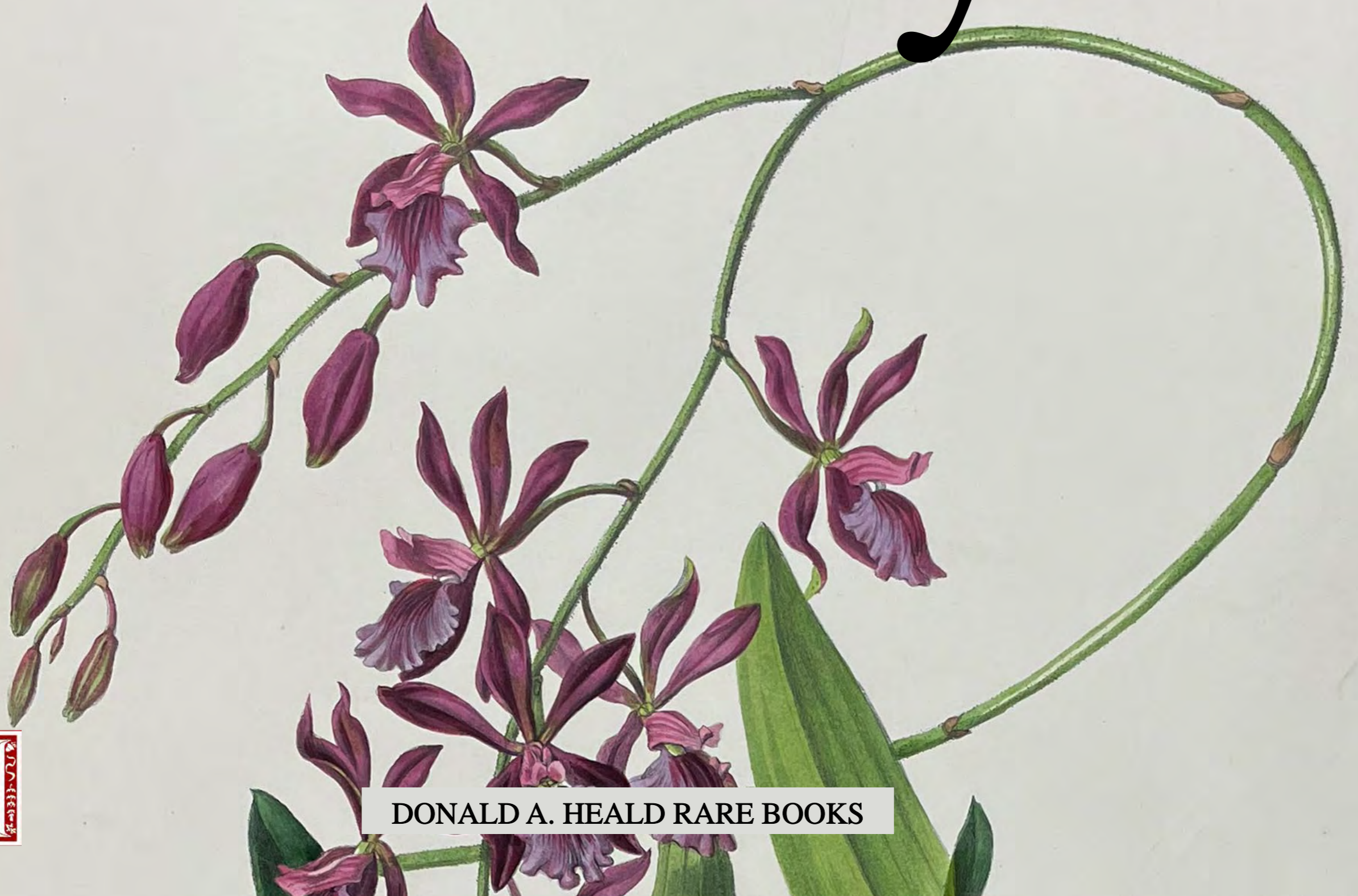


# Botany

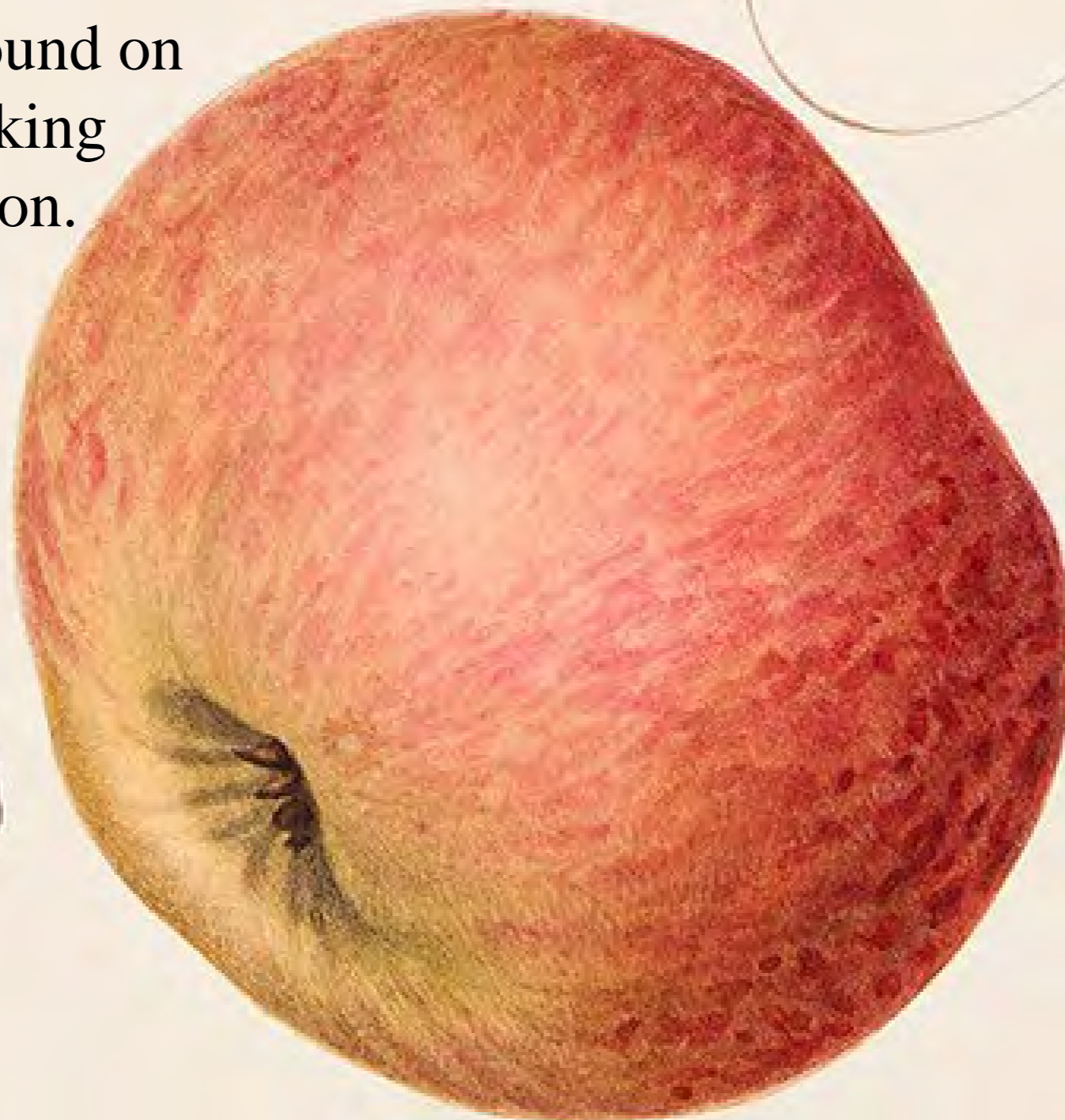


DONALD A. HEALD RARE BOOKS



# Botany

Additional illustrations of each item can be found on our website by clicking the linked description.



Contact Information:  
[www.DonaldHeald.com](http://www.DonaldHeald.com)  
[info@DonaldHeald.com](mailto:info@DonaldHeald.com)  
212 744 3505  
124 East 74th Street  
New York, NY 10021





**BULLIARD, Jean Baptiste François [Pierre] (1752-1793).** *Flora Parisiensis, ou descriptions et figures des plantes qui croissent aux environs de Paris. Avec les différens noms, classes, ordres et genres qui leur conviennent, rangés suivant la méthode sexuelle de M. Linné, leurs parties caractéristiques, ports, propriétés, vertus et dises d'usage en Médecine, suivant les démonstrations de Botanique qui se font au Jardin du Roy. Ouvrage orné de plus de 600 figures colorieés d'après nature. I-VI. [Complete].*

Paris: Chez Didot Jeune, Libraire, Quai des Augustins, 1776-1783. 6 volumes. 8vo (7 7/8 x 4 3/4 inches). General title page in Vol. I within hand-colored engraved border, titles in Vols. II-VI within ornamental borders. Volume I: [12] 32 pp., rest unpaginated. Introduction at beginning complete with half-title, volume title page, 2 pp. advertisement, engraved table of contents printed recto and verso, and 2 numbered hand-colored engraved plates. 640 unnumbered hand-colored engraved plates divided into 24 orders across 6 vols., each accompanied by a page of description, with 33 pp. Table Françoise, 5 pp. errata, and 15 pp. Classes et Ordres de Linné Index in Vol. 6, which is usually lacking. Vol. I: pls. 1-104. Vol. 2: pls. 105-215. Vol. 3: pls. 216-318. Vol. 4: pls. 319-420. Vol. 5: pls. 421-536. Vol. 6: pls. 537-640. Uniformly bound in full tree calf with triple gilt-rules, spines in six compartments with raised bands, elaborately gilt with floral motifs, dark brown Morocco lettering-pieces in second, third, and fourth compartments, uniformly gilt-titled [DESCRIPTIONS | ET FIGURES | DES PLANTES] in second compartment, volume numeral in third compartment, and [CLASSE PAR ORDRES] with numerals in fourth compartments. Red, yellow, and grey marbled endpapers with pink cloth ribbon placemarkers and flecked edges.

*A classic herbal of plants and fungi from the Île-de-France region with 640 hand-colored plates by Bulliard. A rare complete copy of the first and only edition, with introduction and index, both often lacking.*

Pierre Bulliard, a French physician, skillful botanist, and pupil of Rousseau, produced two ambitious works: this 640-plate taxonomy of the plants and fungi of the Paris surrounds titled *Flora Parisiensis* (1776-1783) and the even more voluminous *Herbier de la France* (1780-93). While the latter was illustrated with engraved and color-printed plates, the entire six volumes of *Flora* were completely hand-colored by Bulliard himself. Bulliard's illustrations for *Flora* are delicate but precise, clear lined, with a strong feel for shadowing and pigmentation.

(Description continues on the next page.)





Stafleu and Cowan describe Bulliard as a “picturesque outsider” who “represented the Linnaean tradition in Paris” as a “descriptive naturalist” and “industrious and skilled draftsman and floristic botanist.” They consider *Flora* to be “a rarity.” Especially so when it is complete as here: De Belder writes, “this work is usually found incomplete, the sixth volume and introduction being particularly rare (the latter lacking in the Bibliothèque Nationale copy).”

Bulliard practiced medicine in Paris after studying anatomy and botany while ensconced in the Abbey of Clairvaux. While on walks through the environs of the French capital, his taste for the natural sciences inspired him to change course away from medicine and toward his mammoth book project *Flora Parisiensis*. Bulliard made such an impact bringing the methods of Linnaean taxonomy to bear on the plants of France that the standard author abbreviation “Bull.” is now used to indicate Bulliard as an author in botanical citations.

Brunet I, 1388. De Belder 50. Dunthorne 69. Goblin 295. Nissen 295. Plesch 106. Pritzel 1353. Sitwell & Blunt p.81. Stafleu & Cowan TL2 904.  
(#34658) \$ 18,500



**DYKES, William Rickatson (1877-1925), DYKES, Elsie Katherine (d. 1933). *Notes on Tulip Species*.**

London: Herbert Jenkins Limited, 3 York Street St. James's, 1930. Folio (15 x 10 3/4 inches). First edition. [1]-108. 108 pp. 54 color plates of tulips. Half-title, Title, Contents, Plates, Bibliography, Introduction by A. Daniel Hall, Biographical note on W. R. Dykes by E. K. Dykes, 54 plates with explanatory text, Index. Publisher's green cloth with gilt-lettering on spine, publisher's tan dust jacket printed black in brodart, uncut.

*First edition example in the publisher's rare dust jacket, with 54 color plates of tulips by Elsie Katherine Dykes.*

William Dykes, a "true student and great lover of plants," as A. Daniel Hall states in the introduction, served as the Secretary of the Royal Horticultural Society and was a noted authority on tulips. The present work was compiled from his notes and beautifully illustrated by his wife, Elsie Katherine Dykes. This work includes detailed descriptions of each species and notes on cultivation. The Dykes' own garden was planted with over 30,000 tulips.

"Elsie Katherine Dykes was a grower and hybridizer of irises and tulips, esteemed in that role by her peers in London's horticultural circles in the first quarter of the 20th century. It is her paintings for *Notes on Tulip Species*, however, that set her apart. When her husband, William Rickatson Dykes, Secretary of the Royal Horticultural Society and known for his work with irises, met his untimely death by accident, Katherine edited his notes for posthumous publication and added 54 stunning paintings of the tulips with which he had been working.

OCLC 2640786. *Unturned Leaves: Early Women in Botanical Illustration*, Cornell University Library.

(#29749)

\$ 350





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

London: for S. Hooper, 1775. Folio (17 7/8 x 11 1/4 inches). 100 hand-coloured engraved plates by J. Edwards, whilst some other plates were engraved by Ignace Fougerson and William Darling. Contemporary diced russia, spine gilt, expert repair to the front joint. *Provenance:* David Mill (bookplate); Frederick du Cane Godman (bookplate).

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

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

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

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

Great Flower Books (1990) p.93; Dunthorne 104; Henrey 676; Nissen BBI 578; Stafleu TL2 1624.

(#37440)

\$ 22,500





**EDWARDS, John (1742-1815).** *A Collection of Flowers drawn after Nature, & disposed in an Ornamental & Picturesque Manner.*

London: 1783-1798. Folio (19 1/16 x 13 1/4 inches). Engraved throughout. Stipple-engraved and mezzotint decorative allegorical title with mounted oval paper lettering slip and manuscript imprint dated 2 January 1798, 79 fine hand-coloured engraved plates by Edwards. Expertly bound to style in contemporary mottled calf, covers with a Greek key scroll border, spine gilt with raised bands in six compartments, red morocco lettering piece.

*A fine copy of an Edwards' masterpiece.*

The excellent plates fall into two main categories. There are 12 plates of designs with a floral theme, and 67 plates of botanical subjects, either single sprays or small bouquets, often tied with ribbon. Of these latter botanical plates, 29 show the subjects within ovals defined by a bodycolour border and 35 have a simple border. The three largest plates have no borders and include the works masterpiece, plate 69 Eastern Poppy, this plate alone justifies Dunthorne's assertion. Most of the plates have captions and imprints lightly printed in sepia, so that the images resemble original watercolours.

Edwards lived in London until about 1778 when he moved to Surrey, exhibiting at the Society of Artists, of which he was a member, and at the Royal Academy. In addition to the fine arts he also provided designs for textiles, particularly cotton calico. Between 1769 and 1770 he published Edwards *British Herbal* in monthly parts, with text garnered from the works of contemporary botanists and 100 fine hand-coloured engraved plates from his own designs. The plates already show that his interests lay not so much in the accurate depiction of botanical specimens as the design possibilities of beautiful flowers. The work was clearly a success and was reissued in 1770 as *The British Herbal* and again in 1775 as *A Select Collection of One Hundred Plates*.

(Description continues on the next page.)



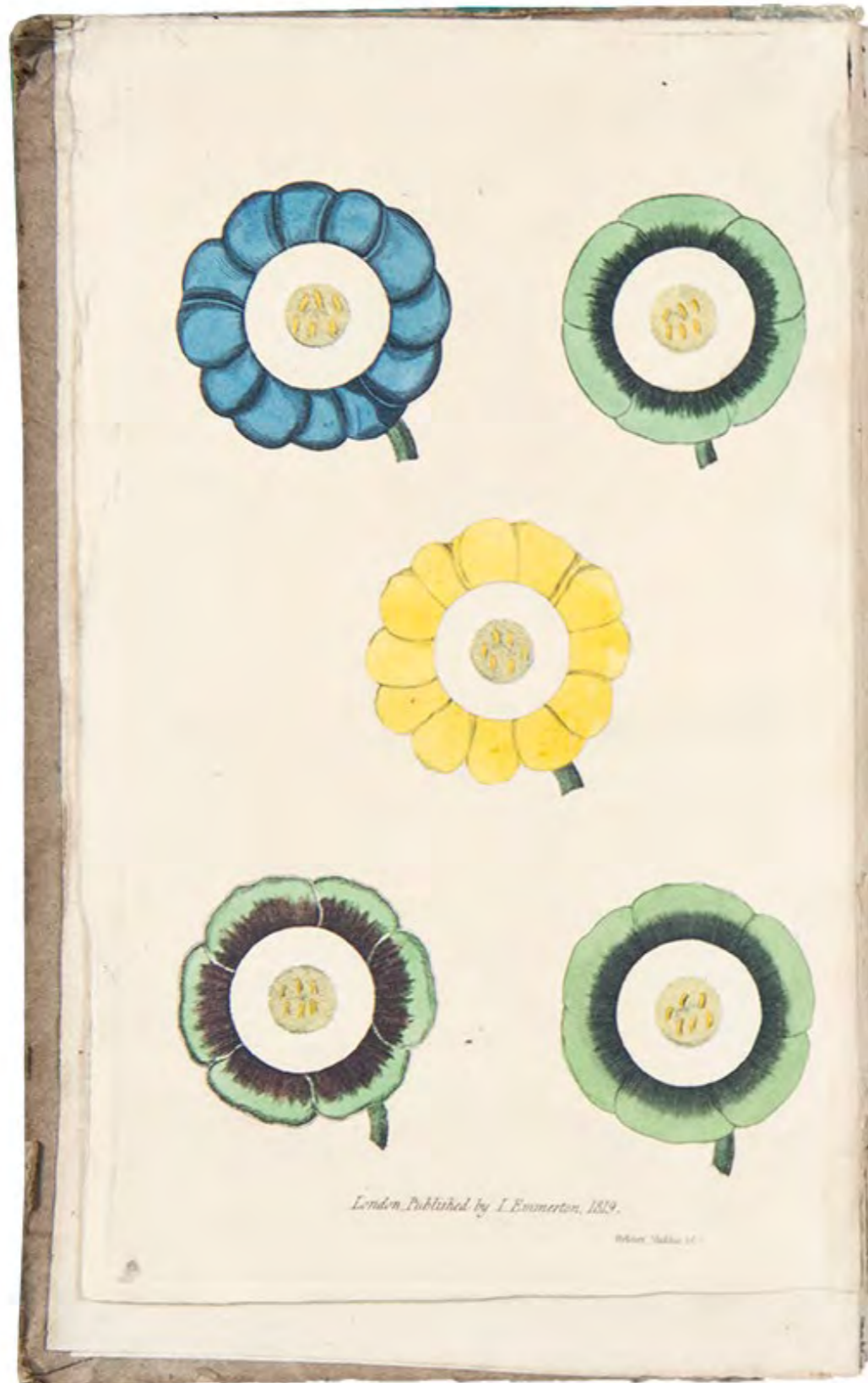


The present work -- his masterpiece-- was his next publishing venture. Working from the imprint dates of the plates it is clear that he began to publish designs for the work in 1783, with plates being completed periodically throughout the 1780s and well into the following decade. Unlike his previous work, all the plates are designed, etched and coloured by Edwards himself, a process which gave him complete control over the publication. “[D]espite the claims of the title, a whimsical and purely decorative vision prevails ... In the plates to *A Collection of Flowers*, which were all drawn, etched and coloured by Edwards himself, the flowers are gathered in tempestuous bouquets tied with brightly coloured ribbons, or else placed on the page in unusual, yet graceful, arrangements ... Thus John Edwards depicted the natural world from the perspective of the artist, revelling in its infinite variety of forms and colours, in a vision of Neoclassical elegance with a lingering trace of the Rococo” (Tomasi).

A “superb and very rare work by a great artist, whose craftsmanship is equal to the best of the 18th century” (Dunthorne).

Dunthorne 105; *Great Flower Books* (1990) p.93; Henrey III.673; Nissen BBI 579; Tomasi, *Oak Spring Flora* 64.  
(#38271) \$ 35,000





**EMMERTON, Isaac (1769-1823).** *A Plain and Practical Treatise on the Culture and Management of the Auricula, Polyanthus, Carnation, Pink, and the Ranunculous; with Full Directions for Preparing the Most Approved Composts, Raising New Varieties from Seed, &c. &c. Founded upon Thirty Years' Successful Experience.*

London: Printed for the author, and sold by Messrs. Thomas and John Thatcher, seedsmen and florists, 147, Fleet-Street. Printed by W. Wilson, 4, Greville-Street, London, 1819. 12mo (7 1/4 x 4 1/4 inches). Second edition. a6 B-U6. xii [1]-228. 240 pp. Hand-colored engraved frontispiece plate of five flowers by Hebner and Madox, Title, Dedication to Marchioness of Salisbury, Preface, Treatise, Five flower catalogs, List of subscribers to first edition, List of subscribers to second edition, Whitton Flower Association, Dealers, Index. Contemporary green marbled paper-backed boards, title in ink manuscript on spine, uncut.

*A rare work on the auricula, with a beautiful color frontispiece of five flowers.*

Emmerton, a London nurseryman, seedsman, and florist, originally published this work devoted to the auricula in 1815. Besides detailed descriptions on the flower's cultivation, the work includes a list of varieties, as well as much information on composting. Bound-in at rear are lists of subscribers for both the first and second editions, which read like a who's who of London nurserymen. Both editions are rare.

"Few people who have given thought to the various composts used by florists can fail to have heard of Isaac Emmerton growing auriculas in very rich but nauseating composts at the beginning of the last century. Hogg admitted Emmerton's auriculas were 'unsurpassed for bold trusses, broad expanded pips of brilliant colors, strong stems, and fleshy foliage.' Sir Rowland Biffen, the outstanding modern authority on the auricula, considered Emmerton's book to be of great importance, Emmerton having a very sound knowledge of his subject." [Gould]

Dewis, *Nineteenth-Century Gardens and Gardening: Volume II: Community*, pp. 21-29. Gould, "Isaac Emmerton, Thomas Hogg and Their Composts," *Garden History*, Vol. 17, No. 2 (Autumn 1989), pp.181-187. *Journal of Horticulture and Cottage Gardener*, October 31, 1878, p.352.

(#30932)

\$ 750



[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 (16 5/8 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates of flowers, 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. 18th-century full dark blue morocco, covers elaborately bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat overall decoration in gilt, contemporary marbled endpapers, marbled edges.

*An exceptional example of the first edition of this important 18th-century botanical book: with very fine contemporary hand-colouring and a very fine morocco binding.*

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

(Description continues on the next page.)



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

Henry writes of Sir John Hill that "Not only was ... [he] industrious and energetic, but his writings show him to have been a man of real ability and genius" (vol. II, p. 91). He pursued 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).  
(#29375) \$ 22,500





**HOFFY, Alfred (editor, fl. 1837-1864).** *The Orchardist's Companion a quarterly journal, devoted to the history, character, properties, modes of cultivation, and all other matters appertaining to the fruits of the United States, embellished with richly colored designs of the natural size, painted from the actual fruits when in their finest condition.*

Philadelphia: A. Hoffy, 1841. 2 volumes in one, quarto (11 5/16 x 8 5/8 inches). Title with wood-engraved vignette. 47 (of 48) hand-coloured lithographs. (Lacking plate 35 the 'Red Cheek Melacotan', title to 'vol.I' and pp.xi-xii from the 'Introduction'). Contemporary purple/red half roan, over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in the second compartment, numbered in the fourth. *Provenance:* George W.B. Felten (early book label).

*'The first American journal completely devoted to fruit' ("Oak Spring Pomona") and one of the rarest of American works illustrated with hand-coloured lithographs.*

Alfred Hoffy was a skilled lithographer who worked for several firms in Philadelphia, but fruit and fruit trees were his major enthusiasm. His *Orchardist's Companion* was the first published result of that passion. It is notable for a superb series of colour plates devoted to various fruits, the first such published in the United States (and not to be confused with Robert Hovey's *Fruits of America*, published in Boston from 1846 to 1852).

"The book was dedicated to the President and Members of the Pennsylvania Horticultural Society...One of these members was a local nurseryman, Robert Buist (1805-80), who had been trained in the Royal Botanic Garden, Edinburgh, before coming to Philadelphia in the 1820s. There his garden became a centre for the introduction of new plants and seeds, and he wrote several books as well. In a 'Notice' dated March 1842 'A. Hoffy is doing himself the honor of announcing to his friends, subscribers, patrons and the public, that Mr. Robert Buist has kindly accepted at his hands the future Editorial department of *The Orchardist's Companion*, at the same time cannot omit expressing his feelings of satisfaction and pride in the opportunity of presenting to them so valuable an acquisition to the views of this work.....The fruit illustrated in the ... plates was usually supplied from gardens near Philadelphia. The total number is made up of fourteen pears, eleven apples, eight peaches, seven plums, three grapes, two cherries, two strawberries, and a single apricot ... [The present copy is shy one peach].

(Description continues on the next page.)



All 48 [plates] were printed by P.S. Duval's Lithographic Press in Philadelphia and coloured by hand, probably by Hoffy's pupils. Hoffy himself drew and engraved [sic.] all the first 12; thereafter two of his students, D.S. Quinton and Edward Quayle, helped him...The titlepage vignettes were drawn by Hoffy and engraved by J.H. Brightly" (*Oak Spring Pomona*).

Copies of Hoffy's work vary in collation. It was issued in parts, but Hoffy recommended that subscribers eventually bind the parts into two separate volumes: one of preliminary text, and a second containing the plates and their 'descriptive pages'. Wainwright notes that Hoffy issued parts of the *Orchardist's Companion* on a quarterly schedule beginning in 1841, with each part containing twelve illustrations of fruit. The final installment of the work, which raised the total to sixty plates and which is dated 1842-43, is not usually found and is lacking here. In the present copy all the text and the plates are in a single volume. The title ('Vol.I April. 1841') intended for the front of volume containing just text has been abandoned and the title which Hoffy meant to be bound in at the start of the plates ('Vol. 2 April. 1841') is bound in at the front of the text.

Despite Hoffy's attempts at similar efforts, enthusiasm for his pomological productions waned. "Patronized by an impressive list of subscribers headed by the President of the United States, endorsed by the Pennsylvania Horticultural Society, and the recipient of a silver medal awarded by the American Institute of New York, *The Orchardist's Companion* nevertheless withered on the vine for lack of adequate support" (Wainwright). Cost was certainly a factor; though great plans were laid, no further additions to *The Orchardist's Companion* were forthcoming. Still, Hoffy was successful in creating an American fruit book of considerable beauty that became an early benchmark for the genre.

Bennett, p.86; *Oak Spring Pomona* 59; Wainwright *Philadelphia in the Romantic Age of Lithography*, p.42.

(#17751)

\$ 5,000





NORTH AMERICAN POMOLOGIST.



ELIZA PEACH

**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, 36 hand-coloured lithographed plates, heightened and finished with gum arabic, all by Hoffy. Publisher's purple cloth, upper cover stamped in gilt.

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

"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.

(#38977)

\$ 4,250



**HOOKER, Sir Joseph Dalton (1817-1911).** *The Rhododendrons of Sikkim-Himalaya; being an account, botanical and geographical of the Rhododendrons recently discovered in the mountains of eastern Himalaya, from drawings and descriptions made on the spot, during a government botanical mission to that country, by Joseph Dalton Hooker... Edited by Sir W.J. Hooker.*

London: Reeve, Benham, & Reeve, 1849-1851. Folio (19 5/8 x 14 1/2 inches). Title with tinted lithographic vignette, 2 letterpress part titles, 1p. list of subscribers, 1p. preface to part II. Hand-coloured lithographic frontispiece and 29 fine plates, drawn on stone by John Nugent Fitch from drawings by J.D. Hooker, printed by Reeve, Benham & Reeve (12), Frederic Reeve (4) and Reeve & Nichols (14). Original oatmeal morocco-grained cloth, covers blocked with double fillet border, the flat spine lettered in gilt 'Rhododendrons of Sikkim-Himalaya', g.e., contained within a modern brown cloth box, titled in gilt on a black morocco lettering-piece.

*A very fine copy of the rare second edition of this beautifully illustrated work on the Rhododendron family - "An important work for both the botanist and horticulturalist since it contains descriptions and plates of many of the best Rhododendron species...and an account of their discovery" (Great Flower Books).*

The Rhododendrons of the Himalayas amply demonstrate the adaptable nature of the plant kingdom: the species described vary from ground hugging 'alpines', to small shrubs, climbers, large shrubs and trees. For example: of the thirty-two species illustrated and described by Hooker in this important monograph, eight are described as trees by Hooker and vary in height from the 'Rhododendron lanatum' (a small tree), to the magnificent 'R. Campbelliae' and 'R. barbatum' at around 40 feet.

The beautiful plates are amongst the best examples of the work of Walter Hood Fitch (1817-1892), one of the greatest botanical artists of the nineteenth century. Fitch had attracted the attention of Sir William Hooker (1785-1865) 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.

(Description continues on the next page.)





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* 1990, p.46). 'Fitch had the greatest competence of any botanical painter who has yet appeared in drawing the rhododendron' (*Great Flower Books*). 'In his lithographs he has captured the exuberant form and colour of these flowering shrubs.. Sometimes at the base of the plate, magnified views of the pistils, stamens and sections of the ovaries are presented. The first plate is unusually attractive because the plant... is shown in its native habitat, growing among the trunks of fallen trees against a hazy background of blue mountains.' (*Oak Spring Flora*). Fitch 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 plates are all based on J.D. Hooker's original drawings. Hooker spent several years exploring Sikkim, as well as parts of Nepal and Tibet. His field notes were sent to England from India to his father, Sir William Hooker, who edited the text for this work and contributed a preface giving an interesting overview of the discovery of the genus by western science. In addition to the many botanical discoveries that J.D. Hooker made during his exploration of the region, his 'observations on the geology and meteorology of Sikkim are still fundamental, and he explained the terracing of the mountain valleys by the formation of glacial lakes.' (*DNB*). A great many of the species of *Rhododendron* discovered and described here by Hooker were subsequently successfully introduced to western cultivation

Cf. Blunt & Stearn *The Art of Botanical Illustration* p.264; cf. Bradley Bibliography II, p.676; Desmond *The European Discovery of the Indian Flora* p.144; cf. *Great Flower Books* (1990) p.101; cf. Nissen *BBI* 911; cf. *Oak Spring Flora* 104; cf. Stafleu & Cowan *TL2* 2969.

(#21537)

\$ 15,000







**HOOKER, Sir Joseph Dalton (1817-1911).** *The British Flora; comprising the Phaenogamous or Flowering Plants and the Ferns ... [Bound with:] Characters of Genera, Extracted from the British Flora.*

London: Longman, Rees, Orme, Brown & Green, 1830; Edinburgh: John Carfrae & Son, 1830. 2 volumes in one, 8vo (8 x 4 3/4 inches). iii-x, 480; 64pp. [Bound with:] An 8pp. contemporary manuscript being extracts from Hooker's Muscologia Britannica. Contemporary smooth tan calf, a bit scuffed.

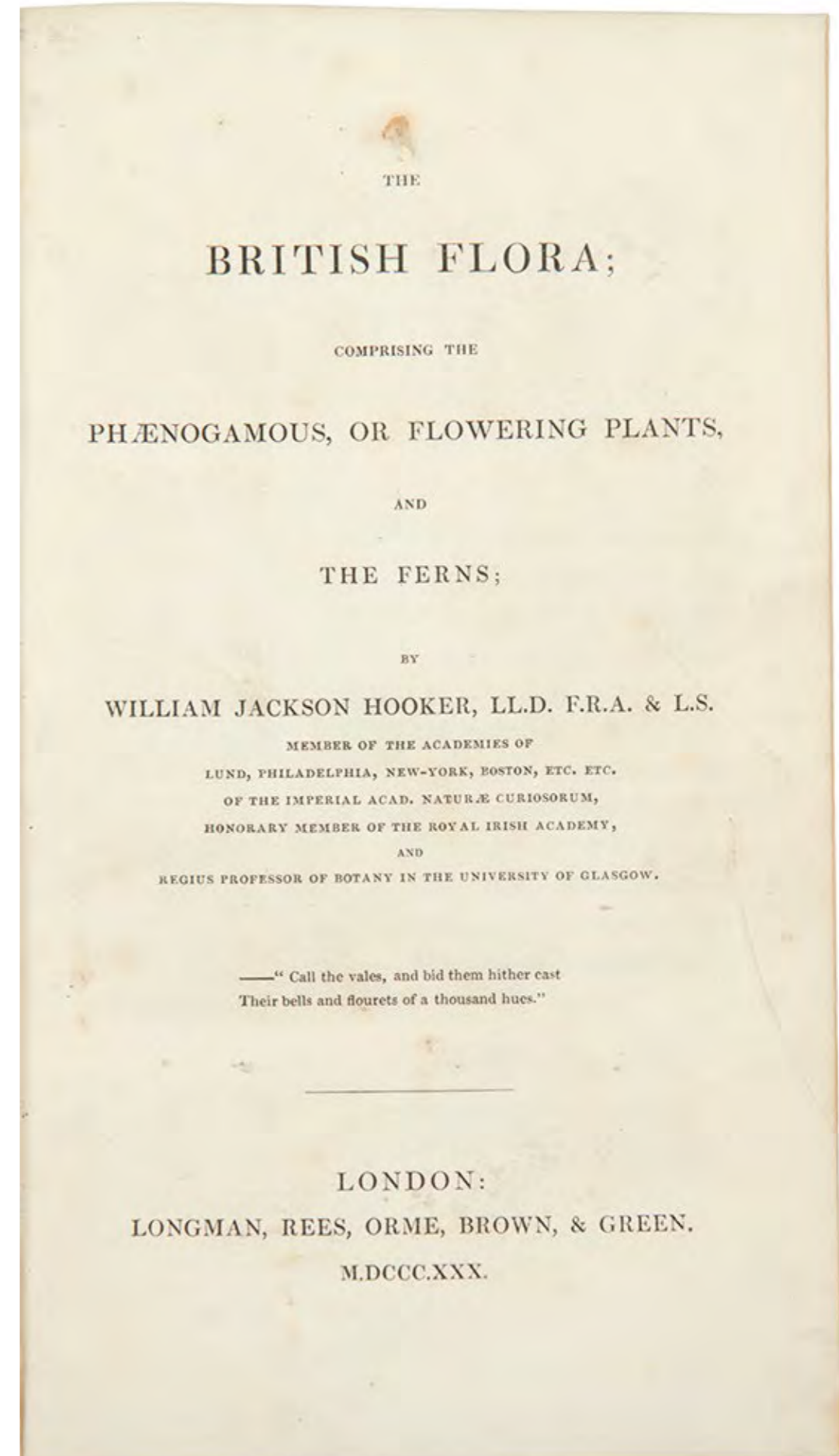
*First edition of Hooker's British Flora, bound with a scarce separately printed related work.*

First published here in 1830, Hooker's *British Flora* would go through eight editions by 1860. "The object which the Author proposed to himself, in preparing a new Flora of the British Empire, was a twofold nature" firstly, to provide the young Student with a description of our native plants, arranged according to the simplest method; and secondly, to afford to the more experienced Botanist, a manual, that should be useful in the field as well as in the closet" (Introduction). The second work bound in is particularly uncommon, with only one other example cited in OCLC.

The manuscript, possibly in Hooker's hand, extracts descriptions relating to the genera Hepaticae from Hooker's *Muscologia Britannica*, and would seem to be related to his 1844 continuation of *British Flora* concerning cryptogamia.

Staffleu & Cowan TL-2 3000  
(#30927)

\$ 800





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

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

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

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

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

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





**HOUGH, Romeyn Beck (1857-1924).** *The American Woods, exhibited by actual specimens and with copious explanatory text.*

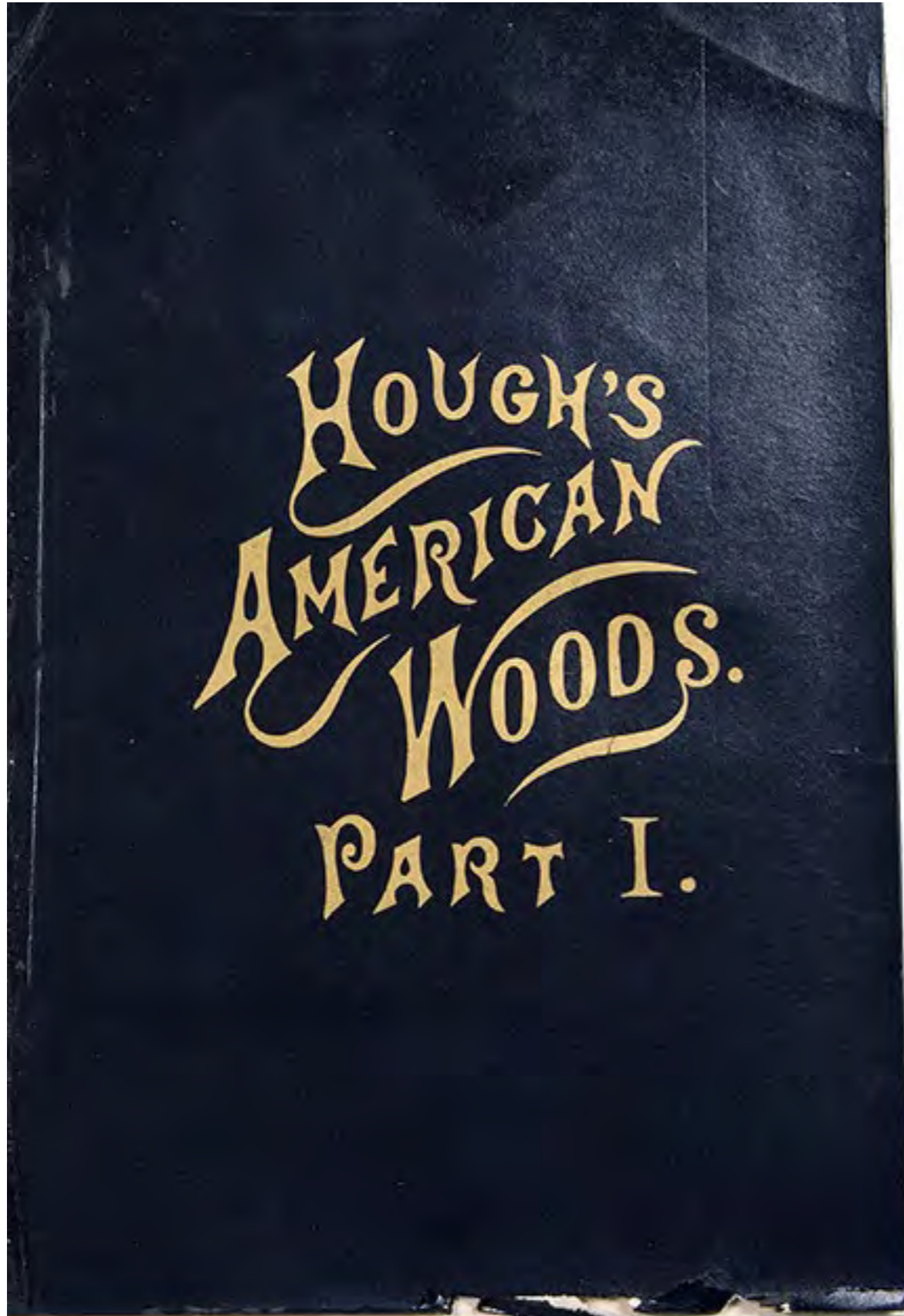
Lowville, N.Y.: published and sections prepared by the author, 1893-1892-1894-1898. Volume I-IV (of 14) (9 x 6 inches). Illustrations. 312 samples of wood, each wafer-thin transverse, radial and tangential sections illustrating 104 species, window-mounted in 104 card mounts. (Occasional natural cracking and warping to a few samples, perforation stamps to titles of text sections and to first leaf of text in each part). Text in original glazed paper wrappers, samples in card mounts unbound as issued, each text volume and accompanying samples within original green cloth cover in matching original cloth slipcase, with metal catch and bosses to covers.

*Mixed edition. A representative sample of a rare and remarkable work on the woods of America. Volumes I-IV cover all the trees of New York and adjacent states. A contemporary reviewer called it "one of the most marvelous and instructive books ever made" (Art Education).*

This remarkable work was the lifetime achievement of Romeyn B. Hough, who devoted himself to the study of American trees, and who is best known for his Handbook of Trees of the Northern States and Canada, long a standard reference work in American dendrology. In this work, Hough sought to describe the woods found in America, with a detailed description in an accompanying pamphlet, and with thin cross-sections of actual woods mounted and labeled in accompanying stiff cardboard mounts. These provide a unique record of American wood types, arranged geographically. Generally each species is shown with wood cut on traverse section, radial section, and tangential section. The samples are so thin as to be easily translucent. The age of these specimens gives them tremendous importance from an ecological standpoint, as well as their great interest to students of American furniture and woodcrafts. The trees available to Hough at the time make such an endeavor impossible to contemplate today. Parts I-IV cover New York and adjacent states, part V covers Florida, parts VI-X describe the Pacific Slope, parts XI-XII cover the Atlantic states, and part XIII southern Florida. Part XIV contained a continuation of the work on the trees of Florida with text by Marjorie Hough, using specimens and notes prepared by her father before his death in 1924.

(Description continues on the next page.)





Hough explained the unique nature of the work thus: it is 'illustrated by actual specimens, and being in this way an exhibition of nature itself it possesses a peculiar and great interest never found in a press-printed book. The specimens are....about 2 x 5 in. in size, and sufficiently thin to admit of examination in transmitted light... Looked at in reflected light they appear as in the board or log... These specimens are mounted in durable frame-like Bristol-board pages, with black waterproofed surfaces...and each bears printed in gilt-bronze the technical name of the species and its English, German, French and Spanish names. The pages are separable...and are accompanied with a full text...giving information as to the uses and physical properties of the woods, and distributions, habits of growth, botanical characters, habitats, medicinal properties, etc., of the trees.. The woods used for the specimens are personally collected by the author... and are sectioned and prepared by a process of his own device'.

Complete sets of this work are very rare since subscribers came and went over the 25-year period of publication and many only bought the volume or volumes on the areas that interested them. The volumes were priced at five dollars each, a high price reflecting the work involved in assembling them. The rarity of complete sets can be judged from the fact that Stafleu and Cowan record the work as being complete in 6 volumes.

Cf. BM (NH) II,p.880 (pts.1-8 only); cf. Stafleu & Cowan *TL2* II, p.341.  
(#20339)

\$ 2,000



**KOTSCHY, Karl Georg Theodor (1813-1866); HOREGSCHJ, Carl (19th c.).** *Les chênes de l'Europe et de l'Orient, descriptions et figures de toutes les espèces, suivies de considérations sur leur culture dans l'Europe centrale, accompagnées de 40 planches chromolithographiées.*

Paris: J. Rothschild, Libraire de la Société Botanique de France et des Sociétés Zoologique et Géologique de Londres, 14 Rue de Buci. Printed by E. Donnaud at 9 Rue Cassette, 1864. Folio (23 x 15 1/2 inches). 40 chromolithographic plates. Unpaginated, 248 pp. Contemporary Morocco-backed mottled boards, spine with raised bands in six gilt-tooled compartments, marbled endpapers.

*A rare and gorgeously illustrated folio portraying 40 different species of Karl Kotschy's especial passion: oak trees. OCLC finds but one copy.*

Karl Georg Theodor Kotschy was a botanist and explorer who was born in Austrian Silesia in what is today Poland. He was the son of Protestant theologian Carl Friedrich Kotschy (1789-1856), who was also a botanist. Kotschy the younger initially studied theology, like his father, before being asked to join the Austrian mining engineer Joseph von Russeger's geological expedition for the Egyptian government through the Middle East and North Africa over the course of 1836-1838. This expedition spurred further travels which lasted through 1862, including to Cyprus, Ethiopia, Syria, Kurdistan, Palestine, and Turkey, during which Kotschy collected over 300,000 plant specimens. On these travels he learned the Arabic, Persian, Turkish, and Greek languages. In 1847, Kotschy started working at the Imperial Cabinet of Curiosities in Vienna, where he eventually became curator. The *Kotschy* genus of legumes, the lizard *Cyrtopodion kotschy*, an orchid called *Ophrys kotschy*, and the *Crocus kotschyanus*, are all named in Kotschy's honor. Kotschy wrote six botanical books between 1843 and 1867.

This work describes forty species of European and Asian oak trees, a passion of Kotschy's, some of which were then new to science. Each of the forty species of oak has its own two page description, in both French and German, accompanied by a chromolithograph of the plant as it would appear in nature, and black and white illustrations of various aspects of the oak. Kotschy gives descriptions of each plant, its local usage and vernacular names, and indicates how it could perform in Western cultivation. The plates are by Carl Horegschj, a famous illustrator of the time in Vienna.

*Catalogue of the Collection of Books* (1873), 190. *Catalogue of the Library of the Arnold Arboretum of Harvard University* (1917), 246. Stafleu TL2 3890.

(#40621)

\$ 9,750





LAMBERT, Aylmer Bourke (1761-1842, Author), BAUER, Ferdinand (1760-1826, Illustrator), HOOKER, William (1779-1832, Colorist).

*A Description of the Genus Pinus, Illustrated with Figures, Directions Relative to the Cultivation, and Remarks on the Uses of the Several Species.*

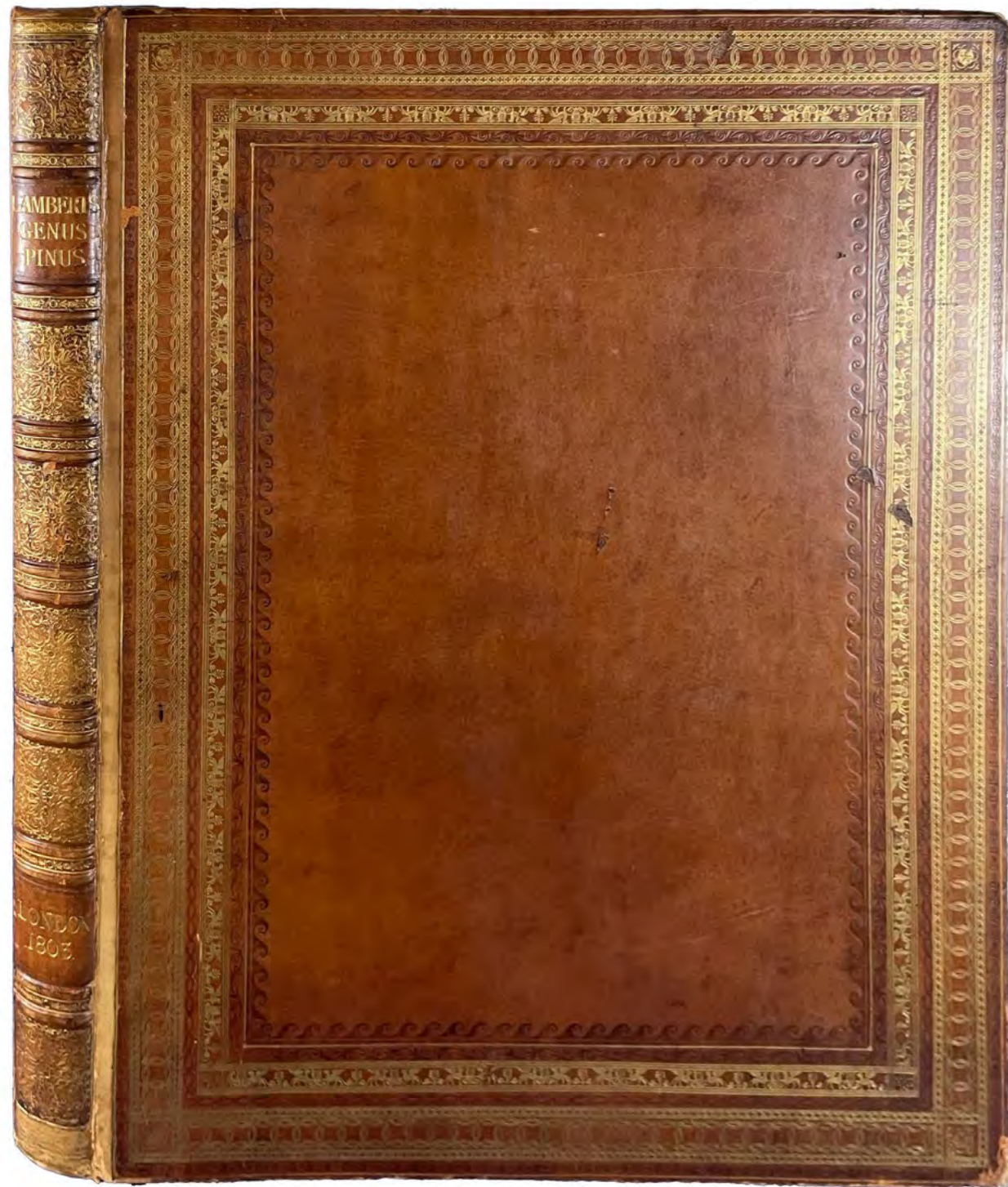
London: Printed for J. White, at Horace's Head, Fleet Street, by T. Bensley, Bolt Court, 1803-1806-1807. Folio (22 3/4 x 17 1/2 inches). First edition. [x]2 a-c1 B-2X1[x]6. [4] [i]-[vi] [1]-98. 108 pp. 47 hand-colored engraved plates, 42 of which are after Ferdinand Bauer, 3 after James Sowerby, 1 after Franz Bauer, and 1 after Georg Dionysius Ehret. 41 are fully-colored, 3 are partially-colored, and 3 are uncolored. Title, Dedication to Joseph Banks, Preface, Character Genericus, Synopsis of the Species, Tabs 1-38, Some Account of the Medicinal and Other Uses of Various Substances Prepared from the Trees of the Genus Pinus, Two copies of letters, Appendix, Tabs 39-40, Addenda et Corrigenda, Tabs 41-43. Two pasted-in explanations of tabs on pp. 96 and 98. Contemporary russia by L. Staggemeier, with his ticket, covers elaborately panelled in gilt and blind with various roll-tools including gryphons flanking harps, spine skillfully re-backed with most of original spine laid down, gilt in eight compartments with bands, wide gilt turn-ins, orange stone-pattern marbled endpapers with all edges gilt. *Provenance*: Bookplate of Kenneth K. Mackenzie (1877-1934) on front pastedown; bequested to the Library of the Horticultural Society of New York; Robert de Belder; Ladislaus von Hoffmann.

*The Mackenzie-De Belder-Von Hoffmann copy, one of just twenty-five hand-colored by William Hooker, of this large lavish folio of pine trees.*

The first significant iconography of conifers, which established Ferdinand Bauer's reputation as perhaps the greatest of all botanical artists. This first volume was issued in three stages: September 1803, October 1806, and December 1807. Copies vary, according to Stafleu and Cowan, and often do not contain the material published in 1806 and 1807. A second volume, in which the Bauers played no role, was issued in 1824.



(Description continues on the next page.)



Lambert, a wealthy collector with extensive greenhouses, and a fellow of the Society of Antiquaries, the Royal Society, and the Linnean Society of London, included in *Genus Pinus* some “quite unrelated novelties from his own herbarium. At the time, the genus *Pinus* was taken to include not merely the pines but also, among others, the larches (*Larix*), cedars (*Cedrus*), spruces (*Picea*), and firs (*Abies*), species of all of which were covered.” [Mabberley]

Bauer’s exquisite draughtmanship inspired a poetic appreciation by Sacheverell Sitwell: “What is marvellous in the Genus *Pinus* is the play of the pine needles, wherein one soon comes to understand how it was that the Chinese literati evolved a whole school of artists who took for their subject nothing of more substance than the movement of bamboos. It is, also, the incredible variety of tasselling in the branches; the diversity of the pine cones; even, the salubrity and pungency of the pinewoods with their therapeutic properties, as in the calm, clean air of the mountains in a hundred different lands, with the noise of the wind among the pine needles, but returning, always, to this incredible skill in their delineation where every individual needle leads its own independent life. Ferdinand Bauer, and his brother Francis, are almost unique among painters in this capacity to invest a single plant form, or part of one, with prime importance.” [Great Flower Books]

Despite all of his later successes, “it was Lambert’s *A Description of the Genus Pinus*, which was to make Bauer, and Lambert, famous and to attract the memorable comment from Goethe, ‘It is a real joy to look at these plates, for Nature is revealed, Art Concealed.’” [Mabberley]

De Belder sale lot 201. *Great Flower Books* 64. Henrey 920. Lack, *The Bauers: Masters of Botanical Illustration*, passim. Lowndes II, p. 1302. Mabberley, *Ferdinand Bauer: The Nature of Discovery* 43-52. Nissen BBI 1123. Pritzel 5009. Renkema and Ardagh, “Aylmer Bourke Lambert and His ‘Description of the Genus *Pinus*,’” *Journal Linnaean Society London, Botany* (1930), Vol. 48, pp. 439-466. Stafleu and Cowan TL2 4145. Tucker, *Catalogue of the Library of the Arnold Arboretum of Harvard*, p. 409.  
(#40800) \$ 75,000



**LINDLEY, John (1799-1865). *An Introduction to Botany.***

London: Longman, Orme, Brown, Green, and Longmans, Paternoster-Row, 1839. 8to (8 3/4 x 5 1/2 inches). Third edition. [i]-xi 1-570 1-32. 614 pp. With six copper-plate engraved plates and numerous woodcut illustrations in text. Title, Preface, Contents, Books I-IV, Appendix, Explanation of the plates, Index, Bookseller's catalogue. Publisher's green cloth boards ruled in blind and pictorially blind-stamped on both boards, gilt-stamped title on spine, bookplate on front pastedown.

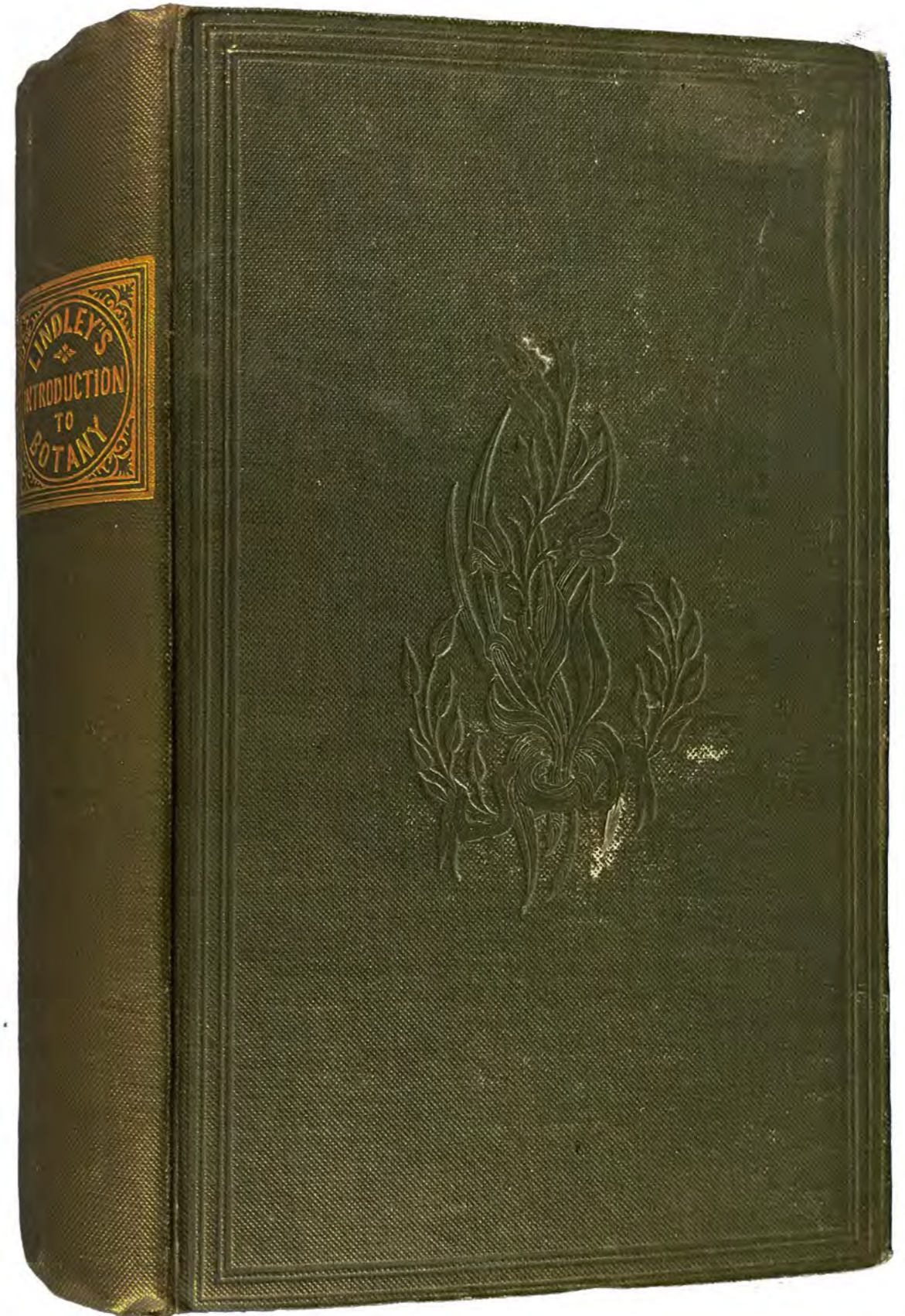
*Thorough reference by the eminent English botanist John Lindley in superlative condition, with six engravings of plant parts in a very fine original cloth binding.*

Employed early in his career by Sir Joseph Banks, Lindley is best known for his recommendation that Kew Gardens should become a national botanical institution, and for saving the Royal Horticultural Society from financial disaster. As an author, he is best remembered for his works on taxonomy and classification. A partisan of the "natural" system of Jussieu rather than the Linnaean, Lindley writes, in his preface to the present work, that it was originally created for his own use, to avoid having recourse to "rare, costly and expensive publications" available only in the libraries of the wealthy. His intention was to give a "systematic view of the organization, natural affinities, and geographical distribution of the whole vegetable kingdom," as well as of the uses of plants "in medicine, the arts, and rural or domestic economy."

The work is important in the history of taxonomy.

OCLC 2693487. Pritzel 5352. Stafleu and Cowan 4646.  
(#41011)

\$ 250







**LINDLEY, John (1799-1865).** *Sertum Orchidaceum: A Wreath of the Most Beautiful Orchidaceous Flowers.* London: James Ridgway and Sons, (1837-) 1838 (-41). Folio (21 1/2 x 14 inches). Hand-coloured lithographic additional title by M. Gauci after S.A. Drake printed by P. Gauci, 49 fine hand-coloured lithographic plates by Maxime Gauci (48) and 1 unsigned, after Sarah Anne Drake (38), J. Theodore Descourtilz (3), Robert H. Schomburgh (3), William Griffith (1), Schouten (1), Miss M.A. Mearns (1) and 2 unsigned, printed by P. Gauci (34) and 5 unsigned, 1 uncolored lithographic illustration. Red and quarter black morocco binding with ruled spine, gilt titles, and marbled endpapers. *Provenance:* Massachusetts Horticultural Society, Stickney Fund (bookplate, dated 1877).

*A spectacular large-scale work illustrating some of the most beautiful orchids known, selected by perhaps the greatest early Orchidologist, drawn by Sarah Anne Drake, and lithographed by Maxine Gauci.*

John Lindley is now known as a botanist of wide accomplishments, the study of orchids had been an area of special interest to him from early in his career when employed by the orchid specialist William Cattley. The present monograph is dedicated to another of Lindley's patrons, the Duke of Devonshire, and Lindley includes Joseph Paxton's notes on the growing of orchids at Chatsworth.

This work is one of very few large-scale works dedicated to orchids: a format which allows the beauty of this extraordinary family of flowers to be fully explored. The plates in the present work were lithographed by Maxime Gauci ('an outstanding lithographer' [Blunt]) from the drawings of Sarah Anne Drake (1803-1857). Miss Drake is to Lindley what W.H. Fitch was to the Hookers. 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, but was particularly renowned for her portrayal of orchids. The images in the present work represent what is undoubtedly her greatest work.

According to Lindley, 46 of the 49 plates are of species that had never before been illustrated. The geographical range of the plants shown is enormous, with examples from Nepal, Burma, India, Sri Lanka, the East Indies, Java, China, the Philippines, Mexico, Surinam, British Guyana, Demerara, Peru, Cuba, Vera Cruz, Brazil and Madeira.

*Great Flower Books* (1990), p. 114; Nissen *BBI* 1205; Stafleu and Cowan TL2 4651. (#41127) \$ 22,500



**LOUDON, John Claudius (1783-1843). *Hortus Britannicus: A Catalogue of All the Plants Indegenous Cultivated in or Introduced to Britain.***

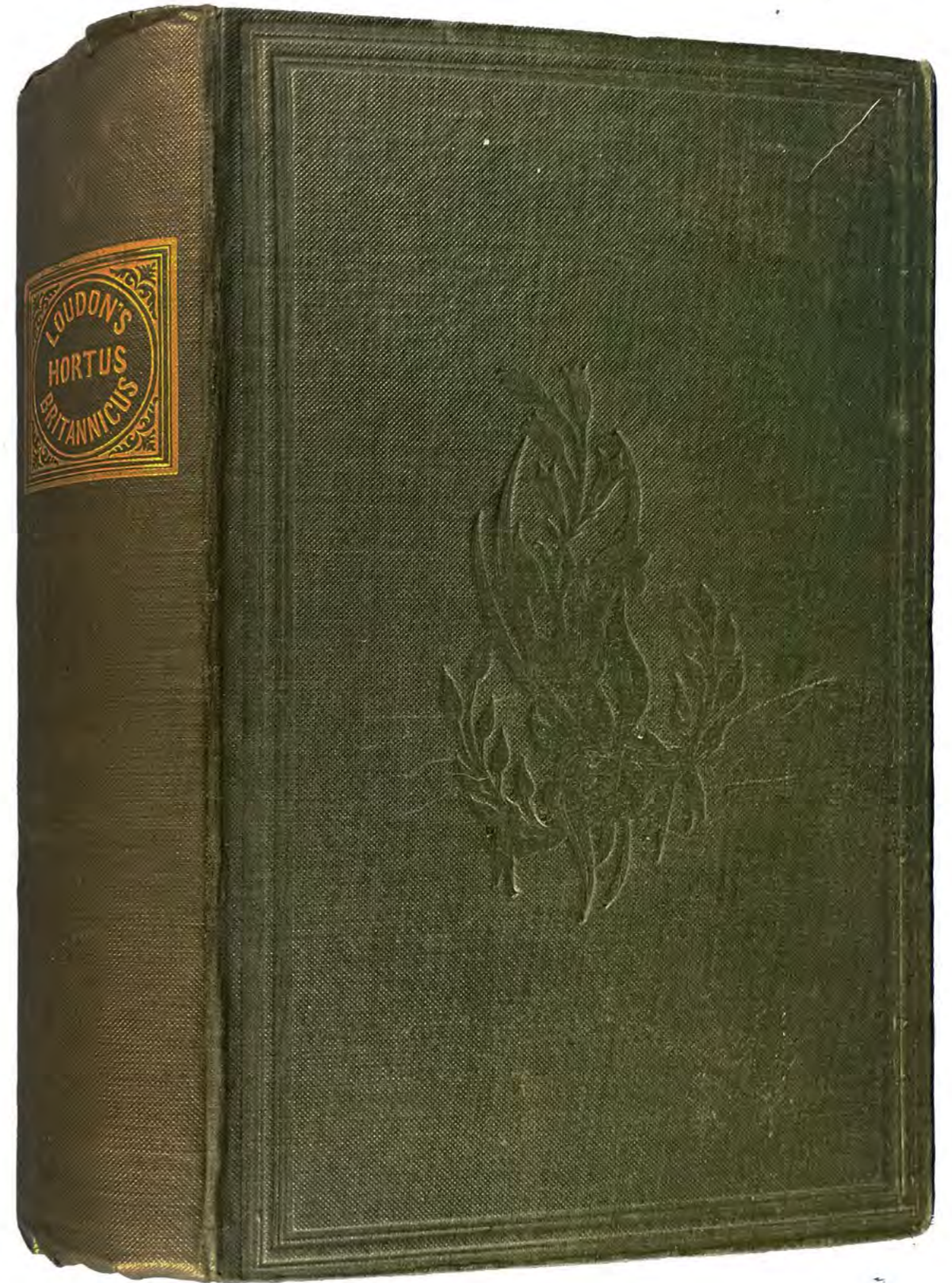
London: Printed for Longman, Orme, Brown, Green, and Longmans, Paternoster-Row. Printed by A. Spottiswoode, New-Street-Square, 1832. 4to (8 1/2 x 5 1/2 inches). Volume I: Second edition with supplement. xxiv 1-742 1-16. 782 pp. Publisher's green cloth boards blind paneled and pictorially blind-stamped on front and back boards, title stamped gilt on spine, yellow endpapers, bookplate on front pastedown.

*A taxonomic wonderland for the botanical specialist of British flora in a very fine original cloth binding.*

Loudon's *Hortus Britannicus* is a catalog of the native and cultivated plants of Great Britain consisting of two parts, being the Linnean Arrangement and the Jussieuean Arrangement. Sections and subsections are validly named and briefly diagnosed for most of the larger genera. Because of the early publication date of the book, these names (none of which was typified) have priority over many of the sectional and subsectional names currently in use. Types are indicated and, where needed, lectotypes are designated for the seven sectional names under Aster.

OCLC 4730164.  
(#41010)

\$ 250





**MUNTING, Abraham (1626-1683).** *Nauwkeurige Beschryving der Aardgewassen, waar in de veelerley Aart en byzondere Eigenschappen der Boomen, Heesters, Kruyden, Bloemen.*

Leiden and Utrecht: Pieter vander Aa and François Halma, 1696. Two volumes, folio (15 5/16 x 10 1/4 inches). Half title, title printed in red and black with engraved vignette. Engraved additional title and 243 engraved plates. Contemporary Dutch blindstamped vellum with arabesque design. Provenance: Karl Magnussun (bookplate) – John David Drummond, 8th Earl of Perth, Viscount Strathallan, 1907-2002.

*First expanded edition of one of the most attractive Dutch florilegia of the seventeenth century.*

Munting was professor of botany at the University of Groningen, and took over and enlarged the botanic garden founded by his father, Henricus. The present work depicts some of the exotic and remarkable plants growing in the garden. It is one of the earliest and most important documents concerning Japanese flora and its importation into the West, predating Thunbergs works by almost one hundred years. “Munting wrote a number of works on medical-botanical topics, but his posthumously published opus magnum, the *Nauwkeurige*, enjoyed particular success, at least in part due to the novelty of the plates, which in a radical departure from the iconography of the traditional florilegium, presented its plant species against a charming series of landscape backgrounds ... The illustrations are remarkable for their elegance and originality” (Oak Spring Flora).

The initial botanical line drawings are now known to have been by about ten different but unidentified artists. Some time after Munting’s death, and in preparation for their publication, these line drawings had tone and the pictorial back- and fore-grounds added by Jan Goeree (1670-1731) under the supervision of the publishers. The engraving and etching was then carried out by Jacob Gole and Joseph Mulder, engraver of many of plates in Maria Sibylla Merians work on the insects of Surinam.

Hunt 396; Nissen BBI 1428; see *Oak Spring Flora* 45; Pritzel 6556; Brunet 1947 (#40906) \$ 18,500





**PARKINSON, Thomas (1744-1789).** *Flower Painting Made Easy: Being a Collection of correct Outlines after Nature by Tho. Parkinson Painter; and well-Engrav'd on 72 Copper Plates, whereby Persons wholly unacquainted with Drawing May by the Assistance of this Work make Beautiful Imitations of Nature. The Colours and Rules for Using are Annexed.*

London: Printed for and Sold by Rob[er]t Sayer, Maps and Printseller at the Golden Buck near Serjeants Inn in Fleet Street, n. d. [c.1752-1766]. 4to. Sheet: (9 1/8 x 7 1/8 inches). Plate: (7 1/4 x 4 3/4 inches). First edition. [X1] A-C2. [2] [1]-12pp. 1-72 leaves with plates printed on rectos, versos blank. pp.158. ff.79. Watercolor-over-etched-line title with 72 watercolor-over-etched-line plates. This is the issue with Plate 14 showing a "Single Anemone." Ownership inscription of "Mary Robinson" in ink manuscript on title dated 1776. Contemporary full red morocco with wide decorative gilt borders, skillfully re-backed with spine richly gilt in six compartments, title in second compartment, flower device in rest, gilt dentelles, all edges gilt with blue and pink marbled endpapers. Laid paper with armorial watermark of Lucas van Gerrevink and J. Villedary near gutter.

*This extraordinarily rare English Rococo flower book is one of the first pedagogical works on botanical illustration, with 72 beautiful watercolors hand-painted over etched line. It is a complete first edition, colored issue, in a splendid elaborately gilt full red morocco binding.*

*Flower Painting Made Easy* is an exceedingly rare title with little definitively known bibliographical information attributable to it. Even its date of publication is enigmatic. It is seen in some sources as 1776 or c.1770, however, it appears in a list of books offered for sale by its printer Robert Sayer in 1766. It appears in some records with a publication date of 1728, and others as 1751. Sayer opened his business in 1751, and he moved it to 53 Fleet Street in 1752. A dating of c.1752-1766 is likely.

(Description continues on the next page.)





The artist is probably the same Thomas Parkinson who flourished as a portrait painter in England in the 1770s and 1780s, whose subjects were primarily theatrical figures and groups. A few of Parkinson's oil paintings have recently surfaced at auctions, but none of flowers.

The book is very rare and not listed in any of the main botanical bibliographies apart from Henrey, who records only the Royal Horticultural Society copy. Not in Dunthorne, Nissen, or Pritzel.

It is known that the book was issued in both colored and uncolored copies, in 12 parts, each with six plates with Arabic numerals and English flower names in copper-plate script as titles. Every sixth plate also carries a part number with the additional title of "Six Out Lines of Flowers" at top. The text states "the colours and rules for using are annexed" and details the colors to be used in coloring the engraved copper-plate prints, as well as the type of paint to purchase to do so. On publication it was "Priced 6 shillings sewed; Beautifully colour'd, 1.10 pounds."

The complete list of plates is available upon request.

ESTC N32402. Grolier Club, *Plant Illustration before 1850* (1941).  
Henrey III 1200. Plesch Catalogue, lot 586 (lacking two plates). Sayer and Bennett, *Enlarged Catalogue of New and Valuable Prints* (1775), 18.

(#41396)

\$ 18,500





**PRATT, Anne (1806-1893); and William DICKES (1815-1892).**  
*The Flowering Plants, Grasses, Sedges, and Ferns of Great Britain.*

London: Frederick Warne & Co., [circa 1870]. 6 volumes, 8vo (8 5/8 x 5 1/2 inches). 315 chromolithographed plates by William Dicks. Contemporary green morocco backed green cloth boards, spines lettered in gilt, period brown endpapers, gilt edges.

*A lovely set with color plates by one of the most successful female botanical authors of the Victorian era.*

“Her books constituted a major contribution to the advancement of flower study, especially among the general public. All of her books are well composed, with handsome, accurate illustrations” (Kramer). In her lifetime, Pratt published more than 20 books, illustrated with chromolithographs, on which she collaborated with artist William Dicks. This edition of Pratt’s magnum opus undated and with titles bearing both the Warne and Co. London imprint as well as the New York imprint of Scribner, Welford and Co.

Nissen BBI 1562; Stafleu & Cowan, TL2 8275; Kramer, Women of Flowers, pp. 157-163.  
(#29899) \$ 750



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

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

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

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

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

(#40825)

\$ 17,500





**REDOUTÉ, Pierre-Joseph (1759-1840) & Claude-Antoine THORY (1759-1827).** *Les Roses, peintes par... Redouté...décrites et classes selon leur ordre naturel, par...Thory. Troisième édition, publiée sous la direction de M. Pirolle.*

Paris: Crapelet for P. Dufart and J.F. Hauer & Cie. of St. Petersburg, 1835. 3 volumes, octavo (9 1/2 x 6 1/2 inches). Half-titles. 2 lithographic portraits of Redouté and Thory by C.Motte after Mauraisse, hand-coloured engraved floral wreath by Manceau after Redouté, 183 stipple-engraved plates printed in colours and finished by hand by Chardin, Langlois, Lemaire and others after Redouté (including 3 plates illustrating the anatomy of the rose). Contemporary French blue half morocco gilt, the flat spine in five compartments delineated by horizontal rules, titled in the second, numbered in the fourth, green silk page-markers, marbled endpapers.

*A very fine set of Redouté's best known work. The "most complete edition" (Madol) to be published during his lifetime, this is a re-issue of the second octavo edition, with the addition of St. Petersburg to the imprint, and containing the 23 additional plates, the portraits and the frontispiece floral wreath, the biographical note on Thory and additional text.*

Pierre-Joseph Redouté, the most successful flower painter of all time, together with Claude-Antoine Thory, an ardent botanist and collector of roses, have 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 issue of a second (first octavo) edition in 40 parts between 1824 and 1826 with 160 plates and an expanded text. New information and new varieties led to the issue of a third edition (second octavo) edition, published in 30 parts between 1828 and 1829. The popularity of the first issue of this edition warranted the publication of the present second issue (with reset and reprinted title pages). In both issues the text was expanded yet again to contain not only more information about the culture of the rose but also by the addition of a biography of Thory by D.Beaumont, the inclusion of Thory's *Traité du Rosier* and the descriptive text to the 23 additional plates. In addition a floral wreath plate was added as a frontispiece to volume I and the portraits of Redouté and Thory were included for the first time. 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 as presiding genius is plainly discernable.



Dunthorne 233; Lawalrée 39; Madol 42; Macphail *Redoutéana* 22; cf. Nissen *BBI* 1599; Stafleu & Cowan *TL2* 8751; Stock *Rose Books* 2371. (#3877)

\$ 22,500





**STERBEECK, Johannes Franciscus van (1630-1693).** *Citricultura oft regeringhe der uythemse boomen te weten Oranien, Citroenen, Limoenen, Granaten, Laurieren en andere.*

Antwerp: Joseph Jacobs, 1682. 4to (7 3/4 x 6 inches). pp. (xl), 1-74, (2), 75-296, (26). Engraved frontispiece and coat of arms after prefatory text. 14 additional engraved plates, most are folding. Contemporary calf with raised bands in six compartments, gilt tooling, gilt title on second compartment.

*First edition of Sterbeeck's fascinating botanical treatise on citrus fruit, includes poetry composed in Latin and Flemish.*

Sterbeeck was an Antwerp-born priest and botanist who wrote the earliest work solely devoted to fungi ('Theatrum fungorum,' 1675). Sandra Raphael describes the Citricultura as follows: 'His book about citrus fruit and other exotic plants starts with five congratulatory poems, some in Flemish, some in Latin, all by various local worthies praising their friend for his achievement. The extra leaf between pages 74 and 75 contains another poem, in couplets, called "Weeninge van Adam," a lament for Eden, following a chapter of speculation on the identity of Adam's apple, the forbidden fruit - an apple, a fig, or even a banana? A lengthy bibliography and list of contents follow before the main text, a first part on oranges, a second on citrons and grapefruit, a third on lemons, and a fourth on exotic trees, grafting, and pests. The last section deals with pomegranates, passionflowers, laurels, cinnamon, and the oleander. [...] The part of the book on the management of exotic trees, indoors in winter or out of doors in summers, describes how to keep them happy in tubs or pots, and even how to cope with insects, mice, or rats in greenhouses.' (Oak Spring Pomona pp. 186-7).

Sterbeeck records in his preface that he lent his notes to his friend Jan Commelin, who made use of them for his 'Nederlantze Hesperides', which appeared in 1676; he mentions this in order that the readers don't suspect him of plagiarising the earlier work. The frontispiece was designed by Charles Emmanuel Biset and engraved by Frans Ertinger, who also signed the coat-of-arms plate. De Nobelaer's arms appear on the engraved plate, and he may have paid for the edition.

Hunt 365; Nissen BBI, 1893; Raphael, An Oakspring Pomona, 70; Stafleu & Cowan TL2 13013.

(#40090)

\$ 3,500





**THOMPSON, John Wrigley (1826-1900), DEWEY, Dellon Marcus (1819-1889).**  
*Nurseyman's Seed Catalog.*

Rochester, New York: J. W. Thompson and Co. Fruit and Flower Plates; D. M. Dewey, c.1870s. Oblong 8vo (5 1/4 x 8 1/4 inches). 94 pomological and horticultural plates with captions on card. 92 plates by Thompson, 1 by Dewey, 1 without imprint. 50 of fruit, 35 of flowers, 9 of trees and shrubbery. 85 of the plates are made with the pochoir or "theorum" method of using stencils without line and then hand-detailing with watercolor and tint. 9 of the plates are chromolithographs. The vast majority of the plates have letterpress captions, but some are seen with lithographed captions. A few have shaved imprints and one is bound in reverse. Original dark brown full morocco, paneled in gilt with a roll-tool on front board and in blind on back, expertly rebacked, declasped, with brown and red stone-pattern marbled endpapers.

*"An innovation in American popular art," this album of hand-colored plates of fruits, flowers, and trees was used by a 19th-century nurseryman to sell his wares. A gorgeous, unique seed catalog in its original binding. [Ravenswaay]*

"The patter should start 'I do not wish to intrude upon your valuable time, but I have with me a work of art in form of a book.'" - D. M. Dewey, *Tree Agents' Private Guide* (1875)

This album, made for the use of a traveling nurseryman in selling his stock, is an evocative piece of American vernacular art from the 1870s. Itinerant "seed merchants" or "tree peddlers" sold plants from nurseries they represented to farmers and gardeners in the territories they visited, enticing customers with tantalizing paintings of their produce. Their sample-books, like the present example, were made to order, each binding-in different individual plates, and often these plates were swapped out and changed as the seasons changed too. "Virtually every album is unique in its makeup." [Reese]

The 94 plates in this seed salesman's catalog comprise 50 fruit plates including 16 of apples, 8 of pears, and numerous peaches, grapes, plums, currants, and berries; 35 beautiful flower plates including roses, wisteria, althea, hydrangea, lilies, and honeysuckle; and 9 verdant tree and shrub plates, showing Judas's tree, weeping willow, weeping linden, and spruce. Every plate is captioned with the plant's common name, and nearly all state properties specific to each plant, ranging from its durability to its ideal season to its taste. These "painted nurseryman's plates were more akin to folk painting than to commercial art of their time," and are fascinating American folk-art objects, of equal interest to the historian of the development of color-printing as to the historian of American pomology. [Ravenswaay]

(Description continues on the next page.)



J. W. Thompson and Co., which produced 92 of the 94 plates in the present album, was a printing company active in Rochester, New York, from 1876 to 1891. Thompson himself was one of the most successful of the nineteenth-century nurserymen printers from Rochester, New York, the so-called "Flower City." In the mid-to-late 1800s, a great number of nursery firms were located in Rochester, and in service of that thriving industry, the Flower City also became the center of horticultural publishing. An 1876 advertisement for Thompson's business differentiated him from the crowd: "We are prepared to manufacture first class plates for nurserymen, twenty percent less than any other establishments in town, and fully equal, if not superior in quality." Thompson used "the technique of theorem paintings colored with the help of stencils used to multiply the number of copies as quickly and as cheaply as possible." [*Oak Spring Pomona*] Thompson was especially known for his skill: "hand-colored plates, with or without printed outlines, were a speciality of the Thompson Company in the 1870s." This album's first 85 plates on card were painted using this "theorem" process, more commonly referred to as pochoir, which uses stencils and renders bright, light, and soft images redolent of watercolor. Once stenciled, these 85 plates were then detailed by hand in watercolor and heightened with white tint. The last 9 plates in the album are early chromolithographs, 1 of which was printed by Dewey, who took credit for pioneering the use of painted produce in traveling salesman's seed catalogs, and who collected the plates from various producers.

Rochester's horticultural printing industry in this period was bustling. An 1888 guide to industries in Rochester noted the Stecher printing firm alone employed one hundred people. [Kabelac] Operating in Rochester at the same time as Thompson, and also making plates for seed catalogs, were Adolph Nolte and Co. Chromo Lithographers; Louis Ennecker Jr.'s Rochester Lithographing and Printing Co.; Charles F. Nicholson's Nicholson Co.; Charles W. Vredenburg's Vredenburg and Company, later United Litho and Printing; Mina Brunswick's M. Brunswick and Co.; Frank A. Stecher's Stecher Lithographic Company (the first to use chromolithography in Rochester); Process Color Ptg. Co.; Webster and Albee; and others.

Biodiversity Heritage Library, "Revolutionizing the Garden Industry with Art: Part One." Dewey, *The Tree Agents' Private Guide*, pp. 12-18. Kabelac, "Nineteenth-Century Rochester Fruit and Flower Plates," *University of Rochester Library Bulletin*, Vol. 35, pp. 93-114. Lepore, "What We Learn from Leafing Through Seed Catalogues," *The New Yorker*, 3.13.23. Raphael, *Oak Spring Pomona* 64, 65. Ravenswaay, "Drawn and Colored from Nature," *Antiques*, March 1983, pp. 594-599; *A Nineteenth-Century Garden*, p. 20. Reese, *Stamped with a National Character* 72.

(#40755)

\$ 3,250





**STECHEER, Frank A. (1849-1916), ENNECKER, Louis, Jr. (fl. 19th century).**  
*Tree-Peddler's Sample-Book for Washington Nursery Co. in Toppenish, Washington.*

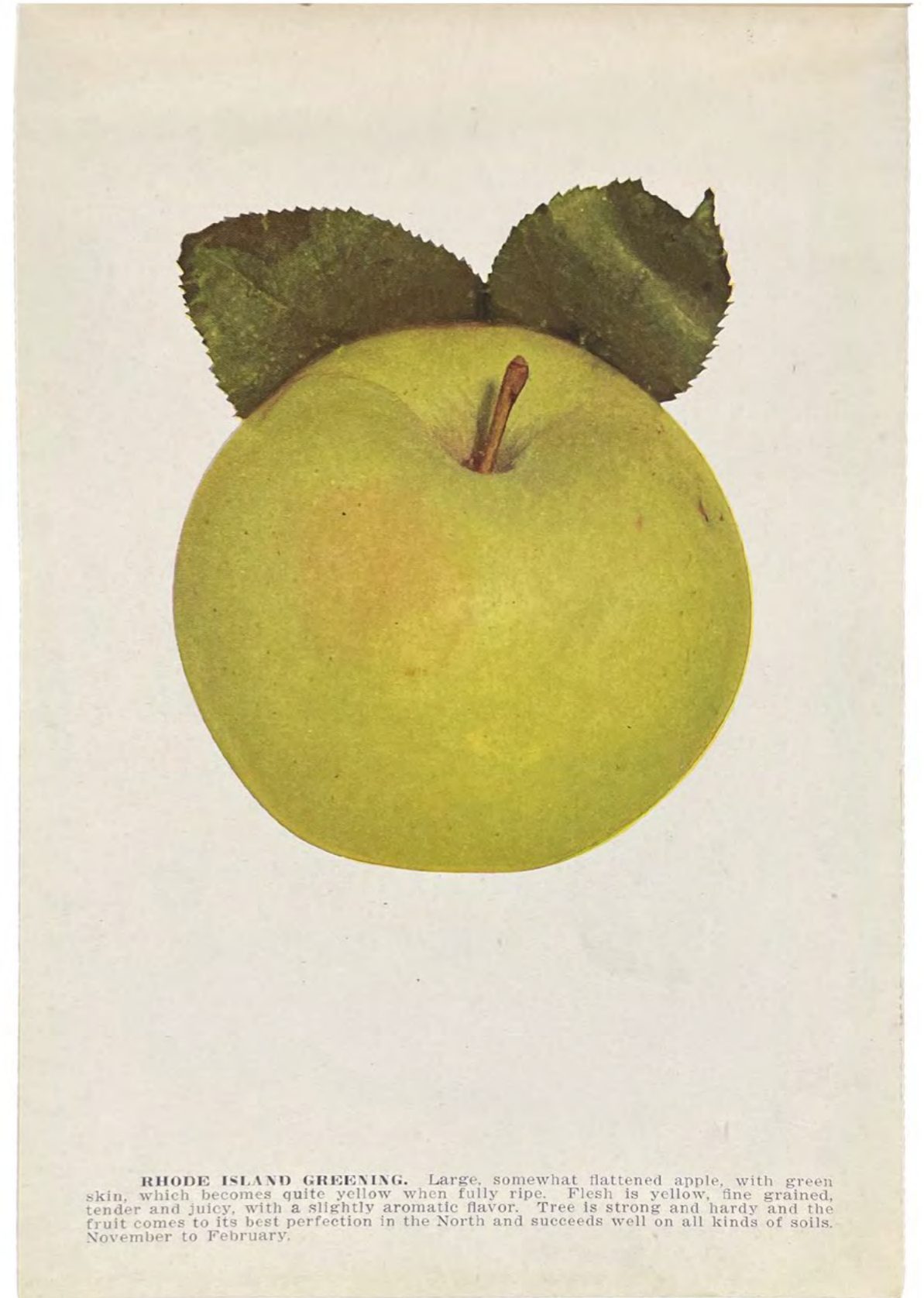
Rochester, New York: Rochester Lithographing and Printing Co.; Stecher Lithography; Christy Inc; M. Brunswick and Co., c. 1900. Oblong 8vo (5 1/2 x 8 3/4 inches). 151 chromolithograph and photomechanical offset plates with captions, and 1 uncolored mounted photograph, of flowers, apples, pears, plums, cherries, peaches, berries, grapes, trees, shrubs, and much more. Original black cloth enclosure, gold dye-stamp lettering on front, with a buttoned wallet-style binding, and marbled endpapers.

*A late-period "tree-peddler's" sample-book, which captures the evolution of American commercial color-printing through hand-colored lithography, chromolithography, and early photomechanical productions.*

Sample books, or seed catalogs, such as the present example, were made for the use of traveling nurserymen in selling stock in the late 19th and early 20th centuries. They are evocative and delightful pieces of American vernacular art. Used to market fruit trees and shrubs, the plates display the peddler's handsome fruits and flowers in vivid color. The albums were made to order, each including different individual plates, often from different printing firms, which were then swapped out and changed as the seasons changed too. "Virtually every album is unique in its makeup." [Reese]

The present album of 151 pomological and horticultural plates demonstrates the evolution of color-printing processes available for everyday commercial usage in fin-de-siècle America. Itinerant "seed merchants" or "tree-peddlers" used albums such as this one to dazzle potential customers with eye-catching, tantalizing displays. The hand-colored lithographs are the earliest plates, and were produced from the 1870s-onward. From the mid-1880s, the chromolithography increasingly took over, and by the mid-1890s was the standard method.

(Description continues on the next page.)





CHRISTY INC., ROCH. N. Y.

MARSHALL P. WILDER. Hardy; cherry-red, bright hues; flowers of good size, perfectly double; very fragrant. There are few more beautiful roses and seldom do we find a variety of greater all-around usefulness.

This seed catalog even includes a number of early twentieth-century plates printed with photomechanical reproductive processes, both colored and black and white. Unlike earlier nineteenth-century seed catalogs, these plates are on thinner, glossier cardstock and seem much more a product of an industrial age. The variety of different card printers, printing technologies, and dates of printing exhibit the salesman's habit of adding images of the latest stock at the beginning of each season, keeping some in, and taking some out, creating a melange of prints and produce.

Even with the variety on display in this album, and its stated locale of Toppenish, Washington, all of the plates here were printed by Rochester firms: Rochester Lithographing and Printing Co.; Stecher Lithography; Christy Inc; M. Brunswick and Co.; and others, were all headquartered in the "Flower City," which held a grip on the industry: "From the 1850s, as Rochester became an important center of nursery gardening, another local industry grew up to provide illustrations of fruit, flowers, shrubs, and trees, selections of which were used as catalogues by travelling 'tree peddlers' who sold plants from the nurseries they represented to farmers and gardeners in the territories they visited." [*Oak Spring Pomona*]

Biodiversity Heritage Library, "Revolutionizing the Garden Industry with Art: Part One." Dewey, *The Tree Agents' Private Guide*, pp. 12-18. Kabelac, "Nineteenth-Century Rochester Fruit and Flower Plates," *University of Rochester Library Bulletin*, Vol. 35, pp. 93-114. Lepore, "What We Learn from Leafing Through Seed Catalogues," *The New Yorker*, 3.13.23. Raphael, *Oak Spring Pomona* 64, 65. Ravenswaay, "Drawn and Colored from Nature," *Antiques*, March 1983, pp. 594-599; *A Nineteenth-Century Garden*, p. 20. Reese, *Stamped with a National Character* 72.

(#40089)

\$ 1,500



**SWEERT, Emanuel (1552-1612). *Florilegium tractans de variis floribus et aliis indicis plantis ad vivum delineatum in duabus partibus et quatuor linguis concinnatum.***

Frankfurt: A. Kempner [part 2, E. Kempner], 1612. 2 parts in one volume, folio (14 1/8 x 9 1/8 inches). Engraved allegorical title, engraved portrait of the author, 110 contemporary hand-coloured engraved plates, title heightened in gold. Title mounted. Contemporary red morocco, the covers panelled in gilt with foliate center- and corner-pieces, spine densely tooled gilt in seven compartments, lettered in one. *Provenance:* Thomas Herbert, eighth Earl of Pembroke (1656-1733), first Lord of the Admiralty, president of the Royal Society, dedicatee of Locke's *Essay Concerning Human Understanding* and Thomas Greenhill's *Art of Embalming*, and a prolific bibliophile.

***A true masterpiece of botanical illustration.***

Sweert was a Dutch horticulturalist, painter, draughtsman, and engraver who was born in Brussels, Belgium in 1552. He is known for his botanical illustrations and is considered one of the leading botanical artists of the late 16th and early 17th centuries. His most famous publication is the present enchanting work. Within the sumptuous red morocco is a collection of meticulously detailed illustrations, which capture the essence and beauty of each flower with stunning accuracy. Sweert's naturalistic style is a marvel to behold, creating a sense of depth and realism that sets his illustrations apart from others of its time.

Arranged alphabetically by Latin name with each illustration accompanied by descriptions of the plant's physical characteristics and uses. Sweert drew from a wide variety of sources, including his own garden, the collections of botanists and naturalists, and the gardens of friends and patrons. Although the work did not contain prices, it also served as a catalogue of plants offered for sale by Sweert at the Frankfurt fair; the plates, depict some 560 plants and flowers. The work is notable for the many fine plates of bulbous varieties, particularly tulips, burgeoning the craze of Tulipomania that then swept Europe.

Cf. Hunt 196; cf. Nissen *BBI* 1920 & 1922; cf. Stafleu & Cowan *TL2* 13.546. cf. *An Oak Spring Flora* 9.

(#40834)

\$ 95,000



**VILMORIN ANDRIEUX & COMPANY.** *Tableaux Coloriés de Plantes Potagères [cover title].*

Paris: Vilmorin-Andrieux & Cie [Lithographed by J. Minot & Cie.], circa 1890]. Small folio (14 1/8 x 11 inches). 16 chromolithographed plates. Issued without title or text. Publisher's brown cloth, covers with decoration in black, upper cover lettered in black.

*A rare illustrated vegetable seed catalogue issued by Vilmorin, the best known Parisian seedsman.*

Founded in 1743 by the visionary Pierre Philippe André de Vilmorin, the company's early days were marked by the quiet rhythm of grains and seeds changing hands. However, it was during the 19th century that the Vilmorin family, in collaboration with the enterprising Alexis N. André, embarked on a transformative journey that would redefine the world of seeds. Guided by a profound appreciation for nature's kaleidoscope, they wove an intricate tapestry of innovation, embracing the delicate art of plant breeding and seed production. As the years unfolded, their expertise flourished, giving birth to a rich array of vegetable, flower, and field crop varieties. A testament to their botanical prowess, the present work is one of many Vilmorin & Cie's meticulously curated seed catalogues which became veritable compendiums of possibility, inviting farmers and gardeners into a world brimming with horticultural marvels. Each turn of the page revealed a vibrant symphony of colours and flavors, a testament to the legacy of these visionary pioneers whose dedication to the art of cultivation continues to bear fruit in the seeds they offer today. The present catalogue is chromolithographed throughout with multiple images per page, and includes varieties of Swiss chard, eggplant, carrot, lettuce, cauliflower, squash, leek, turnip, onion, pepper, peas, radish, tomato and celery.

(#40584)

\$ 3,500





Contact Information:  
[www.DonaldHeald.com](http://www.DonaldHeald.com)  
[info@donaldheald.com](mailto:info@donaldheald.com)  
212 744 3505  
124 East 74th Street  
New York, NY 10021

*All items are guaranteed as described and are subject to prior sale. Any purchase may be returned for a full refund if notified within 10 working days and returned in the same condition. Payment accepted via wire, major credit cards, bank drafts, checks, and PayPal. We are happy to accommodate the deferred billing, shipping, or payment schedules of our institutional customers. All items purchased within the US will be shipped via Federal Express Ground unless the buyer requests otherwise. Express and international shipping will be shipped Federal Express and billed at our cost. We do our best to accommodate all requests for alternative methods of shipping.*

