



DOMINIE

The Dominie is a variety of July, long-keeping fruit. Flesh white, exceedingly tender.



DUCHESS OF OLDENBURG

Larger size; flavor slightly acid. A fairly standard variety. Indispensable in the north. One of the most desirable sorts for market in the garden and kitchen.



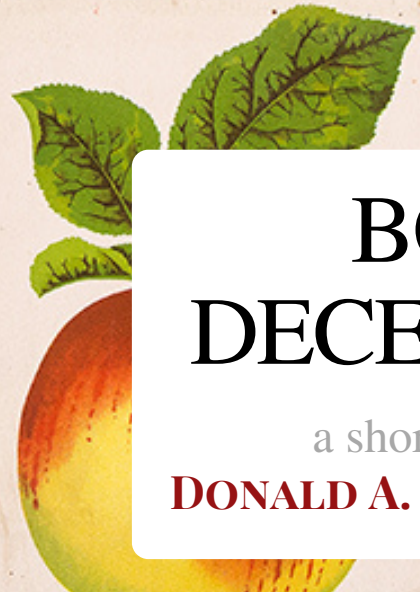
FICUS PLEASANT

A fine one both in all respects. Tree an annual bearer. Fruit good size and one needs a high price to market. Best for green and tender. Nov. to March.



GOLDEN SWEET

A delicious Connecticut fruit. Tree very vigorous, heavy and productive. The texture, sweet and excellent. August and September.



BOTANY DECEMBER 2022

a short list e-catalogue

DONALD A. HEALD | RARE BOOKS



BOTANY
DECEMBER 2022
a short list e-catalogue

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

Questions? **Contact us** or email info@donaldheald.com



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). 6 chromolithographed plates by Sharp & Sons of Dorchester, Mass. (5 after William Sharp, 1 after Allen). Cloth-backed lettered boards. Housed in a green morocco backed box.

A monument to American colour printing, a work which launched the age of chromolithography as an art in the United States. This work is one of very few truly great American botanical works and is one of the most beautiful flower books ever produced.

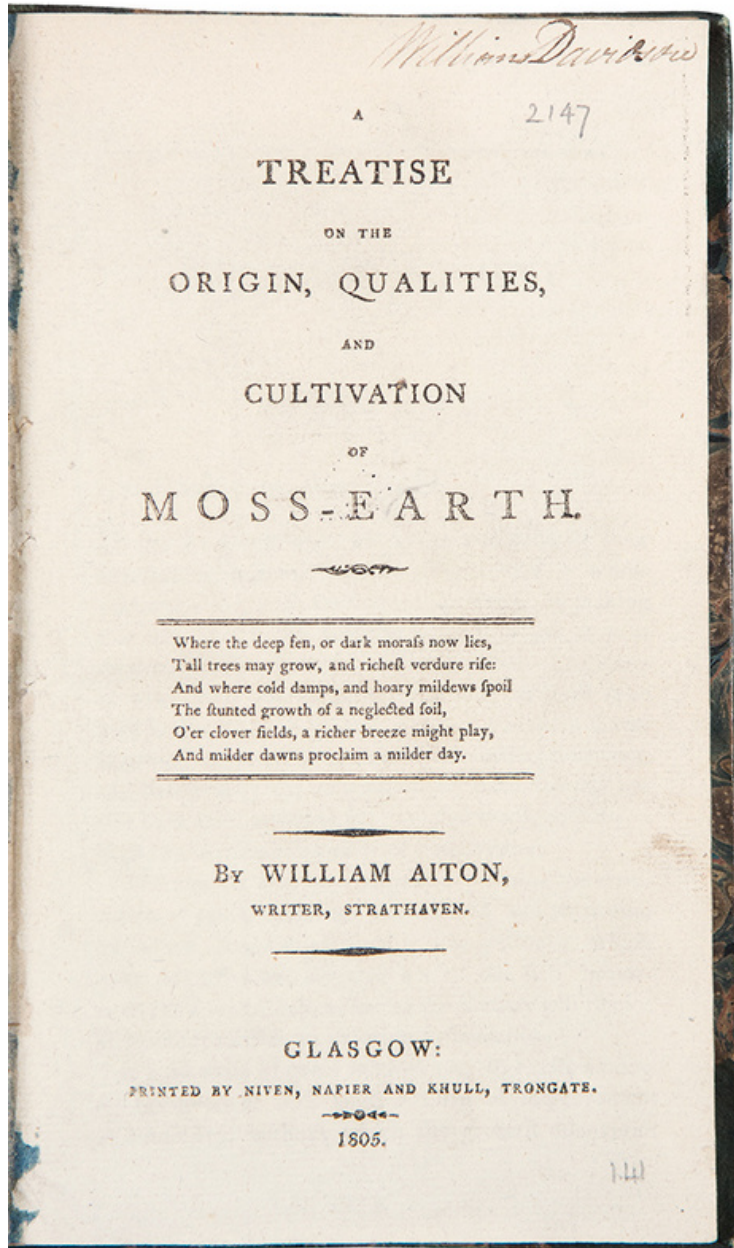
The *Victoria Regia*; or the Great Water Lily of America, provides an appropriate showcase for this gigantic water lily, first discovered along the Amazon River and then taken to Britain for cultivation. The so-called "vegetable wonder" was first described by Sir R. H. Schomburg in 1837. From the details 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 to 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 popularise 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 five plates, which show the gradual development of the flowers from bud to full 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).





AITON, William (1766-1849). *A Treatise on the Origin, Qualities, and Cultivation of Moss-Earth.*

Glasgow: Niven, Napier and Khull, 1805. Octavo (7 3/4 x 4 1/2 inches). [4], 178pp., table of contents leaf at the end. Early half green morocco and marbled paper covered boards. Provenance: William Davidson (early signature on title); Rothamsted Laboratory (inked stamp on pastedown).

First edition of this work on moss.

William Townsend Aiton was a Scottish botanist, the eldest son of botanist and gardener William Aiton, who worked at the Chelsea Physic Garden and Kew Royal Botanical Gardens. Aiton succeeded his father at Kew in 1793 and went on to work at Richmond Gardens, the royal gardens at Kensington Palace, Buckingham Palace and at the Royal Pavilion in Brighton. He also was one of the founders of the Royal Horticultural Society.

In this work, Aiton brings attention to what he perceives as the neglected issue of the immense area of soil in Scotland covered in moss and its detriment to the land. He offers a comprehensive study of the origins, classifications, chemical qualities, and uses of moss as manure, fuel, and beyond.

(#37714)

\$ 250.



ALBUM AMICORUM. *An album of drawings and watercolours of natural history and topographical subjects, and including a original watercolour of a bouquet of bluebells and wood-anemones by Margaret Meen.*

[Great Britain: first quarter 19th century]. Quarto (12 11/16 x 12 5/8 inches). 29 drawings or watercolours, each corner mounted. Early English red straight-grained morocco gilt, covers with border defined by an inner and outer single fillet rule, containing cornerpieces built up from an acorn-on-a-leaf tool and other small tools, spine in six compartments with double raised bands, lettered (in the second) 'Recueil / des / talens/' and 'et de / l'amitie' (in the third), the fourth and fifth compartments blank, the first and sixth with elaborate repeat tooling made up from numerous small tools and pointillé work, gilt turn-ins, marbled endpapers, g.e. Provenance: Marquis of Bute.

A rare and beautifully bound collection of original drawings and watercolours, including a work by Margaret Meen "the most outstanding woman painter associated with Kew [Gardens] in the eighteenth century" (Mabley) and an early representation of one of Australia's most spectacular butterflies, the Cape York Birdwing (Troides priamus pronomus).

Although there is no indication of provenance, this is one of a number of albums recently sold from Mountstuart, the Bute family home on the island of Bute. The group of friends which this album commemorates likely came from the circle of John, Third Earl of Bute. He died in 1792, leaving a magnificent collection of botanical drawings, and this album was perhaps compiled by one of his children.

The most outstanding natural history item within the album is a watercolour of bluebells and wood anemones by Margaret Meen whose very rare Exotic plants from the Royal Gardens at Kew was published in 1790. Amongst the other natural history items are botanical works by M. Austen (a watercolour and bodycolour drawing including crocus, snowdrop and roses), S. Smyth (a watercolour and bodycolour drawing of pink and white flowering mallows), and A. Holland (?) (a fine watercolour and bodycolour drawing on vellum of nasturtiums). Other natural history works include pen, ink and bodycolour drawing of a Baltimore Oriole by Lord de Tabley (dated 1826), and a gouache drawing of the Cape York Birdwing butterfly (Troides priamus pronomus) by E. Morland, and here titled 'Papilio priamus'.

The other pictures include pieces by William Payne (romantic Italianate fishing village), Jane Machill (a finely executed watercolour of two angles, copied from an old master), S. Knott (a watercolour of a sailing vessel in a coastal landscape), C. Gibson (a charming watercolour of a mother and two children picnicing), G. Smyth (a watercolour of river valley), F. Dixon (a watercolour copy of a costume print, titled in German and in French 'Un Paysan de la haute Carniole en Habit d'Ete'), J. Rawstorne (a pencil drawing on vellum of a child), T. Sunderland (a drawing in brown ink with grey and blue washes of a stone bridge and cottage, figures and cattle in the foreground, with mountains in the background), M. Dixon (an oil sketch on thin card of a farmyard scene), A. Wickham (a watercolour sketch of an inn by a lakeside, hills in the background), H. Dalrymple (a watercolour in the neo-classical style with cupid in a chariot drawn by tigers all against a black background), and finally, an anonymous watercolour (inscribed on the verso 'Gorseley Lea Cottage - Miss Hopwood's. / near Middleton - Lancashire,' the mount is dated '1815').





BARTON, William Paul Crillon (1786-1856). *A Flora of North America, illustrated by coloured figures drawn from nature.*

Philadelphia: Vol. I: M. Carey & Sons; Vol. II & III: H.C. Carey & I. Lea, 1821-1822-1823. 3 volumes, quarto (10 1/2 x 8 3/4 inches). 106 uncoloured engraved plates (1 folding), from drawings by the author, by Cornelius Tiebout (29), G.B. Ellis (32), F. Kearney (23), J. Boyd (7), J. Drayton (6), C. Goodman (6), Jacob J. Plocher (2), and J.L. Frederick (1). (Plate 63 in vol. II bound as two plates, small rust hole in plate 80 in vol. III, half-titles lacking). Contemporary red morocco over marbled paper-covered boards, the flat spine divided into unequal compartments by two pairs of fillets, lettered in the second and numbered in the fourth compartments, the others elaborately decorated in gilt (scuffed, hinges weak or splitting). Provenance: Abraham Bloodgood (Flushing, N.Y., book-labels); Daniel Bartlett Beard (author, conservationist and first superintendent of the Florida Everglades national Park, armorial bookplates).

Very rare uncoloured issue of an important American flora, "magnificently illustrated" (DAB) with "Plates [that] are clear, soft and lovely" (Bennett). The work includes the first successful use of stipple-engraving in the United States. This set includes the rare 'To Subscribers' leaf in Volume II.

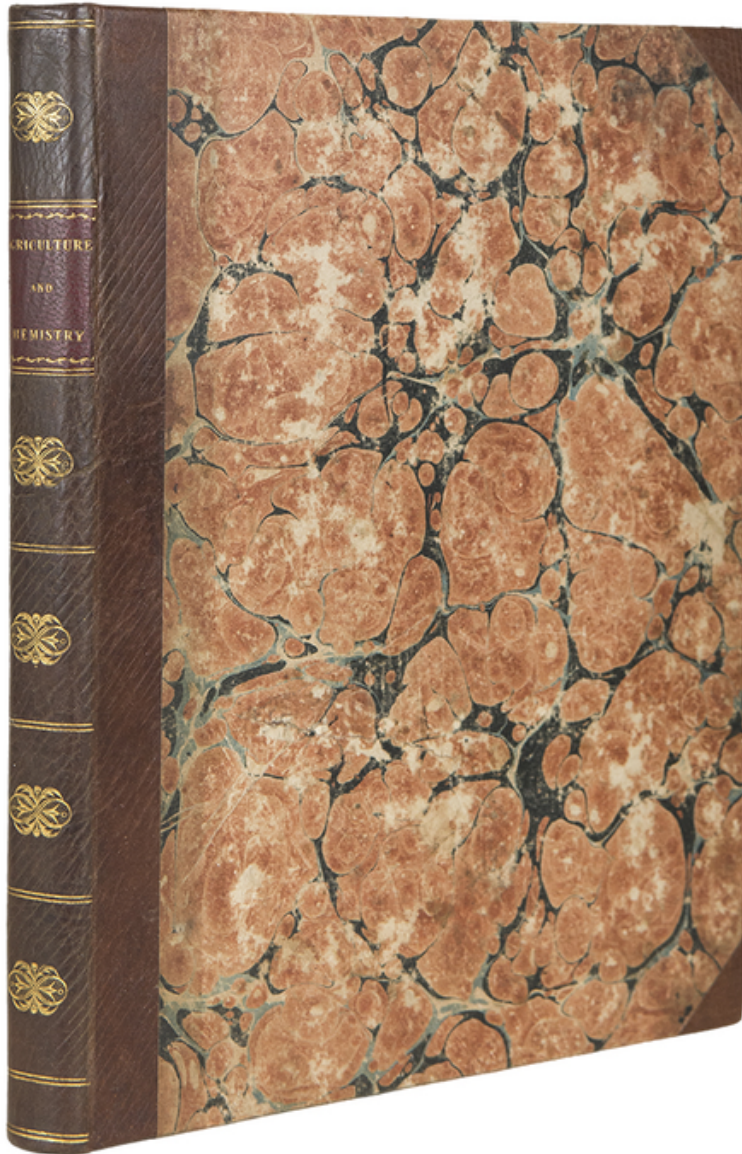
In addition to its significance as a botanical work, Barton's Flora... is also one of the most important early colour plate books entirely produced in the United States. "The plates were made by [among others] Cornelius Tiebout, the first really skilled engraver born in the United States, although he trained in London for two years in the 1790's to perfect his technique" (Reese). This uncoloured issue is particularly interesting as Barton states in the advertisement to the first volume that some of the "plates are printed in colour" - none of the plates in the present volume show any signs of colour and are therefore a variant issue of those used in the coloured version, and not merely plates that were not hand-coloured in this country. These may constitute early experimental issues of the plates - produced before the combination of colour-printing and hand-colouring was arrived at. The text gives details of each species, its Latin binomial, common name, and class and order according to the Linnaean system, followed by interesting information about the history of the discovery of the species and details about its geographical range.

Barton, the nephew of Benjamin Smith Barton, was appointed a naval surgeon in 1809 and remained on the Navy's list throughout his life (he was buried with full military honours in Philadelphia in 1856). "In 1815 Barton was chosen professor of botany at the University of Pennsylvania, charming many with his light-hearted herborizing trips along the Schuylkill and his lectures which were, contrary to bookish times, demonstrated in his well-stocked conservatory" (DAB). His botanical publications, which appeared over a relatively short span of nine years, began with his *Flora Philadelphiae prodromus* (1815) and culminated with the present work (1820-24) and his *Vegetable materia medica of the United States* (1817-19).

(#19105)

\$ 4,500.





COCHRANE, Archibald, Earl of Dundonald. *A Treatise, shewing the Intimate Connection that Subsists between Agriculture and Chemistry. Addressed to the Cultivators of the soil, to the proprietors of fens and mosses, in Great Britain and Ireland; and to the Proprietors of West India Estates ... A New Edition.*

London: Printed for John Murray, 1803. Quarto. [8], 252pp. Uncut. Expertly bound to style in half russia and period marbled paper covered boards, flat spine ruled in gilt, red morocco lettering piece.

Second edition.

"In the following pages an attempt will be made to explain, on established principles, the processes that accompany the cultivation and amelioration of the soil ... By the adoption of a new line of investigation, exemplified in the following Treatise, light has not only been thrown on the action and effects of the manures at present employed, but the uses of other substances, and methods of combining and preparing them, have been discovered; from which there are just grounds to believe a valuable addition will accrue to the present stock of Agricultural Knowledge" (Introduction).

(#35491)

\$ 400.



IAC. CORNVTI
DOCTORIS MEDICI
PARISIENSIS
CANADENSIVM PLANTARVM,
aliarumque nondum editarum

HISTORIA.

*41. In Libris sanctae Genovefae parisiensis
Cui adiectum est ad calcem 1753*

ENCHIRIDION
BOTANICVM PARISIENSE,

*Continens Indicem Plantarum, quae in Pagis, Siluis, Pratis, &
Montosis iuxta Parisios locis nascuntur.*



PARISIIS,
Venundantur apud SIMONEM LE MOYNE, viâ Iacobea.

M. DC. XXXV.
CVM PRIVILEGIO REGIS.

CORNUT, Jacques-Philippe (1606-1651). *Canadensium Plantarum Historia Enchiridion Botanicum.*

Paris: Simonem Le Moyne, 1635. Quarto (8 1/2 x 6 1/8 inches). (16), 238 pp., (2). 68 full-page botanical etchings by Vallot, woodcut ornaments, initials, and title vignette. Limp vellum.

First Edition of the first Canadian flora and one of the earliest North American herbals.

The author, Jacques Philippe Cornut, was professor of medicine at the University of Paris where he was able to study specimens which were brought or sent back to France by explorers and Jesuits. Many were provided by Jean and Vespasien Robin who supervised the gardens of Henry IV and the garden of the Paris Faculty of Medicine, and from Pierre Morin and his family who owned several Parisian commercial nurseries. Eighty-six different species are described, thirty native to north-eastern America, a number of them for the first time in any printed book.

Among these is the Guernsey lily, so-named from its introduction into England some fifty years later when specimens were found on the island following the wreck of a ship lost en route from Cape Town with bulbs among the cargo (Blunt, *The Art of Botanical Illustration*, 1950). Also illustrated here for the first time are five South African bulbous plants. The sixty-eight finely executed botanical etchings have been attributed to Louis Vallet [1575-1657].

Appended to the main text is a catalogue of plants by Cornut entitled *Enchiridion Botanicum Parisiense*, apparently the first made of the flora of the environs of Paris. Linnaeus made reference to Cornut's work several times in his *Species Plantarum*, and Charles Plumier named the genus *Cornutia* in the family Lamiaceae in his honour. "The fact that the *Historia* was grounded in medical botany is important to understanding the conventions by which Cornut and his artist worked in producing and engraving the illustrations. Cornut's work stands near the end of a very old tradition of herbal literature, and the illustrations reflect conventions established in the mid-sixteenth century. At the same time, Cornut's illustrations were not printed from woodcuts, but from engraved copper plates that distinguish this book as one of the most beautiful American herbals ever published.

(#40180)

\$ 15,000.



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

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

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

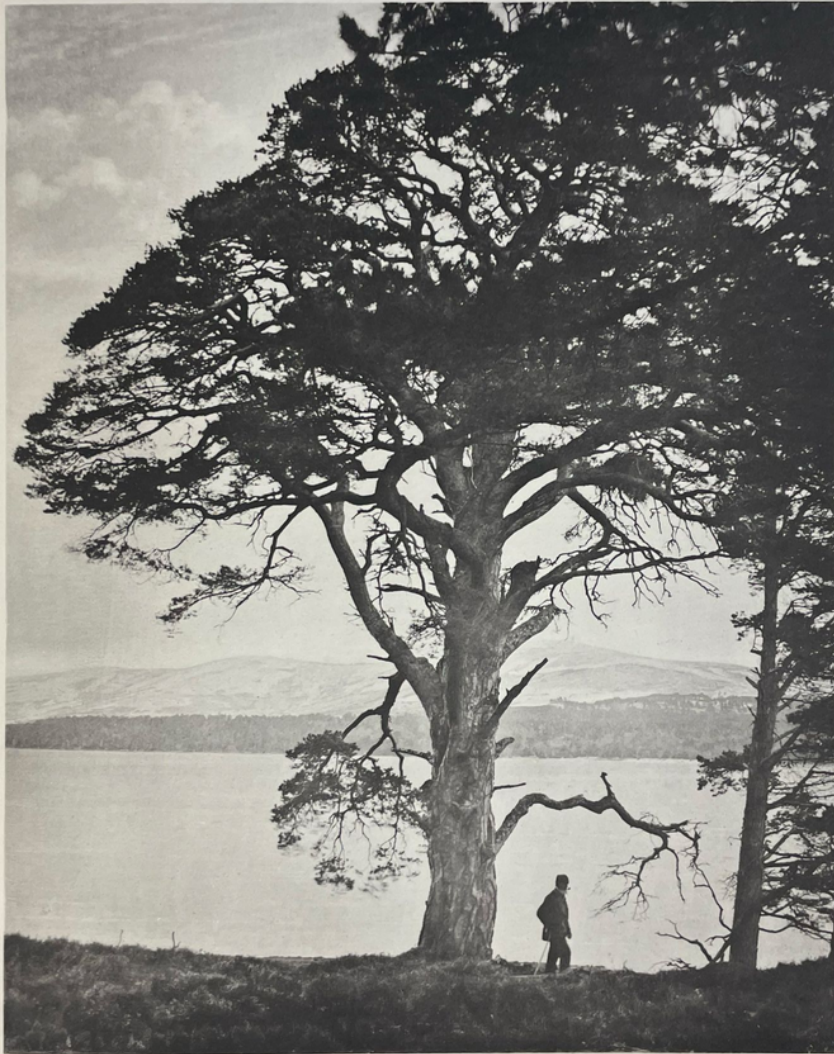
It is likely that the illustrations were coloured by Edwards himself, as he not only made the drawings, but also etched and engraved the majority of the plates. Born in 1742, Edwards was both a book-illustrator and an artist for the calico-printing industry. He specialised in flower studies, and his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

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

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

(#37440)

\$ 22,500.



SCOTS PINE AT LOCH MORLICH

PLATE 165.

ELWES, Henry John (1846-1922), and Augustine HENRY (1857-1930). *The Trees of Great Britain & Ireland.*

Edinburgh: privately printed, 1906-1913. 7 vols. bound as 14. (12 x 9 3/4 inches). Index bound at the end of volume 7. Coloured frontispieces to vols. 1-5, coloured pictorial titles, portrait and 413 plates, mostly photogravures. Half green morocco. Cloth boards.

An exceptional set in original parts of this inspirational privately-printed work on the trees growing in the British Isles, China, Japan, the Mediterranean and the Americas at the turn of the 20th century.

A valuable record of trees from around the world: with a significant number of examples from China, Japan, the Mediterranean and the Americas. All illustrated by very fine photogravures, most showing specimen trees in gardens in the British Isles, but with a number of images showing the species in their native habitats. The work was published by subscription. The exact number of copies printed is not known but the subscribers' list runs to 244 names, with a further 12 individuals or institutions receiving a presentation copy.

Elwes and Henry took John Claudius Loudon's *Arboretum Et Fruticetum Britannicum*; or, the trees and shrubs of Britain (7 vols, London: 1835-1838) as their starting point. Loudon recorded every tree of note in the British Isles, and after a period of over half a century when most of the specimens had suffered considerable neglect, Elwes returned to examine Loudon's trees anew and to record subsequent introductions. 'In taking stock of the results, the task which my friend Mr. Elwes has set himself differs ... from that which Loudon accomplished. That amounted to little more than a descriptive catalogue ... The present work aims at ascertaining the practical results [of growing various species]. What are the most favourable conditions for the growth of each species? What in turn are the most suited for different circumstances? And what, if any, profit can be derived from their cultivation on a large scale?' (W.T. Thistleton-Dyer writing in the 'Preface').

(#40355)

\$ 6,500.



EVELYN, John (1620-1706). *Silva: or, a Discourse of Forest-Trees, and the Propagation of Timber in his Majesty's Dominions: As it was delivered in the Royal Society on the 15th day of October, 1662, upon Occasion of certain Quaeries propounded to that illustrious Assembly, by the Honourable the Principal Officers and Commissioners of the Navy, together with an Historical Account of the Sacredness and Use of Standing Groves.*

York: Printed by A. Ward for J. Dodsley et al, 1786. 4to; 2 vols. bound in 1 (11 5/8 x 9 1/16 inches). (44), 311 pp., (10); (8) 343 pp., (8.) Engraved frontispiece portrait of Evelyn by Bartolozzi, 42 engraved plates (one folding), 3 folding printed tables. Contemporary red morocco gilt.

The expanded edition of this highly influential book, the first important book published in England on forest trees, with numerous plates and supplemented with Evelyn's Terra (1676).

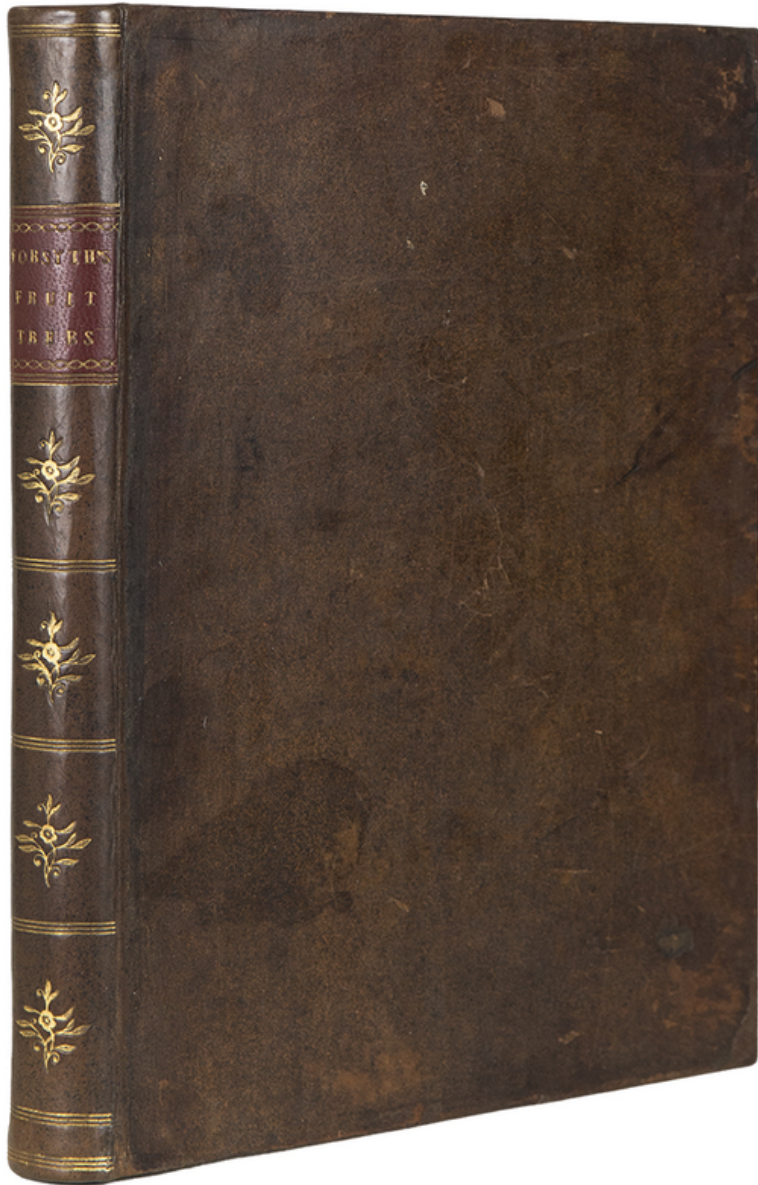
First published in 1664, this work was written by Evelyn at the request of the Royal Society in London in an effort to address the problem of the fast disappearing forests and woodlands of England. 'Arboriculture was an endless source of interest and delight to Evelyn. Throughout his life he was constantly adding to his knowledge on the subject, from his own experience in the planting of trees, from observations made during his travels at home and abroad, and from other men's writings. From 1664 until 1706 Evelyn published four editions of *Sylva* and on each occasion the work was expanded. It contains an enormous amount of information concerning the cultivation of the various kinds of forest trees, and the uses of their timber, together with facts and anecdotes obtained from the books, both classical and contemporary. The work was a success from the start. Its publication gave a stimulus to planting in Britain, Charles II setting the example with the replenishing of the Royal forests' (Henry, I, p. 107).

This new edition is the first to contain Evelyn's *Terra* (originally published as *A Philosophical Discourse of Earth*, 1676), his notable contribution to horticulture.

(#40477)

\$ 8,500.





FORSYTH, William (1737-1804). *A Treatise on the Culture and Management of Fruit-Trees.*

London: Printed by Nichols and Son for T. N. Longman, and O. Rees [and others], 1802. Quarto. viii, 371, [1]pp. 13 engraved folding plates. Contemporary speckled calf, expertly rebacked to style, flat spine ruled in gilt, red morocco lettering piece.

First edition of a classic work on all aspects of growing fruit trees.

'William Forsyth was one of that legion of Scottish gardeners who spent their working lives south of the border. His career began at Chelsea Physic Garden and continued at Syon House, until he returned to Chelsea in 1771 to take over the care of the garden from Philip Miller ... [In 1784] he took charge of the royal gardens at St James's and Kensington. His eminence in the gardening world made him one of the founder members of the Royal Horticultural Society' ... [His *Treatise on the Culture and Management of Fruit-Trees*] ran through seven editions in twenty-two years" (Oak Spring Pomona).

(#35366)

\$ 1,250.



A
PRACTICAL TREATISE
ON THE
CULTIVATION
OF
THE GRAPE VINE
ON OPEN WALLS.
BY CLEMENT HOARE.
SECOND EDITION.
LONDON:
PRINTED FOR
LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN,
PATERNOSTER-ROW,
AND MASON AND SON, CHICHESTER.
1837.

HOARE, Clement (1789-1849). *A Practical Treatise on the Cultivation of the Grape Vine on Open Walls ... Second edition.*

London: Longman, Rees, Orme, Brown, Green and Longman, 1837. 8vo (8 3/4 x 5 1/2 inches). vii, [1], [4], 210pp. plus 16pp. publisher's ads in the rear. Half-title. Contemporary brown cloth, covers stamped in blind, spine titled in gilt.

An influential 19th century work on the cultivation of the grape.

The author owned and operated a vineyard near Chichester before moving to Southampton around 1840. In this work, he endeavored "to embody all the necessary points of culture, with the principles on which they are founded; and also to arrange in them in such a manner, as to make their practical application a matter of easy attainment" (Preface.) The work includes chapters on soil types, fertilization, the construction of walls, the pruning and training of vines, etc., and includes a catalogue of a dozen varieties suitable for open wall cultivation. First published in 1835, the present second edition includes additions not found in the first.

(#29723)

\$ 100.



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.

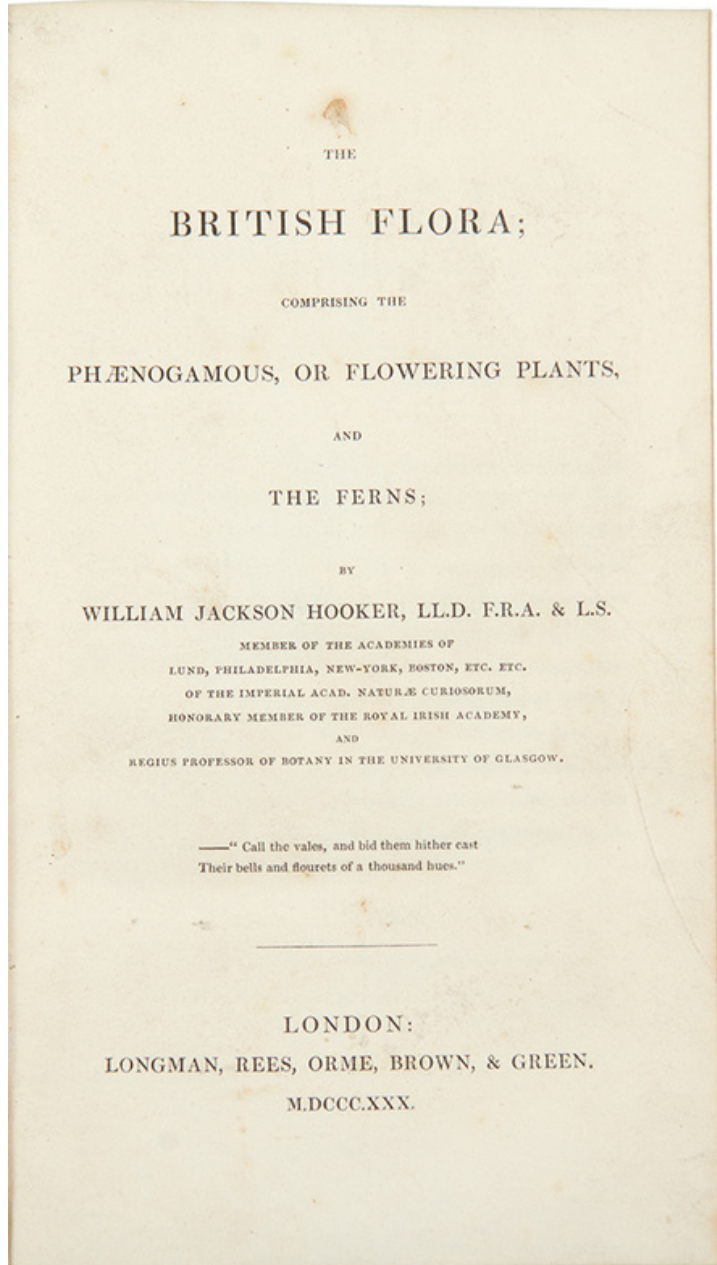
Alfred Hoffy was a skilled lithographer who worked for several firms in Philadelphia, but fruit and fruit trees were his major enthusiasm. His *Orchardist's Companion* was the first published result of that passion. It is notable for a superb series of colour plates devoted to various fruits, the first 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.

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.





HOOKER, Sir Joseph Dalton (1817-1911). *The British Flora; comprising the Phænogamous 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.

(#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, rebound 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).

(#35304)

\$ 18,000.





A
T R E A T I S E
U P O N
P L A N T I N G,
G A R D E N I N G,
A N D T H E
M A N A G E M E N T O F T H E H O T - H O U S E .

C O N T A I N I N G

- | | |
|--|---|
| <p>I. The Method of planting Forest-Trees in gravelly, poor, mountainous, and heath Lands; and for raising the Plants in the Seed-Bed, previous to their being planted.</p> <p>II. The Method of Pruning Forest-Trees, and how to improve Plantations that have been neglected.</p> <p>III. On the Soils most proper for the different Kinds of Forest-trees.</p> <p>IV. The Management of Vines; their Cultivation upon Fire-Walks and in the Hot-House; with a new Method of dressing, planting, and preparing the Ground.</p> <p>V. A new and easy Method to propagate Fine Plants, so as to gain Half a Year</p> | <p>in their Growth; with a sure Method of destroying the Insect so destructive to Pines.</p> <p>VI. The best Method to raise Mushrooms without Spawen, by which the Tables may be plentifully supplied every Day in the Year.</p> <p>VII. An improved Method of cultivating Asparagus.</p> <p>VIII. The best Method to cultivate Field Cabbages, Carrots, and Turnips for feeding of Cattle.</p> <p>IX. A new Method of managing all Kinds of Fruit-Trees, viz. of proper Soils for planting, of pruning and dressing them; with a Receipt to prevent Blights, and cure them when blighted.</p> |
|--|---|

By JOHN KENNEDY,
GARDENER TO SIR THOMAS GASCOIGNE, BART.

THE SECOND EDITION,
CORRECTED AND GREATLY ENLARGED.

IN TWO VOLUMES.

V O L . I .

L O N D O N :
PRINTED FOR S. HOOPER, N^o 25, LUDGATE-HILL;
and G. ROBINSON, PATERNOSTER-ROW.

M DCC LXXVII.

KENNEDY, John (d.1790). *A Treatise upon Planting, Gardening, and the Management of the Hot-House ... The Second Edition, corrected and greatly enlarged.*

London: Printed for S. Hooper ... and sold by G. Robinson, 1777. 2 volumes, 8vo (8 1/4 x 5 inches). xii, 280; [4], 279 pp. Contemporary calf, expertly rebaced to style, spine with raised bands in six compartments, red and green morocco lettering pieces in the second and third. Provenance: John George Home Drummond, Abbots Grange (armorial bookplate).

A noted 18th century work on gardening and the planting of fruit trees.

The author, the gardener to Sir Thomas Gascoigne, to whom the book is dedicated, writes in the Preface to this expanded second edition that "his intention in the following sheets is not to deliver himself systematically, but, in the most explicit manner, to lay before the Public facts that have been successfully reduced to practice by himself ... he noted that, if his directions are followed, extensive tracts of land which are now useless, may become ornamental and profitable." The work is particularly noted for its treatment on fruit trees and on the raising of pineapples.

(#28692)

\$ 1,200.



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 Coniferae. Plates.*

London: James Bohn, 1842. Folio (21 1/2 x 14 5/8 inches). 93 hand-coloured engraved plates (including 7 plates of views of trees in landscapes, 86 plates of botanical details,) after Ferdinand Bauer, J. Sowerby, J.T. Hart and others, engraved by Warner, Mackenzie, J. Sowerby, E.S. Weddell, Quiroz and others. Expertly bound to style in half purple morocco over original purple cloth covered boards, flat spine in six compartments, lettered in the second and third, the others with a repeat overall decoration in gilt.

A fine copy of Lambert's masterpiece: the ultimate edition, including spectacular plates after Ferdinand Bauer.

Only a few copies of this edition, published by James Bohn, appear to have been printed and no other copies are listed as having sold at auction in the past twenty-five years. It was the first edition to gather all the plates into a single large-format volume (with a separate octavo text volume not present here) thus eliminating any possibility of problems with the text offsetting onto the image area.

The majority of the plates are after Ferdinand Bauer, who with his brother Franz "may well claim to be the greatest of all botanical draughtsmen. Their skill in execution of detail is miraculous, yet they never lost sight of the wood for the trees; everything is understood, balanced, controlled ... The splendid illustrations to [the present work] ... deeply impressed Goethe ... The botanical draughtsman was no longer the mere recorder of floral beauty; he now had the more difficult task of serving both Art and Science" (Great Flower Books, p.37).

The earliest edition of this work, with the fewest number of plates, was published in two volumes between 1803 and 1824. It then appeared in various formats with varying numbers of plates until the Bohn issue of 1842. According to Henry the largest number of plates found is 103 in a 3-volume folio edition published by George White between 1837 and 1842 (although Nissen gives a plate total of 117 for the same edition). The present example has one more plate than the Lindley Library copy described by Henry.

Lambert's work is of primary importance as a record of the genus *Pinus*, and is often cited in subsequent works. However as Renkema and Ardagh point out, the somewhat haphazard way in which the work was published means that these citations are often contradictory and to gain a full understanding of the information given by Lambert it is essential to have access to not just one but all of the main editions, culminating with the present work.





LOUDON, Jane Wells (1807-1858). *The Ladies' Flower-Garden of Ornamental Bulbous Plants.*

London: William Smith, 1841. Quarto (10 1/2 x 8 3/8 inches). Half-title. 58 hand-coloured lithographic plates. Contemporary half calf over green patterned cloth covered boards, morocco gilt lettering piece on the upper cover, flat spine tooled in gilt, black morocco lettering piece, marbled endpapers, gilt edges (neat repairs at joints).

The first edition of the second work in Mrs. Loudon's extremely popular series that influenced a generation of mid-nineteenth century gardeners.

"Loudon developed a simple formula for these works, combining a brief text with charming illustrations, an arrangement that appealed to her audience. For each plant a brief botanical description was provided, including its common name in English, its order and genus.. some historical notes, and instructions regarding its cultivation' (An Oak Spring Flora p.326).

Jane Loudon first began her series of popular botanical works in 1838 with the intention of alleviating the debt incurred by her husband, the renowned botanist, gardener, and horticultural writer John Loudon, whom she met after the publication of her best-selling novel *The Mummy, Tales for the Twenty Second Century*. Having had no prior training in botany, she first learned about horticulture after her marriage, when she assisted her husband with his *Encyclopedia of Gardening* (1834). Taking a less traditional and more generally accessible approach to the subject, Loudon published her first gardening book, *Instructions in Gardening for Ladies*, in 1838. She followed this up with a series of five linked titles that could also be viewed as separate works. The first work in the series was published in 1840 and was an immediate success, others followed in 1841 (the present work), 1843-1844 and the series was completed by two further works in 1846 and 1848.

(#29722)

\$ 2,500.





THE
AMERICAN GARDENER'S
CALENDAR,

ADAPTED
TO THE CLIMATES AND SEASONS
OF THE
United States:

CONTAINING
A COMPLETE ACCOUNT OF ALL THE WORK NECESSARY TO BE DONE,
IN THE

KITCHEN-GARDEN,
FRUIT-GARDEN,
ORCHARD,
VINEYARD,
NURSERY,

PLEASURE-GROUND,
FLOWER-GARDEN,
GREEN-HOUSE,
HOT-HOUSE, AND
FORCING FRAMES,

FOR EVERY MONTH IN THE YEAR,

WITH AMPLE PRACTICAL DIRECTIONS
FOR PERFORMING THE SAME.

ALSO,

General as well as minute instructions for laying out, or erecting each and every of the above departments according to modern taste and the most improved plans; the ORNAMENTAL PLANTING OF PLEASURE GROUNDS, in the ancient and modern style; the cultivation of THORN QUICKS and other plants suitable for LIVE HEDGES, with the best methods of making them, &c.

To which are annexed,

CATALOGUES OF KITCHEN GARDEN PLANTS AND HERBS; AROMATIC POT AND SWEET HERBS; MEDICINAL PLANTS; AND THE MOST IMPORTANT GRASSES, &c. USED IN RURAL ECONOMY, WITH THE SOIL BEST ADAPTED TO THEIR CULTIVATION;

TOGETHER WITH

A COPIOUS INDEX TO THE BODY OF THE WORK.

BY BERNARD M'MAHON.

EIGHTH EDITION IMPROVED.

Philadelphia:

PUBLISHED BY A. M'MAHON, No. 13, SOUTH SECOND STREET.
JOHN YOUNG, PRINTER.

1832.

M'MAHON, Bernard (1775-1816). *The American Gardener's Calendar, adapted to the Climates and Seasons of the United States ... Eighth Edition Improved.*

Philadelphia: Published by A. M'Mahon ... John Young, printer, 1832. 8vo (8 1/2 x 5 1/4 inches). Half-title. Folding table. (Toned). Contemporary calf, morocco lettering piece (front joint starting, worn).

A popular American work on the hot-house and garden.

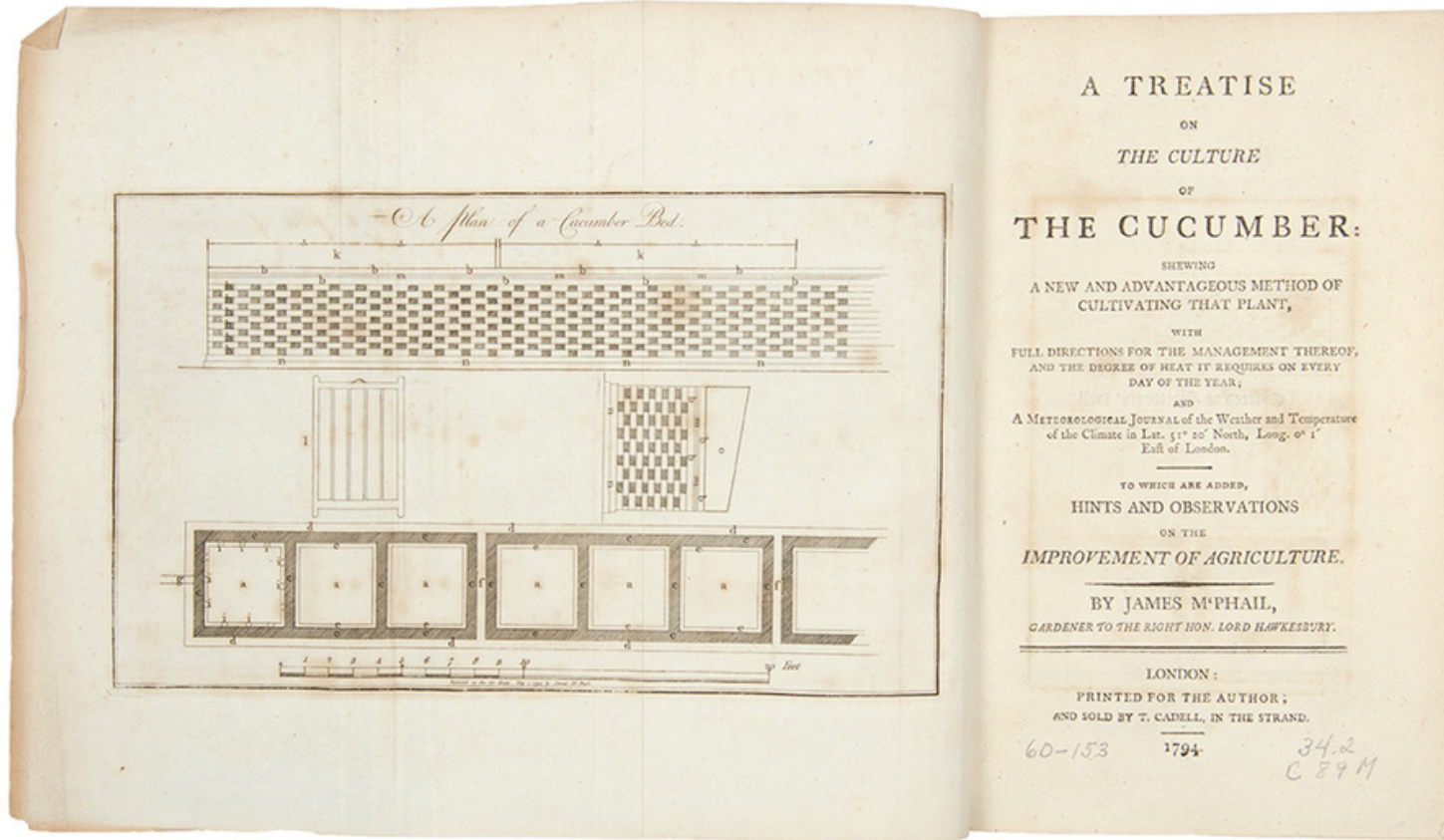
First published in Philadelphia in 1806. Contains a "complete account of all the work necessary to be done in the kitchen-garden, fruit-garden, orchard, vineyard, nursery, pleasure-ground, flower garden, green-house, hot-house and forcing frames." The folding table compares the progress of vegetation in Pennsylvania with that of some of the famous wine countries of Europe.

"Bernard M'Mahon (1775-1816), an Irishman, came to America in 1796, and went at once to Philadelphia, where he founded a successful seed and nursery business. He served horticulture best by publishing in 1806, in Philadelphia, his excellent *The American Gardener's Calendar*. For 50 years the book was the standard authority in America..." (Hedrick).

In addition to being an author and horticulturist, McMahon was Thomas Jefferson's gardening mentor and was chosen by Jefferson to be a steward of the plant collections from the Lewis and Clark expedition. His "Calendar" is his most enduring work.

(#29798)

\$ 300.



MacPHAIL, James (b. 1754). *A Treatise on the Culture of the Cucumber: shewing a new and advantageous method of cultivating that plant.*

London: Printed for the Author; and sold by T. Cadell, 1794. 8vo (8 1/4 x 5 1/8 inches). Engraved folding frontispiece plate. Contemporary calf backed marbled paper covered boards with vellum tips, flat spine in six compartments, red morocco lettering piece in the second, the others with overall decoration in gilt. Provenance: George Thomas Leaton-Blenkinsopp (armorial bookplate, arms on the spine).

A lovely copy of MacPhail's work on the forced cultivation of cucumbers.

MacPhail (fl. 1786-1805), the gardener to Lord Hawkesbury in Surrey, here advocates his controversial system of cultivating cucumbers in a brick bed. "This is the first edition of the work which introduced MacPhail's cucumber forcing frame which achieved considerable popularity" (Johnson). Scarce.

(#29432)

\$ 850.



J. V. v.

ARBUSTRUM AMERICANUM;
THE
AMERICAN GROVE;
OR, AN
ALPHABETICAL CATALOGUE
OF
FOREST TREES AND SHRUBS,
NATIVES OF THE AMERICAN UNITED STATES,
ARRANGED ACCORDING TO THE LINNÆAN SYSTEM.

CONTAINING,

The particular distinguishing *Characters* of each GENUS, with plain, simple and familiar *Descriptions* of the *Manner of Growth, Appearance, &c.* of their several SPECIES and VARIETIES.

ALSO, SOME HINTS OF THEIR USES IN
MEDICINE, DYES, AND DOMESTIC OECONOMY.

COMPILED FROM ACTUAL KNOWLEDGE AND OBSERVATION, AND
THE ASSISTANCE OF BOTANICAL AUTHORS,

BY HUMPHRY MARSHALL.

PHILADELPHIA:

PRINTED BY JOSEPH CRUKSHANK, IN MARKET-STREET, BETWEEN
SECOND AND THIRD-STREETS.

M D C C L X X X V.

MARSHALL, Humphry (1722-1801). *Arbustrum Americanum: the American Grove, or, an alphabetical catalogue of forest trees and shrubs, natives of the American United States, arranged according to the Linnæan system ... also, some hints of their uses in medicine, dyes, and domestic economy.*

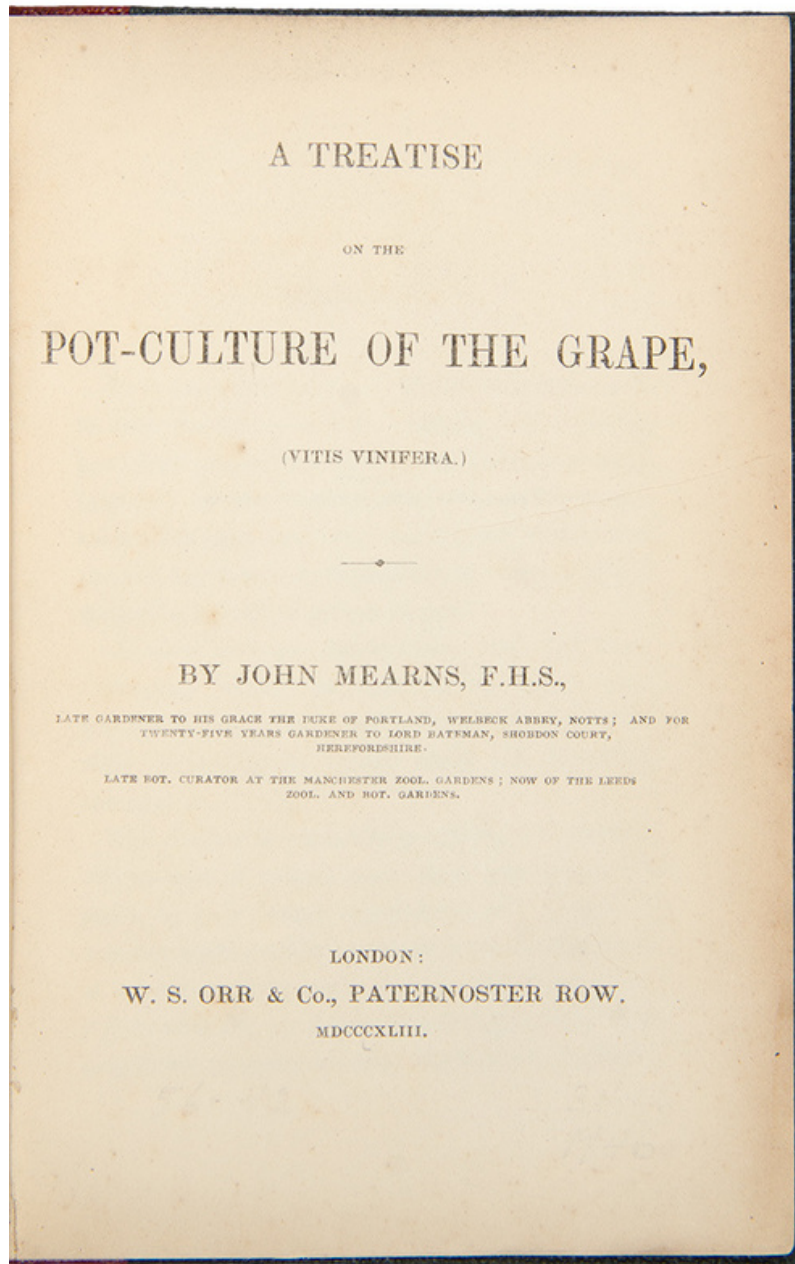
Philadelphia: printed by Joseph Crukshank, 1785. 8vo (7 7/8 x 4 5/8 inches). 174pp. Later vellum, spine flat, black morocco lettering piece.

The first work on trees to be both written and published in America: "the first truly indigenous Botanical Essay published in the Western hemisphere" (DAB).

Marshall, a cousin of John Bartram and a Quaker who shared the family interest in flora, describes a number of American trees never before noted. This work was thus of considerable interest not only to America but in Europe as well, to botanists as well as gardeners. This first edition is dedicated to Benjamin Franklin and the members of the American Philosophical Society. The work takes the form of an introduction (including a note that the author was contemplating publishing a similar work on herbaceous plants), a 5pp. view of the Classes of the Sexual System of Linnaeus, a 6pp. glossary of the botanical terms used, followed by the catalogue proper. This is broken down alphabetically, then by class and order number, then by species: e.g. a general description of the Acer or Maple tree, followed by six entries for the species that grow in the United States. A French edition was published in 1788 which demonstrated the interest abroad and carried Marshall's statement that he was willing to be an agent to ship American seeds to Europe. According to the preface in the French edition, customers already included the gardens of Louis XVI.

(#39792)

\$ 3,750.



MEARN'S, John. *A Treatise on the Pot-Culture of the Grape.*

London: W. S. Orr & Co., 1843. Small 8vo (5 3/4 x 3 3/4 inches). viii, 96pp. 2 plates, illustrations. Contemporary pebbled cloth covered boards, expertly rebaced to style with red straight grained morocco.

A rare little book on the cultivation of grapes in pots.

Mearns served as the gardener to the Duke of Portland, following nearly a quarter century as the gardener for Lord Bateman. A fellow to the Royal Horticultural Society, the author was the botanical curator of the Leeds Zoological and Botanical Garden. In the work, Mearns proves "that grapes of superior quality can be produced in pots, and ripened at a comparatively early period" (Preface).

(#29491)

\$ 850.



LUMIE LIMETTE.

Lancia limetta.

Tab. 69.

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

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

First edition of this beautiful work depicting sweet and bitter oranges, lemons, limes, citrons, and grapefruit in a very fine morocco binding.

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

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

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

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

(#40454)

\$ 27,500.



ROCHESTER LITHOGRAPHING COMPANY . [A tree-peddler's sample book containing a large collection of colour botanical and pomological specimen plates].

[Rochester, N.Y.: circa 1900]. 8vo. 152 pochoir, chromolithographic or photographic plates, including flowers, apples, pears, plums, cherries, peaches, berries, grapes, trees and shrubs and more. The plates mounted in 38 rows of 4, each row joined by silk. Contemporary leather boards, rebacked to style. Provenance: G. J. Gerber, Dalton, Ohio.

A "tree-peddler's" sample book, providing an unusually large number of fine color plates of fruit and flower varieties.

Sample books such as this were used to market fruit trees and shrubs, displaying the handsome fruits in vibrant colors. They were typically made up uniquely for each nursery by various Rochester firms.

"From the 1850s, as Rochester [N.Y.] became an important centre of nursery gardening, another local industry grew up to provide illustrations of fruit, flowers, shrubs, 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. The earliest illustrations of this kind were watercolours copied by local artists, but soon their production was made more efficient by the use of stencils to provide theorem paintings of flowers and fruit. Printed outlines or lithographs were also coloured by hand until chromolithographs added colour to the basic process, though even then they were often finished by hand..." (Oak Spring Pomona, p.167).

The plates in the present sample book are by the Rochester Lithographing Company who were "in the nurserymen's plate business by 1888. Beginning that year and continuing into the twentieth century, [the firm]... is listed in the city directories under both 'Fruit Plates' and 'Nurserymen's Plates'" (Kabelac).

(#38766)

\$ 4,500.



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,1853-1851-1852-1850. 4 volumes, quarto (9 1/16 x 7 1/4 inches). 4 lithographic frontispieces (1 uncoloured portrait of the author, 1 hand-coloured portrait of Linnaeus, 2 hand-coloured plates), 4 hand-coloured lithographic additional titles, 182 lithographic plates, some printed in colours, all finished by hand, by Edwin Whitefield, David W. Moody and others. Publisher's full red morocco, covers elaborately blocked in gilt, with title in covers, the flat spines decorated in gilt (expertly rebacked and cornered with original spines laid down).

A set of this rare American flora with charming plates in the deluxe red morocco binding, 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 from an internal examination that two more plates are required in the first edition of vol.I, than in the second edition as here. Stafleu mentions a second edition, and records the pagination correctly, but gives the incorrect number of plates, and the dates vary as well: 1855-1856-1855-1855, as opposed to the present example: 1853-1851-1852-1850. This edition of vol.I includes more text, but two less plates. The numbers of plates in the remaining volumes is the same in both editions, but volumes III and IV of the second edition each include 4pp. less text.

The present set includes an 1853 issue of volume I, which is complete with an uncoloured portrait frontispiece, lithographic additional title and 48 plates. The second volume includes a hand-coloured frontispiece, additional title and 44 plates; the third is complete with a hand-coloured portrait of Linnaeus, additional title and 46 plates; the fourth also has a hand-coloured frontispiece, additional title and 44 plates. 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).

(#20344)

\$ 6,000.



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

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

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

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

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

(#34776)

\$ 5,250.

