader, former gardener to the Earl of Chesterfield and identified on the title as the "late Gardener to his Grace the Duke of Northumberland," was at the time of the publication of this work the gardener to Empress Catherine of Russia.

This work is comprised of a five page preface "On Plantations and Planting," a single page notice "To the Reader," followed by "A List of Hardy Trees and Shrubs for Ornamenting Parks, Pleasure-Grounds, etc." The list is in tabular format, divided into six classes, each arranged alphabetically, giving Latin and English names of each plant and tree, followed by its species, place of nativity, height, types of foliage, flower and fruit, type of required soil and with a note on its propagation. A catalogue and index are located in the rear. The two plates, bound prior to the list and engraved by J. Lodge, depict a large variety of deciduous and evergreen trees and shrubs, respectively.

"[T]he author gives lists of hardy deciduous and evergreen trees and shrubs, perennial climbing plants, suitable for planting in parks and pleasure-grounds. The entries are in alphabetical order of generic name. There are several columns to each page listing the Latin and English names, native country, the height, shape, size and colour of foliage, kind of flower and fruit, the soil required, and method of propagation. The author draws attention to the custom of 'common late years ... to intermix deciduous trees with evergreens'. He points out the disadvantages of this method of planting..." (Henrey, II:p. 359).

Of particular note to this copy of Meader's guide is its provenance. First, to James Hairs, an 18th century British seedsman and florist, with his engraved trade card mounted on the blank facing the title. The card, engraved by B. Taylor, advertises "Choice of Green House Plants, Curious Exotics" and "all sorts of Garden, Bird & Grass Seeds, also Durham Flower of Mustard." Second, to Irish born William Russell Grace, co-founder of W. R. Grace and Co., an American success story who rose from relative poverty to become one of the wealthiest men in the country. He was also a noted philanthropist, served two terms as Mayor of New York, and amassed a lovely library, including

many works on botany.

The work is quite rare, with no copies listed as having sold at auction.

Henry 1088.

(#23745)

\$ 3,850.

30] MICHAUX, André (1746-1802). **Flora Boreali-Americana, sistens caracteres plantarum quas in America septentrionali collegit et detexit Andreas Michaux.** Paris & Strasbourg: Typis Caroli Crapelet, 1803. 2 volumes in one, quarto (9 5/16 x 7 1/2 inches). Half-titles, 1p. addenda and corrigenda. 51 copper-engraved plates after Pierre-Joseph Redouté by Plée, extra-illustrated with a duplicate of plate 51 bound to face p.241 of vol.I. Expertly bound to style in half calf over early 19th century French marbled paper boards, spine ruled in gilt, lettered in gilt in the second compartment, contemporary patterned endpapers. *Provenance:* David Bailie Warden (1778-1845, inscription in ink on vol.I half-title "Doctor Brooks from his friend DB Warden").

Rare botanical work illustrated by Redoute: first edition, rare large paper issue, with a distinguished provenance.

This work was issued in two formats: quarto on wove paper ("papier vélin", as here), and octavo on laid paper ("papier raisin"). The present quarto large paper issue seems to be particularly rare: only one copy is listed as having sold at auction in the past thirty years. With this work Michaux attempted to provide a complete technical flora of North America. Using botanical Latin, he starts with the binomial, before giving a detailed description of each species. Fifty one of the more important plants are illustrated by 51 excellent early examples of the work of Pierre-Joseph Redouté. The classically understated line engraved plates allow the unerring sense of design of the master botanical painter to be fully appreciated.

'André Michaux was sent to America in 1785 by the French government, which asked him to collect timber trees and plants useful as either food or medicine. Michaux... was accompanied by his young son, François André, and a gardener, Paul Saulnier. A nursery garden was established in New Jersey, not far from New York, where Saulnier was to be in charge of a base for collections waiting to be sent back to Europe. During the next ten years, thousands of trees were collected by Michaux [on his travels to the southern Appalachians, Spanish Florida, the Bahamas, and the Carolina mountains. These were taken to the royal nurseries at Rambouillet... [but] relatively few of the plants survived... A second Michaux nursery was established at Charleston, South Carolina, under the care of François André until 1790, when he went back to France [to study medicine]. Meanwhile his father traveled from Hudson's Bay to Florida and west to the Mississippi in his search for new plants... The elder Michaux returned to France in 1796.' (*Oak Spring Sylva*). Here he tried unsuccessfully to raise money from the government for further exploration of North America, and eventually accepted a post on Baudin's expedition to Australia, leaving France in October 1800. This was the last time that François André was to see his father (he died in Madagascar in 1802), and the younger Michaux was left to see the present work through the presses. However, he was more successful in getting official backing and visited America twice more: firstly from 1801 to 1803 and finally from 1806 to 1809.

DB Warden served as United States Consul in Paris for forty years from about 1804. He assembled two major collections of books on the Americas: the first of which was sold to Harvard in 1823, the second to the New York State Library in 1840. He was also the author of a number of works, most of American interest: *Inquiry concerning the Intellectual and Moral Faculties and Literature of the Negroes* (Paris: 1810); *Description of the District of Columbia* (1816); *Statistical, Political, and Historical Account of the United States of North America* (Edinburgh: 1819, 3 vols.); *L'art de vérifier les dates, chronologic de l'Amerique* (Paris: 1826-1844, 10 vols.); *Bibliotheca Americana Septentrionalis, etc.* (1820); *Recherches sur les antiquités de l'Amerique Septentrionale* (1827); and *Bibliotheca Americana* (1831).

MacPhail *Redouteana* 11; MacPhail *Sterling Morton Library Bibliographies... André & François-André Michaux* 3a; cf. Madol 21 (8vo issue); Meisel III, 364; cf. Nissen *BBJ* 1357 (8vo issue); cf. Pritzel 7611; Stafleu & Cowan *TL2* 5958

(#19661)

\$ 6,000.

31] MICHAUX, François-André (1770-1855). **The North American Sylva, or a description of forest trees, of the United States, Canada, and Nova Scotia, considered particularly with respect to their use in the Arts, and their introduction into Commerce [Translated by Augustus L. Hillhouse]**. Paris: Printed by C. d'Hautel, 1819. 2 volumes in four (as issued), octavo (10 1/2 x 6 3/4 inches). 2 half-titles (as issued). 156 hand-finished colour-printed stipple-engraved plates after P.J. Redouté (27), P. Bessa (92) and others by Gabriel (108), Bessin (16) and others. (Text with old dampstaining, the plates less so, but with occasional cockling and small spots). Publisher's yellow paper-covered boards, letterpress paper labels to backstrips, uncut (some fading and neat restoration to backstrips).

First edition in English, third issue, of Michaux's masterpiece and a classic of American natural history: the most important work relating to American trees published in the 19th century.

Michaux's work is based on his and his father's extensive travels in the eastern half of America from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The masterwork was first published in parts between 1810 and 1813 as *Histoire des arbres forestiers de l'Amerique septentrionale*. In 1817, Michaux began work on an English translation, issuing a section of the text on oak trees (believed to have been translated by Michaux himself) with no plates, which was then cancelled (MacPhail 16). When the first edition in English was subsequently issued between 1817 and 1819, the first issue contained the text from the cancelled publication, with the remainder of the text translated by Augustus L. Hillhouse of Connecticut. The subsequent second and third issues contained the entire Hillhouse translation printed in Paris by C. D'Hautel (and with page 112 numbered "112-136" to account for Hillhouse's translation being shorter than the previous).

The beautifully-executed images, from the same plates in all three issues, were executed by the engraver Gabriel and others after original drawings by the great French botanical artist Pierre-Joseph Redouté and his associate Pancrace Bessa. This third issue in two volumes is the most complete and accurate, with corrections to plate numbers, signatures and pagination.

Of the issues containing the present Hillhouse translation, Sabin writes: "Of the various editions with the text in English this, notwithstanding some typographical errors, is the best." And referring to Michaux's work with Thomas Nuttall's continuation, Sabin continues: "It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty."

Bennett, p.76; MacPhail *André & François-André Michaux* 17c; Meisel III, pp.379-81; cf. *Oak Spring Sylva* 20; Sabin 48694; cf. Savage, *André and François André Michaux* (Charlottesville, 1986); Stafleu & Cowan III, 5962. (#21994)

\$ 9,500.

32] MICHAUX, François-André (1770-1855). **The North American Sylva, or a description of forest trees, of the United States, Canada, and Nova Scotia, considered particularly with respect to their use in the Arts, and their introduction into Commerce [Translated by Augustus L. Hillhouse]**. Paris: Printed by C. D'Hautel, 1819. 2 volumes, 8vo (9 15/16 x 6 1/8 inches). 156 hand-coloured stipple-engravings after P.J. Redouté (27), P. Bessa (92) and others by Gabriel (108), Bessin (16) and others. Expertly bound to style in contemporary French red straight-grained morocco over contemporary red glazed paper-covered boards, the flat spines divided into six compartments with a gilt fillet flanked by a roll tool, lettered in gilt in the second and third compartments, g.e.

A fine set of MacPhail's third issue of Michaux's masterpiece and a classic of American natural history. This publication is the most important work relating to American trees published in the 19th century, written by one of the greatest naturalists to work in America.

Michaux's work is based on his and his father's extensive travels in the eastern half of America from the 1790s on. Both men were friendly with Jefferson and other leading figures, who aided them in their work and travels. The letterpress for this edition was printed in Paris, as were the engraved plates. The text was printed by C. D'Hautel, the plates were executed by the engraver Gabriel and others after original drawings by the great French botanical artist Pierre-Joseph Redouté, and his associate Pancrace Bessa.

The beautifully-executed plates illustrate leaves and nuts or berries of American trees across the entire continent,

and are printed from the same plates as the images in the first issue. The sheets of the first reprint of the work were destroyed by fire, but the copper plates were separately stored and thus survived to be employed in a later combined edition issued by Rice and Hart of Philadelphia.

The main difference between the first issue and the present set is that the pagination is in two volumes instead of the original three, and some of the plate numbers have been corrected.

Of the present issue, translated from the French by Augustus L. Hillhouse, Sabin says "Of the various editions with the text in English this, notwithstanding some typographical errors, is the best." Hillhouse's translation was shorter than the translation for the 1817 edition of the first volume, and therefore page 112 in the first volume of this set is numbered 112-136 in order to maintain the pagination of the succeeding section. Thomas Nuttall later continued the work begun by Michaux, and of the combined work of both men Sabin states: "It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty."

Bennett, p.76; MacPhail *André & François-André Michaux* 17c; Meisel III, pp.379-81; cf. *Oak Spring Sylva* 20; Sabin 48694; cf. Savage, *André and François André Michaux* (Charlottesville, 1986); Stafleu & Cowan 5962.

(#15967)

\$ 13,500.

33] [MILLER, Philip (1691-1771)]. **Catalogus Plantarum... A Catalogue of Trees, Shrubs, Plants, and Flowers, both Exotic and Domestic, Which are propagated for Sale in the Gardens near London.... By a Society of Gardeners.** London: printed for the Society of Gardeners, to be sold by the said Society, C. Rivington, T. Cox, P. du Barrit, and also by the following Gardeners and Nursery-men. Robert Furber [etc.], 1730. Folio (16 3/4 x 11 1/4 inches). Two letterpress title-pages. Uncoloured engraved frontispiece of an idealized garden by Henry Fletcher, 21 coloured plates after Jacob Van Huysum printed on two paper stocks (7 mezzotints printed in colours by Elisha Kirkall [5 with touches of hand-colouring, 1 with pasted on slip with contemporary manuscript correction to the title of the plate], 14 hand-coloured etched plates by Henry Fletcher), two uncoloured engraved headpieces by Fletcher. (Small repaired marginal tear to frontispiece, three plates just shaved into plate area, one of these with slight loss to imprint). Contemporary half marbled sheep over grey-paper covered boards, spine expertly rebaked to style in seven compartments with raised bands, early red morocco label lettered in gilt in the second compartment. *Provenance*: early engraved armorial shelf-label on front pastedown.

First edition of a beautiful and scarce work, including a high proportion of American species and 'one of the earliest flower books to contain plates printed in colors.' (Hunt). *The only substantial work to be illustrated entirely by the work of Jacob van Huysum.*

The genesis of this work is interesting. Much trouble had been caused to the trade and to the public by the same plant being sold under different names. In an effort standardize the naming of these commercial species the 'Society of gardeners' (referred to on the title of the present work) was formed 'consisting of a number of the most eminent gardeners and nurserymen situated near London [who] agreed to hold monthly meetings. At these meetings members were required to bring exhibits of their flowers and fruits for examination and comparison. A Register was kept recording names and descriptions. After a period of five or six years it was decided to have the various plants drawn and painted "by an able hand." A resolution was then passed to publish a catalogue of the plants... which was to be illustrated with coloured plates. This was to be issued in parts. Only the [present] first part, however, on trees and shrubs was published' (Henrey).

'The Catalogus plantarum is notable as one of the earliest flower books to contain plates printed in colors. It is perhaps unique in that one third of its plates are so printed, in mezzotint from a single plate, while two thirds are engraved and handcolored in the usual way. The book is also unusual in that it is ostensibly the work of twenty authors, listed as the Society of Gardeners at the end of the Preface, though it is usually assumed that one of their number, Philip Miller, was responsible for the text' (Hunt).

The original plan had been to issue the work in three or four volumes with coloured plates, and to this end watercolour drawings were prepared by the Dutch flower painter Jacob van Huysum (?1687-1746), brother of Jan van Huysum. The British Museum possesses two albums (from the library of Sir Hans Sloane) that contain what appear to be the originals for the unfinished work. The plates that were published include a number of images

intended for the later volumes; as a consequence, these have no corresponding text. Of particular interest is the image of the double Nasturtium, which as Blunt notes 'was subsequently lost to cultivation and only reintroduced quite recently'.

"An important work as it is one of the first attempts to establish a nomenclature ... Eighty-eight American trees and shrubs are listed among those which the London nurserymen could supply in 1730 Three volumes were planned for this work but only the first of Trees and Shrubs was completed; it includes plates which would have illustrated the volumes on Greenhouse Plants and Flowers had they been issued. The frontispiece is one of the few medium-sized engravings shewing the details of an English formal garden of the period" (Dunthorne).

Dunthorne 119; *Great Flower Books* (1990) p.95; Henrey 1360; Hunt 485; Nissen *BBI* 2230; Stafleu & Cowan *TL2* 6036

(#17281)

\$ 35,000.

34] MUNTING, Abraham (1626-1683). **Phytographia Curiosa, exhibens arborum, fruticum, herbarum & florum icones, ducentis & quadraginta quinque tabulis ad vivum delineatis ac artificiosissime aeri incisis.** Amsterdam: Rod. & Gerh. Westenius, 1713. 2 parts (text and plates) in one volume, folio (15 5/16 x 9 11/16 inches). Half-title, additional engraved title with elaborate emblematic surround (bound in as frontispiece), letterpress title in red and black, engraved dedication leaf to Dr. Benjamin Fagel incorporating his coat-of-arms, 2 engraved head-pieces (the second repeated once) by J. Baptiste [Adam] after Jan Goeree, woodcut initials and tail-piece, 245 engraved plates of plants, all but one unsigned but some or all possibly by Joseph Mulder. (Paper loss along the fore-edge margin of one plate not affecting the image, ten letters on title in ink facsimile, else scattered minor foxing). 18th-century panelled calf, covers tooled in blind, rebounded to style, spine with raised bands in seven compartments, red morocco lettering piece in the second compartment. (Restoration at the tips).

First Latin edition, second issue of the most extraordinary botanical work of the pre-Linnean period, with "illustrations that are remarkable for their elegance and originality" (Oak Spring Flora).

This is the second issue of the Latin edition of the author's *Naauwkeurige beschryving der aardgewassen* (1696) based, in part, on his *Waare Oeffning der Planten* (1672). Abraham Munting "was an eminent professor of botany and chemistry at the University of Groningen ... [he also] founded one of the most extensive botanical gardens of the period, known as the 'Paradise of Groningen', which he directed from 1658 up until his death in 1683. Munting wrote a number of works on medical-botanical topics, but [the present work] ... enjoyed particular success, at least in part due to the novelty of the plates, which, in a radical departure from ... the traditional florilegium, presented its plant species against charming landscape backgrounds ... The illustrations are remarkable for their elegance and originality ... Each plate shows a different plant in flower, including many exotics from America and other distant lands. The plant dominates the foreground, filling the entire page, often with a detail of the fruit or flowers presented on a smaller scale. In some cases the plants are presented *à trompe l'oeil*, while in others they are arranged in decorated urns. Some gardening tools are depicted as well. The name of each plant appears written [in Latin] on an elegantly fluttering ribbon or cartouche, or on a crumbling marble plaque. The originality of the work lies, however, in the small landscapes that have been inserted into the background of the plates. Here the artist gave free rein to his imagination, delineating scenes that in reality bore little relation to the habitat of the plant. Pastorals with animals and figures alternate capriciously with vistas of walled cities and landscapes containing statues and ruins." (*Oak Spring Flora* p.174).

Cf. *Great Flower Books* (1990) p.123 (1702 issue); cf. Hunt 404 (1702 issue); Nissen *BBI* 1429; *Oak Spring Flora* 45.

(#21996)

\$ 22,500.

35] NEES von ESENBECK, Theodor Friedrich Ludwig (1787-1837); and Wilhelm SINNING (1792-1874). **Sammlung schönblühender Gewächse für Blumen- und Gartenfreunde nach lebenden Exemplaren des königlichen botanischen Gartens zu Bonn gezeichnet, beschrieben und mit genauer Anleitung zu ihrer Cultur begleitet.** Düsseldorf: in der lithographischen Anstalt Arnz & Co., [1823-] 1831. 2 volumes (text: quarto [10 1/2 x 8 3/4 inches]; plates: folio [18 1/2 x 11 3/4 inches]). Text: two letterpress titles, the first dated 1831, the second 1825, 1p. errata at rear. Plate vol.: lithographic title, 100 hand-coloured lithographic plates printed by Arnz & Co,

the majority unsigned, but 1 after Wild by Henry, 1 after Hohe by Henry, 8 drawn from nature and on stone by A. Henry. (Some overall toning to the plates as usual). Bound to style in uniform green half straight-grained morocco over contemporary marbled paper-covered boards, the flat spines divided into compartments by fillets and roll tools, lettered in the second compartments, the others with repeat decoration in gilt.

The first and only edition of this "fine work" (Dunthorne), one of the greatest German flower-books: a very rare set complete with both atlas and text.

This selection of the most spectacular exotic plants growing in the Bonn botanic garden was made by its director Nees von Esenbeck and the head gardener Sinning. The preliminary leaves in the text volume include the title issued when the work was finished in 1831, a title dated 1825 with the words *Erste Centurie*, indicating that it had been the authors' intention to continue the work. Between the two titles is a useful 2pp. index which indicates where in the text the species depicted on the plates are described. The descriptions of each plant include a scientific botanical description with practical growing advice. In the plate volume, the first fifty plants are unnumbered and include a loose bouquet of Dahlias, a bouquet of Asters tied with a ribbon, Passion Flowers, Magnolias, Hibiscus, Poppies, Orchids, Agapanthus, Camellias and others. Plates 51 to 60 are the first numbered plates and are also the only plates that include artist's and lithographer's credits. Plates 61 to 100 continue with spectacular flowering plants from around the world, but particularly from South Africa and Australia.

Only one complete copy of this work, with both text and atlas, is listed as having sold at auction in the past thirty-five years (even the de Belder copy lacked the text).

Dunthorne 216; *Great Flower Books* (1990) p.123; *Nissen BBI* 1445; Pritzel 663; Stafleu & Cowan III, p. 713, "composite works. no. 6"
(#23552)

\$ 15,000.

36] **POMOLOGY & HORTICULTURE.** - Dellon Marcus DEWEY (1819-1889, publisher). **A bound collection of coloured botanical specimen plates.** Rochester, N.Y.: D. M. Dewey, 1872. Oblong octavo (5 1/4 x 8 3/4 inches). Mounted on guards throughout. 33 plates by Dewey (29 hand-coloured using the pochoir process, 4 printed in colours and finished by hand). Bound to style in brown morocco-backed contemporary red/brown pebble-grained cloth covered boards, the flat spine divided into five compartments by single gilt fillets, lettered in gilt in the second.

A fine example of an early seedsman's sample book, containing plates from the publisher who invented the concept: D.M. Dewey.

The colouring of the fruits and flowers is particularly strong. The album includes: 7 kinds of apples, 7 pear, 3 peach, 2 plum, 4 grape, 3 of different kinds of soft fruit, 1 chestnut, 3 trees, 1 decorative quince, 1 rose. Most plates place the subjects within a printed blue ornamental border, with the imprint, "Dewey's Pocket Series. Colored From Nature. Copyright secured 1872."

Dellon Marcus Dewey "developed and promoted the nurseryman's color plate business in the late 1850s ... Besides individual plates, he also carried a selection of ready-made plate books. In the mid-1870s, Dewey disposed of his bookstore to concentrate entirely upon color plates and other supplies for nurserymen. An 1881 volume on the industries of Rochester termed his a unique enterprise ... His premises in the Reynolds Arcade were 'spacious and convenient, and here not less than thirty artists and others are employed in making drawings, paintings, etchings, photographs'" (K.S. Kabelac "Nineteenth Century Rochester Fruit and Flower Plates" in *The University of Rochester Library Bulletin* (1982), vol .XXXV. p.97).

Cf. Karl Sanford Kabelac 'Nineteenth-Century Rochester Fruit and Flower Plates' in *The University of Rochester Library Bulletin* (1982) vol. XXXV, pp. 93-114; cf. Sandra Raphael, *An Oak Spring Pomona*, 65; cf. W.S. Reese. *Stamped with a National Character: Nineteenth Century American Color Plate Books* 72.

(#22444)

\$ 1,500.

37] POMOLOGY & HORTICULTURE. - M. BRUNSWICK & Company (publishers). **A bound collection of coloured botanical specimen plates.** Rochester, N.Y: M. Brunswick & Co., [no date but circa 1888-1899]. Oblong octavo (5 1/2 x 9 3/8 inches). 54 coloured plates (36 hand-coloured using stencils, 18 chromolithographs, 50 by Brunswick, 4 unsigned), mounted on guards throughout. Expertly bound to style in black morocco-backed contemporary bubble-grained black cloth over boards, the flat spine divided into five compartments by single gilt fillets.

A Brunswick "tree-peddler's" sample book, with a fine selection of stencilled fruit plates

"Mina (or Minnie) Brunswick (ca. 1860-Rochester, October 26, 1912) is listed in the Rochester city directories as a producer of fruit plates or nurseryman's plates from 1888 through 1920. Her first advertisement, in the 1889 directory, reads in part: 'M. Brunswick & Co., / (Formerly with D.M. Dewey), / Manufacturers of / Hand Painted Fruit and Ornamental Plates. / All of Mr. Dewey's artists have been retained by us.' Brunswick, by the 1910s, appears to have been the last producer of hand-painted (stencilled) plates in Rochester" (K.S. Kabelac 'Nineteenth-Century Rochester Fruit and Flower Plates' in *The University of Rochester Library Bulletin* (1982), vol.XXXV, p. 95).

The Brunswick imprint on all but four of the plates (which are unsigned) suggests that this album was sold ready-made. The more usual practice was for the salesman to make up his sample-book from individual plates from a number of different publishers. The album can be dated approximately from three of the plates whose integral text include a date: one apple description includes the date 1885, one grape 1893 and a raspberry 1890.

Depicted are 7 apples, 1 pear, 3 peach, 6 plums, 2 cherry, 3 grapes, 2 strawberries, 10 blackberries and raspberries, 1 gooseberry, 2 currants, 1 rhubarb, 1 eaton peach pie plant, 1 asparagus, 5 deciduous trees (starting with the tree mulberries), 7 evergreens, 2 decorative plants.

Cf. Karl Sanford Kabelac 'Nineteenth-Century Rochester Fruit and Flower Plates' in *The University of Rochester Library Bulletin* (1982) vol. XXXV, pp. 93-114; cf. Sandra Raphael *An Oak Spring Pomona* 65 (#16377)

\$ 1,800.

38] REDOUTÉ, Pierre-Joseph (1759-1840). **Choix de Soixante Roses** . Introduction by Jules Janin. Paris & London: chez l'auteur (etc., Paris); Martin Bossange & Co and Treuttel & Wurtz (London), 1836. Part 1 only (of 15), folio (22 x 15 1/2 inches). 4 fine stipple-engraved plates, printed in colours and finished by hand, by Langlois (2) or Victor (2), after Redouté. 1p. letterpress dedication to the Queen of the Belgians (verso blank), pp.3 - 8 'Introduction' by Jules Janin. Uncut. Unbound as issued within original oatmeal-coloured wrappers, the covers with an elaborate border of rules and neo-classical type-ornaments, the upper cover with letterpress title as above, the lower cover with printer's name. Housed in a dark green cloth chemise, within a dark green morocco-backed cloth-covered box, spine gilt.

An original part from Redouté's very rare final work, with four spectacular plates and the whole of Janin's sparkling introduction.

The *Choix de Soixante Roses* was "the last of Redouté's original publications, a folio volume containing sixty plates of new roses printed in color after Redouté's method. The book contains an introduction by ... Jules Janin, who also paid a perceptive tribute to Redouté, which is still a model of its kind ... [noting that the artist, through his watercolours,] gave the flowers ... ' an expected immortality... [and comparing him to] a honey-bee: he had the instinct for the beautiful flowers ... He composed a bouquet with the intelligence and happiness of a young girl at her first ball' " (Stafleu "Redouté - Peintre de Fleurs" in *A Catalogue of Redoutéana Exhibited at the Hunt Botanical Library* p.31).

The plates in the present noble fragment are a match for the best of the images in Redouté's earlier folio work on roses (*Les Roses*, published in Paris, 1817-1824) and show that, although he was nearing the end of his glorious career, he had lost none of the power to capture the essence of the flowers he chose to paint. Financially, he may have suffered as a result of the upsurge in the popularity of lithography in the 1830s, but in terms of the quality of the work, these plates show that he remained the master of the botanical portrait.

The text on the present upper cover notes that the work was to be published 15 parts (at 25 francs per part), with one part appearing every two months - this would imply that the complete work was published over a 30-month period and should therefore be dated 1836-1838. In any event, both the complete book and individual prints from the book are very rare: Stock could locate no more than 12 complete copies of the work extant and no copies have appeared at auction in over a quarter century.

Cf. Dunthorne 234 ("not seen"); cf. *Great Flower Books* (1990) p.129; cf. Hunt *Redoutéana* 50; cf. Nissen *BBI* 1593; cf. Stock 2364.

(#23394)

\$ 7,500.

39] REDOUTÉ, Pierre-Joseph (1759-1840) & Claude-Antoine THORY (1759-1827). **Les Roses peintes par P. J. Redouté...décrites par C. A.Thorry.** Paris: C.L.F. Panckoucke, 1824[-1826]. 2 volumes, octavo (9 3/4 x 6 5/8 inches). Vol.I with half-title, title and 4pp. prospectus, text partially unopened. 160 stipple-engraved plates printed in colours and finished by hand by Chardin, Langlois, Lemaire and others after Redouté, extra-illustrated with a 1p. autograph letter signed from Pierre Guerin to Redouté tipped in at the front of vol. I. (Scattered minor spotting). Contemporary French red calf elaborately tooled to a Romantique design, the covers with a wide border composed of fillets in gilt and black with decorative rolls in blind, the central panel on the upper covers tooled in gilt with an interlocking 'BB' monogram, the spines in five unequal compartments with broad semi-raised bands, the bands tooled with gilt fillets and small arabesque tools, black leather lettering-pieces in the second and fourth compartments, the first and fifth compartments tooled in black with an elaborate arabesque design built up from small tools, the third compartment with a similar arabesque panel in gilt within a simple gilt paneled border, gilt turn-ins, marbled endpapers. *Provenance*: B.B. (binding).

A very fine set of the first octavo edition of Redouté's most famous work, and perhaps the most celebrated flower book ever published.

Pierre-Joseph Redouté, the most successful flower painter of all time, together with Claude-Antoine Thory, an ardent botanist and collector of roses, together in *Les Roses* produced a work not only of great artistic merit, but also an invaluable scientific record. "Redouté and Thory knew, described and figured almost all the important roses known in their day. Included were many of the key ancestors of our present-day roses. The plates in *Les Roses* have artistic value, botanical and documentary value, both for the species and cultivars still surviving and for those that have disappeared" (Gisele de la Roche). The roses used as specimens for the work were taken from the collections of Thory, the Malmaison gardens, and from other collections around Paris. Many of the flowers were novelties in Redouté's time, and a number were dedicated to the memory of his friends and acquaintances, such as l'Héritier de Brutelle and Ventenat.

The success of the folio edition prompted the publication of the present work: a second (first octavo) edition in 40 parts, issued between 1824 and 1826 with 160 plates and an expanded text. The plates are masterpieces in miniature of the engraver's art and lose none of the impact of their larger precursors in the process of reducing them from the folio to octavo format. Redouté's genius is plainly discernable and, as the prospectus states, the plates have been "réduites et gravées de nouveau par les habiles artistes, seront toutes également bien coloriées sous les yeux de M. Redouté."

This copy includes an autograph letter signed by fellow French artist Pierre Guerin to Redouté tipped into the first volume. Writing in French, Guerin asks to borrow from the artist "one of the alabaster vases which are on the mantel piece in your drawing room."

Cf. Nissen *BBI* 1599; Stafleu & Cowan *TL2* 8749.

(#22378)

\$ 25,000.

40] REPTON, Humphry (1752-1818) & John Adey REPTON (1775-1860). **Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts. By H. Repton, Esq. assisted by his son, J. Adey Repton.** London: Printed by T. Bensley and Son for J. Taylor, 1816. Large

quarto (13 13/16 x 11 1/4 inches). 42 aquatint plates (22 hand-coloured, including ten with overslips and three double-page, 13 uncoloured, including three with overslips, 7 tinted, including one with an overslip), 1 wood-engraved and letterpress plan, 9 aquatint head- and tail-piece vignettes (including two with overslips), and numerous wood-engraved illustrations. (Lacking half-title.). Contemporary blue/green straight-grained morocco gilt, covers panelled in blind, expertly rebaked to style with the spine in six compartments with double raised bands, the bands highlighted by gilt tooling, lettered in gilt in the second compartment, the others with elaborate repeat decoration in gilt and blind, gilt turn-ins, top edge gilt. *Provenance*: Earl of Caledon (19th-century armorial bookplate).

A fine copy of the first edition of Repton 's last great work on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

In both the present work and his earlier *Observations ...* (London: 1803), Repton strives to put across his view that the landscape architect should be guided by the single guiding principle that his work should produce a 'pleasing combination of Art and Nature adapted to the use of Man' (preface, p.viii). Repton differentiates between the present work and his earlier *Observations ...* (London: 1803) in the preface: 'The contents of the present Volume ... will be found neither to be a continuation nor a contradiction of the former *Observations*; but, from the subject's being elucidated by new and more beautiful examples, the Author's former principles in the *Theory and Practice of Landscape Gardening* will be confirmed' He goes on to note that the text is drawn from 'more than four hundred Reports in MS.' or 'Red Books' - this fact alone makes the present work particularly valuable, as a number of these 'Red Books' have subsequently been lost.

Abbey *Scenery* 391; Martin Hardie, p. 129; Prideaux, p. 349; Tooley 398; HBS 53787 (#16019)

\$ 28,500.

41] REPTON, Humphry (1752-1818). **Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen.** London: J. Taylor, 1803. Quarto (13 9/16 x 10 7/8 inches). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations, 2 with overslips. (Small neat repairs to folds of folding plate, occasional light offsetting of text onto plates). Contemporary light brown calf gilt by Charles Hering (with his ticket on the front free endpaper), covers with gilt-ruled and blind-tooled border with centrally-placed gilt armorial of the arms of the Leveson-Gower family, surmounted by a Marquesses coronet, with the arms and coronet of an Earl in pretence, gilt turn-ins, marbled endpapers, marbled edges (neatly rebaked to style). *Provenance*: Granville Leveson-Gower, 1st Marquis of Stafford (1721-1803, binding); Louise Ward Watkins (1890-1974, bookplate).

First edition with an interesting provenance. The classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the 'fixed principles' which should be adhered to in any large scale scheme.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

Textually this is one of Repton's most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and

it also contains Repton's major contribution to the evaluation of 'Capability' Brown. Although critical of some minor details the general tone of these passages is full of praise for the memory of the great gardener, and an able defense against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

Abbey *Scenery* 390; Tooley 399
(#14909)

\$ 18,500.

42] REPTON, Humphry (1752-1818). **Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.** London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (10 1/4 x 14 inches). 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece, bound without the half title. Expertly bound to style in 18th-century half russia with early marbled paper-covered boards, the flat spine divided into six compartments by fillets and a greek-key roll, red morocco lettering-piece in the second compartment, the others alternately decorated with a large centrally-placed vase and flower spray tool, with foliate cornerpieces and a large centrally-placed goblet and birds tool with foliate cornerpieces, gilt edges. *Provenance*: early crowned 'C' monogram at foot of title.

First edition of the first of Repton's three great works on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. The present work is made up to a large degree of extracts from the 'Red Books' of 57 houses which Repton had been called upon to 'improve'. A list of these houses, their location and their owners is given in a valuable two-page list towards the front of this volume. The work is broken down into various chapters: 'Concerning Buildings', 'Concerning Water', 'Concerning Approaches', etc. In each chapter Repton selects the relevant section from each 'Red Book' that is helpful to the point he is trying to make.

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of 'Capability' Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen 'Sources of pleasure in Landscape Gardening' and William Wyndham's letter to Repton in support of his theories: 'Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life, and their conformity to those purposes is that which constitutes their true beauty: with this view gravel walks, and neat mown lawns... are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture'.

The plates echo the watercolours with which Repton invariably illustrated the 'Red Books'. He makes extensive use of movable flaps or 'slides' - generally to explain the effect he is trying to create by showing the property before his improvements (with the flap down) and after, with the flaps lifted. The quality of the aquatints is exceptional, and the folding view of the Duke of Portland's house Welbeck Abbey in Nottinghamshire is particularly interesting as it apparently shows Repton and his assistants at work on a survey of the estate.

Abbey *Scenery* 388; Archer 280.1; ESTC t073696; Henry III, 1269; RIBA III, 405; Tooley 400
(#17339)

\$ 27,500.

43] ROSCOE, William (1753-1831). **Monandrian Plants of the Order Scitamineae, chiefly drawn from living specimens in the Botanic Garden at Liverpool.** Liverpool: printed by George Smith, [1824-]1828. Large folio (21 1/4 x 16 1/2 inches). 112 lithographic plates by Hullmandell, hand-coloured by George Graves, after Thomas Allport, Rebecca Miller, Margaret Roscoe, Mrs James Dixon, Ellen Yates, Emily Fletcher, Mary Waln and unidentified "native artists", 3 uncoloured lithographic illustrations. Contemporary green morocco gilt, covers with

wide gilt border made up from fillets and a decorative roll tool surrounding a large central arabesque blocked in blind, expertly rebaked to style, the spine in six compartments with raised bands, lettered in the second, the others with repeat decoration in gilt, gilt turn-ins, pink glazed endpapers, gilt edges. *Provenance*: James Stamford Caldwell (1787-1858, Linley Wood, Talke, Staffordshire, armorial bookplate).

A fine copy (with a family connection) of this spectacular work, limited to 150 copies.

Roscoe, a talented member of a talented family, was a banker from Liverpool and supporter of the liberal arts. This work, his masterpiece, was originally issued in 15 parts. The focus of the work is on a selection that is now considered part of the Zingiberales order of flowering plants. The order, which is almost exclusively tropical in origin, includes the canna lilies, arrowroot, ginger and turmeric. Roscoe provides 1 or 2 pages of text for each specimen, giving the plants binomial, a technical description followed by a fuller more general description, and ending with "observations" (notes on where the plant is from, who has described it previously, and often when the drawing of the plant was made) and "references" (brief explanations of the small numbered dissections found on each plate). The characteristic leaf shapes and flower-sprays provide the numerous artists of the work with some spectacular originals to work from. Helpfully, Roscoe identifies all but one of the artists, with the majority of the images having been provided by Thomas Allport. The plates are important relatively early lithographs which are attributed by Roscoe to George Graves, but they are almost certainly "actually printed by Hullmandell, though Graves may have placed the commission for Roscoe" (John Collins writing in the Plesch catalogue). Collins earlier notes that although Graves specialised in colouring natural history plates, he is not known as a lithographer. This copy is from the library of James Stamford Caldwell, the brother of Roscoe's daughter-in-law Hannah, wife of Roscoe's eldest son.

Dunthorne 267; *Great Flower Books* (1990) p.133; Johnston 948; Nissen *BBI* 1677; Stafleu & Cowan 9505 (#19644)

\$ 30,000.

44] STRONG, Asa B. **The American Flora, or History of Plants and Wild Flowers: containing a systematic and general description, natural history, chemical and medical properties of over six thousand plants, accompanied with a circumstantial detail of the medicinal effects, and of the diseases in which they have been most successfully employed.** New York: Green & Spencer, 1848-1848-1849-1850. 4 volumes, quarto (9 5/16 x 7 1/8 inches). 4 lithographic frontispieces (1 hand-coloured portrait of Linnaeus, 3 hand-coloured plates), 4 hand-coloured lithographic additional titles, 188 lithographic plates, some printed in colours, all finished by hand, by Edwin Whitefield, David W. Moody and others. Expertly bound to style in green half morocco over contemporary marbled paper-covered boards, the flat spines divided into six compartments by single horizontal fillets, lettered in the second and third compartments, marbled endpapers, brown speckled edges.

A rare complete set of this important American flora with charming plates, including the very rare fourth volume

The collation for this work varies, as Stafleu notes: "The copies listed in The National Union Catalog show a great variation", but it is clear that two more plates are required in the first edition of vol.I (as here), than in the second edition of 1853. According to Stafleu, there are three issues of volume I, dated 1846, 1847, and 1848. The present set includes the 1848 third issue of volume I, which is complete with a frontispiece, lithographic additional title and fifty plates. The second volume contains one more plate than called for by Stafleu (who notes only an additional titlepage, frontispiece, and forty-five plates), and the third and fourth volumes conform exactly with Stafleu's collation. Bennett writes: "The publisher clearly did not count pages of color plates when listing the numbers on the title pages, but counted every separate item on each page." (p.103).

Bennett p.103; Bradley Bibliography III, p.58; McGrath p.218; B.A. Norton *Edwin Whitefield* p. 145; Stafleu & Cowan 13.290 (#15207)

\$ 9,750.

45] TREW, Christoph Jakob (1695-1769). **Plantae selectae quarum imagines ... pinxit Georgius Dionysius Ehret.** Nuremberg, 1750-1773. 10 parts in one volume, folio (20 x 13 1/2 inches). Ten engraved titles, the first heightened in gold, the rest heightened in gold and red, 3 mezzotint portraits of Trew, G.D. Ehret, and J.J. Haid, 100 fine hand-coloured engraved plates after Georg Dionysius Ehret by Johann Jakob Haid, each with the first word of the caption highlighted in gold. Extra-illustrated with 20 hand-coloured engraved plates by J. Elias Haid (being the "Supplementum," numbered 101-120), each carefully mounted to size. Contemporary German speckled calf gilt, covers with double-fillet gilt border, spine in eight compartments with raised bands, light brown morocco lettering-piece in the second, the others with repeat overall decoration of a centrally-placed flower-spray tool within a starburst, surrounded by various small tools and cornerpieces of stylized foliage, edges stained green, expert repairs to corners, joints and head and foot of spine.

A very fine copy of one of the greatest eighteenth-century botanical books, with the very rare complete complement of 120 exquisite plates (including 100 after paintings by Georg Dionysius Ehret, and the 20 plates from the supplement). Also included is the rare preliminary leaf with a list of the plants which Ehret had painted for Trew's collection.

Georg Dionysius Ehret, the greatest botanical artist of the 18th century, was unrivalled in his ability to "achieve realism, majesty, ineffable colour, all in one breathtaking look" (Hunt). He was born in Heidelberg in 1710, and originally worked as a gardener, practising drawing in his spare time. His artistic abilities led him into the service of a Regensburg banker named Leskenkohl who had commissioned him to copy plates from van Rheedee tot Draakestein's *Hortus indicus malabaricus* (1678-1693). It was during this period that Ehret met Trew.

"Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counselor, and as personal physician to the Emperor. He was made a Pfalzgraf and served as a patron of botanical (and anatomical) illustrators, filling roughly the same position in Germany as that occupied by Sir Hans Sloane in England" (Cleveland Collections p.397). Trew was to remain a friend and patron of Ehret throughout his life, and by 1742 the germ of what was to become the present publication was already under discussion when Trew wrote to Christian Thran in Carlsruhe "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by local artists, should later on ... constitute an appendicem to Weinmann's publication."

Ehret moved to London in the late 1730s, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower-painting and botany. Discussions about the projected work continued by letter until in 1748 when Johann Jacob Haid of Augsburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with six subsequent parts appearing before Trew's death 1769. The text to the final three parts remained unwritten and the plates to parts IX and X were still to be produced. The work was bought to a conclusion by Benedict Christian Vogel, Professor of Botany at the University of Altdorf. This copy does not include the engraved general title, or the portrait of Vogel but this "is normal when the decuria [or part] titles are present" (Johnston *Cleveland Collections* p.397).

It does, however, include what appears to be a rare preliminary text leaf not called for by either Hunt or Stafleu & Cowan, but possibly listed by Johnston. The two columns of text in German and Latin on the recto are headed Avertissement. The German text ends with Haid's name and the date June 1750. The conclusion of the Latin text is on the verso, again in two columns, and takes up about a third of the page. The remainder of the page is taken up by a list in Latin, in three columns, headed "Index plantarum, quarum imagines pinxit D. Ehretus / suntque Norimbergae in Museo D.D. Trew" and followed by a list of 240 individual plants.

Only one other copy with 120 plates is recorded as having sold at auction in the past 30 years: the de Belder copy, which included the 20 extra plates, and the supplement title and text. This copy with the very rare extra suite of plates, but without corresponding supplemental text.

Gerta Calmann *Georg Ehret, Flower painter extraordinary* (1977) p.97; Dunthorne 309; Hunt II, 539; *Great Flower Books* (1990), p.144; Johnston *Cleveland Collections* 429; Nissen *BB1* 1197; Pritzel 9499; Stafleu & Cowan *TL2* 15.131.

(#15347)

\$ 150,000.

46] TREW, Christoph Jakob (1695-1769). **Uitgezochte Planten, beschreven door... Trew... iut het latyn vertalt door Cornelius Pereboom.** Amsterdam: Jan Christian Sepp, [1769]-1771-[1774]. Folio (20 2/3 x 14 2/5 inches). 3 mezzotint portraits of Trew, G.D. Ehret and J.J. Haid, 100 hand-coloured engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Contemporary Dutch mottled calf gilt, covers with central panel surrounded by gilt roll-tool border of stylized foliage. Modern tan cloth box, tan morocco lettering piece.

An excellent copy of the first Dutch edition of Trew's celebrated 'Plantae Selectae' one of the greatest eighteenth century botanical books, with 100 plates after paintings by Georg Dionysius Ehret. Linnaeus, wrote to Trew, in Latin, that "The miracles of our century in the natural sciences are your work of Ehret's plants, Edwards' work of birds and Roessel's of insects, nothing to equal them was seen in the past or will be in the future".

Christoph Trew, a physician and amateur botanist, had for a number of years been an admirer of Ehret's work. Ehret, a brilliant botanical artist, was unrivalled in his ability to "achieve realism, majesty, ineffable colour, all in one breathtaking look." (Hunt), he was born in Heidelberg in 1710 and originally worked as a gardener, practising drawing in his spare time. His artistic abilities led him to the service of a Regensburg banker named Leskenkohl who had commissioned him to copy plates in van Rheede tot Draakestein, *Hortus indicus malabaricus* (1678-1693), it was during this period that Trew met Ehret.

Trew was to remain a friend and patron of Ehret's throughout his life, and by 1742 the germ of what was to become the present publication was already under discussion when Trew wrote to Christian Thran in Carlsruhe, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by local artists, should later on... constitute an appendicem to Weinmann's publication."

Meanwhile, Ehret had moved to London in the late 1730's, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower-painting and botany. Discussions about the projected work continued by letter until in 1748, Johann Jacob Haid from Augsburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with the six subsequent parts appearing before Trew's death 1769. With the help of Benedict Christian Vogel, Professor of Botany at the University of Altdorf, the work was completed in 1773.

The present edition was begun at about the time of Trew's death. Employing the same plates as had been used in the first edition, the Dutch publisher Jan Christian Sepp (who specialized in the publication of de luxe natural history books) had them very carefully coloured - the higher quality of the hand-colouring of this edition is self-evident - and arranged for Pereboom to translate the text. The publication of this edition very soon caught up with its first edition counterpart, and the work was completed in five years rather than the thirteen years that the first had taken.

Cf. Hunt 539; Nissen *BBJ* 1998; Stafleu & Cowan *TL2* 15.131.
(#5788)

\$ 120,000.

47] VERGNAUD, Nicolas. **L'Art de Creer les Jardins, contenant les préceptes généraux de cet art; leur application développée sur des vues perspectives, coupes et élévations, par des exemples choisis dans les jardins les plus célèbres de France et d'Angleterre, et le tracé pratique de toute espece de jardins ... Nouvelle Edition.** Paris: La Librairie Encyclopédique de Roret, 1839. Folio (19 1/4 x 12 3/8 inches). Half-title. 24 lithographed plates and plans (1 folding, 5 double-page, 5 with overslips). Contemporary French red roan-backed embossed red paper-covered boards, the flat spine with an overall 'romantique' design in gilt.

A fine copy of the new edition of this attractive and valuable work

This beautifully-illustrated manual on garden planning and designing is by the French garden-architect Nicolas Vergnaud, and was first published in 1835.

The text lays out Vergnaud's theories first in broad sweeps: pay attention to the climate; the changes brought by the seasons and the light at various times of day; work with the existing landscape if possible, etc. He then goes into finer detail: when, where and how to use walks, orangeries, fountains, ice-houses, 'temples', statues, etc. As

examples of what he is advocating, he mentions various great houses in England, France and Italy. It is these houses which appear in the fine lithographed plates. They are apparently all after Vergnaud's original drawings (the views being done using a 'camera lucida') and include plans and views of the gardens of Blenheim, Buckingham, Windsor, Longleat, Chatsworth, Stowe, Chiswick, the gardens at Wilton, all in England, of the Pitti Palace at Florence, and of Morfontaine, Malmaison, St. Leu, Beauregard at Villeneuve, Marly-le-Roy, Bougival, in France. The plates also include some proposed designs of public parks. The text also includes an interesting catalogue listing the shrubs, small trees and trees which grow in the open air in France: this runs to about 500 varieties listed on 7 double pages with comments and notes about the plants under various headings: preferred soil, their mature size, when they flower, general observations. This is followed by a valuable 4pp. bibliography of 'auteurs Francais qui ont ecrit sur les jardins: arranged alphabetically, with the titles of the works, place of publication and date.

Springer p. 81; Berlin Kat. 3313.

(#22484)

\$ 4,800.

48] WALLICH, Nathaniel (1786-1854). **Plantae Asiaticae Rariores; or, descriptions and figures of a select number of unpublished East Indian plants.** London, Paris & Strassburg: Richard Taylor for Treuttel & Würtz, Treuttel jun. & Richter, [1829-]1830-1832. 3 volumes bound from the 12 original parts, folio (21 1/2 x 14 1/2 inches). Half-titles to vols. I and III (as issued), 3pp. list of 160 names subscribing for 225 copies. 294 fine hand-coloured plates (comprising: 293 lithographs drawn on stone by Maxim Gauci [1 folding and numbered '222-223'] after Vishnupersaud [114], Gorachand [87], Charles M. Curtis [7], William Griffith [3], and others; 1 engraving by Weddell after Vishnupersaud [numbered '6']), 1 double-page engraved map of India by J. Arrowsmith, with routes of various botanists marked in colours by hand, vol. I extra-illustrated with two 4 pp. 4to prospectus and preliminary progressive subscribers' list bound in between the original wrappers to parts II and III, and a small format publisher's advertisement printed on coloured paper stock. Early 20th-century green half morocco gilt by William Brown of Edinburgh, spines in six compartments with raised bands, the bands flanked by gilt fillets, lettered in gilt in the second and third compartments, original parts paper wrappers preserved at the back of each volume, the original upper covers printed with lithographic titles on recto and with smaller format letterpress plate lists mounted on verso, top edge gilt (lacking the lower wrapper to part 11).

A very fine copy of this magnificent work, bound from the original parts and without any of the condition problems which can plague the plates. These plates include some of the finest images ever produced of the spectacular trees, shrubs and plants of India, Burma and Thailand.

A worthy successor to William Roxburgh, Wallich served as superintendent of the Calcutta botanical garden from 1817 to 1846. The present work was prepared for publication by Wallich during a leave of absence in 1828 - because of ill-health he had returned to England bringing with him a collection of about 8000 dried specimens as well 1200 original watercolour drawings executed from life. The majority of the specimens had been collected by Wallich himself during trips to Nepal, Western Hindostan, Ava and lower Burma - but he also benefited from the explorations of his contemporaries, and their names and the areas they explored are recorded on the map at the end of the third volume. In the production of the original drawings, Wallich employed the talents of many of the same artists that had worked for Roxburgh, the two most notable being Vishnupersaud (or Vishnu Prasad, who Blunt calls the 'most talented of the native Indian artists') and Gorachand (or Gorchand).

Wallich's *Plantae Asiaticae* was seen as an extension to Roxburgh's *Plants of the Coromandel coast* (London: 1795-1820) and was undertaken with the enthusiastic support of the East India Company who subscribed to 40 copies. It was published by subscription in 12 parts, priced at £ 2 10s per part, between September 1829 and August 1832. Wallich writes 'the present Work consists of a selection of plants made chiefly from a series of 1200 drawings, executed under my direction by Native Artists' (preface, p.x) The translation of the drawings onto stone was carried out by the Maltese born Maxim Gauci, perhaps the greatest of the early lithographers of botanical subjects. Wallich thanks him for his contribution in the 'Postscript', and unusually, he goes on to acknowledge the contribution of the colourist John Clark: 'For both of these worthy men and admirable artists I beg to express my sincere respect'. Two additional points that are rarely noted elsewhere are that plate number 6 is an engraving by Weddell (not a lithograph), and that the correct plate total is 294 not 295 as the folding plate is numbered '222/223'.

Arnold Arboretum p.729; Bradley Bibliography I, p.471; Dunthorne 326 (incorrect plate count); *Great Flower Books* (1990), p.149; Lack *Garden Eden Masterpieces of Botanical Illustration* 70; Nissen *BBi* 2099 (incorrect plate

count); Stafleu & Cowan *TL2* 16.583.
(#19645)

\$ 110,000.

49] WEST INDIES, Botany (mid-19th century). **An album of original watercolours of flowers, trees, nuts, fruit and spices of the West Indies.** [No place: no date, but paper watermarked J. Whatman / Turkey Mill / 1850]. Folio (15 3/4 x 10 1/4 inches). 20 original watercolours on 20 leaves, all with contemporary titling. Contemporary green morocco, covers elaborately tooled in gilt, spine gilt, g.e.

An lovely album offering an interesting cross-section of the flora of the West Indies: rare from this date, and in this fine condition.

A fine album with none of the problems that tend to beset works on paper from the 19th century which remained in the tropics for any length of time. The watercolour drawings are all in excellent condition and are apparently executed at around the same time (circa 1850), from life. The subjects include both native and introduced species and range from decorative trees (the Cockspur Coral Tree "Eythrisia Crista Galli"), to spices, fruit and other edible plants ("Nut Meg", "Cloves", "Pepper", Cashew, "Cocoa", Mango), to decorative climbers and shrubs ("Purple Wreath", "Canna", "Wild Convolvulus", "Everlasting Sweet Pea"). The drawings all appear to have been executed by a single gifted hand, and the titling also appears to have been carried out by one individual.

(#21584)

\$ 8,500.

50] WHITE, M. (artist). **"Shanghai Flowers / Presented to / James White / by his Wife / on his Birthday / April X / 1868": an album of original watercolours.** "1868" [but drawings dated 1845-1847]. Quarto (11 1/4 x 8 5/8 inches). One thick paper leaf with calligraphic manuscript title in red, black and blue, heightened in gilt (recto blank), a 2pp. manuscript list of contents, 49 original botanical watercolours (sheet size: 7 x 10 inches and smaller), mounted recto and verso of 25 card leaves, the card leaves each on a leather guard, each side of each card leaf with an integral oval or rounded rectangular mat through which the water-colours can be viewed, each mat with the aperture edged in gilt, the subjects of each watercolour identified in ink on the mat by the artist, the subjects also identified on all of the drawings and 26 of the drawings with additional inscriptions identifying them as having been done in "Shanghae" and giving the date when they were carried out, in addition a number also include the initials M.W. Original dark green hard-grained morocco, the upper cover panelled in blind with raised panels, the lower cover bordered in blind, the flat spine divided into three compartments by wide fillets in blind, gilt edges, gilt-metal clasp. *Provenance:* James White (title, by descent to:); James Talmage White (1833-1907, Villa Valentius, Capri, inscription dated 1899, noting the presentation of the album to "my dearest Sister Linda" in 1899).

An excellent album of very fine watercolours of flowers painted in China.

To judge from the present album, Mrs. James White was a botanical artist of considerable talent, who produced the present selection during a three year period in Shanghai in the mid 1840s. She waited for over 20 years before assembling the album as a birthday gift for her husband, and presumably a memento of their time in the Far East. The species depicted are all attractive plants and are a mixture of Chinese natives with imports that evidently thrived in Shanghai. Most of the images show only a single species, but there are a few examples with two species or varieties, and in two cases four different flowers are shown. Evidence of the title and inscriptions suggest that the album passed from James White to his son, the well-known landscape artist, James Talmage White. This album once contained fifty water-colour drawings according to the list of contents; number 11 seems to have been removed some time ago, perhaps by White.

(#23377)

\$ 6,000.

51] WIRT, Elizabeth Washington Gamble (1784-1857). **Flora's Dictionary.** Baltimore: published by Lucas Brothers, [copyright dated 1855]. Quarto (11 1/4 x 8 3/4 inches). Chromolithographic additional title and presentation leaf after John McLenan, 56 hand-coloured lithographic plates after Miss Ann Smith, numerous wood-engraved illustrations, letterpress title and each page of text with decorative wood-engraved page surrounds. Publisher's black morocco gilt, covers blocked in gilt with an overall design incorporating the title and a young couple seated on a grassy knoll, the spine in six compartments with raised bands, lettered in the second, the others

with repeat decoration in gilt, gilt turn-ins, glazed endpapers, g.e.

A very fine example of a popular 19th-century American colour-plate book: here in its most de luxe form, with the maximum number of plates and an exceptional "super extra" publisher's binding

The binding is an example of American mid-19th century design at its most exuberant: within a border largely composed from fresh-cut wooden poles with intertwining climbing plants, a pair of young lovers sit on a flower-bedecked knoll. They hold between them the present work which they examine carefully. Above and behind them is a giant epergne laden with Solomon's seal, roses, columbine and grasses.

The main section of text of *Flora's Dictionary* is made up of about 230 entries arranged alphabetically from Acacia Rose (friendship) to Zinnia (absence). Each entry includes a brief definition (Laburnum: pensive beauty; Ranunculus: I am dazzled by your charms; etc.), followed by a selection of appropriate verses, from both the classics and contemporary authors. The next two sections deal with the botanical aspects of the flowers but also include the derivation of the name and the Linnaean classification of each flower. This is followed by a calendar with an appropriate flower for every day of the year. Finally, there is an index of sentiments arranged alphabetically with the appropriate flowers.

Elizabeth Washington Gamble the author of the present work was the daughter of Robert and Catherine Gamble of Richmond, Virginia and became William Wirt's second wife in 1802. They purchased a house in Richmond in 1808 and went on to raise a family of ten children. The present work is based on Elizabeth Wirt's manuscript of favorite quotations about flowers, which was first published anonymously as *Flora's Dictionary* in 1829. Later editions (such as the present example) identified the author as 'Mrs. E. W. Wirt of Virginia'.

A very rare 1855 publisher's broadside in the University of Virginia collection (R.O. Hummel *Southeastern Broadsides* 4405) gives details of the three forms in which this edition was issued. The present example of this "most Splendid Gift Book of the Season! / and / A Gift Book for all Seasons!!!" is from the most expensive and luxurious issue (cost \$16.00): "First. - Richly illuminated title and presentation plate. Fifty-six groups [i.e. plates] colored from nature, illustrating all the flowers in the book. Bound in Turkey morocco, super extra, gilt edges [this copy], and Turkey morocco, antique, gilt edges." The next most expensive cost \$9.00: "Second. - Richly illuminated title and presentation plate. Twelve groups colored from nature. Bound in morocco, extra, gilt edges and full gilt sides." The \$6.00 issue, included the title, presentation plate and six plates and was bound in "super extra muslin, gilt edges and full gilt sides"

Bennett p.115 (1837 edition); McGrath p.36 (1837 edition); Reese *Stamped with a National Character* 52 (1837 edition); Sabin 104868 (1837 and 1855 editions)

(#20387)

\$ 6,000.