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A SOCIETY OF GENTLEMEN, Members of the Society for the Encouragement of Arts, Manufactures, and Commerce. The Complete Farmer: or, A General Dictionary of Husbandry, in All Its Branches; Containing the Various Methods of Cultivating and Improving every Species of Land, According to the Precepts of Both the Old and New Husbandry.


One of the foremost publications on rural and agrarian matters in the late 18th century, with twenty-seven folding plates and a gardner’s supplement.

A lovely example of an extensive and influential dictionary of information on agriculture and husbandry from A to Z, written by a member of the Royal Society of Arts under the pseudonym “A Society of Gentlemen.” First issued in 1756, the Complete Farmer was published in weekly numbers until 1768. The present work is an example of the 1769 second edition that followed. It contains rich text and elaborate engravings related to cultivating and improving land; breeding, managing, and fattening cattle; curing various diseases; crops, insects, vegetation, water, and much more. Several pages are dedicated to apiary and bees - their anatomy, habits, wax, honey, and preservation.

Bound at rear is the supplement “the Gardners Kalendar, Calculated for the Use of Farmers and Country Gentlemen: Containing an Ample Account of the work Necessary to be Done Every Month in the Year; in the Nursery, Kitchen, Fruit, and Flower Gardens. Together with Full Directions for Performing Every necessary Operation, According to the Latest Improvements.” It explains which crops grow best in which season through all twelve months of the year. Its ample information is as pertinent to gardening today, especially organic gardening, as it was when it was written.

The twenty-seven fold-out engravings each exhibit several associated figures, often with cursive captioning, that are attractive and laden with visual information of a didactic and decorative nature.

BENOIT-LÉVY, Georges. *Cités-jardins.*

Nice: 1932. Large 8vo (9 3/8 x 7 1/4). [7], 8-130 pp. 7 photographs and 11 illustrations. Number 2 of 10 copies on hand-made papier de Montval. Contemporary basketweave spine and geometric patterned boards, matching slipcase, original wrappers bound in.

**Overview of English garden cities by French architect and proponent of the garden city movement.**

A review of the Garden City movement in England specifically the execution of English garden cities of Welwyn, Port Sunlight, and Bournville and the effects of the movement in Bristol, Liverpool and Manchester. This book was written by French theorist, architect, and urban planner, Georges Benoit-Levy (1880-1971), who founded the Association Française des Cités-Jardins and wrote several books such as this in support of Garden Cities, a movement started by Ebenezer Howard in England. As a reaction to the effects of industrialization on living conditions in England in the 19th century, Howard came up with his ‘big idea’, a utopian city planning model he saw as a ‘peaceful path to real reform,’ which resulted in some adoption in England as detailed in this book and worldwide acclaim.

Benoit-Levy’s writings on this subject were widely disseminated and spread the utopian ideals of Howard’s Garden City Movement.

“Georges Benoît-Lévy,” Oxford Reference; *English Garden Cities: An Introduction*, English Heritage. (#41137) $ 280

Baltimore: Norman Munder, 1919. 4to (12 x 8 1/2). With 56 half-tone photographic illustrations reproducing celebrated Arnold Genthe’s photographs and a fold-out plan of John D. Rockefeller’s country estate. Text by the estate architect Welles Bosworth. Publisher’s quarter cloth and boards, bound with gray cloth ties in the Japanese manner. Exceptionally nice copy of a fragile book.

*Visual examination of the gardens at Kijkuit, a Beaux-Arts garden on The Rockefeller country estate.*

This book features the gardens at Kijkuit, a John D. Rockefeller country estate near Tarrytown, NY. Kijkuit -- meaning look-out -- was the name given by the 17th century Dutch settlers to the hill-top on which the Rockefeller country estate was eventually built. The gardens were designed by Welles Bosworth who has written a Foreword and brief text with the later assistance of the architects Delano and Aldrich. The gardens were designed in the fashionable neoclassical style influenced by Italian gardens (see Edith Wharton’s Italian Villas and Their Gardens). One of the best surviving examples of Beaux-Arts gardens in the United States.

The half-tone illustrations reproduce Arnold Genthe’s beautifully evocative photographs of the gardens. Genthe (1869-1942), one of the best known photographers of the early 20th century, began experimenting with photography when he arrived in San Francisco in 1895 despite being trained as an academic in Germany. Here he gained acclaim for his photographs of Chinatown and the destruction of the 1906 earthquake, and eventually as a portraitist which brought him to New York in 1911. He gathered an impressive clientele that included presidents, stars of stage and screen, socialites, and celebrities, including John D. Rockefeller, Jr. who he photographed in 1925.


*A lovely copy of this famous colour-plate book: an important pictorial record of garden design in the mid-19th century.*

At the core of the book are the beautiful series of images taken from Brooke’s original watercolours. The impending publication was announced by the publisher in February 1857, but according to the preface the work “was the result of years of labour ... The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed, - and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr. Brooke has spent several summers in undivided attention to the views contained in this volume. not satisfied with first or second studies, he has made repeated visits to each locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details.”

Bowood House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eyewitness record of many of the gardens of these best-known English country houses at a time when they were coming into what was to prove to be their glory days. Various factors combined to produce this flowering amongst the English landscape: fashion amongst the landed elite required them to surround their great houses with great gardens; a flood of new species were arriving from throughout the Empire and beyond; a generation of knowledgeable gardeners were in place to employ the latest effective cultivation techniques; public interest in general was focused on botany and on a number of plant groups in particular (tulips, auriculas, camellias, orchids and ferns). Given this set of circumstances and the plethora of botanical monograms and periodicals that were published at this time, it is surprising that this work is almost unique in what it set out to do.

(Description continues on the next page.)
Many of the gardens were begun in earlier times, but most feature additions, sometimes in the Italian style, which proved a major attraction for Brooke. The magnificent gardens depicted include those at Trentham Park (laid out by Capability Brown with additions by Charles Barry in the 1840s), Enville Hall (gardens extended in the mid-19th century and celebrated for its fountains, its floral display, and its domed and turreted oriental palace of a conservatory), Bowood House (originally laid out by Capability Brown but with Italianate terraces added), Alton Towers, Elvaston Castle (famous for its splendid arboretum), Shrublands Hall (Italianate terraces by Barry), Woburn Abbey (a Repton masterpiece), Holkham House (William Kent-Capability Brown, with extensive 1850s additions including a parterre with the Earl of Leicester’s initials in box, and a pair of flower beds in a Louis XIV pattern accompanying a fountain representing St. George and the dragon), Castle Howard (whose modern additions included a new parterre using yew hedges to frame the lawns and the Triton Fountain taken from the Great Exhibition), and others.

A notice of the work appears in the February 23, 1856 issue of the Gardeners’ Chronicle: “Mr. McLean has issued a prospectus of an illustrated work to be called ‘The Gardens of England’ ... The plates will be executed in lithotint in folio; being finished by hand, and sold at twice the price of the ordinary prints ...”.

There are no other pictorial surveys that can match Brooke’s work for its scale or its scope: it is one of the truly great gardening books.

Abbey Scenery 392; Bobins 62; Mass.Hort.Soc.(1918) p.39. (#40815) $ 28,000


[Together with:] Desseins des Edifices, Meubles, Habits, Machines et Ustenciles des Chinois: Graves Sur Les Originaux dessines a la Chine: Auxquels est ajoute Une Description de leurs Temples, de leurs Maisons, de leurs Jardins, &c


Spectacular volume of the highest interest for historians of eighteenth-century landscape architecture and architecture, containing the two most important works by Sir William Chambers, both in First Edition. Here in a fine contemporary morocco binding.

The first work a sensational record of the Kew Gardens in London, Chambers’ greatest architectural achievement, and a monument of landscape architecture which incorporated Chinese garden design. Chambers (1726-1796) designed more than 25 buildings for Kew, including a Mosque, a Palladian bridge, a menagerie and the Great Stove, all of which have long since disappeared. Still standing are the Orangery, Ruined Arch, the Temple of Bellona, the Temple of Aeolus, and his most famous building at Kew: the Pagoda. One of Kew’s most astonishing features, the Pagoda was completed in 1762 for Princess Augusta, George III’s mother, who actually founded the botanic garden at Kew. The 10-story octagonal building reaches a height of nearly 50 meters. The present volume contains the highly important full-page engraved plates of the gardens as it was originally intended. Kew Gardens was drastically altered during the nineteenth century by William Nesfield; thus the present volume is of great importance.

(Description continues on the next page.)
The fashion for Chinese design in decorative architecture was very much influenced by Chambers, who was employed as architect by Princess Augusta as she continued the creation of Kew Gardens after the death of her husband, Prince Frederick, in 1751. Chambers’ Desseins des Edifices (see below) appeared in 1757, the same year that work began on the Pagoda. His Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew was issued in 1763, just after the Pagoda had been completed.

Chambers wrote: “All the architectural designs were done by me with the greatest care and accuracy, the figures by Signor Cipriani, and the views by Messieurs Kirby, Thomas Sandby, and Marlow, all of them excellent draughtsmen. The whole work is engraved by the most eminent of our Artists... the whole of this very expensive publication has been carried without the least charge to me; the work having been undertaken by Royal Command, and nobly paid for by the Royal Bounty” (Description of the Plates, pp. 7-8). These amazing views of Kew Gardens absolutely must be seen to be fully appreciated.

The second work a First Edition in French, published simultaneously with the English Edition, of Sir William Chambers’ first book, which was “the first to examine Chinese buildings as architecture” (Eileen Harris). Blanche Henrey writes: “While in Canton, Chambers made some sketches of Chinese architecture and costume which were later engraved and published in 1757 in his first book, entitled Designs of Chinese buildings, furniture, dresses... The work includes an account ‘On the art of laying out gardens among the Chinese’ (pp. 14-19).” Harris claims that account “attracted more attention than any other part of the Designs. It was reprinted in its entirety in the Gentleman’s Magazine in May 1757. Edmund Burke considered it ‘much the best that has been written on the subject’ and, as it corroborated the most controversial principle of his Enquiry into the Origin of our Ideas of the Sublime and Beautiful. He published it in the first volume of his Annual Register in 1758.”

Although Chambers’ Desseins received violent reactions from such persons as “Capability” Brown and Hogarth, its favourable influence on the Continent is well documented: George Louis Le Rouge devoted the entire fifth cahier of the celebrated Jardins Anglo-Chinois to the Desseins, and Johann Carl Krafft employed them in his Plans des Plus Beaux Jardins Pittoresques and Recueil d’Architecture Civil.

The present volume offers a more accurate account of Chambers’ attitude toward Chinese gardening than his later Dissertation on Oriental Gardening, and is of some significance in Chambers’ theory of gardening in that it predates his Chinese garden designs at Kew. Minor foxing, overall in excellent condition. In a spectacular German blue/green full morocco binding. From the library of the Grand Duke (of Saxony?), with neat ex-libris stamp on title.


$ 22,500.

Amsterdam: Jan Roman, [c.1729-1732]. 2 parts in 1 volume; folio (16 1/2 x 10 1/4 inches). Pt 1: (8) + 24p; Pt 2: (2) + 18p. With engraved folding map, and 100 engraved views and plans on 50 ff. Bound to style in 18th-century calf and marble paper boards.

*Descriptions and illustrations of 40 magnificent Dutch villas and gardens.*

The Kennemerland pleasure houses, idyllic country retreats beloved by Amsterdam’s affluent bourgeoisie, boast remarkable gardens influenced by the Dutch Régence style. With their emergence circa 1720, these gardens have gradually evolved, incorporating natural elements that surpass the rigid French-inspired layouts of earlier periods. In a captivating compilation of views and plans, this compendium showcases the splendor of approximately 40 estates nestled north of Haarlem. Marquette, Meerestein, Velzer-beek, Waterlant, Biezenvelt, Papenburg, Spyk, Duin-en-Berg, Velzerhooft, and Uit den Bosch, while an engraved map pinpoints their geographical locations.

Dutch and French captions lend linguistic finesse to the visual opulence, while the main text succinctly recounts the historical narrative of each edifice and its ownership. Although the houses themselves exhibit an understated charm, it is their gardens that command attention. These meticulously designed landscapes display grass parterres, serene water basins, meandering pathways, and imposing hedges.

*(Description continues on the next page.)*
Beyond the borders of these estates, the outer perimeters beckon with vignettes of village life, canals, pastoral scenes featuring grazing animals, and the remnants of long-forgotten grand mansions. Such juxtapositions of artistry and rustic allure imbue the surroundings with a beguiling harmony. Two estates, in particular, stand out for their groundbreaking innovation. Waterlant, constructed around 1720, heralds the advent of the picturesque garden, a concept lauded in the esteemed Oxford Companion to Gardens. Waterlant’s audacious design takes the form of a labyrinth, where meandering allées reveal surprises at every turn. Among these delightful features are a camera obscura projecting moving images of boats serenely gliding on a nearby lake and a Turkish tent, evoking a sense of exoticism. Equally striking is the domain of Duin-en-Berg, dating back to approximately 1730. This estate’s asymmetrical plan within a geometric framework defies convention, harmoniously embracing the natural landscape. By seamlessly incorporating the undulating North Sea sand dunes into its design, Duin-en-Berg celebrates the breathtaking beauty of its surroundings, creating a picturesque backdrop that accentuates its allure.

This beautifully illustrated work invites admirers to immerse themselves in the refined elegance of the Kennemerland pleasure houses. Its pages unfold a journey through time, where the intricate interplay of architecture, horticulture, and nature weaves a tapestry of beauty and sophistication.

($4,500)
DEZALLIER D'ARGENVILLE, Antoine Joseph (1680-1765). La Théorie et la Pratique de Jardinage, ou l’On Traite a Fond des Beaux Jardins Appelés Communément les Jardins de Plaisance et de Proprete.

The Hague: Pierre Husson, 1715. 2 volumes. 4to (10 x 7 1/2 inches). "Nouvelle Edition Augmentée Considerablement.” Vol. I: *-**4 A-Pp4. [i]-xvi [1]-293. 310 pp. Vol. II: 38 engraved plates, 33 are double-plates, 5 are folding. Woodcut head and tail-pieces, historiated initials, and illustrations in-text. Title printed red and black with woodcut printer’s device, Dedication with engraved coat-of-arms, Avis, Table of contents, Bookbinder’s directions, Parts I-IV, Errata, Table des matieres. Contemporary full calf expertly rebacked to style and ruled gilt, five raised bands forming six compartments on spine, gilt-lettered in second and fourth compartments, bookplate on front pastedowns, within a brown half morocco-backed clamshell box.

Expanded and corrected edition of the most influential French work on garden design of the first half of the eighteenth century.

“The author was at various times Maitre de Comptes for Paris and counsellor to the King of France. A writer, naturalist, and collector, he studied architecture under Alexandre Le Blond, to whom the work has sometimes been incorrectly ascribed, drawing under Bernard Picart and painting under Roger de Piles. Dezallier describes the manner of gardening practiced by Andre Le Notre (1613-1700), who designed or redesigned the gardens of Versailles, Tuileries, and Fountainebleau. The work deals with garden design and such details as the creation of parterres, mazes, garden buildings, ornaments, and fountains. According to Henrey, Le Blond, the noted architect and designer of the Peterhof garden, did the original sketches for about three quarters of the plates, with the remainder done by the author.” [Johnston]

“It is especially valuable as a record of the manner of gardening as practiced by Le Notre. The original French work appeared anonymously in Paris in 1709, and in the opinion of Gothein: ‘Never before did a book lay down the principles of any style so surely and so intelligibly in instructive precepts.’ The popularity of the work is attested by the fact that it was published five times in Paris, three times at the Hague, and three times in London.” [Henrey]


First edition of Markham’s revised English translation of Estienne and Liebault’s important late-sixteenth century work on animal husbandry, gardening, and country living.

Markham, the most prolific English writer on agriculture and farming in the first half of the seventeenth century, adapts herein a work by Charles Estienne (Charles Stevens). “It was first published in Latin as the Praedium Rusticum in 1554. Estienne himself translated it into French and Liebault brought it out shortly after Estienne’s death in 1564. Surflet’s first English translation appeared in 1600.” [Hunt] This first Markham edition, based on the Surflet translation, is noted for its additions, as well as its rarity. Fussell refers to this adaptation of Estienne’s work as being among Markham’s most important works on farming.

The text on the verso of the title, under the caption “The Contents,” gives an accurate description of the work: “There is contained in this last Edition, whatsoever can be required for the building, or good ordering, of a Husbandmans House, or Countrey Farme; as namely, to foresee the changes and alterations of Times; to know the motions, and powers, of the Sunne and Moone, upon the things about which Husbandry is occupied: as to cure the sicke labouring Man; to cure Beasts and flying Fowles of all sorts; to dresse, plant, or make Gardens, as well as for the Kitchin, and Physicke use, as also in Quarters.” The description continues on to touch a variety of subjects, including the planting and care of trees, the keeping of bees, the making of wine and beer, and the distilling of liquor, as well as hunting and hawking.

The illustrations include several full-page woodcut plans for knot gardens (pp.257-275), a garden labyrinth (p.276), a tobacco plant (p.217), plus large woodcuts of a cow (p.99) and horse (p.138) with references to various ailments, among several others images.

The present example is a complete copy of a scarce book, often found defective.


Photographs of Frederick Law Olmstead’s parks, including Central Park, commissioned by the Canadian Center for Architecture, with some of the photographs appearing in a 2008 exhibition at The Metropolitan Museum of Art in New York City.

A natural chronicler of all things uniquely American, photographer Lee Friedlander here points his lens to the work of Frederick Law Olmsted (1822-1903), designer of many of America’s most iconic public landscapes and the father of North American landscape architecture. Olmsted was responsible for a staggering number of America’s greatest parks, including the Niagara reservation (North America’s oldest state park), Washington Park, the Biltmore Estate, the U.S. Capitol building landscape and entire parkway systems in Buffalo and Louisville. His most famous work remains New York City’s Central Park, a pioneering egalitarian gesture that, at the time, was very unusual for its ready accessibility. This book, published to coincide with The Metropolitan Museum of Art’s 2008 exhibition, titled Lee Friedlander: A Ramble in Olmstead Parks, compiles 89 photographs made by Friedlander in Olmsted’s public parks and private estates.

This stunning collection of rich tritones celebrates the complex, idiosyncratic picture-making of one of the country’s greatest living photographers, and also arrives upon the 150 year anniversary of Olmsted’s 1858 design for Central Park. Rambling across bridges and through open meadows and dense undergrowth, Friedlander locates a pure pleasure in Olmsted’s designs— in the meticulous stonework, the balance of exposure to shade and in the mature, weather-beaten trees that attest to the durability of Olmsted’s vision.

Lee Friedlander’s work is widely known for transforming our visual understanding of contemporary American culture. Known for passionately embracing all subject matter, Friedlander photographed nearly every facet of American life from the 1950s to the present. From factories in Pennsylvania, to the jazz scene in New Orleans, to the deserts of the Southwest, Friedlander’s complex formal visual strategies continue to influence the way we understand, analyze, and experience modern American experience. Friedlander’s work continues to influence photographic practice internationally, in part due to the heightened sense of self-awareness that is a trademark of so many of his photographs and in part because of his ability to embrace wide-ranging subject matter, always interpreting it in an elegance that hadn’t existed prior to his work.

(#39956) $120
FRUIT TREES. [Early 19th century manuscript diary of an English gardener recording his care of fruit trees and grapes]. Great Britain: 1812-1849. Approx. 60 pages.

[Bound into the rear of:]

Unusual early 19th century gardening diary of an English fruit grower.

The manuscript records the efforts of a knowledgable gardener. Although unidentified, a Liverpool stationeer’s blindstamp in the rear and a reference to a Kirkdale gardener, suggests a gardener from a Lancashire estate.

The manuscript begins with an entry dated 21 Aug. 1812, in which the diarist records his efforts to save a damaged peach tree: “Finding a young tree which had been planted about four years from a two year old plant, very much decayed apparently from rain having got into the grafting which had rotted nearly the whole upper part of the stock, I tried the following method of cure. I cut away all the rotten part about nine inches in length ... plentifully with tar and covered the mixture of cow dung and marl.” He updates the entry several times recording prunings to the tree and notes in 1814 that “the tree have two peaches this year ... the covering wound was become loose ... the tree otherwise healthy.”

A 15 July 1813 entry records a visit to Mr. Farrer of Kirkdale “for the purpose of enquiring into the mode I had been informed he had adopted of destroying the Coccus or American Buglas [in apple trees] ... he showed me a tree on which the experiment had been made last spring.” He describes the method of using mercury in detail and refers to the experiments of Hales. Other entries record his planting, pruning and grafting of vines, as well as nectarines and apricots and recipes for destroying worms, caterpillars, slugs and other pests.

(Description continues on the next page.)
The manuscript further transcribes extracts concerning the care of fruit trees from the Horticultural Society Transactions and other sources. Many of the later entries concern the hothouse cultivation of grapes; for example a 28 November 1848 inscription: “The hothouse has not had any artificial heat during this year. We cut 14 lbs of excellent grapes…”

This manuscript is bound into the rear of a copy of Forsyth’s Treatise. The Treatise “ran through seven editions in twenty-two years, the first three in only two years, and two American adaptions of it were also published … Some readers thought the book greatly indebted to Thomas Hitt’s Treatise of Fruit-Trees, first published in 1755, but E.A. Bunyard… explains the lack of originality ‘the voluble Forsyth’ by saying that ‘the details of the culture had been well thrashed out by previous authors, and little room for innovations was left’ (Oak Spring Pomona p.101). “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 1774 Forsyth constructed one of the earliest rock gardens … Ten years later 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” (op. cit.)

For Forsyth: Bradley Bibliography III, p.141; Pritzel 2985; cf. Raphael Oak Spring Pomona 37. (#38759) $ 2,800
GROHMANN, Johann Gottfried (1763-1805),
BAUMGÄRTNER, Friedrich Gotthelf (1759-1848).

Ideenmagazin für Liebhaber von Gärten, Englischen Anlagen
und für Besitzer von Landgütern um Gärten und ländliche
Gegenden, sowohl mit geringem als auch grossem Geldaufwand,
nach den originellsten Englischen, Gothischen, Sinesischen
Geschmacksmanieren zu verschönen und zu veredeln. [Magazine
of Ideas for Lovers of Gardens, English Landscapes and for
Owners of Country Estates to Embellish and Refine Gardens
and Rural Areas, Both with Little and Large Expenditure of
Money, According to the Most Original English, Gothic, Chinese
Taste]. Recueil d’Idee Nouvelles pour la Decoration des Jardins.
[Collection of New Ideas for Garden Decoration].

Baumgärtnerischen Buchhandlung; Chez Fuchs Libraire, Quai
des Augustins No. 18, et al. Printed by J. P. C. T. Werther; Jean
Sommer, 1798-1800-1802-1806. Four volumes. 4to (12 1/2 x 9
1/2 inches). First, second, and third editions. Four volumes of 46
cahiers. Ideen Magazin: II-XXIV, XXVI-XXIX, XXXI-XXXXVIII.
Neues Ideen-Magazin: I. 423 copper-engraved plates, of which 36
are hand-colored, 1 printed brown and black, 1 folding, and 1 with
112 copper-engraved plates, of which 16 are hand-colored and 1
XXIX XXXI-XXXVI. 109 ff. 218 pp. 87 copper-engraved plates, 3 of which are colored, and one with over-slip. Letterpress titles, some cahiers with part-titles, no
title in Vol. IV. Text in German and French. Introduction, index, explanatory texts. Bound to style in half diced russia over orange stone-pattern marbled boards, flat
spine richly gilt in six panels with gilt-lettered red morocco titling-piece in second, gilt-lettered black morocco volume piece in fourth, and rest with foliate center
tool, green endpapers, leaves on both laid and wove. Provenance: Armorial bookplate of Sir John Bridgeman.

“The most beautiful German magazine of the 18th century about the layout of gardens, garden houses, their equipment and furnishings, and garden
decorations.” [Kirchner]

Grohmann’s Ideenmagazin was published for “admirers of English gardens” and landowners wishing to “ornament” their properties. The present four volumes are a
significant selection from this profusely and finely illustrated magazine filled with suggestions for what we now call landscape architecture.

(Description continues on the next page.)
The 423 plates are of views of gardens and country houses, follies, tempietti, chinoiseries, facades, decorative grilles and fences, monuments, steles, water features, bridges, pavilions, grottoes, and lanterns “to embellish and refine garden and rural areas according to the original English, Gothic, and Chinese tastes.” These designs reflect an eclectic range of sources and styles, Western and Eastern, classical and rustic, with beautifully detailed views of the landscaped gardens and their furnishings, all of which are done in a mode tinged with romanticism. “Grohmann took care to emphasize emotional effect and atmosphere. ‘There are moods in the soul,’ he wrote, that may be brought into a ‘certain indescribable analogy with the surroundings through the choice of style.’” [Hvattum]

Due to the comprehensive variety of the buildings depicted as well as the fine execution of the copper engravings, Grohmann’s Ideenmagazin acquired a legendary reputation throughout Europe, and boasted of simultaneous publishing in Russia, France, Germany, and Budapest. Its popularity induced numerous derivative followers to begin publishing similar content.

Grohmann was a Professor of Philosophy at Leipzig, and a prolific author of works on architecture and the decorative arts. “Grohmann’s ambition, as the magazine’s subtitle spelled out, was to ‘improve and ennoble gardens and landscapes.’ The examples were sometimes actual buildings, but just as often they were projects drawn up by architects in Grohmann’s circle. Ideenmagazin became something of a hotbed for a new generation of German architects, with Carl Haller von Hallerstein, Gottfried Klinsky, Johann August Heine, and many others using the journal to widen not only garden patrons’ choice but also the accepted stylistic repertoire of German architecture.” [Havttum] The Ideenmagazin was continued briefly after his death in 1805 by the publisher F. G. Baumgärtner.

Complete copies of Ideenmagazin are exceptionally rare and comprise 60 cahiers in 5 volumes with 555 copperplates, 42 being colored, with cahiers 1-48 from Ideenmagazin and and 1-12 from Neues Ideenmagazin. Often individual leaves are missing, having been taken out to frame for their vivid visual beauty. As is usual with works issued over a long period of time, the final fascicles are particularly difficult to locate as subscriptions fell. This is why Ideenmagazin, seen in any significant offering, as here, is rare.


*A French classic on the history of garden design.*

Georges Gromort, a prominent French architect and urban planner, left an indelible mark on the world of landscape architecture in the early 20th century. Recognized for his significant contributions to garden design, Gromort’s ideas continue to influence the field to this day.

Born in 1885, Gromort honed his craft at the prestigious École Nationale Supérieure des Beaux-Arts in Paris. It was there that he developed a deep appreciation for the principles of classical garden design, working alongside renowned landscape architect André Le Nôtre. His teachings emphasized the delicate balance between architectural elements and the natural environment, advocating for the seamless integration of gardens into urban landscapes. Gromort’s vision encompassed not only aesthetic considerations but also practical functionality.

Gromort’s oeuvre remains a cherished resource for landscape architects and enthusiasts alike. Gromort’s commitment to harmony and his enduring legacy continue to shape the world of landscape design.

(#41150) $100
A Series of three views of the Botanic Garden on the island of St. Vincent, West Indies.

[Glasgow: printed for R.Griffin & Company, 1825]. Set of three uncoloured lithographs, drawn on stone by J. Watson, from original drawings by L. Guilding, all on early pink paper mounts within ink ruled borders. Sheet size: 6 1/4 x 8 7/8 inches, and smaller.

A possibly unique series of three very early lithographic proofs of views of the island of St. Vincent in the West Indies.

These fine views, after original drawings by the naturalist Lansdown Guilding, are uncoloured proofs of the three views that were published, hand-coloured, in Guilding’s *An Account of the Botanic Garden in the Island of St. Vincent*, published in Glasgow in 1825. The fourth plate, a plan of the gardens rather than a view, was also included in the published work according to Abbey.

Only one of the present images is captioned but, according to Abbey, the images are as follows:
1. House of the Superintendent [of the Botanic Garden]
2. [View of the Botanic Garden St. Vincent. / Taken from the Superintendent’s House]
3. [Botanic Garden, / from the bottom of the Central Walk]

Abbey quotes from a contemporary prospectus concerning the distribution of the work on the island, which notes that `only a few copies have been sent out for sale, but Mr. Draper will receive at the Gazette Office the names of those who are disposed to encourage the Bookseller who printed it’

BM (NH) II, p.750; Cf. Abbey *Travel* II, 691; not in Sabin (#15110) $1,200
HEIDELOFF, Victor (1757-1817). *Ansichten des Herzoglich-Württembergischen Landsizes Hohenheim. Ansichten von Hohenheim: Lieferung I-VI. [In six parts.]* Nuremberg: Johann Friedrich Frauenholz, 1795-1800. 6 vols.; folio (20 x 15 inches). Engraved hand-colored plan and 37 fine hand-colored aquatint plates. Publisher’s neat blindstamp to a few plate margins. Original printed wrappers with marbled paper spines, labels on covers of all six volumes, within a cloth chemise and quarter green morocco clamshell box.

[Together with:]


Two splendid works depicting the gardens and lavish interiors at the Duke of Württemberg’s estate in Hohenheim.

Charles Eugene, Duke of Württemberg (1728-1793), acquired the former manor of Bombast von Hohenheim for his mistress and later wife Franziska von Hohenheim (1748-1811) in 1768. The garden was reconstructed along the lines of an English estate (one of the first in Germany) under the auspices of the court architect Reinhard Heinrich Ferdinand Fischer (1746-1813). Around 60 buildings, comprising follies and monuments in Baroque and antique styles, were added to the property before the Duke’s death in 1793. Though much of the estate fell into disrepair, several of the buildings were ultimately preserved and the site now houses the botanical gardens of the University of Hohenheim.

The present copy of *Ansichten des Herzoglich-Württembergischen Landsizes Hohenheim* is the only complete copy we could trace for sale, the last example being one with the plan and only 23 plates that was sold at Sotheby’s in 1965.

(Description continues on the next page.)
The work includes the following plates:


The second work in this set, Merkwürdigste Innere Ansichten der Gebaeude und Gartenpartien in Hohenheim, depicts the interiors and many features of the Duke’s complex of buildings. The beautiful aquatints in the work’s three volumes take one on a tour, starting in the grotto behind the waterfall, and ending in the concert hall, with stops along the way in the covered horse-riding arena, the Boudoir, the Gothic church, and the library. These engravings are a spectacular lens onto 18th century German court life and its environs.

(#41684) $ 48,000

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 rebacked 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.

Henrey II 468; cf. Johnston 530; ESTC N21654.

(#28692) $950
KLEINER, Salomon (1700-1761). *Residences Memorable De l’incomparable Heros de nôtre Siecle ou Representation exacte des Edifices et Jardins de Son Altesse Serenissime Monseigneur Le Prince Eugene Francois Duc de Savoye et de Piemont*...[bound with:] *Representation Des Animaux de la Menagerie de S. A. S. Monseigneur le Prince Eugene Francois de Savoye et de Piemont*...

Augsburg: Heirs of Jeremias Wolff, 1731-1740; 1734. Folio (13 3/4 x 20 2/3 inches). First edition. 2 works bound in one volume. 11 engraved calligraphic title pages in French and German (10 in first work, one in second), text in French and German, one engraved dedication leaf at beginning of first work, 102 fine engraved plates after Kleiner, 90 in the first work with 9 folding and 12 in the second work. Nineteenth-century marbled paper boards, rebacked and recornered in calf, flat spine with black Morocco label, marbled endpapers, untrimmed edges.

*First edition with 102 fine plates of a masterpiece of Baroque architecture: the Belvedere Palace and Gardens in Vienna, brought to life by Salomon Kleiner’s unequaled engravings.*

(Description continues on the next page.)
These fine engravings depict a masterpiece of Baroque architecture: the Belvedere Palace and Gardens in Vienna, summer home of Prince Eugene of Savoy. The masterwork of architect Johann Lukas von Hildebrandt, Belvedere is displayed here in all its glory, in artist Salomon Kleiner’s detailed engravings of the exterior, the garden, and the many splendid rooms. The second work is a charming view of the Prince’s menagerie, filled with exotic animals and plants.

Born into a noble French family—and rumored to be the illegitimate son of Louis XIV—Eugene (1663-1736) was thwarted in his military ambitions by the Sun King’s disfavor. Consequently, he moved to Austria and offered his services to the Holy Roman Emperor. He became Field Marshal of the Austrian army and teacher of Frederick the Great. The rewards Eugene received for his military success enabled him to become a patron of Baroque architecture; the Belvedere, planned and constructed by the most distinguished architects, engineers, landscapers, and decorators, was the grandest of his residences, and a worthy rival to his nemesis Louis XIV’s Versailles. Kleiner’s scenes show the beautiful palace and grounds enlivened by fashionable figures of the sort Prince Eugene entertained at his many hunting parties. This delightful menagerie established in 1717 comes to life in Kleiner’s engravings, which depict chatty parrots, stately elk, exotic birds, mischievous apes, and a regal and rather disdainful lion.

LE ROUGE, George Louis (c.1707-1790, publisher); CHAMBERS, William (1723-1796, architect). Les Jardins Anglo-Chinois.


An exceptionally rare complete set of Le Rouge's monumental work on garden design and decoration: “The most important engraved work concerning the history of European gardens during the 18th century.” (Korzus)

(Description continues on the next page.)
Le Rouge’s *Jardins Anglo-Chinois* series, published over fourteen years, is a treasure of “jardinomania,” the fervent enthusiasm for Chinese gardens that swept Europe in the eighteenth century. It is the defining printed work of the era on the history of European gardens and the influence of the Anglo-Chinese aesthetic. An all-encompassing panorama that depicts flowerbeds, labyrinths, temples, man-made lakes, amphitheaters, pavilions, ruins, waterfalls, bridges, and aviaries, among other features, *Les Jardins Anglo-Chinois* includes French gardens such as Versailles and Roissy; English gardens such as Kew and Chiswick; German gardens such as Bagno Park and Würzburg; and most famously, Cahiers 14-17’s 99 plates are dedicated to the gardens of the Emperor of China, including the famous Beijing garden the Yuanming Yuan that was destroyed in 1860.

While collations of the book’s plates differ, and can be seen as variously calling 491, 492, and 493 plates as complete, we believe the count stipulated by Royet’s masterful bibliography to be correct, which is 491 as seen on pages 78 and 273. Every plate in Royet is contained in this copy. The thirty-page essay by the Swedish architect William Chambers, which was published in Cahier 5, is here bound-in preceding Cahier 1. The map of Potsdam published in Cahier 3 is here bound-in after Cahier 1 and before Cahier 2.

Le Rouge was a famous cartographer, engraver, publisher, and architect. Likely born in Hanover to the French architect Louis Rémy de la Fosse, Le Rouge began his career publishing maps of Darmstadt and Alsace, and while in the service of Maurice of Saxony, a large map of Holland. From 1736 he lived in Paris, where he obtained the position of Ingénieur-géographe du roi for King Louis XV and Louis XVI. Le Rouge began to publish *Les Jardins Anglo-Chinois* in 1775 and continued the project over a period of fourteen years, incorporating plans, views, and texts often adapted from earlier printed sources, and occasionally from original drawings. Of great import are the detailed plans of a number of gardens that have either disappeared completely or have been altered to the point where the designer’s original intentions are no longer evident, such as the garden at Raincy, which now only exists on paper. Perhaps more significant, and typifying the 18th-century vogue for chinoiserie, are the 99 plates of the gardens and palaces of the Qianlong Emperor of China in Cahiers 14 to 17, which are particularly valuable and more carefully executed than the versions published by Chambers.

(Description continues on the next page.)
All of these 99 plates were engraved after Chinese woodblock illustrations or paintings, including those dating from 1744 when the emperor commissioned an album of 40 scenes from the painters Shen Yuan and Tang Dai. The album was later copied and given to the Swedish Ambassador in France before serving as a model for Le Rouge.

The art historian Bernard Korzus writes of *Jardins Anglo-Chinois*, “As a whole this publication contains the most complete collection of views of gardens of Anglo-Chinese or any other mode. These images document the history of gardening over an exceptionally long period, from the projects of George Loudon at the start of the 18th century for the alterations to Wanstead, to the gardens of Monceau and Ermenonville.”

Complete copies of *Jardins Anglo-Chinois* are of the utmost rarity; the present copy is the most complete available in years. The census of institutional copies, complete and incomplete, in the United States and Europe that is included in Royet’s masterly bibliography notes only 25 known copies. Of these, we could locate only nine complete copies, with sixteen incomplete.

(#39554) $ 95,000


*First edition example of this exquisitely illustrated, hand-colored work of Italian palatial garden views, a splendid celebration and precious record of Villa Arconati and its transformation to the French style.*

(Description continues on the next page.)
The tradition of opulent villas in Lombardy, akin to those in Veneto, is deeply rooted in the region’s historical, cultural, and architectural evolution. These villas not only represented architectural feats but also served as significant markers of the societal aspirations, cultural shifts, and artistic trends of their time. The Villa Arconati in Castellazzo de Bollate stands as a remarkable exemplar of this tradition. As a masterpiece of architectural innovation and design, it captures the essence of Lombardy’s villa culture while its Palladian architectural elements, coupled with Austrian influences, reflects the interconnections of 17th and 18th-century European architectural trends. Under the direction of Count Galeazzo Arconati, an elaborate garden in the Italian style took root at the Castellazzo estate in 1627. As times changed, however, the gardens underwent a redesign under the skilled hands of the Frenchman Jean Jauda. Jauda’s artistry was apparent in his adept fusion of contemporary trends with the garden’s original Renaissance blueprint. This metamorphosis brought forth a sprawling parterre, a reimagined layout of groves, and the meticulous artistry of topiary, all of which bore the unmistakable influence of Dezallier d’Argenville’s (1680-1765) groundbreaking work, *La Théorie et la Pratique du Jardinage* (1709). Thus, the very fabric of the gardens, from the intricate construction of palisades to other vegetal architectural elements, echoed French garden aesthetics from the Grand Siècle.

The new gardens in the French style were celebrated in a lavish publication with engravings by Del Ré, a prominent engraver and architect based in Milan. Del Ré had compiled an illustrated description of the luxury villas in the outskirts of Milan, published as the *Ville de Delizie* in 1743, and it included the Villa Arconati. Inspired by Del Ré’s work, Leonardi compiled the present separate publication focusing on the Villa Arconati alone, giving it a fuller description and a greater number of illustrations. Notably, Leonardi allows readers glimpses at a whimsical Rococo zoo, an example of the 18th-century tradition that brought to the gardens exotic or fantastical animal sculptures to evoke a sense of wonder and delight in visitors. The work also features depictions of sculpture and picture galleries, which points to the residents’ participation in the enduring tradition of collecting for the Kunstкамmer or, in the Italian tradition, the studiolo, museo, or galleria. Leonardi’s inclusion of these interior vignettes widens the lens of a book of garden landscapes, hinting at the tangible connections these spaces held with the broader tapestry of artistic and cultural endeavors. As the scenes unfold within these private sanctuaries, the pages speak not only of the Villa’s magnificence, but also resonate with a larger narrative of intellectual curiosity. In this, Leonardi’s deliberate curation transcends the confines of gardens and interiors, weaving a narrative thread that intertwines with the eighteenth century’s spirit of exploration, enlightenment, and the insatiable pursuit of knowledge, beauty, and the extraordinary.


*Research by the Garden Club of America documenting early gardens and gardening in North America. Complete with gorgeous black and white photographs as well as maps and drawings from the colonial period.*

This two volume work details the development and history of American garden design from its origins through the early Republic. Thoughtfully organized by region and state, this survey of the foundation of American gardening carefully reflects the provincial nature of early American history and the influences that brought about distinct gardening styles and beautiful landscaping. The text is bolstered with depictions of early prints and drawings as well as black and white photographs taken at the time of publishing of the examined homes, gardens, and sculptures. Still considered to be the best book on early American gardens, it is a major reference work on landscape architecture.

(#41143) $ 280

London: J.C Stadler, to be sold by Boydell & Co., and others, 1808 Text watermarked 1822; plates watermarked 1825. Folio (21 1/8 x 14 1/2 inches). Emblematic frontispiece hand-coloured, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an overpage, one double-page with two overslips, one folding with two overslips, one single-page with two overslips, one single-page with one overslip]), 11 aquatint illustrations (seven uncoloured, one with a sepia wash, three hand-coloured [two of these with a single overslip]), all by J.C. Stadler after Repton. Half blue morocco, cloth boards. Marbled endpapers. Original wrapper title preserved on front pastedown. Spine lettered gilt.

Repton’s fascinating proposal for a royal palace at Brighton.

Humphry Repton was the main successor to Lancelot ‘Capability’ Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton’s own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. His proposal for Brighton pavilion was no different and the present work “was based directly on the original Red Book, which was sent to the publisher and engraver, J.C. Stadler, of 15 Villiers St., Strand. The drawings, by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides. Stadler himself took on the financial responsibility” (Millard, *British* p. 245).

(Description continues on the next page.)
“Repton was first summoned to Brighton by the Prince of Wales in 1797. Payments were made to him over the next five years for works in the garden of the Prince’s still modest marine villa... Then, in October 1805, Repton was requested to attend on the Prince in Brighton... The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements... The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806 in the form of [a]... Red book, now in the Royal Library at Windsor... By then the prince’s initial enthusiasm had dulled; he was beset with financial difficulties and had laid aside all elaborate schemes for the enlargement of the pavilion” (Millard op.cit. pp.243-244). Repton’s designs were inspired directly by the wonderful Indian architecture so ably pictured in Thomas and William Daniell’s *Oriental Scenery* (1795-1808).

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV. Between 1815 and 1822 Nash redesigned and greatly extended the Pavilion, and it is the work of Nash which can be seen today. The pavilion as it was finally completed still owed a huge debt to Indian architecture but was in a form which re-interpreted the Indian ideal in a fashion more suitable to both English tastes and climate.

Millard *British* 66 (2nd edition); Tooley p.207; Prideaux p.349; Abbey, *Scenery* 57.  
(#40064)
REPTON, Humphry (1752-1818) & John Adey REPTON (1775-1860). *Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts. By H. Repton, Esq. assisted by his son, J. Adey Repton.*

London: Printed by T. Bensley and Son for J. Taylor, 1816. Large quarto (13 3/8 x 11 inches). xii, 238 pp., (2). 42 aquatint plates (22 hand-coloured, including ten with overslips and three double-page, 13 uncoloured, including three with overslips, 7 tinted, including one with an overslip), 1 wood-engraved and letterpress plan, 9 aquatint head- and tail-piece vignettes (including two with overslips), and numerous wood-engraved illustrations. Half-title. Plate list (including errata) at end. Contemporary diced russia boards with gilt border, spine in six compartments, gilt center tool, lettered gilt in second and fifth compartments, marbled edges.

*The first edition of Repton’s final great work on landscape gardening.*

(Description continues on the next page.)
In both the present work and his earlier Observations. (London: 1803), Humphrey Repton stated his view that the landscape architect should be guided by the single guiding principle that his work should produce a ‘pleasing combination of Art and Nature adapted to the use of Man’ (viii). Fragments focuses on a number of aristocratic landscapes: Cobham, Woburn, Endsleigh, Ashridge, Longleat, and other projects such as Ealing Park and White Lodge, which took in views of royal parks. They commemorate a historically minded, public spirited nobility. Other chapters focus on commissions for a range of clients, from Norfolk squires to Essex merchants; they establish a polite consensus around highly detailed plans for gardens. The final Fragment on Hare Street incorporates the outlook of ‘venerable noblemen’ such as the Duke of Portland and Viscount Torrington in the view from Repton’s own garden.

Repton notes that Fragments is drawn from ‘more than four hundred Reports in MS,’ i.e his Red Books. This fact alone makes the present work particularly valuable, as most of the Red Books are no longer extant. Interestingly, Repton gives the modern reader the rare gift of explicitly outlining his colouring process in the book itself. In Fragment Twelve, titled ‘Concerning Colours,’ Repton discusses colour theory and includes detailed instructions for the artisans who colored the aquatints in Fragments by hand. In this chapter he illustrates his colour theory with a fascinating plate that includes a diagram explaining the ‘Harmony of Colours’ as well as instructions for colouring a landscape scene ‘before and after sun-rise; that is, before and after the natural process of colouring takes place.’

Humphry Repton was the main successor to Lancelot ‘Capability’ Brown as an improver of grounds for the English gentry in the late 18th and early 19th century. Repton’s landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps. He was particularly noted for the Red Books, which were produced for individual clients and were made up from manuscript descriptions bound with Repton’s own watercolour drawings, with his proposed alterations displayed on an overlay. The present volume reproduces these otherwise unobtainable works of English landscape gardening.

Abbey Scenery 391; Martin Hardie, p. 129; Prideaux, p. 349; Tooley 398.  
(#40453) $ 18,000
REPTON, Humphry (1752-1818). *Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.*

London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (9 3/4 x 13 1/2 inches). Half-title. 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece. Bound to style in 18th-century half calf, 18th-century marbled paper boards. Spine gilt in 6 ruled compartments, red morocco lettering piece.

First edition of the first and rarest of Repton’s three great works on landscape gardening. One of only 250 copies printed.

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

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

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

Abbey Scenery 388; Archer 280.1; ESTC t073696; Henrey III, 1269; RIBA III, 405; Tooley 400.  
(#40605)  
$30,000
REPTON, Humphry (1752-1818). Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen originally written; The Whole tending to establish fixed Principles in the Respective Arts.

London: Printed by T. Bensley for J. Taylor, 1803. Quarto (14 1/4 x 11 1/2 inches). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations (2 with overslips). Uncut in original printed pink paper boards. Rebacked in pink paper at an early date.

A spectacular copy, uncut in original printed boards, of the first edition: a classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the fixed principles which should be adhered to in any large scale landscape improvement.

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

Textually this is one of Repton’s most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and it also contains Repton’s major contribution to the evaluation of ‘Capability’ Brown. Although critical of some minor details the general tone of these passages, it is full of praise for the memory of the great gardener, and an able defence against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

Abbey Scenery 390; Hardie p.128l; Prideaux p.349; Tooley 399. ($40635) $12,500
ROUX-SPITZ, Michel. *Batiments et jardins.*


*Art deco building and landscape architecture from 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, the World’s Fair of design.*

Introductory text booklet with illustrations paired with plates covering the buildings and landscapes designed for the Exposition Internationale des Arts Décoratifs et Industriels Modernes, the World’s Fair of design. Held in 1925 in Paris, this was the first since WWI and was the exhibition that defined Art Deco (an abbreviation of Art Décoratifs). Author Michel Roux-Spitz (1888-1957) was a French architect closely tied to the art deco movement. Influenced by Auguste Perret, he created a unique spin off of his style that he repeated through several works known as the “White Series” including the Quai d’Orsay. Besides his architectural feats, he acted as an editor, writer, and professor and used these positions to defend the modern architectural movements.

“Michel Roux-Spitz,” International Architecture Database. (#41140)

Paris: Charles Massin, [1921]. Folio (17 1/2 x 12 1/2). [7], 8-23 pp., 44 photographic plates and plans. Publisher’s cloth and board portfolio with inset oval illustration and gilt titles.

*Outlines of the beautiful gardens of France complete with an introduction and plates of photographs and maps of the gardens and homes.*

Examination of “Les Beaux Jardins de France” by French author Hector Saint-Sauveur who also authored other titles on interiors, cottages, and chateaux in French and English styles.  

(#41141) $ 200.
WARDE, B.M. *Gardening in India.*


*A rare home gardening manual, published for the use of the British army and families in India.*

An informational manual on how to grow fruits, flowers, and vegetables in India, designed for beginners and amateurs to use. It is organized like a glossary, with headings in alphabetical order and descriptions and explanations beneath, including discussions on how to lay out a kitchen garden, how to use a lime, the use of bones as a phosphatic manure, the benefits of charcoal for soil, dealing with pests, descriptions of various flowers, and more.

“Many famous books have been written from time to time on the subject of gardening in India, but from an amateur’s point of view the chief drawback in most of these is that they are either too sketchy to be of real practical value to the beginner or, on the other hand, are burdened with a superfluity of technical complexities which though perhaps desirable from a specialist’s point of view for the completion and standardisation of such works, more often than not prove confusing and tiresome to the ordinary lover of gardening” (Introduction).

(#39144) $ 1,500
WESTON, Richard (1733-1806). *The Gardener’s and Planter’s Calendar. Containing the Method of Raising Timber-Trees, Fruit-Trees, and Quick, for Hedges. With Directions for Forming and Managing a Garden, in Every Month of the Year. Also, Many New Improvements in the Art of Gardening. Which is Added, an Appendix, Containing, a General Catalogue of Seeds and Plants for the Kitchen-Garden, Flower-Garden.*


The second edition, corrected and enlarged, of Weston’s classic treatise on landscape gardening.

This volume contains extensive information on raising trees, preparing orchards, and planting vegetables and flowers. Weston included directions for garden management throughout the year, new advancements in gardening, an appendix, and a catalog of seeds and plants for use in various gardens (title-page).

English botanist Richard Weston was the Secretary to the Leicester Agricultural Society and published numerous works on horticulture. This is the second, expanded edition of a work that was widely read in eighteenth-century America as well as in Britain. ESTC lists only 4 copies in the US institutions.

Henrey 1485; Roscoe A622 (2); ESTC T131455. ($950)

(#40092)
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