



# Natural History



DONALD A. HEALD RARE BOOKS



# Natural History

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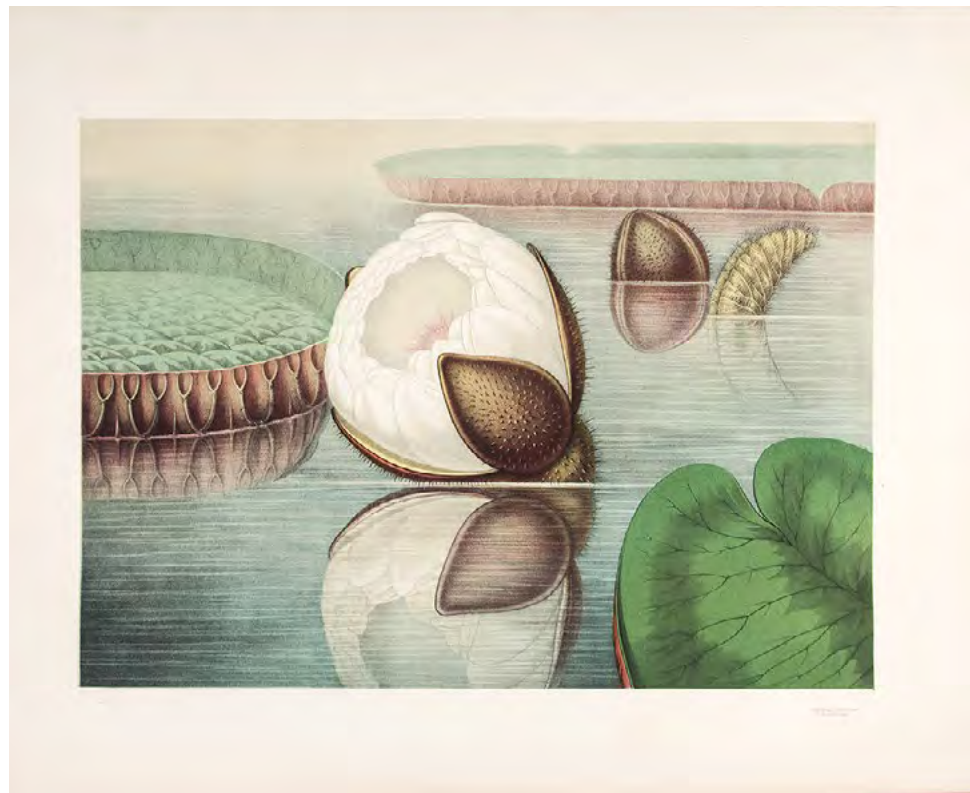
**ALLEN, John Fisk (1785-1865).** *Victoria Regia; or the Great Water Lily of America. With a brief account of its discovery and introduction into cultivation: with illustrations by William Sharp, from specimens grown at Salem, Massachusetts, U.S.A.*

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 paper 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, and one of the most beautiful flower books ever produced.*

(Description continues on the next page.)





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

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

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

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





**AUER, Alois (1813-1869).** *Die Entdeckung des Naturselbstdruckes oder Erfindung, von ganzen Herbarien, Stoffen, Spitzen, Stickereien und überhaupt allen Originalien und Copien, wenn sie auch noch so zarte Erhabenheiten und Vertiefungen an sich haben, durch das Original selbst auf einfache und schnelle Weise Druckformen herzustellen, womit man sowohl weiss auf gefärbtem Grunde drucken und prägen, als auch mit den natürlichen Farben auf weissem Papiere Abdrücke, dem Originale identisch gleich, gewinnen kann, ohne dass man einer Zeichnung oder Gravure auf die bisher übliche Weise durch Menschenhände bedarf.*

Vienna: Kaiserlich-Königlichen Hof- und Staatsdruckerei, 1854. Large 4to (12 ¼ x 9 ½ inches). First edition. [1]-75 [63]. pp.138. ff.69. 19 nature-printed color plates including two double-page spreads. Extra-illustrated with a two-page untitled nature print of algae, and 4 original watercolors of seaweeds with manuscript titles. With the 4 lithograph facsimile autograph letters. This is the “polyglotte” edition with titles and text in German, English, Italian, and French. Fine straight-grained burgundy half morocco, boards covered with cream and brown natural fibers, titled in gilt across majority of spine, with cream wove endpapers.

*The rare first publication of Auer’s announcement of his extraordinary new printing process: Nature Printing, in which natural forms from bat wings to gems could be exquisitely rendered on the page with unparalleled realism. This unique copy is extra-illustrated with an additional two-page nature print and 4 original watercolors.*

*Die Entdeckung des Naturselbstdruckes* [The Discovery of Nature-Printing] is Auer’s refutation of Henry Bradbury’s claim to the invention of Nature Printing, with facsimiles of Auer and Bradbury’s own letters produced as evidence against the claim. This special copy of the “polyglotte” edition includes a rarely seen nature print in addition to the usual nineteen, and has four watercolors of seaweeds, all carrying subtitles of “Astrolabe,” perhaps in reference to the famous French exploration ship.

(Description continues on the next page.)







The extraordinary plates here are of materials that could, at the time, only be reproduced at this fidelity by this process: a fossilized fish; three geological specimens; some samples of lace printed with a blue background; a large leaf printed in green; five botanical specimens of entire plants printed in three or more colors; and most astoundingly, a bat's wing rendered so convincingly it seems glued to the page.

Auer describes his process: "The specimen is passed between a copper-plate and a lead-plate, through two rollers that are closely screwed together. The original, by means of the pressure, leaves its image impressed with all its peculiar delicacies - with its whole surface - on the lead plate. If a great number of copies are required, which the lead-form on account of its softness is not capable of furnishing, it is stereotyped in the case of being worked at a typographical press, or galvanized in the case of being worked at a copper-plate press. The impressions are taken from the stereotyped or galvanized plate instead of from the lead-plate."

The process was patented in October 1852 by Auer and his associate Andreas Worring. Auer was the director, and Worring the overseer, of the Imperial Printing Office in Vienna. When Professor J. M. Thiel of Copenhagen read the published details of the patent, he launched a counter-claim stating that a Danish goldsmith, Peter Kyhl, had registered a similar process in Copenhagen in May 1833. A third dimension to the row was added when Henry Bradbury, who had studied Auer's work in Vienna, patented an improved version of the process in London without acknowledging his debt to Auer. The various claims have never been completely sorted out, but the controversy raged back and forth for some time, with Auer claiming in print that both men were liars, and implying Bradbury was a drunk. In any event, during the relatively short period when the process was in vogue, it produced some of the most extraordinary and beautiful of all nineteenth-century botanical works, all stemming from this influential present work.

Bigmore and Wyman, p.23. Bradbury, *Nature-Printing*, passim. Cave and Wakeman, *Typographia naturalis*, p.21. Fischer 40. Friedman 162. Wurzbach I, 85. Yale Center for British Art, *Color Printing in England, 1486-1870*, passim.

(#40208)

\$ 12,000.





**BAIRD, Spencer Fullerton (1823-1887); Thomas Mayo BREWER (1814-1880); and Robert RIDGWAY (1850-1929).** *A History of North American Birds ... Land Birds ... [With:] Memoirs of the Museum of Comparative Zoology at Harvard College. Vol. XII. The Water Birds of North America.*

Boston: Little Brown and Company, 1875; 1884. Two works in five volumes (10 3/4 x 8 inches). [Land Birds:] Vol. I - xxviii, 596, vi; Vol. II - vi, 590, vi; Vol. III - vi, 560, xxviii. 64 hand-finished, colour-printed lithographs and 593 woodcut illustrations. The Deluxe Edition with 36 added hand-coloured lithographic plates after Ridgway. [Water Birds:] Vol. I - xii, 537; Vol. II - vi, 552. 493 illustrations (including 332 finely hand-coloured). Publisher's uniform green cloth, spine lettered in gilt, top edge gilt. *Provenance:* H.O. Havemeyer, Jr.

*Rare deluxe editions, coloured and with additional illustrations, of Baird, Brewer and Ridgway's classics of American ornithology.*

“This work contains a description of the birds of North America north of Mexico, including Greenland and Alaska. The focus of this work is an account of the life history of the species, to which is added information about the geographical distribution of the birds and a brief description of the eggs and the individual species. Baird and Ridgway supplied the descriptive parts of the work, while Dr. Brewer dealt with the habits of the birds” (Anker).

Little Brown & Co. advertisements confirm that their Land Birds was issued with 64 plates (uncolored at \$10 per volume, or colored at \$20 per volume). However, a letter from the librarian at the Academy of Natural Sciences in Philadelphia published in the October 1902 issue of *The Auk* reveals the existence of the present deluxe issue of the Land Birds, with additional hand-coloured plates after Ridgway: “While the existence of an edition of this work with these plates may be known to many ornithologists, yet there is no printed record of such, as far as the present writer is aware. No mention of these plates is made in Coues's ‘Bibliography’ nor in the several reviews of the ‘Land Birds’ to which I have had access. Dr. C. W. Richmond informs me that Mr. Ridgway has never seen a copy of the work with these plates although he has some loose plates in his possession” (letter from William J. Fox published in *The Auk*, October 1902). Neither Nissen, Anker, Zimmer nor Sitwell mention this deluxe issue.

(Description continues on the next page.)





1. *Pyrranga cooperi*, Ridgw. ♂ N. Mex., 34344  
 2. " " ♀  
 3. " *ludoviciana*, Will. ♂ Neb., 38388  
 4. " " ♀  
 5. " *astiva*, Gm. ♂ Ga., 13190.

6. *Pyrranga astiva*, Gm. ♀  
 7. " *rubea*, Linn. ♂ Iowa, 34377.  
 8. " " ♀  
 9. " *hepatica*, Swainson ♂ Mex., 22414  
 10. " " ♀.

A contemporary advertisement (in an 1882 edition of *The Scientist's International Directory*), however, reveals that this deluxe edition with extra illustrations "beautifully colored by hand" was available for \$75 in cloth (as here) or \$95 in full morocco.

Little Brown & Co. advertisements confirm that their *Water Birds* was published in both uncolored (\$10 per volume) and colored (\$30 per volume) issues, describing the latter: "In the hand colored edition of the *Water Birds* the illustrations of heads are most exquisitely executed in water colors from patterns prepared by Mr. Ridgway." The in-text illustrations are indeed exceptionally well hand-coloured, with the eyes of the birds finished with gum arabic. (See the advertisement in the 31 May 1884 issue of *The Literary World*, advertising volume one as just completed and projecting volume two to be published in September). We have only once before encountered a colored issue (the Bradley Martin copy), and considering the cost and labor involved, must have been done in a very limited number.

"One of the great works on North American ornithology and for many years a standard reference ... the first major work on North American birds to supersede Audubon's *Ornithological Biography* of 1831-39 as a comprehensive general source" (Ellis Collection).

Nissen 63 and 64; Anker 25; Sitwell, *Fine Bird Books* (1990), page 75; Ellis Collection 137 and 140; Zimmer, pp. 34-35; William J. Fox, "The Extra-Illustrated Edition of 'Baird, Brewer and Ridgway,'" *The Auk*, Vol. 19, No. 4 (Oct., 1902), pp. 418-419.

(#39104)

\$ 12,000.





**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, [1820-]1821-1823[-1824]. 3 volumes, quarto (10 9/16 x 8 5/16 inches). Half-titles in each volume. To the Subscriber's leaf in vol. 2 present (often lacking). 106 hand-coloured engraved plates (two folding), including some partially printed in colours and finished by hand, 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). . Expertly bound to style in half green calf and period marbled paper covered boards. *Provenance*: Charles H. Olmsted (early signature).

*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.*

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 [amongst others] Cornelius Tiebout, the first skilled engraver born in the United States, although he trained in London for two years in the 1790's to perfect his technique. Barton states in the advertisement to the first volume that some of the "plates are printed in colour, and are afterwards coloured by hand. It is confidently believed by the author, that they will be found the most successful attempts at imitation by sound engraving, of the French style, yet made in this country." He goes on to note that the method of colour printing was the result of "repeated experiments" owing "to the impossibility of obtaining information as to the manner of colouring abroad." 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.

BM(NH) I, p.105; Bennett p. 9 (incorrect plate count); Dunthorne 26; Nissen *BBI* 84; MacPhail *Benjamin Smith Barton and William Crillon Barton* 19; Meisel III, p.385; Pritzel 446; Sabin 3858; Stafleu & Cowan *TL2* 236.

(#36215)

\$ 11,000.







**BORN, Ignaz Edler von (1742-1791). *Testacea Musei Caesarei Vindobonensis, quae jussu Mariae Theresiae Augustae disposuit et descripsit Ignatius a Born.***

Vienna: Sumptibus Joannis Pauli Kraus, 1780. Folio. xxxvi, 442. (20) pp. Illustrated with vignette title-page, 18 hand-colored engraved plates, numerous head and tail-pieces, in-text engravings. . Tan calf, skillfully rebaked spine gilt with red morocco lettering piece, marbled endpapers.

*One of the most beautiful of all conchological works including examples from the collection of the Empress of Austria, a collection “of great importance to systematists, as Born described from it a number of species new to science” (Dance).*

The work was commissioned by Empress Marie-Therese to record and codify her natural history collection in Vienna. In 1778 Born published a descriptive catalogue of the collection; the present work, published two years later is on a much more sumptuous scale and included the fine colour plates.

A sumptuous record of the royal shell collection held in Vienna, produced at the instigation of Maria Theresa, Empress of Austria (1717-1780). An earlier edition, in octavo with only a single plate, was published in 1778. “Born’s interests and activities extended into fields other than mineralogy and mining... In 1783 Born published Specimen monachologiae, a vicious satire against monks in which the various orders were classified according to a system modeled after Linnaeus (DSB).”

BM(NH) I, p. 202; S. Peter Dance, *Shell Collecting An Illustrated History*, pp. 93-94, no. 36; Nissen ZBI 470. (#39457)

\$ 15,000.





**BROWN, Peter (fl.1758-1799, Artist), PENNANT, Thomas (1726-1798, Writer), BEVERE, Pieter Cornelis de (1733-1781, Artist).**

*New Illustrations of Zoology, Containing Fifty Coloured Plates of New, Curious, and Non-Descript Birds, with a Few Quadrupeds, Reptiles, and Insects. Together with a Short and Scientific Description of the Same: Nouvelles Illustrations de Zoologie, Contenant Cinquante Planches Enluminées d'Oiseaux Curieux, et Qui Non Étés Jamais Descrits, et Quelques de Quadrupèdes, de Reptiles et D'Insectes, Avec de Courtes Descriptions Systématiques.*

London: Printed for B[enjamin] White, at Horace's Head, Fleet-Street, 1776. 4to (11 3/4 x 9 inches). First edition. [A4] B-S4. [8] 1-136. 144 pp. 50 finely hand-colored engraved plates printed recto, signed "P. Brown" or "Peter Brown" with dates in plates between January and May 1775. French Title, English Title, Dedications, Prefaces, Plates I-L each with a leaf of letterpress descriptive text in French and English, List of Plates. Contemporary straight-grained green full morocco, gilt and blind paneled, six raised bands forming seven compartments on spine with gilt direct lettering in second and third compartments, gilt-ruled dentelles with foliate at corners, all edges gilt, brown endpapers.

*Handsome first edition with 50 finely hand-colored engraved plates. A brilliant bird book with global scope: Plate VII shows the blue-headed parrot taken by Joseph Banks from Australia to England aboard Captain Cook's Endeavour.*

Brown's *New Illustrations of Zoology*, modeled on George Edwards's *The Natural History of Uncommon Birds*, was based on specimens from the natural history collections of the Royal Museum and the Royal Society; it also includes 20 plates after drawings by Ceylonese artist Pieter Cornelis de Bevere from the collection of John Gideon Loten, Dutch East India administrator in Ceylon. The British naturalist and antiquarian Thomas Pennant supported Brown in the making of this book, not just by providing him with specimens from his private collection, but also by writing much of the text. Pennant had previously employed Brown to make two of the plates in the former's *British Zoology*.

(Description continues on the next page.)







The famous Rainbow Lorikeet, the first Australian bird to reach the shores of England, is seen here in Plate VII. Sir Joseph Banks, who sailed on Captain Cook's first voyage aboard the *Endeavour*, brought the blue-headed parrot home after the Tahitian priest it belonged to died en route. This engraving is the first published illustration of an Australian bird. The New Zealand Creeper depicted by Brown must also come from the Cook voyage. Brown's book illustrates and describes almost exclusively exotic species far afield from England; many were seldom seen prior to publication.

Brown, thought to be Danish, was the court painter to the Prince of Wales. It is not certain if he studied as a pupil of Georg Ehret (1708-1770), the famous botanical artist from Germany, but he was most certainly influenced by his work. Brown exhibited at the Royal Academy between 1770 and 1791, and was, in addition to his zoological studies, an accomplished flower painter.

Forty-two of the delicately colored plates in the *Zoology* depict birds; five depict mammals; two depict insects; and one is of a reptile. The birds and mammals come from places across the globe, ranging from South Carolina and Florida to Suriname, Brazil, Jamaica, and Angola, as well as Sri Lanka, Java, and the Falkland Islands.

Anker 72. Dance, *The Art of Natural History*, passim. ESTC T143948. *Fine Bird Books*, p.82. Mengel 388. Nissen IVB 151. Whittell, p.81. Wood, p.264. Zimmer, p.101.

(#40444)

\$ 9,500.





**BUC'HOZ, Pierre Joseph (1731-1807). *Herbier colorié de l'Amérique, représentant les Plantes les Plus Rares et les Plus Curieuses qui se trouvent dans cette Nouvelle Partie du Monde.***

Paris: Chez l'Auteur, 1783. 2 volumes, folio (17 3/4 x 10 7/8 inches). 3 engraved titles, 2 pp. letterpress list of plates numbered 1-200. 206 hand-colored engraved plates, numbered in manuscript in the upper margin just within the platemark at a contemporary date. Contemporary full red morocco, covers bordered in gilt, spines with raised bands in seven compartments, lettered in the second and third, the others with repeat floral and foliate decorative motifs in gilt, marbled endpapers, gilt edges.

***A rare and beautiful work of American botany: this set with more plates than any other recorded example and in a lovely contemporary red morocco binding.***

Pierre Joseph Buc'hoz (1731-1807) was born in Metz and appointed physician in ordinary to Stanislaus, King of Poland, but his driving interest was natural history. Over the course of his career he published over 300 volumes, in addition to a great number of papers and dissertations. Among his accomplishments were the identification of many new plants which Louis XV ordered to be cultivated in the Jardin du Trianon.

Among the works by Buc'hoz are several rare illustrated monographs, like the present, which make use of plates from his other works. This copy contains more plates - 206 - than any other example recorded in bibliographies, OCLC, or auction records. The largest number of plates among the ten copies in OCLC is 101 (and only the 1911 *Bradley Bibliography* compiled by Alfred Rehder of the Arnold Arboretum at Harvard mentions the plate list that appears in the present volume). This list notes that the first 84 engravings were taken from another Buc'hoz work, *Les Dons Merveilleux dans le Règne Végétal* [1779-83], and plates 85-200 were drawn from his *Le Jardin d'Eden* (1783); these origins account for the roman numerals engraved on the plates, which do not match the numbers assigned in the plate list and handwritten on the plates. The 6 extra plates not noted on the printed index suggest his intention to continue the work.

Dunthorne 68 (cites Mass. Horticultural Society copy only and calls for 100 plates). Nissen BBI 285. Rehder, *The Bradley Bibliography*, 1:328 (calling for 200 plates). Stafleau & Cowan TL2 879. Not in Cleveland, Hunt, or Sabin.

(#41457)

\$ 60,000.





**BUC'HOZ, Pierre Joseph (1731-1807).** *Premiere [-Seconde] Centurie de Planches Enluminees et Non Enluminees Representant au Naturel, ce qui se trouve de plus Interessant et de plus Curieux parmi les Animaux, les Vegetaux et les Mineraux. Por servir d'intelligence a l'histoire Generale des trois Regnes de la Nature.*

Paris: Lacombe [parts 1-4]; Amsterdam: Marc Michel Rey [parts 5-16]; Paris: Chez l'Auteur [parts 17-20], [1775]-1781. 20 parts in 2 volumes, folio (18 5/16 x 12 1/2 inches). Twenty engraved titles printed in red, yellow, blue or black, and twenty engraved lists of the plates. 200 plates (zoological [54], ornithological [26], botanical [60], and mineralogical [60]), each present in two states (black-and-white and beautifully hand coloured), for a total of 400 plates. Contemporary red morocco gilt in the style of Derome, spines with raised bands in eight compartments, inner dentelles, gilt edges, blue endpapers,.

*First edition, among the finest natural history encyclopaedias of the eighteenth century.*

“This collection of altogether 400 plates (200 coloured) was published in 20 decades, and contains figures of the rarest and most remarkable, and most interesting phenomena of the three kingdoms of nature, each part being devoted to one of them” (Anker). Considered the principal work of Buc'hoz, the magnificent plates were designed and engraved by the leading artists and engravers of the 18th century. They include Jean Baptise Desmoulins, Jac de Favanne, and Guil. De Favanne; Claude Mathieu Fessard, who engraved the plates for many books of Buchoz, C. Baquoy, Dupin fils, J. Mesnil, I. Robert, F. Lucas, Jac. Julliet. Of special interest are the drawings of Chinese plants executed by native artists. Many of these plants are signed “Peint a la Chine”, and much of Buchoz's other work also has a distinctly oriental flavor.

Pierre Joseph Buc'hoz (1731-1807) born in Metz, was appointed physician in ordinary to Stanislaus, King of Poland, but his driving interest was in natural history. Over the course of his career he published over 300 volumes, in addition to a great number of papers and dissertations. Among his accomplishments were the identification of many new plants which Louis XV ordered to be cultivated in the Jardin du Trianon.

Nissen IVB 156; *Fine Bird Books* (1990) p 82; Blunt pp.158-160; Brunet I, 1371; Graesse I, 563; Anker 73; Ronsil 412  
(#40816)

\$ 45,000





**DOUBLEDAY, Edward (1811-1849) & John Obadiah WESTWOOD (1805-1893).** *The Genera of Diurnal Lepidoptera: comprising their generic characters, a notice of their habits and transformations, and a catalogue of the species of each genus.*

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

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

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

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

BM(NH) I, p.474; Freeman 1037; Hagen I, p.180; Horn & Schenkling 5034; Nissen ZBI 1150; M. Salmon *The Aurelian Legacy* p.411, and cf. pp.148-150 & 150-153.  
(#40446) \$ 24,000.







**DRESSER, Henry Eeles (1838-1915).** *A Monograph of the Coraciidae, or the Family of the Rollers.*

Farnborough, Kent: 1893. Large quarto (14 3/4 x 11 1/4 inches). Title page with woodcut vignette (owl) and quote in Greek; xx, 111 pp. 27 hand-coloured lithographic plates. Contemporary half red morocco over red cloth. Gilt and blind rules on boards. Spine with 5 raised bands, gilt and blind rules, gilt lettering. Marbled endpapers. Top edge gilt, other edges uncut.

*A fine copy, limited to an edition of 200 copies, of what is one of the most beautiful bird monographs ever published.*

Dresser was born in Thirsk, Yorkshire to a banking and trading family. As a young boy, Dresser was taken out of school and sent to Ahrensburgh to learn German and later to Gefle to learn Swedish as his father intended him to take over the business in the Baltic timber trade. While learning Finnish, Dresser travelled round the Baltic coast.

Dresser's lifelong interest in birds began during his teenage years when he started collecting bird skins and eggs. In 1858, while in Finland, Dresser discovered breeding waxwings and became the first Englishman to collect their eggs, which brought him fame amongst English ornithologists. In addition to seeking out ornithologists to exchange birds and eggs, Dresser travelled widely including to Texas during the American Civil War, his notes during which time were published in *The Ibis* and served as a leading source of information for the period and include mention of several interesting birds including the extinct (or almost extinct) Ivory-Billed Woodpecker, the almost extinct Eskimo Curlew and the endangered Whooping Crane. Dresser went on to author more than one hundred scientific papers on birds as well as many monographs including the present work on select species, aided by his expertise and privileged access to the notes and collections of some of the most distinguished ornithologists of his day.

(Description continues on the next page.)







J.G. Keulemans del.

Hanbart imp.

BLUEHEADED GROUND ROLLER.  
ATELORNIS PITTOIDES

The present monograph focuses on Rollers, an old world family (*Coraciidae*) of near passerine birds. The group gets its name from the aerial acrobatics some of these birds perform during courtship or territorial flights. Rollers resemble Crows in size and build, and share the colorful appearance of Kingfishers and Bee-Eaters. They are mainly found in Africa and Asia.

*A Monograph of the Coraciidae* is “a thoroughly detailed study of this family of birds with excellent hand-coloured plates” (Zimmer). It includes notes on the anatomy and osteology by Frank E. Beddard and illustrations by the famous Dutch bird illustrator John Gerrard Keulemans (1842-1912). “The great value of Keulemans’ work as an ornithological draughtsman,” writes Christine E. Jackson, “lay in his sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with the different plumes receiving sympathetic treatment, the fine soft underplumage and the large flight feathers being equally well drawn.”

Jackson, *Bird Illustrators. Some Artists in Early Lithography*, p. 90-91; Keulemans and Coldewey, *Feathers to Brush, the Victorian Bird Artist John Gerrard Keulemans* pp. 31, 61; Nissen IVB, 270; Sitwell, *Fine Bird Books* (1990), p. 92; Ayer/Zimmer p.178; Wood 324.

(#40835)

\$ 9,500.





**EDWARDS, George (1694-1773).** *A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals... [With:] Gleanings of Natural History Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c...*

London: Vols. I-V: Printed for the Author, at the College of Physicians, in Warwick-Lane. Vols. VI-VII: Printed by George Sidney, Northumberland Street, Strand, 1802-1806. 7 volumes. 4to (11 1/4 x 8 3/4 inches). [Uncommon Birds:] 4 parts in 4 volumes. 211 etched plates by and after Edwards, 210 of which finely hand-colored, 1 of "Un Samojeed" uncolored, with dates of initial publication in plates. Bound with engraved general titles in English and French by Johann Sebastian Muller in first volume and letterpress part titles in both languages in all subsequent volumes. The plates and English leaves generally on wove paper, the French leaves generally on laid, with watermarks dating to 1794 on Whatman paper and erroneous dates of publication to 1750. Vol. I frontispiece omitted in this issue. Vol. II with the "Un Samojeed" portrait and catalogs of bird names. Woodcut head and tailpieces and initials. [Gleanings:]: 3 parts in 3 volumes. 152 finely hand-colored etched plates by and after Edwards, numbered 211-362, with dates of initial publication in plates. Letterpress part titles in English and French. All leaves generally wove paper. French and English running double text columns translated by J. Du Plessis and Edmond Barker. Contemporary uniform red full morocco, ruled and elaborately tooled gilt, spines with ten raised bands forming six compartments with gilt bird devices, gilt dentelles, blue marbled endpapers, all edges gilt. *Provenance:* Bookplate of William Leatham (1785-1842), a prominent English banker, Quaker abolitionist, and father to two members of the British Parliament.

*A spectacular set of the preferred second edition of "one of the most important of all bird books, both as a fine bird book and a work of ornithology." [Fine Bird Books]*

This beautifully colored issue of the superior second edition of Edwards's canonical bird book, bound circa 1806, benefits greatly from being published at a time when two of the book-arts were at their high points: the art of hand-coloring was at its most sophisticated and the design and execution of bindings was equally exceptional. The coloring in this issue has the clear jewel-like quality that is a feature of the work of the best colorists of the Regency period and its uniform red gilt full morocco bindings are stunning.

(Description continues on the next page.)







The full history of the publication of Edwards's work has not been fully unraveled. As Lisney writes, "In common with many other publications of the same period many copies of this work were made up from assorted stock, giving rise to considerable difficulty in the identification and collation of ideal copies of the various editions and issues." Watermarks, publication dates, and paper stocks in this example of the 1802-1806 issue date as far back as 1750 and include 1794 and 1800 watermarks, as well as varying laid and wove papers.

What is certain is that Edwards's work was hugely successful and went through a number of transformations while under his control, including the issuing of a French text edition. Shortly after Edwards retired in 1769 he sold "to Mr. James Robson, Bookseller all the remaining copies of my Natural History colored under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it. And that my labors may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands a complete set of plates, highly colored by myself, as a standard to those artists who may be employed in coloring them for the future." [Robson] The sequence and form of the rarer later issues, of which the present set is one, is even less well documented than the earlier.

Edwards, a contemporary and correspondent of Carl Linnæus, "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies." [Mullens and Swann].

The illustrations in *Natural History and Gleanings* are charmingly off-beat and resonate with a contemporary verve. Edwards undertook his prodigious color-plate project after he was chosen Librarian to the Royal College of Physicians through the influence of Sir Hans Sloane. "Almost immediately after he commenced the preparation of a series of colored drawings of animals and birds; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow." [Lisney]

Anker 124-126. *Fine Bird Books*, p.93. Lisney 191, 196, 199, 202, 207, 210, and 212. Mason, *George Edwards: The Bedell and His Birds*, passim. Mullens and Swann, pp. 195-196. Nissen IVB 286-289. Robson, *Some Memoirs of George Edwards*, passim. Zimmer pp.192-194; 196-199.

(#41615)

\$ 39,500.





**GILBERT, Burton Wright (c.1790-1848). *Hints on the Art of Oriental Painting.***

London: Printed for the Author by Messrs. Reeves and Son, 150 Cheapside, c.1831. 4to (10 1/4 x 8 1/4 inches). Unpaginated, 148 pp. Pencilled foliation to 70 that skips four leaves: between 20 and 21, 29 and 30, 48 and 49, and 50 and 51, ff. 74. 20 hand-colored plates. 62 subjects in the text with the “easiest method of painting them.” Title page signed by author in ink. Dedicated to Charles Beatty of Lincoln in “grateful remembrance of early kindness, patronage.” Sections: title, dedication, preface, index, material list, “Tints Made by Mixture,” “Examples for Practice,” “Methods of working,” “Hints on Oriental painting,” “Rules for Painting Fruit, Flowers, Birds, Insects,” and “Shells, a Study from Nature, Flowers from Nature”. Green morocco, brown spine with raised bands in six compartments each with decorative gilt motif. [Oriental Painting - Gilbert] gilt-tooled in second compartment, gilt double fillets on covers, top edge gilt, other edges uncut, marbled red and blue endpapers.

*A fascinating, signed instructional book on natural science illustration using “theorems,” the author’s 20 color drawings are marvelous and in remarkable condition, as bright as the day they were painted. The only other copy found is in the British Library, which has just 8 drawings.*

Burton Wright Gilbert (B. W. Gilbert) was born in Peterborough, England, and was active in the 1820s, 30s, and 40s, as an itinerant profelist, touring Ireland and England with his wife and the Lancashire-born portraitist Edward Barnes (1807-1873). “Gilbert and Barnes,” as they were marketed, offered portrait paintings in profile and lessons in “Oriental Painting,” alternatively referred to as the “Theorem Method” or “Mezzotinto Pencilling” for its likeness to mezzotint prints. “Oriental Painting” used drawings and watercolors “made with theorems, a kind of stencil produced by placing a design on transparent paper and cutting out the pattern.” This technique, as expounded on in *Hints on the Art of Oriental Painting*, seems expressly aimed at young women, intended to be part of their education at finishing school. The resulting illustrations Gilbert produced using the method are remarkably bold and bright, popping off the page nearly two hundred years later with the aid of subtle shadowing.



(Description continues on the next page.)





In the newspaper advertisements Gilbert and Barnes placed to promote their painting tours, they claimed to be able to teach the Oriental Painting method to 12-year-old children and artless adults alike in just six easy lessons. Gilbert and Barnes, and an occasional third partner named Rowlatt, painted portraits on card with “Frame and Glass included for 1 shilling” in the summer of 1825 as they toured Lancashire, Cheshire, Yorkshire, Birmingham, Liverpool, and Sheffield. In an advertisement in the *Carlisle Journal* on December 17th, 1842, Gilbert boasted that “twenty years’ practice enables [him] to warrant an EXACT LIKENESS with splendid finish.”

*Hints on the Art of Oriental Painting* is a treatise on botanical illustration: how it should be done, and to what end. The book is exceedingly rare. The only other copy to be found is in the British Library. A comparison with the British Library’s copy shows that *Hints* was custom-produced with different plates for each copy. The British Library’s copy has just 5 flower illustrations, while this copy has 17. A few of the textual leaves vary between the two copies as well. A companion volume to *Hints on the Art of Oriental Painting* titled *A Treatise on the Art of Mezzotinto Pencilling: Also Observations on Painting on Glass, Satin, Velvet and Wood*, is found at the Yale Center for British Art’s library. *Hints* and *A Treatise* are both instructional books intended for solitary study for “pupils in the absence of the master, for governesses, and families who reside in the country.” This “Gilbertian System,” which relied on so-called “theorems,” or cut stencils, supposedly did away with the “tedious old method of poring over a leaf for days to the great injury of the health of the Pupil.”

The partnership of Gilbert and Barnes likely ended in 1826, though both kept touring and painting portraits in later years. Gilbert, who prior to being an artist was a sadler, seems to have enlisted the aid of his wife for his art, and mentions his family helping him to produce *Hints*.

(Description continues on the next page.)





The text of *Hints* is as eccentric as its method; it is opinionated and prescriptive. In *Hints*, Gilbert, a true entrepreneur, suggests the reader buy their paints directly from him, 12 colors in a mahogany box, for 10s. 6d. Also needed, he states, are 18 different brushes and “a knife for cutting theorems.” Gilbert lived his advice in *Hints*, as he explains:

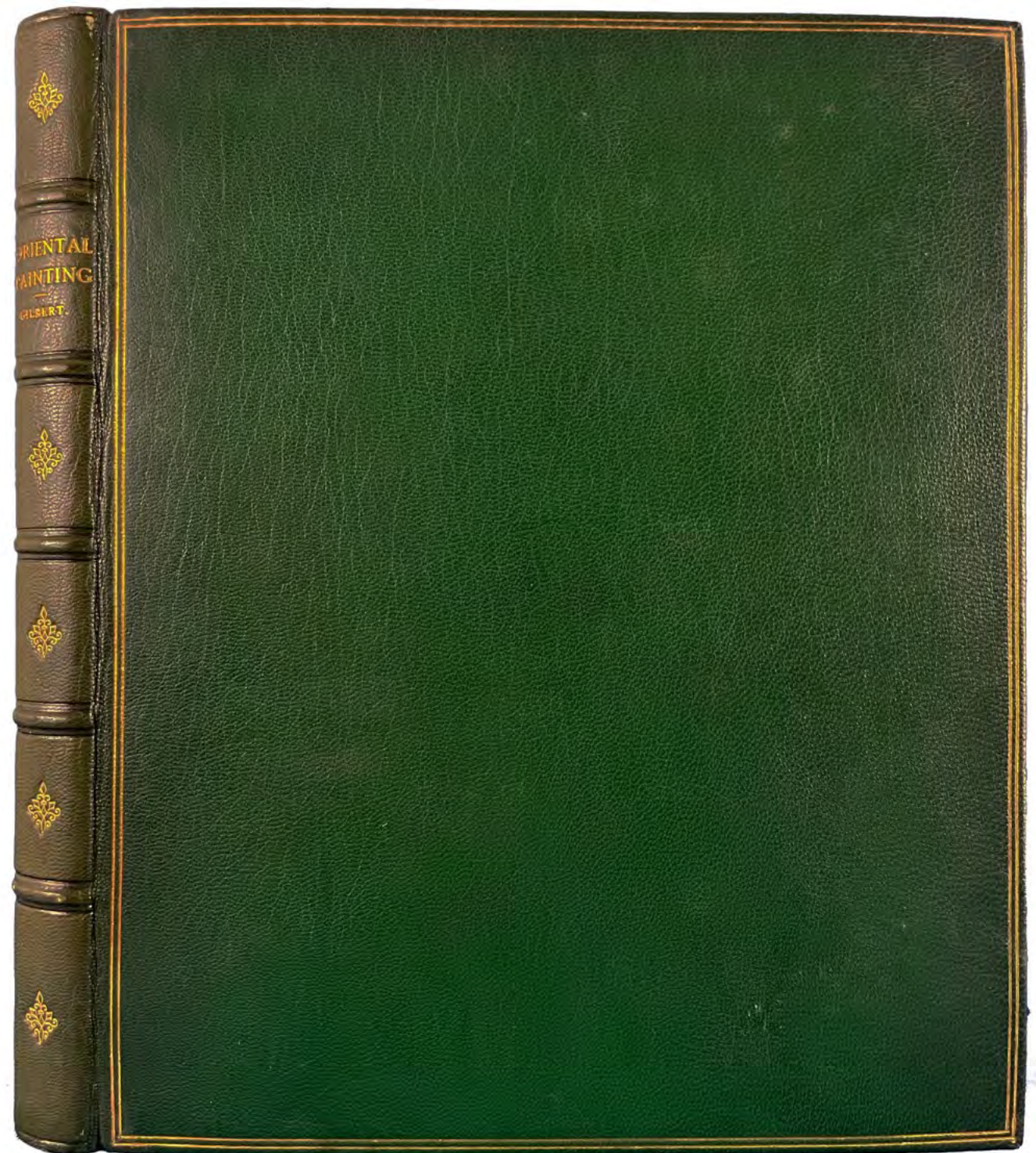
“[I]t was originally my intention to have embellished this work with Lithographic Copies, but when I considered what a faint idea it would give the Public of Oriental Painting, I relinquished it altogether, and in their stead I resolved, that however great the labour, I would in conjunction with other members of my family embellish the Work with real Paintings. The idea I believe is novel, and when it is considered the enormous labour requisite for the undertaking, few persons I believe will deny us a claim to their indulgence on the score of Industry, what they may be inclined to withhold on the score of merit.”

The text is signed by Gilbert in ink on the title page, hand-foliated in pencil, and in a contemporary Morocco binding. The work stands out as a distinct, curious example of art pedagogy.

Francis, Henry S. “Water Colors Made by the ‘Theorem Method’ and Drawings,” *The Bulletin of the Cleveland Museum of Art*, October 1934, Vol. 21, No. 8, pp. 128-131, 135. McKechnie, *British Silhouette Artists and Their Work, 1760-1860*. Wellings, Brian. “Gilbert and Barnes,” *Profiles of the Past: 250 Years of British Portrait Silhouette History*, 3.2.2023. Wilfrid, Blunt. “The Art of Botanical Illustration.” 1950, 218-219.

(#40821)

\$ 8,250







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

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

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

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

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

BM(NH) II,p.701; Anker 170; *Fine Bird Books* (1990) p.101; Nissen *IVB* 378; Sauer 19; Wood, p. 365; Zimmer p.259  
(#40873)

\$ 120,000







**LEWIN, William (1747-1795).** *The Birds of Great Britain, systematically arranged, accurately engraved, and painted from nature; with descriptions including the natural history of each bird.*

London: for J. Johnson, 1795-1801 [but c. 1812]. 8 volumes in 4, quarto (11 1/2 x 9 1/4 inches). Large paper issue of the second edition. Parallel text in English and French, 336 beautifully hand-coloured etched plates (of which 58 showed eggs) by and after Lewin and his sons, tissue guards. Contemporary half russia and marbled paper boards. Spine with raised bands richly gilt in 5 compartments.

*“Lewin was the best zoological painter and one of the most practical naturalists of his day” (Swanson).*

Lewin has been described as the Dr. Johnson of British ornithology, his *Birds of Great Britain* being an achievement no less monumental than Johnson’s *Dictionary* in its own field. The first edition of this work was limited to 60 or 66 copies and entirely illustrated by original watercolours. The Second Edition was produced using copper plates onto which Lewin directly scribed the images which were not copies of the First Edition work, but entirely new and very much more detailed. Even as he was still painting birds for his first edition, Lewin was preparing the etched copper plates for the second, a number of the plates being dated as early as 1793. Lewin died suddenly in 1795 having completed only the first 103 copper-plates himself. His sons (Thomas, Thomas William and John William) completed the remaining plates (104-336) after Lewin’s death. Plates by his sons started to appear halfway through volume IV, which was first issued in 1797. As stated in the Preface, the birds and eggs are life-sized, where the size of the plate permits, which contributes to his illustration being celebrated for their accuracy and thus their contribution to ornithology.

The First Edition of *Birds of Great Britain and their Eggs* almost immediately suffered from being broken-up for the individual watercolors, most of which have, as a consequence, been lost. The Second Edition has also suffered in this way and complete copies are now also extremely rare with less than 30 known complete examples remaining.

Anker 306; *Fine Bird Books* (1990) p. 119; Mullens and Swann p. 351; Nissen IVB 562; Wood p. 435; Zimmer p. 395. (8)  
(#41048)

\$ 6,500.





**MARTYN, Thomas, (fl.1760-1816). *Figures of Plants.***

London: Thomas Martyn, 10 Great Marlborough Street, 1795-1796. 3 volumes. Folio (13 1/2 x 10 5/8 inches). 102 watercolors over etched line. 90 distinct watercolors with 12 variants. 1795 Volume: Unpaginated, 86 pp. Manuscript title page and 42 watercolors over etched line. 1796 Volume I: Unpaginated, 130 pp. Manuscript title and 30 watercolors over etched line, each with manuscript description on preceding leaf. 1796 Volume II: Unpaginated, 68 pp. 29 watercolors over etched lines with 3 ink manuscript leaves with descriptions. All finely bound in contemporary straight-grained red Morocco, 1795 Volume with gilt fillet, 1796 Volumes with gilt fillets and Greek key pattern borders on covers, all spines gilt in compartments, 1796 Volumes with drawer-handle motifs, all titled in gilt in second compartment [MARTYN'S PLANTS], 1795 Volume with marbled black and red endpapers, 1796 Volumes with marbled cobalt endpapers. 1795 Volume and 1796 Volume I with binder's ticket of Charles Hering (1763-1815) of 10 St. Martin Street in London on front pastedowns of each.

***An unparalleled collection of 102 magnificent watercolor botanical illustrations by Thomas Martyn and his academy. One of the rarest botanical books by a renown master; only four other examples in the census of copies.***

The Thomas Martyn (fl. 1760-1816) who produced *Figures of Plants* is not the Thomas Martyn (1735-1825) who wrote the commonly found *Flora Rustica* (1792) and was a professor of botany at Cambridge, like his father John Martyn (1699-1768). Our Martyn was born in Coventry, England. He was an artist and publisher of the natural sciences known best for the *Universal Conchologist* which illustrated exotic sea shells and won medals from many European leaders. His illustrations of plants, butterflies, shells, and spiders, remain among the most exquisite issued in book format. The plates of Martyn's books were lightly etched and watercolored by a group of young apprentice artists trained by Martyn for an operation he called the Academy for Painting Natural History. Martyn opened the academy in 1786 and by 1789 he employed 10 apprentices. Martyn recruited these youths because he desired a "uniformity and equality of style, conception, and execution which it would be in vain to expect from a variety of independent artists." Subsequent publications Martyn and his academy published include *The English Entomologist* (1792); *Aranei or a Natural History of Spiders* (1793); and *Psyche: Figures of Nondescript Lepidopterous Insects* (1797).

(Description continues on the next page.)







The 1795 Volume has chain-laid endpapers with a “Leopard” watermark and wove paper with “J. Whatman” watermarks. The 1796 Volumes have “J. Whatman” watermarks on wove paper. The 1795 Volume is credited to “Mr. Martyn” at “No 10 Great Marlborough Street London” while the 1796 Volumes are credited to “Thomas Martyn” at “Great Marlborough Street London” with no street number. Each of the manuscript description leaves in the 1796 Volumes include the plant’s common name, its Latin binomial, and a brief description as to its prevalence, habitat, size, and season. All of the drawings in 1796 Volume 1 have a leaf of manuscript description; only 3 in 1796 Volume II do.

*Figures of Plants Census:*

1. British Library copy: 43 plates, no descriptions, 1795. Shelf number: 44.i.18
2. Newberry Library copy formerly owned by Henry Probasco: 2 folios, 65 plates, 1795-1796.
3. John Townley copy sold at Christie’s October 19, Lot 28 in 1999: 2 volumes in 1, 65 plates, 1796. Sold at \$157,965.
4. Fattorini copy sold at Sotheby’s May 8, Lot 20 in 2002: 1 volume, 51 plates, 1795. Sold at \$87,162.
5. Our copy: 3 volumes, 102 plates, many with descriptions, 1795-1796.

The complete list of plates is available upon request.

Boulger, *Dictionary of National Biography*, 1885-1900, Volume 36. Dall, “Thomas Martyn and the Universal Conchologist,” *Proceedings of the US National Museum*, No. 1425, 1905, 415-432. Nichols, *Lit. Anecdotes*, viii. 432. Probasco, *Catalogue of the Collection of Books, Manuscripts, and Works of Art: Belonging to Mr. Henry Probasco*, 1873, 220.  
(#40448) \$ 150,000.





MERIAN, Maria Sibylla (1647-1717), GRAFF, Dorothea Maria Henriette (1678-1743, Colorist), GSELL, Georg (1673-1740, Illustrator), HOUBRAKEN, Jacobus (1698, 1780, Engraver), SCHIJNVOET, Simon (1653-1727, Engraver). *Der Rupsen Begin, Voedzel en Wonderbaare Verandering. Waar in De Oorspronk, Spys en Gestaltverwisseling: als ook de Tyd, Plaats en Eigenschappen der Rupsen, Wormen, Kapellen, Uiltjes, Vliegen, en andere diergelyke bloedeloze Beesjes vertoond word. Volumes I-III. [The Caterpillar Book].*

Amsterdam: Vols. I and II: Printed for the author on Kerkstraat and Gerard Valk on the Dam in Wakkere Hond [by Gerard onder de Linden]. Vol. III: Printed for Dorothea Maria Henricie [by Joannes Oosterwijk], [1712-1712-1717]. 3 volumes bound in one. 4to (9 1/4 x 7 inches). First issue of the first complete edition. First Dutch edition. First edition of Volume III. Vol. I: [X]2 A-C4 D4 (-D4). 51 plates and 2 extra-illustrated plates: 50 counterproofs watercolored by hand, 1 engraved hand-colored part-title; 1 extra-illustrated black and white allegorical engraving by Schijnvoet, 1 extra-illustrated hand-colored engraving of Merian by Gsell and Houbraken, with letterpress title. pp.138. Vol. II (Tweede Deel): [X]1 \*2 A-C4 D4(-D4). 51 plates: 50 counterproofs watercolored by hand. 1 engraved hand-colored part-title, with letterpress title. pp.126. Vol. III (Derde en Laatste Deel): A-C4. 51 plates: 50 counterproofs watercolored by hand, 1 engraved hand-colored part-title, with letterpress title. pp.126. 150 total plates in counterproof water-colored by hand almost certainly by Merian and her daughters Dorothea and Johanna, 3 engraved hand-colored part-titles of floral wreaths before letters, and 2 extra-illustrated copper-plate engravings, 1 of which is hand-colored, with 3 letterpress titles. pp.390. Many of the counterproofs with contemporary pencilled manuscript captions in French. Handsome contemporary Dutch paneled calf with gilt fleur-de-lis tooling on boards and blind-tooled patterning along board edges, five raised bands forming six compartments elaborately gilt-decorated spine with gilt lettering in the second compartment. Contemporary red marbled endpapers with painted edges. Binding likely by the Double Drawer Handle Bindery (fl.1697-1742) in Amsterdam who frequently worked with the printer Joannes Oosterwijk and bound the De Luxe issue copies of "Der Rupsen Begin".

*The first issue of the Dutch edition of Merian's "Der Rupsen," which is the first complete edition, with a full suite of 150 plates in counterproof water-colored by hand, almost certainly by Merian and her daughters. This unique "artist proof" of Merian's magisterial work on entomology and botany contains counterproofs of 12 plates from the 1679 German edition prior to their re-engraving and amending for the Dutch edition; no other copy we have consulted has the same. Extra-illustrated with a hand-colored portrait of Merian and Schijnvoet's allegorical frontispiece.*

(Description continues on the next page.)







“Merian collected and raised insects, fed them with their host plants, observed them, described and drew their metamorphosis from egg to caterpillar and from pupa to butterfly imago. She then compiled her individual observations and studies in pictorial compositions. On the basis of these water-color drawings she ultimately published the final plates.” - Maria Sibylla Merian, Preface

Of the 150 exquisite plates in counterproof, there are 13 (II, III, VII, XI, XII, XIII, XVIII, XIX, XXVII, XXX, XXXIX, XLI, L) that were struck from the copperplates for the first volume of the 1679 German edition, before these 13 plates were re-engraved with additional elements for the Dutch edition. This inclusion of earlier-state counterproofs places this copy as an artist proof done during the production process, as well as the first issue of the first Dutch edition, and therefore the first issue of the first complete edition. These plates appear in counterproof in our copy, whereas they do not appear in counterproof in any copy of the German edition, which makes these 13 water-colored counterproofs unique variants. Adding to the evidence that this is the first issue of the Dutch edition (which was published in 1712 per Mulder, not Pfeiffer’s erroneous dating of 1713) are the three part-title wreaths seen before letters and the inclusion in this copy of the announcement in Volume III for an appendix on Surinamese butterflies by Merian’s daughter Johanna Helena Herolt, of which legendary Dutch bookseller Nico Israel writes, “That announcement was removed from all later issues.”

Landwehr writes, “The work was published uncolored as appears from the introduction to Part II, but upon request from the buyer Madam Merian would color the copy.” (Merian: “Eenige Liefhebbers, dit wek met koleuren afgezet verlangende, za ik na vermogen genoeg geven.”) Of the colored copies, those colored, as Landwehr writes, “contre-épreuves,” or counterproof, as here, are the rarest and would have commanded the highest price, as more effort was required to print these: counterproofs are made not by running the sheets through the press with an engraved plate, but with a freshly printed image, thus producing a lighter print without a platemark, achieving an effect even closer to Merian’s original paintings as the delicate print allows for finer coloring. However, this process introduces an entirely new, time-consuming and labor-intensive step into the production process, hence its rarity. Of the five copies Landwehr cites, only the copy at the Artis library at the University of Amsterdam is in counterproof (that copy has essentially the same marbled endpapers as the present copy). A number of these De Luxe issue counterproof copies were bound by the Double Drawer Handle Bindery in Amsterdam, including the copy that garnered \$305,000 at Christie’s in 2011. Following Storm van Leeuwen, this copy in handsome contemporary paneled Dutch calf tooled in gilt is almost certainly bound by the same atelier.

(Description continues on the next page.)





This copy is extra-illustrated with Houbraken's posthumous hand-colored portrait of Merian in its original orientation, as seen in the copy of the Library of the Netherlands Entomological Society (cf. NEV 70060), and paired with Schijnvoet's engraved allegorical frontispiece before letters, also seen in NEV 70060. To judge by the 13 plates here in which an insect, text, or floral detail were later added, this is likely one of the first copies produced by Merian and her team of daughters, if not an artist's proof, making it of unmatched interest.

"In modern terms, Merian may be best characterized as an amalgam of natural history illustrator, naturalist, and, to a certain extent, entrepreneur." (Huxley) Maria Sibylla Merian, the daughter of the Swiss engraver Matthäus Merian (1593-1650) was born in Frankfurt in 1647. After her father's death her mother married the flower painter Jacob Marrel in 1651 and Merian grew up in a household full of artistic and literary activity. She was trained in the arts by Marrel and Abraham Mignon. She married the Nuremberg painter Johann Graff in 1668, but divorced and collaborated with her daughters thereafter, including on a two-year (1699-1701) trip funded by the Dutch government to paint insects in Suriname. She was primarily interested in entomology, and her first book, on the insects of Europe, with fine colored plates of insects and flowers, was published in 1679. In Amsterdam, her public profile was literal: a newspaper advertisement she took out states "the originals and prints, as well as the animals themselves can be viewed every day, one hour before the evening, at the author's house in the Nieuwe Spiegelstraat in the Rose-Tak." (Mulder) Her work derives from the great flower painters of Germany and Holland. Her books, especially *Der Rupsen Begin*, revolutionized the sciences of zoology and botany and laid the foundations for the classification of plant and animal species by Charles Linnaeus in the eighteenth century. And she closely controlled her publications; for *Der Rupsen Begin* she translated the German into Dutch herself. Characteristic features of her style are the use of fine-line to facilitate the task of the engraver, and a preference for transparent color. Merian died in 1717, months before the third volume in *Der Rupsen Begin* was published by her daughter Dorothea. (Hunt)

Dunthorne, p.205. Gregorio and Celli, *Maria Sibylla Merian: la meravigliosa metamorfosi dei bruchi*, passim. Hunt 467. Huxley, *The Great Naturalists*, pp.105-108. Israel, *Cat. XIV*, 39. Kramer, *Women of Flowers*, p.140-145. Landweher 133-4. Mulder, "How Digitizing Books Solved a Publishing Mystery," Google Arts and Culture. Mulder, "Merian Puzzles," (2014). Nissen BBI 1342. Pfeiffer A:3-5. Sitwell and Blunt, p.67. Stafleau and Cowan. STCN 182154297. Stearn 1978. Storm van Leeuwen, *Dutch Decorated Bookbinding in the Eighteenth Century*, p.228. Tomasi, *An Oak Spring Flora* 82. Wettengl, *Maria Sibylla Merian, 1647-1717: Artist and Naturalist*, no.152.

(#40449)

\$ 150,000







**MILLER, John (c.1715-1790) [Johann Sebastian Müller]. *Illustratio Systematis Sexualis Linnæi. An Illustration of the Sexual System of Linnaeus.***

London: Published and Sold by the Author at his House in Dorset Court near Parliament Street, [1770-]1777. 3 volumes. Folio (20 1/2 x 14 inches). First edition. 104 engraved plates in both hand-colored and uncolored states plus 4 hand-colored engraved plates of botanical details. Engraved allegorical frontispiece, engraved title, preface, subscription list, explanation of classes. Each uncolored plate with an accompanying descriptive letterpress leaf. Unpaginated. Contemporary full calf with roll-tooled gilt foliate, gilt-patterned board edges, bindings uniform across set, seven raised bands forming eight compartments on a richly gilt-patterned spine, gilt-lettered red morocco lettering-piece in second compartment and brown morocco in third, all edges gilt and sprinkled red.

*Excellent example of Miller's prodigious Linnæan herbal with plates in two states. "An immense work . . . illustrated in a style of unprecedented elegance." [Lettsom]*

*"More beautiful and more accurate than any since the world began." - Linnaeus*

Miller's esteemed illustrated botanical book on the sexual system of Linnaeus was published in twenty parts from 1770 to 1777, with plates issued as completed from 1770 onward. Volume I holds a suite of 104 engraved plates in proof states before letters, all colored in a fine contemporary hand with penciled names at the bottom of each leaf, printed recto with blank versos. Volumes II and III have the same suite of 104 plates, with 53 in Volume II and 51 in Volume III, each with an engraved title and imprint, and each paired with a leaf of descriptive letterpress text. These plates are uncolored with botanical text in Latin and English. An additional four hand-colored engraved plates are at the rear of Volume III. 178 varieties of plant leaves are shown across a total of 212 plates.

(Description continues on the next page.)





Miller issued the plates in two states: with letters on the uncolored plates for science, and without letters on the colored plates for aesthetics. The plants themselves were sourced from Dr. John Fothergill's (1712-1780) renowned garden in Essex. Fothergill was an enthusiastic supporter of Miller and served as the superintendent of his book, but refused Miller's attempt to dedicate the work to him, stating that dedications were a "species of literary pageantry." [Lettsom] The text's botanical information was initially overseen by Gowan Knight (1713-1772), the first Principal Librarian of the British Museum and a friend of Fothergill's.

According to the list of subscribers, 106 copies were ordered by 83 individuals or institutions. Queen Charlotte subscribed for two copies, while the booksellers P. Elmsley and B. White each took ten. Once the subscriptions had been filled, there were evidently leftover sets of text and colored plates. Henry records a copy of the work in the Natural History Museum Library with a new 1794 title-page, with R. Faulder as the publisher. This re-set title accompanies a suite of the colored plates made up from what appears to be "the surplus of the plates of the 1777 edition." [Henry]

Miller, born Müller, was a botanical artist and engraver from Nuremberg who studied with Johann Christoph Weigel and M. Tyroff before moving to England in 1744. He would reside there for the rest of his life. Miller came to the attention of the Swedish biologist Linnæus, the father of modern taxonomy, through the British naturalist John Ellis (1710-1776). Linnæus himself was sent samples of Miller's work for approval and had nothing but praise for the artist. Miller would go on to publish *Botanical Tables* in 1785 with John Stuart, 3rd Earl of Bute (1713-1792), who served as the Prime Minister of Great Britain from 1762 to 1763. More than a thousand of Miller's original drawings now reside at the Natural History Museum in London. [DNB]

Blunt, p.150. DNB. Dunthorne 207. ESTC T91594. Henry III, 1153. Lettsom, *The Memoirs of John Fothergill*, p.106. Nissen *BBI* 1372. Plesch, p.336. Sitwell, *Great Flower Books*, p.120. Soulsby 667. Sprague, "John Sebastian Miller's 'Icones Novae'" in *Journal of Botany*, Vol. 74, pp. 208-209. Stafleu TL2 6482.

(#40827)

\$ 38,500







**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). Complete 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.

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.

(Description continues on the next page.)







*Six Out Lines of Flowers* Number 4. 29



*Junquill*

*London Printed for and Sold by Rob. Sayer Printfeller near Serjeants Inn Fleet Street.*

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.





**RIDINGER, Johann Elias (1698-1767).** [*Vorstellung der Pferde, nach ihren Hauptfarben und derselben verschiedenen Abtheilungen, Complexion, und der daraus entspringenden Beschaffenheit*].

Augsburg: 1770. 4to (10 1/4 x 8 inches). Hand-coloured engraved pictorial title, 39 pp. of drop-head title and text in German and French printed in double-column, with 50 finely hand-coloured engraved plates. Bound in contemporary half calf and speckled paper boards. Spine with raised bands in five compartments, tooled in gilt. Within dark blue full morocco box.

*An important and rare work on horse colours and shade variations by the great equestrian artist Johann Elias Ridinger, published posthumously by his sons, Martin E. and J. J. Ridinger.*

The present work is one of only two of Ridinger's works issued coloured. It includes a series of engravings, which showcase horses of different breeds and types, each categorised according to its primary coat colour. The engravings are highly detailed and provide opportunities for scholars and enthusiasts alike to study and appreciate the various equine colours and markings. Like much of Ridinger's work, 'Vorstellung der Pferde' represents a fusion of art and accurate observations of hunting animals. Ridinger's rococo influence comes through in the elaborate engraved title, the theatricality which is reflected in the dynamic poses of the equine figures, many of which are depicted standing on steep slopes or against the background of dramatically curved branches.

Ridinger started his training in Ulm, Germany where he studied under the painter Christoph Resch (fl. 1710). He later studied under Johann Falch (1687-1727) in Augsburg and learned the art of engraving from the military genre painter and engraver Georg Philipp Rugendas (1666-1742). Ridinger spent three years in Regensburg, during which time his visits to the riding school there proved influential for his development as an artist. His father, who modelled small equestrian and animal figures in his spare time, might have also spurred his son's interest in these subjects. He later founded his own publishing house in Augsburg and became known as a prolific draftsman, engraver and publisher.

Nissen ZBI 3418; Schwerdt III:145; Thienemann 919-969.  
(#41368)

\$ 27,500.



*Roth Gehimmel mit weißen Flecken.  
Rouhan Truite.*

*J. E. Ridinger inv. del. sc. et exc. A. V.*





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

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

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

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

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

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

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

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

(#40454)

\$ 27,500







**SANDER, Henry Frederick Conrad (1847-1920). *Reichenbachia*.  
*Orchids illustrated and described.***

St. Albans: J. French for F. Sander & Co., H. Sotheran & Co. of London, Paul Parey of Berlin, [etc.]. 4 volumes in 8, large folio (26 x 20 inches). Text in English, French and German, plates mounted on card throughout, half-titles. 192 hand-finished chromolithographic plates drawn on stone by Joseph Mansell (124), Gustav Leutzsch (62), J.L. Macfarlane (3) and Gustav Leutzsch's successors (3), after Henry G. Moon (178), Walter Hood Fitch (2), A.H. Loch (4), Georg Hansen (1), Chas. Storer (1), T. Walton (1), J.L. Macfarlane (3) and 2 unsigned, printed by Joseph Mansell (124), Gustav Leutzsch (62), M. & N. Hanhart (3) and Gustav Leutzsch's successor (3). Contemporary full morocco gilt. *Provenance*: John Pierpont Morgan (morocco booklabel).

*Very rare deluxe Imperial Edition on card of this truly imposing and authoritative work on orchids illustrated with life-size plates: Sander's great monument and one of the greatest of all flower books, this copy from the library of J. P. Morgan.*

It was named in honour of Heinrich Gustav Reichenbach (1824-1889), ornithologist, botanist and celebrated orchidologist. After a lifetime largely devoted to Orchids, Reichenbach's death during the publication of the present work caused controversy when it was revealed that he had left his herbarium and library to the natural history museum in Vienna, on the condition that the preserved orchids and orchid drawings were not to be consulted for 25 years after his death.

Born in Bremen in 1865, Sander came to Britain in 1847 and worked in nurseries in Forest Hill. He had started his own independent business by 1874 and opened the famous St. Albans establishment in 1881. The firm was later expanded with establishments in both America and Belgium. The present work covers the period when the firm was at its most active: a contemporary work notes that in the spring of 1894 Sander's had twenty orchid collectors working simultaneously in Brazil, Columbia, Peru Ecuador, Mexico, Madagascar, New Guinea, Burma and Malaya. (see Hon. Mrs. Evelyn Cecil, *A History of Gardening in England*, 1910, pp. 281-282.)

(Description continues on the next page.)







In the introduction Sander explains that “the growing popularity of Orchids, and the ever-increasing demand for information respecting them, is sufficient reason for issuing the present work. It will be our aim to represent truthfully the natural aspect of the plants, which will be drawn life size...Some of the plant portraits will be coloured by lithography, others will be hand painted when found expedient...It is our intention to illustrate all classes of the Orchid family.” The majority of the plates are from originals by Moon, and most are orientated vertically (165 portrait plates) as opposed to horizontally (26 landscape plates).

Henry George Moon (1857-1905), born in London, spent much of his career working for William Robinson at *The Garden* and later at *Flora and Sylva*. “His most celebrated illustrations were made for Frederick Sander’s great orchid book *Reichenbachia*...[His] drawings were intended to help the gardener determine what effect plants would have in cultivation, rather than to help the botanist in identification. His work had a great impact on British plant drawing in the early twentieth century; artists such as E.A. Bowles, Dorothy Martin, and Lillian Snelling in her early days all show his influence.” (B. Elliott, *Treasures of the Royal Horticultural Society*, 1994, p. 114.)

“By modern standards the work was of a monstrous size...the care lavished on *Reichenbachia* still provokes astonishment. Apart from the elegance of Moon’s drawings, the technical standards would have been a tribute to any large printing house. The blocks were hand-made, out of wood; and the chromolithographs were produced by the use of as many as twenty inks. The cost to Sander was enormous...It is no wonder that Sander often remarked in later years that the project almost ruined him” (A. Swinson, *Frederick Sander: The Orchid King*, 1970)

Referred to by contemporary advertisements as the Imperial Edition, only 100 sets were done in the present deluxe format, with the plates hand-finished and mounted on card. Published in 48 parts over nine years, at the time of publication the regular edition cost 7s.6d per part, while the Imperial Edition was sold at £1.1s per part; the present set from the library of J. P. Morgan, one of few individuals who could afford the complete set at the time of publication.

BM(NH) IV, p. 1800; *Great Flower Books* (1990) p. 135; Nissen *BBI* 1722;  
Staffleu & Cowan *TL2* 10.219  
(#31433)

\$ 55,000





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

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

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

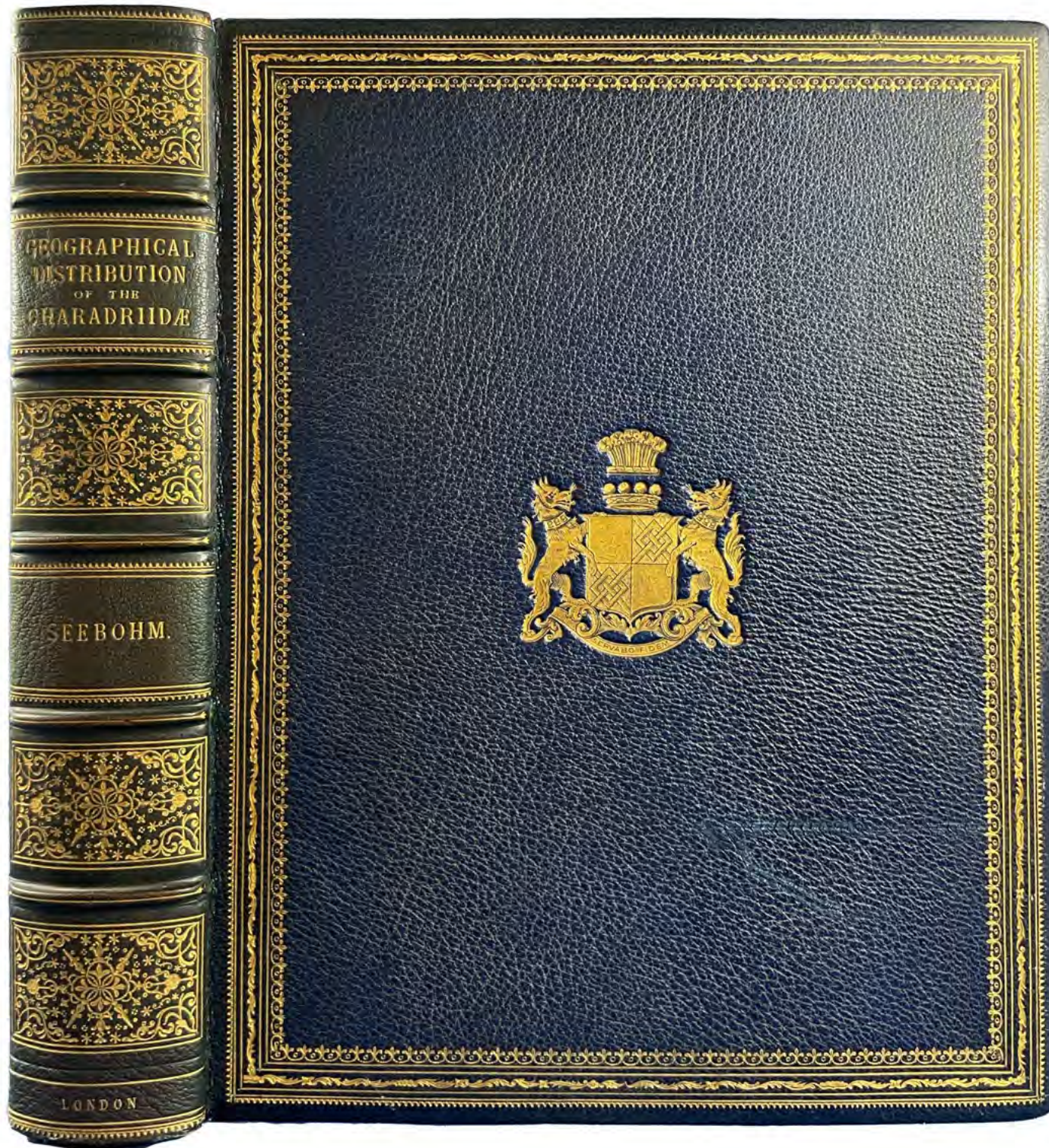
The fine plates includes images of birds from Africa, South America, New Zealand and Madagascar. They are the work of John Gerrard Keulemans (1842-1912): 'the major bird book illustrator for 30 years at the end of the 19th century' (C. Jackson, Dictionary of Bird Artists of the World p.314). The plates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

As Seebohm explains in the preface, the main impetus for the work came from the collection and initial research of James Edmund Harting, with subsequent information coming from the collections of Swinhoe and Shelley, as well as the author's own researches. He also made use of the national collections in the British Museum, Salvin and Godman's collection of South American birds and the Smithsonian's collection of birds from the Pacific Islands.

(Description continues on the next page.)







Zimmer notes that ‘The prefatory matter.. is devoted to general remarks on classification, evolution, differentiation of species, glacial epochs, migration, zoological regions and subspecific forms. The main body of the text discusses the various species of shore birds in order, with considerable detail..’ He sums up the work as “a valuable repository of information on the subject’ with ‘excellent’ hand-coloured plates.

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

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

Anker 455; *Fine Birds Books* (1990), p.141; T. Keulemans & J. Coldewey *Feathers to brush...* John Gerrard Keulemans 1982, p.65; Nissen *IVB* 850; Wood p.561; Zimmer p.568.  
(#40640)

\$ 4,500





**SINCLAIR, George (1787-1834).** *Hortus Gramineus Woburnensis: Or, an Account of the Results of Experiments on the Produce and Nutritive Qualities of Different Grasses and Other Plants Used as the Food of the More Valuable Domestic Animals: Instituted by John, Duke of Bedford. Illustrated With Numerous Figures of the Plants and Seeds Upon Which These Experiments Have Been Made, and Practical Observations on Their Natural Habits and the Soils Best Adapted to Their Growth; Pointing Out the Kind Most Profitable for Permanent Pasture, Irrigated Meadows, Dry or Upland Pasture, and Alternate Husbandry; Accompanied With the Discriminating Characters of the Species and Varieties.*

London: Printed by B. M'Millan, 1816. Folio (18 3/4 x 11 3/4 inches). vi, lxvi, 316, iv. First edition. 123 leaves of mounted dried grass specimens, each with captioned overslips, 35 leaves in introduction with mounted seed samples, errata slip pasted to contents leaf verso, some offsetting from samples to opposite letterpress, small ink stamp to front pastedown, all edges gilt. Contemporary brown straight-grained and blind stamped morocco.

George Sinclair became gardener to 6th Duke of Bedford, a great agrarian reformer, in 1803 and was keen to improve knowledge of varieties of grasses and their cultivation so as to benefit practical agriculture. "On instructions from the Duke, and under the direction of Sir Humphry Davy, Sinclair [gardener to the Duke of Bedford] conducted an extensive series of experiments on the nutritive qualities of various types of animal fodder. The results were published in 1816 in *Hortus Gramineus Woburnensis*, an expensive folio volume containing dried specimens of the grasses. These were replaced by plates in [subsequent editions] ... The nutritional value of the grasses described in *Hortus* was assessed through comparison of their water-soluble constituents, the theory being that these formed the bulk of the feeding material." Copies vary in their make-up depending on what specimens were available.

Interestingly, Sinclair's work would have a profound influence on Charles Darwin, who refers to Sinclair's experiments with soil and various grasses in *On the Origin of Species* in his explanation of the principle of divergence, i.e. how natural selection favors diverging ecological requirements of cohabitating species within the same area. See Andy Hector and Rowan Hooper, "Darwin and the first ecological experiment," *Science Magazine* 295, no. 5555 [25 Jan. 2002]: 639-40.

Nissen *BBI* 1850; Stafleu TL2 12.022; Lownes 2404 (#40959)

\$ 9,750.







**STANTON, F.M. *Specimens of Oriental Tinting.***

Folio (17 5/16 x 13 9/16 inches). 20 plates, each measuring 15 3/8 x 12 7/16 inches, most signed "F.M. Stanton" or initialed "F.M.S.". Contemporary green half calf over red boards, green gilt label.  
*Provenance:* Christie's New York, 15 November 2004, lot 38.

***A lovely unique album of botanical watercolors.***

Oriental tinting was a painting technique much in vogue in England in the 1820s and 1830s. As W. Morgan, a drawing master in Torquay, explained in his 1830 work *The Art of Oriental Tinting*, it was a method of applying watercolor which gives [the drawings] a softness and brilliancy almost surpassing nature in the effect produced. The method involved transferring a drawing with tracing paper to ivory paper, velvet, or other surface, and working up the colors to the desired brilliancy. Because the design was traced, it appealed to and was practiced by talented amateurs. The creator (about whom nothing is known) of the present album shows a strong sense of both design and color, while still retaining the charming naiveté of what was essentially a folk art technique. The album also shows a penchant for and familiarity with exotic flowers, such as *Amaryllis formosissima*, *Paonia*, *Rosea Aborea*, *Dahlia Pinnata*, *Climbing Cobbea*, *Alcea Rosa*, *Hibiscus Purpurea*, *Camellia Japonica*, and others.

(#40479)

\$ 15,000







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