



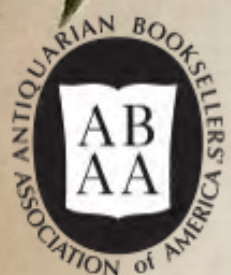
# Botany



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**BATEMAN, James (1811-1897). *A Monograph of the Odontoglossum.***

London: Savill, Edwards & Co. for L.Reeve & Co., [1867-]1874. Folio (20 1/2 x 14 1/4 inches). Half-title. 30 hand-coloured lithographed plates by Walter Hood Fitch, printed by Vincent Brooks or Vincent Brooks, Day & Son. 20th-century blue morocco by Sangorski & Sutcliffe, covers panelled in gilt, with fillets and a decorative roll, spine in six compartments with raised bands, lettered in second and third, and with initials 'H.C.S.' and the date '1961' at the foot of the spine, the other compartments with double fillet borders around single large centrally-placed flower tools, gilt turn-ins, gilt edges. *Provenance:* Clare Howard (Corley Castle, Carlisle, early pencil inscription on half title); H.C.S. (binding, dated 1961).

*A fine copy of the greatest work on the most beautiful of all the high elevation 'cool' orchids - the genus Odontoglossum - illustrated with magnificent plates by 'the most outstanding botanical artist of his day' (Blunt & Stearn 'The Art of Botanical Illustration' [1994] p.265)*

Bateman intended the work to be made up from "at least a dozen parts" (Introduction), but difficulties in obtaining specimens of the high elevation orchids of Central and South America, led him to complete the work in six parts (with each part containing 5 plates). Fitch's plates represent some of his finest work, executed when he was at the height of his artistic powers. His talents are particularly suited to the depiction of Orchids which allow him to demonstrate his "incredible ability in dealing with complicated botanical structures" (Blunt & Stearn p.264).

The *Odontoglossum* genus was not successfully introduced to Europe until relatively late in the nineteenth century. It had long been known that the genus was rich "in species pre-eminent for the loveliness and delicacy of their flowers" (Introduction), but the mistaken belief on the part of growers that all orchids required hot humid conditions to thrive prevented (with a few accidental exceptions) the successful cultivation of any of the cool orchids.

In about 1860 it finally came to be appreciated that the species which lived at high altitudes (Bateman notes that *Odontoglossum* are not found below 2500 feet) thrive in cool temperatures and dry air. Armed with this information the so-called 'system of cool treatment' was developed by growers (Bateman's input included his *Guide to Cool Orchid Growing*, published in 1864), and the knowledge that those without an orchid-house could finally enjoy the beauties of the orchid gave fresh impetus to the spread of interest in orchids in general and the *Odontoglossum* genus in particular.

"Extremely variable in their markings, there are over three hundred known species of *Odontoglossum* in Mexico and South America ... As dealers competed to obtain them, the monetary rewards of 'cornering the market' led to secrecy concerning the native habitats of newly discovered varieties" (*The Orchid observed* 20). Bateman notes in the introduction that the explosion of interest in the genus was such that three independent expeditions to New Grenada "found themselves sailing for the same destination in the same steamer on the same errand!"

*Great Flower Books* (1990) p.73; Nissen BBI 88; Stafleu & Cowan *TL2* 343.  
(#18194)



\$ 12,500.



**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.*

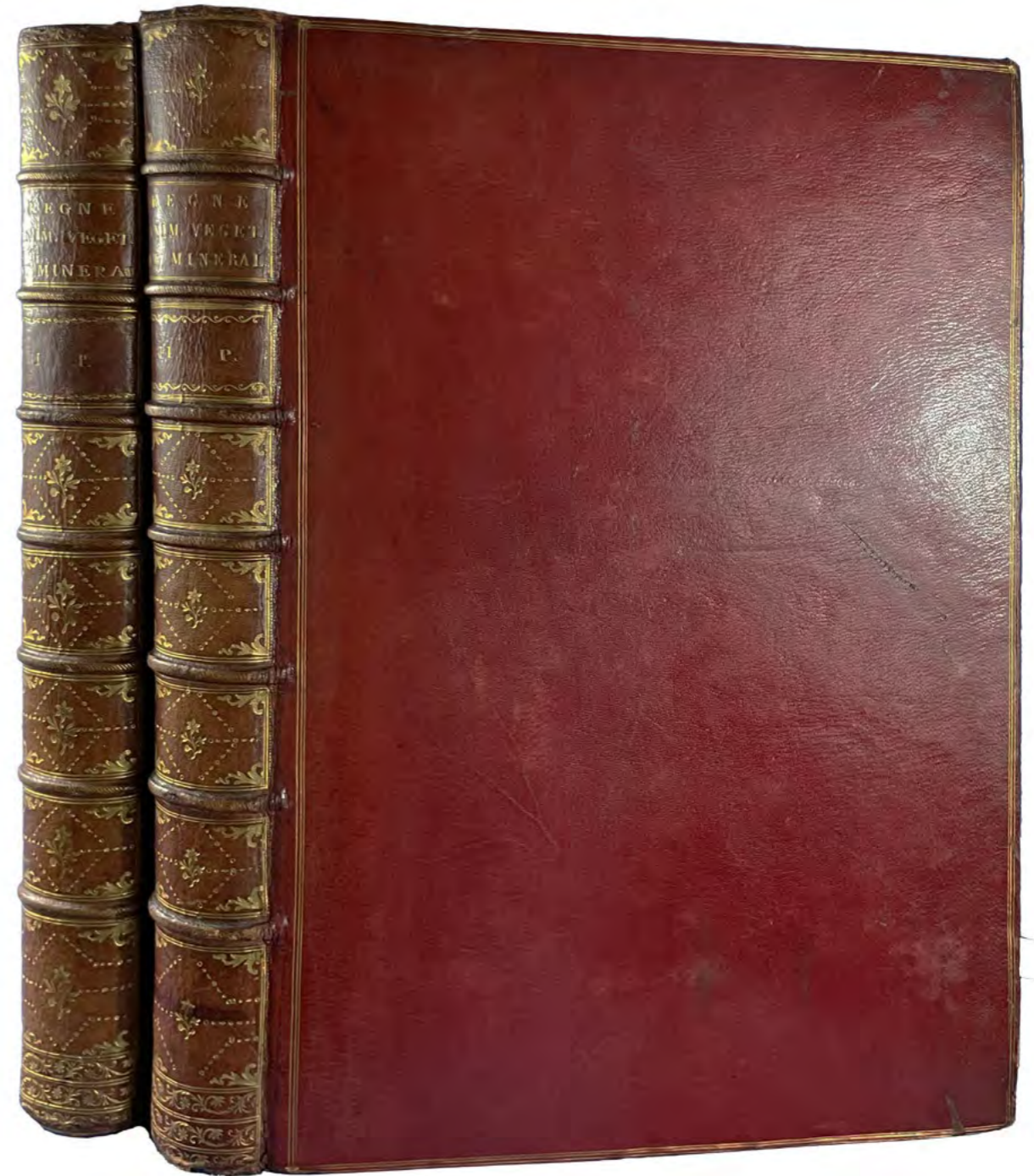
Paris: Lacombe [parts 1-4]; Amsterdam: Marc Michel Rey [parts 5-16]; Paris: Chez l'Auteur [parts 17-20], [1775]-1781. 20 parts in 2 volumes, folio (18 5/16 x 12 1/2 inches). Twenty engraved titles printed in red, yellow, blue or black, and twenty engraved lists of the plates. 200 plates (zoological [54], 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.



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

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

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

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

(Description continues on the next page)





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

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

Brunet I, 1388. De Belder 50. Dunthorne 69. Goblin 295. Nissen BBI, 295. Plesch 106. Pritzel 1353. Sitwell, *Great Flowers Books* (1990) p.81. Stafleu & Cowan TL2 904.  
(#34658) \$ 18,500.





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

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

*“A fine work with many beautiful plates” (Dunthorne).*

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

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

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

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

(#37440)

\$ 22,500.





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

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

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

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

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

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



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

\$ 35,000.





**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. 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

(Description continues on the next page)





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*. 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.



[HILL, Sir John (1716-1775)]. *Eden: or, a Compleat body of Gardening, containing plain and familiar directions for raising the several useful products of a garden ... compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the compleat body of husbandry. And comprehending the art of constructing a garden for use and pleasure; the best methods of keeping it in order: and the most perfect accounts of its several products.*

London: printed for T. Osborne, T. Trye, S. Crowder & Co., and H. Woodgate, [1756-]1757. Folio (16 5/8 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates of flowers, all finely hand-coloured by a contemporary hand, most plates unsigned but including work by C. Edwards & Darly, J.Hill, Boyce, Philips, B. Cole, Ed. Alton and others, after Edwards, J. Hill, Van Huysum and others. 18th-century full dark blue morocco, covers elaborately bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat overall decoration in gilt, contemporary marbled endpapers, marbled edges.

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

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

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

Henry writes of Sir John Hill that "Not only was ... [he] industrious and energetic, but his writings show him to have been a man of real ability and genius" (vol. II, p. 91). He pursued a number of careers: apothecary, practical botanist, actor, gardener (he apparently assisted in the laying out of a botanic garden in Kew, and was gardener at Kensington Palace) and, most productively of all, miscellaneous writer (the list of his works in the *D.N.B.* runs to five and a half columns).

Bradley III, 109; *Great Flower Books* (1990) p.100; Henry III 776; Hunt 559; Nissen *BBI* 880; Tongiorgi Tomasi *An Oak Spring Flora* 53 (second edition). (#29375)



\$ 22,500.



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

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

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

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

The beautiful plates are amongst the best examples of the work of Walter Hood Fitch (1817-1892), one of the greatest botanical artists of the nineteenth century. Fitch had attracted the attention of Sir William Hooker (1785-1865) when he was working as an apprentice to a Glasgow firm of calico designers. 'When Hooker was appointed Director of Kew Gardens, he carried his protégé south with him. That was in 1841: for the next fifty years Fitch remained at Kew, and his career is inseparably associated with those of Sir William and his son Joseph.' (*Great Flower Books* 1990, p.46). 'Fitch had the greatest competence of any botanical painter who has yet appeared in drawing the rhododendron' (*Great Flower Books*). 'In his lithographs he has captured the exuberant form and colour of

(Description continues on the next page)





Tab. XI



RHODOENDRON THOMPSONI, Hook. & Ait.

these flowering shrubs.. Sometimes at the base of the plate, magnified views of the pistils, stamens and sections of the ovaries are presented. The first plate is unusually attractive because the plant... is shown in its native habitat, growing among the trunks of fallen trees against a hazy background of blue mountains.' (*Oak Spring Flora*). Fitch remained the chief (and usually sole) artist for the *Botanical Magazine* for forty-three years, producing over 9000 drawings including some of the most memorable images of his age.

The plates are all based on J.D. Hooker's original drawings. Hooker spent several years exploring Sikkim, as well as parts of Nepal and Tibet. His field notes were sent to England from India to his father, Sir William Hooker, who edited the text for this work and contributed a preface giving an interesting overview of the discovery of the genus by western science. In addition to the many botanical discoveries that J.D. Hooker made during his exploration of the region, his 'observations on the geology and meteorology of Sikkim are still fundamental, and he explained the terracing of the mountain valleys by the formation of glacial lakes.' (*DNB*). A great many of the species of *Rhododendron* discovered and described here by Hooker were subsequently successfully introduced to western cultivation

Cf. Blunt & Stearn *The Art of Botanical Illustration* p.264; cf. Bradley Bibliography II, p.676; Desmond *The European Discovery of the Indian Flora* p.144; cf. *Great Flower Books* (1990) p.101; cf. Nissen *BBI* 911; cf. *Oak Spring Flora* 104; cf. Stafleu & Cowan *TL2* 2969. (#21537)

\$ 14,500.



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

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

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

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

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

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





**HOOKER, William (1779-1832). *Pomona Londinensis: Containing Colored Engravings of the Most Esteemed Fruits Cultivated in the British Gardens, with a Descriptive Account of Each Variety.***

London: Published by the Author, 5 York Buildings, New Road, Marylebone; and Sold by J. Harding, St. James's Street; J. and A. Arch, Cornhill; and Rodwell and Martin, Bond Street. Printed by James Moyes, Greville Street, Hatton Garden, [1813]-1818. Imperial quarto (13 1/8 x 9 13/16 inches). First edition. Stated Volume I on title, but this was the only volume published. [x]4 A-P4 Q-R2. 200 pp. 49 aquatint and stipple engraved plates, printed in color and hand-finished by Hooker after his own drawings. Letterpress title, dedication to the Horticultural Society of London, preface, index, I-XLIX of plates and letterpress descriptive text. Half red morocco over red and black marbled cloth boards, five raised bands forming six compartments ruled gilt on spine, with gilt-lettering in second compartment and gilt botanical center tool in rest, red and blue French curl marbled endpapers, top edge gilt, paper with W. B. Alston watermark.

*Important pomological work containing "among the best of all fruit prints," by an artist whose work is "equal or even superior to paintings of fruit by the great Pierre-Joseph Redouté." (Dunthorne)*

Stearn writes in the introduction to *Hooker's Finest Fruits* that the present work includes "possibly the finest illustrations of fruit ever published, so lifelike and appetizing that one almost feels that they could be picked off the plate, so beautiful that they stand as works of art in their own right."

Hooker served as the botanical artist to what is now London's Royal Horticultural Society, from 1812 until he retired in 1820. According to Blunt and Stearn, he was "one of the greatest pomological artists of all time." Hooker's aim in the present work was to focus on those fructal variants possessing distinctive qualities. Illustrated are 13 apples, 8 pears, 7 plums, 5 peaches, 4 nectarines, 4 cherries, 2 grapes, 1 apricot, 1 white currant, 1 cobnut, 1 raspberry, and 1 strawberry. "Growers round London provided him with fine samples, particularly Mr. Padley in charge of the gardens at Hampton Court Palace. He also illustrated fruits grown in Brompton, Highgate, Isleworth, Kew, Marylebone, Paddington, Richmond, Thames Ditton, and Twickenham in the London area, and others from Elton in Gloucestershire, Newington in Kent, and Wallington in Northumberland." [Blunt and Stearn]



Blunt and Stearn, p. 233. *Bradley Bibliography* III, p. 78. Dunthorne 139. Janson, *Pomona's Harvest: An Illustrated Chronicle of Antiquarian Fruit Literature*, p. 299. Nissen BBI 913. Raphael, *An Oak Spring Pomona* 42. Sitwell and Blunt, *Great Flower Books*, p. 103. Stearn and Roach, *Hooker's Finest Fruits*, passim. (#41486)

\$ 12,000.



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

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

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

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

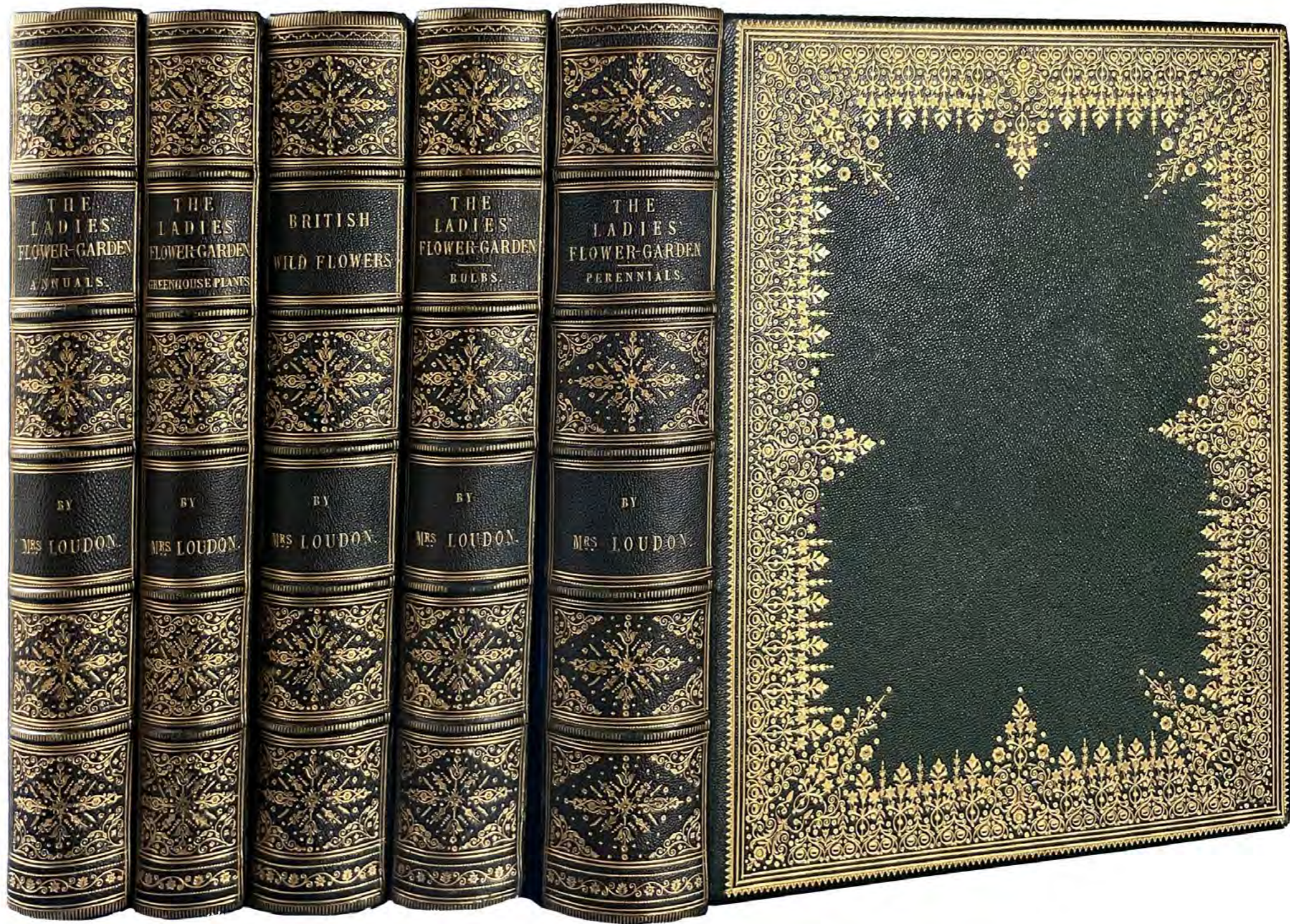
This work describes forty species of European and Asian oak trees, a passion of Kotschy's, some of which were then new to science. Each of the forty species of oak has its own two page description, in both French and German, accompanied by a chromolithograph of the plant as it would appear in nature,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

*Catalogue of the Collection of Books* (1873), 190. *Catalogue of the Library of the Arnold Arboretum of Harvard University* (1917), 246. Staffleu TL2 3890. (#40621)

\$ 9,750.







**LOUDON, Jane Wells Webb (also known as Jane C. Loudon, 1807-1858). *Complete Series of The Ladies' Flower-Garden and British Wild Flowers.***

London: Stewart & Murra for William S.Orr & Co., Second Edition [circa 1850; 1855]. 5 works in 5 volumes, 4to (11 1/4 x 8 3/4 inches). 300 hand-coloured lithographed plates. Uniformly bound in contemporary dark green morocco boards elaborately tooled and bordered in gilt, spines with raised bands in six compartments gilt tooled and lettered, gilt turn-ins, purple watered silk endpapers, all edges gilt.

*A complete set of Early Editions of Jane Loudon's widely regarded gardening manuals that made the world of botany and gardening more approachable to a diverse readership, particularly for women interested in horticulture.*

(Description continues on the next page)



1.) **The Ladies' Flower-Garden of Ornamental Annuals.** London: William S. Orr and Co. Second Edition. viii, xvi, 272 pp. 50 hand-coloured lithographed plates (plate 42 bound in as frontispiece).

2.) **The Ladies' Flower-Garden of Ornamental Perennials.** London: William S. Orr and Co. Second Edition. xv, [1], 341, [3] pp. 90 hand-coloured lithographed plates (plate 38 bound in as frontispiece)

3.) **The Ladies' Flower-Garden of Ornamental Greenhouse Plants.** London: William S. Orr and Co. Second Edition. xii, 215 pp. 42 hand-coloured lithographed plates.

4.) **The Ladies' Flower-Garden of Ornamental Bulbous Plants.** London: William S. Orr and Co. Second Edition. x, 270 pp. 58 hand-coloured lithographed plates (plate 46 bound in as frontispiece).

5.) **British Wild Flowers.** London: William S. Orr and Co. Second Edition. xvi, 311 pp. 60 hand-coloured lithographed plates.

Jane Loudon's series *The Ladies' Flower Garden* serves as a comprehensive guide to the cultivation of flowers and plants aimed to encourage women to take an active role in gardening and explore the pleasures of cultivating and beautifying their outdoor spaces. Although presented here as a set, Loudon's intention, as stated in the preface of the first work in the series, was for each work to be complete in itself "so that the proprietor of a small town-garden, who can grow only annuals or bulbs, need only purchase the volume, or volumes, containing the plants he feels inclined to cultivate." In contrast to the specialist language of botanical publications at the time, Loudon's writing is accessible and informative, making it a valuable resource for both novice and experienced gardeners.

Jane Loudon embarked on her series of accessible botanical publications in 1838, motivated by her desire to alleviate her husband's financial burden. Loudon's husband was the esteemed botanist, gardener, and horticultural writer, John Loudon, whom she had met after her popular novel, *The Mummy, Tales for the Twenty Second Century*, was published. Prior to her marriage, Jane Loudon had no formal training in botany but John Loudon's expertise and extensive knowledge of horticulture greatly influenced Jane's own interest in the subject. Under his guidance, she became a skilled horticulturist and author in her own right.

*Great Flower Books* (1990) p.115; Nissen BBI 1233, 1235, 1236, 1237, 1253; cf. Pritzel 5632 (first edition).

(#40802)

\$ 13,500.





**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." - Linnæus

Miller's esteemed illustrated botanical book on the sexual system of Linnæus 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.

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.

(Description continues on the next page)



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. Henrey 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.” [Henrey]

Miller, born Müeller, 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. Henrey 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) \$ 36,500.





**MONNOYER, Jean Baptiste (1636-1699).** *[Album of 17 engraved plates of bouquets of flowers in vases, baskets or garlands from:] [Livre de toutes sortes de fleurs d'après nature].*

[Paris]: N. de Poilly, [1670-1680]. Broadsheets. 17 engraved plates by and after Monnoyer, second states (of III), each corner mounted into the album. Sheet sizes vary between 20 1/4 x 16 1/4 inches to 21 1/4 x 17 3/4 inches. (Some expert restoration at the sheet edges). Expertly bound to style in half eighteenth century russia over eighteenth century marbled paper covered boards, spine gilt.

*A significant selection from Monnoyer's very rare 17th century series of floral still life engravings.*

(Description continues on the next page)



The present plates comprise images from four of Monnoyer's very rare suites:

- 1) *Livres de Plusieurs Varié de Fleurs faicts d'Aprés le Naturel*: Engraved title with dedication to Le Brun and 8 plates depicting bouquets in vases [complete]
- 2) *Livres de Plusieurs Corbeilles de Fleurs*: 3 engraved plates, with the title engraved on the first [complete]
- 3) *Livres de Plusieurs Paniers de Fleurs*: 4 engraved plates, with the title engraved on the first [complete].
- 4) *Guirlande de Fleurs*: 1 engraved plate (of 2), with the title engraved onto the plate.

Dunthorne details each of the 12 separate suites by Monnoyer. The present selection includes three complete suites (identified by Dunthorne as Vases of Flowers, Large Upright Baskets of Flowers and Arrangements in Baskets), as well as the first of two images from the Garlands of Flowers series. The plates present here are Dunthorne's second state (of three), with the artist identified only as Jean Baptiste, with the address of Pouilly and with the privilege line.

Born in Lille in 1636, Monnoyer first studied in Antwerp as a student of Davidsz de Heem, before going to Paris where he rapidly established his reputation and set a style of decorative flower painting for the adornment of great French residences. In 1665 he was accepted as a member of the Academy; in 1673 he exhibited four paintings at the Salon. Patronized by Le Brun, Louis XIV's Minister of Arts, Jean Baptiste Monnoyer was employed to decorate the royal palaces at Versailles, Saint Cloud, Vincennes, le Grand Trianon, Meudon and Marly. He also designed floral motifs and borders for the Gobelins and Beauvais tapestry works. In 1678 the Duke of Montagu, British Ambassador to Louis XIV, persuaded Monnoyer to accompany him to England, where he won immediate acclaim, painting flowerpieces and still lifes to adorn the homes of the aristocracy. His works decorated Boughton, Montagu House (now the site of the British Museum), Windsor Castle, Kensington Palace and Hampton Court; his patrons included Queen Anne, Mary II, the Duke of St. Albans and the Earl of Carlisle.

These suites are very rare, with most extant sets broken and colored for the print market. A similar bound collection, containing 25 engravings from four different suites, is located in the Rijks Museum (object number RP-P-2011-65).

Dunthorne 212; cf. Nissen BBI 1399; cf. Paviere, *Jean Baptiste Monnoyer* (Leigh-on-Sea, 1966).

(#25192)

\$ 16,000.





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

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

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

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

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

Hunt 396; Nissen BBI 1428; Tomasi, *Oak Spring Flora* 45 (latin edition); Pritzel 6556; Brunet 1947  
(#40906)

\$ 15,000.





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

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

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

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

Nissen BBI 1562; Stafleu & Cowan, TL2 8275; Kramer, *Women of Flowers*, pp. 157-163.

(#29899)

\$ 750.





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

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

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

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

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

(#40825)

\$ 17,500.





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

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

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

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

The success of the folio edition prompted the issue of a second (first octavo) edition in 40 parts between 1824 and 1826 with 160 plates and an expanded text. New information and new varieties led to the issue of a third edition (second octavo) edition, published in 30 parts between 1828 and 1829. The popularity of the first issue of this edition warranted the publication of the present second issue (with reset and reprinted title pages). In both issues the text was expanded yet again to contain not only more information about the culture of the rose but also by the addition of a biography of Thory by D.Beaumont, the inclusion of Thory's *Traité du Rosier* and the descriptive text to the 23 additional plates. In addition a floral wreath plate was added as a frontispiece to volume I and the portraits of Redouté and Thory were included for the first time. The plates are masterpieces in miniature of the engraver's art and lose none of the impact of their larger precursors in the process of reducing them from the folio to octavo format. Redouté as presiding genius is plainly discernable.

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Dunthorne 233; Lawalrée 39; Madol 42; Macphail *Redoutéana* 22; cf. Nissen *BB1* 1599; Stafleu & Cowan *TL2* 8751; *Stock Rose Books* 2371. (#3877)



\$ 22,500.



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

Paris: Imprimerie de Mme. Hérrisant le Doux, 1818-[1820]. Large 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).

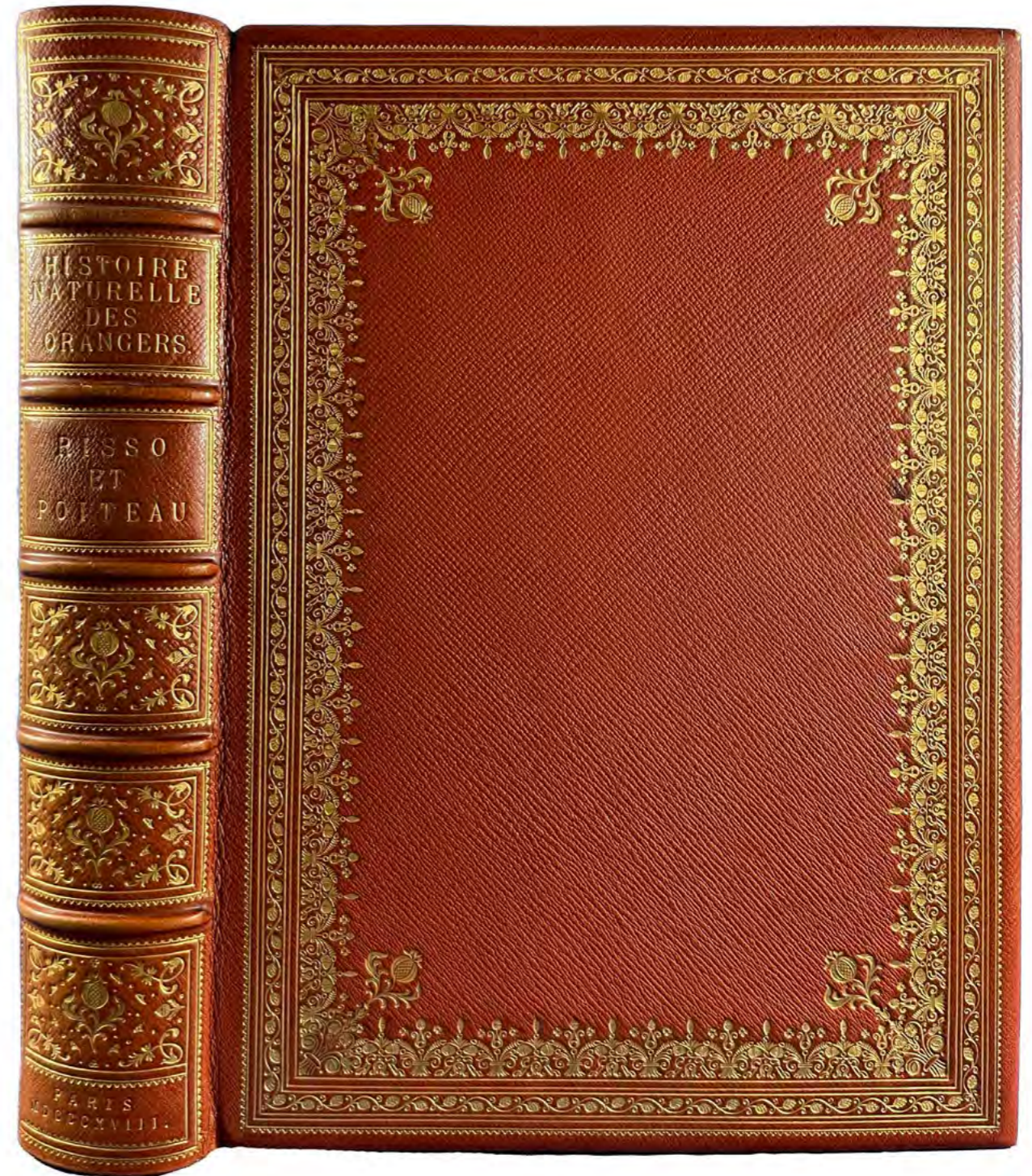
The text covers every aspect of citrus fruit: its history and mythology, its taxonomy and cultivar descriptions of sweet oranges, bitter oranges, bergamot oranges, limes, grapefruit, lumies, lemons, citrons and related genera. The author, Antoine Risso, a French apothecary and botanist, lived and worked 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; Sitwell, *Great Flower Books* (1990) p.133; Dunthorne 263; Stafleu and Cowan 9248; *Cleveland Herbal* 815. (#40454)

\$ 27,500.





**ROSCOE, William (1753-1831).** *Monandrian Plants of the Order Scitamineae, chiefly drawn from living specimens in the Botanic Garden at Liverpool.*

Liverpool: printed by George Smith, [1824-]1828. Large folio (21 1/4 x 16 1/2 inches). 112 lithographic plates by Hullmandell, hand-coloured by George Graves, after Thomas Allport, Rebecca Miller, Margaret Roscoe, Mrs James Dixon, Ellen Yates, Emily Fletcher, Mary Waln and unidentified “native artists”, 3 uncoloured lithographic illustrations. Contemporary green morocco gilt, covers with wide gilt border made up from fillets and a decorative roll tool surrounding a large central arabesque blocked in blind, expertly rebaked to style, the spine in six compartments with raised bands, lettered in the second, the others with repeat decoration in gilt, gilt turn-ins, pink glazed endpapers, gilt edges. *Provenance:* James Stamford Caldwell (1787-1858, Linley Wood, Talke, Staffordshire, armorial bookplate).

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

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

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

\$ 25,000.



**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.) 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

(Description continues on the next page)





REICHENBACHIA

TAB 46



ODONTOGLOSSUM CERVANTESII DECORUM

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; Stafleu & Cowan *TL2* 10.219 (#31433)

\$ 55,000.



**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; BM (NH) IV, p. 1931. (#40959)

\$ 9,750.





**SOWERBY, James (1757-1822) & Sir James Edward SMITH (1759-1828).**  
*English Botany; or, Coloured Figures of British Plants with their Essential Characters, Synonyms, and Places of Growth, to which are added occasional remarks.*

London: J. Davies for the author, 1790-1814. 36 volumes, 8vo (9 x 5 1/2 inches). Title pages, volume 1 with epigraph, dedication to George, Lord Viscount of Lewisham and preface, 2,592 engraved hand-coloured and partially coloured engraved plates, large-scale folding plates 1760 in volume 25 and 2274 in volume 32, with volume indices and general indices to the entire set with index to Sowerby's English Fungi in volume 36. Contemporary green half morocco with marbled boards, spine gilt, edges gilt, marbled endpapers.

*A very fine set of the first edition of this highly important botanical work: a detailed and beautifully illustrated record of the native trees, flowers and plants of Great Britain at the turn of the 19th century. The watermark dates on the endpapers confirm that this set was bound in the period immediately following the publication of the final volume in 1814.*

This complete set of 'one of the most celebrated of all British floras' (Henry II, p.141) includes both J.E. Smith's *General Indexes to the first Six Volumes*, published in 1798 (here bound at the end of vol.VI), and the *General Indexes to the Thirty-Six Volumes; to which is added, an alphabetical index to English Fungi* published by Sowerby in 1814 (here bound at the rear of the final volume). Vol.II has the cancel title mentioning Smith as the author (watermarked '1797') supplements were published between 1829 and 1866.







British flora and sylvia has 'never been so well portrayed and described as in James Sowerby's *English Botany* with its text by Sir James Smith, and in William Curtis's *Flora Londiniensis*. They tell us much about the distribution of the plants at the time, a distribution that has sadly changed for the worse, especially with regard to some of the rarities, such as the Lady's Slipper orchid .... These books serve as a reminder to us of the continual change that is taking place both in our native and garden flora' (*Great Flower Books* [1990] p.55). Sowerby and Smith cover every aspect of British botany from trees (110 species listed in the index) to lichen (over 300 species), with each entry including the Linnaean binomial, the common name, a botanic description, followed by notes on its distribution and uses. E.g. Plate 610 in vol.IX 'Tilia europea. Lime or Linden-tree. Polyandria Monogynia. Gen.[eral] Char.[acter] ... Spec.[ific] Char.[acter] ... Syn.[onyms] ... The Lime-tree grows truly wild, in many parts of Great Britain, in woods and on grassy declivities, and is still commonly seen in hedges, walks and alleys about houses. It will in some degree bear the smoke of London... On chalky soil its twigs are very red, the leaves downy. It is a tall upright tree, with smooth spreading branches... The flowers, which are delightfully fragrant, especially at night, come forth about July... The bark by maceration separates into tough layers, and is used for making mats by gardeners, and called in the north of Europe *Bast*.

BM(NH) V,p.1982; Bradley Bibliography I,p.395; Dunthorne 291; *Great Flower Books* (1990) p.140; Henry III,1366 & 1367; Hunt 717; Johnston *Cleveland* 601; Nissen *BBI* 2225; Pritzel 9711; Stafleu & Cowan V,12.221 (#40833) \$ 12,500.



**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.

*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.





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

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

*A true masterpiece of botanical illustration.*

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

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

Cf. Hunt 196; cf. Nissen *BBI* 1920; cf. Stafleu & Cowan *TL2* 13.546. cf. *An Oak Spring Flora* 9; Cleveland Collections 157.

(#40834)

\$ 95,000.





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

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

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

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

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

Nissen *BBI* 1922; *Great Flower Books* (1990) p.141; Stafleu & Cowan 13.546; Pritzel 9078.

(#34776)

\$ 4,800.





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