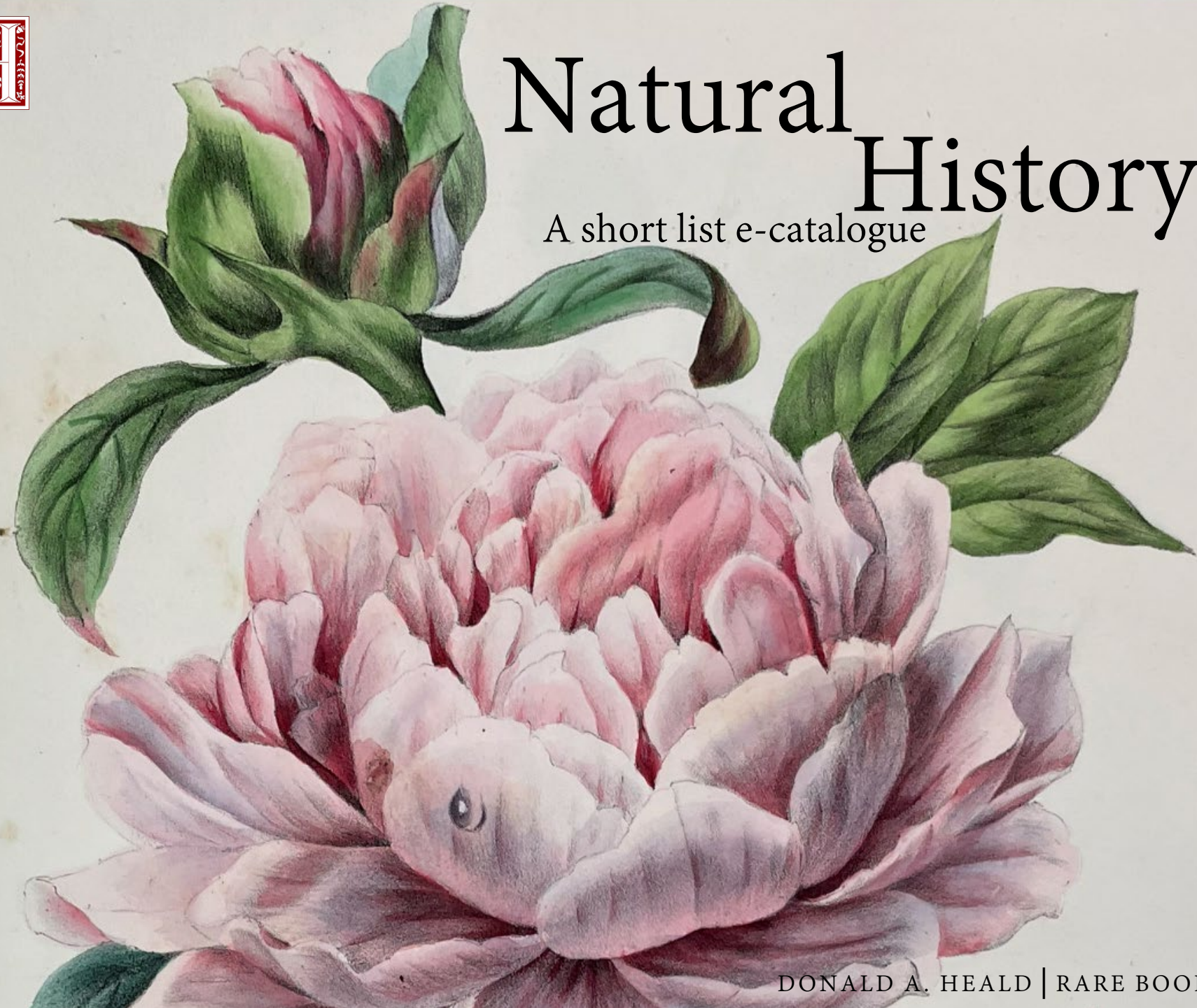




Natural History

A short list e-catalogue



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ON THE COVER

A plate from a magnificent coloured copy of Pierre-Joseph Redouté's rare work, *Le Cours de Fleurs du Jardin des Plantes*.





GOULD, John (1804-1881). *A Monograph of the Odontophorinae, or Partridges of America.*

London: Richard & John E. Taylor for the Author, [November 1844 - March 1846 - November] 1850. Folio (21 1/2 x 14 1/4 inches). 1p. list of subscribers. 32 fine hand-coloured lithographed plates after Gould and H. C. Richter. Early half olive green morocco over green pebbled cloth covered boards, spine with raised bands in six compartments, lettered in the second and fourth, the others with a repeat decoration in gilt, marbled endpapers, gilt edges.

A fine copy of the first edition of Gould's fourth monograph, in which he considerably enlarged the number of recorded species of the American partridge family.

(description continues on the next page)



Besides the spectacular plates of American birds, this work is interesting for the light it throws on the all encompassing nature of science before specialization: Gould was inspired by the gift of an English Arctic explorer, received much useful information from a Scottish botanist and finally dedicated the work to the French ornithologist Prince Charles Lucien Bonaparte (1803-1857) the author of *American Ornithology*.

In this, Gould's fourth monograph, he considerably enlarged the number of recorded species of the American partridge family. Gould was persuaded to undertake this project "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830. The graceful actions and elegant deportment of these birds inspired me with a desire to become thoroughly acquainted with the entire group of which they form a part; this desire was even strengthened by the details furnished to me by the late celebrated traveller and botanist, Mr. David Douglas, respecting species seen by him in California, of the existence of which we had until then no idea ... In the course of my researches I have several times visited most of the public and many of the private collections of Europe, and have besides corresponded with various persons in America: the result is that I have had the pleasure of extending our knowledge of the group from eleven to no less than thirty-five species" (Preface).

Anker 176; *Fine Bird Books* (1990) p.102; Nissen *IVB* 376; Sauer 13; Wood p.365; Zimmer p. 257.

(#27929)

\$ 18,000



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

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

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

(description continues on the next page)



"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





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

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

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

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

(description continues on the next page)



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

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

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

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

(#40835)

\$ 9,500



BROWN, Peter (fl.1776). *New Illustrations of Zoology, Containing Fifty Coloured Plates of New, Curious, and Non-Descript Birds, with a Few Quadrupeds, reptiles, and Insects. Together with a Short and Scientific Description of the Same.* (French title) *Nouvelles Illustrations de Zoologie, Contenant Cinquante Planches Enluminées d'Oiseaux Curieux, Et Qui Non Étés Jamais Descrits, Et Quelques de Quadrupèdes, de Reptiles Et D'Insectes, Avec de Courtes Descriptions Systématiques.*

London: [William Bowyer and John Nichols] for Benjamin White, 1776. Quarto (11 3/4 x 9 inches). Titles and text in parallel French and English, 50 hand-coloured engraved plates, most signed 'P. Brown' or 'Peter Brown'; several plates bear dates between January and May 1775. Contemporary straight-grained green morocco, spine richly gilt, gilt edges.

First edition, a handsome copy with fine hand-colouring. Brown's interests extended beyond Great Britain to include birds and other zoological subjects from Africa, the West Indies, North and South America, and Southeast Asia.

(description continues on the next page)





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

Peter Brown (fl. 1758-1799), thought to be Danish, was court painter to the Prince of Wales. It is not certain if he studied as a pupil of Georg Ehret (1708-1770), the famous botanical artist from Germany, but he was most certainly influenced by his work. Brown exhibited at the Royal Academy between 1770 and 1791, and was, in addition to his zoological studies, an accomplished flower painter.

Forty-two of the delicately coloured plates in the *Zoology* depict birds (together with insects), five mammals, two insects and one reptile; The birds and mammals come from places across the globe, ranging from South Carolina and Florida to Surinam, Brazil, Jamaica, and Angola, as well as Ceylon and Java.

Anker 72; ESTC T143948; *Fine Bird Books* [1990], p. 82; Nissen IVB 151; Zimmer, p. 101; Wood, p. 264; P.S. Dance, *The Art of Natural History* (1978).

(#40444)

\$ 9,500



EDWARDS, George (1694-1773). *A Natural History of Uncommon Birds, and of Some Other Rare and Undescribed Animals.*

London: printed by C. Rickaby "for the author" [i.e. William Gardiner and Messrs. Robinson], "1743-1751" [text watermarked 1801-1805, plates 1794-1804]. 4 parts bound in 2 volumes. 4to (11 1/2 x 9 1/4 inches). Titles and text printed on wove or laid paper, two general titles (one in French and one in English) at the front of vol.I with engraved vignettes by Johann Sebastian Müller. 1 hand-coloured etched emblematic frontispiece, 211 etched plates (printed on wove or laid paper, 210 finely hand-coloured, 1 uncoloured etched plate of the Samoyed) all by and after Edwards, woodcut head- and tailpieces and initials.

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).

[With:]

EDWARDS, George (1694-1773). *Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c.*

London: printed by C. Rickaby for "the author" [i.e. William Gardiner and Messrs. Robinson], "1758-1760" [plates watermarked 1803-1805]. 3 parts bound in 2 volumes. 4to. Titles and text printed on wove or laid paper, one general title at the front of vol.I with engraved vignettes by Johann Sebastian Müller, letterpress English and French general title and part-titles, text in English and French in double columns, translated by J. du Plessis and Edmond Barker. 1 uncoloured engraved portrait of the author by Miller after "Dandridg," 152 etched plates (printed on wove or laid paper) all finely hand-coloured, by and after Edwards and others.

A spectacular set of "one of the most important of all bird books, both as a fine bird book and a work of ornithology" (Fine Bird Books).

Together 4 volumes. 4to (11 1/2 x 9 1/4 inches). Uniform contemporary red straight-grained morocco, covers with border of a triple gilt fillet, spines in six compartments with double raised bands, the bands highlighted with gilt fillets and roll tools, lettered in the second and fourth compartments, gilt turn-ins, gilt edges. *Provenance:* George Savile Foljambe (1800-1869, Osberton Hall, Nottinghamshire, England, armorial bookplate).

(description continues on the next page)



This issue, bound circa 1815, benefits greatly from being published at a time when two book-arts were at a high point: the art of hand-colouring was at its most sophisticated and the design and execution of bindings was equally exceptional. The colouring in this issue has the clear jewel-like quality that is a feature of the work of the best colourists of the Regency period. The same period also produced some of the best binders since the 17th-century Restoration masters and the present set is a delightfully-understated example of the kind of craftsmanship of which they were capable.

Edwards "has been well described as an unscientific but very accurate describer and painter of animal life, and his writings will always remain of paramount authority, from the faithfulness of his description of many new birds, subsequently incorporated in the Linnaean System. He had, says Swainson, the simplicity and piety of Izaak Walton, and may be looked upon as one of our greatest worthies. He retired about 1764 to Plaistow, died July 23, 1773" (Mullens and Swann p.194). "Through the influence of Sir Hans Sloane, [Edwards] was chosen Librarian to the Royal College of Physicians ... Almost immediately after he was appointed ... Edwards commenced the preparation of a series of coloured drawings of animals and birds, used later to illustrate [the present work]; for these he was awarded the Gold Medal of the Royal Society and subsequently elected a Fellow" (Lisney p.127).

(description continues on the next page)





The work was quite successful and went through a number of transformations whilst under Edwards' control, including the issuing of a French text edition. Shortly after he retired in 1769 he sold "to Mr. James Robson, Bookseller ... all the remaining copies of my Natural History ... coloured under my immediate inspection, together with all my copper-plates, letter-press, and every article in my possession relative to it ... and that my labours may be handed down to posterity with integrity, truth, and exactness, I have delivered into his hands a complete set of plates, highly coloured by myself, as a standard to those Artists who may be employed in colouring them for the future" (George Edwards, declaration quoted in Robson's *Some Memoirs... of George Edwards*, dated May 1st, 1769).

[Bound at the end of the second work are:] **[J. ROBSON]** *Some Memoirs of the Life and Works of George Edwards*. London: for J. Robson, 1776. Lacking the 4 engraved plates. Zimmer p.529. [And with:] **Carolus LINNAEUS. A Catalogue of the Birds, Beasts, Fishes, Insects... contained in Edwards's Natural History ... with their Latin names.** London: for J. Robson, 1776.

Cf. Anker 124-126; cf. *Fine Bird Books* (1990) p.93; cf. Lisney 188, 192-193, 197-198, 200-201, 203, 205, 208, and 211; cf. Mullens and Swann pp. 195-196; cf. Nissen IVB 286-289; cf. Zimmer pp.192-194 and 196-199.

(#20744)

\$ 45,000.



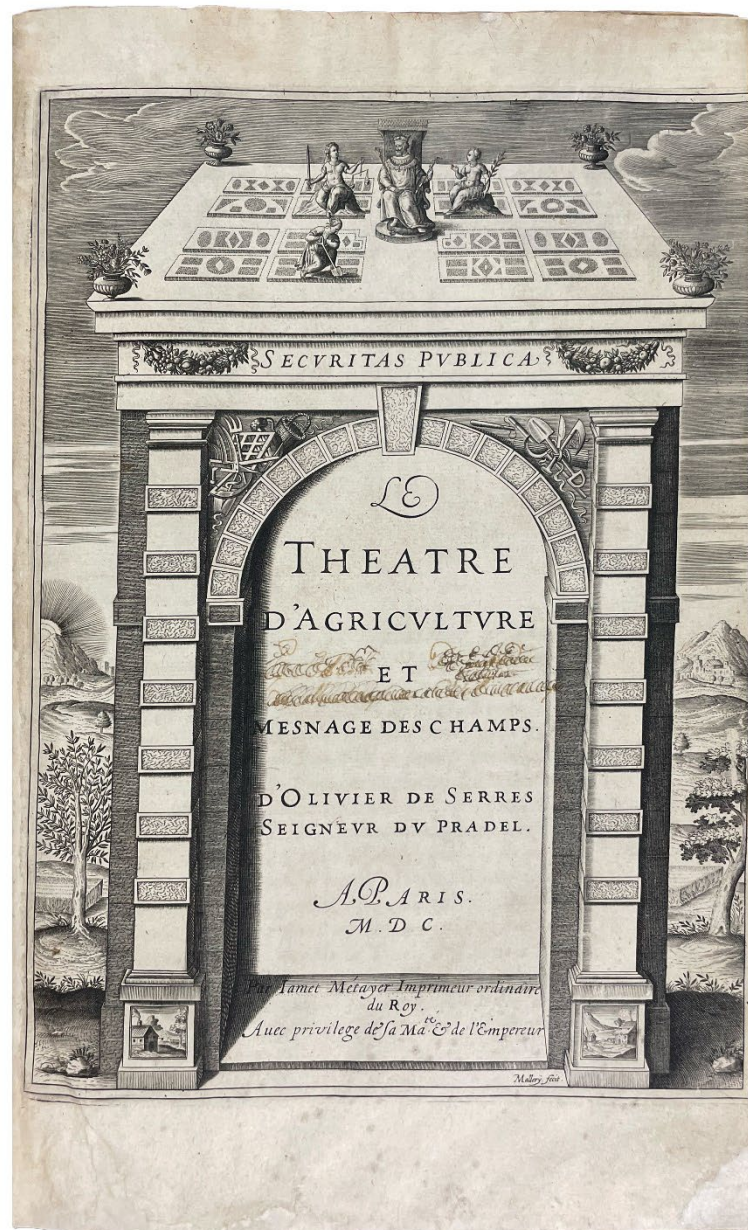
SERRES, Olivier de (Seigneur du Pradel, 1539-1619).
Theatre d'Agriculture et Mesnage des Champs.

Paris: Jamet Metayer, 1600. 4to (12 9/6 x 7 3/4 inches). First edition. Engraved title by Karel van Mallery, dedication, preface [x pp.], [2 pp.], 1,004 pp., index [xviii pp.], colophon page. With 8 woodcut vignettes as headings to each book, 16 woodcut illustrations of parterres, woodcut decorations and initials. All pages present, pairs of gatherings signed 'R' and 'Q', 'Z' and 'Y', 5V and 5T are in switched positions. Contemporary manuscript annotations on pp. 104-105, 130, and the last page of the index. Marginal restoration to the colophon and final blank leaves. 18th-century calf, spine with raised bands, gilt; red morocco lettering piece.

Rare first edition of the first great French treatise on agronomy, one of the major treatises of the Renaissance.

Olivier de Serres' *Theatre d'Agriculture*, provides a comprehensive exploration of various facets of the rural economy. Encompassing ploughing, vine growing, wine making, animal husbandry, food preparation, gardening, and even dedicating a chapter to hunting and "other honest exercises of the gentleman"; the work emerges as a rich compendium of agricultural knowledge.

(description continues on the next page)





TROISIÈME LIVRE
DV THEATRE D'AGRICVLTVRE;
ET
MESNAGE DES CHAMPS.

DE LA CVLTVRE DE LA VIGNÈ,
pour auoir des Vins de toutes sortes: ausi des Paserilles & autres
gentilleſſes procedantes des Raiſins. Enſemble de ſe pouruoir
d'autres Boiſſons, pour les endroits où la Vigne
ne peut croiſtre.

S iij



A Protestant gentleman born in 1539 in Ardèche, de Serres would go on to be hailed as the father of French agronomy. With unwavering dedication, he transformed his Pradel estate into a model farm through years of research and experimentation. *Theatre d'Agriculture* serves as a culmination of his efforts, overflowing with innovative ideas infused with a political determination to revitalize the Kingdom's economy, which had suffered greatly during the French Wars of Religion. Never losing sight of the national interest, de Serres hoped to convince fellow gentlemen and landowners to take care of their land themselves. Thus, over a period of thirty years, he dedicated his spare time to penning the present work, meticulously covering all aspects of agriculture: from land management, clearing, and drainage, to the cultivation of wheat, wine, cattle, barnyard animals, gardens, water, wood, and domestic recipes. Significantly, this magnum opus, played a pivotal role in introducing and promoting new crops such as hops, corn, beets, mulberries, and potatoes to the region.

De Serres dedicated the present work to Henri IV, a monarch who swiftly grasped the potential of this book as a tool for pacifying minds and reviving the Kingdom's economy. It is said that the King would have a few pages read to him every day after his dinner. The work's usefulness, coupled with royal patronage and its innovative character, contributed to its immense and lasting success, evident from the numerous editions published in the first half of the seventeenth century.

Brun, p. 292; Pritzel, 8630; Thiébaud, 840; Kress, 236; Mortimer French, 494; Simon, *Bibliotheca Bacchica*, II, 619; Vicaire, pp. 788-89; Wheaton p.227; Bitting p. 428

(#41195)

\$ 45,000.



FORBES, James (1773-1861). *Hortus Woburnensis, A Descriptive Catalogue of Upwards of Six Thousand Ornamental Plants Cultivated at Woburn Abbey. With numerous illustrative plans for the erection of Forcing Houses, Green Houses &c. And an account of their management throughout the year by James Forbes... Gardener to his Grace the Duke of Bedford.*

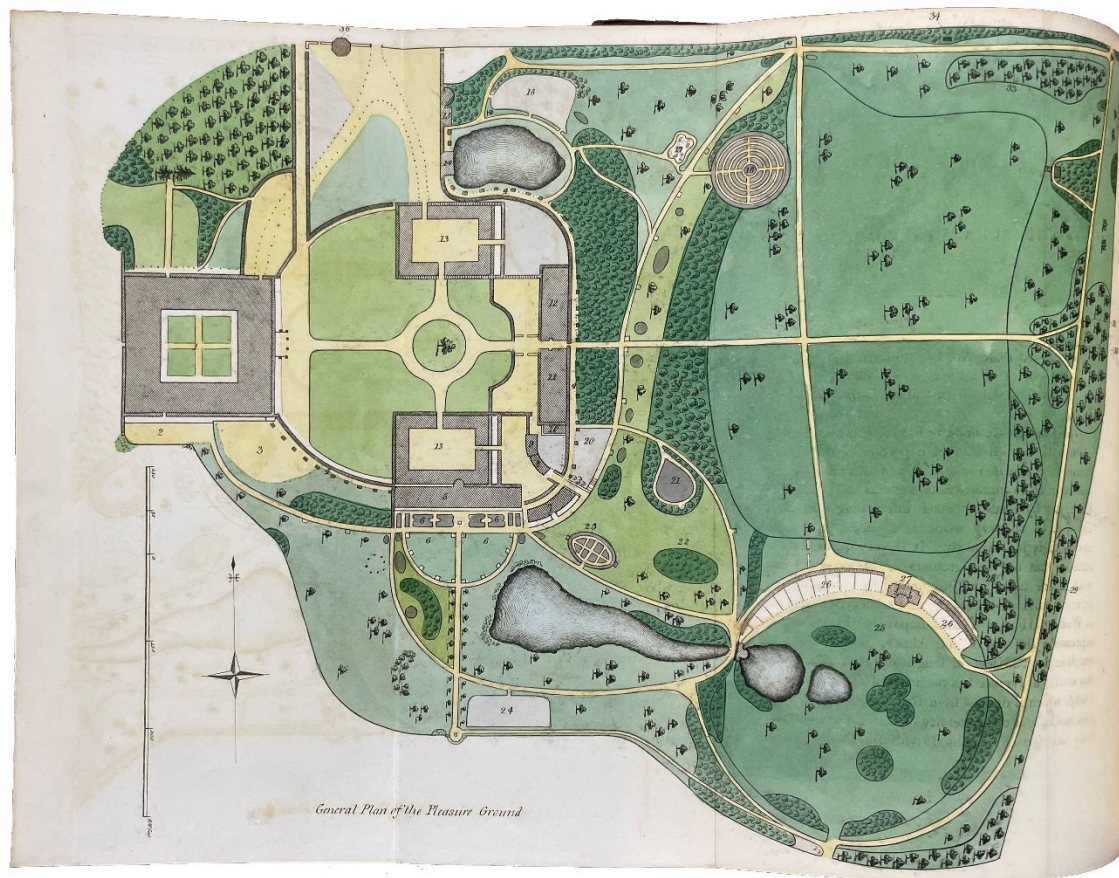
London: James Ridgway, 1833. 2 vols. 8vo (9 3/8 x 5 7/8 inches). First edition. xxvii, 2, 440, xvi pp. Hand-coloured lithographed frontispiece, engraved title with hand-coloured vignette, list of subscribers, 24 engraved plates and plans, some folding, 13 hand coloured. Half calf, marbled boards. Spine with raised bands, tooled and lettered in gilt.

Rare hand-coloured issue of this important catalogue of the Gardens of Woburn Abbey. "A few copies are printed on Royal Paper for such of the nobility may desire them" (Pritzel).

This work is divided into three parts. The first is a catalogue of plants in the gardens, the second describes the pleasure gardens including the parterres and menagerie, and the third is concerned with the kitchen gardens including hot-houses, melon pits, forcing asparagus etc. The book provides detailed information about each plant, including their botanical names, characteristics, and cultivation requirements. The purpose of the catalog was to assist gardeners, horticulturists, and plant enthusiasts in selecting and growing ornamental plants for their own gardens. The work remains an important historical reference for researchers, gardeners, and plant enthusiasts interested in the cultivation and history of ornamental plants and a testament to Forbes' expertise as a horticulturist and his dedication to cataloging and sharing knowledge about the plant species cultivated at Woburn Abbey.

(description continues on the next page)





James Forbes was a Scottish botanist and horticulturist. He had a passion for plants from an early age and developed extensive knowledge of botany and horticulture. Forbes was appointed as the head gardener at Woburn Abbey in 1804, a position he held for nearly four decades. He was responsible for the management and development of the extensive gardens and plant collections at Woburn Abbey during a significant period of its history.

Woburn Abbey, located in Bedfordshire, England, is a historic country house and estate that has been the seat of the Duke of Bedford for centuries. The gardens and parkland of Woburn Abbey are renowned for their beauty and the diversity of plant collections. Over the years, the estate has played a significant role in horticulture, hosting notable gardeners and botanists who contributed to the development of its gardens.

Brunet 2.1336; Pritzel 2962; Stafleu and Cowan TL2 1816.

(#41016)

\$ 3,500.



REDOUTÉ, Pierre-Joseph (1759-1840). *Le Cours de Fleurs du Jardin des Plantes.*

Paris: Fleury Chavant, [1837]. 8 parts (all published) bound in one volume, 4to (12 3/4 x 9 3/4 inches). Original parts wrappers and 66 hand coloured lithographs on 48 plates. Bound to style in full straight-grained red morocco boards with gilt borders, spine gilt with black morocco lettering piece. Green endpapers.

A magnificent coloured copy of this very rare work (Madol only recorded an uncoloured version)

These beautifully coloured lithographs include, in addition to 10 drawn by Redouté, a unique collection of the works of his pupils: 11 by A. Tanet, 4 by C. de Chantereine, 13 by Agne de Wasset, 5 by R. Bessin, 6 by Olimpe Arson, 6 by Anna Chavant, 2 by A. Pascal, 2 by L. de Beaurepaire, 2 by Holland, and 3 by Chirat, 1 by H. Stinton, 1 by Brienne.

(description continues on the next page)



We have traced only one other copy of the work, in the Oak Spring Garden Library. Acquired in 1940 from the collection of Gordon Dunthorne, who stated, "in compiling my book on flower prints I searched the important collections in this country and found only one incomplete, imperfect, and uncolored copy of the Redouté "Cours" in the library of the New York Botanic Garden...could find no information or record of it in any bibliography...it is not in any publication, nor any public collection in London...so it was offered to me and as I had never seen a colored copy, I bought it...the quality and beauty of the plates, of course, speak for themselves..."

Known as the "Raphael of flowers," Redouté is considered among the greatest flower painters. His illustrations were highly sought after and continue to be admired for their botanical accuracy and aesthetic beauty, making him one of the most renowned botanical artists in history.

Nissen BBI 1596; Dunthorne [1938] 238 (uncoloured); Sitwell & Madol 35 (which states that the plates were uncolored); Great Flower Books, p. 72; Hunt, *Redoutéana* 62.

(#40831)

\$ 60,000.





LOUDON, Jane Wells (1807-1858). Complete Series of The Ladies' Flower-Garden and British Wild Flowers.

5 works in 6 volumes. Early issues (1842-1849). 4to (10 7/8 x 8 3/8 inches). 304 hand-coloured lithographed plates. Uniformly bound in contemporary green calf gilt by Riviere. Spines with raised bands in six compartments, morocco lettering-pieces to second and third compartments, others with repeat overall decoration in gilt. All edges gilt. Marbled endpapers.

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 Smith, 1842. Second Edition. [vii] viii-xvi, [i] ii-iv, [1]-272. With half-title and dedication. 48 hand-coloured lithographed plates (Plate 26 bound in as frontispiece).
- 2.) ***The Ladies' Flower-Garden of Ornamental Perennials.*** London: William Smith 1843-1844. First Edition. Vol. I: x, [1]-190. With half-title. Vol. II: x, [1]-170. 96 hand-coloured lithographed plates across 2 volumes (plates 4 and 53 bound in as frontispieces).
- 3.) ***The Ladies' Flower-Garden of Ornamental Greenhouse Plants.*** London: William Smith 1843. First Edition. xii, [1]-215. With half-title. 42 hand-coloured lithographed plates (plate 7 bound in as frontispiece).
- 4.) ***The Ladies' Flower-Garden of Ornamental Bulbous Plants.*** London: William S. Orr & Co 1849. Second Edition. x, [1]-270. With half-title. 58 hand-coloured lithographed plates.
- 5.) ***British Wild Flowers.*** London: William S. Orr & Co. 1849. Second Edition. xvi, [1]-311. With half-title. 60 hand-coloured lithographed plates.

(description continues on the next page)



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).

(#40826)

\$ 12,000.





CURTIS, Samuel (1779-1860); Clara Maria POPE (ca.1768-1838). *Hyacinths*.

Hand-coloured aquatint with stipple engraving, proof impression on paper watermarked Whatman 1818. Engraved by Weddell after Clara Maria Pope and hand coloured by Clara Maria Pope. Provenance: Descendant of Samuel Curtis, Gordon Dunthorne. Sheet size: (27 1/2 x 21 3/4 inches).

An exquisite proof impression from a work that 'is so excessively rare that it is hardly known at all by the public' ('Great Flower Books').

(description continues on the next page)



Samuel Curtis was the cousin and heir of William Curtis (the originator of the *Botanical Magazine*) and he married William's daughter Sarah. Samuel began publication of his *The Beauties of Flora* in 1810, but the project was put aside. The reasons for this were probably a combination of the pressure of his other commitments (he was a nurseryman and also the proprietor of the *Botanical Magazine*) allied with having the business acumen to realise that if Dr. Thornton could not make money from his *Temple of Flora* - he had just been declared bankrupt - then he was not going to either. He did not resume the work until 1820 when the first two plates were re-issued with new imprints, a new title and an additional 8 plates were published. Despite enlisting the artistic talents of Clara Maria Pope for the later plates, the work was not financially successful and Curtis quietly dropped the idea. The work is very rare, no complete set has been sold at auction in the past twenty-five years. Comparisons with Thornton's *Temple of Flora* are inevitable: Wilfred Blunt writes 'Equally sumptuous, Samuel Curtis's *The Beauties of Flora*...with only ten plates, is so excessively rare that it is hardly known at all to the public...Of all little known English flower books this is perhaps the most splendid.' (*Great Flower Books* pp.21-2).

The Beauties of Flora displays the genius of Clara Maria Pope as represented in the present example, one of her greatest published images. Dunthorne writes that Pope 'should be included amongst the great botanical draughtsmen,' and Blunt notes that 'she had a sense of the dramatic, and knew how to paint in the grand manner.' Clara Maria Pope came from an artistic background - her father was the amateur artist Jared Leigh (1724-1769), her first husband was the artist Francis Wheatley (1747-1801), and her second husband the Irish actor and artist Alexander Pope (1763-1835). She started her career as a miniature painter and under the instruction of her first husband painted genre scenes in watercolour, becoming a distinguished artist in her own right. She went on to become a highly successful painting instructor - her pupils included Princess Sophie of Gloucester and the Duchess of St. Albans.

In the 19th century, the enchanting hyacinth, celebrated for its vibrant colors and captivating fragrance, graced ornate floral beds in English gardens, becoming a symbol of elegance and love. With its ease of cultivation, it became a favorite for indoor forcing, offering an early glimpse of spring's beauty. At the height of its popularity, Holland showcased an astonishing 2,000 varieties, although today only about 30 remain.

Cf. BM(NH) I,p.407; cf. Dunthorne 84; cf. Nissen BBI 437; cf. Stafleu & Cowan TL2 1284; cf. *Great Flower Books* (1990) p.88.
(#40974) \$ 12,000.



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

Paris: Imprimerie de Mme. Hérisant le Doux, 1818-[1820]. 4to (13 5/8 x 10 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. Period quarter calf, spine with gilt decoration, marbled paper boards.

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

(description continues on the next page)



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

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

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

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

Oak Spring Pomona 76; Nissen BBI 1640; *Great Flower Books* (1990) p.133; Dunthorne 263; Stafleu and Cowan 9248; *Cleveland Herbal* 815. (#41098) \$ 25,000.





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