



Natural History

A short list e-catalogue



DONALD A. HEALD | RARE BOOKS

Natural History Books and Watercolours

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CONTACT

www.DonaldHeald.com

info@donaldheald.com

212 744 3505

124 East 74th Street
New York, NY 10021

COVER ILLUSTRATION

A beautiful image from an unparalleled collection of 102 magnificent watercolor botanical illustrations by Thomas Martyn and his academy.





ALLEN, John Fisk (1785-1865). *Victoria Regia; or the Great Water Lily of America. With a brief account of its discovery and introduction into cultivation: with illustrations by William Sharp, from specimens grown at Salem, Massachusetts, U.S.A.* Boston: printed and published for the author by Dutton & Wentworth, 1854. Folio (27 5/8 x 21 1/4 inches). Letterpress title (verso blank), 1p. dedication to Caleb Cope (verso blank), 12pp. text (numbered [5]-16); 1p. index, plate list, note and errata (verso blank). 6 chromolithographed plates by Sharp & Sons of Dorchester, Mass. (5 after William Sharp, 1 after Allen). Cloth-backed lettered paper boards. Housed in a green morocco backed box.

A monument to American colour printing, a work which launched the age of chromolithography as an art in the United States, and one of the most beautiful flower books ever produced.

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

(description continues on the next page)



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



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

Allen's proposed book on the water-lily provided such a vehicle. Though the first plate of the *Victoria Regia* is based on a sketch Allen composed himself, the remaining five plates, which show the gradual development of the flowers from bud to full bloom, are wholly attributable to Sharp. Superlative in concept, colour, and execution, they became the first benchmark of the art. "In the large water lily plates of *Victoria Regia*, Sharp printed colors with a delicacy of execution and technical brilliance never before achieved in the United States" (Reese, *Stamped with a National Character*).

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

(#36684)

\$ 55,000.



BAIRD, Spencer Fullerton (1823-1887); Thomas Mayo BREWER (1814-1880); and Robert RIDGWAY (1850-1929). *A History of North American Birds ... Land Birds ... [With:] Memoirs of the Museum of Comparative Zoology at Harvard College. Vol. XII. The Water Birds of North America.* Boston: Little Brown and Company, 1875; 1884. Two works in five volumes (10 3/4 x 8 inches). [Land Birds:] Vol. I - xxviii, 596, vi; Vol. II - vi, 590, vi; Vol. III - vi, 560, xxviii. 64 hand-finished, colour-printed lithographs and 593 woodcut illustrations. The Deluxe Edition with 36 added hand-coloured lithographic plates after Ridgway. [Water Birds:] Vol. I - xii, 537; Vol. II - vi, 552. 493 illustrations (including 332 finely hand-coloured). Publisher's uniform green cloth, spine lettered in gilt, top edge gilt. *Provenance:* H.O. Havemeyer, Jr.

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

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

(description continues on the next page)





Little Brown & Co. advertisements confirm that their Land Birds was issued with 64 plates (uncolored at \$10 per volume, or coloured at \$20 per volume). However, a letter from the librarian at the Academy of Natural Sciences in Philadelphia published in the October 1902 issue of *The Auk* reveals the existence of the present deluxe issue of the Land Birds, with additional hand-coloured plates after Ridgway: "While the existence of an edition of this work with these plates may be known to many ornithologists, yet there is no printed record of such, as far as the present writer is aware. No mention of these plates is made in Coues's 'Bibliography' nor in the several reviews of the 'Land Birds' to which I have had access. Dr. C. W. Richmond informs me that Mr. Ridgway has never seen a copy of the work with these plates although he has some loose plates in his possession" (letter from William J. Fox published in *The Auk*, October 1902). Neither Nissen, Anker, Zimmer nor Sitwell mention this deluxe issue. A contemporary advertisement (in an 1882 edition of The Scientist's International Directory), however, reveals that this deluxe edition with extra illustrations "beautifully colored by hand" was available for \$75 in cloth (as here) or \$95 in full morocco.

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

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

Nissen 63 and 64; Anker 25; Sitwell, *Fine Bird Books* (1990), page 75; Ellis Collection 137 and 140; Zimmer, pp. 34-35; William J. Fox, "The Extra-Illustrated Edition of 'Baird, Brewer and Ridgway,'" *The Auk*, Vol. 19, No. 4 (Oct., 1902), pp. 418-419.
(#39104) \$ 12,000.



BARTON, William Paul Crillon (1786-1856). A Flora of North America. Illustrated by coloured figures, drawn from nature. Philadelphia: vol.I: M. Carey & Sons; vol.II & III: H.C. Carey & I. Lea, [1820-]1821-1823[-1824]. 3 volumes, quarto (10 9/16 x 8 5/16 inches). Half-titles in each volume. To the Subscriber's leaf in vol. 2 present (often lacking). 106 hand-coloured engraved plates (two folding), including some partially printed in colours and finished by hand, from drawings by the author, by Cornelius Tiebout (29), G.B. Ellis (32), F. Kearney (23), J. Boyd (7), J. Drayton (6), C. Goodman (6), Jacob J. Plocher (2) and J.L. Frederick (1). . Expertly bound to style in half green calf and period marbled paper covered boards. *Provenance*: Charles H. Olmsted (early signature).

An important American flora, "magnificently illustrated" (DAB) with "Plates [that] are clear, soft and lovely" (Bennett). The work includes the first successful use of stipple-engraving in the United States.

(description continues on the next page)



Table 3.



ERYTHRINA HERBACEA.

In addition to its significance as a botanical work, Barton's *Flora* is also one of the most important early colour-plate books entirely produced in the United States. The plates were made by [amongst others] Cornelius Tiebout, the first skilled engraver born in the United States, although he trained in London for two years in the 1790's to perfect his technique. Barton states in the advertisement to the first volume that some of the "plates are printed in colour, and are afterwards coloured by hand. It is confidently believed by the author, that they will be found the most successful attempts at imitation by sound engraving, of the French style, yet made in this country." He goes on to note that the method of colour printing was the result of "repeated experiments" owing "to the impossibility of obtaining information as to the manner of colouring abroad." The text gives details of each species, its Latin binomial, common name, and class and order according to the Linnaean system, followed by interesting information about the history of the discovery of the species and details about its geographical range.

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

(#36215)

\$ 11,000.



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 Fougeron and William Darling. Contemporary diced russet, spine gilt, expert repair to the front joint. *Provenance:* David Mill (bookplate); Frederick du Cane Godman (bookplate).

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

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

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

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

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

(#37440)

\$ 22,500.





[HILL, Sir John (1716-1775)]. *Eden: or, a Compleat body of Gardening, containing plain and familiar directions for raising the several useful products of a garden ... compiled and digested from the papers of the late celebrated Mr. Hale, by the authors of the compleat body of husbandry. And comprehending the art of constructing a garden for use and pleasure; the best methods of keeping it in order: and the most perfect accounts of its several products.* London: printed for T. Osborne, T. Trye, S. Crowder & Co., and H. Woodgate, [1756-]1757. Folio (16 5/8 x 10 inches). Engraved emblematic frontispiece, 60 engraved plates of flowers, all finely hand-coloured by a contemporary hand, most plates unsigned but including work by C. Edwards & Darly, J. Hill, Boyce, Philips, B. Cole, Ed. Alton and others, after Edwards, J. Hill, Van Huysum and others. 18th-century full dark blue morocco, covers elaborately bordered in gilt, spine with raised bands in seven compartments, lettered in the second, the others with a repeat overall decoration in gilt, contemporary marbled endpapers, marbled edges.

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

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

(description continues on the next page)



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

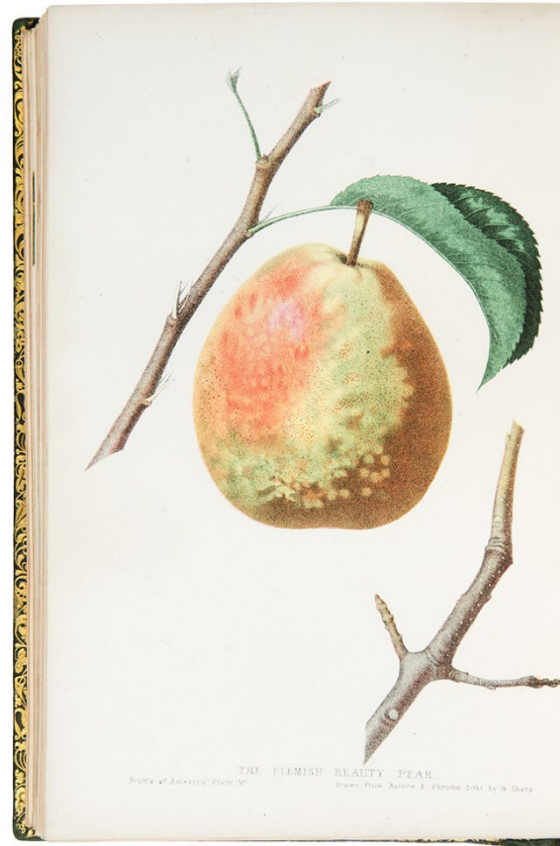
Henry writes of Sir John Hill that "Not only was ... [he] industrious and energetic, but his writings show him to have been a man of real ability and genius" (vol. II, p. 91). He pursued a number of careers: apothecary, practical botanist, actor, gardener (he apparently assisted in the laying out of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

Bradley III, 109; *Great Flower Books* (1990) p.100; Henry III 776; Hunt 559; Nissen *BB1* 880; Tongiorgi Tomasi *An Oak Spring Flora* 53 (second edition).

(#29375)

\$ 22,500.





HOVEY, Charles Mason (1810-1887). *The Fruits of America, containing richly colored figures and full descriptions of all the choicest varieties cultivated in The United States.* Boston & New York: [vol.I] Hovey & Co. and D.Appleton & Co. in New York, [vol.II] Hovey & Co., [1847]-1856. 2 volumes, octavo (10 5/8 x 7 1/4 inches). Titles with wood-engraved vignettes. Lithographic portrait frontispieces of Hovey and William Sharp, 96 chromolithographic plates by William Sharp & Son, numerous woodcut illustrations of trees, flowers and fruit. (A few plates shaved as usual). Contemporary green (vol. 1) and dark brown (vol 2) morocco, bound by Copeland of Boston, covers elaborately bordered in gilt and blind and with a central floral device, expertly rebacked to style. *Provenance:* Henry W. Dutton (signature in vol. 1).

The most lavish ante-bellum work on the fruit trees of America, the first major work executed entirely in chromolithography.

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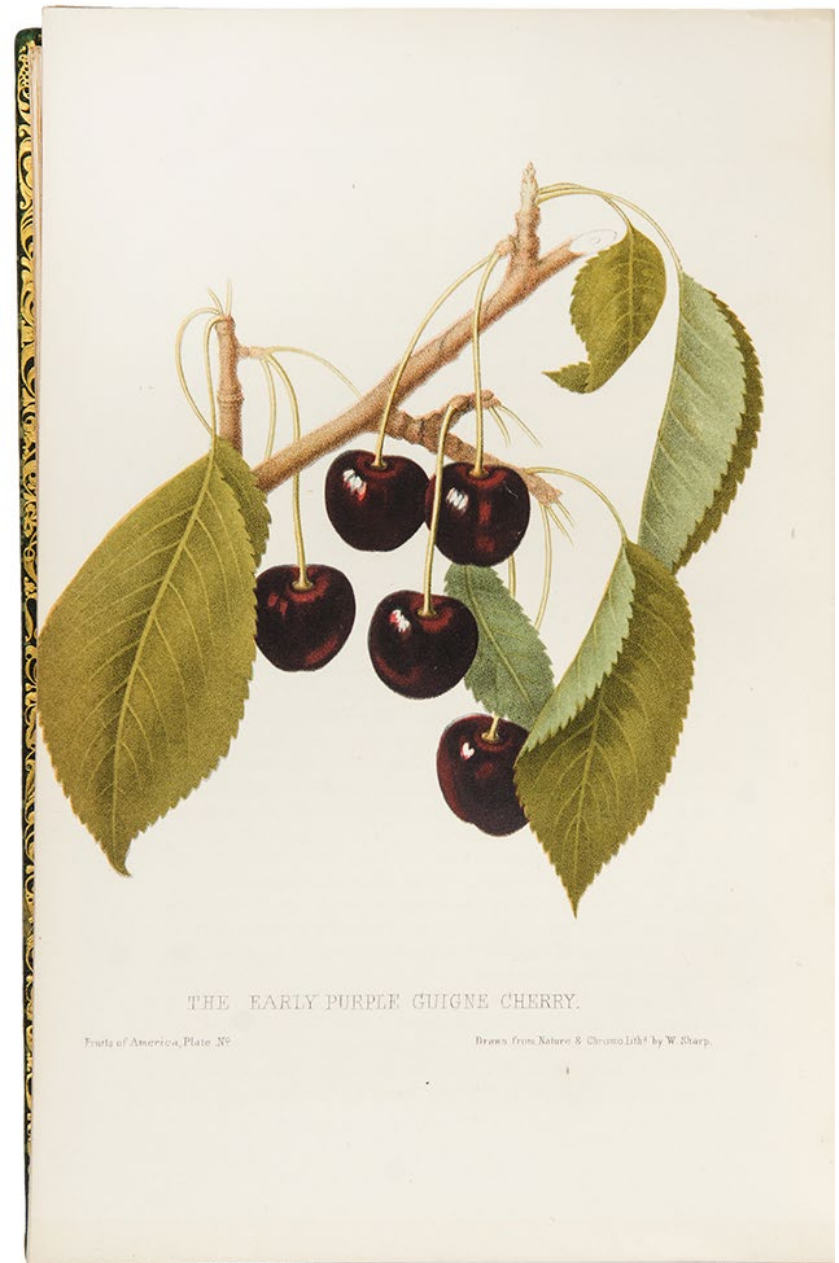
The 96 varieties featured include 93 fruit trees (53 pear, 20 apple, 7 cherry, 7 peach and 6 plum) and 3 strawberry varieties. The plates were all executed by the Boston firm headed by William Sharp and are accompanied by text which gives the history of each variety, a full description, its growing habit, flower and fruit, and advice on its cultivation. Each entry is headed by cross-references to the other standard European and American books and periodicals. The illustrations generally comprise a thumb-nail sketch of the growing habit of each tree, an outline of the fruit and occasionally an image of the flower.

Charles Hovey was born in Cambridge, Mass. in 1810 and with his brother Phineas established a nursery there in 1832. By 1845 his huge collection of fruit trees included a thousand pear trees and four hundred apple trees. A keen plant breeder, he also produced a number of new varieties of Camellia. His literary output brought him to the forefront of horticultural writers with the American Gardeners' Magazine (renamed the Magazine of Horticulture) which enjoyed great popularity between 1834 and 1868. The present work was intended by Hovey as an international show-case for what American pomologists had achieved, as well as an essential reference guide. It is his masterpiece and originally appeared in parts between 1847 and 1856 and is considered complete in two volumes with 96 plates.

Arnold Arboretum/ Harvard p.354; Bennett p.59; BM (NH) II,p.881; Bunyard p.437 & 444; *Mass. Horticultural Society* p.148; McGrath p.112; Nissen *BBI* 941; *Oak Spring Pomona* 61; Reese 20.

(#30408)

\$ 6,500.





GREAT CRESTED OWL. W. Lewin del et sculp. Published as the Act directs. Nov. 7. 1793.

LEWIN, William (1747-1795). *The Birds of Great Britain, systematically arranged, accurately engraved, and painted from nature; with descriptions including the natural history of each bird.* London: for J. Johnson, 1795-1801 [but c. 1812]. 8 volumes in 4, quarto (11 1/2 x 9 1/4 inches). Large paper issue of the second edition. Parallel text in English and French, 336 beautifully hand-coloured etched plates (of which 58 showed eggs) by and after Lewin and his sons, tissue guards. Contemporary half russia and marbled paper boards. Spine with raised bands richly gilt in 5 compartments.

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

Lewin has been described as the Dr. Johnson of British ornithology, his *Birds of Great Britain* being an achievement no less monumental than Johnson's *Dictionary* in its own field. The first edition of this work was limited to 60 or 66 copies and entirely illustrated by original watercolours. The Second Edition was produced using copper plates onto which Lewin directly scribed the images which were not copies of the First Edition work, but entirely new and very much more detailed.

(description continues on the next page)



Even as he was still painting birds for his first edition, Lewin was preparing the etched copper plates for the second, a number of the plates being dated as early as 1793. Lewin died suddenly in 1795 having completed only the first 103 copper-plates himself. His sons (Thomas, Thomas William and John William) completed the remaining plates (104-336) after Lewin's death. Plates by his sons started to appear halfway through volume IV, which was first issued in 1797. As stated in the Preface, the birds and eggs are life-sized, where the size of the plate permits, which contributes to his illustration being celebrated for their accuracy and thus their contribution to ornithology.

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

Anker 306; *Fine Bird Books* (1990) p. 119; Mullens and Swann p. 351; Nissen IVB 562; Wood p. 435; Zimmer p. 395. (8)
(#41048) \$ 6,500.





LINDLEY, John (1799-1865). *Sertum Orchidaceum: A Wreath of the Most Beautiful Orchidaceous Flowers.*

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

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

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

(description continues on the next page)



This work is one of very few large-scale works dedicated to orchids: a format which allows the beauty of this extraordinary family of flowers to be fully explored. The plates in the present work were lithographed by Maxime Gauci ('an outstanding lithographer' [Blunt]) from the drawings of Sarah Anne Drake (1803-1857). Miss Drake is to Lindley what W.H. Fitch was to the Hookers. Born in Norfolk, she appears to have been a lifelong friend of the Lindleys and from about 1830 until 1847 lived in their house in Turnham Green. Under the supervision of John Lindley, she developed into an outstanding botanical artist who worked on many of Lindley's publications, but was particularly renowned for her portrayal of orchids. The images in the present work represent what is undoubtedly her greatest work.

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

Great Flower Books (1990), p. 114; Nissen *BB1* 1205; Stafleu and Cowan TL2 4651.

(#41127)

\$ 22,500.





LILFORD, Thomas Littleton Powys (1833-1896). Coloured Figures of the Birds of the British Islands. London: R.H. Porter, 1885-1897. 8 volumes, large 8vo (9 7/8 x 6 1/4 inches). Photogravure portrait, xxxix pp. with 421 hand-coloured lithographs and chromolithographs after Foster, Lodge, Keulemans and Thorburn, accompanied by text leaves describing each species. All plates and text-leaves mounted on linen stubs. Three-quarter brown morocco and cloth-covered boards, spines in six compartments with raised bands, lettered gilt, top edge gilt. Binding by Fazakerley of Liverpool.

A fine copy of "perhaps the finest and most perfect ornithological iconography" (Nissen).

This important bird book, which "establish[ed] a new standard of excellence" (Radclyffe), contains the work of some of the finest nature illustrators of their day, including J.G. Keulemans and Archibald Thorburn. Lilford, along with Osbert Salvin (1835-1898) who completed the final parts of work after Lilford's untimely death, were co-founders of the British Ornithologists' Union (BOU) in 1858 at Cambridge together with Godman. Alfred Newton (1829-1907), Cambridge don and fellow co-founder of the BOU, provided the preface. The book was published in two semi-simultaneous editions, each of 36 parts, between 1885-1897 and 1891-1897 respectively. Godman appears in the subscribers' lists to both editions.

Anker 308; *Fine Bird Books* (1990) p.119; Nissen IVB 563; see Howard Radclyffe, "Notes on Lord Lilford's Coloured Figures of the Birds of the British Islands" in *Archives of Nat. Hist.* (1994) 21(1) 11-16; Wood, p.436; Zimmer, p.399; Freeman 2244; Mullens & Swann pp. 354-5

(#38726)

\$ 4,750

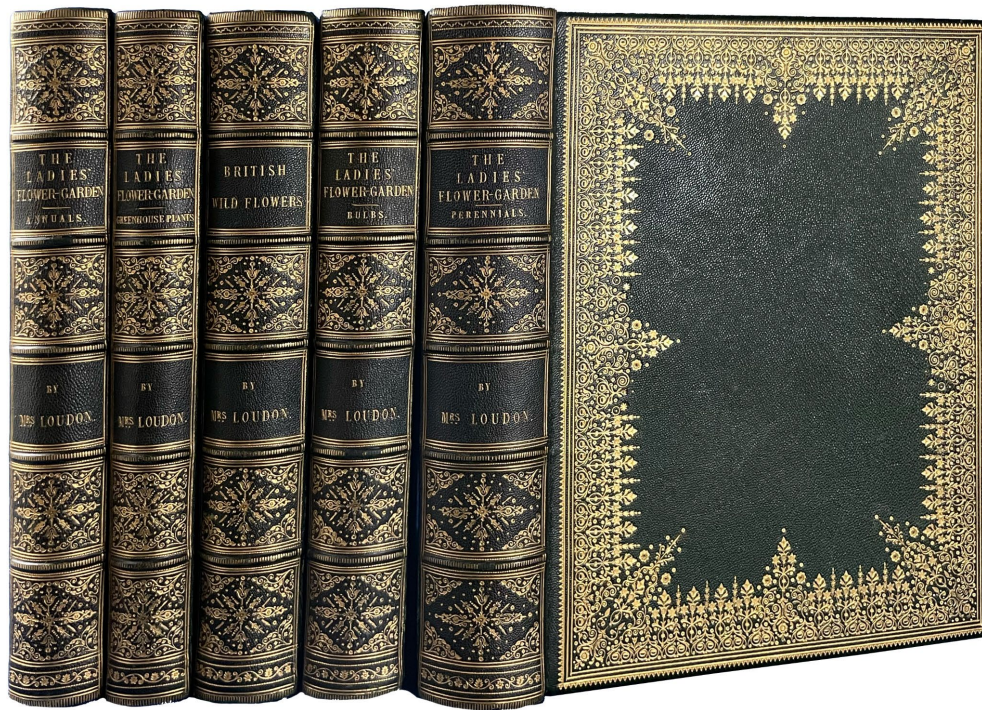


LOUDON, Jane Wells Webb (also known as **Jane C. Loudon**, 1807-1858). **Complete Series of The Ladies' Flower-Garden and British Wild Flowers.** London: Stewart & Murra for William S. Orr & Co., Second Edition [circa 1850; 1855]. 5 works in 5 volumes, 4to (11 1/4 x 8 3/4 inches). 300 hand-coloured lithographed 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.

- 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.

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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.



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

London: Thomas Martyn, 10 Great Marlborough Street, 1795-1796. 3 volumes. Folio (13 1/2 x 10 5/8 inches). 102 watercolors over etched line. 90 distinct watercolors with 12 variants. 1795 Volume: Unpaginated, 86 pp.

Manuscript title page and 42 watercolors over etched line. 1796 Volume I: Unpaginated, 130 pp. Manuscript title and 30 watercolors over etched lines, each with manuscript description on preceding leaf. 1796 Volume II:

Unpaginated, 68 pp. 29 watercolors over etched lines with 3 ink manuscript leaves with descriptions. All finely bound in contemporary straight-grained red Morocco, 1795 Volume with gilt fillet, 1796 Volumes with gilt fillets and Greek key pattern borders on covers, all spines gilt in compartments, 1796 Volumes with drawer-handle motifs, all titled in gilt in second compartment [MARTYN'S PLANTS], 1795 Volume with marbled black and red endpapers, 1796 Volumes with marbled cobalt endpapers. 1795 Volume and 1796 Volume I with binder's ticket of Charles Hering (1763-1815) of 10 St. Martin Street in London on front pastedowns of each.

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

(description continues on the next page)





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

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

(description continues on the next page)



Figures of Plants Census:

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

Plate names:

1795 Volume: 42 distinct figures, hand-numbered in pencil with plate names. Unlike the 1796 volumes, these figures are depicted within gilt-rulings: 1. Sublinear Aster. 2. Heart Leaved Aster. 3. One Flowered Aster. 4. Indian Aster. 5. Umbrella Aster. 6. Pyrenean Aster. 7. Thready Flap. 8. Broad Leaved Pokeweed. 9. Short Rayed Aster. 10. Dolled Aster. 11. Curled Leaved Aster. 12. Canada Teucrine. 13. Teattering Aster. 14. Long Beaked Cranebill. 15. Caroline Sun Flower. 16. Hyssop Skullcap. 17. Oval Rockweed. 18. Wavy Leaved Aster. 19. Tuft Sword Leaf. 20. Common Willow Wart. 21. Long Spiked Aster. 22. Drooping Leaved Aster. 23. Pinnfield Bryong. 24. Blustery Aster. 25. Hairy Sleeps Rampion. 26. Expanded Hopwort. 27. Flaxy Aster. 28. Embroidered Cranebell. 29. Superb Tuft Flower. 30. Blue Sapifrage. 31. Arrow Broom. 32. Five Leaved Rattlewort. 33. Hoary Linwood. 34. Painted Cranebell. 35. Tall Bare Rocked. 36. American Hyssopine. 37. Entire Leaved Starry Scabious. 38. Alpine Downwort. 39. Ramping Leopard's Bane. 40. Helianthoide Ox Eye. 41. Hooked Mariot. 42. Pale Mullein.

(description continues on the next page)



1796 Volume I: 31 figures, 20 of which are distinct, 11 are variants. Hand-numbered in pencil with preceding ink manuscript name and description. 1. Sublinear Aster. 2. Pale Mullein. 3. Dingy Wellwood. 4. Coval Bears Sanicle. 5. Dark Loose Stripe. 6. Short Rayed Aster. 7. Heart Leaved Aster. 8. Broad Loose Stripe. 9. Indian Aster. 10. Hairy Aster. 11. Red-disk'd Aster. 12. Tufty Sword Leaf. 13. Heathy Aster. 14. Five Leaved Rattlewort. [Skips plate 15.] 16. Woody Tobacco. 17. Ramping Leopard's Bane. 18. Warted Thorn Apple. 19. Folded Sanicle. 20. Leafy Knight Weed. 21. Hyssop Skullcap. 22. Helianthoide Ox-Eye. 23. Fine Saned Pleuridge. 24. Violet Bell Flower. 25. Moors Teucrine. 26. Decumbent Mud-Weed. 27. Egg-Leaved Light Wort. 28. Stinging Tobacco. 29. Painted Cranebill. 30. Oriental Taperweed. 31. Azure Pink Weed. 32. Sea Scording.

1796 Volume II: 29 figures, 28 of which are distinct, 1 is a variant, with 3 ink manuscript title leaves and plates hand-numbered in pencil: 33. Long-Flowered Marvel of Peru. 50. Prickly Mollucca Baum. 54. Water Mint. The rest of the figures are untitled.

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

(#40448)

\$ 150,000.





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.

(description continues on the next page)



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)



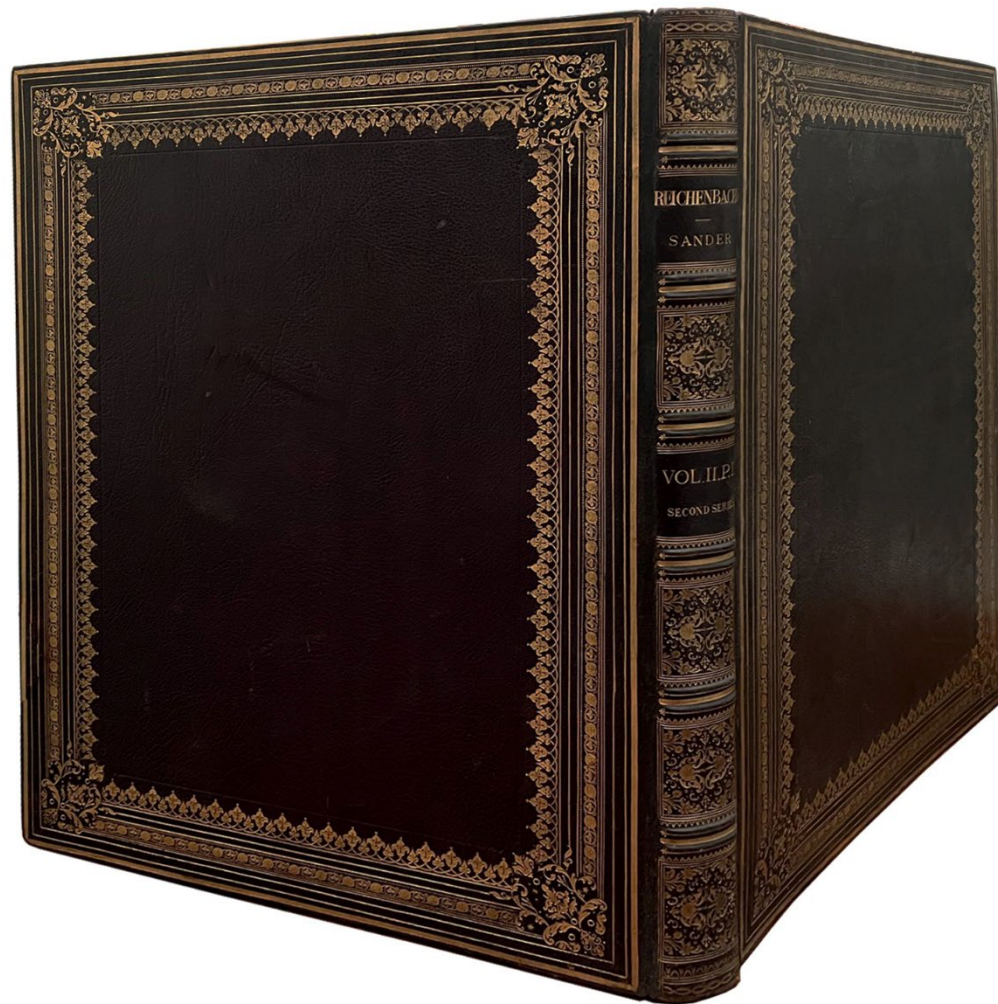
In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of 'Capability' Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to 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)



\$ 36,000.



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 Leutsch (62), J.L. Macfarlane (3) and Gustav Leutsch'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 Leutsch (62), M. & N. Hanhart (3) and Gustav Leutsch'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.

(description continues on the next page)



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 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 ... Second Edition.* London: James Ridgway, 1825. 8vo (10 1/4 x 6 1/2 inches). 60 hand coloured plates, printed by Hullmandel. Publisher's ads in the rear. Uncut. Contemporary paper boards, skillfully rebacked, printed paper label.

Second octavo edition, with hand coloured plates: and an important proto-Darwinian work of evolutionary botany.

"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. As a comparative guide, the technique did have some value" (ODNB).

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; Pritzel 8692.
(#35488)

\$ 500.





STONE, Sarah (1761-1844). Turner Pigeon. London: (ca. 1777-1806). Watercolour on laid paper. Signed "Sarah Stone" at the bottom left corner. Annotated, "La. Syn. 4 p.614" along the top edge. Sheet size: 9 5/8 x 10 3/8 inches.

A fine watercolour of a beautiful specimen of the 'Turner Pigeon' by one of the most important British natural history illustrators.

(description continues on the next page)



Sarah Stone was a prolific natural history painter who was active in London from 1777 to 1806, known for her exquisite brushwork, adept use of color, and mastery across a diverse array of subjects. Her primary patron was Sir Ashton Lever, for whom she diligently documented an extensive collection of ornithological, zoological, and ethnographical specimens. Ornithological subjects held a special place in Stone's oeuvre, constituting the majority of her known works, with her initial studies dating back to 1777 when she was just seventeen. Stone's meticulous attention to detail is evident in her preference for sized paper, an unconventional practice in British painting at the time, and her use of exceptionally fine brush strokes, sometimes employing brushes with only one or two hairs for the lightest feathers. Her association with the Leverian Museum, which changed ownership in 1786, persisted through the 1780s under James Parkinson. Stone's reputation soared, leading to her pivotal role in illustrating John White's *Journal of a Voyage to NSW* (1790), establishing her as one of the era's premier natural history painters. Despite limited records after her marriage in 1789, evidence suggests that Stone continued to contribute to prestigious projects, including bespoke artworks for affluent private collectors. Her work is celebrated today for its grace, precision, and significant contributions to the understanding of 18th-century natural history.

The contemporary notations on Stone's ornithological drawings contain important information about each subject. The annotations, in many cases, include a citation corresponding to the volume and page number in John Latham's *General Synopsis* (published between 1781 and 1785). The present image of the "Turner Pigeon" bears the annotation "La. Syn. 4 p.614." Latham does not include the Linnaean classification in his entry of the "Turner Pigeon" neither did Willoughby in his *Ornithology* with both authors giving similar descriptions of this variant of the pigeon as having a tuft of feathers hanging down backward from the top of the head like the mane of a horse, a feature noticeable in Stone's delicate depiction.

Christine E. Jackson *Dictionary of Bird Painters* (Woodbridge: 1999); Christine E. Jackson *Sarah Stone Natural Curiosities from the New Worlds* (London, 1998).
(#40590)

\$15,000



STONE, Sarah (1761-1844). **Common Turtle.** London: (ca. 1777-1806). Watercolour on laid paper. Signed "Sarah Stone," bottom left corner. Annotated, "La. Syn. 4 p.644...Columba Turtur, Lyn." along the top edge. Sheet size: 9 3/4 x 10 3/8 inches.

A fine watercolour of the beloved Turtle Dove by one of the most important British natural history illustrators.

(description continues on the next page)



Sarah Stone was a prolific natural history painter who was active in London from 1777 to 1806, known for her exquisite brushwork, adept use of color, and mastery across a diverse array of subjects. Her primary patron was Sir Ashton Lever, for whom she diligently documented an extensive collection of ornithological, zoological, and ethnographical specimens. Ornithological subjects held a special place in Stone's oeuvre, constituting the majority of her known works, with her initial studies dating back to 1777 when she was just seventeen. Stone's meticulous attention to detail is evident in her preference for sized paper, an unconventional practice in British painting at the time, and her use of exceptionally fine brush strokes, sometimes employing brushes with only one or two hairs for the lightest feathers. Her association with the Leverian Museum, which changed ownership in 1786, persisted through the 1780s under James Parkinson. Stone's reputation soared, leading to her pivotal role in illustrating John White's *Journal of a Voyage to NSW* (1790), establishing her as one of the era's premier natural history painters. Despite limited records after her marriage in 1789, evidence suggests that Stone continued to contribute to prestigious projects, including bespoke artworks for affluent private collectors. Her work is celebrated today for its grace, precision, and significant contributions to the understanding of 18th-century natural history.

The contemporary notations on Stone's ornithological drawings contain important information about each subject. The annotations, in many cases, include a citation corresponding to the volume and page number in John Latham's *General Synopsis* (published between 1781 and 1785) as well as a citation in Latin, corresponding to the subject's Linnaean classification at the time. In this image, the "Common Turtle" appears with the annotation, "La. Syn. 4 p.644...Columba Turtur." Now known as the European Turtle Dove (*Streptopelia turtur*), the migratory species travels across most of Europe and the Middle East, including Turkey and North Africa. The Turtle Dove has a long history in European culture. According to Roman author Aelian, the bird was sacred to Demeter. Perhaps because of Biblical references, its mournful voice, and the fact that it forms strong pair bonds, European Turtle Doves have become emblems of devoted love. In Renaissance Europe, the bird played a symbolic role as the dedicated companion of the Phoenix. Robert Chester's poem, "Love's Martyr" is an allegory about this symbolism. Chester's poem was published alongside Shakespeare's "The Phoenix and the Turtle," where "turtle" refers to the Turtle Dove, whose association with love and devotion continued to manifest in folksongs and hymns.

Christine E. Jackson *Dictionary of Bird Painters* (Woodbridge: 1999); Christine E. Jackson *Sarah Stone Natural Curiosities from the New Worlds* (London, 1998).

(#40591)

\$15,000



WOLF, Joseph (1820-1899). Peregrine Falcon. London: Taylor and Francis for John Gould, 1861, published in 1873. Pencil and watercolor heightened with white and scratching on paper, signed and dated "J.Wolf 1861" and numbered "1.17." in the lower right-hand corner. In a fine gold-leaf frame with archival French washline mat. *Provenance:* Frederick DuCane Godman.

An extraordinary painting, used for Gould's "The Birds of Great Britain," from the premier depicter of birds, Joseph Wolf. With provenance to F. DuCane Godman, ornithologist, art collector, and founding member of the British Ornithologists' Union.

(description continues on the next page)



Joseph Wolf, a German painter of nature, illustrated works for Charles Darwin, Alfred Russel Wallace, and the Royal Zoological Society of London, among others; he was the foremost natural history illustrator of his time. Sir Edwin Landseer, whose lions guard Nelson's Column in Trafalgar Square, regarded Wolf as "without exception, the best all-round animal painter who ever lived." But it was birds, as here, with his Peregrine Falcon watercolor, for which Wolf had a speciality. Wolf began his professional career illustrating Eduard Rüppell's *The Birds of North-East Africa*, and then George Robert Gray's *The Genera of Birds* (1844-1849) and Hermann Schlegel's *Traité de Fauconnerie* (1844-1853). The present work was used as the basis for a lithograph in John Gould's landmark ornithological survey *The Birds of Great Britain* (1873). Wolf's evident skill and feel for his avian subjects led Landseer to remark that he "must have been a bird before he was a man." The esteem of his peers was such that Wolf mused that naturalists considered him an artist, even if artists considered him a naturalist. Indeed, though it was his illustrations and subsequent lithographs for which he was widely known, Wolf often exhibited oil paintings, many of which transcend mere representational description and are rich in characterization, grace, and nobility.

Gould describes in *The Birds of Great Britain* the dramatic moment he witnessed which Wolf captures:

"Wonderful indeed is the rapidity with which this winged thunderbolt descends from aloft on any bird which may unwittingly pass beneath the rock or mountain escarpment upon which it has been reposing. Such a stoop as this I once witnessed in the Highlands. A flight of Ducks, which I had driven across the moor, caught the piercing eye of a Peregrine seated on a high rock about a mile distant. Down he came with meteor-like swiftness, when the Ducks, as if aware that it was their only chance of safety, doubled at once in the direction of the water they had left, both Ducks and Peregrine passing immediately over my head with the quickness of lightning and a rushing sound not easily to be described. Such a momentary scene as this can only be understood by those who have witnessed it; Mr. Wolf has endeavored to convey some idea of it in the accompanying illustration. It will be seen that a Mallard has been struck dead, its back being ripped open by a stroke of the Peregrine's hind claw - a mode of striking in the air which I believe it always adopts."

Gould, *The Birds of Great Britain*, London, 1873, vol. I, pl. 17. Palmer, *The Life of Joseph Wolf*, London and New York, 1895. Tree, *The Ruling Passion of John Gould*, 1991, 197.

(#41400)

\$ 24,000.



POPE, Alexander, Jr. (1849-1924). The Buffle-Headed Duck from "Upland Game Birds and Water Fowl of the United States". New York: Charles Scribner and Sons, 1877. Original watercolor on paper, signed "A. Pope Jr." in lower right corner, framed together with a chromolithograph of the same scene, in a gold-leaf wooden frame with a French washline mat. Image size: (13 x 19 inches). Framed size: (22 1/2 x 28 inches).

A handsome watercolor of two buffle-headed ducks framed with a chromolithograph of the same, executed by the paragon of American sporting art Alexander Pope Jr. for his 1878 print portfolio "Upland Game Birds and Water Fowl of the United States."

(description continues on the next page)



Alexander Pope Jr. is the quintessential American sporting artist of animal and still-life paintings. Born in Dorchester, Massachusetts, in 1849, with deep roots in the Boston area that could be traced back to the Mayflower, Pope grew up working for his father's lumber business and used its spare wood for carving animal figures. He later found acclaim for these wooden carvings: Czar Alexander III of Russia owned two of them. Pope briefly studied sculpture under William Copley and Walter Rimmer, but he taught himself to paint. He was an avid outdoorsman, a member of fly-fishing and shooting clubs, who, according to Alfred Frankenstein, was of the "back-slapping, club-going variety who spent his entire life in and around Boston." In 1878 he published an important portfolio of chromolithographs after his watercolors: *Upland Game Birds and Water Fowl of the United States*, from which this watercolor and print of two ducks comes. In 1882, his second portfolio, *Celebrated Dogs of America, Imported and Native*, would follow. Pope was a member of the Copley Society of Art in Boston and his artwork is represented in major American art institutions such as the Metropolitan Museum of Art and the National Museum of Wildlife Art.



The plate here was accompanied by a Ernest Ingersoll text in Pope's *Upland Game Birds and Water Fowl of the United States*, in which is the following description of the Buffle-Headed Duck:

"As wary as most of its kind, this little duck is one of the most difficult to kill [...] since it is a rapid and accomplished swimmer, a very expert diver, and in flight is noted for its great velocity. They do not set their wings back and stop their headway before alighting, as do most wild-fowl, but plump down, splashing the water on all sides, and when the water is smooth, often slide along on its surface a considerable distance. To get a shot at one of them requires experience and the utmost caution, unless the circumstances be of the most favorable description."

Pope, *Upland Game Birds and Water Fowl of the United States*, 1878, plate XIV.

(#40975)

\$ 12,500.



Contact Information:
www.DonaldHeald.com
info@donaldheald.com
212 744 3505
124 East 74th Street
New York, NY 10021

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