

## One Of The Earliest Natural History Books Published In America: Barton's 1818 First Edition Of The First Book On Philadelphia Flora, In Contemporary Sheep

BARTON, William P.C. **Compendium Florae Philadelphicae: Containing a Description of the Indigenous and Naturalized Plants Found Within a Circuit of Ten Miles Around Philadelphia.** Philadelphia: M. Carey and Son, 1818. Two volumes. Octavo, contemporary full marbled brown sheep, red morocco spine labels. \$2000.

*First edition of the first book on Philadelphia flora, as well as one of the earliest natural history books published in America.*

Compiled as a field guide, this work uses a format based on Carl Linnaeus', meticulously cataloguing the physical characteristics of each plant discussed. University of Pennsylvania botany professor William Barton studied medicine under his uncle, Benjamin Smith Barton, whose 1803 *Elements of Botany* was the first botanical textbook published in the United States. "As a botanist, William Barton was systematic and accurate; for the most part he contented himself with works of limited scope" such as this one (DAB). "A scientist of great ability, his writings are evidences of his zeal in rendering available knowledge of... general botany in the United States" (Johnson & Brown). abin 3857. Shaw & Shoemaker 43244. Early pencil and ink owner inscriptions, one set rubbed out. Very shallow yellow staining and shallow chipping to fore-edges of a few leaves, scattered foxing, moderate wear to bindings with some expert restoration. A very good set.



### "The Classic Of Southern Natural History And Exploration"

BARTRAM, William. **Travels through North & South Carolina, Georgia, East & West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges, or Creek Confederacy, and the Country of the Chactaws.** London: J. Johnson, 1792. Thick octavo, 19th-century three-quarter green morocco gilt, raised bands, elaborately gilt-decorated spine, marbled boards and endpapers, top edge gilt, uncut. \$6800.

*First English edition (published the year after the extremely scarce American first edition) of Bartram's "unrivaled" account of life on the southern frontier, with frontispiece portrait of the chief of the Seminoles, folding map of East Florida, and seven engraved botanical and zoological plates (one folding).*

This illustrated masterpiece of 18th-century American travel is one of the most lively and informative works published on the South. Bartram traveled from Georgia and South

Carolina as far north as Tennessee and west to modern-day Louisiana. His account is notable for its literary style (Coleridge drew from Bartram's descriptions of the lush southern landscape for his celebrated "Kubla Khan"). "Bartram's account of the remote frontier, of the plantations, trading posts, and Indian villages at the end of the 18th century is unrivaled" (Streeter II: 1088). "Although more especially a naturalist, [Bartram] neglected nothing which would add to the common stock of human knowledge. He not only offers us pictures of Indian life, and sketches of the striking peculiarities of the tribes he visited, but he gives us tables of the names and localities of the numerous towns of the populous nations of the Creeks and Cherokees. Fifty-three villages of the first, and 45 of the latter are enumerated and named" (Field 94). "A work of high character well meriting its wide esteem" (Howes B223). Sabin 3870. Early 19th-century owner signature on the title page of Francis Newcombe Day, surgeon of Chudleigh, county Devonshire. Text and plates with only light occasional foxing, small closed tear to frontispiece, marginal dampstain to final few leaves. An extremely good copy, handsomely bound.



## “It Is By Tracing The Minutiae Of Nature, That We Discover The Mechanism Of Organized Beings, So Ably Contrived, And So Beautifully Displayed”: Bingley’s *Practical Introduction To Botany*

BINGLEY, William. **Bingley’s Practical Introduction to Botany**. London: Baldwin, Cradock, and Joy, 1827. 12mo, original tan boards. \$650.

*Early edition of the popular 19th-century botanical guide, with frontispiece and over 200 individual specimens delicately illustrated on eight hand-colored plates.*

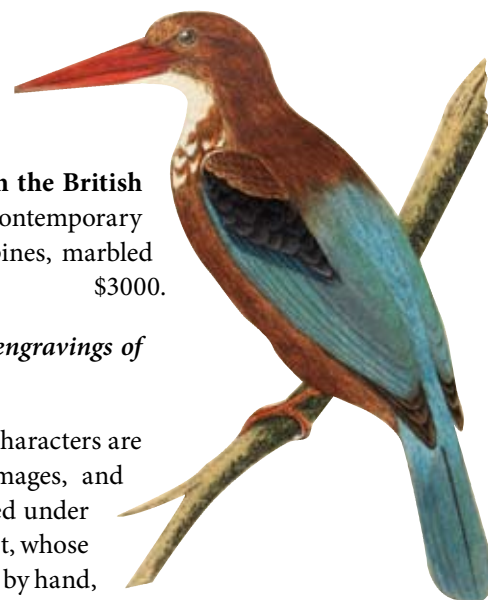
Reverend William Bingley was “a learned botanist and a fellow of the Linnean Society” whose concise guidebook was very popular in its time, frequently “considered the most eligible” of available introductions to botanical study. His *Practical Introduction to Botany* was published in 1817 and republished after Bingley’s death in 1827” (DNB). With an introduction by John Frost, founder of the Medico-Botanical Society of London and fellow member of the Linnean Society. Text bright. Very light foxing, minor edge-wear and soiling to boards, as usual. A lovely copy.

## *The Birds Of Europe, With 238 Beautiful Colored Plates*

BREE, Charles Robert. **A History of the Birds of Europe, Not Observed in the British Isles**. London: Groombridge and Sons, 1863-64. Four volumes. Royal octavo, contemporary three-quarter navy morocco gilt, raised bands, elaborately gilt-decorated spines, marbled endpapers, top edges gilt. \$3000.

*First edition, extensively illustrated with 238 beautiful hand-colored wood-engravings of continental European birds and eggs.*

“The matter is arranged in the manner according to Temminck. The generic characters are given, the synonymy, specific characters, description of the various plumages, and information about the geographical distribution and habits being briefly stated under the individual forms” (Anker 59). The plates were executed by Benjamin Fawcett, whose early chromoxylographs (color-printed wood-engravings) are actually finished by hand, some almost entirely hand-colored (though the plates of eggs are clearly color-printed,



but also finished by hand). Fawcett’s later works in the 1870s and 80s are almost entirely color-printed, so Bree’s *Birds* represents one of his earlier experimentations with color printing. Originally issued in 59 parts, this work was bound up with title pages varying in dates of imprint, thereby causing “considerable confusion in the dates of publication as recorded for this work” (Zimmer, 87-88). This set has an early range of dates on its title pages (1863-64), confirming that it is a first edition; the first edition was published continually from 1859 to 1867, and the second edition was not issued until 1875. Nissen 136. Sitwell, 81. Occasional light scattered foxing to text, not affecting plates. Top inch of each title page has been clipped to remove a previous owner’s signature; text not affected. Light rubbing to extremities of contemporary morocco. A lovely set in near-fine condition.

## 1781 Edition Of Buffon's *Natural History* In The First English Translation, In Handsome Contemporary Tree Calf

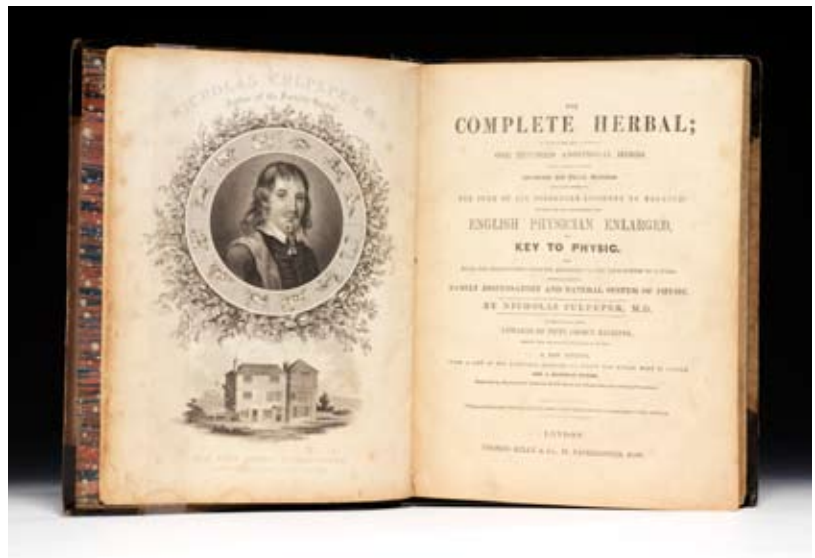
BUFFON, Count de. **Natural History, General and Particular, by the Count de Buffon, Translated into English.** Illustrated with three hundred and one Copper-plates, and Occasional Notes and Observations by the Translator. London and Edinburgh: Printed for W. Strahan and T. Cadell; W. Creech, 1781. Eight volumes. Octavo, contemporary full tree calf, raised bands, red and green morocco spine labels. \$0.

*Early edition of the first English translation of Buffon's magnum opus, published in the same year as the first edition, translated and annotated by Scottish naturalist William Smellie, illustrated with 301 copperplate engravings, including two folding maps, one folding diagram, and frontispiece portrait of Buffon. In handsome contemporary tree calf bindings.*

“Natural history, prior to Buffon, had all the earmarks of an avocation, a hobby. Buffon is the one who raised it to the status of a science” (Mayr, 336). First translated into English in 1781 this work of Buffon provides, for the first time, “a complete survey of natural history in a popular form... in which he outlines a satisfactory account of the history of our globe... His belief in the mutability of species implied clearly some preparation for the thought of Darwin... Buffon was the first to present the universe as one complete whole and to find no phenomenon calling for any but a purely scientific explanation” (PMM 198). For the naturalist, Buffon's *History* was “a splendid and well-illustrated account, and was widely used and copied from, [since it] illustrated animals from remote parts of the world” (Knight, 92). Published in the same year as the first edition of this translation; the first edition was issued in nine volumes and did not list the number of copperplates on the title pages. Plate CCXL appears in four states in Volume VII, as indicated in “Directions to the Binder” in Volume VIII. Index in Volume VIII. See Genet-Varcin & Roger 207. See Nissen 160. See Norman 369. Armorial bookplates. Occasional scattered light foxing. Expert paper repair to Plate XXXV in Volume IV. Mild wear to extremities; some spine ends perished. Expert repairs to some joints. An excellent set, handsome in contemporary tree calf. Buffon sets with all plates intact are scarce.

## “The Choice And Quality Of Our Medicines Be Rendered As Obvious And Familiar As Our Food”: Culpeper's *Complete Herbal*, With 20 Hand-Colored Plates

CULPEPER, Nicholas. **Culpeper's Complete Herbal; To which Is now Added, Upwards of One Hundred Additional Herbs... To which are now first annexed his English Physician Enlarged, and Key to Physic...** A New Edition. London: Thomas Kelly, circa 1850. Quarto, contemporary three-quarter dark brown calf gilt, raised bands, elaborately gilt decorated spine, marbled endpapers and edges. \$1650.



*Illustrated edition of Culpeper's compendium of 17th-century herbal remedies, with engraved frontispiece portrait and 20 lovely hand-colored plates, depicting 180 floral and herbal plants.*

“It seems amazing that the innumerable editions of Culpeper's herbal, first published under its original title of *The English Physitian* in 1652, should have had to wait until late in the 18th century for illustrations other than the author's portrait. The first to add engravings of plants was Dr Ebenezer Sibly, whose 1789 enlarged, quarto edition was also the first to call the book a ‘complete herbal’ in its subtitle. This edition, in a multitude of variant forms, was reprinted many times. Following the text is “A Catalogue of Simples in the New Dispensatory,” which lists the ingredients prescribed by the College of Physicians, followed by Culpeper's commentary. This edition also includes “A Key to Galen's Method of Physic” and “Culpeper's Last Legacies, Select Medicinal Aphorisms and Receipts,” both of which were initially published posthumously, as well as a general index. See Norman 541. Two early 20th-century illustrations tipped to front pastedown. Interior generally quite clean, plate 10 slightly smudged. Light rubbing to calf extremities and light wear to rear board. Extremely good condition.

## “Maiden Blush,” “Crown Bob,” “Shipper’s Pride”: Elaborate Nurseryman’s Catalogue, 1896

(CATALOGUE). **Nurseryman’s Trade Catalogue**. Rochester, New York: Stecher Lithographic Company, 1896. Octavo, original clasped full brown morocco fold-out travel case, containing 152 chromolithographs on cardstock. \$3500.

*Vintage catalogue produced by the Stecher Lithographic Company, containing 152 color images of fruits, flowers and trees on 5-12 by 8-1/2 inch cards, ingeniously ribbon-joined in sets of four and hinged to display eight plates at a time.*

“By the end of the 19th century, kitchen gardens had reached the peak of perfection: the rarest and best of fruits, flowers, and vegetables were to be found here, raised by teams of highly skilled gardeners who used the latest in horticultural technology” (*Encyclopedia of Food and Culture*). Local nurserymen were routinely called upon by itinerant seedsmen, who carried sample books of generic illustrations fruits, flowers, shrubs, and trees. “Nurserymen would select the plates they wanted, and stamp the finished volume with the name of their nursery... The book could then be used as a lavishly illustrated catalogue of the nursery’s stock both at the nursery and by salesmen traveling the countryside as the nursery’s representatives” (University of Delaware Library). The impact of the chromolithographic process on 19th-century nursery and seed catalogues was enormous. “As color images were realized in the catalogues, of course, composition, the artistry of it became more important... it was [the] heyday for the color plate in the catalogue” (Denise Adams). This elaborate color plate catalogue was produced in Rochester, New York, an early center for horticultural publishing and illustration. Plates fine, moderate rubbing to original leather traveling case. A very desirable primary source of the nursery trade and the history of American horticulture.

## “The Most Influential Exposition Of The Typological Approach To Animal Classification”: Early Edition In English Of Baron Cuvier’s *Animal Kingdom*, With 365 Engraved Plates (340 Vividly Hand-Colored)

CUVIER, Georges. **The Animal Kingdom Arranged According to Its Organization... The Crustacea, Arachnides & Insecta**, by M. Latreille. London: G. Henderson, 1834-37. Four volumes. Octavo, modern three-quarter brown morocco gilt, raised bands, marbled boards and endpapers, top edges gilt, uncut. \$3800.

*Second edition in English of this founding work of modern comparative zoology, richly illustrated with over 340 vividly hand-colored engraved plates of mammals, birds, fish and insects, with additional black-and-white engraved plates (six folding).*

“A work no less distinguished for its scientific accuracy than for its interesting details of the habits of animals” (Lowndes, 575), Cuvier’s *Animal Kingdom* was “the most influential exposition of the typological approach to animal classification, representing the greatest body of zoological facts that had yet been assembled” (Norman 567). Cuvier reorganized the comparative anatomy collections of the Musée d’Histoire Naturelle—at the time, the world’s largest institution dedicated to scientific research. The huge museum menagerie furnished Cuvier with invaluable specimens for dissection and anatomical preparations of mammals, birds, fish and fossils. Cuvier first published his classification scheme in his *Leçons* (1800-05), which was “the first truly complete work in the history of comparative anatomy. Whereas his predecessors had at best applied comparison to select groups of animals, Cuvier consistently attempted to employ it in his study of every known animal or species. Comparative anatomy became for Cuvier an essential segment of the theoretical basis of natural history... [and] is therefore the division of the natural sciences which tends to generalize, to erect the theory of organization” (Coleman, 62). The work is divided into the following categories: Mammalia, Birds, Reptiles, Fishes, Mollusca, Annelides, Crustacea, Arachnida, Insecta and Zoophytes. The sections on crustaceans, spiders and insects were prepared by leading entomologist Pierre-André Latreille, head of the entomological department at the Musée d’Histoire Naturelle and successor to Lamarck as professor of entomology. First published in French in 1816, and in English in 1827. The title page lists the work as “illustrated by nearly 500 additional plates”; only 365 are present, appearing at the end of each volume in rather random fashion but with some attempt at grouping plates with the appropriate volumes. Also includes an additional seven copperplate portraits of important naturalists, including Cuvier, Audubon, Buffon and Linaeus. Lowndes, 575. Graesse II:315. See PMM 276; Nissen 214; Zimmer I:153-54; Norman 567; Brunet II:457. Ex-library, with bookstamp of College Library Carlow (Carlow, Ireland) on title pages and gift inscription on first flyleaf of Volume I: “This work was translated by my brother, William Quin, formerly, i.e. from 1807 to 1811, a pupil in this college. Carlow, 4th April, 1839, Michael J. Quin.” Marginal pencil notation on Plate 24 (“Reptilia”) in Volume IV. Light scattered foxing to interior, plates generally clean and original hand-coloring bright. Attractive bindings fine. A desirable set.



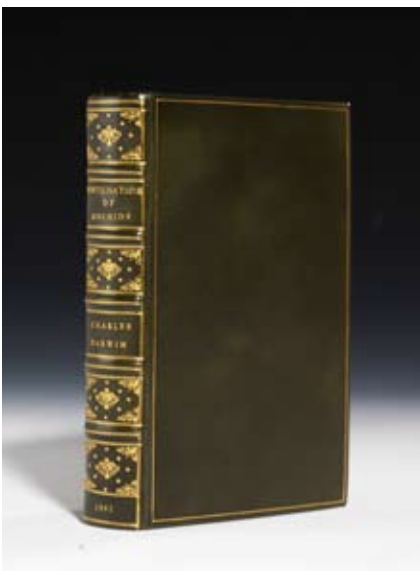
### “The First Truly Complete Work In The History Of Comparative Anatomy”: First Edition Of Baron Cuvier’s *Le Règne Animal*

CUVIER, Georges. **Le Règne Animal**. Paris: Deterville, 1817. Four volumes. Octavo, 18th century three quarter pebbled brown cloth, marbled boards. \$3500.

*First edition of this founding work of modern comparative anatomy, with 15 engraved plates of demonstrating comparative anatomy.*

Cuvier’s *Animal Kingdom* was “the most influential exposition of the typological approach to animal classification, representing the greatest body of zoological facts that had yet been assembled; it served as the standard zoological manual for most of Europe during the first half of the nineteenth century” (Norman 567). Georges Cuvier completely reorganized

the comparative anatomy collections of the Musée d’Histoire Naturelle-at the time, the world’s largest institution dedicated to scientific research. This huge museum menagerie furnished Cuvier with invaluable specimens for dissection and anatomical preparations of mammals, birds, fish and fossils. Cuvier first published his classification scheme in his *Leçons* (1800-05), which was “the first truly complete work in the history of comparative anatomy. Whereas his predecessors had at best applied comparison to select groups of animals, Cuvier consistently attempted to employ it in his study of every known animal or species. Comparative anatomy became for Cuvier an essential segment of the theoretical basis of natural history” (Coleman, 62). The work is divided into the following categories: Volumes I-V, Mammalia; VI-VIII, Aves; IX, Reptilla; X, Pisces; XI, Fossil Remains; XII, Mollusca and Radiata; XIII, Annelida, Crustacea and Arachnida; XIV-XV, Insecta; XVI, Index and Synopsis. The sections on crustaceans, spiders and insects were prepared by leading entomologist Pierre-André Latreille, head of the entomological department at the Musée d’Histoire Naturelle and successor to Lamarck as professor of entomology. Text in French. Norman 567. PMM 276 Library bookplates. Very minor scattered spotting. Only light rubbing to extremities of boards. A handsome, near fine set.

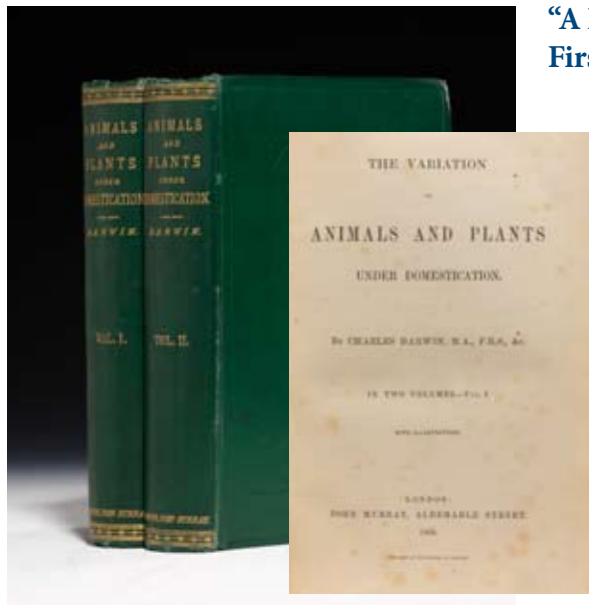


### First Edition Of Darwin On Orchids

DARWIN, Charles. **On the Various Contrivances by which British and Foreign Orchids Are Fertilised by Insects, and on the Good Effects of Intercrossing**. London: John Murray, 1862. Octavo, period style full green morocco, elaborately gilt-decorated spine, raised bands, marbled endpapers. \$7000.

*First edition of Darwin’s first book to follow On the Origin of Species, with 34 woodcut figures (one folding) by George Brettingham Sowerby throughout the text.*

Darwin’s chief American advocate Asa Gray stated that “if the Orchid-book had appeared before the ‘Origin’ the author would have been canonized rather than anathematized by the natural theologians”... Darwin himself wrote, “I think this little volume will do good to the ‘Origin,’ as it will show that I have worked hard at details” (Freeman, 112; DAB). This is the first of Darwin’s volumes supporting the theory of evolution through natural selection. Variant “b,” with inserted advertisements dated September 1871. Freeman 800. Haskell Norman Library 595. De Beer, *Charles Darwin*, 228-232. DSB III:575. Interior clean. A handsome volume.



**“A Brave Attempt”:  
First Issue Of Darwin’s *Variation Under Domestication***

DARWIN, Charles. **The Variation of Animals and Plants under Domestication.** London: John Murray, 1868. Two volumes. Octavo, original green cloth, black endpapers, uncut. \$3800.

*First edition, first issue, of Darwin’s hypothesis of pangenesis, with numerous in-text illustrations and charts. One of only 1500 copies issued. A lovely copy.*

This work “took up in detail that subject which had been confined to one chapter of the *Origin*. It contained [Darwin’s] hypothesis of pangenesis, by means of which he tried to frame an explanation of hereditary resemblance, inheritance of acquired characters, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm with egg, the



mechanism of chromosomal inheritance, and the development of the embryo by successive cell division. His hypothesis of pangenesis could not therefore give a permanently acceptable account of the multitude of phenomena it was designed to explain. It was, however, a point of departure for particulate theories of inheritance in the later 19th century” (DSB). *First issue*, in first issue binding, with errata points specified in Freeman; the first issue of 1500 copies sold out within a week of its publication. With numerous in-text illustrations in Volume I. With 32 pages of advertisements dated April 1867 in Volume I and one leaf of advertisements dated February 1868 in Volume II. Freeman 877. Norman 597. Garrison & Morton 224.1. Owner signatures dated 1870; bookbinder ticket in Volume I. Evidence of removal of pasted-in newspaper clippings from front pastedown endpapers. Occasional light scattered foxing to interiors; bright publisher’s cloth exceptionally fresh, gilt bright. A beautiful copy.

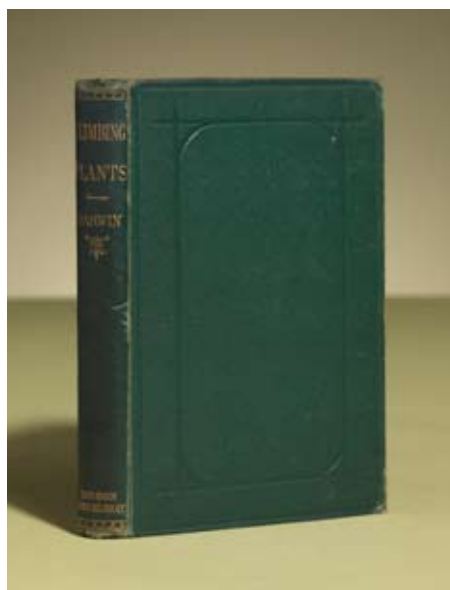
**“The Capacity Of Revolving... Is Inherent In Almost Every Plant”: Darwin On Movement In Plants, 1875**

DARWIN, Charles. **The Movements and Habits of Climbing Plants.** London: John Murray, 1875. Octavo, original green cloth gilt. \$1800.

*First cloth-bound edition of this innovative “investigation of the adaptive value of climbing in plants.”*

In 1860, with his major work on evolution behind him, Darwin, the geologist turned zoologist, indulged himself in the pursuit of his botanical studies. The resulting experiments formed the basis for a new approach to the discipline. His treatise on movement in plants appeared first in the June 12, 1865 issue of *The Journal of the Linnean Society*, and twice again in wrappers as separate offprints the same year. “By means of simple but ingenious experiments, Darwin showed that the tip of the shoot was sensitive to light and that the bending was caused by growth in the stem on the side away from the light” (DSB). He eventually concluded “that the capacity of revolving, on which most climbers depend, is inherent, though undeveloped, in almost every plant in the vegetable kingdom.” This is the

first cloth-bound edition of 1875, printed in 1,500 copies. Freeman 836. See Norman 596. Owner signature on the half title, dated in the year of publication. Interior fine. Light rubbing to edges of spine. A near-fine copy.



## Darwin On Botany And Genetics, First Edition

DARWIN, Charles. **The Different Forms of Flowers on Plants of the Same Species.** London: John Murray, 1877. Octavo, original green cloth gilt. \$2000.

*First edition, one of only 1250 copies printed, of Darwin's account of his experiments with cross-pollination, leading to discoveries of hybrid vigor and particulate inheritance.*

"Darwin noticed that in some species flowers differ by the lengths of their anthers and styles, like the primroses, which show two conditions, or loosestrife, which shows three. This is also an adaptation for cross-pollination, and these observations formed the basis of *Different Forms of Flowers*. The problem continued to fascinate him, and he raised two large beds of seedlings of *Linaria vulgaris*, the one cross-pollinated and the other self-pollinated, all from the same plant. 'To my surprise, the crossed plants when fully grown were plainly taller and more vigorous than the self-fertilized ones.' Darwin had experimentally discovered and demonstrated the fact of hybrid vigor, or heterosis, which is completely explained by Mendelian genetics" (DSB). Complete with 32-page publisher's catalogue bound at rear. Freeman 1277. Library bookplate. Text fine, very light foxing to title page. Moderate rubbing to cloth. A very good copy.



### Darwin's Selected Works

DARWIN, Charles. **Selected works.** New York: D. Appleton, 1896-97. Twelve volumes bound as fifteen. Octavo, original three-quarter red morocco, top edges gilt, uncut and partially unopened. \$8000.

*"Authorized Edition," mixed issue, of the selected works of Charles Darwin, complete with 12 of Darwin's most important titles bound in 15 volumes, in publisher's three-quarter morocco.*

Includes *The Voyage of the Beagle*; *Origin of Species*; *Descent of Man*; *Geological Observations*; *Animals and Plants Under Domestication*; *Expression of the Emotions in Man and Animals*; *Coral Reefs*; *Forms of Flowers*; *Power of Movement in Plants*; *Insectivorous Plants*; *The Formation of Vegetable Mould*; and *Life and Letters*. With frontispiece illustrations in each volume, seven folding maps and plates in *Geological Observations* (one hand-colored), and numerous other illustrations. Bookplate of Fred B. Jones. Title page library stamp and ink number in *Animals and Plants*. Minor repair to title page of *Descent of Man*, *Animals and Plants* with new endpapers; very occasional foxing and soiling mainly to endpapers, light wear to bindings. An extremely good set. Scarce.



### Erasmus Darwin's *Botanic Garden*, With Henry Fuseli Plate Engraved By William Blake

DARWIN, Erasmus. **The Botanic Garden; A Poem in Two Parts.** London: J. Johnson, 1791; Litchfield: J. Jackson, 1789. Two volumes in one. Thick quarto, contemporary full brown speckled calf rebacked in period style, raised bands, original burgundy morocco spine label. \$4800.

*First edition of Erasmus Darwin's chief poetical work, illustrated with two engraved frontispieces and 15 plates, one from a painting by Henry Fuseli—five engraved by William Blake.*

“The chief source of Erasmus Darwin’s literary fame during his lifetime, *The Botanic Garden* contains a great deal of important and frequently advanced scientific information in the nearly 300 footnotes and the 115 pages of appendices to its verses. Part I, ‘The Economy of Vegetation,’ involves a far-reaching survey of science and technology, with significant sections on evolutionary theories and numerous footnotes on electrical phenomena. Part II, ‘The Love of the Plants,’ is a ‘single-minded catalogue of vegetable sex-life’ (Norman). Darwin describes plant reproduction according to the Linnaean system “by means of a most ingenious... and amusing personification of each plant, and often even of the parts of the plant. It is significant that botanical notes are added to the poem, and that its eulogies of scientific men are frequent” (*Britannica*). Darwin’s *Garden* is

also important for the *five plates in Part I engraved by William Blake*: “The Fertilization of Egypt,” engraved after the painting by Henry Fuseli, and four engravings of the Portland Vase. Darwin, the grandfather of Charles, is notable for his “exposition of the form of evolutionism afterwards expounded by Lamarck” (DNB). Inexplicably, Part II was published first, in 1789; Part I followed in 1791. With a general title page dated 1791. Wilson, 343. Hunt II, lxxvii. Nissen 451. Lowndes, 593. Bookplates, one of Holland House. Under Henry Richard Vassall Fox, Holland House became noted as a glittering social, literary and political centre with such celebrated visitors as Byron, Disraeli, Dickens and Scott. Interior fine, with only faint offsetting from plates to text. Rubbing to corners only of contemporary calf. A nearly fine, wide-margined copy of a work not often found complete.

### Dodoens’ *New Herbal*, 1619

DODOENS, Rembert. **A New Herbal, or Historie of Plants: Wherein is contained the whole discourse and perfect description of all sorts of herbes and plants...** And now first translated out of French into English, by Henry Lyte, Esquire. Corrected and amended. London: Edward Griffin, 1619. Small folio, contemporary full calf gilt, rebacked with original spine laid down, red morocco spine label. \$3500.

*Revised fourth edition in English of Dodoens’ Cruydeboeck, with ornate woodcut border on title page and numerous woodcut headpieces and initials.*

Dodoens was the first of the great Flemish botanists, “and both in his *Cruydeboeck*, 1554, and his *Stirpium Historia Pemptades Sex*, 1583... he helped to forward the growing interest in classification which had begun to be evident as early as 1539 in Bock’s *Neu Kreuterbuch*” (Hunt 67). The *Cruydeboeck*, his first botanical work, “was a national herbarium devoted to species indigenous to the Flemish provinces. The merit of this book was that rather than proceeding by alphabetical order, as Fuchs had done, Dodoens grouped the plants according to their properties and their reciprocal affinities” (DSB). Henry Lyte’s English translation (made from the 1557 French version by Charles de l’Ecluse) was first published in 1578. Lowndes, 656. Lower corner of title page torn, just affecting border rule, a few leaves with some expert paper repair. Some occasional soiling and dampstaining, a few marginal wormholes throughout. A very good copy in contemporary calf. Scarce.

**“A Pleasure For The Eye, A Visual Feast”:  
Flowers And Trees, With 40 Photographs By Lee Friedlander**

FRIEDLANDER, Lee. **Flowers and Trees**. New City, New York: Haywire, (1981). Folio, original spiral binding cased in original purple cloth. \$1400.

*First edition of this collection of 40 black-and-white photographs by the award-winning photographer.*

In 1967 Lee Friedlander was one of the three artists, along with Garry Winogrand and Diane Arbus, selected for the influential exhibition “New Documents” at The Museum of Modern Art. Observant critics noted that what Friedlander and these artists “hold in common is the belief that the commonplace is really worth looking at” (Parr & Badger, 237). The photographs seen here in *Flowers and Trees* offer sharp contrast to earlier works such as *Self Portrait* (1970) and *The American Monument* (1976), yet in their images of blossoms, trees, leaves and one peacock, there is continued evidence of Friedlander’s accomplished artistry and characteristic whimsy. In awarding Friedlander the 2005 Hasselblad Foundation International Award in Photography, the Foundation noted, “his photography is a pleasure for the eye, a visual feast.” Very light spotting to boards, about-fine.

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**With 123 Lovely Hand-Colored Flower Lithographs**

HARRISON, Joseph. **Floricultural Cabinet, and Florist’s Magazine**. London: Whittaker, Treacher, 1833-41. Nine volumes. Octavo, contemporary three-quarter green polished calf gilt, raised bands, red morocco spine labels, marbled boards. \$4500.

*First nine volumes of the most popular horticultural periodical in 19th-century England, with 123 hand-colored lithographs (two folding) and occasional in-text illustrations and garden plans.*

Harrison’s *Cabinet* appeared serially between 1833 and 1859, in 12 monthly issues, each with a hand-colored plate. The journal contains articles on all aspects of flower cultivation, including lists of new and rare plants, with submissions from various gardeners. “No other periodical work on floriculture or horticulture has ever reached so extensive a circulation, or enjoyed so large a portion of public patronage as our own.” Near the end of the first year, circulation had risen to an astounding 50,000 copies, so during November, Harrison was obliged to reissue the first few numbers for a second and third times. This is a complete set of the first nine volumes (Volume I being the third printing), beginning with the journal’s first number in March 1833 to December 1841, including all 123 hand-colored lithographs (two folding in Volume VI), and with occasional in-text wood-engravings of propagation techniques and garden layouts. Interiors near-fine, with only light foxing (mostly to the first and last few leaves). Several original spine labels lost. A handsome run of nine volumes, rarely found together.

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**“The Dustiest Roadside Walk Will Have Its Attractions”:  
Set Of Six Hulme Botanical Series, With 240 Color Plates**

HULME, Frederick Edward. **Familiar Wild Flowers**. London: Cassell, circa 1885. Six volumes. Octavo, original green cloth gilt. \$800.

*First edition of this handy field manual of 240 English wild flowers, each represented by a full-page color photolithograph and historical description based on Hooker, Lindley, and Bentham.*

Hulme combined and condensed the botanical knowledge of the time, accompanied by early and vivid color photolithographic flower plates. Each entry is also enhanced by an appropriate wood-engraved floral initial letter and tailpiece. This is a set of six series (most sets stop at the fifth series). Hulme continued publication up through a ninth series (1910)—360 plates altogether. Without title page for Volume IV. BMNH II, 888. Owner signature. Plates and text very bright. Usual foxing to endpapers, spine ends mildly rubbed. A very attractive set.

## Precursor To Hill's Herbals: Volume II (Plants) Of His *General Natural History*, 1751, With 16 Folio Engravings

HILL, John. *A General Natural History: or, New and Accurate Descriptions of the Animals, Vegetables, and Minerals of the Different Parts of the World*. Volume II (Plants) only. London: Thomas Osborne, 1751. Thick folio, contemporary full brown calf rebaked with the original spine laid down, raised bands, elaborately gilt-decorated spine, black morocco spine label. \$1500.

*First edition of the plant volume only of Hill's three-volume Natural History (1748-52), with 16 full-page engravings of plants, mosses and fungi (each containing multiple images), and a history of the use of plants for medicinal purposes.*

Samuel Johnson called John Hill “an ingenious man... a very curious observer” (DNB). Dr. Hill’s volume on *Plants* includes not only descriptions and images of vegetation, but also “their virtues, and uses as far as hitherto certainly known, in medicine and mechanics.” It includes a history of “materia medica, pictoria, and tinctoria,” with “observations on the neglected properties of many valuable substances and attempts to discover lost medicines of former ages.” “Hill urged that since the end of the sciences was utility, Culpepper was to be preferred before Linnaeus” (Knight, 97). Early herbals often lacked recommendations for use, perhaps because they were compiled largely by horticulturists rather than doctors. This present title evolved into Hill’s *Family Herbal* (1754), and eventually into his monumental *British Herbal* (1756), a Latin translation of which in 1769 was specifically intended for physicians. Bound with half title. See Blunt & Raphael, 177-179; Nissen, 82; Hunt 551, note. Contemporary owner signature on title page and manuscript index of plates laid in. Text and plates quite clean, with faint offsetting from plates. Expert restoration to handsome contemporary calf-gilt. An extremely good copy.

## *Paxton's Flower Garden*, With 105 Beautifully Hand-Colored Lithographed Botanical Plates

LINDLEY, John and PAXTON, Joseph. *Paxton's Flower Garden*. London: Bradbury and Evans, 1853. Three volumes bound in one. Thick quarto, contemporary full black- and gilt-stamped green calf rebaked with original spine laid down, raised bands, burgundy morocco spine label, marbled endpapers and edges, edges gilt and marbled. \$6800.



*Early edition, elaborately illustrated with 105 (of 108) lovely hand-colored flower plates and 314 in-text engravings.*

This work was one of the 19th century’s most comprehensive guides to flowers, offering beautiful color illustrations and extensive information on a multitude of varieties. Its authors were both quite distinguished horticulturalists. Sir Joseph Paxton was working as foreman of the arboretum at Chiswick gardens when he attracted the notice of the Duke of Devonshire. The Duke, who was president of the Horticultural Society, promptly appointed him superintendent of the gardens at Chatsworth and Paxton immediately began to make a name for himself as the designer of elaborate gardens and as the architect of complex installations and infrastructure. Paxton was a vice-president of the Horticultural Society and was elected fellow of the Linnean Society in 1833. Lindley, the other author, was also heavily involved with the Horticultural Society. In 1829, he became the first professor of botany at the University of London. Without plates 26, 100, and 104. The first edition was published in 1844. See Sitwell, *Great Flower Books*, 114. Plates quite bright and lovely, scattered foxing to some plates (most fine) and text, a bit of wear to binding. A very good copy.



**With 42 Spectacular Hand-Colored Plates:  
Mrs. Loudon's *Flower-Garden Of Ornamental Greenhouse  
Plants*, One Of Her Most Beautiful Works**

LOUDON, Jane Wells. **Ladies' Flower-Garden of Ornamental Greenhouse Plants.** London: William Smith, 1848. Quarto, contemporary three-quarter green morocco gilt rebacked with the original spine laid down, original marbled boards, all edges gilt. \$8000.

*First edition of Mrs. Loudon's classic botanical work on greenhouse plants, with 42 beautiful full-page hand-colored lithographic plates.*

Jane Webb Loudon was one of the 19th century's major compilers of flower books. This work, together with her *Ornamental Annuals* (1840) and *British Wild Flowers* (1846) were "much prized for their attractive illustrations" (*Magnificent Botanical Books*, 237). *Greenhouse Plants* focuses on exotic plants indigenous to such locales as Japan, Australia, South Africa and South America, whose plants "are, generally speaking, more beautiful

than any included in my previous works, as they are natives of countries where the sun has most power, and where consequently colors are the brightest" (Introduction). Loudon's artistic groupings of like flowers-considered unusual for the times-were immediately popular among gardeners throughout England. In 1831 she had married John Claudius Loudon, himself a renowned landscape gardener and horticultural writer. The plates were probably produced by the lithographic firm of William Day & Son (cited in the 1849 edition of her *Bulbous Plants*), frequently referred to as "Day and Haghe," because of the fine work that Belgian draughtsman and watercolorist Louis Haghe brought to the enterprise. Bound with half title, Plate 7 bound as a frontispiece. Sitwell, 115. Nissen 1236. Early owner signatures of the Bagshaws of the Oaks, Derbyshire. Shallow marginal dampstain to the BB gathering (pages 185-192), not adversely affecting plates. Binding handsome, plates vivid and beautiful. A lovely, nearly fine copy.

**With 60 Beautiful Hand-Colored Plates:  
Mrs. Loudon's *British Wild Flowers***

LOUDON, Jane [Jane Wells]. **British Wild Flowers.** London: James Nelson, 1859. Thick quarto, early 20th-century three-quarter vellum gilt, raised bands, top edge gilt. \$3800.

*Third edition, with 60 fine full-page hand-colored lithographs, handsomely bound by Warren & Son.*

Jane Webb Loudon was one of the 19th century's major compilers of flower books. First published in 1846, this work and her earlier *Ladies' Flower Garden* were "much prized for their attractive illustrations" (*Magnificent Botanical Books*, 237). Loudon's artistic groupings of like flowers, considered unusual for the times, were immediately popular among gardeners throughout England. She married John Claudius Loudon, renowned landscape gardener and horticultural writer. See Nissen 1233; Sitwell, 115. Only a bit of scattered light foxing, mostly marginal, plates generally fine and vivid; binding in exceptional condition. A nearly fine copy of a lovely work.



## “It Opens A Highly Original And Curious Field Of Research” (Darwin)

MARILAUN, Anton Kerner von. **Flowers and their Unbidden Guests.** London: C. Kegan Paul, 1878. Octavo, original black- and gilt-stamped green cloth, uncut and unopened. \$600.

*First edition in English, with three folding plates and a prefatory letter by Charles Darwin.*

Mentioned in the writings of both Alfred Russel Wallace and Charles Darwin, renowned scientist Anton Kerner was a university professor and the director of a botanical garden. His extensive treatises on botany offered important information to some of the leading evolutionists of his time. Although this edition was preceded by the first edition in German, this is the first edition to contain Darwin's letter. Freeman 1318. Half of unopened signature detached from inner margin, scattered foxing to text, light rubbing to extremities of binding. A lovely copy in near-fine condition.



## “The Ranking Work On The Subject”: With 24 Folio Color Plates Of Orchids, 1889

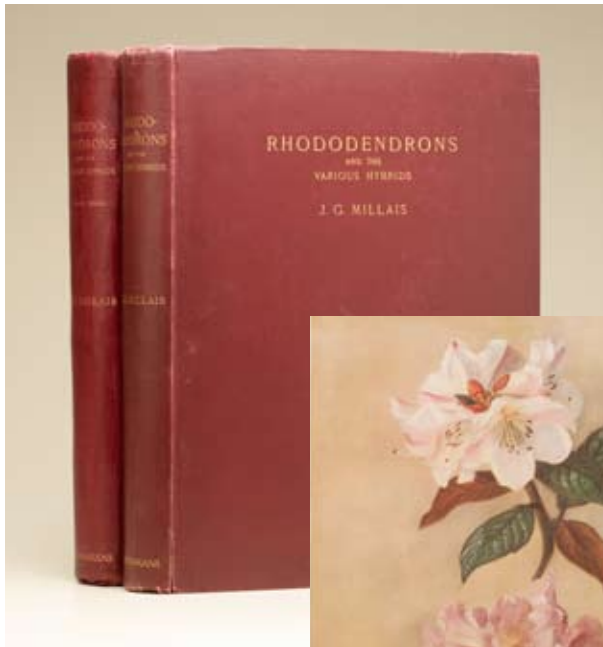
MINER, Harriet Stewart. **Orchids: The Royal Family of Plants.** Boston: Lee & Shepard, 1889. Folio, original pictorial olive green cloth gilt rebaked with the original spine laid down, patterned endpapers, all edges gilt. \$1800.

*Second American edition, with 24 beautiful folio chromolithographic plates of paintings made from live specimens.*

This work was the first color-plate book of orchids published in America, and issued simultaneously in an English edition, in 1885. Harriet Miner painted her plants and flowers from live specimens in the collections of Alexander Davis of Syracuse, New York, and Frederick Ames of North Easton, Massachusetts. She wrote in a Victorian style—

both fanciful and poetic—very different from the dull descriptions often found in contemporary scientific botanical books. “This is the ranking work on the subject and very striking... becoming definitely uncommon” (Bennett, 78). A splendid production of 24 folio chromolithographs, printed on heavy stock. Plates fine, without the usual offsetting, reinforced at inner margin on versos. Mild rubbing and soiling to original cloth, gilt bright. An extremely good copy.





### Millais' *Rhododendrons*, Both The First And Second Series, Illustrated With Color Plates And Black-And-White Photographs, Signed By Millais On Both Title Pages

MILLAIS, John Guille. **Rhododendrons**. WITH: **Rhododendrons, Second Series**. London: Longmans, Green, 1917, 1924. Two volumes. Tall folio, original maroon cloth gilt. \$3800.

*Limited first editions, number 214 and 114, respectively, of only 550 copies each, together copiously illustrated with 114 plates, 34 in color. Signed by Millais on both title pages and dated 1928, with the prospectus for the second series laid in.*

Son of the well-known Sir John Everett Millais, President of the Royal Academy, John Guille Millais was noted for his animal and botanical drawings. This wonderful two-volume set lists all known species of the genus *Rhododendron* (including Azaleas) and 484 hardy hybrids raised in Europe at that time. Prospectus for the second series laid in. Nissen II:1369. See Houfe, 230. Prospectus slightly foxed. An impressive production in excellent condition.

### Miller's Second Book On Landscape Gardening, With A Preface By Gertrude Jekyll, Handsomely Bound

MILLER, Wilhelm. **The Charm of English Gardens. With a Preface by Gertrude Jekyll**. London, New York, Toronto: Hodder and Stoughton, circa 1920. Thick quarto, contemporary full crushed green morocco gilt, raised bands, all edges gilt. \$1200.

*Later English edition, with 112 black-and-white halftones and eight color photographic plates. Handsomely bound by Hatchards.*

Miller began his horticultural writing career by assisting in the compilation of Bailey's *Cyclopedia of American Horticulture* (1900). His first book, *How to Make a Flower Garden*, appeared in 1903. This is his second book, first published in 1911, in which he explores the benefits and problems associated with imitating gardens from other parts of the world. In it Miller continues to emphasize his preference for native American species and his disapproval of tender bedding plants, especially those with showy foliage, which he refers to as "variegated rubbish." This edition includes a Preface by English garden designer, writer, artist, and craftswoman Gertrude Jekyll. Jekyll was able to "reconcile styles seemingly at variance with each other, the formal style advocated by Reginald Blomfield and the so-called wild gardening of William Robinson" and of Miller himself (DNB). In 1915, Miller published *The Prairie Spirit in Landscape Gardening*, a book that championed the "prairie style" of landscape gardening. It was the first book to address the question of a truly American style of landscape design. Originally published under the American title *What England Can Teach Us about Gardening* in 1911. Interior fine. Front joint just starting, but holding firm. Spine toned to tan. A handsome copy.

## “The Perfect Insect Appears In April”: *A Natural History Of British Moths, 1871, With 132 Hand-Colored Plates*

MORRIS, Rev. F. O. **A Natural History of British Moths.** London: Henry Edward Knox, 1871. Four volumes. Royal octavo, original green gilt- and blind-stamped cloth, uncut and unopened. \$2300.

*Second edition, with nearly 2000 specimens of moths illustrated on 132 hand-colored plates.*

An Anglican rector, Morris is “best known by his works on natural history, which, although ‘popular’ rather than scientific, had much literary value” (DNB). Although the six-volume *A History of British Birds* (1851-57) is considered his masterwork, Morris also published extensively on insects, including *A History of British Butterflies* (1853), *Catalogue of British Insects in all the Orders* (1865) and the present work, first published in 1859-1870. Includes English and scientific names of moths, their geographical distribution, times when they appear and what they eat as caterpillars. Index to genera and species in Volume IV. Without extremely rare dust jackets. Bookseller tickets; bookplates and evidence of bookplate removal. Scattered foxing to preliminaries and edges. Plates clean and vivid, publisher’s cloth extremely fresh and bright. A near-fine set.

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## With 24 Beautiful Hand-Colored Botanical Plates

PAXTON, Joseph. **Paxton’s Magazine of Botany, and Register of Flowering Plants.** Volume the Sixteenth. London: Published for the Proprietors, by William S. Orr, 1849. Quarto, contemporary three-quarter brown calf, raised bands, tan morocco spine labels. \$1250.

*First edition of the self-contained final volume in Paxton’s beautifully illustrated series on flowers and horticulture, with 50 hand-colored botanical illustrations on 24 plates and 83 woodcut illustrations.*

This is the scarce final volume in Paxton’s acclaimed botany series, focusing heavily on floriculture and richly illustrated with brightly hand-colored plates. The editor of the series, Sir Joseph Paxton, was working as foreman of the arboretum at Chiswick gardens when he attracted the notice of the Duke of Devonshire. The Duke, who was president of the Horticultural Society, promptly appointed him superintendent of the gardens at Chatsworth and Paxton immediately began to make a name for himself as the designer of elaborate gardens and as the architect of complex installations and infrastructure. By the end of his career, Paxton had worked on a variety of civic planning projects and had even suggested the army works corps that proved so instrumental during the Crimean war, though he never abandoned management of the Duke’s Derbyshire estate and its gardens. Paxton was a vice-president of the Horticultural Society and was elected fellow of the Linnean Society in 1833. Bookplate of horticultural editor John E. Elsley. Creasing to edge of plate at page 6, scattered pinpoint foxing and occasional soiling to plates and text, a bit of wear to calf. An extremely good copy.

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## “The Most Widely-Used Book On English Wild Flowers For Half A Century”: *Beautifully Illustrated Flowering Plants And Ferns*

PRATT, Anne. **The Flowering Plants and Ferns of Great Britain.** London: Society for Promoting Christian Knowledge, circa 1860. Three volumes. Octavo, original green pebbled cloth lettered in gilt. \$1600.

*Early edition, containing 244 beautifully detailed drawings by Anne Pratt, rendered in block-colored plates by William Dikes, many finished by hand.*

First published in 1855 in five volumes, Pratt’s *Flowering Plants* was “the most widely-used book on English wild flowers for half a century” (Sitwell & Blunt, 127). At the time, her 20 botanical books (of which this set is considered a fair compilation) constituted a major contribution to the advancement of flower study, especially among the general public. All of her books are well composed, with handsome, accurate illustrations. The success of Pratt’s works must be shared with William Dikes & Company, producers of the thousands of blocks required for printing in colors using the Baxter process (combining a lithographic key plate which printed the main features of the design, followed by color applied through a succession of wood blocks). “Even today, Pratt’s work continues to intrigue and excite collectors of botanical illustration” (Jack Kramer). This copy was formerly owned by the Sheffield Chrysanthemum Society. Plates and interiors fine. A beautiful collection.

## With 14 Etched Folding Plates Of Pruning And Grafting Techniques

SCHABOL, Jean Roger. **La Pratique du Jardinage**. Paris: Frères Debure, 1776. Two volumes. Thick 12mo, contemporary full mottled calf, raised bands, elaborately gilt-decorated spines, marbled endpapers and edges. \$400.

*New (fifth) edition of this early landscaping manual, "reviewed, corrected, augmented," with 14 etched folding plates of pruning and grafting techniques, and with etched frontispiece of nurserymen and women at work.*

French horticulturist Roger Schabol recommended planning flower gardens for each season, "observing the same order and symmetry." This is the fifth edition of his *Dictionnaire pour la Théorie et la Pratique du Jardinage* (1767), which went through various later editions under various titles (this being one of them). With etched frontispiece in Volume I of nurserymen and women at work. Text in French. Hunt 611, 639 (later editions). Contemporary signature of ownership. Decorative stamp reading "Lyon 1777." Very faint shallow dampstaining to top edges. Chipping to spine ends, handsome contemporary bindings sound. A very good copy.

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## "Agriculture Requires, On The Whole, A Greater Variety Of Knowledge, Than Any Other Art"

SINCLAIR, John. **The Code of Agriculture; Including Observations on Gardens, Orchards, Woods, and Plantations**. Hartford: Hudson, 1818. Octavo, contemporary full brown marbled sheep, red morocco spine label. \$375.

*First American edition, published just one year after the first edition, handsomely bound in full contemporary sheep.*

A standard reference book used by farmers for decades, this work covers all aspects of agriculture from animal husbandry to crop planting to farm management. The first president of the board of agriculture, "Sinclair devoted much of his time in later years to the composition of what he called the 'Codean System of Literature,' in which all knowledge was to be summarized in four departments, comprising agriculture, health, political economy, and religion... The code of agriculture received much praise, especially abroad" (DNB). The first edition was published in Great Britain in 1817. With several diagrams and illustrations. Shaw & Shoemaker 45720. Paper repair to verso of frontispiece, light scattered foxing to text, joints repaired, a bit of wear to contemporary sheep. An extremely good copy.

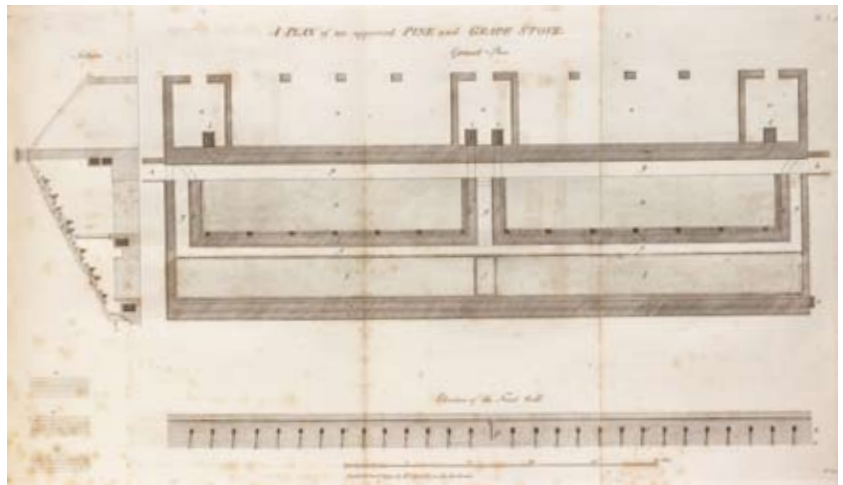
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## "The Best Of Them All": 1790 First Edition Of Speechly's *Treatise On The Culture Of The Vine*

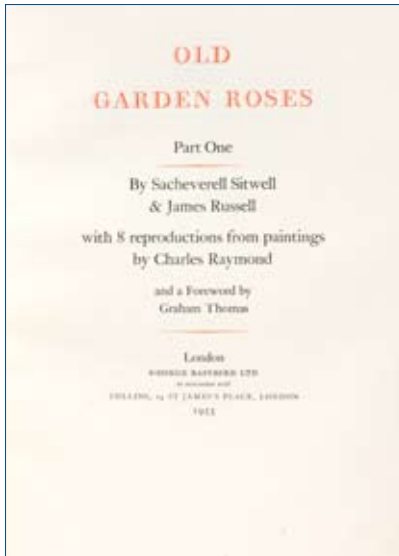
SPEECHLY, William. **A Treatise on the Culture of the Vine, Exhibiting New and Advantageous Methods of Propagating, Cultivating and Training that Plant....** York: Printed for Author, by G. Peacock, 1790. Quarto, contemporary three-quarter green morocco, marbled boards. \$5000.

*First edition of this "excellent work," illustrated with five engraved plates (three folding) depicting vineyards, stove plans and growth patterns. An excellent copy in contemporary marbled boards*

Speechly, an agriculturalist, was gardener to the Duke of Portland on his estate in Nottinghamshire. "*The best of them all is that of Speechly... a model of the sound, practical, well-written and beautifully printed manual*" (Gabler, 265). Includes sections on the culture and management of the grape vineyard, pruning, watering, and infestation. Plates IV and V bound out of order but present.



Lowndes, 2471. Gabler, 265. Simon, 50. Pages 95-96 and following explanatory leaf with skillful paper repairs. Plates with light foxing and offsetting, text bright with a few instances of light scattered foxing. Contemporary morocco and marbled boards in excellent condition. A lovely copy in contemporary binding.



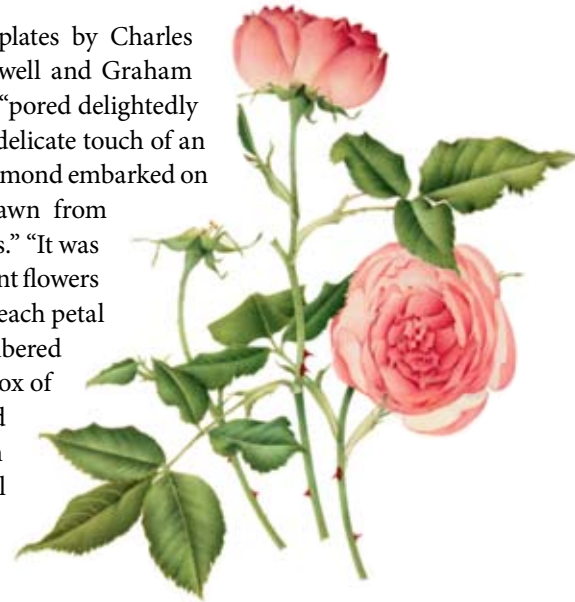
### Signed Limited Edition Of Sitwell's *Roses*, With 16 Vibrant Folio Color Plates By Charles Raymond, Many Pencil-Signed By The Artist

SITWELL, Sacheverell and RUSSELL, James. **Old Garden Roses**. London: George Rainbird (Collins), 1955-57. Two volumes. Folio, original three-quarter vellum, marbled boards, illustrated endpapers, top edges gilt, original cloth slipcases with paper labels. \$2600.

*Signed limited first editions of this two-part book of roses, number 39 of only 160 copies signed also by the authors, richly illustrated with 16 color plates after paintings by Charles Raymond (nine individually signed by the artist).*

This handsomely designed set of rose plates by Charles Raymond took shape after a visit by Sitwell and Graham Thomas to the artist's studio, where they "pored delightedly over [his pictures], marvelling at the the delicate touch of an expert brush." At Sitwell's suggestion, Raymond embarked on this special series of rose paintings drawn from

specimens in the garden of Trelawney Dayrell Reed, long-time grower of "old roses." "It was my pleasure," reports Thomas, to watch the artist "making careful studies of different flowers and buds... and to hear of his search for exactly the right mixture of pigments for each petal and leaf." This signed limited edition was composed of 160 specially-bound numbered copies printed on Amstel paper at the Chiswick Press and bound by Edward Hiscox of London. The accompanying text for Part Two was written by Wilfrid Blunt and James Russell; Raymond has signed only *R. Gallica Camaieux* (the rest are signed in the plates) and the book was bound by Zaehnsdorf. Books and plates fine, original slipcases slightly worn. A very handsome set.



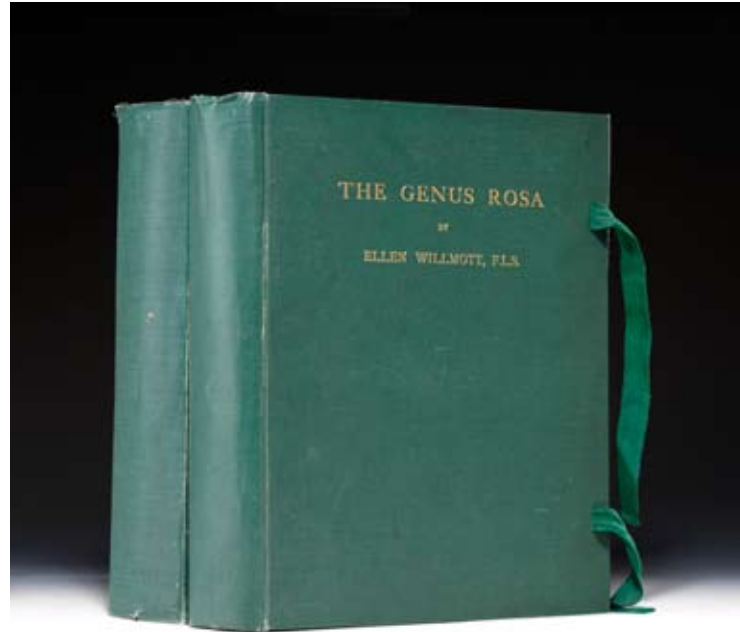
### First Trade Edition Of Sitwell And Blunt's *Great Flower Books 1700-1900*, With 20 Vibrant Folio Color Plates

SITWELL, Sacheverell and BLUNT, Wilfrid. **Great Flower Books 1700-1900. A Bibliographical Record of Two Centuries of Finely Illustrated Flower Books**. London: Collins, 1956. Folio, original three-quarter green cloth, patterned endpapers. \$950.

*First trade edition of this richly illustrated bibliography of flower books from the 18th to 20th century, with 20 color reproductions of important flower plates and 16 additional black-and-white plates.*

This in-depth bibliography discusses the history and evolution of the flower book from the start of the 18th century through the end of the 19th. Included are 20 lovely reproductions of noteworthy flower plates from various books discussed in the text; descriptions of famous flower books; biographical notes about their authors; a bibliographical listing of titles, collations, and other relevant information; several title page reproductions; and much more. Without dust jacket. This trade edition was composed of 1750 unnumbered copies printed on Gelderland white cartridge paper and bound by Mansells of London; it was published simultaneously

with a numbered limited edition of 295 specially-bound copies printed on Amstel paper. Slight dampstaining to corners, light soiling to cloth, minor wear to extremities of binding. A near-fine copy.



**“Among The Most Beautiful Of All Rose Paintings”:  
Willmott’s *Genus Rosa*, In 25 Original Parts, With 132 Splendid Folio Color Lithographs**

WILLMOTT, Ellen Anne. **The Genus Rosa. Drawings by Alfred Parsons.** London: John Murray, 1910-14. 25 original parts in two portfolios. Folio, original gray wrappers, original green cloth portfolios, green silk ties, uncut and entirely unopened. \$8500.

*First edition, in original parts, of “the first great color-printed flower book of the 20th century,” one of approximately 1000 copies, with 132 splendid full-page chromolithographs of roses after watercolors by Alfred Parsons, and with numerous additional black-and-white illustrations.*

Creator of the gardens at Warley Place, Ellen Willmott was known to her contemporaries as “the greatest of living women gardeners” (Gertrude Jekyll). She had over 60 plants named after her. “Willmott’s very considerable wealth enabled her to plan and plant a huge garden and keep it well maintained with the assistance of 104 gardeners. She, like Napoleon’s Josephine, fell in love with roses... she resolved to immortalize them by means of a great work. For this she needed an artist, and she commissioned Alfred Parsons (a member of the Royal Academy) to do the whole of the publication. The book was to be called *The Genus Rosa* and was to contain portraits of species roses only, no hybrids or varieties were to be included. It is, therefore, a very valuable reference book botanically... [Parsons’ watercolors] are among the most beautiful of all rose paintings... The flowers are, without doubt, exquisite” (Lys de Bray, 160). Himself an avid gardener, horticulturist and garden designer, Parsons produced “the first great color-printed flower book of the 20th century... It stands unrivaled, both as an account of the species and as a source of illustrations of wild roses” (Rix, *The Art of the Botanist*, 215). Nissen 2166 (calling for 24 parts and 130 plates). Stock, *Rose Books* 3173. Fine condition, unopened, with only light rubbing to original portfolios.

