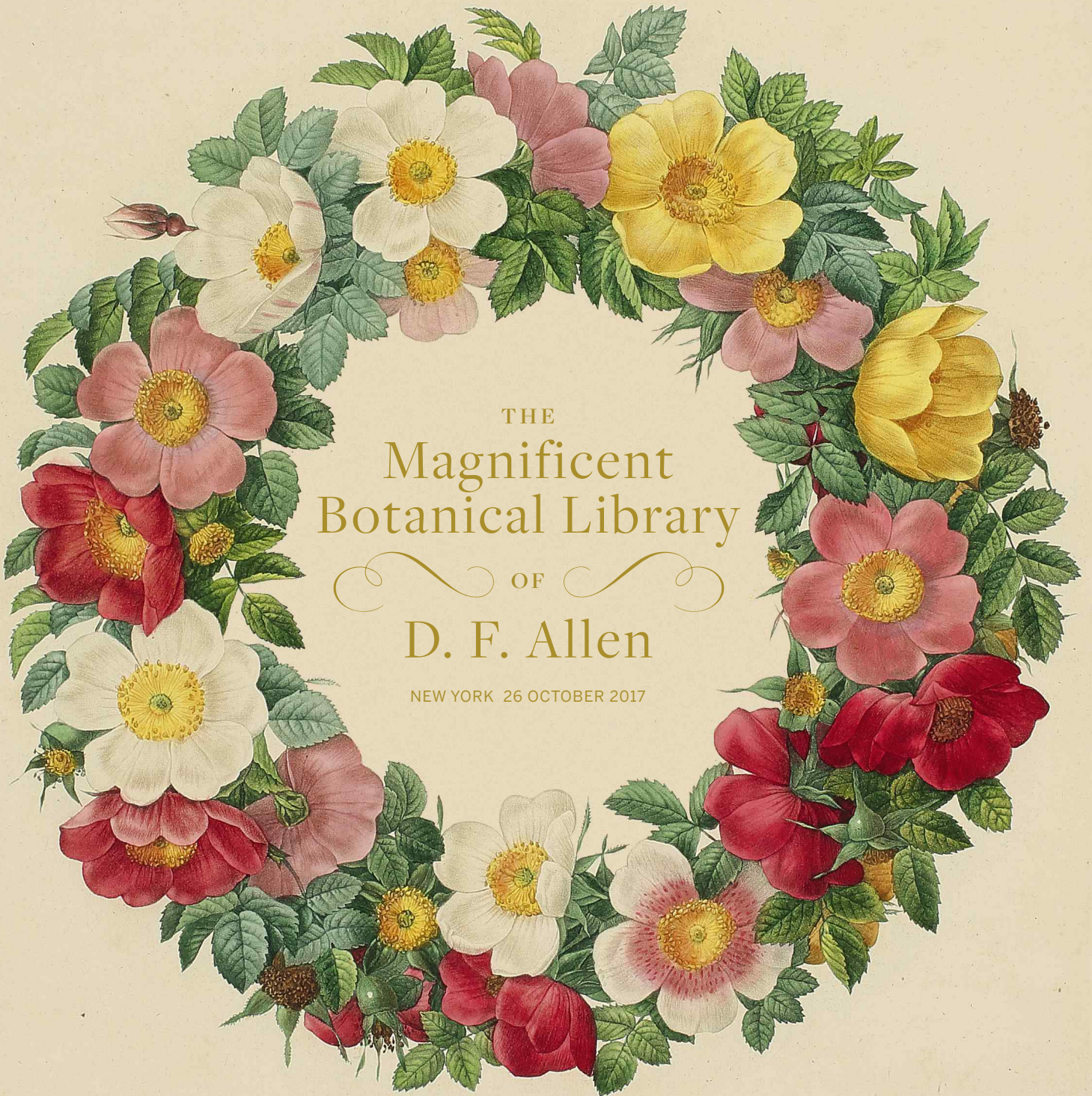
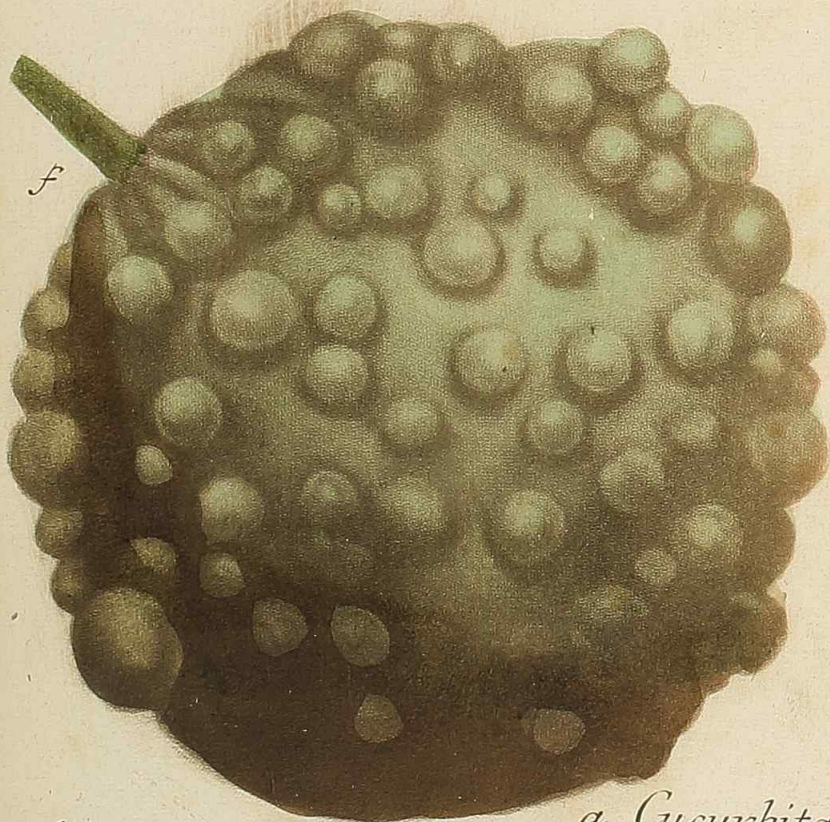


Sotheby's EST. 1744



THE
Magnificent
Botanical Library
OF
D. F. Allen

NEW YORK 26 OCTOBER 2017



a. *Cucurbita angulosa amara*.
medio crocea maculata. c. *Cucurbita oblonga subcrocea*. d. *Cucurbita pom*
e. *Cucurbita plana pomiformis alba*. f. *Cucurbita rotunda, verrucis major*

FRONT COVER
LOT 50
BACK COVER
LOT 55
THIS PAGE
LOT 67




THE
 Magnificent
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 OF
 D. F. Allen

NEW YORK 26 OCTOBER 2017

b. *Cucurbita*
i aurantii facie.
ribus armata. g. Cucur-

bita rotunda verrucosa.





THE
Magnificent
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OF
D. F. Allen

NEW YORK 26 OCTOBER 2017

AUCTION IN NEW YORK
26 OCTOBER 2017
SALE N09659
10:00 AM

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10 am-5 pm

Sunday 22 October
1 pm-5 pm

Monday 23 October
10 am-5 pm

Tuesday 24 October
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Always an avid amateur horticulturalist, D. F. Allen first became acquainted with antiquarian botanical books almost four decades ago—appropriately enough, while on “gardening leave” after accepting a buyout from an employer. Mr. and Mrs. Allen took advantage of a year’s enforced leisure to travel, and one trip found them in Paris and passing by an international book fair. A survey of the aisles of dealers’ booths quickly led Mr. Allen to a corollary realization of Arnold Gingrich’s famous observation of fishing: some of the best gardening is to be found in books. While continuing to attend to the extensive floral plantings at his Washington State home, Mr. Allen also began to cultivate a library, with a particular focus on the great illustrated books in which the pursuits of discovery, science, and art are combined. Choosing his titles and copies carefully, Mr. Allen

built the library described in this catalogue: three centuries of the finest works by the world’s greatest botanical artists, ranging from the beginning of the seventeenth century to the first decades of the twentieth.

Mr. Allen has shared his library with the National Council on Botanical and Horticultural Libraries (during its 2010 annual meeting in Seattle), the Book Club of Washington, the Elisabeth C. Miller Library at the University of Washington Botanic Gardens, and the Bloedel Gardens and Reserve, among other organizations, but our pre-auction exhibition will mark the first time the Allen Library will have been seen outside the Pacific Northwest.

Selby Kiffer
Books and Manuscripts Department
Sotheby’s New York



1



1



1

1

ANDREWS, HENRY C.

Coloured Engravings of Heaths. The Drawings Taken from the Living Plants Only.
 London: [vol. 1] printed by T. Bensley [vol. 2] or R. Taylor for the Author, [1794–]
 1802–1805–1809–“1805” [–1830]

FIRST EDITION OF THIS SPECTACULAR MONOGRAPH ON THE HEATHERS: a work that Blunt considered to be Andrews “finest achievement ... noble in conception and impressive in execution.” The present set includes the fourth volume published sporadically between 1810 and 1830, which is rarely found complete.

The work was very much the achievement of one man: Andrews not only drew and engraved all the plates “from living plants only,” but also wrote most of the text, and according to Dunthorne, also colored the plates himself. The four-volume set was originally issued in parts between 1794 and 1830, a period when interest in “ericas” was at its height, stimulated by the apparently endless stream of plants being discovered and shipped back from South Africa, and nurserymen specialized in cultivating the new arrivals. At the height of “ericomania” large numbers of different varieties were available: in the list bound at the back of volume one, Andrews records that 228 varieties were under cultivation by Messrs. Lee and Kennedy of Hammersmith in 1802.

The first three volumes of the present set were apparently bound up shortly after the completion of the third volume in 1809, and the watermark date of “1829” on the endpapers of the final volume show that it was bound to match shortly after the completion of the work in 1830. Various peripheral leaves can be found in this work, but most sets are without one or more of these leaves—the present set includes the four “systematical arrangements” that were missing from the Plesch copy.

Half-title to vol. 4. ILLUSTRATION: 288 handcolored engraved plates by and after Andrews, printed in green or black, some heightened with gum Arabic.

4 volumes, folio (16 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in.; 410 x 260 mm) BINDING: Contemporary diced Russia, covers gilt-ruled and blind-rolled, spines gilt in six compartments, marbled edges (vol. 4 slightly disparate because of its delayed completion). PROVENANCE: John Amory Lowell (bookplate).

Blunt, p. 210; De Belder sale 5; Dunthorne 9; *Great Flower Books*, p. 69; Nissen 31; Plesch sale 13; Pritzel 174; Stafleu & Cowan TL2 134.

Occasional minor foxing, primarily to text, some plates lightly toned, bound without the engraved dedication to the Marquis of Blandford or the one-leaf letterpress introduction. Some wear and rubbing to bindings, rebacked, original spines laid down.

\$ 20,000-30,000



2

2

ANDREWS, HENRY C.

The Botanist's Repository, Comprising Colour'd Engravings of New and Rare Plants Only, With Botanical Descriptions &c, in Latin and English After the Linnean System ...
 London: T. Bensley, for the author 1797 [-1815]

FIRST EDITION OF THIS SHOWCASE OF EXOTIC SPECIES, which "made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science" (Hunt).

The plants depicted and described originate in the main from North and South America, the Caribbean, China, Japan, India, with a large number from Australia and South Africa (among the latter 47 proteas and 26 ixias). Little is known of Andrews, other than his work. He lived for many years in Knightsbridge and married the daughter of John Kennedy, who apparently supplied him with descriptions of the plants for the first five volumes of the present work. The remaining text was written by Adrian Haworth (vol. VI) and George Jackson (vols. VII-X). Each plate has an accompanying leaf of text giving the subject's common name and binomial, its generic and specific character, as well as giving some details of its origins, who introduced it, and who was responsible for providing the particular example depicted. Unusually, this copy has the printed title for volume one, along with the engraved titles for all volumes (the engraved title is transcribed above). Normally the letterpress titles were discarded by the binders. The wording on the printed title is different and more extensive; see Stafleu. Each plate is accompanied by a leaf of letterpress text, each volume has an index leaf; in addition, volume I has a leaf of preface and errata, volume VI has an index to vols. I-V, and volume X has a leaf of index to vols VI-X.



2

Letterpress title to volume I, 10 engraved titles. ILLUSTRATION: 664 handcolored engraved plates by Andrews (64 folding), many heightened with gum arabic.

10 volumes, 4to (10½ x 8 in.; 266 x 204 mm). BINDING: Near-uniform contemporary diced Russia gilt, covers with border of fillets and variations of the Greek-key roll, and uniformly gilt-tooled to style, marbled endpapers and edges. PROVENANCE: Stephen Middleton (armorial bookplate)

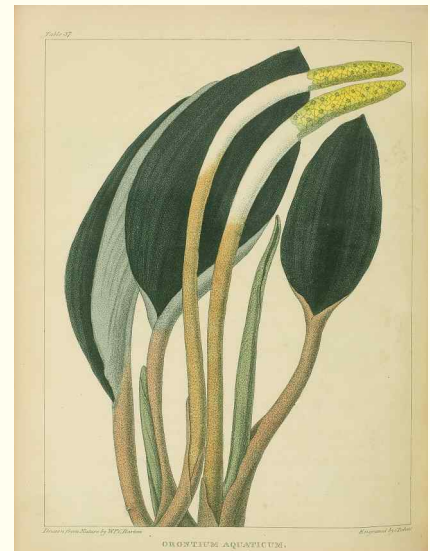
De Belder sale 7; Dunthorne 8; *Great Flower Books*, p. 155; Nissen 2382; Plesch sale 14; Stafleu & Cowan TL2 135.

Occasional light spotting, browning, and offsetting, some plates just shaved, primarily affecting the plate titles; bindings neatly rebacked, extremities rubbed with some chips.

\$ 15,000-20,000



3



3

3

BARTON, WILLIAM P. C.

A Flora of North America. Illustrated by Coloured Figures Drawn from Nature.

Philadelphia: [vol 1.] M. Carey & Sons; [vol. 2 & 3] H. C. Carey & I. Lea, [1820–]1821–1823 [–1824]

THE FIRST AMERICAN FLORA, INCLUDING THE RARE “TO SUBSCRIBERS” LEAF IN VOLUME TWO.

In addition to its significance as a botanical work, Barton’s *Flora* is also one of the most important early color-plate books produced entirely in the United States. Barton, a distinguished botanist who taught at the University of Pennsylvania, employed the Philadelphia engraver Cornelius Tiebout to make the plates after his drawings. The text gives details of each species, its Latin binomial, common name, and class according to the Linnaean system, followed by information about the history of the discovery of the species, and details about its geographical range.

The present set is particularly desirable for two reasons: first, it includes the rare “To Subscribers” leaf occasionally found in the second volume, here bound between pp. 42 and 43. Second, it includes an early issue of the plates in volumes two and three: as demonstrated by the misnumbering of the plates. A correctly numbered plate was certainly issued for volume two and, apparently, corrected plates were also issued for volume three, as *Great Flower Books* notes that only “some copies” have this.

Half-titles, “To Subscribers” leaf in vol. 2. ILLUSTRATION: 106 handcolored stipple-engraved plates (numbered 1–57, 57, 59–87, 89–92, 92–106; 2 folding) including some partially printed in colors and finished by hand, from drawings by the author, by Cornelius Tiebout (29), G.B. Ellis (32), F. Kearney (23), J. Boyd (7), J. Drayton (6), C. Goodman (6), Jacob J. Plocher (2), and J. L. Frederick (1).

3 volumes, 4to (10½ x 8½ in.; 268 x 212 mm). BINDING: Expertly bound to style in red half morocco, preserving original marbled paper–covered boards, spine gilt in six compartments.

De Belder sale 14; Dunthorne 26; *Great Flower Books*, p. 73; Nissen 84; Plesch sale 33; Pritzel 446; Reese, *American Color Plate Books* 11; Sabin 3858; Stafleu & Cowan TL2 326

Occasional light browning or spotting as usual (particularly vol. 3), some light offsetting, a few expert repairs to marginal tears. Boards scuffed, with some minor soiling.

\$ 6,000-8,000



M. D. Drake del.

H. Oakes lith.

LÆLIA SUPERBIENS.

Publ. by J. Edgway & Sons, 10, Pall Mall, March 21st 1863.
Printed by G. Smeath.



4



4

4

BATEMAN, JAMES

The Orchidaceæ of Mexico & Guatemala. London: J. Ridgway and Sons, for the Author, [1837–] 1843

FIRST EDITION. ONE OF ONLY 125 COPIES. "THE LARGEST, HEAVIEST, BUT ALSO PROBABLY THE FINEST ORCHID BOOK EVER ISSUED" (*Great Flower Books*). "Bateman's giant folio eclipses the works of all who went before or came after him. Gauci, who executed the forty lithographs (thirty-seven of which were made from drawings by Mrs. Withers or Miss Drake), was a true master of the process; his tone ranges from the palest of silvery greys to the richest velvet black; his outline is never mechanical or obtrusive; and the hand-colouring is executed with consummate skill" (Blunt). The book also has the odd distinction of being the only botanical work with illustrations by George Cruikshank, one of which parodies the volume's massive bulk and the inconvenience thus caused to librarians.

"IN THIS BOOK, THE GREAT ORCHIDS OF CENTRAL AMERICA LIVE FOR US IN ALL THEIR GLORY" (Blunt).

ILLUSTRATION: Uncolored lithographed pictorial title, 40 fine handcolored lithographed plates by P. Gauci after Miss S. A. Drake (16), Mrs. Augusta Withers (21), Miss Jane Edwards (1), Samuel Holden (1) and one unsigned, 33 printed by Gauci, one full-page uncolored plan of epiphyte-houses, 38 wood-engraved vignettes, 2 by George Cruikshank.

Large folio (28¾ x 21 in.; 730 x 533 mm). BINDING: Contemporary half red morocco gilt, spine gilt in sevencompartments, top compartment with gilt "S" surmounted by an earl's coronet, edges gilt.

Blunt, pp. 249-252; *Great Flower Books*, p. 73; *An Oak Spring Flora* 80; Stafleu & Cowan TL2 342

Title-page foxed, 12 plates with light spotting. Binding worn and rubbed.

\$ 80,000-120,000



5

5

BERLÈSE, LAURENT, ABBÉ

Iconographie du genre Camellia, ou descriptions et figures des plus camellia les plus beau et les plus rares peints d'après nature dans les Serres et sous la direction de M. l'Abbé Berlèse par M. J.-J. Jung ... Accompagnées d'un traité complet sur la culture spéciale de cette plante et sur les soins qu'elle exige pour fleurir abondamment. Paris: H. Cousin, [1839–] 1841–1843

A FINE SET OF THE MOST INFLUENTIAL MONOGRAPH ON CAMELLIAS BY THE GREATEST CAMELLIA SCHOLAR OF THE NINETEENTH CENTURY. The present set includes the apparently unrecorded four-page introduction addressed to “Messieurs les membres de la Société Royale d’Horticulture de Paris” and an autograph letter from Berlèse to a fellow horticulturist.

Laurent (or Lorenzo) Berlèse was the greatest camellia expert of the nineteenth century. He was born in Campo Molino near Treviso, Italy, but carried out the majority of his research into the genus in France, using his private wealth to establish his own nursery and hothouses near Paris. Seeing the need for a formal classification system of the family, he first suggested that they be grouped according to a color gradation system. He first published the results of his researches in 1837 in his *Monographie du genre Camellia*, a revised edition of which was published in 1840. By 1845 he had abandoned the color system in favor of classification based on flower shape. In this third edition he listed 701 varieties.

The accompanying one-page autograph letter is dated 8 January 1843 and addressed to M. Gruneberg fils, horticulturist of Frankfurt. He tells M. Gruneberg of his admission to the Société Royale d’Horticulture de Paris. He then goes on to thank Gruneberg for sending him a new variety of camellia (*Camellia Teutonica*) and to say that other growers are already claiming to possess examples of the new variety. Berlèse writes this off as mere “jalouise commerciale.”



5



5



5

Working with the Frankfurt-born artist J.-J. Jung, who was a fellow member of the Societé Royale d'Horticulture de Paris, Berlèse began publication of the present work with a subscription list of 250. The work appeared in parts, each containing two plates with accompanying text, between 1839 and 1843. In the prospectus, Berlèse announced that the work would be illustrated by lithographs but he was apparently so dissatisfied with the quality of the color reproduction that he turned to handcolored engraving instead. In the introduction, Berlèse describes the work: "My *Iconographie* was not produced solely for commercial reasons, it is also a work of art, and a scientific treatise. My principal reason for publishing the *Iconographie* was to provide a faithful reproduction of nature, and to provide libraries with a book which accurately represented one of the most beautiful flowers of Asia and recorded the progress made in its study in Europe by both Art and Science. This is the task I set myself and I believe that it has been accomplished." Both the introduction and accompanying letter hint at Berlèse's dissatisfaction with the commercial side of camellia growing. This may explain his decision, taken in 1846, to abandon camellias. He sold the whole of his collection to a commercial nurseryman, gave up his studies, and returned to Italy, where he died in 1863.

Half-titles, 4 leaves of text addressed to the members of the Societe Royale d'Horticulture de Paris (vol. 3). ILLUSTRATION: 300 engraved plates printed in colors and finished by hand, by Oudet (293), Gabriel (4) and A. Duménil (2) and one unsigned, all after J.-J. Jung, printed by N. Rémond.

3 volumes, folio (13½ x 10¾ in.; 343 x 260 mm). BINDING: Contemporary half green morocco, spines gilt in five compartments, green buckram covers, green marbled edges.

De Belder sale 22; Dunthorne 30; *Great Flower Books*, p. 75; Nissen 150

Neat repair to outer margin of title of vol. II, some spotting to titles, text, and a few plates. Bindings with some wear and rubbing.

\$ 40,000-60,000

BLACKWELL, ELIZABETH

Herbarium Blackwellianum emendatum et auctum id est Elisabethae Blackwell Collectio Stirpium quae in Pharmacopoliis ad Medicum usum asservantur ... cum praefatione ...
Christoph. Jacobi Trew. Nuremberg: Christian de Lavnoy, [1747-] 1757-1754-1773

THE EXPANDED GERMAN EDITION OF ELIZABETH BLACKWELL'S *CURIOUS HERBAL*, WITH SUPERB PLATES BY NIKOLAUS EISENBERGER.

A fine copy of one of the most important early German works on medicinal plants. Conceived and initially overseen by Christoph Jakob Trew, who wrote the text for the first 90 plates. Following Trew's death, Georg Rudolph Böhmer and Ernst Gottlob Bose, both leading botanists from Leipzig, continued the effort under the editorship of Christian Gottlieb Ludwig. Nikolaus Friedrich Eisenberger was responsible for re-engraving Blackwell's original 500 plates, providing an additional 100 and embellishing them with added details. Eisenberger is also known for his work on Trew's masterwork, the *Hortus Nitidissimis* (see lot 60). The edition was issued to subscribers in thirteen installments divided into six *centuria*. The present copy is the publisher's complete copy with the reprinted title-page for the first volume dated 1757.

The genesis of the first edition is one of the best known in early botanical literature: Elizabeth Blackwell undertook her labor with the aim of raising money to free her husband, Alexander, from debtor's prison. With the support of Isaac Rand, Blackwell drew, engraved, and colored the illustrations herself, using specimens from the Chelsea Physic Garden. The work, which was originally issued in weekly parts between 1737 and 1739 in London, was a great success, and afforded Alexander his freedom. Ever the scoundrel, Alexander left his family for Sweden in 1742, where he was appointed court physician to the Swedish king (despite his complete lack of formal medical training). The young "doctor" was hanged for treason in 1748 for his involvement in a political conspiracy over the royal line of succession. By the time of the publication of the present work Elizabeth, a widow, was apparently denied any profits from the enterprise.

Parallel titles and text in German and Latin. 6 hand-colored engraved additional titles, heightened in gold. ILLUSTRATION: 615 handcolored engraved plates by N. F. Eisenberger (numbered 1-269, 269[b], 270-321, 322a-b, 323-341, 341b, 342-496, 497a-b, 498a-b, 499-521, 522a-b, 523a-b, 524-532, 533a-b, 534-535, 536a-b, 537-538, 539a-b, 540-546, 547a-b, 548-572, 573a-b, 574a-c, 575-599, 600a-b), many heightened with gum arabic.

6 volumes in three, folio (14 7/16 x 9 1/8 in; 366 x 232 mm). BINDING: Contemporary German half sheep with speckled boards, spines gilt in eight compartments with morocco labels. PROVENANCE: Johannis-Hus Bibliothek (engraved bookplate)

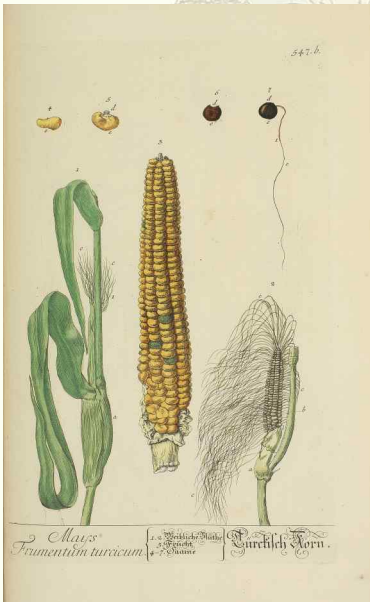
Cleveland Collections 444; De Belder sale 29; *Great Flower Books*, p. 75; Nissen 169; Plesch sale 63; Pritzel 812; Stafleu & Cowan 546; Wellcome II, p. 174.

Occasional browning of text, a few plates lightly soiled or browned, small tear on lower margins of F1 and K1 in *Centuria III* (not affecting text), hinges in vol. 3 just cracking. Boards rubbed, extremities of binding somewhat worn, with skillful repairs.

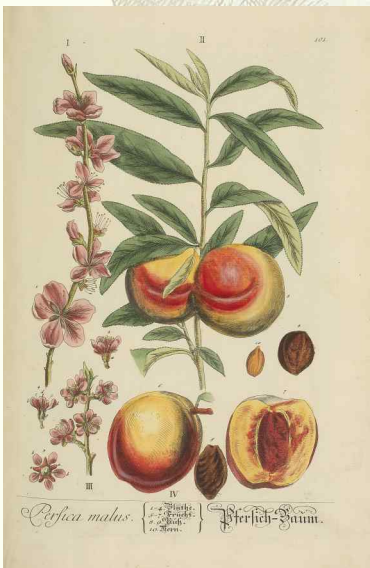
\$ 18,000-25,000



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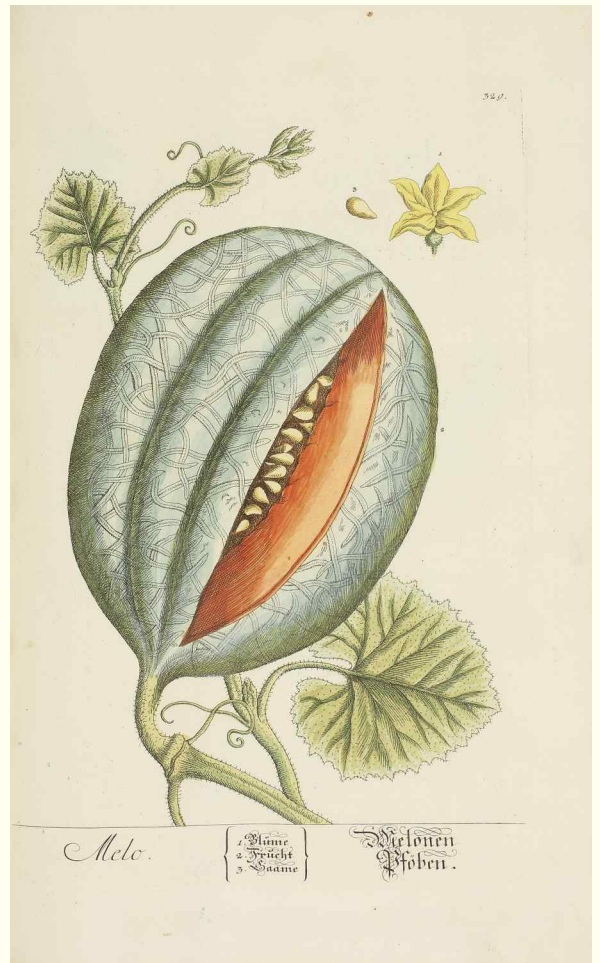
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BRY, JOHANN THEODOR DE, AND MATTHAEUS MERIAN

[*Florilegium Renovatum et Auctum: Das ist: Vernewertes und vermehrtes Blumenbuch.*] Frankfurt: Matthaeus Merian, 1641 [-1647]

A FINE COPY OF THE GERMAN-TEXT ISSUE OF MATTHAEUS MERIAN'S EXPANDED EDITION OF HIS FATHER-IN-LAW'S 1612 *FLORILEGIUM NOVUM*. "*Florilegium renovatum* is a much richer work than the earlier *Florilegium novum*, many illustrations from other sources having been added to de Bry's seventy plates. The allegorical title-page and the first thirty-two plates—illustrating parterres, urns of flowers and gardening tools, as well as plants—were drawn from *De florum cultura* by the Jesuit Giovanni Battista Ferrari, which was published in Rome in 1633. Merian reproduced Ferrari's plates, reversing them in the printing process, and sometimes adding butterflies or other features or combining figures from more than one illustration" (*An Oak Spring Flora*).

Among the entirely new plates contributed by Merian are the six full-sheet illustrations of exotic plants: plates 85 (*Lilium liliorum*), 86 (*Lilium wran. multifolium*), 113 (*Stramonia Aegyptiaca*), 116 (*Ficus Indica minima*), 123 (*Narcissus de Alepo & Hyacinthus Comosus ramosus*), and 142 (*Hyiucca sive Yuca Canadana*). The final, unnumbered plate has an integral date of 1647 and depicts a rose that bloomed in Prague.



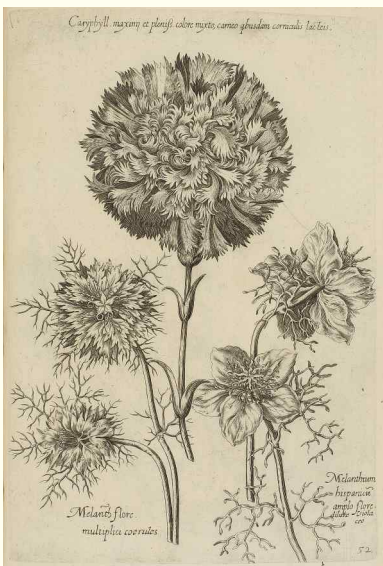
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Although Nissen calls for 177 plates, copies with the full complement of engravings—as in the Allen copy—are very rare, with most copies lacking at least one plate among 50A, 142 (evidently issued in 1644), and the terminal rose of Prague.

Engraved allegorical title-page depicting Flora and her attendants decorating a herm of Janus guarding the entrance to a garden, woodcut headpiece, type-ornament headpiece, 2 woodcut initials, with blank B4. ILLUSTRATION: 177 engraved plates: full-sheet engraved view of the garden of Johann Schwinden, the dedicatee, 32 fine engraved plates (numbered 1–32) of parterres, urns of flowers, gardening tools, and flowering plants after G. B. Ferrari by Merian, 144 fine engraved plates (numbered 1–49, 50A, 50–142, [143]); six full-sheet of flowering plants by de Bry and Merian after de Bry, Merian, Emanuel Sweerts, and Caspar Bauhin.

Folio (12³/₈ x 8¹/₈ in.; 315 x 205 mm). BINDING: Eighteenth-century vellum over pasteboard, slightly overlapping fore-edges, manuscript title on spine, plain endpapers, red edges. Half black morocco folding-case.

Blunt, p. 100; *Cleveland Collections* 203 (Latin text); De Belder sale 93; Hunt 237 (Latin text); *An Oak Spring Flora* 16; Nissen 274; Pritzel 1299 note

Lacking letterpress title (A2), A3 remargined at bottom and with clean tear or cut at inner margin, A4 repaired at lower fore-edge margin obscuring one letter of catchword, small loss or paper flaw to fore-edges of plates 1.3 and 109, one gathering of garden design plates (5–8) bound upside-down, plate 112 short at fore-edge, a very few small scattered marginal stains or rust-spots. Binding very lightly soiled.

\$ 30,000-40,000



8

BUCHHOZ, PIERRE JOSEPH

Collection précieuse et enluminée des fleurs les plus belles et les plus curieuses qui se cultivent dans les jardins de la Chine que dans ceux de l'Europe. Paris: chez Lacombe et chez l'Auteur, [1776]

A FINE COPY OF THE FIRST EDITION OF A BEAUTIFUL AND DISTINCTIVE WORK. Buc'hoz (1731–1807) was a physician, artist, and naturalist from Lorraine. Many of his highly decorative plates in the first volume are etched after Chinese drawings of native plants and flowers, with pale blue skies and rocky backgrounds, and, frequently, with idiosyncratic birds, butterflies, insects, or animals introduced to the compositions. Buc'hoz was the first European to copy the Chinese style in this way. This Chinese influence is also evident in the second volume, which depicts plants from European gardens—although species originally from Africa and the Americas are included as well.

SCARCE: This is evidently the only complete copy to appear at auction since 1988; it is not cited in Hunt, Stafleu & Cowan, or *Great Flower Books*, and neither Robert de Belder nor Arpad Plesch had a copy in his library.

Engraved calligraphic title-pages (that of the first volume printed in red, that of the second, in blue) by Mlle. Niquet, engraved "Liste des fleurs" at end of second volume. ILLUSTRATION: 200 fine handcolored etched plates (numbered 1–100, 1–100) within yellow wash borders, 79 plates in the first series with captions in Chinese.

2 volumes, folio (17 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in.; 435 x 273 mm). BINDING: Contemporary French red morocco gilt in eight compartments with floral tool, covers with gilt French fillet border, gilt dentelles, blue paste-paper endpapers, gilt edges, contemporary bookseller's ticket (Bassompierre, Geneva) on front pastedown. PROVENANCE: Hug. de Bassville (eighteenth-century engraved bookplate) — Ladislaus von Hoffmann (Christie's New York, 4 June 1997, "An Important Botanical Library, The Property of a Gentleman," lot 123) — Michael J. Kuse (Sotheby's New York, 20 June 2003, lot 3).

Cleveland Collections 528; Dunthorne 60; Nissen 282; Pritzel 1326

Occasional very minor marginal spotting or soiling. Extremities of binding lightly worn with minor restoration, short cracks to bottom of rear joint of vol. 1 and top of front joint of vol. 2, a few miniscule wormholes to joints.

\$ 50,000-70,000



榴花

CHAZAL, ANTOINE M.

Flore pittoresque dédiée aux dames, par A. Chazal, élève de Mr. Van Spaendonck. [Paris: Rouen, 1818–1825]

bound following:

L'art de peindre les fleurs à l'aquarelle, précédé d'un traité de botanique élémentaire, et orné d'un choix des plus belles fleurs gravées, d'après les dessins de Mlle Augustine Dufour, élève de M. Redouté. Paris: (Imprimerie de Casimir for) Chez Lequien fils, 1834

TWO VERY FINE, AND EXTREMELY RARE, NINETEENTH-CENTURY FRENCH WORKS CELEBRATING THE ART OF FLOWER PAINTING. In particular, *Flore pittoresque dédiée aux dames*, par A. Chazal is one of the greatest—if little known—books from the best period of French botanical illustration, containing “superb quality” plates of “consummate loveliness” that rival Redouté’s finest work of the period.

Chazal exhibited at the Paris Salon in 1822, and was later appointed Professor d’Iconographie des Animaux at the Jardin des Plantes, Paris. He contributed to the illustration of the published accounts of two of the great French voyages of the period, the circumnavigations of Louis de Freycinet and Louis Isidore Duperray. The versatile Chazal also painted historical and religious subjects, as well as decorating porcelain and enamel.

The bibliography of Chazal’s *Flore pittoresque* is unsettled, largely due to its rarity: only two copies complete with plates and text seem to be known: one at the Hunt Institute for Botanical Documentation at Carnegie Mellon University and the former Hofbibliothek Donaueschingen copy, sold at Christie’s London, 22 March 2000, for £133,500 (approx. \$210,000). The few botanical reference books that cite the work seem to follow Dunthorne in giving the title as *Flore pittoresque ou recueil de fleurs et des fruits peints d’après nature dédiée aux dames* and calling for seventy plates. The discrepancy in the title likely comes from using a wrapper title to the original parts rather than the engraved title-page that appears in the book itself.

The confusion with the plate count may be due to a second edition planned for 1825 that was to contain twenty additional uncolored plates, probably intended for the purchaser to practice the art of handcoloring. The second volume of *La France littéraire ou dictionnaire bibliographique des savants* (Paris, 1828) describes such a copy. The notion of the book’s purchasers attempting the coloring of flower engravings is supported by Chazal’s first plate (here bound as the frontispiece of the dual volume), “Tableau des trois couleurs primitive,” which displays a color wheel, an artist’s palette, and three brushes.

The 1823 advertisement explains that the *Flore pittoresque*—produced under the direct supervision of Gerard van Spaendonck—was available in a variety of formats: a deluxe folio with the plate captions printed in gold, a large-paper “grand” quarto, and a regular-paper quarto. Further, the work, issued in eleven parts, could be purchased bound in boards, loose in a portfolio, by the individual part, the tenth part (containing the five “bouquet” plates) only, or by the individual plate. The Allen copy contains the full complement of first edition plates: the engraved title-page and fifty plates (the color wheel, thirty-four of flowers, ten of fruit, and five sumptuous bouquet plates). While no text other than the title is present, it seems highly likely, given that the work is coupled in a contemporary binding with Dufour’s *L’art de peindre les fleurs à l’aquarelle*, that the volume is as issued. Mlle. Dufour was one of Redouté’s pupils and both the printing technique and style of the plates reflect his influence; Redouté may even have assisted with the work, a considerable rarity in its own right.

Chazal: Stipple-engraved title-page, printed in color and finished by hand with title printed in gold within a frame of cherubim holding floral garlands and baskets. ILLUSTRATION: 50 very fine stipple-engraved plates (numbered 1, [44 unnumbered], 47–49, [2 unnumbered]) printed in color and finished by hand, after Chazal and Van Spaendonck by Chazal.





Dufour: Half-title. ILLUSTRATION: 36 fine stipple-engraved plates (numbered 1–36) printed in color and finished by hand, after Dufour by Mlle. Perrot.

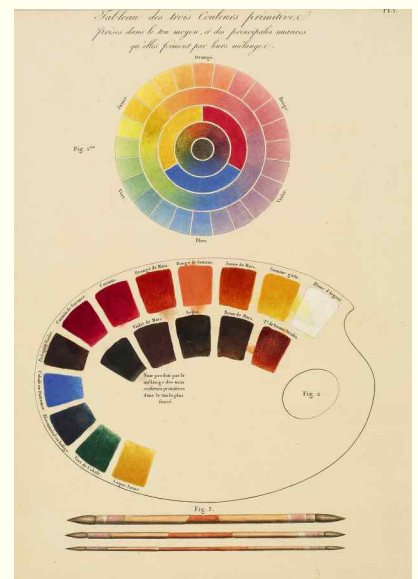
2 works in one volume, small folio (12³/₈ x 9 in.; 312 x 228 mm). BINDING: Contemporary French half maroon morocco over black marbled boards, green vellum corners, flat spine gilt paneled with the two titles lettered at head and foot, purple marbled endpapers, blue marbled edges, blue silk ribbon-marker.

Chazal: Dunthorne 79 & pp. 34, 54; *Great Flower Books*, p. 87; Nissen 350 (all referring to the apocryphal, or second, edition having 70 plates)

Dufour: Dunthorne 98; *Great Flower Books*, p. 91; Nissen 540; Plesch sale 223

Some browning and staining, more pervasive to Dufour, caption of Chazal plate 1 just shaved, number of Dufour plate 7 shaved. Extremities of binding lightly rubbed, hinges neatly restored.

\$ 60,000-80,000





10



10

10

CURTIS, WILLIAM

Flora Londiniensis; or, Plates and Descriptions of Such Plants as Grow Wild in the Environs of London. London: [Vol. 1] Printed for and sold by the Author & B. White & Son [Vol. 2] for the author, [1775–] 1777–1798

FIRST EDITION OF THE FIRST, AND MOST SOUGHT AFTER OF THE ENGLISH FLORA. "A splendid work" (Sitwell). Curtis's work is considered to be one of the greatest works on wildflowers of the London region. It took Curtis over 10 years to complete. "Curtis adopted the novel plan of having specimens drawn to a uniform scale and to life size, and most of the plates display a high degree of accuracy. In the opinion of [Sir J. E.] Salisbury, the majority of the figures 'represent the most successful portrayals of British wild flowers that have ever been achieved'" (Henry II, 67).

A large copy with fine wide margins to both plates and text, with the second issue title giving the author's address as "at his Botanic Garden, Lambeth Marsh." Curtis, with the support of Lord Bute, published the first part in 1775. For "ten years he continued ... at his congenial but unremunerative task, [and] by 1787, the results of his labour were two splendid folio volumes and a deficit that made the continuance of his venture impossible. He understood the cause of the trouble, and saw the remedy: if his clients refused to buy folio pictures of the unassuming plants that grew by the wayside, he would win their patronage with octavo engravings of the bright flowers that filled there gardens. Thus, in 1787, *The Botanical Magazine* was born" (Blunt, p. 212).

The success of the magazine (see lots 11 and 12) allowed Curtis to continue the publication of the *Flora*, the former, as Curtis put it, providing the "pudding," the latter the greater satisfaction and the critical acclaim from his peers. The majority of the illustrations in the first volume are by William Kilburn with the rest of the plates divided between James Sowerby and Sydenham Edwards. The present copy includes the "Catalogue of certain plants, growing wild in the environs of Settle" (here bound in the second volume) but lacking the indices to the individual fascicles which have been discarded by the binder, as usual.

2-page subscribers list, engraved oval title vignette to vol. 1. ILLUSTRATION: 435 handcolored engraved plates, after Sydenham Edwards, James Sowerby, and William Kilburn.

2 volumes, folio (18¾ x 11½ in.; 475 x 290 mm). BINDING: Fine retrospective russia, covers with gilt floral tooling, spine gilt with morocco labels, marbled edges.

De Belder sale 86; Dunthorne 87; *Great Flower Books*, p. 88; Henrey 595; Hunt 650; Nissen 439; Plesch sale 161; Stafleu & Cowan TL2 1286

Occasional offsetting, some marginal dampstaining to both volumes, especially the last 45 plates of vol. 1, approximately 30 plates somewhat toned, 15 with light foxing, small neat repair to the plate-mark of the plate 42 (vol. 1), text leaf to plate 148 (vol. 2) with early lamination on verso, and resulting light spotting to text and plate.

\$ 15,000-20,000

11

CURTIS, WILLIAM

The Botanical Magazine; or, Flower-Garden Displayed. London: Printed by Couchman and Fry for W. Curtis, 1790–1788–1805

ONE OF THE OLDEST SCIENTIFIC PERIODICALS OF ITS KIND WITH HANDCOLORED ENGRAVINGS.

William Curtis had witnessed from personal experience that his clients refused to buy folio pictures of unassuming plants (his *Flora Londiniensis*; see lot 10) but he felt that they would subscribe to an octavo work which pictured the more eye-catching plants that filled their gardens: from this premise was born the *Botanical Magazine*, and Curtis began publication of his new venture in February 1787. In his preface to volume 1 he states: "The present periodical publication owes its commencement to the repeated solicitations of several ladies and gentlemen... who were frequently lamenting the want of a work, which might enable them, not only to acquire a systematic knowledge of the foreign plants growing in their gardens, but which might at the same time afford them the best information respecting their culture, in fact, a work in which botany and gardening... or the labour of Linnaeus and Miller, might happily be combined."

The work was immediately successful, and the early volumes were quickly reissued as is shown by their variously dated title-pages. Curtis edited the work until his death in 1799 (vols. 1–13) and the remaining volumes in the present run were overseen by John Sims, who presided as editor until 1826. The plates were worked on by many of the most prominent botanical artists of the day, here including the work of John Curtis, Sydenham Edwards, James Sowerby, William Hooker, and others.

Letterpress title-pages and indices, including the general index to vols. 1–10 and 11–20 bound in vol. 10 and 20, respectively, "Catalogue of Seeds" bound in the back of vol. 13, engraved portrait of William Curtis in vol. 20. ILLUSTRATION: 786 engraved plates, comprising 785 handcolored plates, 3 folding, and one uncolored plate (numbered 1–126, 128, 127, 129–144, 139–141, 145–204, 207–205, 208–786).

20 volumes, 8vo (approximately 10 x 6 in.; 255 x 152 mm, *uncut*). BINDING: Contemporary half calf with marbled-paper-covered boards, spines gilt in six compartments, brown morocco labels in the second.

Cleveland Collections 577; De Belder sale 88; *Great Flower Books*, pp. 156–157; Henrey 472; Hunt 689; Nissen 2350; Plesch sale 164 Stafleu & Cowan TL2 1290

Some light offsetting, occasional marginal soiling or spotting, approximately 40 plates lightly toned, portrait of Curtis foxed; extremities of bindings rubbed with occasional minor losses, some hinges cracked but holding.

\$ 10,000-15,000



11



11



12

12

CURTIS, WILLIAM

The Botanical Magazine; or, Flower-Garden Displayed. London: Sherwood, Neely, & Jones, 1811-1848

ONE OF THE MOST IMPORTANT AND FINELY ILLUSTRATED BOTANICAL PERIODICALS.

The current run is primarily composed of the second series of this popular magazine. Following Curtis's death in 1799, his friend John Sims assumed the editorship from 1801 to 1826, followed by William Jackson Hooker in 1827. These issues include the work of distinguished botanical artists such as Sydenham Edwards, James Sowerby, John Curtis, William Hooker, Walter Hood Fitch, Matilda Smith, Lilian Snelling, and Stella Ross-Craig, among others. The magazine continued throughout the twentieth century, and it still flourishes today under a different title.

Letterpress title-pages and indices, including the general index to vols. 1-42 bound in vol. 42, the general index to vols. 54-63 in vol. 63, *Companion to the Botanical Magazine* in vols. 71 and 74, and general index to vols. 71-74 in vol. 74, engraved portrait of William Curtis in vol. 42. ILLUSTRATION: approximately 3008 engraved plates, many folding (numbered 1367-4416).

Volumes 33-74, bound in 42 volumes, 8vo (9 $\frac{3}{8}$ x 6 in.; 238 x 151 mm). BINDING: Green morocco by Stikeman, marbled boards and endpapers, spines gilt in six compartments, top edges. PROVENANCE: Henry W. Poor (banker, stockbroker, and book collector; armorial leather booklabel) — Helen and Carleton R. Richmond (bookplate).

Cleveland Collections 577; De Belder sale 88; *Great Flower Books*, pp. 156-157; Henrey 472; Hunt 689; Nissen 2350; Plesch sale 164 Stafleu & Cowan TL2 1290

Occasional spotting and toning, some minor offsetting (primarily from plates to text), engraved portrait in vol. 42 lightly foxed. Occasional minor wear to extremities of bindings, spines very lightly sunned, a few corners bumped, small circular loss to back board of vols. 44 & 58.

\$ 10,000-15,000



12



13



13

13

DE SÈVE, JACQUES (OR JACQUES EUSTACHE DE SÈVE)

[*Recueil de vingt quatre plantes et fleurs, d'après les dèssins de M. Sève. Paris, after 1772*]

A substantial portion of a very rare and little-known work that seems to have no presence in the auction records. OCLC's WorldCat cites a single location for the book, the Muséum national d'histoire naturelle, Paris.

Jacques de Sève was a prolific artist and engraver most associated with Buffon, although he also worked with Duhamel du Monceau and Perrault. His son Jacques Eustache was also an artist, and there is in fact no agreement as to which was the engraver of the present plates, although the original designs were presumably the work of the father. The plates are signed *De Seve del.* or *De Seve pinx.*

The complete work contains 24 engravings, six of which are present here: "Grande Gentiane," "Ketmieà feuilles de Maniot," "Grande Gentianelle," "Pied de Griffon," "Cierge Rampant," and "Le Cornard."

Published without text. ILLUSTRATION: 6 (of 24) handcolored engraved plates of flowering plants (numbered 2, 5, 7, 14, 13, 10) after Jacques de Sève by de Sève or Jacques Eustache de Sève.

13

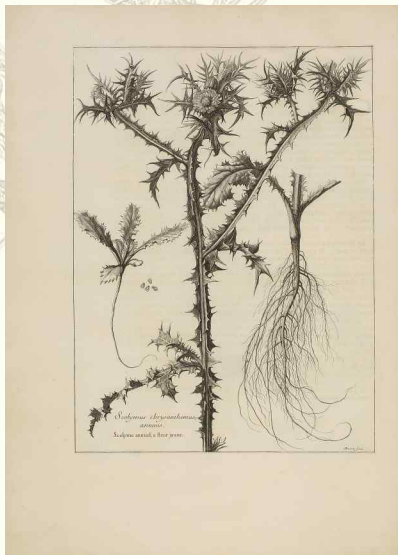
Folio sheets tipped to guards (17 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in.; 447 x 297 mm). BINDING: Mottled green morocco over drab boards. Green cloth folding-case, green morocco label.

Dunthorne 91; *Great Flower Books*, p. 89

Lacks engraved title-page in addition to missing plates.

\$ 3,000-5,000





14



14

14

DODART, DENIS

Memoires pour servir à l'Histoire des Plantes. Paris: by Sebastien Mabre-Cramoisy at l'Imprimerie Royale, 1676 (colophon dated 1675)

A VERY GOOD, LARGE COPY OF THE FIRST EDITION OF "ONE OF THE GREAT BOOKS IN THE HISTORY OF BOTANICAL ILLUSTRATION, where all the technical resources of engraving were utilized in presenting the plants as accurately as possible" (Hunt). *Memoires pour servir à l'Histoire des Plantes* was intended as the introductory volume—essentially a prospectus—for the encyclopedic *Histoire des plants* conceived by the Académie Royale des Sciences but never completed or formally published. THIS REPRESENTS THE FIRST PUBLICATION OF THE NICOLAS ROBERT PLATES, WHICH ARE RANKED BY CONSENSUS AS AMONG THE FINEST BOTANICAL ENGRAVINGS EVER PRODUCED.

The Académie Royale des Sciences was founded in 1666 by Louis XIV at the behest of Jean-Baptiste Colbert, a favored minister to the King in many offices. A comprehensive natural history of plants was one of the first endeavors discussed by the Académie, and when the botanist Denis Dodart was elected to membership in 1673, the project was placed under his direction. The frontispiece depicts a meeting of the Académie in the Royal Library at Versailles, with Louis XIV and Colbert in attendance. This is the first published illustration of an assembly of a learned society.

Letterpress title with engraved vignette, engraved frontispiece of the Académie Royale des Sciences by and after Sebastien Le Clerc and printed by Goyton, engraved historiated headpiece, tailpiece, and initial after and by Le Clerc. ILLUSTRATION: 39 very fine full-sheet engraved plates (unnumbered) after Nicolas Robert by Robert (28) and Abraham Bosse (11). About ten plates with early brief identifications or other annotations, one within platemark.

Broadsheets (22½ x 17 in.; 564 x 432 mm). BINDING: Retrospective red morocco in contemporary French style, spines gilt in eight compartments with repeated fleur-de-lis tool, covers with gilt French fillet border and frame, gilt edges, old endpapers.

Blunt, pp. 118–119; Bridson & Wendel, *Printmaking in the Service of Botany* 16; Brunet II:785; De Belder sale 107; Graesse II:415; Hunt 343; Nissen 502; *An Oak Spring Flora*, p. 168; Plesch sale 210; Pritzel 2341

Some offsetting, occasional light browning or marginal soiling to text. Extremities rubbed.

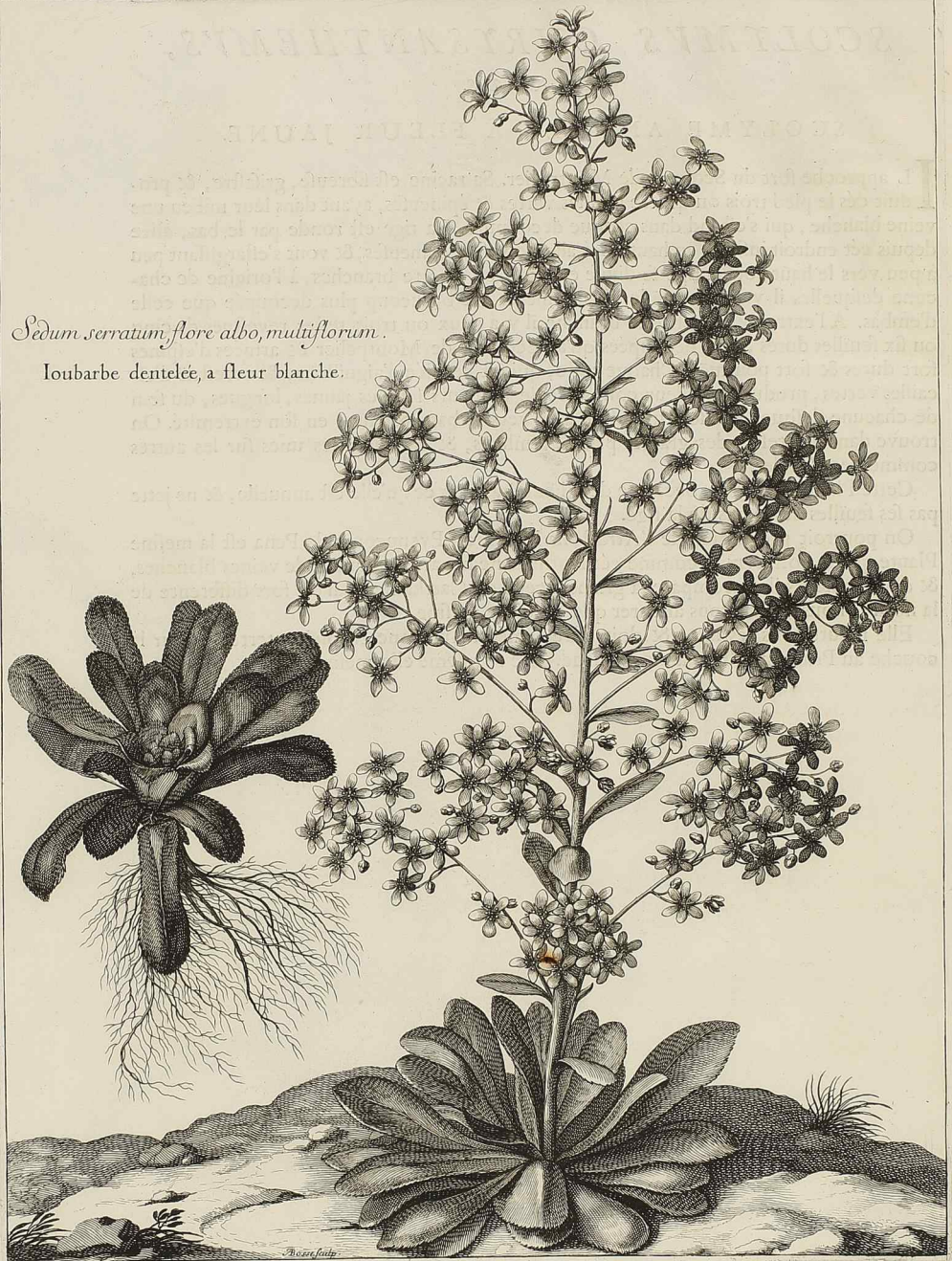
\$ 35,000-50,000



14

Sedum serratum, flore albo, multiflorum.

Ioubarbe dentelée, a fleur blanche.

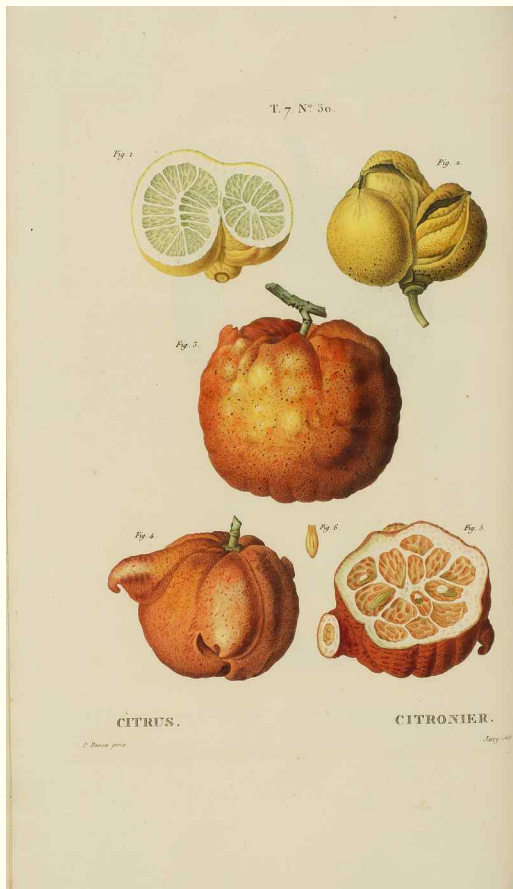




15



15



15



15

DUHAMEL DU MONCEAU, HENRI-LOUIS

Traité des arbres et arbustes que l'on cultive en France en pleine terre. ... Seconde Édition considérablement augmentée. Paris: Étienne Michel (and Arthus Bertrand), [1800–] 1804–1819

A FINE, TALL AND UN CUT COPY OF THE “NOUVEAU DUHAMEL,” THE APOTHEOSIS OF FRENCH FRUIT BOOKS AND “ONE OF THE BASIC WORKS FOR WESTERN EUROPEAN DENDROLOGICAL BOTANY” (Hunt). While the present work shares a title with a 1755 monograph by Duhamel du Monceau and is variously styled as a second or new edition, it is essentially independent of the earlier edition in both plates and text. The beautiful plates are after drawings by Pierre Joseph Redouté and Pancrace Bessa, executed by an army of engravers (the 1755 edition was illustrated with woodblocks cut nearly two centuries earlier); the new text was written by six noted botanists, including a significant contribution to the literature of roses by J. A. L. Loiseleur-Deslongchamps.

Duhamel du Monceau trained in the natural sciences at the Jardin du Roi and became one of the outstanding French botanists of the eighteenth century. His botanical expertise stemmed in the main from observation of his own gardens of trees, shrubs, and exotics, which he cultivated at his estates of Vrigny and Monceau, as well as at his brother's gardens in Denainvilliers. Duhamel du Monceau was largely responsible for introducing “scientific method into pomological descriptions. ... [H]e realized that all tree characters must be included ... and we therefore have fruits with their own leaves in true character” (Bunyard).

The plates in the Allen set are numbered and distributed in accordance with the Mellon copy. Among the wide variety of trees, shrubs, and fruits illustrated are birch, willow, conifers, oak, date palms, juniper berries, olives, walnuts, apricots, cherries, figs, strawberries, raspberries, gooseberries, apples, peaches, plums, pears, grapes, and a range of citrus fruit.

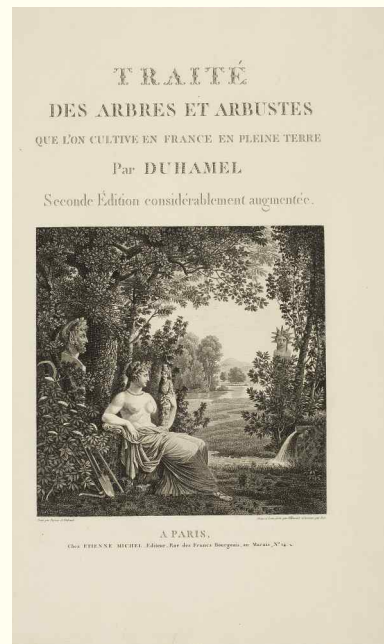
Engraved title-page in vol. 1 with a large allegorical vignette, after Percier and Thibaud by Pillement and Née, depicting Agriculture seated in a wooded grove beside a stream holding a figure of Nature in her hand, letterpress half-title with explication of the vignette on its verso, letterpress title-pages with woodcut publisher's monogram and half-titles in vols. 2–7, bound at the end of vol. 7 is a four-page nursery catalogue, with a one-page supplement of hothouse plants, both dated 1810 (“Catalogue des principaux arbres, arbustes et autres plantes, tant indigènes qu'exotiques. Cultivés dans les Jardins et Pépinières du Sieur Audibert”). ILLUSTRATION: 498 engraved plates: 496 stipple engravings printed in color and finished by hand after Pierre Joseph Redouté (306) and Pancrace Bessa (190; 3 of which are after original sketches of date palms done in Egypt by Henri Joseph Redouté) by Gabriel, Lemaire, Jarry, Mlle. Brenet, Mlle. Janinet, Dubreuil, and some 45 others, 2 uncolored and unsigned plates of olive presses, a few plates on blue paper.

7 volumes, folio (16 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in.; 427 x 263 mm, *uncut*). BINDING: Nineteenth-century French maroon morocco over marbled boards, spines gilt in six compartments, contrasting marbled endpapers, pink silk ribbon-marker in each volume. PROVENANCE: Bibliotheca Majoris Seminarii Constantiensis (bookplate on rear pastedown of vol. 6, stamp on first text leaf of vols. 1–4 and on verso of first plate of vols. 5–7).

Bunyard, p. 242; *Cleveland Collections* 662; De Belder sale 111; Dunthorne 243; *Great Flower Books*, p. 91; Hunt, *Redoutéana* 14 & p. 18; Lack 47; Nissen 549; *An Oak Spring Pomona* 30; *An Oak Spring Sylva* 3; Plesch sale 230; Pritzel 2470; Stafleu & Cowan TL2 1547; Stock 1669

Plate 2.67 lightly foxed, about 30 lightly browned plates scattered throughout the volumes, principally in vol. 3, but withal a very clean, bright set. Extremities of bindings a bit rubbed, corners bumped, most hinges neatly repaired, a few (particularly 1, 2, & 6) just cracking.

\$ 70,000-100,000



15



15

EDWARDS, JOHN

A Collection of Flowers drawn after Nature, & disposed in an Ornamental & Picturesque Manner. [London, 1783–1798]

A FINE COPY OF A "SUPERB AND VERY RARE WORK BY A GREAT ARTIST, WHOSE CRAFTSMANSHIP IS EQUAL TO THE BEST OF THE 18TH CENTURY" (Dunthorne).

The excellent plates fall into two main categories. There are 12 plates of "designs" with floral themes and 67 botanical plates, either single sprays or small bouquets, often tied with ribbon. Of these later botanical plates, 29 show the subjects within ovals defined by a bodycolor border and 35 have a simple border. The three largest plates have no borders and include the work's masterpiece, plate 69, "Eastern Poppy."

Edwards lived in London until about 1778 when he moved to Surrey, exhibiting at the Society of Artists, of which he was a member, and at the Royal Academy. In addition to the fine arts, he also provided designs for textiles, particularly cotton calico. Between 1796 and 1770 he published *Edwards' British Herbal* in monthly parts, with text garnered from the works of contemporary botanists and 100 fine handcolored engraved plates from his own designs. The plates already show that his interests lay not so much in the accurate depiction of botanical specimens as the design possibilities of beautiful flowers. The work was clearly a success and was reissued in 1770 as *The British Herbal* and again in 1775 as *A Select Collection of One Hundred Plates*. The present work, his masterpiece, was his next publishing venture. Working from the imprint dates of the plates, it is clear that he began to publish designs for the work in 1783, with plates being completed periodically through the 1780s and well into the following decade. Unlike his previous work, all the plates are designed, etched, and colored by Edwards himself, a process which gave him complete control over the publication.

Stipple-engraved and mezzotint decorative allegorical title with oval paper lettering slip pasted in place and manuscript "imprint" dated 2 January 1798.

ILLUSTRATION: 79 fine hand-colored engraved plates by Edwards.

Folio (19 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in.; 485 x 337 mm). BINDING: Modern stained calf gilt, spine elaborately gilt with morocco gilt lettering-piece, covers with Greek-key gilt borders.

Dunthorne 105; *Great Flower Books*, p. 93; Henrey III.673; Nissen 579; *An Oak Spring Flora* 64

Title-page foxed and with deep vertical creases on left side, plates generally clean and bright. Minimal wear to binding.

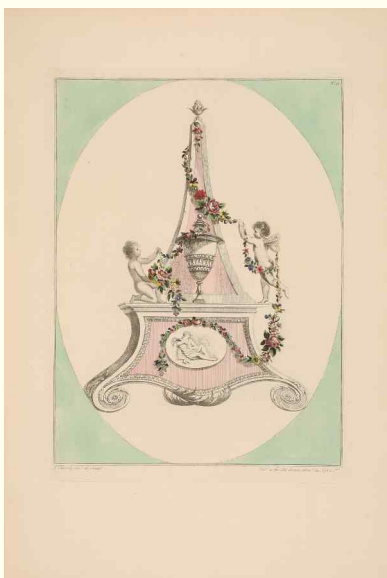
\$ 50,000-70,000



16



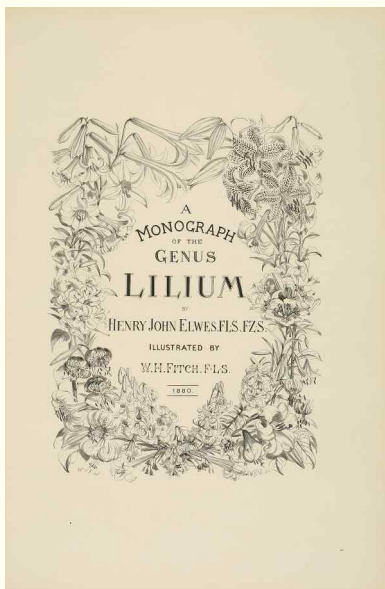
16



16



Various Carnations.



17

ELWES, HENRY JOHN

A Monograph of the Genus Lilium [with] *Supplement* London: Printed by Taylor and Francis, [1877–] 1880, 1933–1940, 1960–1962

A COMPLETE SET, INCLUDING ALL NINE PARTS OF THE SUPPLEMENT, OF THIS MAGISTERIAL WORK ON ONE OF THE MOST BEAUTIFUL OF ALL PLANT FAMILIES.

The work was issued in three separate and distinct stages:

The monograph was instigated by Henry Elwes (1846–1922), a plant-collector, traveler, and gardener, whose interest in botany had been sparked by a visit to the Himalayan region; the journey itself was inspired by reading Hooker's *Himalayan Journals*. At his garden in Colesbourne, Elwes was able to grow many of the members of the *Lilium* genus and was a recognized expert in the field. To ensure that the text of his monograph was as accurate as possible and that the range of lilies was as complete as possible, he consulted the greatest botanical experts in the field for help in writing the text. This level of excellence was continued with the illustrations, and Elwes was able to carry through his plan to illustrate the monograph with handcolored plates by the best available botanical artist, with each member of the genus shown full-size. Between March 1877 and May 1880 subscribers received seven parts (at a total cost of seven guineas), illustrated with 48 plates by W. H. Fitch.

Walter Hood Fitch (1817–1892) had his first illustrations published in 1834, and throughout most of the remaining part of the nineteenth century produced over 9,600 plates for all the greatest British botanical publications. Sir Joseph Hooker called him an "incomparable botanical artist," with his "unrivalled skill in seizing the natural character of a plant." The plates of the present work proved to be what Blunt calls the "most important achievement of Fitch's later career" (*Art of Botanical Illustration*, p. 264).

Shortly before his death in 1922, Elwes asked A. Grove, a friend and fellow lily expert, to undertake the task of producing the supplement. Dame Alice Godman, who was related by marriage to Elwes, agreed to underwrite the cost of the work, and (co-written by Gove and the botanist A. D. Cotton) the first seven parts of the supplement were published between July 1933 and February 1940, with 30 handcolored lithographed plates, all but two by Lillian Snelling.

Lillian Snelling (1879–1972) was taught lithography by Morley Fletcher. In addition to the present plates, she is best known for her work on the *Botanical Magazine*, where she was principal artist for nearly thirty years, and also lithographed many of S. Ross-Craig's paintings for the periodical. Her graceful and accurate plates for the *Supplement* perfectly compliment Fitch's earlier work.

The final two parts to the *Supplement*, with text by W. B. Turrill, were published by the Royal Horticultural Society in 1960 and 1962. The ten plates were from drawings by Margaret Stones, who had been appointed principal contributing artist to the *Botanical Magazine* in 1958.

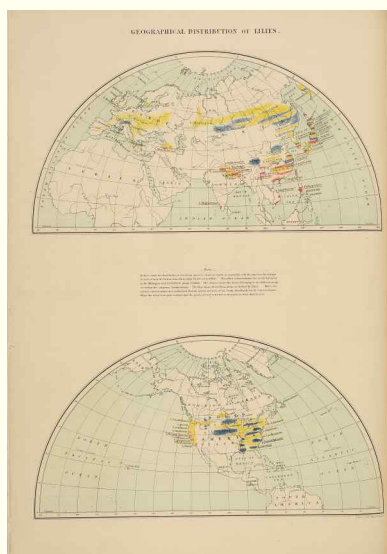
Two titles with decorative surrounds after W. H. Fitch. ILLUSTRATION: mounted albumen photograph frontispiece by Bourne, 1 color-printed distribution map, 88 color plates, comprising 78 handcolored lithographed plates (one double-page) by W. H. Fitch (48), Lillian Snelling (28), and S. Ross-Craig (2), and 10 colored collotype plates after Margaret Stones.

1 volume, folio (22½ x 15½ in.; 563 x 383 mm) and *Supplement* in 9 original parts, unbound as issued (same dimensions as bound volume). BINDING: Contemporary quarter green morocco by Zaehnsdorf, spine gilt-lettered, green buckram covers, marbled endpapers, original wrappers bound in at back; parts in original printed wrappers, housed in quarter green morocco clamshell case, spine gilt-lettered.

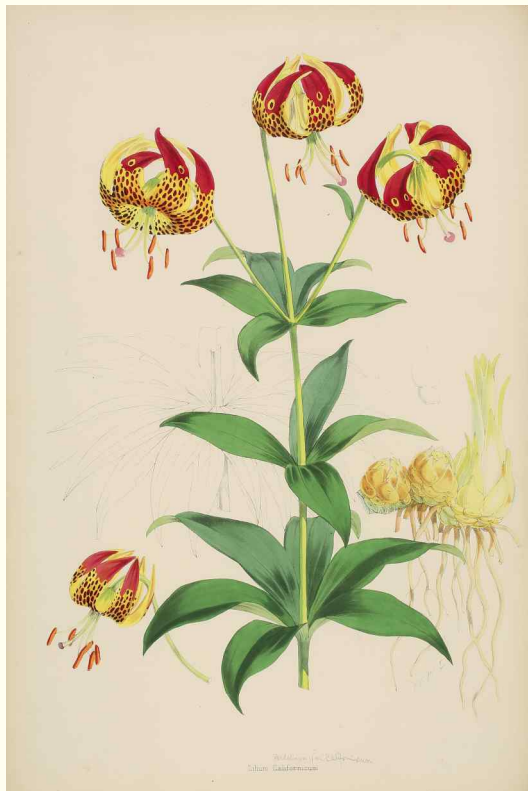
Great Flower Books, p. 94; Nissen 594; Stafleu & Cowan TL2 1664

Plates bright and clean, with only occasional minor soiling or very light browning at edges. Front joint of binding starting with 3-inch crack at lower edge; occasional wear at edges of some wrappers of original parts.

\$ 12,000-18,000



17



17



17

18



18

EMBURY, EMMA C.

American Wild Flowers in their Native Haunts...with twenty plates of plants, carefully colored after nature; and landscape views of their localities, from drawings on the spot, by E. Whitefield. New York and Philadelphia: D. Appleton & Company, 1845

Second edition, after the first of the same year. The unique combination of hand-coloring, full color-printing, and lithographic printing is representative of a shift in color plate printing to the more industrialized chromolithographic printing. "What makes this book interesting is...the fact that the plates show some touches of color printing; Lewis and Brown is one of the very early firms to produce chromolithographic illustrations for books" (McGrath).

Norton considers this one of the two most interesting color-plate books illustrated by Edwin Whitefield, an Englishman known for his lithographed views of American cities and landscapes.

Additional lithographed title-page. ILLUSTRATION: 20 handcolored lithographed plates by E. Whitefield.

8vo (9¾ x 7 in.; 235 x 177 mm.) BINDING: original blue publisher's cloth with ornate gilt covers, rebacked, preserving original spine. Minor wear to corners. Bookplate and old institutional stamp on front pastedown. Blind stamp on title pages and plates.

Bettina Norton, *Edwin Whitefield*, p.139; McGrath, pp. 45, 89; Sabin 22414

Stain in gutter, bookplate and old institutional stamp on front pastedown, blindstamp on title-pages and plates. Hinges reinforced, minor wear to corners.

\$ 500-700



AMARYLLIS Carnarvonia.

VI. CZ.

GEEL, PIERRE CORNEILLE VAN

Encyclographie du Règne végétal. I. Sertum Botanicum, collection des plantes remarquables par leur utilité, leur élégance, leur éclat ou leur nouveauté: consistant de six cents planches soigneusement lithographiées et coloriées, accompagnées d'un texte particulier pour chaque plante ... par une société de botanistes. Brussels: Établissement Encyclographique, 1828–1832

THE ARPAD PLESCH COPY OF A VALAUBLE CONTEMPORARY RECORD OF ORNAMENTAL TREES, SHRUBS, AND FLOWERING PLANTS RECENTLY INTRODUCED INTO CULTIVATION.

By the late 1820s and early 1830s, Belgium was fast becoming one of the most important centers for botany, botanical research, and horticulture, a trend that was to reach its peak with orchid growers of the second half of the nineteenth century. The present work, overseen by a "Société de Botanistes," reflects this increasing importance. Its large format is unusual for a publication of this type and was only possible, according to the introduction, because of the advances in the art of lithography.

As the title suggests, the work concentrates on the recently identified or discovered trees, shrubs, and flowering plants. These largely exotic specimens are presented in 24 classes, with excellent plates by G. Severeyns, each including a life-sized or close to life-sized representation of the flower or its seeds and flowers. The text includes a botanical description, structure of the plant, or its seeds and flowers. The text includes a botanical description, Linnæan and local name, synonyms and text giving the history of the discovery of the plant, its place of origin, a description of the plant and remarks on its cultivation. Some classes are more fully represented than others: the twentieth class, which includes the orchids, contains 36 plates, while the twenty-second (pitcher plants and others) includes just seven.

According to a note which precedes the indices, the early parts of the work were already issued and distributed before the publishers noticed that neither the plates nor the accompanying text was numbered. It was apparently too late to recall these parts so the decision was taken to complete the work without any pagination or plate numbers. This has ensured that this work is seldom, if ever, found complete and indeed there is little agreement among the main bibliographies as to the correct plate count. To quote from the Plesch catalogue entry for this copy, "The title calls for 600 plates, but less than the full number are often found, Nissen calling for 594. We suspect that the copy in Junk's Cat. 101, with 1 plain and 598 coloured plates was complete, since a note on p. 10 of the index explains that *Uvaria chamoe* and *Bombax buonopozensis* are separately listed, but found on the same plate. At least two issues of the titles exist, Nissen and *Great Flower Books* both quoting one which starts 'Sertum ...' The work was reissued in Paris as *Flore des Serres et Jardins de Paris*, 1834."

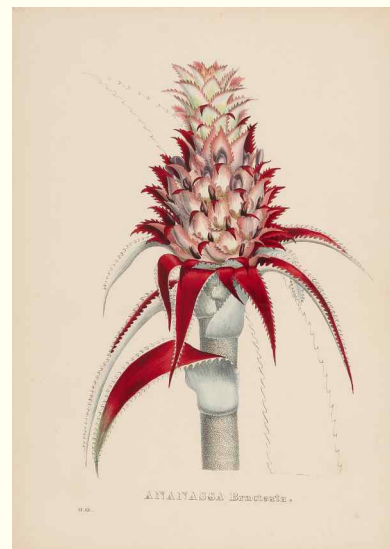
ILLUSTRATION: 1 uncolored and 591 handcolored lithographed plates by de Burggraaff after G. Severeyns, tissue-guards.

4 volumes, large 4to (14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in.; 358 x 270 mm). BINDING: Contemporary half black morocco, spines gilt-lettered and decorated in gilt and blind, pebbled-cloth covers. PROVENANCE: Arpad Plesch (morocco gilt bookplate in volume I; Sotheby's London, 17 June 1975, lot 278).

De Belber sale 129 (600 plates); Dunthorne 121 (600 plates); *Great Flower Books*, p. 161 (600 colored and one uncolored plate); Nissen (594 plates); Plesch sale 278 (592 plates); Pritzel 10566 (600 plates).

Upper right corner of title-page in vol. I reattached; scattered foxing and finger-soiling, some light to medium browning of plates.

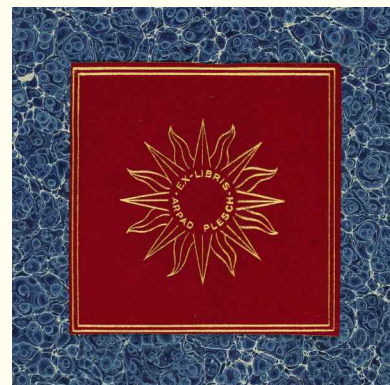
\$ 12,000-18,000



19



19



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20

HALE, THOMAS [ATTRIB. TO JOHN HILL]

Eden: or, A Compleat Body of Gardening, containing Plain and Familiar Directions for Raising the Several Useful Products of a Garden. ... Compiled and Digested from the Papers of the late celebrated Mr. Hale, by the Authors of the Compleat Body of Husbandry. And comprehending the Art of Constructing a Garden for Use and Pleasure; the Best Method of Keeping It in Order; and the Most Perfect Accounts of Its Several Products. London: Printed for T. Osborne, T. Tyre, S. Crowder & Co., and H. Woodgate, [1756–] 1757

AN OUTSTANDING COPY OF THE SCARCE HANDCOLORED ISSUE OF THE FIRST EDITION. Little is known about Thomas Hale except that his papers are allegedly the source of the present work and its companion volume, *The Compleat Body of Husbandry* (1756). Authorship is often attributed to John Hill, whose name alone appears at the close of the dedication to the Earl of Bute in this edition and on the title-page of the enlarged second edition of 1773. Published in sixty numbers between 28 August 1756 and 18 November 1757 as a gardener's calendar, *Eden* suggests the appropriate seasonal management of the flower, fruit, and kitchen gardens and nursery: "We shall treat Gardens from their Origin, Design, and first Construction, to the raising them to Perfection, and keeping them in that condition; and we shall consider, in our Course, their Products, whether of Use, Curiosity, or Beauty. These we shall describe in their several Seasons, suiting our Publications to the Time of their Appearance" (introduction).

One of the less fortunate efforts at instruction, however, is a disquisition on the curative virtues of *Atropa belladonna*, one of Britain's most toxic native plants (page 477). The index concludes with a humbling correction: "The Publick are to be informed, that since our Publication of the virtues ascribed to Deadly Nightshade, many Trials have been made but few have succeeded: it has no specifick Virtue against Cancers, and its Use may be harmful."

Engraved allegorical frontispiece after J. Wale by C. Grignion depicting "The Genius of Botany explaining to the Gardener the Characters of Plants," dedication leaf to the Earl of Bute. ILLUSTRATION: 60 handcolored engraved botanical plates (numbered 1–60) after and by Hill, Boyce, and others.

Folio (16 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in.; 423 x 261 mm). BINDING: Contemporary calf, rebounded to style with maroon morocco label, marbled endpapers. PROVENANCE: Doddington Library (bookplate).

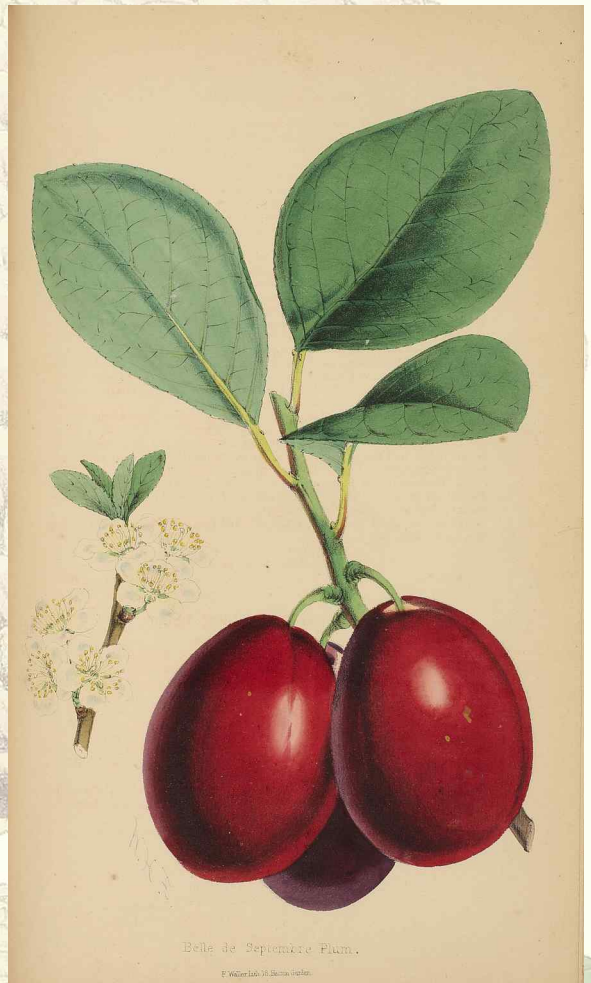
Cleveland Collections 442; *Dunthorne* 129; *Great Flower Books*, p. 100; *Henry* 776; *Hunt* 559; *Nissen* 880; *An Oak Spring Flora* 53 (second edition); *Stafleu & Cowan* TL2 2770

Some browning and scattered foxing. Binding extremities rubbed, corners restored.

\$ 18,000-25,000



21



21

21

HOGG, ROBERT, AND JOHN SPENCER

The Florist and Pomologist: A Pictorial Monthly Magazine of Flowers, Fruits, and General Horticulture. London: The "Journal of Horticulture" office, January 1863—December 1863

FIRST YEARLY EDITION with twelve monthly parts bound in one, including original wrappers and advertising. One of the best British periodicals on fruits, although not strictly pomological, containing "valuable figures of fruits of fairly recent times not elsewhere to be found" (Bunyard). Hogg was one of the most prominent pomologists in nineteenth-century England, serving as secretary of the Royal Horticultural Society (1875–1884), working on preservation of threatened varieties, and helping to invigorate the cider industry.

ILLUSTRATION: 24 handcolored lithographed plates by W. Fitch & W. Smith.

12 titles in 1 volume, 8vo (10 x 6 in.; 255 x 150 mm). BINDING: Half brown morocco, spine gilt-lettered.

Bunyard 436; *Great Flower books*, p. 101

Hinges weak, light spotting to some plates.

\$ 500-700



21



22



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22

HOOKER, JOSEPH DALTON

The Rhododendrons of Sikkim-Himalaya; being an Account, Botanical, and Geographical of the Rhododendrons Recently Discovered in the Mountains of Eastern Himalaya ... edited by Sir W. J. Hooker. London: Reeve, Benham and Reeve, 1849

HOOKER'S SUPERB WORK ON RHODODENDRONS, ONE OF THE MOST ATTRACTIVE BOTANICAL BOOKS OF THE NINETEENTH CENTURY.

Joseph Dalton Hooker (1817–1911) spent several years exploring Sikkim, as well as parts of Nepal and Tibet. His field notes were sent back to England from India to his father, Sir William Hooker, who edited this work, which contains beautiful illustrations of many of the best species of rhododendron along with accounts of their discovery. J. H. Hooker's studies of the geography and meteorology of the area were fundamental, and included the explanation of the terracing of mountain valleys by the formation of glacial lakes.

The plates were lithographed by Walter Hood Fitch, the most prolific of all botanical artists. His work in association with Sir Joseph Hooker and J. H. Hooker is among his finest. "Fitch had the greatest competence of any botanical painter who has yet appeared in drawing the rhododendron ..." (*Great Flower Books*).

Three title-pages, the first with tinted lithographed vignette. ILLUSTRATION: 30 handcolored lithographic plates after J. D. Hooker by Walter H. Fitch.

3 parts in one volume, folio (19 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in.; 506 x 368 mm). BINDING: Half black morocco, spine gilt-lettered, green buckram sides, edges gilt.

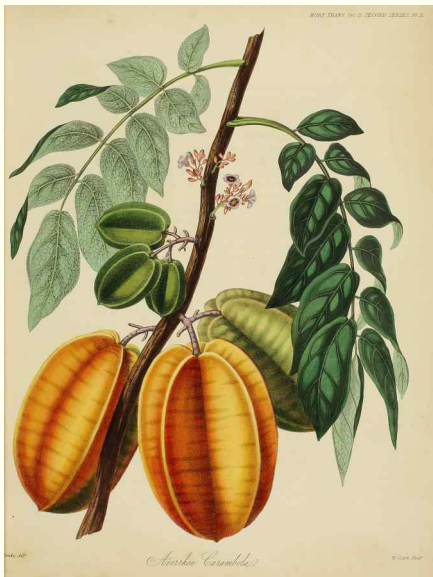
De Belder sale 156; *Great Flower Books*, p. 101; Nissen 911; *An Oak Spring Flora* 104; Plesch sale 354; Sitwell and Blunt, p. 60; Stafleu TL2 2969;

Some dust-soiling to margins of plates, plate 1 with 3-inch separation at gutter, plate 3 with small nick at top margin, plates 6 and 7 with lightly discolored vertical band from exhibition mylar, also affecting tissue-guards. Binding with some wear and fraying at edges, front cover with some blistering.

\$ 12,000-15,000



22



23



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23

HORTICULTURAL SOCIETY OF LONDON

Transactions of the Horticultural Society of London. London: W. Bulmer (later W. Nicol), 1820–1818–1822–1824–1826–1830 [1st series, vols. 1–7]; London: W. Nicol for the Society, 1835–1842–1848 [2d series, vols. 1–3]

A COMPLETE SET OF THE MOST IMPORTANT BRITISH POMOLOGICAL AND BOTANICAL JOURNAL OF ITS DAY and a showcase for the talents of some of the greatest botanical artists working in Britain in the first half of the nineteenth century. The illustrations are rendered with fine and brilliant coloring, and the fruit plates, mostly by Hooker, compare with his best work as both artist and engraver. The first series contains valuable contributions on fruits and vegetables, particularly peaches, strawberries, apricots, cherries, and gooseberries.

This is a mixed set, as usual with periodicals; volumes 1 and 2 are third editions, volume 3 is a second edition and the remaining seven volumes are all first editions. William Hooker served as botanical artist to the Horticultural Society (now the Royal Horticultural Society) from 1812 until his retirement in 1820. The *Transactions* includes a good selection of plates taken from his fruit paintings, which, in the view of Wilfred Blunt, “reveal him as one of the greatest pomological artists of all time.”

7 engraved title-pages, 3 folding letterpress synoptic tables of peaches. ILLUSTRATION: 174 fine engraved plates, 92 of which are handcolored (10 folding) after William Hooker, Sarah Drake, Augusta Withers, T. A. Knight, George Lindley, James Barnet, Robert Thompson, and others by W. Say, W. Clark, J. Clark, and others, numerous text illustrations, including one handcolored diagram.

Together 10 volumes, 4to (11 x 8³/₈ in.; 278 x 213 mm [1st ser.] & 11³/₄ x 9¹/₈ in.; 301 x 232 mm [2nd ser.]). BINDING: Near-contemporary tree calf, covers with gilt roll-tool border, spines gilt in five compartments with unidentified family crest and olive morocco labels, marbled endpapers, marbled edges (1st ser.) and nineteenth-century half calf over marbled boards, spines gilt in six compartments, plain endpapers and edges (2nd ser.). PROVENANCE: William Willoughby Cole, 3rd Earl of Enniskillen (armorial bookplate in second series).

Blunt, p. 230; Bunyard 436; Dunthorne 142; *Great Flower Books*, p. 160; Nissen 2387; Pritzel 10860

A number of plates in first series shaved, first folding plate rather soiled and wrinkled, occasional foxing. Vol. 7 neatly rebaced preserving original spine, joints of vol. 1 cracked, extremities of a few other volumes rubbed.

\$ 8,000-12,000

JACQUIN, NIKOLAUS JOSEPH VON

Selectarum stirpium Americanarum historia, in qua ad Linnaeanum systema determinatae descriptaeque sistuntur plantae illae, quas in insulis Martinica, Jamaica, Domingo, aliisque, et in vicinae continentis parte, observavit rariores. Vienna: (Joseph Kurzböck for) Kraus, 1763

FIRST EDITION OF JACQUIN'S FIRST MAJOR PUBLICATION AND HIS FIRST ILLUSTRATED WORK. Shortly after plans were initiated in 1753 to build a monumental garden and greenhouse at the Schönbrunn Palace, Jacquin was dispatched by Emperor Francis I Stephan to the Caribbean islands to collect plants, trees, seeds, and other natural history specimens for the royal collections. Jacquin spent four years exploring the West Indies and also made drawings and watercolors of the many new species he collected. These drawings proved vitally important when his herbarium specimens were largely destroyed by ants, termites, and mold. Jacquin's field drawings are the basis for the engraved plates in the present work.

Jacquin was the most important of the younger contemporaries of Linnaeus and the first writer in German to utilize Linnaeus's system of binary nomenclature to any significant degree. "Jacquin's *Selectarum stirpium Americanarum historia* remains a fundamental work on the Caribbean flora, and it was here that the oil palm (*Elaeis guineensis*) received its scientific name, still valid today. This plant of worldwide economic importance, which is native to Africa, had been grown in the Caribbean for centuries" (Lank).

Half-title, engraved vignette of two ships approaching a New World island on title-page, 2 engraved scenic headpieces, numerous woodcut tailpieces, engraved emblematic frontispiece to plate-section depicting Native Americans holding up a banner-map of the West Indies surrounded by Caribbean flora and fauna. ILLUSTRATION: 184 engraved plates (numbered I-XXXVII, XXXVII*, XXXVIII-CLXXXIII [also numbered lower right 1-37, 37*, 38-183]; 6 folding) after Jacquin by Jacob Wangner.

Folio (14¼ x 9¼ in.; 360 x 234 mm). BINDING: Nineteenth-century marbled boards, rebaked and recorned to style with diced brown morocco, smooth spine gilt-ruled in six compartments, plain endpapers and edges.

Blunt, pp. 171-172; *Cleveland Collections* 463; De Belder sale 172; Dunthorne 148; Hunt 579; Lank 32; Nissen 979; Plesch sale 386; Pritzel 4362; Sabin 35521; Stafleu & Cowan TL2 3243; Wellcome 3:340

Browning and spotting, frontispiece with early repaired tear, plate 78 shaved at fore-edge costing part of plate number but not image, plate 156 trimmed within plate-mark not touching any engraving, plate 130 with small internal hole not affecting image.

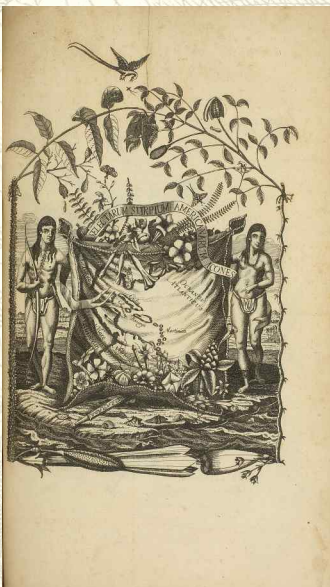
\$ 5,000-7,000



24



24



24

Jacquin del.

JACQUIN, NIKOLAUS JOSEPH VON

Observationum botanicarum iconibus ab auctore delineatis illustratarum. Vienna: (Joseph Kurzböck for) Kraus, 1764–1767–1768–1771

FIRST EDITION; A NEAR-FINE COPY, COMPLETELY UNSOPHISTICATED IN CONTEMPORARY WRAPPERS, OF A WORK TYPICALLY FOUND IN POOR CONDITION. *Observationum botanicarum iconibus* is another early contribution by Jacquin to the great flowering of botanical works issuing from the Austrian court. The work is something of a continuation of *Selectarum stirpium Americanarum historia* (see previous lot) and includes a significant number of plates and descriptions of Caribbean and other New World trees, shrubs, and flowers.

The Allen copy appears to contain a previously unrecorded variation in the printing of the plates, with 100 engravings printed on just 98 leaves: plates 45 and 46 and plates 85 and 87 are printed recto and verso on a single folding sheet—a configuration not mentioned in the standard bibliographies.

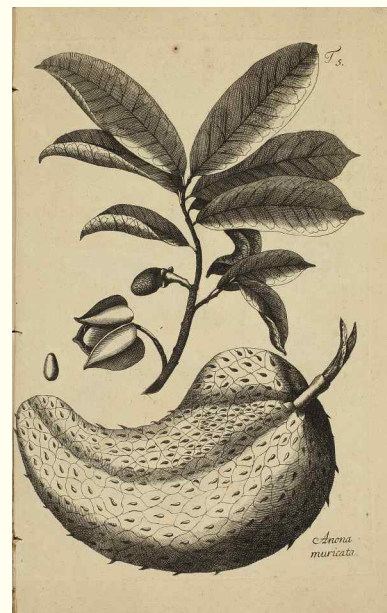
Four part half-titles, four part title-pages with engraved vignette of two ships approaching a New World island, errata leaf to part I in part II, numerous woodcut initials and head- and tailpieces. ILLUSTRATION: 100 engraved and etched plates (numbered 1–100; 4 folding or full-sheet) after Jacquin by Jacob Wangner.

4 parts in one volume, folio (15 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in.; 388 x 248 mm, *uncut*). BINDING: Contemporary Austrian black-specked brown wrappers. Yellow cloth folding-case, black morocco spine label.

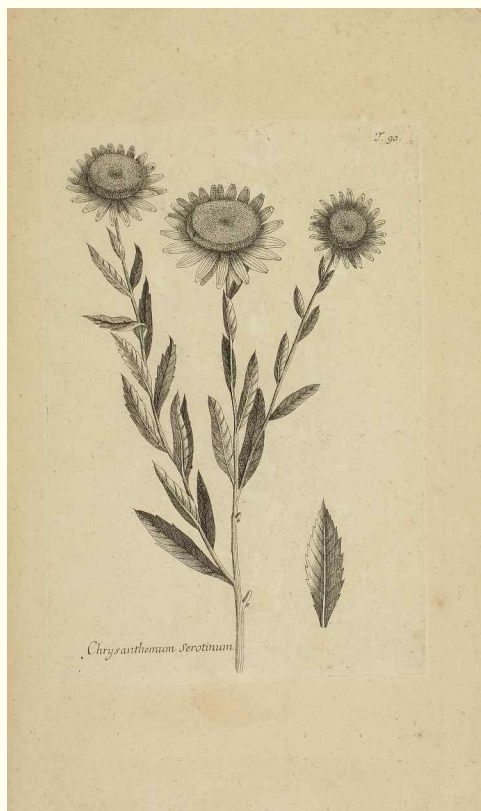
Cleveland Collections 474; *De Belder sale* 173; *Great Flower Books*, p. 104; *Hunt* 586 (parts I & II only); *Nissen* 976; *Plesch sale* 387; *Pritzel* 4364; *Stafleu & Cowan* TL2 3244; *Wellcome* 3:340

Occasional light browning and spotting. Extremities and spine of wrappers a little chipped, a bit shaken.

\$ 5,000-7,000



25



25



25



Lychnis grandiflora.
Jacq. Coll. vol. 1.

JACQUIN, NIKOLAUS JOSEPH VON

Icones plantarum rariorum. Vienna: Printed for Christian Friedrich Wappler; London: B. White & Son; Leiden: S. & J. Luchtman; Strassburg: A. König [König imprint in first volume only], 1781–1793 [–1795]

THE VERY FINE DE BELDER–VON HOFMANN COPY OF ONE OF JACQUIN’S MOST SPLENDID WORKS; FIRST EDITION. The beauty and reputation of *Icones plantarum rariorum* is founded on the engravings by the brothers Bauer. Jacquin was the first botanist to recognize the talent of Franz and Ferdinand and engaged them both for this project. “From Jacquin or [Father Norbert] Boccus or both they learned that botanical draughtsmanship demands understanding of the plant figured, even down to minute detail, as well as its portrayal with accuracy and grace. ... Under such supervision they became accustomed to precise observation and developed superb techniques of drawing and colouring. Jacquin himself was an able botanical artist but his teaching and administrative duties gave him no time for illustrating plants except in correspondence with Sir Joseph Bank’s librarian Jonas Dryander” (Stewart & Stearn, *The Orchid Paintings of Franz Bauer*, London 1993, p. 9). Despite the Bauers perfecting their skills while serving their apprenticeships with Jacquin, he was unable to retain their services. Ferdinand was lured away by John Sibthorp to work on the *Flora Graeca*, and Franz was enticed by Sir Joseph Bank to become the resident artist at Kew Gardens.

The plates were issued—without regard to the order later assigned to them—in fascicles of 25, apart from the final part issued in 1795, which contained 74 engravings.

RARE: evidently no other copy has been sold at auction since the appearance of the present in the De Belder sale three decades ago.

Woodcut floral vignettes on title-pages, woodcut head- and tailpiece. ILLUSTRATION: 649 fine handcolored engraved plates (unnumbered; 37 full-sheet or folding) after and by Franz Bauer, Ferdinand Bauer, Joseph Hofbauer, and Joseph Scharf.

3 volumes, folio (18 x 10⁷/₈ in.; 455 x 275 mm). BINDING: Contemporary German half tree calf over black paste-paper boards, smooth spines gilt-ruled in six compartments, plain endpapers, red edges. PROVENANCE: Unidentified modern printing of Hilprand Brandenburg’s bookplate above nineteenth-century press-marks 2 Ni.133 1–3 — Robert de Belder (Sotheby’s London, 27 April 1987, lot 181) — Ladislaus von Hoffmann (Christie’s New York, 4 June 1997, “An Important Botanical Library, The Property of a Gentleman,” lot 77).

Dunthorne 153; *Great Flower Books*, p. 105; Nissen 974; Plesch sale 391; Pritzel 4368; Stafleu & Cowan TL2 3251

A few of the folding plates with very short fold tears at margins, a few plates shaved within plate mark, just touching the image in about 6 plates, a number of plates in vol. 2 with 2 small stains at top margin, just touching image in a couple of instances, a very few other scattered marginal stains. Extremities of binding rubbed, a couple of joints worn.

\$ 80,000-120,000



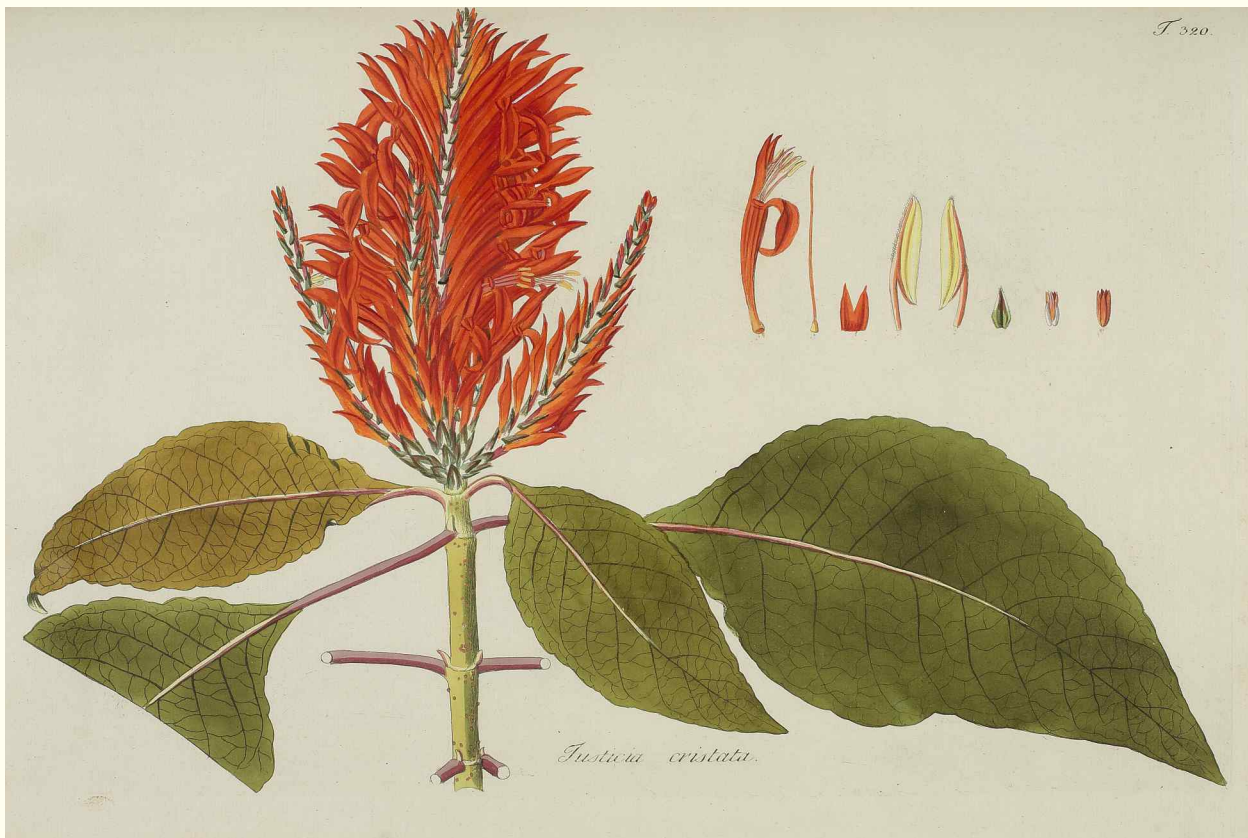
26



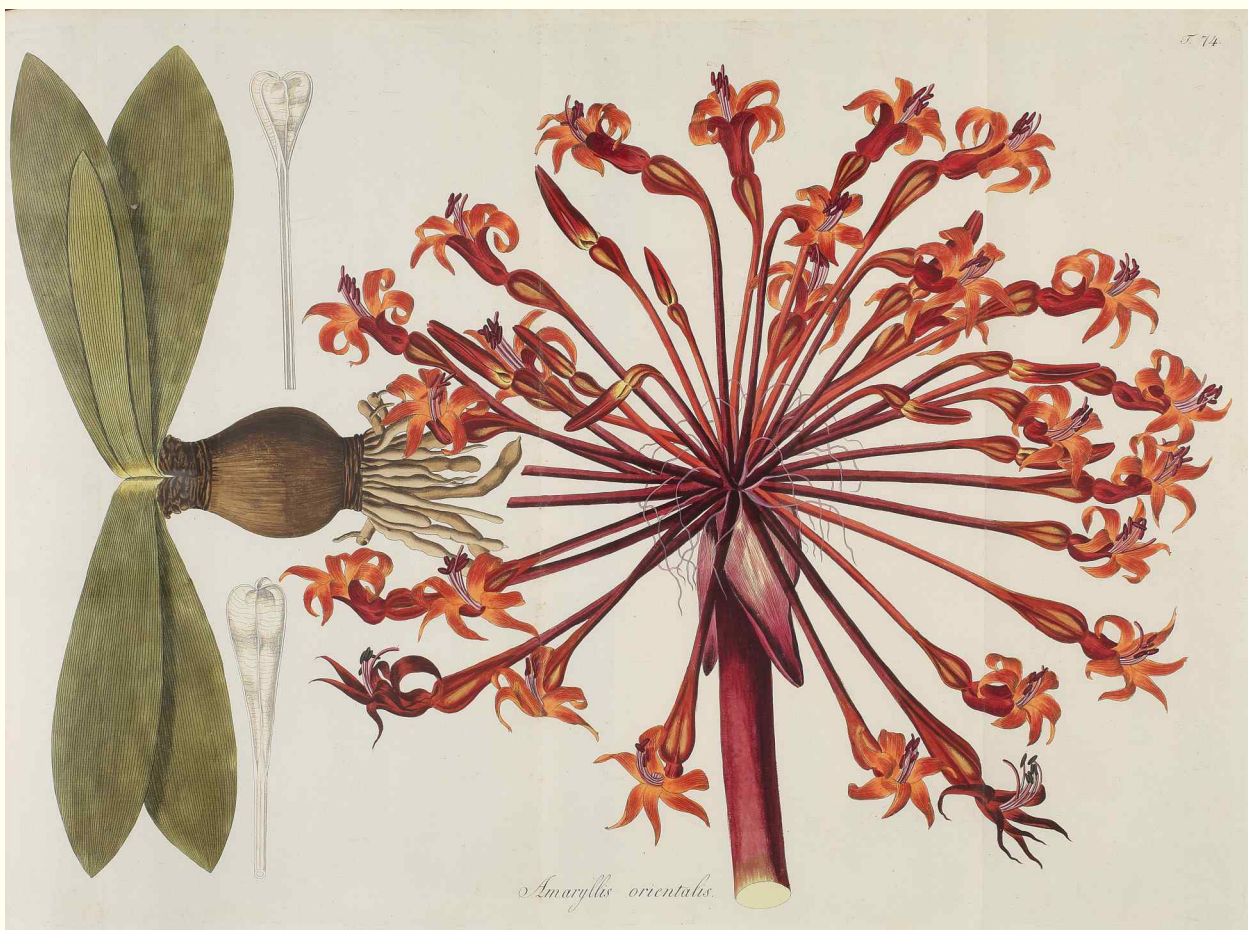
26



26



Justicia cristata.



Amaryllis orientalis.

JACQUIN, NIKOLAUS JOSEPH VON

Plantarum rariorum horti Caesarei Schönbrunnensis descriptiones et icones. Vienna: Printed for Christian Friedrich Wappler; London: B. & J. White; Leiden: S. & J. Luchtmans, 1797–1804

FIRST EDITION, WITH DISTINGUISHED PROVENANCE, OF "JACQUIN'S GREATEST WORK ON CULTIVATED FLOWERS" (Blunt).

"It is therefore to be considered as a botanical treasure chamber, as a truly imperial repository of living plants, which flourishes most splendidly under ... the scientific leadership of the master of the great botanists of Europe, Nikolaus von Jacquin," wrote a traveler in 1805 about the Royal Dutch Garden at Schönbrunn near Vienna. The piece of land that had been acquired by the Emperor Francis I Stephan in 1753 was extended by his son, Emperor Joseph II. Rarities from the entire known world grew in the famous glasshouses. ... On the instructions of Emperor Leopold II, the younger brother of Joseph II, Nikolaus Joseph von Jacquin, the Professor of Chemistry and Botany at the University of Vienna, produced a magnificent, abundantly illustrated work on the plants cultivated in the garden. Publication, however, came only later, under Emperor Francis II," to whom the work is dedicated (Lank).

All of the rare and exotic plants depicted in *Plantarum rariorum* were grown in the Schönbrunn botanical garden, including some of the specimens that Jacquin had first collected in the Caribbean. But many of the plants illustrated are South African in origin: In the winter of 1780 a severe frost destroyed many of the tropical and subtropical plants in the royal greenhouses, and two Schönbrunn gardeners, Franz Boos and Georg Schall, were sent to Mauritius and South Africa to collect new examples. Schall remained at the Cape for twelve years, regularly dispatching indigenous plants, bulbs, and seeds back to Vienna. These new introductions account for the predominance of South African flora in *Plantarum rariorum*.

The highly finished plates are after Johann Scharf, Franz von Scheidel, and Martin Sedelmayer. Jacquin believed he had found a replacement for Franz and Ferdinand Bauer when Scharf developed into a skillful draftsman after receiving training in botany and microscopy. But Scharf died of tuberculosis in 1794, at the age of 29, having completed fewer than half of the drawings for this catalogue of the Schönbrunn gardens. After his death, the work was completed by the prolific von Scheidel and by Sedelmayer, who had previously worked with Jacquin as a colorist.

RARE: this is number 68 of an edition of fewer than 200 copies, virtually all reserved for presentation by the court of Francis II (who, after founding the Austrian Empire and dissolving the Holy Roman Empire, later ruled as Francis I). Only one other complete set has sold at auction since this copy was sold in the von Hoffmann auction twenty years ago.

Plate list in each vol., cumulative index of plates in vol. 4. ILLUSTRATION: 500 fine engraved plates (numbered 1–500; 10 full-sheet or folding) after Johann Scharf, Franz von Scheidel, and Martin Sedelmayer.

4 volumes, folio (18³/₈ x 12⁵/₈ in.; 465 x 322 mm). BINDING: Contemporary tree calf, covers with gilt border of Greek key and floral-ribbon roll tools, smooth spines gilt-panelled in seven compartments with classical motifs and red and green morocco labels, marbled endpapers, gilt edges, turn-ins and board edges gilt. PROVENANCE: Stiftsbibliothek Lilienfeld, Lilienfeld, Austria (small blindstamp, lightly effaced, at head of each title-page [unremarked in the De Belder and von Hoffmann catalogues]) — sold at Sotheby's London, 10 April 1967, lot 230 ("The Property of a Lady") — Robert de Belder (Sotheby's London, 27 April 1987, lot 182) — Ladislaus von Hoffmann (Christie's New York, 4 June 1997, "An Important Botanical Library, The Property of a Gentleman," lot 80).

Blunt, pp. 171–172; Dunthorne 156; *Great Flower Books*, p. 105; Lank 43; Nissen 978; Pritzel 4372; Stafleu & Cowan TL2 3255; not in the Plesch sale

Folding plates 1 and 495 with short marginal tears not affecting image, small stain to plate 200 just touching image, slight surface abrasion to folding plate 423, light marginal dampstain to plates 399 & 400. Binding rubbed and scraped with some patches of surface loss, head of spine of vol. 3 repaired, some restoration to joints.

\$ 180,000-250,000



27



27



27

JACQUIN, NIKOLAUS JOSEPH VON

Fragmenta Botanica, figuris coloratis illustrata, ab anno 1800 ad annum 1809 per sex fasciculos edita. Vienna: Mathias Andreas Schmidt, [1800–] 1809

Fragmenta Botanica contains some of the most magnificent of Jacquin's plates; the engravings are unsigned but are very much in the "house" style of the band of artists and engravers that Jacquin gathered around him; probably the majority of the illustrations here are the work of Johann Scharf, Martin Sedelmayer, and Johann Knapp. Many of the plants depicted are recent arrivals to the Schönbrunn greenhouses, the result of the collecting efforts in South Africa of Franz Boos and Georg Schall (see preceding lot). It seems not to have been noted previously that a very few of the engravings were printed in color: that is, not color-printed but printed in outline with colored ink. For instance, plate 10, *Mimosa fastuosa*, is printed in rust-red, and plate 121, *Dinebra Arabica/Chloris ciliata*, is printed in green. The work is devoted to new additions to the Schönbrunn gardens, many South African, recently sent up from the Cape by Boos and Schall, the two royal gardeners who had been dispatched there to collect specimens after the disastrous frost of 1780.

Dedicated to Sir Joseph Banks, *Fragmenta Botanica* was originally published in six fascicules. The Allen copy—evidently the only copy to appear at auction since the Arpad Plesch sale in 1975—seems to have been bound from the original parts. Fragments of the publisher's wrapper are adhered to the inner margin of the title-page, and the text is in an early, uncorrected state: H4 is a variant setting, with the same pagination, of the text on H2; the leaf should have been cancelled but survives in this copy.

ILLUSTRATION: 136 fine handcolored engraved plates and 2 uncolored engraved plates (numbered 1–138; 6 full-sheet or folding) after and by Jacquin's atelier. A few plates printed on blue-tinted paper.

Large folio (20¼ x 13¾ in.; 513 x 351 mm). BINDING: Contemporary diced calf, covers with a border of floral roll-tools in gilt and blind, smooth spine gilt-paneled in seven compartments with floral and classical motifs, marbled endpapers, gilt edges, board edges gilt. PROVENANCE: sold at Sotheby's London, 10 April 1967, lot 230 ("The Property of a Lady") — Robert de Belder (Sotheby's London, 27 April 1987, lot 180) — Ladislaus von Hoffmann (Christie's New York, 4 June 1997, "An Important Botanical Library, The Property of a Gentleman," lot 81).

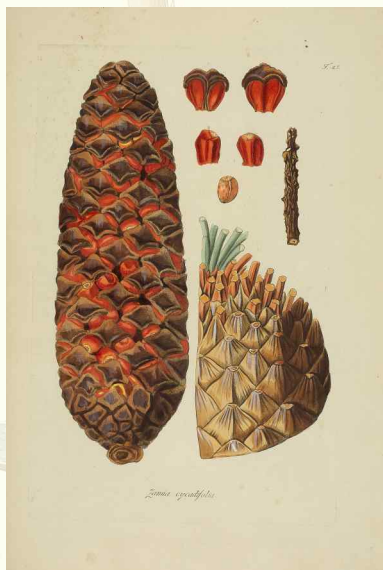
Dunthorne 158; *Great Flower Books*, p. 105; Nissen 972; Plesch sale 394; Pritzel 4372; Stafleu & Cowan TL2 3256; not in *Cleveland Collections* or Hunt

Some occasional spotting or soiling, chiefly marginal, plates 1 and 103 with a small light marginal stain, plates 28 and 87 with minor surface abrasion, small hole to plate 120 not affecting image. Superbly rebacked, further restoration to foot of front joint, other joints just cracking at head and foot, a little bit scuffed.

\$ 60,000-80,000



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KNORR, GEORG WOLFGANG

Thesaurus rei herbariae hortensisque universalis ... Allgemeines Blumen- Frucht- und Garten-Buch. [Nuremberg:] Paul Jonathan Felssecker, 1788–1789

“THE LOVELIEST OF THE GERMAN FLOWER BOOKS” (NISSEN). THE VERY RARE THIRD EDITION OF KNORR’S BOTANICAL MASTERPIECE.

The very fine plates were all drawn and engraved by Knorr, who also conceived the idea of the work. The first edition was published between 1750 and 1772 and Knorr (who died in 1761) did not live to see it completed. The text was prepared by Philipp Friedrich Gmelin and Georg Rudolf Bohmer. The present issue is the third but paradoxically it appears to be the rarest. Of the handful of copies that have sold at auction over the past twenty-five years, only one was from the third issue: an incomplete copy consisting of the second volume only. There is some confusion about the correct number of plates. The present copy is complete with 300 plates, but this includes plate 128 in vol. I, which displays two specimens of roses numbered (according to the original numbering system) R8 and R9. This “double” plate led to the assertion that 301 plates was the correct number. The titles on the plates are in Latin and German. The Latin titles employ a mixture of Linnaean and pre-Linnaean descriptive nomenclature (following Tournefort and others). The accompanying text in Latin and German includes each plant’s name, its synonyms, its natural history, and ends (where appropriate) with notes about its usefulness to medicine.

Engraved frontispiece portrait of Knorr by J. A. Schweikart after J. E. Ihle, title-pages in Latin and German, text in parallel columns of Latin and German, handcolored engraved section title. ILLUSTRATION: 300 fine hand colored engraved botanical plates by Knorr.

2 volumes, folio (15¼ x 9⅞ in.; 388 x 244 mm). BINDING: Bound to style in eighteenth-century diced russia gilt, flat spines divided into seven compartments by neoclassical rolls, two morocco labels, covers with wide decorative borders composed from fillets and roll tools.

Cf. *Great Flower Books*, p. 62; cf. Hunt 538; cf. Nissen 1081

A fresh clean copy with only occasional minor spotting and thumb-soiling. Binding with only very minor wear.

\$ 50,000-70,000



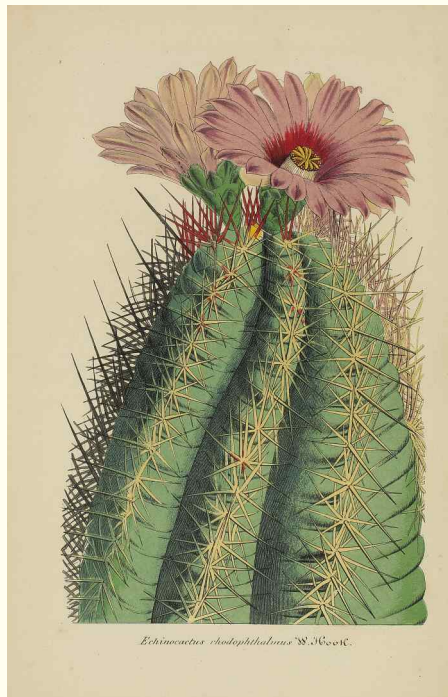
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Tulipa dilute lutea *obscure aurantio colore imisto.* *Tulipa alba coccineo fasciata.*
 hell gelb mit dunkel pomeranzsen gelb // Weiße mit Carmin roth gestreifte Tul
 vermischte Tulpe. 172. nr



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LEMAIRE, CHARLES, ED.

Le Jardin fleuriste, journal général des progrès et des intérêts horticoles et botaniques, contenant l'histoire, la description et la culture des plantes les plus rares et les plus méritantes nouvellement introduites en Europe. Ghent: F. & E. Gyselynck, [1850–] 1851–1854

A FINE SET OF THIS RARE AND SHORT-LIVED PERIODICAL, LARGELY DEVOTED TO TROPICAL SPECIES OF TREES, SHRUBS, AND FLOWERS.

Published in Ghent, then a center of horticultural research and innovation, this superb periodical shows a definite preference for the exotic: there are about 60 orchids pictured and described, with a similar number of bromeliads and many other plants suitable only for the greenhouse in northern Europe. The work was issued in parts, 24 per volume, on the first and fifteenth of each month between 1 July 1850 and 31 May 1854. There is some confusion about the required number of plates, caused by the double-numbering of all but one of the colored folding plates and the inclusion of two of the three uncolored folding plates in the numeration. The numbering runs from 1 to 430, but this includes 25 folding plates with double numbers (56–57, 73–74, etc.) and two uncolored folding plates (249 and 250). Nissen calls for 430 plates and Stefleu and Cowan do not record a number of the folding double-numbered plates (105–6, 130–131 and 275–276).

Half-titles. ILLUSTRATION: 430 lithographic plates (26 folding) by Heyland and others, printed in colors and finished by hand with occasional heightening by gum arabic, 3 uncolored folding lithographic plates, numerous text vignettes.

4 volumes, 8vo (9 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in.; 244 x 168 mm). BINDING: Contemporary quarter green morocco over green marbled boards, spines gilt-lettered, marbled endpapers.

Nissen 2338; Stafleu & Cowan TL2 4376

Scattered light foxing, neat repair to upper margin of plate 118. Spines faded to brown, edges rubbed.

\$ 6,000-8,000

XLV.



BUPHTHALMUM helianthoides. Z.

L'HÉRITIER DE BRUTELLE, CHARLES LOUIS

Stirpes novae, aut minus cognitae quas descriptionibus et iconibus illustravit. Paris: Philippe-Denis Pierres, 1784–1791

A FINE AND UNUSUALLY COMPLETE FIRST EDITION OF L'HÉRITIER'S FIRST PUBLICATION AND THE FIRST BOOK WITH ENGRAVED ILLUSTRATIONS AFTER PIERRE JOSEPH REDOUTÉ, who "learned the finer points of scientific botanic illustration from L'Héritier" (*Cleveland Collections*). This is the very rare deluxe handcolored issue with plates produced under Redouté's supervision and colored in his studio with the collaboration of his brother Henri Joseph. The Allen copy has been supplemented with twelve handcolored plates intended for the never-issued seventh fascicle, which are almost never found outside of institutional copies.

The exact number of colored copies issued is not known. Stafleu and Cowan note that "Some copies have coloured plates," and Buchheim records six colored copies in institutional libraries. The Allen copy is the only complete handcolored copy sold at auction in the past twenty years. This copy includes plate XXXB, which is frequently lacking, as it is in the Longleat copy sold in 2002 and in four of the institutional copies cited by Buchheim. Moreover, the present example of this plate is colored by hand; it typically appears uncolored and the Allen copy may be unique in having the plate fully colored by a contemporary hand. Plate XIII also appears with full hand-coloring over the black-printed engraving, although this plate is known in a color-printed state with hand-finishing. The two full-sheet plates (numbers LXXXI and LXXXIV) are both uncolored, as usual. The remaining 87 plates of the original publication, as well as the twelve plates present from the unpublished seventh fascicle, are printed in color and finished by hand, with borders and captions printed in golden brown.

The text here includes the both the cancel and cancelland of pages 163/164, as well as the terminal "Conspectus" leaf, which is often lacking. The Allen copy is apparently without pages iii–iv, but that is just as well since Buchheim states that they were never published. Similarly, this copy is without the three part-titles that were not printed until after 1800 and should not be present in a copy bound from the six original fascicles, which were issued between March 1785 and September 1781; the Allen copy does include all six of the fascicle titles.

L'Héritier's plans to complete his work, which was to have comprised ten fascicles with a total of 120 plates, were shattered by the French Revolution, which cost him his fortune, home, and celebrated gardens. A prospectus for the seventh fascicle was issued at the end of the sixth, but was never formally published. Some 39 additional plates were eventually prepared, with a few proof copies of each being printed in color and finished by hand. Buchheim records nine institutions that have copies of *Stirpes novae* with additional unpublished plates, noting that these extra plates are generally uncolored.

Despite never being completed, L'Héritier's magnum opus is "one of the more delightful flower books of the eighteenth century ... splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking, with its series of fascicles printed on broadsheets ..." (Hunt).

Letterpress general title-page and part-titles to "Fasciculus I [-6]," plate list to each fascicle, with the "Conspectus" leaf (pp. 183/184). ILLUSTRATION: 103 engraved plates (numbered I–VII, VII B, VIII–XXX, XXX B, XXXI–LII, LII bis, LIII, LIII bis, LIV–LVI, LVI bis, LVII, LVII bis, LVIII–LIX, LIX bis, LX–LXXXIV, LXXXVI–XC VII); 2 handcolored, 99 color-printed and finished by hand, 2 uncolored and full-sheet, after Redouté, L. Freret, L. Fossier, L. Prévost, J. Sowerby, and others by Malewre, C. Milsan, J. Juillet, F. Hubert, and others.

Broadsheets (20³/₄ x 13³/₄ in.; 515 x 349 mm. Plates for fascicle 7: 19 x 13⁵/₈ in.; 482 x 346 mm). BINDING: Retrospective binding incorporating eighteenth-century red morocco covers and spine, covers gilt-paneled, spine gilt in seven compartments with black morocco label, early red-sprinkled edges. PROVENANCE: Massachusetts Horticultural Society (Christie's New York, 18 December 2001, lot 75).

G. Buchheim, "A Bibliographical Account of L'Héritier's 'Stirpes novae'," in *Huntia*, vol. 2 (15 October 1965): 29–58; *Cleveland Collections* 555; Dunthorne 246; *Great Flower Books*, p. 64; Hunt 673; Hunt, *Redoutéana* 1; Nissen 1190; Pritzel 5268; Stafleu & Cowan TL2 4484

Lightly cleaned, plate XXIV with repair to separation at platemark, plate LVII bis with very light surface abrasion, plates LXXVII–LXXX with short repaired tear at lower margin, full-sheet plates lightly spotted and creased. BINDING: rubbed, with several scrapes to covers.

See also illustration on preceding page.

\$ 70,000-100,000



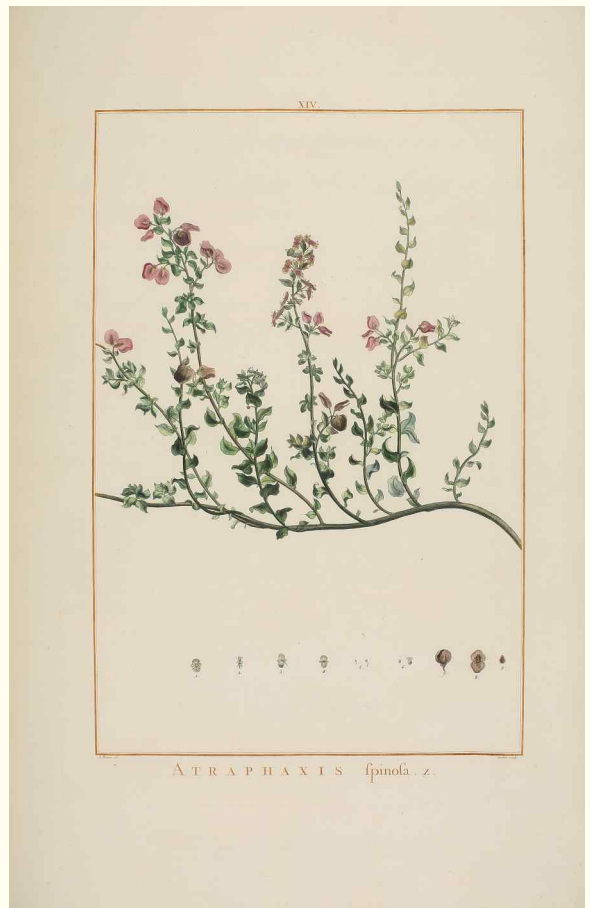
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HOULETIA BROCKLEHURSTIANA . Lindl.

F. Wallenroth del.

K. Schumacher pinx.

LINDEN, JEAN-JULES

Pescatorea. Iconographie des Orchidées de la collection de M. Pescatore, au Chateau de la Celle–St.–Cloud. Brussels, Ghent and Leipzig: M. Hayez for Librairie de Charles Muquardt, [1854–] 1855–1860

FIRST EDITION IN ORIGINAL PARTS OF THIS IMPORTANT LARGE-FORMAT WORK ON A WIDE-RANGING SELECTION OF THE MOST BEAUTIFUL ORCHIDS THEN IN CULTIVATION, ORIGINATING FROM ALL THE TROPICAL REGIONS OF THE WORLD. VERY RARE IN PARTS.

Although the work was a collaborative effort between Linden, G. Lüddemann, J. E. Planchon, and M. G. Reichenbach, the editorial control remained with Linden. A native of Luxembourg, Linden moved to Belgium in his youth and during his working life was responsible for the importation of over 1,100 different orchid species. He was “An orchid hunter par excellence ... [and] was the first to search the mountain regions diligently for his orchids. In so doing, he was able to obtain many cool-temperature plants for his sponsors in Belgium. After ten years in the Western Hemisphere, Linden returned to work in Brussels in 1845. With his son Lucien, he founded Horticulture Internationale, the first major commercial competitor of the British orchid house Messrs. Sander” (*The Orchid Observed*, no. 16).

The work is named in honor of J. P. Pescatore of St. Cloud, one of the earliest amateur orchid growers and a client of Linden’s, who maintained “la plus riche collection d’Orchidées du continent” at his home, the Chateau de la Celle–St.–Cloud. According to Linden’s preface, Pescatore’s death and the subsequent withdrawal of financial support by his executors meant that the publication was unable to continue beyond the present 12 livraisons. This was apparently very much against Pescatore’s intentions, but the unexpectedness of his death meant he had not had time to make clear his wishes to his heirs. This version of events is generally accepted; but it is interesting to note that the “Conditions de la souscription” printed on the lower cover of the wrappers announce that the book will be published in 12 monthly parts, each containing 4 plates, beginning on 1 June 1854 and forming a single “magnifique volume in-folio.” No mention is made of any further volumes. The wrappers also demonstrate a shift in emphasis towards Linden. The title on the upper wrappers lists all the editors and gives them equal billing. By January 1860, when the title and preface were printed, Linden had claimed a more important position and Pescatore no longer appears on the title at all.

Volume I (all published) in 12 original parts, unbound as issued (text: 20 x 13½ in.; 508 x 343 mm). Plates 18⅞ x 13⅞ in.; 602 x 332 mm). ILLUSTRATION: 48 handcolored lithographed plates by F. Detollenaere after Detollenaere and Maubert. BINDING: 12 printed thin-card wrappers. Modern buckram clamshell case, printed spine label. PROVENANCE: Hofbibliothek Donaueschigan (inked stamp on front covers of wrappers and a few leaves of text).

Great Flower Books, p. 113; Nissen 1196; Stafleu & Cowan TL2 4622

Eriopsis Biloba plate browned, 3 plates lightly tanned. Wrappers with slight wear to edges.

\$ 10,000-15,000



32



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Pl. 21



M. D. Drake del.

Miltonia candida.

M. B. S. del.

Publ. by J. Ridgway & Sons, 169 Piccadilly, Nov. 11th 1838.

Printed by J. B. S.

LINDLEY, JOHN

Sertum Orchidaceum: A Wreath of the Most Beautiful Orchidaceous Flowers. London: James Ridgway & Sons, [1837–] 1838 [–1841]

A SPECTACULAR LARGE-SCALE WORK ILLUSTRATING SOME OF THE MOST BEAUTIFUL ORCHIDS KNOWN, SELECTED BY JOHN LINDLEY, PERHAPS THE GREATEST EARLY ORCHIDOLOGIST, DRAWN BY SARAH ANNE DRAKE AND LITHOGRAPHED BY MAXIME GAUCI.

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

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

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

Handcolored lithographic additional title by M. Gauci after S. A. Drake, printed by P. Gauci.

ILLUSTRATION: 49 fine handcolored lithographic plates by Maxime Gauci (48) and 1 unsigned, after Sarah Anne Drake (38), J. Theodore Descourtilz (3), Robert H. Schomburgh (3), William Griffith (1), Schouten (1), Miss M. A. Mearns (1), and 2 unsigned, printed by P. Gauci (34) and 5 unsigned, one uncolored lithographic illustration.

Folio (20 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in.; 532 x 363 mm). BINDING: Contemporary brown morocco gilt, spine in six compartments with wide raised bands, compartments and bands decorated in gilt with second compartment lettered in gilt, covers bordered in gilt with fillets and elaborate arabesque tooling surrounding a central area outlined by arabesque tooling, upper cover with title lettered in gilt within this central area, edges gilt, moiré-patterned glazed endpapers.

Great Flower Books p. 114; Nissen 1205; Pritzel 5360; Stafleu & Cowan TL2 4651; W. Stearn *et al*, *John Lindley* 140 (incorrect collation)

Occasional light foxing, generally not affecting plates, inner hinge starting. Binding with wear to spine and edges, edges of endpapers stained.

\$ 15,000-25,000



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LOUDON, JANE WEBB

The Ladies' Flower-Garden of Ornamental Annuals — the Ladies' Flower-Garden of Ornamental Bulbous Plants — The Ladies' Flower-Garden of Ornamental Greenhouse Plants — The Ladies' Flower-Garden of Ornamental Perennials — British Wildflowers. London: William Smith, 1840–1846

A FINE COLLECTION OF POPULAR GARDENING MANUALS BY JANE WEBB LOUDON (1807–1858), CREATOR OF THE GENRE. Before Mrs. Loudon's pioneering manuals, only specialist horticultural books were available in Britain. Mrs. Loudon's works, which became standard references, helped to make gardening an acceptable activity for suburban women. She was married to John Claudius Loudon, one of the most important nineteenth-century landscape gardeners and horticultural writers.

In addition to creating practical gardening guides for nonspecialists, Mrs. Loudon was an early pioneer of what would later be called science fiction. Her novel *The Mummy! Or a Tale of the Twenty-Second Century* (1827) predicted a world in which women wore trousers, lawyers and surgeons were replaced by automatons, and information was dispersed by a system similar to the Internet. The novel is considered a feminist classic as well as a precursor of science fiction. Jane Webb met her future husband after he wrote a favorable review of her novel. They became the leading horticulturists of their day and numbered Dickens and Thackeray among their friends.

ILLUSTRATION: 305 handcolored lithographed plates after Jane Wells Loudon by Day & Haghe, tissue-guards.

5 works in 6 volumes, 4to (11¼ x 8¾ in.; 286 x 222 mm). BINDING: Modern half green morocco gilt over the original publisher's green blindstamped cloth covers, original gilt-lettering and gilt floral vignettes on upper covers.

Nissen 1233–1237

Condition varies, some light browning, a few rough edges, plate 23 in *Ornamental Perennials* and plate 15 in *British Wildflowers* detached. Buckram covers with some wear.

\$ 7,000-10,000



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MARTYN, THOMAS

Thirty-eight Plates with Explanations; Intended to Illustrate Linnæus's System of Vegetables, and Particularly Adapted for Letters on the Elements of Botany. London: B. and J. White, 1794

MARTYN'S THIRTY-EIGHT PLATES WITH BEAUTIFUL CONTEMPORARY COLORING. "This small volume of plates attempts to fulfill the need that Thomas Martyn foresaw when he wrote the preface for the Rousseau and Martyn *Letters on the Elements of Botany* (1785) — a need for such plates as would bring an understanding of the Linnæan system to a popular audience. The plates, all by Nodder, mainly offer segments of corollas etc., but a few, such as *Lathyrus latifolius* and *Doronicum pardalianches* show a touch of art" (Hunt). While the Hunt copy is uncolored, the plates in the present volume are vividly colored.

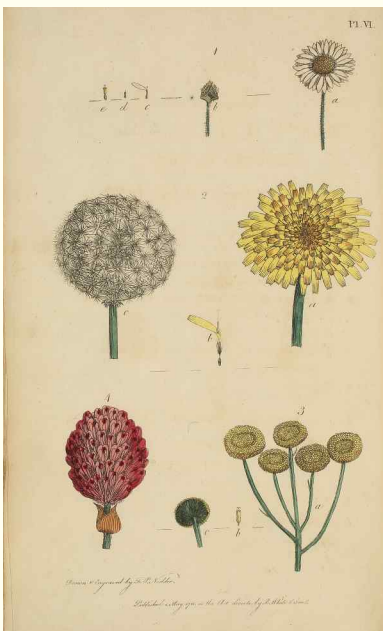
ILLUSTRATION: 38 fine handcolored engraved plates by F. P. Nodder.

8vo (8⁷/₈ x 5¹/₂ in.; 206 x 140 mm, *uncut*). BINDING: Original marbled boards, later brown morocco gilt label on spine. Modern marbled clamshell case, brown morocco gilt label on upper cover. PROVENANCE: Dorothea Sensfield (contemporary signature on title).

Dunthorne 195; Henrey 1031; Hunt 732; Nissen 1292; cf. Pritzel 5928

Scattered light foxing, generally not affecting images, inscription removed (with no paper loss) from front free endpaper. Binding worn at extremities, rubbed.

\$ 600-800



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MAUND, BENJAMIN, AND JOHN STEVENS HENSLOW

The Botanist, Containing Accurately Coloured Figures, of Hardy and Tender Ornamental Plants. London: R. Groombridge, [1836–1842]

A FINE SET OF THIS CHARMING PERIODICAL.

“Man, by nature, inherits the love of flowers,” Maund wrote in the preface to volume one of the *Botanic Garden* (13 vols., 1825–1851). He sought to share his lifelong passion by producing an interesting and useful publication affordable to everyone. Following the success the *Botanic Garden*, Maund became a fellow of the Linnaean Society in 1827, and by the 1830s widespread favorable reviews had earned him a reputation sufficient to enlist several distinguished contributors, including the professors of botany at Cambridge and Edinburgh, and leading artists for his second periodical, *The Botanist*, a more ambitious work issued monthly with four plates and descriptive letterpress. Again, Maund published additional material, a short yearly supplement, a basic introduction to botany with volume two, and a *Dictionary of English and Latin Terms*, meant to accompany the large quarto edition but instead published separately in 1850 (DNB).

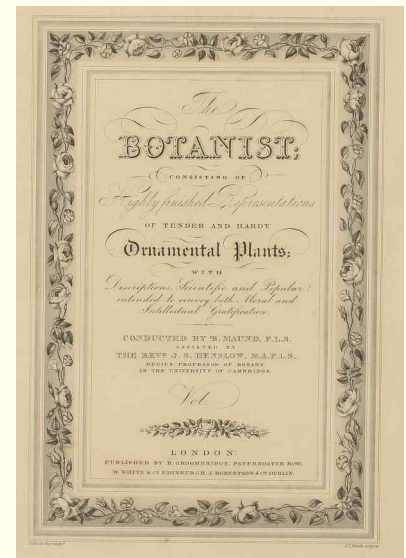
Additional engraved titles. ILLUSTRATION: 250 handcoloured plates by S. Watts, Nevitt, and Smith after Mrs. Withers, Mrs. E. Bury, Miss Maund, Miss Mintern, and others.

5 volumes, 4to (8¾ x 7 in.; 224 x 178 mm). BINDING: Contemporary dark blue morocco, spine gilt in five compartments, labels in the second and fourth, marbled endpapers.

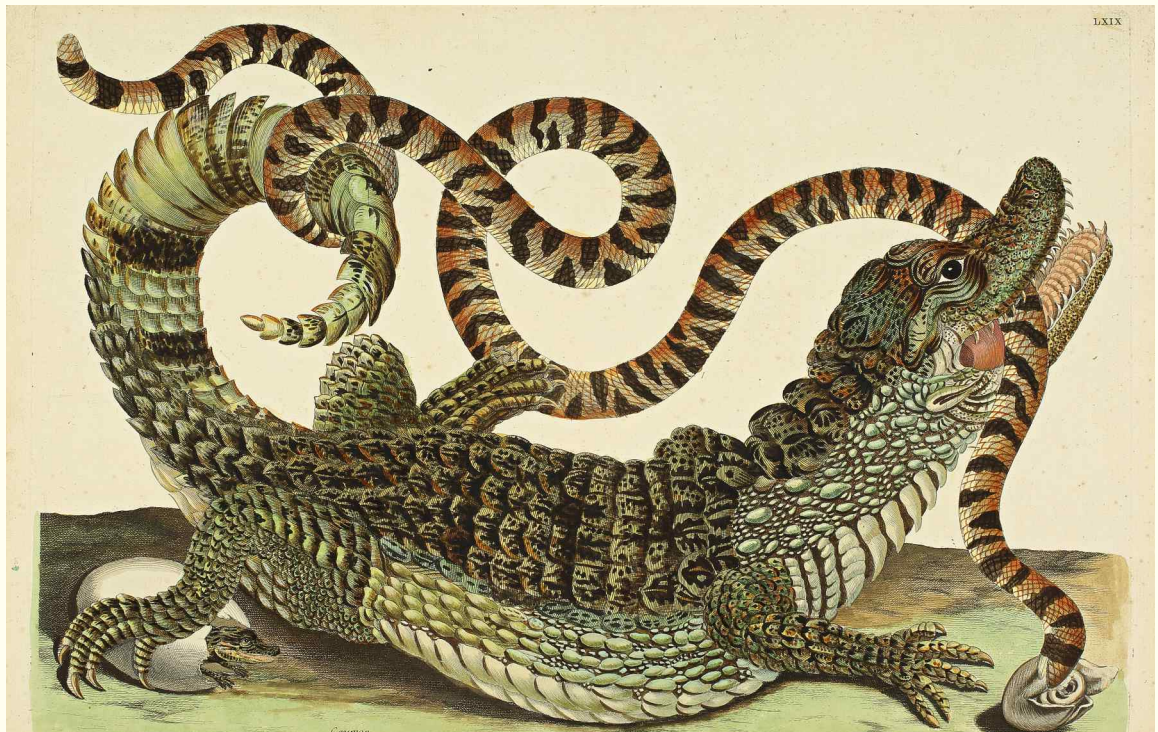
Great Flower Books, p. 160; Nissen 2224; Plesch sale 516; Stafleu & Cowan TL2 5713

Engraved titles somewhat foxed, approximately 15 plates lightly toned, 10 lightly foxed (mostly marginal), tissue guards mostly present. Some minor wear to extremities of binding, scattered minor soiling to boards.

\$ 2,500-3,500



36



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37

MERIAN, MARIA SIBYLLA, AND DANIEL RABEL

Histoire générale des insectes de Surinam et de toute l'Europe, contenant leurs descriptions, leurs figures, leurs differents metamorphoses ... Troisieme edition, revue, corrigée, & considérablement augmenté par M. Buc'hoz. Paris: L. C. Desnos, 1771

THE PARISIAN PUBLISHER L. C. DESNOS'S REMARKABLE AND BEAUTIFUL COMPILATION OF THE WORKS OF MARIA SIBYLLA MERIAN AND DANIEL RABEL.

Although the two Merian works included here are the more celebrated, it is Daniel Rabel's contribution which is rarest and most extraordinary. In fact, volume III of the present work can be seen as a fourth edition of Rabel's *Theatrum floræ*, with all 69 plates from the first three editions. Unlike the first three editions, in which the plates are usually found uncolored, here the plates are all handcolored with great sensitivity. The plates do, however, appear here without their captions; and the text has been supplied by Buc'hoz. "Daniel Rabel preceded Nicholas Robert by several years, and both are considered among the finest of the early flower painters. Blunt speaks of an album of Rabel's drawings as 'one of the miracles of early flower painting', though he feels that these engraved reproductions do not do them full justice. Scurry and Malherbe both sang poetic praises of Rabel's work, and it is curious that from that period on he appears to have been overlooked. He has been recognized as a person of note recently; Blunt devotes several pages to a most interesting commentary on his work" (Hunt).

The first two volumes represent the third edition of Maria Sibylla Merian's immensely and justifiably popular works on the insects and plants of Surinam and Europe. Much has been written about the journey made by Merian and her daughter Dorothea to the Dutch colony in order to study the metamorphosis of the insects she found there. They stayed in the colony from 1699 to 1701, studying and painting its insects, animals, and plants. The pair returned to Amsterdam and Merian issued her great work on Surinam in 1705. Natalie Zemon Davis has written, "The most beautiful work ever painted in

continued



America', naturalists had said about her vellums, and this beauty carried over into the printed edition. Here her characteristic way of showing nature's processes and relationships—the origin and transformation of insects, and the food on which their larvæ lived—was applied to creatures and plants that were strange or unknown to people in Europe: cassava, batatas, sweet sop, oil tree, pawpaw, and some for which even the Amerindians of Surinam had no names. Here New World insects, which had been granted only a few pages in the great Marcgraf nature studies of Brazil, were at center stage, observed by a knowing eye, and described by someone in close contact with scientific communities in Europe. ... The overall narrative strategy was ... an aesthetic one, here artfully moving the European reader back and forth between the familiar and the strange. The opening plate of the already known pineapple and the surprisingly huge cockroach evoked the distinctive sweetness and destructiveness of America. The text for the last plate reminded the reader how much there was still to learn: 'In January 1701 I set out into the forest of Surinam to see what I could discover. Searching about, I found this graceful red blossom in a tree; neither the name nor the qualities of this tree are known to the inhabitants of the country. Here I came upon a beautiful and very large red caterpillar with three blue beads on each segment and a black feather protruding from each of the beads.' It had an extremely strange chrysalis, but the butterfly that emerged was like the Great Atlas seen in Holland" (from "Metamorphoses—Maria Sibylla Merian," in *Maria Sibylla Merian, 1647–1717, Artist and Naturalist*, ed. by Kurt Wettengl).

The plates for this work and Merian's other work on the plants and insects of Europe were apparently secured by Desnos at a Paris auction of the collection of "Un Curieux de Paris." It is believed that the anonymous consignor had obtained the plates many years earlier in Amsterdam.

Handcolored engraved additional title, ILLUSTRATION: 325 handcolored engraved plates on 188 sheets (the 256 plates in the third volume after Merian by J. Mulder, P. Sluyter, and D. Stopendaal; the 69 plates in the third volume after Rabel).

3 volumes, folio (20 x 13 in.; 508 x 330 mm). BINDING: Modern mottled calf, spines gilt in seven compartments, morocco lettering-pieces on spines, edges gilt, marbled endpapers. PROVENANCE: Michael J. Kuse (Sotheby's New York, 20 June 2003, lot 17).

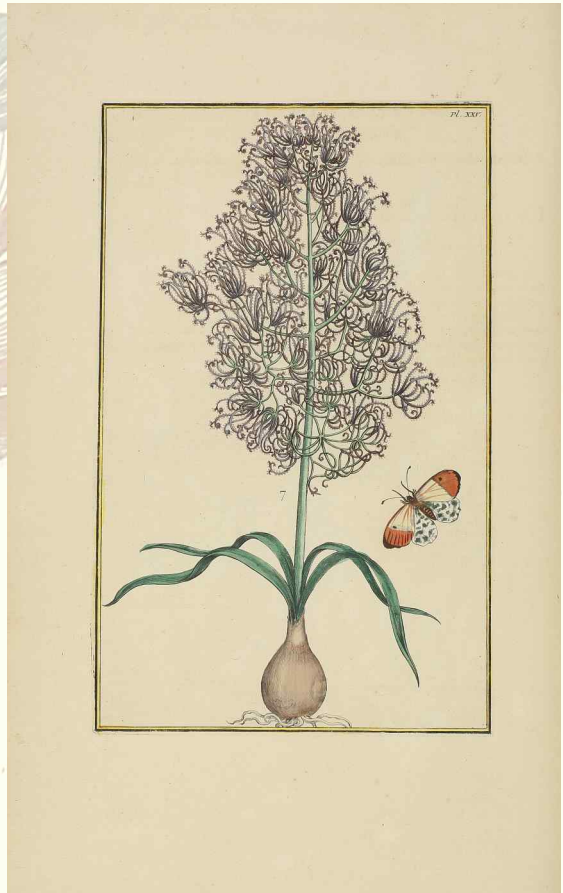
No references can be found for the complete set. For Rabel, see Blunt, pp. 107–08; Nissen 1575; cf. Hunt 212. For Merian, cf. Anker 238; cf. Blunt, pp. 142–45; cf. Dunthorne 205; cf. *Great Flower Books*, p. 119; cf. Hunt 483; cf. McGill/Wood 410; Nissen 1341–42; cf. Wettengl 125

Some minor spotting and soiling in the first two volumes, first plate in first volume closely trimmed, one text leaf in first volume with skillful repairs in margin, marginal dampstaining on first few leaves of second volume. Minimal wear to extremities of binding.

\$ 90,000-120,000



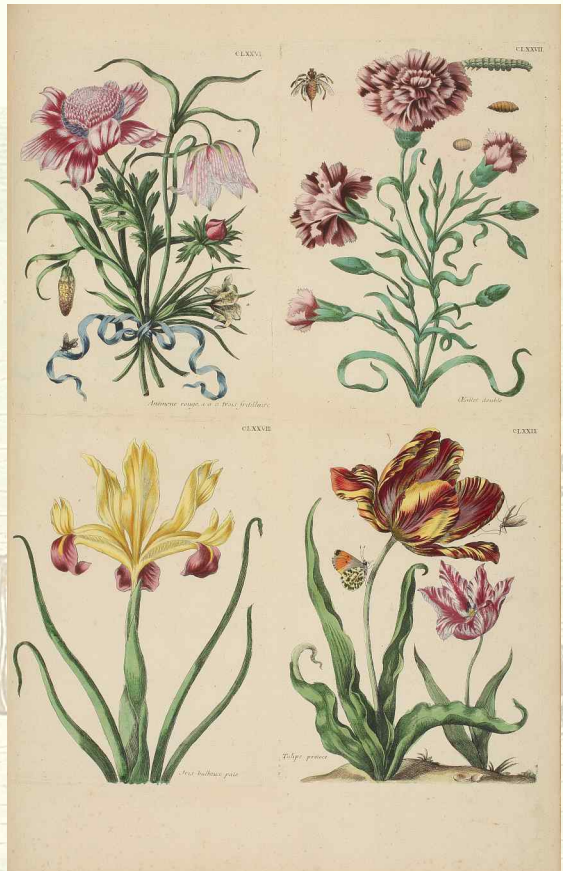
37



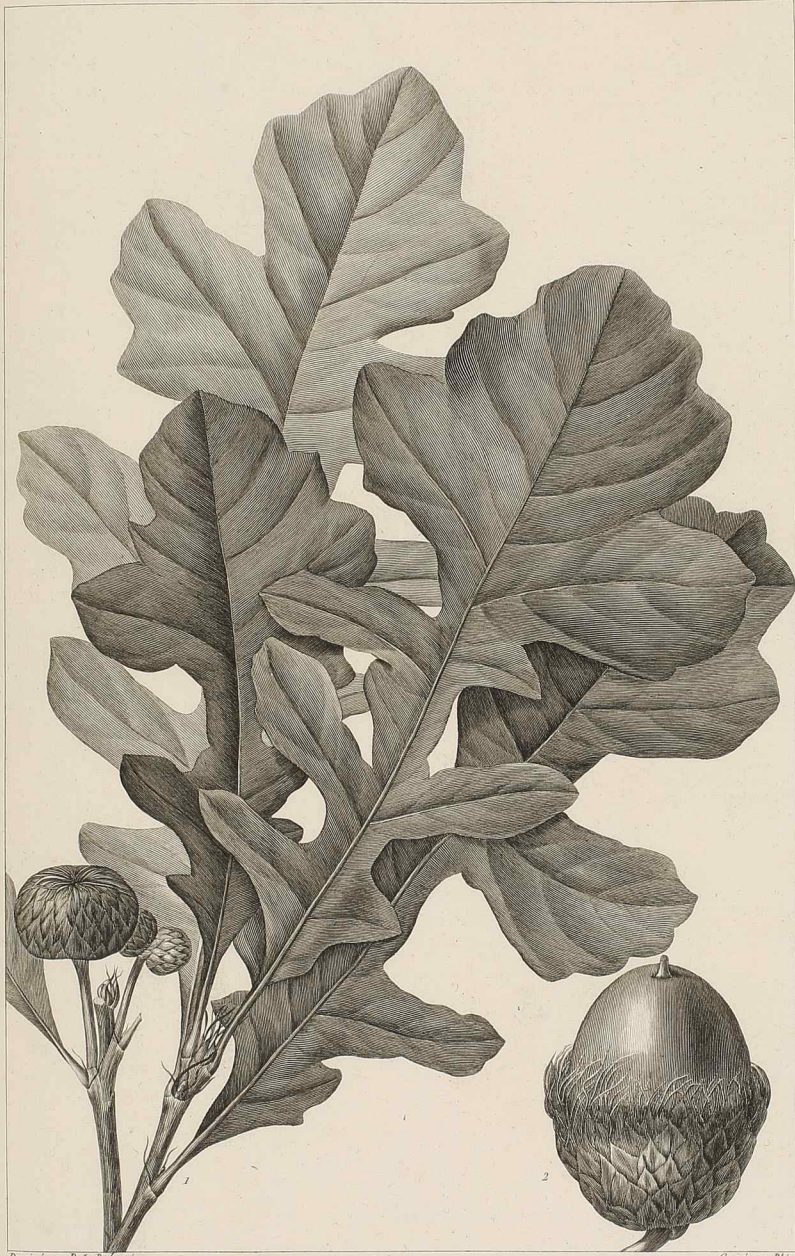
37



37



37



Designé par P. J. Redoute.

Gravé par Plé.

QUERCUS macrocarpa.



38

38

38

MICHAUX, ANDRÉ

Histoire des chênes de l'Amérique, ou descriptions et figures de toutes les espèces et variétés de Chênes de l'Amérique Septentrionale. Considérées sous les rapports de la Botanique, de leur culture et de leur usage. Paris: De l'imprimerie Crapelet, An IX—1801

A VERY GOOD COPY OF MICHAUX'S GROUNDBREAKING MONOGRAPH ON AMERICAN OAKS. The French botanist and adventurer André Michaux (1746–1802) traveled from Hudson's Bay to Florida and as far west as the Mississippi River, including an arduous journey into the mountains of western North Carolina. He sent thousands of plants to France, having been directed by his government to collect samples of timber trees and plants that could be used for food or medicine. The work—present here in MacPhail's issue b, with the longer and more thorough text—describes twenty species and sixteen varieties of oaks, with their leaves and acorns brilliantly illustrated by Pierre Joseph and Henri Joseph Redouté. The descriptions present information about size, location, and practical uses of the various species of oak trees for houses, ships, ink, barrels, wheels, various carpentry work, and even firewood.

Michaux, with his son François-André, established nurseries in Hackensack, New Jersey, and Charleston, South Carolina. In addition to introducing many American plants into French horticulture, he introduced or further disseminated a number of plants to the United States, including the azalea, camellia, silk tree, ginko tree, chinaberry tree, and tea olive.

Half-title. ILLUSTRATION: 36 engraved plates (numbered 1–36) after Pierre Joseph Redouté (32) and Henry Joseph Redouté (4) by A. Plée and L. Sellier.

Folio (17 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in.; 449 x 293 mm, *plates entirely and text largely uncut*). BINDING: Near-contemporary French half red morocco over blue-marbled boards, smooth spine gilt-ruled in eight compartments. Red cloth folding-case, red morocco spine label.

Aitken, p. 179; De Belder sale, 239; Dunthorne 249; *Great Flower Books*, p. 119; *Hunt Redoutéana* 8; MacPhail, *André and François-André Michaux* 1b; Madol 20; Nissen 1358; *An Oak Spring Sylva* 18; Plesch sale 529; Pritzel 6194; Stafleu & Cowan TL2 5957

Some light browning and spotting, chiefly marginal, to text and plates. Extremities of binding rubbed, some minor repair. Folding-case lightly soiled and dampstained.

\$ 10,000-15,000

Classis VI. Ordo I.
HEXANDRIA Monogymia.
AMARILLIS.



W. Miller del. & sculp.

Painted, Engraved & Published by J. Miller, Dunc. Court, close to the New 1779.

MILLER, JOHN

Illustratio systematis sexualis Linnæi = *An Illustration of the Sexual System of the genera plantum of Linnæus*. London: by the Author, [1770–] 1777

FIRST EDITION, WITH EXCELLENT PLATES IN TWO STATES, COLORED AND UNCOLORED AS ISSUED, OF AN "IMMENSE WORK OF BOTANY WHEREIN THE PENCIL OF MILLER ILLUSTRATED, IN A STYLE OF UNPRECEDENTED ELEGANCE, THE SEXUAL SYSTEM OF LINNÆUS" (J. C. Lettsom, *The Memoirs of John Fothergill* [1789], p. 106).

An unrecorded issue of the first edition with every plate present in two states. The usual requirement is for 104 plates present in two states and 4 plates in only one state. The present copy includes all 108 plates from the first edition present in two states. The work is further enhanced by the presence of the contemporary addition of the "extra-illustrations." These include the "Tea Plant" plate, also in two states, inserted with the descriptive text leaf in the correct position in Linnæan class XIII in volume I; the 7 "Icones Novæ" plates (dated 1780 in the imprint) in two states; and at the end of the second volume, an unrecorded plate of a climbing lily (*Gloriosa Superba*), also in two states (the uncolored state on wove paper watermarked "1794," the handcolored state before letters).

The work was issued in 20 parts between 1770 and 1777. According to the list of subscribers 105 copies were ordered by 85 individuals. The uncolored plates invariably included lettering for scientific purposes, while the handcolored plates are often without lettering and the vast majority are printed using a warm brown ink with the intent of making the images more aesthetically pleasing. The plants described and illustrated came in the main from Dr. John Fothergill's famous garden in Upton, Essex. Fothergill was an enthusiastic supporter and indeed superintendent of the work, but refused Miller's attempt to dedicate the work to him. He felt that dedications were "more productive of envy to the patron, than of advantage to the author."

John Miller (1715–1780), born Johann Sebastian Müller in Nuremberg, came to England in 1744 and remained there for the rest of his life. He was a botanical artist and engraver of considerable repute and came to the attention of the great naturalist Linnæus through the connection of John Ellis. Linnæus had nothing but praise for the artist, stating that the plates were "more beautiful and more accurate" than any he had ever seen.

Engraved emblematic frontispiece (bound in first volume), engraved title (bound in second volume), 1 p. list of subscribers, 2 pp. errata at back of second volume, ILLUSTRATION: 4 engraved plates of leaf forms and 104 other engraved plates in two states (uncolored and finely handcolored; 66 of the handcolored plates also before letters), extra-illustrated with 9 additional plates (each in uncolored and colored states; one of these handcolored plates also before letters), all by and after Miller.

One volume in two, folio (20¾ x 14¼ in.; 527 x 362 mm). BINDING: Contemporary English red straight-grained morocco gilt, spines gilt in eight compartments, covers with wide decorative borders of fillets enclosing drawer-handle roll, decorative cornerpieces, green silk liners with gilt floral borders.

Dunthorne 206; *Great Flower Books*, p. 68; Henrey 1153; Nissen 1372; Plesch sale 533.

Additional emblematic title foxed, title-page with vertical crease, plates generally clean with occasional spotting. Bindings rubbed, spines and extremities somewhat worn, silk liners faded.

\$ 30,000-40,000



39



39



39



40

MILLER, PHILIP

The Gardners Dictionary. Containing, The Methods of Cultivating and Improving the Kitchen, Flower, Fruit, and Pleasure Garden. ... The Sixth Edition. London: Printed for the Author; and Sold by John and James Rivington, 1752

A handsome copy of a standard eighteenth-century botanical work and the “Starting-point for the nomenclature of cultivars” (Staffleu & Cowan). Philip Miller was made head gardener of the Chelsea Physic Garden in 1722 on Sir Hans Sloane’s recommendation, and gained an international reputation for the Garden, which held under his stewardship the largest collection of plants in Europe. Miller himself was celebrated for his horticultural skill and botanical abilities: his experiments in 1751 were the first to demonstrate the importance of insects in pollination. Miller’s eminence and the fame of his *Gardners Dictionary*, which was first published in 1731 and reached an eighth edition in 1768, earned him fellowship in the Royal Society of London, membership in the Botanical Academy of Florence, and the soubriquet “hortulanorum princeps” (DNB). The influence of Miller’s *Dictionary* was international, and it was translated into French, German, and Dutch during his lifetime.

Numerous woodcut head- and tailpieces and initial-frames. ILLUSTRATION: Engraved allegorical frontispiece after S. Wale by E. Rooker, 9 engraved plates, including 4 of plants by Georg Dionysius Ehret, a few woodcut vignettes in text.

Folio (18 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in.; 462 x 287 mm). BINDING: Fine retrospective binding of diced russia over early marbled boards, spine elaborately gilt in eight compartments with floral and foliate tools, red morocco label, early red-sprinkled edges. PROVENANCE: Sir William Purves Hume Campbell, Baronet (bookplate) — Anita Peek Gilger (Christie’s, 14 October 2003, lot 42 [part]).

Henry 1110; Pritzel 6237; Staffleu & Cowan 6043

Frontispiece lightly offset to title, some faint dampstaining at top margin and lower fore-edge corners, three of the Ehret plates spotted.

\$ 1,000-1,500



41

MILLER, PHILIP

Figures of the Most Beautiful, Useful, and Uncommon Plants described in The Gardners Dictionary, Exhibited on Three Hundred Copper Plates, accurately Engraven after Drawings taken from Nature, with the Characters of their Flowers and Seed-vessels, Drawn when they were in their Greatest Perfection. London: Printed for the Author, [1755–] 1760

A near-fine, uncut copy of the first edition of Miller’s illustrated supplement to his overwhelmingly popular *Gardners Dictionary* (see previous lot). While conceived as a complement to an earlier publication, Miller’s *Figures of ... Plants* “is a sufficiently complete work and may be rated on its own merits” (Hunt). The plants illustrated were either engraved from drawings of specimens in the Chelsea Physic Garden or drawings supplied by Miller’s numerous correspondents, who included John Bartram, the Pennsylvania naturalist (cf. plate 272), and Dr. William Houston, who travelled widely in the Americas and West Indies and bequeathed Miller his papers, drawings, and herbarium (cf. plates 44 and 182).

Miller initially intended to publish one figure of a plant for every known genus, but in his preface he explains that the expenses of production have caused him “almost from the Beginning ... to contract his Plan, and confine it to those Plants only, which are either curious in themselves, or may be useful in Trades, Medicine, &c., including the Figures of such new Plants as have not been noticed by any former Botanists.” For the plants drawn from examples in the Garden, Miller employed Richard Lancake and



two of the leading botanical artists and engravers of the period, Georg Dionysius Ehret and Johann Sebastian Miller (formerly Müller; see lot 39). The work was published by subscription in 50 monthly parts (each part with 6 plates) between 25 March 1755 and 30 June 1760; there were later editions in 1771 and 1809.

Engraved allegorical headpiece to the dedication leaf after and by J. S. Miller, woodcut headpiece and initial-frame. ILLUSTRATION: 300 handcolored or color-printed and hand-finished etched and engraved plates (numbered I–V, 6, VIII–CCC; 2 full-sheet or folding) after G. D. Ehret, J. Bartram, W. Houston, R. Lancake and J. S. Miller by Miller, T. Jefferys, and J. Mynde.

2 volumes, folio (16 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in.: 421 x 274 mm). BINDING: Contemporary marbled boards, rebacked to style in calf, spines gilt in seven compartments with maroon morocco labels, plain endpapers and edges. Marbled board slipcase.

De Belder sale 243; Dunthorne 209; *Great Flower Books*, p. 121; Henrey 1097; Hunt 566; Nissen 1378; Plesch sale 538; Pritzell 6241; Stafleu & Cowan TL2 6059

Very short tear to lower margin of title-page, full-sheet plate CCXXII torn with early repair, some browning, spotting, and offsetting. Extremities of binding a bit worn, corners with minor repair, foot of spine of vol. 2 chipped.

\$ 15,000-20,000



42



42

42

MONNOYER, JEAN-BAPTISTE

[Vases of Flowers.] Paris: Nicolas de Poilly le jeune, [ca. 1680]

RARE. FINELY ENGRAVED PLATES BY MONNOYER OF VARIOUS BOUQUETS OF FLOWERS, EACH IN A VASE ON A MANTLE. DUNTHORNE'S SECOND STATE WITH AN ENGRAVED BORDER LINE.

Jean-Baptiste Monnoyer (1635–1699) set a style of decorative flower painting for the adornment of great French residences including Versailles. Born in Lille, he began his artistic career in Anvers as a student of Davidsz de Heem. After a brief stint painting historical scenes, Monnoyer quickly turned to the painting of flowers and fruit for which he is most famous. In 1655 he moved to Paris, where he found favor among the aristocracy and was employed to paint murals in many of the royal chateaux, including Vincennes, Saint-Cloud, Versailles, the Grand Trianon, and Marly. Monnoyer drew cartoons for tapestries for Gobelins and also engraved prints of vases of flowers. He became a member of the Academy in 1663.

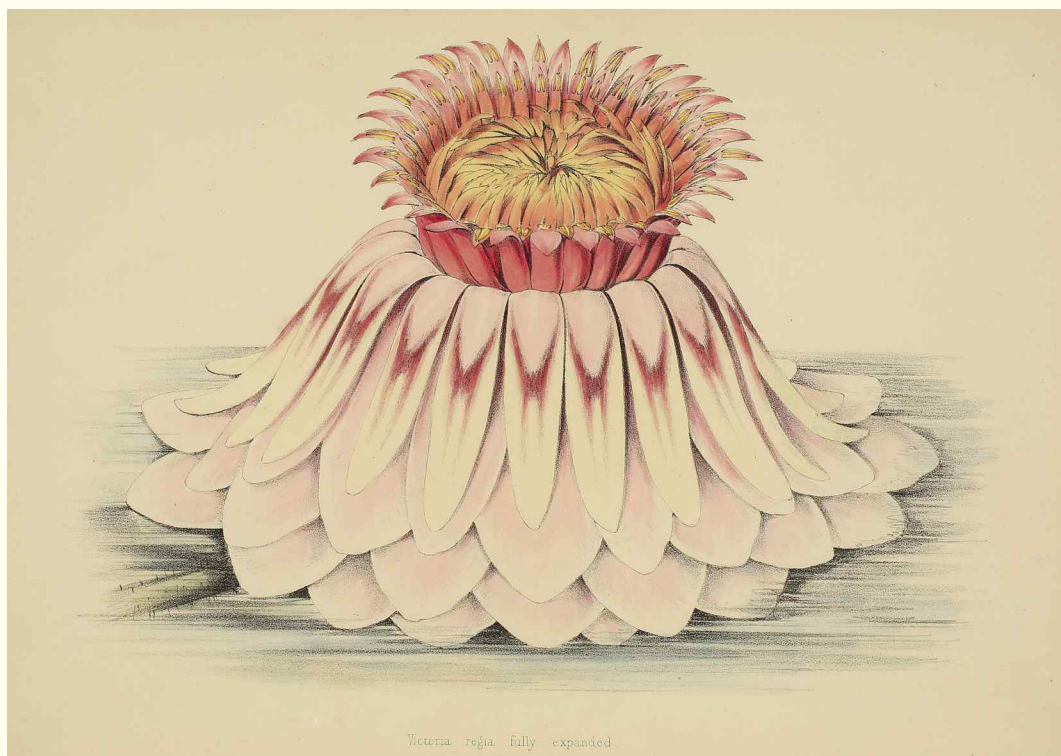
In 1685 Monnoyer accepted an invitation given by the English Ambassador to France, Lord Montague, to decorate Montague House in London. While there, he also worked for Marie II and Queen Anne at Kensington Palace. Monnoyer died in London in 1699.

ILLUSTRATION: 6 (of 8) unbound etched and engraved plates by Monnoyer (each approximately 14 x 11 in.; 351 x 279 mm, *deckled edge on three sides*). Each plate matted. Buckram clamshell case, green morocco gilt labels on spine and front cover. PROVENANCE: Museum of Fine Arts, Boston (inked stamp "M. F. A. F. I. in the U. S." in lower margin of each plate).

Cf. Dunthorne 212; cf. Nissen 1399; cf. *An Oak Spring Flora* 46

Some marginal soiling, not affecting images.

\$ 3,000-5,000



43

43

MOORE, THOMAS, AND WILLIAM P. AYRES, EDITORS

The Gardener's Magazine of Botany, Horticulture, Floriculture and Natural Science.
London: William S. Orr, January–December 1851

Thomas Moore, the curator of the Botanic Garden at Chelsea, intended this publication for professional gardeners. It survived for two years with a total of 100 plates being published between January 1850 and December 1851, but shuttered due to a lack of subscribers. The preface to volume three (lacking in the present set) notes that "the fact was to some extent overlooked that [the professional gardener] ... did not always possess the means of spending his monthly half-crown on one periodical, however high his appreciation of it might be. Experience has further shown. ... that among gardeners, the numbers who seek for Scientific Information and Technical Botany are a limited class."

Unshaken in his commitment to horticultural journalism, Moore went on to serve as the editor of the *Garden Companion and Florists' Guide* in 1852, the *Floral Magazine* in 1860–1861, the *Gardeners' Chronicle* from 1866 to 1882 (with John Lindley), the *Florist and Pomologist* from 1868 to 1874, and the *Orchid Album* from 1881 to 1887 (DNB).

Tinted lithographic extra title to vol. 1, numerous in-text wood-engraved vignettes. ILLUSTRATION: 70 hand-colored lithographic plates of flowers, fruits, and insects, and 11 uncolored plates of ferns by S. Holden or C. T. Rosenberg, printed by C. H. Cheffins.

2 volumes, 4to (10¼ x 7¼ in; 260 x 184 mm). BINDING: Half green morocco with cloth-covered boards, edges gilt.

Catalogue of the printed Books ... Linnaean Society of London, 1925, 281; Plesch sale 548; not in Nissen or Pritzel

Occasional minor soiling not affecting plates, ownership signature on front pastedowns in ink (illegible), gathering P loose in vol. 2. Bindings rubbed, particularly vol. 2.

\$ 2,500-3,500

MORDAUNT DE LAUNAY, JEAN CLAUDE MICHEL, AND JEAN LOUIS AUGUSTE LOISELEUR-DESLONGCHAMPS

Herbier général de l'amateur, contenant la description, l'histoire, les propriétés et la culture des végétaux utiles et agréables. Paris: Imprimerie de Didot jeune for Audot (volume 1) and Imprimerie de Fain for Audot (volumes 2–8), [1814–] 1816–1827

A NEAR-FINE FIRST EDITION SET OF PERHAPS THE BEST OF THE SMALL-FORMAT FRENCH FLOWER BOOKS, intended, as noted in the introduction for “la bibliothèque du savant, de l'homme de gout, dans le cabinet de l'amateur, et dans l'atelier de l'artiste.” The illuminating introduction also provides a historical and geographical survey of all the most important botanical works published in Europe and maintains that the hand-coloring of the plates in the present work is more accurate than the color-printed plates in contemporaneous French botanical publications. The author further asserts that because the text of *Herbier général de l'amateur* is much more discursive, the work is also superior to such English periodicals as William Curtis's *Botanical Magazine; or, Flower-Garden Displayed* and Henry C. Andrews's *Botanist's Repository, for New, and Rare Plants*.

The original drawings for the beautiful and botanically accurate plates are mostly by Pancrace Bessa, who studied with Pierre Joseph Redouté and Gerard Van Spaendonck, but Redouté himself contributed a few, as did Pierre Antoine Poiteau. Exotic species (including several early depictions of native Australian plants) and highly decorative flowering plants predominate, although some fruits are depicted. The drawings were commissioned by Charles X, King of France, who gave them as a New Year's gift to his daughter-in-law—and Bessa's pupil—the Duchesse de Berry, in 1826. The Duchesse de Berry bequeathed the drawings to her sister, Teresa Cristina, later Empress Consort of Brazil. The set subsequently changed hands several times but remained together in Rio de Janeiro until it was dispersed at auction by Paulo Campos-Porto at Lewis S. Hart Gallery, Beverly Hills, 17 November 1947.

Half-titles and cumulative plate lists (Latin and French) in all vols., 8-page list of subscribers in final vol. ILLUSTRATION: 575 fine handcolored engraved plates (unnumbered, although the text assigns numbers to the images; 6 folding) after Pancrace Bessa, Pierre Joseph Redouté, and Pierre Antoine Poiteau by P. F. Barrois, S. Goulet, A. F. Dannel, Bigant, Lejuene, and others.

8 volumes (9 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in.; 250 x 168 mm). BINDING: Contemporary French red morocco, covers with gilt border of fillets and floral-roll, flat spines gilt in five compartments, green tree-marbled pastedowns, orange tree-marbled free endpapers in vols. 1–4, various green marbled endpapers in vols. 5–8, gilt edges, green silk ribbon-markers.

Cleveland Collections 795; De Belder sale 246; *Great Flower Books*, p. 159; Nissen 2323; Plesch sale 474; Pritzel 5586; Stafleu & Cowan TL2 4952

Scattered light browning and foxing, chiefly marginal, although more pervasive in vols. 1 and 6. Bindings rather rubbed, a few covers with minor scrapes or stains, front hinge of vol. 8 and both hinges of vol. 7 cracked, vol. 1 shaken.

\$ 15,000-20,000



44



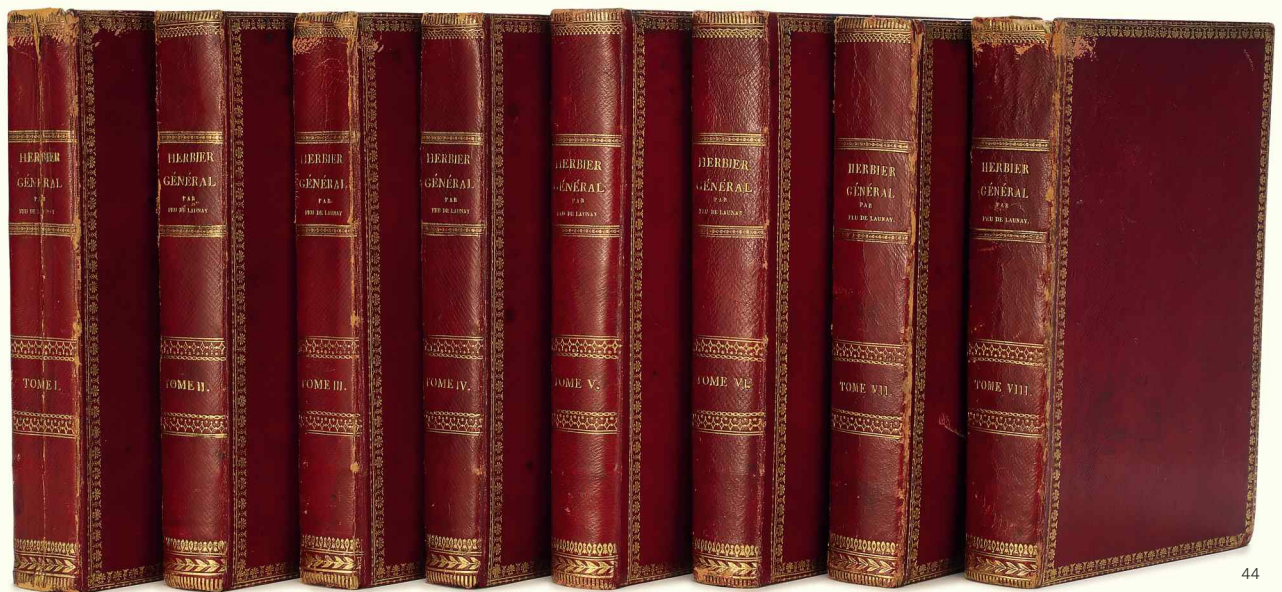
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44



44



44

PAXTON, JOSEPH, SIR

Paxton's Magazine of Botany, and Register of Flowering Plants. London: Orr & Smith and Wm. S. Orr & Co., 1834–1849

FIRST EDITION, COMPLETE IN 16 VOLUMES.

The early nineteenth century was a time of particular interest in flowering plants, and a variety of publications attempted to catalogue the ever-growing number of known species. Paxton sought to create a magazine of more important stature, with "Engravings of Plants, of the natural size, beautifully coloured, from original drawings" (Introduction). Several important artists contributed to this work, including Samuel Holden, whose celebrated depictions of orchids are included.

In addition to complete botanical descriptions and historical details, the letterpress accompanying each plate is illustrated with numerous woodcuts of plans of flower gardens, elevations of garden structures, utensils and instruments for florists, and figures for the proper management and development of the specimen.

ILLUSTRATION: 717 handcolored engraved and lithographed plates of flowers after drawings by F. W. Smith, S. Holden, C. J. Fleming, and O. Jewitt (25 folding or double-page), 6 handcolored engraved and lithographed plates of garden plants, woodcut vignettes in text.

16 volumes, 8vo (9¼ x 6¼ in.; 235 x 160 mm). BINDING: Contemporary half maroon morocco, spines lettered in gilt, green cloth covers, edges gilt. PROVENANCE: Frederick Brooks (contemporary signature in some volumes) — Craig-Laurie of Redcastle (armorial bookplate in some volumes).

De Belder sale 274; *Great Flower Books*, p. 161; Nissen 2351; *An Oak Spring Flora* 40; Plesch sale 591; Stafleu & Cowan TL2 7554

Occasional minor spotting in some volumes. Bindings with some wear and rubbing, a few joints cracked.

\$ 12,000-18,000

PLANSON

[*Recueil des Oiiellets*. Paris: Imprimerie de Lasauvage, ca. 1840]

A VERY RARE UNRECORDED WORK ON THE BEAUTIFUL VARIETIES OF CARNATION UNDER CULTIVATION IN THE 1840S.

A remarkable record of carnation varieties. The 22 plates include images of 88 different varieties pictured 4 to a plate. The plates are numbered 3–6, 9, 13, 20–28, 38–41, 49–50. Each plate includes a key at the foot giving the names and the type from which the variety has been developed. Seven of the plates include names other than those of the artist and printer, which seem to be the names of the introducers or growers of the varieties pictured on the plate. The carnation enjoyed a vogue at the beginning of the nineteenth century much as the tulip did at the beginning of the seventeenth. This work is particularly valuable as an early nineteenth-century visual record of a significant selection of available varieties.

None of the standard bibliographies include this work, and it is not listed as having appeared at auction in the last 35 years. The numbering of the plates suggests that there should have been at least 50 plates, but this is not certain. It may well be that the present selection is the sole remaining fragment of the proof for a work that was never published.

Without title or text. ILLUSTRATION: 22 handcolored etched plates only (of 50?).

Folio (16 x 10¾ in.; 406 x 273 mm). BINDING: Fine retrospective quarter green morocco gilt, green marbled boards, green morocco gilt label on upper cover.

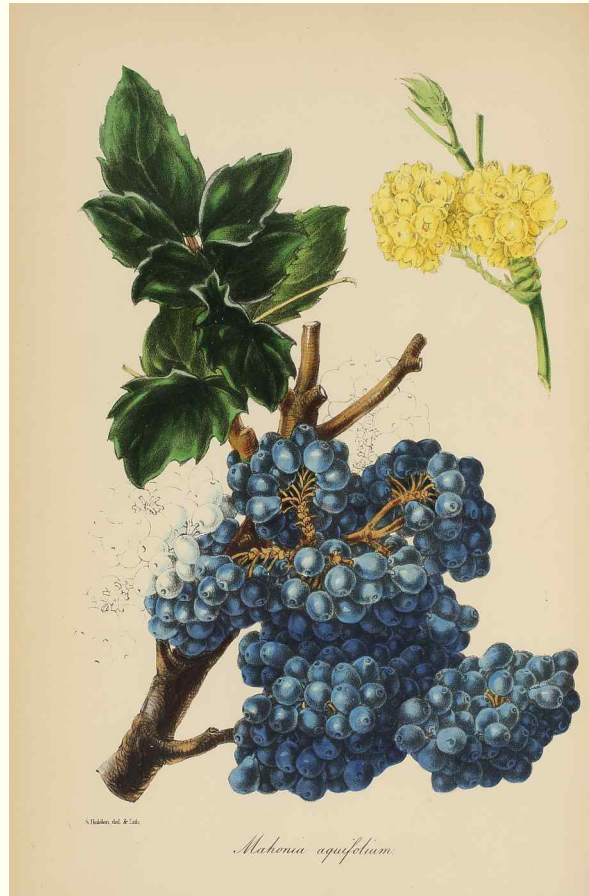
Occasional small expertly repaired marginal tears, expertly repaired wormhole to most leaves. Slight rubbing to covers.

\$ 4,000-6,000



S. Hakken del. & Lith.

Dillwynia clavata.



S. Hakken del. & Lith.

Mahonia aquifolium.



Plumet del.

W. Agg. fecit.

1. *Albata* (Stamand) 2. *Striata* (Stamand) 3. *Alba* (Stamand)
4. *Alba* (Stamand) 5. *Alba* (Stamand)

Imp. de Leuninger



Plumet del.

W. Agg. fecit.

1. *Lanceolata* (Stamand) 2. *Alba* (Stamand) 3. *Alba* (Stamand)
4. *Alba* (Stamand) 5. *Alba* (Stamand)

Imp. de Leuninger



47

47

PRÉVOST, JEAN-LOUIS

Collection des fleurs et des fruits, peints d'après nature ... avec un discours d'introduction sur l'usage de cette collection dans les arts et les manufactures, suivi d'un précis sur l'art de la broderie ... par P. M. Gault-de-Saint-Germain ... avec une explication des planches par Ant.-Nic. Duchesne. Paris: chez Vilquin ... de l'imprimerie de Gillé fils, an XIII — 1805 (i.e., [1804] 1805 [-1806])

ONE OF THE GREATEST EARLY NINETEENTH-CENTURY FRENCH FLOWER BOOKS, and also one of the earliest stipple-engraved and color-printed books produced, contemporary with the work of Redouté. "The book was compiled to assist designers of china, toiles and chintzes and is not primarily botanical in intention. The most striking plates show several different flowers grouped together in a bouquet; but though the arrangements may appear artificial, and the flowers doubtfully matched as to season, the drawing is accurate and the observation exact" (*Great Flower Books*). The work was issued in 12 fascicles of 4 plates each in either plain or colored state.

Jean-Louis Prévost (c. 1745–c. 1810) was an acclaimed still life painter closely associated with the botanical illustrator Gérard van Spaendonck. He exhibited with the Académie Royal and the Académie de Saint-Luc. Dunthorne praises his *Collection des fleurs* as "A WORK OF OUTSTANDING IMPORTANCE AND INTEREST ... ISSUED FOR THE SPECIFIC PURPOSE OF MAINTAINING THE GREAT FRENCH TRADITION FOR EXCELLENCE OF DESIGN AND DRAUGHTSMANSHIP."



47

ILLUSTRATION: 48 superb stipple-engraved plates after Prévost, printed in color and finished by hand, 47 engraved by L. C. Ruotte and 1 by A. Chaponnier.

Folio (20¼ x 13⅞ in.; 513 x 332 mm). BINDING: Contemporary half French red morocco gilt, violet silk covers. Green buckram slipcase.

De Belder sale 287; Dunthorne 229; *Great Flower Books*, p. 127; Nissen 1568; *An Oak Spring Flora* 65; Pritzel 7332; Stafleu & Cowan TL2 8319

Some light foxing generally not affecting plates. Binding worn at extremities, silk stained and faded.

\$ 100,000-150,000



J.J. Prevost pinx. f.

A Paris, chez Valquin, M^d d'Estampes, grande cour du Palais du Tribunal, N^o 20.

Del. et Sculp.

PURSH, FREDERICK

Flora Americae Septentrionalis; or, A Systematic Arrangement and Description of the Plants of North America. London: White, Cochrane & Co., 1814

FIRST EDITION OF THE FIRST NORTH AMERICAN FLORA TO INCLUDE PLANTS FROM THE PACIFIC COAST.

Pursh, a German botanist, came to America in 1799 as a traveler, collector, gardener, and landscape artist. From 1803 until about 1805, he was in charge of William Hamilton's estate near Philadelphia before becoming employed in the botanizing expeditions of Benjamin Smith Barton. From 1809 to 1810 he headed Hosack's Elgin Botanic Garden in New York. In 1811 Pursh traveled to England where he produced his *Flora* under the patronage of A. B. Lambert, to whom the work is dedicated. Pursh relied upon the Lewis and Clark specimens entrusted to M'Mahon for many of his descriptions of the Pacific coast plants; he also consulted some forty-one other botanical collections for his research. William Hooker, the artist of Salisbury's *Paradisus Londinensis* was responsible for a good portion of both the drawings and engravings. Printing of the *Flora Americae Septentrionalis* was completed in late 1813, as the Linnaean Society possesses a presentation copy dated 21 December 1813.

ILLUSTRATION: 24 stipple-engraved plates, 8 folding (numbered 8–9, [1], 5–7, 10–16, 2–4, 17–22, 24, 23).

2 volumes in 1, 8vo (8½ x 5 in.; 206 x 126 mm). BINDING: Nineteenth-century half green morocco gilt, marbled paper boards, spine gilt in six compartments.

Cleveland Collections 776; Nissen 1570; Pritzel 7370; Stafleu & Cowan TL2 8404

Some browning and foxing to text (especially to vol. 2), expert minor repair along fore-edge of title-page in vol. 2, with small marginal loss to subsequent leaf (B1), lacking the 3 advertising leaves found in some copies; very occasional and minor spotting to plates, wear to upper right corner of plate [1] affecting the numbering. Extremities slightly rubbed.

\$ 3,000-5,000



48

REDOUTÉ, PIERRE JOSEPH, AND AUGUSTIN-PYRAMUS DE CANDOLLE

Les Liliacées ... Tome second. Paris: Chez l'Auteur ... De l'Imprimerie de Didot Jeune, [1804–] 1805

A fine, large copy, preserving deckle on many plates, of the second volume of Redouté's masterpiece: "the highest peak of Redouté's artistic and botanical achievement; ... among the most important monuments of botanical illustration ever to be published" (Stafleu, in *Redoutéana*).

Half-title. ILLUSTRATION: 60 stipple engraved plates (numbered 61–120) printed in color and finished by hand after Redouté by Chaillay, Gabriel, Langlois le jeune, de Gouy, Allais Phelipeau, and Marie. Plate 95 (*Tradescantia Virginica*) in first state with caption titled *Commelina Erecta* | *Commeline Droite*.

Volume 2 (only, of 8), folio (21¾ x 14 in.; 542 x 356 mm, *uncut*). BINDING: Contemporary French red-morocco-backed salmon boards (likely by Durand), smooth spine elaborately gilt in seven compartments with floral and other tools, covers with gilt border of a Greek-key roll framing a foliate roll, plain endpapers.

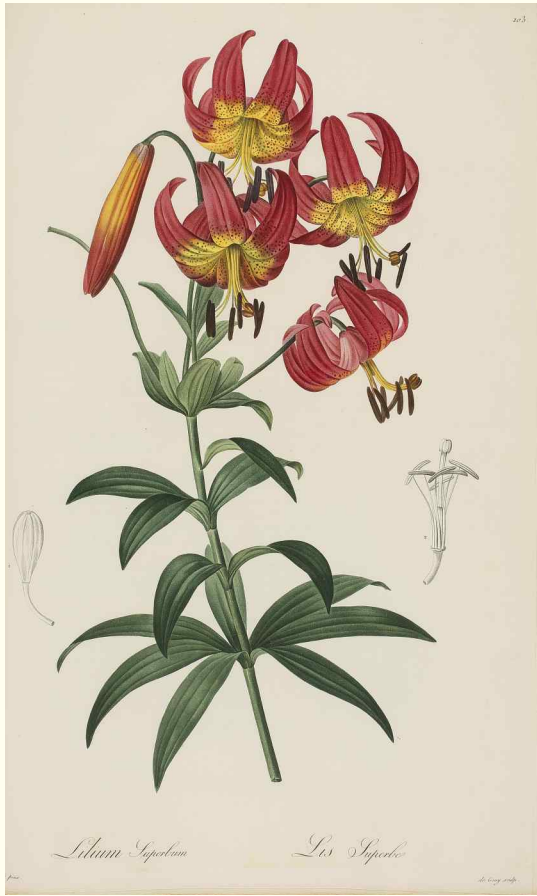
Dunthorne 231; *Great Flower Books*, p. 71; Hunt, *Redoutéana* 10 & pp. 20–23; Lank 48; Nissen 1597; Pritzel 7353; Stafleu & Cowan TL2 8747 (all references cite the complete work)

Lacking dedication leaf to Chaptal, some light foxing throughout, chiefly marginal. Extremities of binding rubbed with minor chipping.

\$ 25,000-35,000



48



49



49



49



49

REDOUTÉ, PIERRE JOSEPH, AND CLAUDE ANTOINE THORY

Les Roses. Paris: Firmin Didot, 1817–1824

A FINE COPY OF THE FIRST EDITION OF ONE OF THE MOST CELEBRATED OF ALL FLOWER BOOKS IN ONE OF ITS MOST DESIRABLE ISSUES: WITH THE PLATES IN TWO STATES, PRINTED IN COLORS AND FINISHED BY HAND AND IN BLACK ON OCHRE PAPER.

Les Roses was published in thirty parts between March 1817 and March 1825 in four formats: large-paper folio with colored plates; large-paper folio with an extra suite of the plates printed in black ink on ochre paper; folio with colored plates; and, as with the Allen copy, folio with the plates in two states. "The technical execution of its production was ... near perfect. The artistic quality of the plates is high, and there is no reason to mark it any lower than one would *Les Liliacées* and the *Jardin de la Malmaison*" (Stafleu). The plates of *Les Roses* were executed by means of stipple engraving, a method ideally suited to render the subtle gradations of tone found in Redouté's original watercolors.



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Redouté had met the renowned and talented engraver Francesco Bartolozzi, from whom he learned that the most successful of stipple engravings came from well-used plates. The striking black impressions found in the present set, then, had a pragmatic genesis: "It was discovered by English printers that stipple engravings printed most successfully from plates that had been well used. A number of black impressions were run off to take the sharpness off the plate. Redouté's printers also took some black impressions from plates for both the *Liliacées* and the *Roses*. For the interest of connoisseurs Redouté included a set of black plates as a parallel series to the usual color-printed versions in special issues of both books. Significantly, the black impressions are always printed on paper with a strong ochre-yellow tint. ... Since black has a much greater force than the delicate colored inks washed with thin watercolor that Redouté normally used, black impressions on reflective white paper would have produced prints with grossly exaggerated tonal contrasts. By using paper devoid of brilliance, he was able to subdue that contrast and produce black prints that enabled the reader to appreciate the purity of his engravers' stipple and roulette technique" (Bridson & Wendel).

Like *Les Liliacées*, Redouté's *Roses* bears testament to the influence of his patron Josephine Bonaparte, even though she did not live to see the book published. Redouté started painting roses at Malmaison, and, as Stafleu notes, "in many respects the plates are Josephine's roses." The botanical descriptions were by Claude Antoine Thory, a civil servant by profession, and an enthusiastic gardener who cultivated his own collection of roses. He and Redouté regularly traded cuttings. The roses depicted in the work included examples not only from Malmaison, but from Thory's garden as well. "Redouté and Thory knew, described, and figured almost all the important roses in their day. Included were many of the key ancestors of our present-day roses. The plates in 'Les Roses' have artistic value, and botanical and documentary value, both for the species and cultivars still surviving and for those that have disappeared" (Gisèle de la Roche, quoted in the Schutter facsimile, Antwerp, 1974–1978).

Half-titles, engraved frontispiece portrait of Redouté after François Gérard by C. S. Pradier, additional stipple-engraved frontispiece after Redouté by Charlin in two states with five lines from Anacreon's *Ode V* printed in gold within a wreath of roses. ILLUSTRATION: 169 stipple-engraved plates in two states (printed in color and finished by hand and printed in black on ochre paper) after Redouté by Bessa, Bessin, Chapuy, Langlois, Lemaire, Victor, and others.

3 volumes, folio (14 x 10½ in.; 357 x 266 mm). Contemporary red half morocco by Ch. Blaise (signed in gilt at foot of vol. I) over marbled boards, spines gilt in five compartments, the four false raised bands decorated with elegant gilt floral sprays, contrasting marbled endpapers, top edges gilt. PROVENANCE: Caroline de Selys Longchamps (acquisition inscription on front free endpaper of vol. 1, "Caroline de Selys Longchamps donné par Grand mère, le 1r Janvier 1854") — Ladislaus von Hoffmann (Christie's New York, 4 June 1997, "An Important Botanical Library, The Property of a Gentleman," lot 123)

Bridson & Wendel, *Printmaking in the Service of Botany* 25; *Cleveland Collections* 807; De Belder sale 290; Dunthorne 232; *Great Flower Books*, p. 71; Hunt, *Redoutéana* 19 & pp. 25–27; Lank 61; Nissen 1599; Plesch sale 630; Pritzel 7455; Ray, *French* 89; Stafleu & Cowan TL2 8748

Light foxing to portrait, titles of vols. 1 and 2 and some text leaves, particularly in vol. 1. Extremities of bindings rubbed.

\$ 225,000-325,000



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51

REDOUTÉ, PIERRE JOSEPH

Album de Redouté. Paris: Bossange, [1824]

FIRST EDITION OF REDOUTÉ'S SCARCEST WORK, PRESERVED IN THE PUBLISHER'S BOARDS AND WITH THE BOOKPLATE OF THE DEDICATEE, THE DUCHESSE DE BERRY.

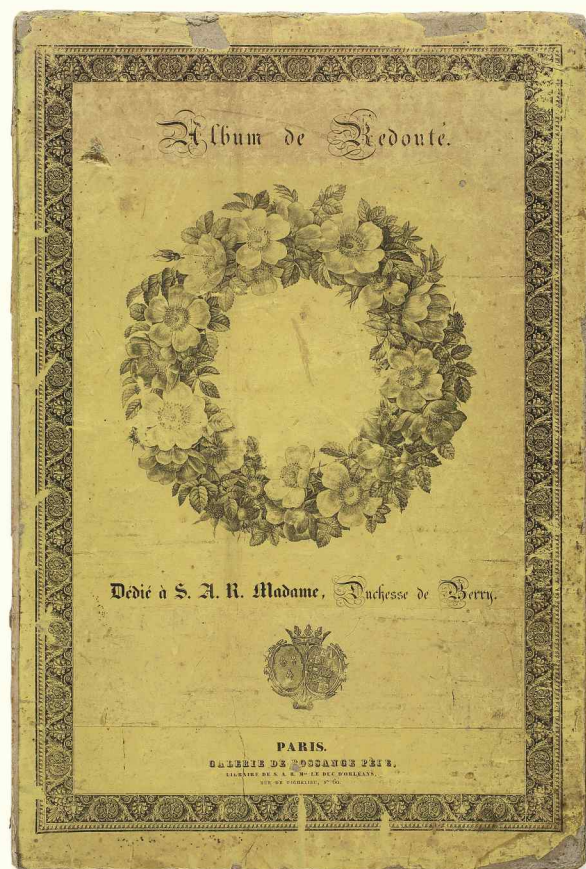
The *Album* was conceived by the Parisian publisher Bossange as a synthesis of Redouté's genius. A selection of the finest plates was made from the artist's previous publications: *Les Roses*, *Les Liliacées*, *Plantes grasses*, and *Jardain de la Malmaison*. Each copy of the *Album* is unique; as Madol and Steran's "Redouté Bibliography" states, "Complete copies of this book are found with varying numbers of plates, from 24–30, nor are the plates themselves always the same." The Allen copy contains 24 engravings, composed of four plates from *Les Roses* (*Rosa centifolia*, *Rosa Gallica Aurelianensis*, *Rosa Multiflora carnea*, *Rosa Clynophylla*), thirteen from *Les Liliacées* (*Iris Xyphioides*, *Iris Momieri*, *Iris pallida*, *Lilium Superbum*, *Lilium Candidum*, *Lilium Martagon*, *Lilium Penduliflorum*, *Amaryllis Formosissima*, *Pancratium Speciosum*, *Hemerocallis Caerulea*, *Amaryllis brasiliensis*, *Polianthes Tuberosa*, *Amaryllis Curvifolia*), two from *Plantes grasses* (*Crinum Erubescens*, *Methonica Superba*), and five from *Jardain de la Malmaison* (*Tulipa Gesneriana*, var. *Dracontia*, *Gladiolus Carneus*, *Harcissus Tazetta*, *Cyrtanthus Vittatus*, *Dianella Caerulea*). The plates in the *Album* are not simply reprinted from the earlier publications, however. The plates have all been reworked, and in many instances, bulbs and anatomical details have been "stopped out," creating an entirely new aesthetic of botanical portraiture.

Album de Redouté is known to collectors almost exclusively through the 1954 facsimile edition by Sacheverall Sitwell and Roger Madol. Only two other copies are recorded in the Anglo-American auction records since a copy from the estate of the Rt. Hon. Sir Austen Chamberlain was sold at Sotheby's London in 1946, and such watershed sales of botanical books as the libraries of Arpad Plesch, Robert de Belder, and Ladislaus von Hoffmann all lacked the *Album*.

In 1822, Redouté was appointed Maître du dessin au Muséum d'histoire naturelle. He shortly began a regular program of lectures on the theory and practice of flower painting, which attracted many members of the nobility as his students, including Queen Hortense, Lady Adelaïde d'Orléans (King Louis-Philippe's sister), Louise Marie (the future Queen of Belgium), and the dedicatee of the present work, the Duchesse de Berry. It was early in his tenure as "master of drawing" at the natural history museum that Redouté issued this anthology of his work: "Grâce à son enseignement Redouté était très connu. Il en profita pour mettre en vente un Album de Redouté, groupant 24 planches reprises de ses grands ouvrages antérieurs et dédié à la Duchesse de Berry" (*Pierre-Joseph Redouté*, Exhibition catalogue, Paris 1982).

Marie-Caroline de Bourbon-Sicile, Duchesse de Berry (1798–1870), was the daughter of King Francis I of Naples. She married Charles Ferdinand, Duc de Berry, in 1816. When he was killed by an assassin in February 1820, his wife was pregnant with a son who would become the disputed and non-proclaimed King of France from August 2 to August 9, 1830. During her early life, Marie-Caroline was a passionate supporter of the arts and built a renowned library at the Château de Rosny-sur-Seine. Her library was dispersed in 1830 when the July Revolution sent her and her son into exile.

Letterpress dedication leaf to the Duchesse de Berry from the publisher, stipple-engraved title-page after Redouté by Charlin, adapted from *Les Roses*, printed in color and finished by hand with title text printed in gold within a wreath of roses. ILLUSTRATION: 24 stipple-engraved plates printed in color and finished by hand after Redouté by De Gouy, Langlois, Bessin, Charlin, Coutin, Talbeaux, Chapui, Tassaert, and Allais.



continued

Broadsheets (21¹/₈ x 14 in.; 536 x 356 mm). BINDING: Publisher's printed yellow boards, front cover repeating the title-page wreath and with vignette arms of the dedicatee on an overslip. Half green morocco folding-case. PROVENANCE: Marie-Caroline de Bourbon-Sicile, Duchesse de Berry (armorial bookplate on front pastedown, the lower portion reading *Bibliothèque de Rosny* effaced) — Christie's London, 4 June 2001, lot 41 (designated "The Property of a Nobleman").

Dunthorne 237; *Great Flower Books*, p. 128; Hunt, *Redoutéana* 38 (but not in the Hunt Collection); Lawalrèe & Stearn 33; Madol & Stearn 26; Nissen 1589. Not in Pritzel or Stafleu & Cowan

Dedication leaf spotted and dampstained at lower left corner, one plate a bit frayed at fore-edge margin, some marginal browning and soiling. Covers soiled and worn with minor loss, spine chipped with loss.

\$ 100,000-150,000

52

REDOUTÉ, PIERRE JOSEPH

Collection de beaux bouquets lithographiés par Pointel du Portail, A. Prevost et Mme Leprince, d'après les dessins originaux de P. J. Redouté. Paris: Victor Delarue, [ca. 1850–1855] (title and imprint from front wrapper)

A SINGLE PART FROM A FUGITIVE AND POSSIBLY UNRECORDED WORK BY REDOUTÉ. *Great Flower Books* cites a similarly titled and undated book in the library of Lord Fairhaven: *Collection de beaux bouquets lithographiés par divers artistes d'après les meilleurs peintres de fleurs*. That volume is described as having a title-page and 24 handcolored lithographs after Redouté and is dated by the editors to 1845. *Great Flower Books* further claims that "There is no other bibliographical record of this book." However, *Bibliographie de la France ou journal general de l'imprimerie et de librairie*, number 26 (1 July 1854) records the same title under entry 2143, but describes it as containing a frontispiece by J. Méa and 32 plates after Redouté.

The present part is likely a portion of the work found in the Fairhaven library, but it could be from a comparable but even rarer work. It would seem odd not to cite—as does the Allen fascicle—Redouté's name in the title of any flower book to which he contributed. And, indeed, the title *Collection de beaux bouquets lithographiés par divers artistes d'après les meilleurs peintres de fleurs* implies that the work of artists other than Redouté is represented.

The four plates present here are not copied from any of Redouté's published works. They depict "Roses Nires et de Provins"; Renoncules"; "Roses a feuilles de laitues"; and "Laurier Rose double, Soucis etc."

ILLUSTRATION: 4 handcolored lithographs (numbered 19–21, 23) after Redouté by F. Courtin (3) and J. Courtin (1), printed by Villain.

Broadsheets (22 x 16⁵/₈ in.; 559 x 422 mm) loose in wrappers. BINDING: Original publisher's lithographed yellow wrappers. Half red morocco folding-case, chemise.

cf. *Great Flower Books*, p. 131

Some very light marginal soiling and very minor marginal repair. Spine of wrappers restored.

\$ 7,000-10,000



52



52



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52

REGNAULT, NICOLAS FRANÇOIS, AND GENEVIÈVE DE NANGIS REGNAULT

La Botanique mise à la portée de tout le monde; ou collection des plantes d'usage dans la medecine, dans les alimens et dans les arts. Avec des notices instructives puisées dans les auteurs les plus célèbres, contenant la description, le climat, la culture, les propriétés et les vertus propres à chaque plante. Precedé d'une introduction à la botanique ou dictionnaire abrégé des principaux termes employés dans cette science. Paris: by the Author and Didot le jeune, [1770–] 1774 [–1780]

“[P]ERHAPS THE MOST IMPRESSIVE FRENCH BOTANICAL BOOK OF THE PERIOD” (Blunt & Stearn). A FINE LARGE SET WITH A DISTINGUISHED PROVENANCE.

The authors concentrated on plants that were useful, initially limiting the work to plants with medicinal uses: “notre objet a été de figurer les plantes dont les hommes recherchent le secours dans les maladies qui les affligent,” but eventually including edible plants and others of a wider use to man. The vast majority of the plates were drawn from life and a significant number are printed in brown. All show the subject plant, with a section of the root and details of flowers and fruits, and underneath each image an identification by its common name in as many European languages as possible. The facing single page of text includes an identification of the plant according to the classification system of Linnæus, Tournefort and Adanson, a botanical description of the plant followed by its uses, then general comments including historical references. For plate 53 in volume I, the authors wrote of the potato, “Nous ne les choquerons point en disant que la culture de la Pomme de terre est peut etre le seul avantage dont les Européens soient redevables a la découverte de l’Amérique.”

The present copy shows some variation (as usual) in the peripheral text. It does not include the three-page “Table des Noms” concluding with the “Privilège du Roi” dated 1780, but does include a one-page table of names of plants included in the “Supplément” (vol. III). The “advertissement” leaf is here issued as a sort of postscript, after the completion of the body of the main work; it does not include the additional printed leaf headed “La Botanique ... ordre de la Distribution” (noted in Plesch copy).

This is from the library of Maréchal Suchet. Born in 1770 into a middle-class family in Lyons, he joined the *grande nationale* of Lyons as a *cavalier* in 1792. By 1798 he was *général de brigade*, and in 1801 he was *inspecteur general d’infanterie*. For his service in Spain he was created *maréchal de France* in 1811 and in January 1813 duc d’Albuféra. Napoleon remarked that if he had had two commanders of Suchet’s caliber in Spain, he would have not only conquered the peninsula, but held it. He died in January 1826.

3 handcolored engraved titles, 1 engraved leaf “Introduction à la Botanique” printed recto and verso. ILLUSTRATION: 472 handcolored engraved plates by or after the Regnaults (i.e., 3 plates of botanical details numbered I–III, 469 unnumbered plates [but plates in volumes I and II here numbered in ink in a contemporary hand 1–295]).

3 volumes, folio (19 x 13¾ in.; 483 x 349 mm). BINDING: Contemporary near-uniform French mottled calf gilt, (volumes I and II uniform, volume III bound to match), covers with triple fillet borders, spines in seven compartments, volumes I and II with brown morocco lettering-pieces, volume III with green, remaining compartments with repeat decoration in gilt made up of various small tools around a central flower motif, edges gilt, marbled endpapers. PROVENANCE: Maréchal Louis-Gabriel Suchet, duc d’Albuféra (bookplate from 1813 or later; Christie’s London, 19 October 1999, lot 39).

Blunt, p. 171; Dunthorne 256; De Belder sale 295; *Great Flower Books*, p. 131; Nissen 1600; Plesch sale 634; Pritzel 7475; Stafleu & Cowan TL2 8810

Occasional minor soiling and staining, generally not affecting images. Binding with some wear, rubbing.

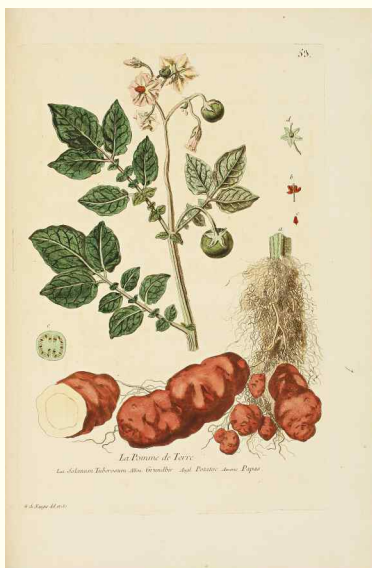
\$ 40,000-60,000



53



53



53



La Couronne Imperiale.
Fritillaria Imperialis.
 Ital. Corana Imperiale Allon. Kayser-krone

6^{me} de Nungis Regnault del et Sc.

ROUSSEAU, (JEAN JACQUES)

La Botanique de J. J. Rousseau. Paris: L. E. Herhan for Delachausse et Garnery, 1805

FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED BOTANICAL WORK WITH COLOR PRINTED PLATES AFTER REDOUTÉ: A LARGE-PAPER COPY WITH THE PLATES IN COLOR.

Rousseau's *Lettres élémentaires sur la Botanique* was published posthumously in his *Oeuvres* in 1782. His interest in the subject had first been aroused in 1763 or 1764 by his enforced exile amongst the natural beauties of Switzerland. Following the current fashion, he made various collections of plant specimens or herbaria, two of which are known to have been given to Madame Étienne Delessert and her daughter Marguérite-Madeleine, for whom the letters on botany were written.

This illustrated edition of the text has always been prized for its plates after Redouté. One great admirer was Ruskin, who in 1878 wrote to his bookseller, F. S. Ellis: "Please at once set your Paris agents to look out for all copies that come up, at any sale, of Rousseau's *Botanique* with coloured plates, 1805 — and buy all they can get." The work was issued in a variety of forms, with the plates in both black and white, and printed in colors, on regular paper and large paper, the plates with and without letters. The present copy is the most deluxe form, i.e., on large paper, with proofs before letters printed in colors.

Half-title, title-page with uncolored stipple-engraved vignette. ILLUSTRATION: 65 stipple-engraved plates (numbered 1–53, 62, 55–62, [63], 64–65), printed in colors and finished by hand, by Bouguet, Jacques Chailly, Mlle. Delelo, and others, after Redouté, printed by Langlois.

Royal folio (20 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in.; 525 x 342 mm). BINDING: Expertly bound to style in half green straight grained morocco over period red patterned paper-covered boards, flat spine in six compartments, lettered and decorated in gilt, red endpapers, gilt edges. PROVENANCE: Edward Geoffrey Stanley, 14th Earl of Derby (armorial bookplate and press-mark "Inner Library Ab.L1.No 2" on verso of flyleaf).

De Belder sale 310; Dunthorne 252; *Great Flower Books*, p. 134; Hunt, *Redoutéana* 16; Nissen 1688; Plesch sale 661; Stafleu & Cowan TL2 9688.

Some foxing to text and plates, mostly marginal, plates 1, 52, 61, 65 particularly affected. Significant wear to lower corner of back board, affecting the extreme corners of plates 49–65 to varying degrees.

\$ 6,000-8,000





54



54



54



54

Helianthus scaberrimus

Helianthus scaberrimus

Solis flor Peruvianus.

Solis flor minor.

25



SWEERTS, EMANUEL

Florilegium Amplissimum et selectissimum, quo non, tantum varia diversorum florum praestantissimorum et nunquam antea exhibitorum genera, sed et rarae quamplurimae Indicarum plantarum, et radicum formae, ad vivum partibus duabus, quatuor etiam linguis offeruntur et delineantur. Amsterdam: Jan Jansson, 1641 — *Florilegii pars secunda, in qua agitur de praecipuis plantis et floribus fibrosas radices habentibus: nec non arboribus speciosis et odoriferis, quibus horti in utraque Germania decorantur.* Amsterdam: Jan Jansson, 1631

A good, unsophisticated copy of a mixed set of Jansson's series of mid-seventeenth-century editions of Sweerts's immensely popular work, which succeeded the 1612 Frankfurt first edition and its 1614 reprint in 1620, 1631, 1641, 1647, and 1655. "The first two editions were essentially catalogues for the selling of plants and bulbs, while the later editions were true florilegia intended for the connoisseur and the scientist" (*An Oak Spring Flora*). The Allen copy was well perused by an early German owner, who has added neat identifications or other annotations to many of the plates, as well as binding a five-leaf manuscript index at the end of the volume.

Sweerts divided his *Florilegium* into two parts: the first deals with bulbous species (including gladioli, hyacinth, iris, lilies, narcissi, daffodils, peonies, and, of course, tulips) and the second with species having "fibrous" roots (hellebores, canna, lily of the valley, chrysanthemums, and many others), as well as a number of fragrant trees such as myrtle, arbor vitae, and juniper. Altogether over 560 flowering bulbs, shrubs, trees, fruits, and vegetables are depicted, generally grouped by species.

First part with etched allegorical title-page depicting Flora, flanked by Apollo and Artemis, in the foreground of a garden and incorporating medallion portraits of Carolus Clusius and Rembert Dodoens, 12 leaves of unpaginated text, including a catalogue of the flowers depicted, in Latin, Dutch, German, and French, numerous woodcut initials and initial-frames and woodcut and type-ornament headpieces. Second part with letterpress title-page with woodcut printer's device, 4 leaves of unpaginated text, being a catalogue of the flowers depicted, in Latin, Dutch, German, and French, with blank E2. ILLUSTRATION: Etched portrait of Sweerts, 110 engraved plates (numbered 1–67, 1–43).

2 parts in one volume, folio (16 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in.; 394 x 248 mm). BINDING: Near contemporary vellum over pasteboards, plain endpapers, red-sprinkled edges. Green cloth folding-case, green morocco spine label. PROVENANCE: Charles P. Berolzheimer (Doyle, 3 November 1999, lot 258).

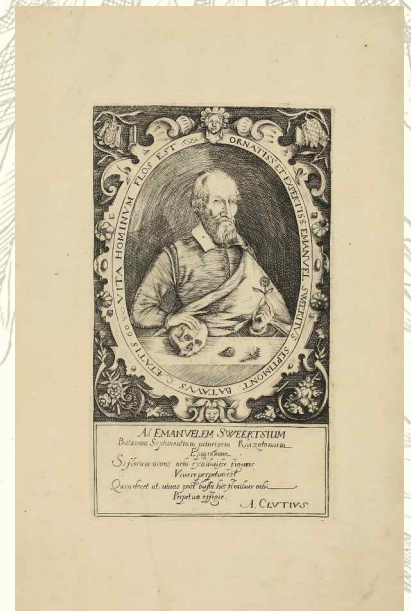
cf. *Cleveland Collections* 182 & 207; De Bedler sale 348; cf. Hunt 196; Nissen 1921; cf. *An Oak Spring Flora* 9; Pritzel 9073

Some gradually diminishing wormholes running from front endpapers through plate 1.8 (those on the engraved title-page repaired), engraved title-page extended, portrait not wormed and supplied, early restoration to lower fore-edge corner of C3, some minor browning to text, plates 1.6 and 2.37 just shaved at fore-edge, a few others cut close, plates 1.53–62 and 2.17–26 dampstained, plate 1.4 with a tiny rust-hole, plate 2.30 with early repair to lower inside corner, scattered marginal foxing. Binding worn and soiled.

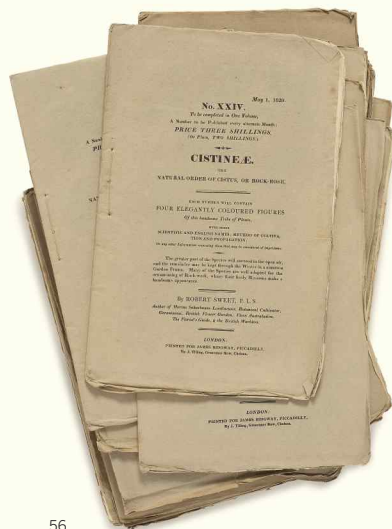
\$ 18,000-25,000



55



55



56

SWEET, ROBERT

Cistineæ. The Natural Order of Cistus, or Rock-Rose. London: Printed for James Ridgway, July 1825–January 1830

A FINE COPY IN THE SCARCE ORIGINAL PARTS OF SWEET'S HIGHLY DECORATIVE GUIDE TO THE CULTIVATION OF THE ROCK-ROSE OR CISTUS.

Issued bimonthly in parts, each plate shows a single variety of cistus or rock-rose and is accompanied by text giving a taxonomic description and instructions for the plant's cultivation.

ILLUSTRATION: 112 handcolored engraved plates (numbered 1–112) by S. Watts and Weddell after J., M., or W. Hart and Mrs. Margaret Read Brown.

28 original parts, 8vo (10 x 6¼ in.; 255 x 160 mm). BINDING: Stab-stitched publisher's printed tan paper wrappers. Housed in a half morocco clamshell box, gilt.

De Belder sale 349; Nissen 1922; *Great Flower Books*, p. 141; Plesch sale 729; Stafleu & Cowan TL2 13.546

Light offsetting to text from some plates, some scattered minor creasing, damp staining and soiling, particularly to the wrappers of nos. 1–3.

\$ 2,500-3,500

57



57

SWEET, ROBERT

The Florist's Guide, and Cultivator's Directory. London: James Ridgway, July 1827–March 1832

FIRST EDITION IN THE SCARCE ORIGINAL PARTS of Sweet's practical guide to the cultivation of many of the most beautiful flowering plants then available.

Each plate shows a single variety and is accompanied by text giving a taxonomic description and instructions for the plant's cultivation. The work displays a bias towards the tulip family and includes 61 "biblomen" or multicolored varieties. Also included are carnations (19), "picotees" or dianthus (14), pinks (18), ranunculus (38), "Georgianas" or dahlias (6), auriculas (27), polyanthus (2), hyacinths (7), and roses (8). Not included, of course, are any cistus (or rock-roses) or geraniums, both of which were dealt with by Sweet in two earlier monographs (see lot 56).

In addition to the present work, Sweet was author of *Hortus Suburbanus Londinensis*, London: 1818; *Geraniaceae*, London: 1820–1830; *The Botanical Cultivator*, London: 1821; *The British Warblers*, London: 1823; *The British Flower Garden*, London: 1823–1829; *Cistineæ*, London: 1825–1830; *Sweet's Hortus Britannicus*, London: (1826)–1827; *Flora Australasica*, London: 1827–1828; and in conjunction with H. Weddell, *British Botany*, London: 1831.

Letterpress title-pages to nos. XXV and L (Volume 1 and 2, respectively) with systematical indices, multiple ads inserted. ILLUSTRATION: 200 handcolored engraved plates (numbered 1–200) by J. Watts after E. D. Smith (199) and William Prest (1).

50 parts, 8vo (10 x 6½ in.; 254 x 165 mm, *uncut* except nos. V & XXXVII). BINDING: Stab-stitched publisher's printed paper wrappers, housed in two folding cloth cases, green morocco labels.

Cleveland Collections 930; De Belder sale 354; Dunthorne 296; *Great Flower Books*, p. 143; Nissen 1925; not in Stafleu & Cowan.

Light offsetting to text from some plates, marginal soiling to plate 1, minor foxing to 25 & 37. Some scattered wear and minor soiling to wrappers, particularly to no. I, wrappers to parts V and XXXVII in facsimile.

\$ 18,000-25,000



56



56



57



57

THORNTON, ROBERT

The Temple of Flora, or Garden of Nature, being Picturesque Botanical Plates of the New Illustration of the Sexual System of Linnæus. London: for the Publisher, 1799 (i.e., 1798–1807)

ONE OF THE GRANDEST AND MOST SUMPTUOUS OF ENGLISH BOTANICAL BOOKS, COUCHED IN THE ROMANTIC IDIOM. A FINE COPY BOUND FROM THE ORIGINAL PARTS, WITH FIRST OR EARLY ISSUES OF MOST OF THE PLATES, AND INCLUDING BOTH OF THE AURICULA PLATES.



Conceived on a grandiose scale, *New Illustration* was to comprise three parts: a dissertation on the sexual reproductive cycle of plants; an explanation of Linnæus's plant system, lavishly illustrated with botanical plates and portraits of botanists; and "The Temple of Flora," which was to have no less than 70 large plates of exotic plant species arranged according to the classification system of Linnæus. Each species was to appear in its native environment. The production of the plates for "The Temple of Flora" involved a variety of techniques—aquatint, mezzotint, stipple engraving, and stippling with line engraving, or etching, which required the participation of a large number of artists. Among those commissioned by Thornton were Philip Reinagle, who executed most of the preparatory drawings; Abraham Pether, known for his moody quasi-Gothic landscapes; Sydenham Edwards and Peter Henderson; and the engravers Richard Earlom, James Caldwell, and Thomas Burke. Only the plate of the Rose was drawn by Thornton and executed by Earlom. In spite of using a host of artists and engravers, Thornton managed to "maintain a remarkable homogeneity of style throughout" (*An Oak Spring Flora*), but production was a protracted stop-and-go affair, causing the text and plates to appear irregularly, and to bring Thornton ultimately to the brink of personal bankruptcy. Because some plates were withdrawn or reworked in the course of publication, it is not possible to establish a definitive collation of the work.

For his contribution to English botanical illustration, Thornton has been compared to Redouté by Alan Thomas: "[M]ore or less coeval with Redouté in France came the production of the greatest English colour-plate flower book. ... What Redouté produced under the patronage of L'Héritier, Marie Antionette, the Empress Josephine, Charles X and the Duchesse de Berry, Thornton set out to do alone. ... The result was almost total failure. ... His fortune was engulfed and his family reduced to penury. ... It is easy to raise one's eyebrows at Thornton's unworldly and injudicious approach to publishing ... but he produced ... the most strikingly beautiful set of flower plates ever to be printed in England [and] one of the loveliest books in the world" (*Great Books and Book Collectors*, pp. 142–144).

A MAGNIFICENT COPY OF THE MOST CELEBRATED WORK OF ENGLISH BOTANICAL ILLUSTRATION AND A HALLMARK OF ROMANTIC SENSIBILITY. That a book of botanical illustration could come to summarize the Age of Romanticism is a tribute to Thornton's imaginative genius. "To arrive at Thornton is to boil down all the diversities of the time in architecture, poetry, painting, fiction, music, from Walpole and Sir William Chambers to Shelley and the music of Weber, by way of Chatterton writing in Gothic or African mood of Medieval Bristol or reeking tigers, by way of the wild imaginings of Turner, or Martin or Francis Danby, by way of elements even in Blake, in Coleridge, in Wordsworth. An age is packed into these folio plates which Thornton directed" (Geoffrey Grigson in *Thornton's Temple of Flora*, p. 12).

Original green wrapper with pink printed label for Part One and half-title for Part Three bound in at front, engraved title on two leaves (one leaf with engraved vignette by Tomkins after Burney), dedication, contents leaf and subtitle. ILLUSTRATION: Color-printed frontispiece portrait of Linnæus by H. Meyer after Hoffman and Bartolozzi, uncolored plate of "The Universal Power of Love" by Cordon after Kirke, 2 mezzotint versions of "Linnæus in His Lapland Dress" after Hoffmann (one by Kingsbury printed in sepia and finished by hand; the other by Dunkarton printed in black), 3 very fine colored stipple-engraved plates of allegorical subjects after Russell & Opie, Cosway, and Reinagle, uncolored engraved portrait of Queen Charlotte by Bartolozzi after Beechy, and 29 superb botanical plates employing aquatint, mezzotint, stipple engraving, and etching, printed in colors and finished by hand, some heightened with gum arabic.

Broadsheets (22¾ x 17½ in.; 578 x 445 mm). BINDING: Contemporary diced russia, spine elaborately gilt-tooled in seven compartments, covers with acanthus-tooled gilt borders, central panels with gilt floral corner-pieces.

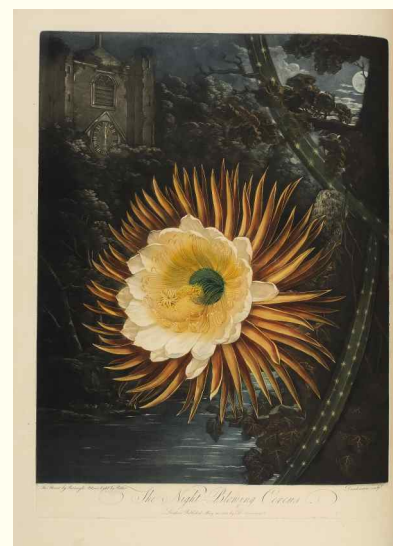
D. F. Allen, "The Saga of the *Temple of Flora*: One of the World's Great Illustrated Botanical Books," in the *Journal of the Book Club of Washington*, Winter 2009, pp. 6–12; De Belder sale 355; Dunthorne 301; *Great Flower Books*, p. 143; Nissen 1955; *An Oak Spring Flora* 93; Stafleu & Cowan TL2 14.283

Bound-in wrapper somewhat darkened, marginal soiling to frontispiece, some minor thumb-soiling and spotting in margins of some plates, occasional offsetting to text. Binding with neat restoration to spine, some rubbing and wear, few gouges on lower cover, endpapers renewed.

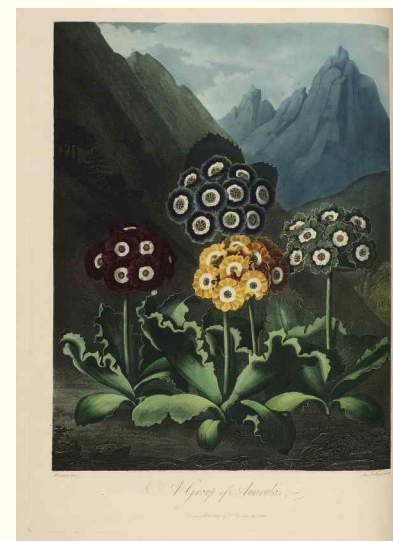
\$ 90,000-120,000



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TITFORD, WILLIAM JOWETT

Sketches Towards a Hortus Botanicus Americanus; Or, Coloured Plates (With a Catalogue and Concise and Familiar Descriptions of Many Species) of New and Valuable Plants of the West Indies and North and South America. London: Sherwood, Neely, and Jones, 1811[-1812]

THE FIRST EDITION OF TITFORD'S EXQUISITE COLOR-PLATE BOTANICAL WORK, ONE OF THE EARLIEST WORKS TO DEPICT AMERICAN PLANT SPECIES.

Born in Jamaica in 1784, Titford was an accountant and botanist who, after being reared in London, returned to the Caribbean and traveled extensively in North America prior to the publication of *Sketches* (the author's only known publication). Throughout his travels, Titford collected seeds and plants, which he sent to the Society for the Encouragement of the Arts, Manufactures and Commerce in London, together with over fifty drawings and a description of each type classified under the Linnaean taxonomy. He was later elected a corresponding member of the society, as stated in the title-page of *Sketches*, which was issued in London in six parts between 1811 and 1812. The list of subscribers (lacking in the present copy) included the prince regent, Louis XVIII of France, the Royal Institution, the Royal Society of Arts, and many eminent botanists in England, Jamaica, and North America. *The Critical Review* of November 1811 described the first parts of *Sketches* as "a most excellent work for persons learning botany and all things pertaining to natural history and associated sciences" (DNB).

Handcolored aquatint frontispiece depicting an arrangement of tropical fruits in a basket, handcolored engraved vignette on dedication leaf. ILLUSTRATION: 17 handcolored engraved plates (numbered 1-17).

6 parts in one volume, 4to (11½ x 9⅞ in.; 294 x 230 mm). BINDING: Contemporary diced calf, spine gilt in six compartments, covers with decorative gilt borders, gilt dentelles, gilt edges. PROVENANCE: John Caley (contemporary ownership signature on flyleaf).

De Belder sale 356; Dunthorne 306; Nissen 1986; Plesch sale 757; Pritzel 9370

Minor spotting and offsetting. Extremities and joints of binding rubbed, front hinge cracked.

\$ 2,000-3,000

TREW, JAKOB CHRISTOPH

Hortus Nitidissimis omnen per annum superbiens floribus, sive amoenissimorum florum imagines ... In publicum edidit Iohannes Michael Seligmann. Nuremberg: Johann Joseph Fleischmann, 1750 [–1786]

THE MOST SUMPTUOUS OF THE FLORILEGIA AND ONE OF THE MOST ELUSIVE OF THE GREAT FLOWER BOOKS.

A significant selection, here with the plates in mostly fine condition with superb contemporary handcoloring, of a work that is almost never found complete. The *Hortus Nitidissimis* is one of the finest of all published florilegia and includes a substantial contribution from Georg Dionysius Ehret, the greatest botanical flower painter of the eighteenth century. This work is undoubtedly one "OF THE FINEST RECORDS OF THE CULTIVATED FLOWERS OF THE PERIOD" (Dunthorne), and "A VALUABLE FLORILEGIUM OF THE PLANTS, ESPECIALLY THE FLORISTS' PLANTS OF THE GARDENS OF THAT TIME" (*Great Flower Books*).

The *Hortus Nitidissimis* is an unsurpassed gathering of sublime images of the most spectacular and colorful flowers grown in the pleasure gardens of Europe in the great age of scientific awakening. The supreme characteristic of the remarkable plates is the way in which the watercolor and bodycolor painting almost entirely eclipses the engraved lines. The plates are highly finished, each finely painted in opaque gouache, with the result that they each resembles original watercolors. Christoph Trew published his famous *Plantæ Selectæ* simultaneously, but in the present work he chose to emphasize not the scientific details of the plants, but their beauty. The artists were to capture that elusive and ephemeral moment when the blooms were at their flowering peak. Blunt calls this work the "most decorative florilegia of the mid-eighteenth century" and goes on to say that it "aimed at presenting a complete collection of the most magnificent tulips and crown imperials; the sweetest hyacinths, daffodils, narcissi and jonquils; the most charming roses, carnations and snowflakes; and the loveliest lilies, fritillaries, ranunculuses, anemones and auriculas." Of the 156 plates on 154 leaves in the present selection, it is not surprising to find a significant selection of the plants that engendered the greatest wonder and rivalry among the gentlemen gardeners of the mid-eighteenth century: 13 are of ranunculuses, 19 of hyacinths, and 27 of tulips.

Although the work was actually started by Johann Michael Seligmann (1720–1762), the engravings were based on the collection of flower drawings owned by the botanist and bibliophile Christoph Trew, a distinguished physician of Nuremberg. Georg Dionysius Ehret (1708–1770), who enjoyed Trew's patronage from 1732 and traveled widely on his behalf before settling in London in 1736, produced the designs for 40 of the eventual total of 180 plates. Ehret's designs for this work mark a pinnacle in



continued



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his career that is unmatched among his other published work. The remaining plates are from drawings by a highly gifted group of European artists, including Johann Christoph Keller (1737–1795), Professor of Drawing at Erlangen University, the court painter Nikolaus Friedrich Eisenberger (1707–1771), Magnus Payerlein, Georg Wilhelm Baurenfeind, August Wilhelm Sievert, Johann Karrell, B. R. M. Wirsing, C. J. C. Wirsing Jr., M. M. Heumannin, J. J. Meyer, and Barbara Regina Dietzsch.

The work was issued in parts, but the publication of plates and text was not simultaneous. As Stafleu and Cowan note, the plates for volume I were published between 1750 and 1766, while the text was published in 1756 and 1768 (probably actually 1767). The text of volume II appeared in 1772, although the plates were not finished till 1774. Text for the final volume was published in 1786, although the plates were issued between 1775 and 1792. Given this disjointed and extended publication period of 42 years, it is not surprising that the *Hortus Nitidissimis* is rarely found complete. Only one complete copy has ever appeared at auction—the De Belder copy, which sold most recently at Sotheby’s London (10 May 2001, lot 19). Only five other substantial copies of the *Hortus Nitidissimis* have been sold at auction since 1978 (with plate totals varying between 143 and 178). *A listing of plates in the Allen copy is available upon request.*



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Text in parallel columns of Latin and German, 45 leaves of text only. ILLUSTRATION: 156 handcolored plates engraved on 154 leaves (of 180), including the "Orange Duc Thol" tulip plate in two states (one a proof before the title was added), a duplicate of the "Duc Victor" tulip plate.

Folio (20¾ x 14 in.; 527 x 355 mm). BINDING: Bound to style in eighteenth-century half diced russia gilt, spine in eight compartments with red morocco labels in second, other compartments with elaborate gilt floral sprays, marbled boards, edges sprinkled blue.

De Belder sale 362; Dunthorne 310; *Great Flower Books*, p. 78; Nissen 1995; Stafleu & Cowan TL2 15.130

Some light spotting and soiling, a few marginal tears repaired, "Gelle Roos" plate browned and with detached lower right corner skillfully reattached. Binding with covers rubbed.

\$ 200,000-300,000



ANANAS aculeatus,
fructu ovato, carne albida
Plumerii, Tournef. Inst. p. 650.
Plum. Cat. Spec. p. 20.

TREW, CHRISTOPH JAKOB, AND BENEDICT CHRISTIAN VOGEL

Plantæ Selectæ [–*Supplementum Plantarum Selectarum*] quarum imagines ad exemplaria naturalia Londini in hortis curiosorum nutrita manu artificiosa doctaque pinxit Georgius Dionysius Ehret Germanus occasione haud vulgari collegit nominibus propriis notisque subinde illustravit et publico usui dicavit Joannes Jacobus Trew medicus norimbergensis in aes incidit et vivis coloribus repræsentavit Johannes Jacobus Haid pictor et chalcographus Augustanus. [Nuremberg:] 1750–1773; Supplement, [Augsburg:] 1790 [–1792]

A REMARKABLE UNCUT COPY OF ONE OF THE GREATEST EIGHTEENTH-CENTURY BOTANICAL BOOKS, WITH THE EXCEEDINGLY SCARCE SUPPLEMENT CONTAINING A FURTHER 20 PLATES PUBLISHED IN 1790–1792.

Christoph Trew (1695–1769), a physician and amateur botanist, had for a number of years been an admirer of Ehret's work. Ehret, a brilliant botanical artist, was unrivalled in his ability to "achieve realism, majesty, ineffable colour, all in one breathtaking look" (Hunt). He was born in Heidelberg in 1710 and originally worked as a gardener, practicing drawing in his spare time. His artistic abilities led him to the service of a Regensburg banker named Leskenkohl, who had commissioned him to copy plates in van Rheeede tot Draakestein, *Hortus indicus malabaricus* (1678–1693). It was during this period that Trew met Ehret.

Trew was to remain a friend and patron of Ehret's throughout his life; and by 1742, the germ of what was to become the present publication was already under discussion. Trew wrote to Christian Thran in Carlsruhe, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by local artists should later on ... constitute an appendicem to Weinmann's publication."

Meanwhile, Ehret had moved to London in the late 1730s, where he painted the recently introduced exotics at the Chelsea Physic Garden and established himself as a teacher of flower painting and botany. Discussions about the projected work continued by letter until 1748, when Johann Jacob Haid from Augusburg agreed to produce the engravings from Ehret's drawings. The first part was published in 1750, with the six subsequent parts appearing before Trew's death in 1769. The text to the final three parts remained unwritten and the plates to parts IX and X were still to be produced. The work was brought to a conclusion by Benedict Christian Vogel, Professor of Botany at the University of Altdorf.

The binding on the present copy comes from a cargo of hides from the tanneries of St. Petersburg. The hides were aboard the Baltic brigantine *Fraumetta Catharina*, which sank in the harbor of Plymouth in December 1787. The wreck of the ship was discovered by an archaeological team in the 1970s and the cargo of leather was gradually recovered and restored. A booklet documenting the restoration of the leather is included.

A WELL PRESERVED AND SUPERBLY COLORED COPY OF THE CELEBRATED *PLANTÆ SELECTÆ*.

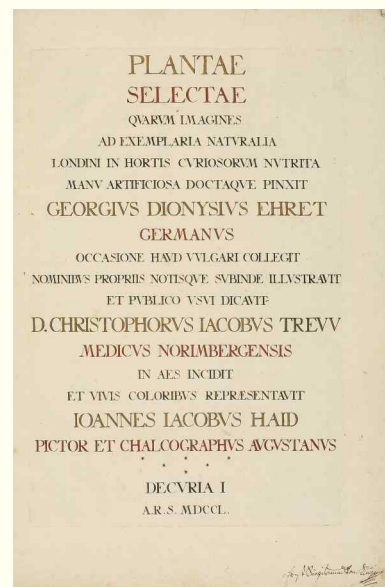
4 mezzotint portraits of Trew, G. D. Ehret, Vogel, and J. J. Haid, 10 engraved part-titles highlighted in red and gold. ILLUSTRATION: 120 superb handcolored engraved plates by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold.

2 vols. in one, large folio (21½ x 15½ in.; 521 x 393 mm, *uncut*). BINDING: Expertly bound to style in eighteenth-century "Metta Catharina" diced calf, spine gilt in six compartments, covers with gilt-tooled acanthus borders. Original boards preserved in brown buckram clamshell case. PROVENANCE: Franz T. Sangismund (contemporary signature in lower margin of first part-title and first plate) — Robert De Belder (Sotheby's London, 28 April 1987, lot 363) — Ladislaus von Hoffmann (Christie's New York, 4 June 1997, "An Important Botanical Library, The Property of a Gentleman," lot 144).

Gerta Calman, *Georg Ehret, Flower Painter Extraordinary* (1977), p. 97; Dunthorne 209; *Great Flower Books*, p. 78; Hunt 539; Nissen 1997; Pritzel 9499; Stafleu & Cowan TL2 15.131

Some mostly minor marginal soiling and dampstaining, few marginal tears, images generally not affected. Minimal wear to binding.

\$ 200,000-300,000



61



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TWINING, ELIZABETH

Illustrations of the Natural Order of Plants, Arranged in Groups; With Descriptions.
London: [vol. 1] Joseph Cundall; [vol. 2] Day & Son, 1849–1855

FIRST EDITION OF TWINING'S MASTERWORK, COMPLETE WITH 160 HANDCOLORED PLATES.

Elizabeth Twining, philanthropist, educator, and botanist, was a member of the famous tea-merchant family. Twining was raised in a privileged atmosphere that afforded the young woman and her siblings a liberal education that included lectures, visits to the theater, parks, and gardens, as well as art and drawing lessons. Inspired by William Curtis's *The Botanical Magazine* (see lots 11 and 12), she began making sketches at the Royal Horticultural Society at Chiswick gardens and the Royal Botanic Gardens at Kew. She also wrote numerous religious and philanthropic writings. The two-volume folio edition of her *Illustrations of the Natural Orders of Plants* is considered to have a place among the finest lithographic flower books of the mid-nineteenth century.

The "natural order" is that of Alphonse de Candolle, who rejected the Linnaean or "artificial" classification. The emphasis on the appearance of mature plants and their habitat rather than their physiology is echoed not only in her art but also in her lectures on plants, which as well as having a strong geographical theme also discussed how plants were used, particularly by women. She believed botany had a place in the education of women of all social classes and her approach was that of "mother educator," whether she was encouraging the poor to grow plants for flower shows or promoting the cultivation of window boxes in institutions such as workhouse wards, where the glory of plants could be shared by sick inmates and staff alike (*DNB*).

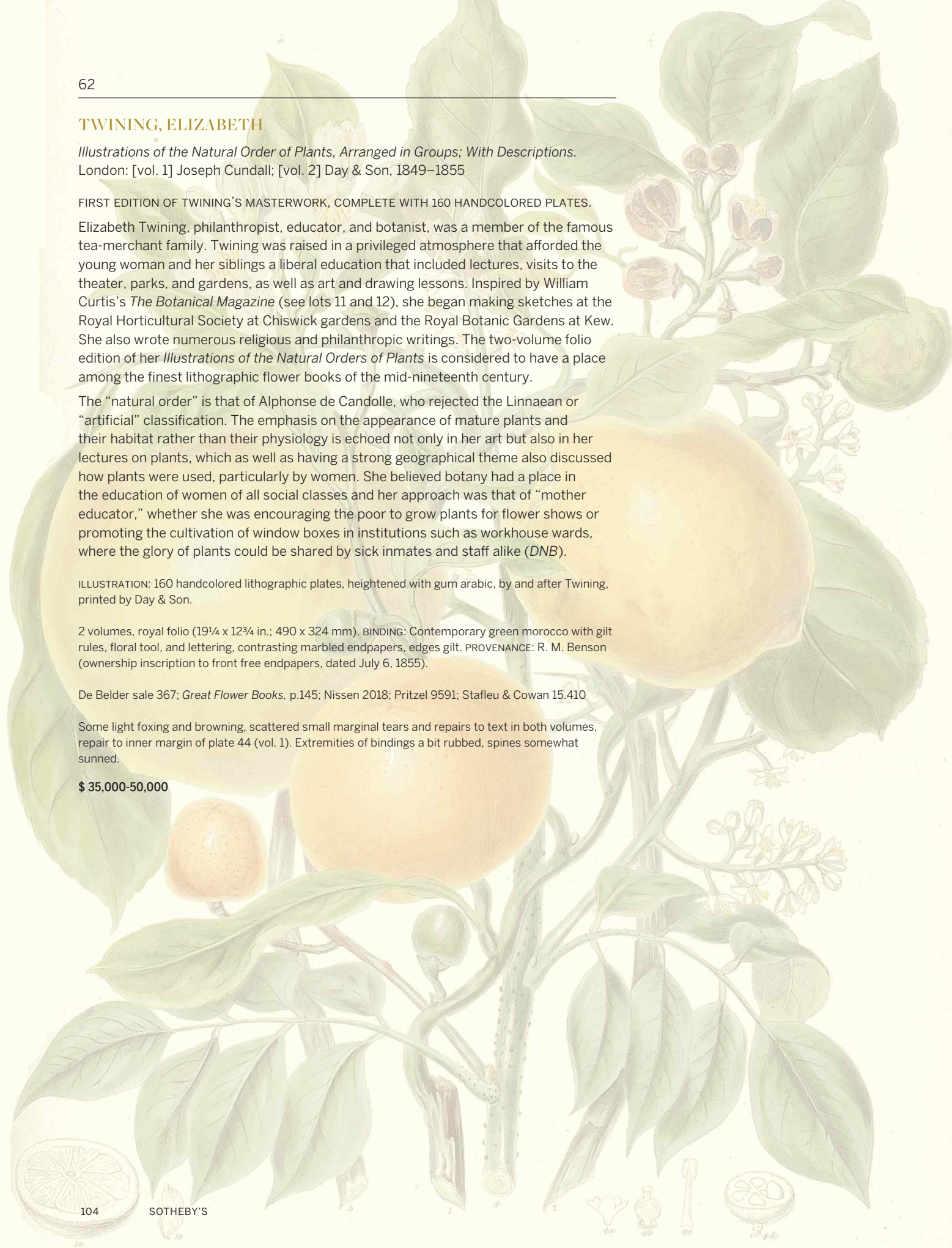
ILLUSTRATION: 160 handcolored lithographic plates, heightened with gum arabic, by and after Twining, printed by Day & Son.

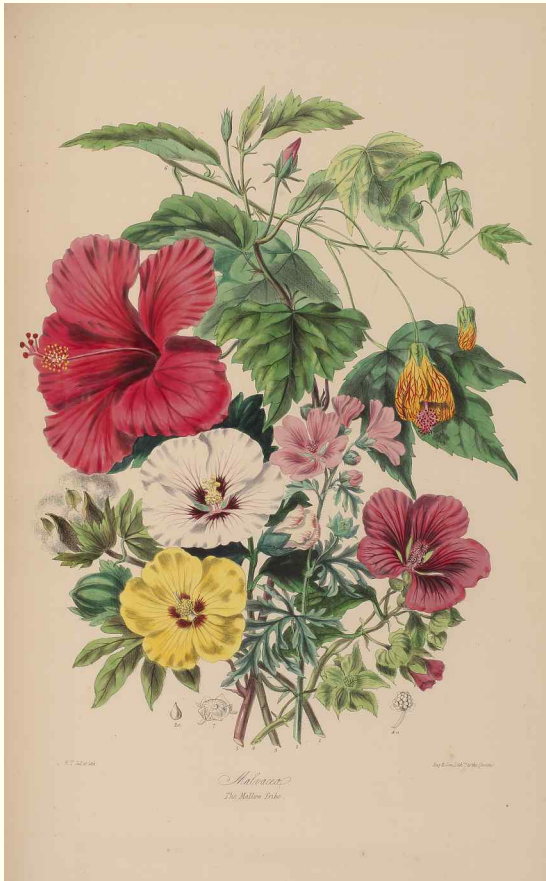
2 volumes, royal folio (19¼ x 12¾ in.; 490 x 324 mm). BINDING: Contemporary green morocco with gilt rules, floral tool, and lettering, contrasting marbled endpapers, edges gilt. PROVENANCE: R. M. Benson (ownership inscription to front free endpapers, dated July 6, 1855).

De Belder sale 367; *Great Flower Books*, p.145; Nissen 2018; Pritzel 9591; Stafleu & Cowan 15.410

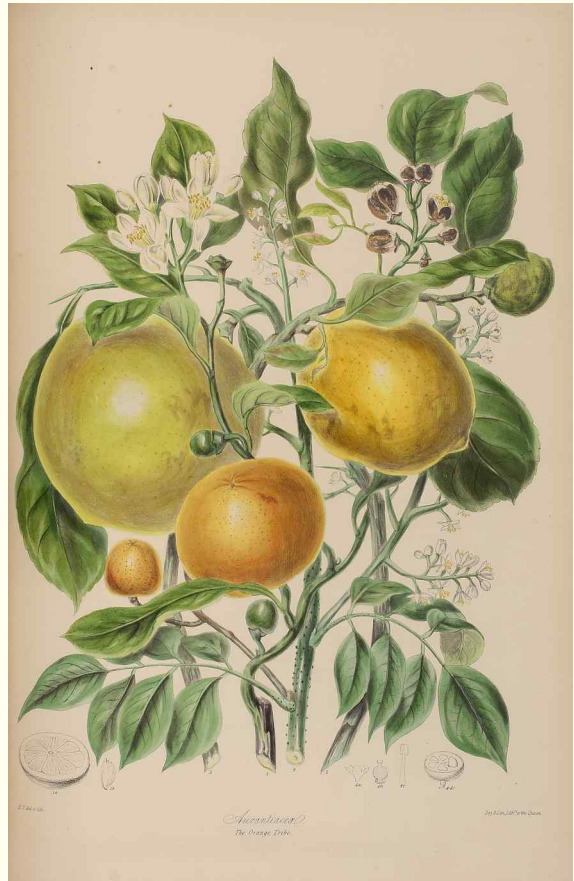
Some light foxing and browning, scattered small marginal tears and repairs to text in both volumes, repair to inner margin of plate 44 (vol. 1). Extremities of bindings a bit rubbed, spines somewhat sunned.

\$ 35,000-50,000





62



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VALLET, PIERRE

Le Jardin du Roy Tres Chrestien Henry .IV. Roy de France et de Navare Dedie à la Roynie.
[Paris], 1608

FIRST EDITION OF "THE FIRST IMPORTANT FLORILEGIUM, ... A WORK OF GREAT BEAUTY" (Blunt). With *Le Jardin du Roy*, Pierre Vallet created an archetype that was followed by artists of florilegia—works depicting the flowers grown in a particular garden—throughout the seventeenth century. Indeed, Johann Theodor de Bry and Friderico Barbette, who each published a work titled *Florilegium novum* (in 1612 and 1641, respectively), actually copied a number of Vallet's illustrations for their own books. Vallet—who is styled on the title page of as "brodeur ordinaire" to the court of Henri IV—dedicated his florilegium to Marie de' Medici, consort of Henri IV, and his plates were at least partially intended as patterns for floral embroidery by the ladies of the court. But the beauty and botanical accuracy of Vallet's etchings far surpassed the requirements of this somewhat mundane genesis.

The plants that Vallet drew and etched were collected and cultivated by Jean Robin, director of the royal gardens at the Louvre Palace. Robin had introduced a number of exotic flowers from Spain and the archipelagos off the coast of Guinea, and a brief synopsis of these is given in the text.

Etched architectural title-page framing a vista of a garden and incorporating figures of pioneering botanists Carolus Clusius and Matthias de L'Obel, 4 leaves of unpaginated text, $\text{a}^2 \text{e}^2$, 2 historiated woodcut headpieces, 2 historiated woodcut initials. ILLUSTRATION: Etched portrait plates of Vallet and Jean Robin, 73 fine etched plates, unnumbered, with engraved highlights and occasional stippling, of flowering plants after and by Vallet, fourth (petals of one tulip) and fifth (scape of a daylily) plates with traces of early color.

Folio (13½ x 9½ in.: 344 x 232 mm). BINDING: Fine retrospective olive green morocco by Laurenchet, covers with a gilt French fillet border, spine gilt à la grotesque in six compartments, gilt turn-ins, marbled endpapers, gilt edges. Marbled board slipcase en suite with endpapers.

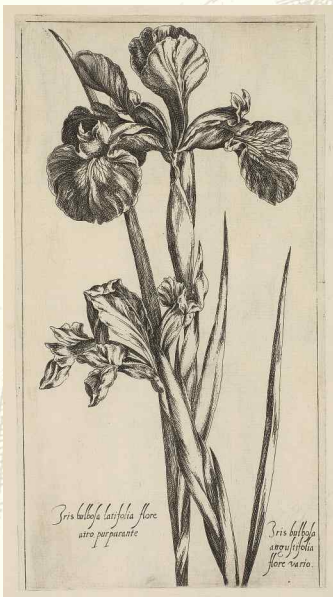
Blunt, p. 99; *Cleveland Collections* 154; De Belder sale 370; Dunthorne 253; Hunt 187; Lack 14; Nissen 2039; *An Oak Spring Flora* 8; Plesch sale 783; Pritzel 9671

Preliminaries, including text leaves and portraits, with fore-edge corners repaired, a few very light scattered stains, and some short repaired marginal tears; portrait of Robin and first plate (*Tulipa persica*) with longer repaired tears into image; about five plates with slightly irregular margins; a very few marginal stains; some scattered rust-spots; first and last few plates with fore-edge corners repaired; lightly washed. Slipcase slightly worn.

\$ 40,000-60,000



63



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Iris tuberosa



Iris sibirica Major





VINCENT, HENRIETTE ANTOINETTE (NÉE RIDEAU DU SAL)

Studies of Fruit and Flowers, painted from nature by Madame Vincent, and engraved by T. L. Busby. Printed in colours by B. M'Queen. London: G. Sidney for R. Ackermann, 1814

THE RARE FIRST ENGLISH EDITION, WITH AN EMBLEMATIC FRONTISPIECE THAT IS UNRECORDED IN STANDARD BIBLIOGRAPHIES.

This excellent example of English color printing is one of the very few early works where the printer is known. It was based on Mme Vincent's work *Études des fleurs et de fruits* (Paris, c. 1810). Henriette Antoinette Vincent was one of a number of highly talented botanical artists working in Paris at the start of the nineteenth century. She was a pupil of both Gerard van Spaendonck and Redouté, and she exhibited in the Paris Salon 1814–1824. Dunthorne's description of the prints in the Paris edition could equally be applied to the present English edition: they are "among the most exquisite of all flower prints in their beauty and delicacy of execution."

The plates and the text of the English edition seem to have been available in a number of different forms (and under two different titles). The discrepancies in the plate numbers given by Dunthorne, Nissen, and *Great Flower Books* lead to the conclusion that they are all correct and that there is therefore no definitive collation. The present copy includes a plate total that is larger than any listed under a single title in the bibliographies and also includes an emblematic frontispiece by and after Busby which is not mentioned at all. All the images are the reverse of the French edition as the prints for the English edition were re-engraved using the prints of the original Paris edition as a guide. The uncolored shading of the plates is printed in outline only, before the addition of the stippled shading so the plates are not simply uncolored impressions.



Handcolored stipple-engraved frontispiece by and after Busby. ILLUSTRATION: 47 plates after Vincent by Busby, printed by M'Queen (i.e., 23 subjects in two states: stipple-engravings printed in colors and finished by hand and uncolored stippled outline; the final subject also present in a third intermediate partially colored state). BINDING: Contemporary red straight-grained morocco gilt, spine in four compartments with double raised bands, dark red morocco lettering-pieces in the second and fourth, the others elaborately decorated in gilt, covers elaborately paneled in gilt with a wide border composed from various decorative rolls, two over an onlaid wide band of green calf, all surrounding a central rectangle onlaid with a large lozenge of dark red straight-grained morocco, this lozenge outlined with a fillet and small decorative rolls with a large centrally placed arabesque composed from various small tools, gilt turn-ins, gilt gauffered edges. PROVENANCE: Capt. William Henry Freese, 37th Grenadiers, Madras Army (presentation inscription, Wynberg, 3 August 1837).

De Belder sale 376; Cf. Dunthorne 320-321; cf. *Great Flower Books*, p. 147–48; Nissen 2067–2068

Frontispiece with vertical crease near gutter and dampstaining in lower left margin not affecting image. Binding with spine neatly rebaked with the majority of the original spine laid down, corners and edges expertly restored, some rubbing.

\$ 15,000-25,000

WALLICH, NATHANIEL

Plantæ Asiaticæ Rariores; or, Descriptions and Figures of a Select Number of Unpublished East Indian Plants. London: Treuttel & Würtz, Treuttel Jun. & Richter, [1829–] 1830–1832

A VERY FINE COMPLETE COPY OF THIS MAGNIFICENT WORK, BOUND FROM THE ORIGINAL PARTS AND WITH ORIGINAL WRAPPERS BOUND IN. THESE PLATES, WHICH INCLUDE SOME OF THE FINEST IMAGES EVER PRODUCED OF THE SPECTACULAR TREES, SHRUBS, AND PLANTS OF INDIA, BURMA, AND THAILAND, ARE IN REMARKABLE CONDITION AND FREE OF THE FOXING AND CONDITION PROBLEMS USUALLY FOUND IN THIS WORK.

A worthy successor to William Roxburgh, Wallich served as superintendent of the Calcutta Botanical Garden from 1817 to 1846. The present work was prepared for publication by Wallich during a leave of absence in 1828. Because of ill health, he had returned to England bringing with him a collection of about 8,000 dried specimens as well as 1,200 original watercolor drawings executed from life. The majority of the specimens had been collected by Wallich himself during trips to Nepal, Western Hindustan, Ava, and lower Burma, but he also benefited from the explorations of his contemporaries. Their names and the areas they explored are recorded on the map at the end of the third volume. In the production of the original drawings, Wallich employed the talents of many of the same artists that had worked for Roxburgh, the two most notable being Vishnupersaud (or Vishnu Prasad, whom Blunt calls the most “talented of the native Indian artists”) and Gorachand (or Gorchand).

Wallich's *Plantæ Asiaticæ* was seen as an extension of Roxburgh's *Plants of the Coromandel Coast* (London, 1795–1820) and was undertaken with the enthusiastic support of the East India Company, who subscribed to 40 copies. It was published by subscription in 12 parts, priced at £2 10s per part, between September 1829 and August 1832. Wallich writes in his preface, “The present Work consists of a selection of plants made chiefly from a series of 1200 drawings, executed under my direction by Native Artists.” The translation of the drawings onto stone was carried out by the Maltese-born Maxim Gauci, perhaps the greatest of the early lithographers of botanical subjects. Wallich thanks him for his contribution in the “Postscript,” and more unusually, goes on to acknowledge the contribution of the colorist John Clark: “For both these worthy men and admirable artists I beg to express my sincere respect.”

Half-titles to volumes I and III (as issued), 3-page subscribers list, original printed part wrappers bound in upper covers printed with lithographic titles on recto and with smaller format letterpress plate lists mounted on verso, 2 copies of a 4-page prospectus and preliminary list of subscribers bound in between part wrappers in vol. I. ILLUSTRATION: 295 fine handcolored plates (comprising 294 lithographs drawn on stone by Maxim Gauci [one folding plate numbered 222–223], after Vishnupersaud [114], Gorachand [87], Charles M. Curtis [7], William Griffith [3], and others, 1 engraving by Weddell after Vishnupersaud [numbered 6]), 1 double-page engraved map of India by J. Arrowsmith, with routes of various botanists marked in colors by hand.

12 parts bound in 3 volumes, folio (21½ x 14½ in.; 546 x 368 mm, *uncut*). BINDING: Early twentieth-century half morocco gilt, spines gilt in six compartments, green buckram covers, top edges gilt, by William Brown of Edinburgh.

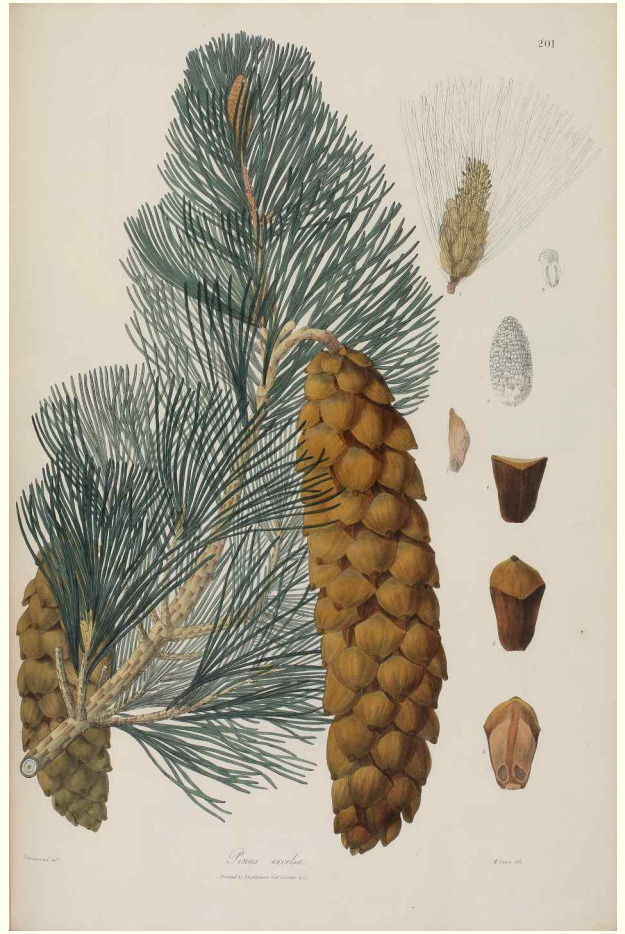
De Belder sale 380; Dunthorne 326 (incorrect plate count); *Great Flower Books*, p. 149; Nissen 2099 (incorrect plate count); Stafleu & Cowan TL2 16.583

Internally clean and fresh. Some wear to bindings, vol. II upper cover with gouge on right edge and some discoloration at lower edge.

\$ 50,000-70,000



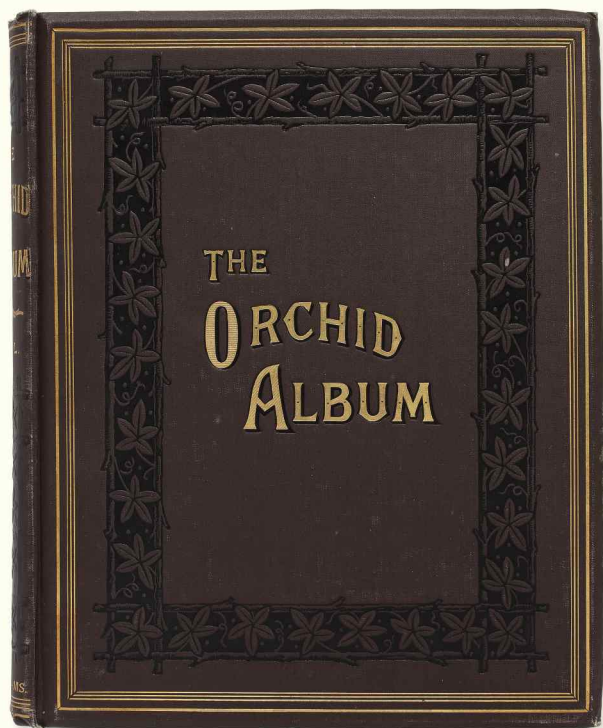
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WARNER, ROBERT, AND BENJAMIN SAMUEL WILLIAMS

The Orchid Album, Comprising Coloured Figures and Descriptions of New, Rare, and Beautiful Orchidaceous Plants. London: S. B. Williams, 1882–1897

A FINE COMPLETE SET OF THIS IMPORTANT RECORD OF ALL THE GREATEST ORCHID VARIETIES, discovered and described during the nineteenth century, with beautiful illustrations of the highest quality by John Nugent Fitch.

Begun by Williams with the idea of supplying a demand for orchid illustrations with botanical descriptions and notes on cultivation. The obituary of Williams, included in volume IX, remarks that this book has been “hailed with great satisfaction in horticultural circles throughout the world, and it numbers amongst its subscribers nearly all lovers of Orchids and many of our leading and most influential horticulturalists.” John Nugent Fitch was the nephew of Walter Hood Fitch, and almost as prolific in output as a botanical artist. His original drawings for this work are in the Natural History Museum, South Kensington, London.

Half-title in each volume. ILLUSTRATION: 527 lithographic plates by John Nugent Fitch (numbered 1–528; one full-sheet), handcolored, printed in colors and finished by hand, or printed in colors, wood-engraved portrait of Williams in Vol IX.

11 volumes, large 4to (11 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in; 302 x 242 mm). BINDING: Publisher’s brown cloth stamped in gilt and black with title on upper covers and on spine, edges gilt.

Great Flower Books, p. 149; Nissen 2107; Stafleu & Cowan TL2 6282

Occasional light spotting, affecting some text leaves and approximately five plates. Extremities somewhat rubbed, small tears at head of spine in three volumes.

\$ 12,000-18,000



EPIDENDRUM VITELLINUM MAJUS.

Nuquent Fitch del.

N. 989.



a. *Tulipa lutea* striis rubris notatis.
b. *Tulipa lutea* maculis rubentibus.



WEINMANN, JOHANN WILHELM

Phytanthoza iconographia; sive Conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus, longa annorum serie indefessoque studio ... collectarum plantarum, arborum, fruticum, florum fructuum, fungorum. Regensburg: Hieronymus Lentz [vols. 1–3] and Heinrich Georg Neubauer [vol. 4], 1735–1737–1745

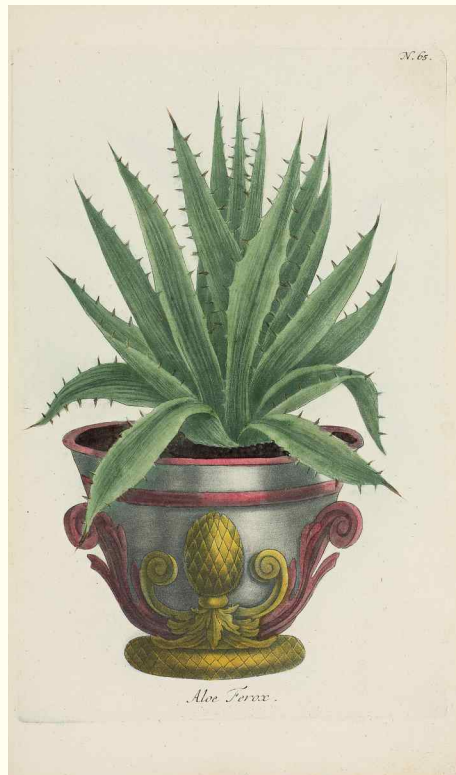


A FINE COPY OF THE FIRST COMPLETE EDITION OF THIS HIGHLY AMBITIOUS SURVEY OF THE PLANT KINGDOM, presenting, in alphabetical order, plants ranging from algae to bulbs, flowering plants, vegetables, fruits, shrubs, and trees. Weinmann's magnum opus was "The first botanical book to use colour-printed mezzotint successfully" (Hunt) and clearly represents a technical and artistic advance on its precursors, Martyn's *Historia plantarum rariorum* (1728) and the Society of Gardeners' *Catalogus plantarum* (1730). *Phytanthoza iconographia* contains the first published (though unsigned) illustrations by perhaps the greatest botanical artist of the eighteenth century, Georg Dionysius Ehret. Ehret served his apprenticeship as a botanical draftsman under Weinmann, who exploited him mercilessly, supposedly offering only a meager wage and then paying him just half the promised amount. Ehret eventually withdrew from the project, which explains why he is not acknowledged anywhere in the book. Still, Ehret's distinctive style is on display throughout the work and particularly in the various aloes and cacti that are depicted in elaborate pots and urns.

This Regensburg edition is based on Weinmann's collection of plants and was financed by him, despite the claim on the Latin title that it was produced at the expense of the artists and engravers. When Ehret refused to continue on the work, Weinmann replaced him with N. Asamin, a talented young female artist. Extremely influential at the time of its publication, Weinmann's work is now principally valued for the high artistic standard of its plates, but it also represents an extremely valuable record of the plant kingdom as it was understood and classified in the period just preceding the introduction of Linnaeus' revolutionary system of classification. The text is by J. G. N. Dietrichs, L. M. Dietrichs, and A. K. Bieler.



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As with many works published in parts and more than one issue (in addition to Jan Burmann's Dutch translation and the preliminary *Eigentliche Darstellung*, 1734–1735), the make-up of preliminary leaves and indexes varies from copy to copy. The Allen copy is substantially more complete than most and includes the two-leaf dedication to the artists, the nine-leaf preface by A. Haller in German, the nine-leaf Latin and eleven-leaf German index, and twelve-leaf "real-register" at the conclusion of vol. 4. However, it is without the list of subscribers, the leaf of testimonials, and the Latin version of Haller's preface.

Title-pages in Latin and German printed in red and black, text in alternating sections of Latin and German, mezzotint allegorical frontispiece of Ceres with attendants by J. J. Haid after Baumgartner in volume 1, mezzotint portraits of Weinmann and Bieler by Haid after M. C. Hirschman in vols. 1 and 3, respectively, the foregoing three mezzotints all printed in blue, errata on verso of the final leaf of index in vol. 4. ILLUSTRATION: 1,025 engraved and mezzotint plates (numbered 1–1,025; 15 full-sheet or folding) printed in color and finished by hand after Ehret, Asamin, and others by Bartolomäus Seuter, Johann Ridinger, and Johann Jakob Haid.

4 volumes, folio (15¼ x 9¾ in.; 383 x 243 mm). BINDING: Contemporary German calf, covers paneled in blind, spines gilt in eight compartments with red morocco labels, marbled endpapers, gilt edges with simple gauffering. Brown cloth folding-cases with maroon morocco labels. PROVENANCE: Manuscript crowned double-L flanked by laurel wreath on title-page of vol. 1, with indistinct initials (GR?) at foot — Ernst Friedrich III, Carl von Sachsen-Hildburghausen (1727–1780; handcolored monogram bookplate, engraved by Martin Tyroff, Nuremberg, with press-marks 2309a–2039d).

De Belder sale 382; *Cleveland Collections* 388; Dunthorne 327; *Great Flower Books*, p. 151; Hunt 494 (the preliminary issue); Nissen 2126; Pritzel 10140; Stafleu & Cowan TL2 17050

Lower fore-edge corner of portrait of Bieler lost, plate 21 torn at fore-edge with slight loss within plate-mark, small light dampstain to fore-edge margins of plates 46–65, a very few plates, including one folding, with artless repairs to marginal tears occasionally affecting images, some mostly light scattered foxing. Bindings rubbed with modest restoration to extremities.

\$ 120,000-180,000

End of Sale

N. 791.



a. *Papaver erraticum*, *Rhoeas sylvestris*, Coquelicot, Klapper-Rosen. b. *Papaver erraticum rubrum*, strus albis notatum, Risch-Rosen. c. *Papaver hortense* album, oris rubris flore pleno. d. *Papaver hortense* petalis integris flore cinereo unguibus purpureis.

PRINCIPAL REFERENCES CITED IN THIS CATALOGUE

Aitken: Richard Aitken. *Botanical Riches: Stories of Botanical Exploration*. Aldershot, 2006

Anker: Jean Anker. *Bird Books and Bird Art ... Based Principally on the Collection ... in the University Library at Copenhagen*. Copenhagen, 1938

Blunt: Wilfrid Blunt. *The Art of Botanical Illustration*. London, 1950

Bridson & Wendel: Gavin D. R. Bridson and Donald A. Wendel. *Printmaking in the Service of Botany: Catalogue of an Exhibition*. Pittsburgh, 1986

Brunet: Jacques-Charles Brunet. *Manuel de librairie et de l'amateur de livres*. Paris, 1860–1878

Cleveland Collections: Stanley H. Johnston, Jr. *The Cleveland Herbal, Botanical, and Horticultural Collections. A Descriptive Bibliography of Pre-1830 Works from the Libraries of the Holden Arboretum, the Cleveland Medical Library Association, and the Garden Center of Greater Cleveland*. Kent, Ohio, 1992

De Belder sale: *A Magnificent Collection of Botanical Books, Being the Finest Colour-Plate Books from the Celebrated Library Formed by Robert de Belder*. Auction catalogue, Sotheby's London, 27–28 April 1987

Dunthorne: Gordon Dunthorne. *Flower and Fruit Prints of the 18th and Early 19th Centuries. Their History, makers and uses, with a catalogue raisonne of the works in which they are found*. Washington, 1938

Graesse: Jean-George-Théodore Graesse. *Trésor de livres rares et précieux, ou nouveau dictionnaire bibliographique*. Geneva, London and Paris, 1859–1869

Great Flower Books: Sacheverell Sitwell and Wilfrid Blunt. *Great Flower Books, 1700–1900*. London, 1956

Henrey: Blanche Henrey. *British Botanical and Horticultural Literature Before 1800*. London, 1975

Hunt: J. Quinby and A. Stevenson. *Catalogue of Botanical Books in the Collection of Rachel McMasters Miller Hunt*. Pittsburgh, 1958–1961

Hunt Redoutéana: *A Catalogue of Redoutéana Exhibited at the Hunt Botanical Library*. Pittsburgh, 1963

Lack: H. Walter Lack. *Garden Eden. Masterpieces of Botanical Illustration*. Cologne, 2001

McGill/Wood: Casey A. Wood. *An Introduction to the Literature of Vertebrate Zoology: Based chiefly on the Titles in the ... Libraries of McGill University, Montreal*. London, 1931

Nissen: Claus Nissen. *Die botanische Buchillustration*. Stuttgart, 1951–1956

An Oak Spring Flora: Lucia Tongiorgi Tomasi. *An Oak Spring Flora. Flower Illustration from the Fifteenth Century to the Present Time. A Selection of the Rare Books, Manuscripts and Works of Art in the Collection of Rachel Lambert Mellon*. Upperville, Va., 1997

An Oak Spring Pomona: Sandra Raphael. *An Oak Spring Pomona. A Selection of the Rare Books on Fruit in the Oak Spring Garden Library*. Upperville, Va., 1990

An Oak Spring Sylva: Sandra Raphael. *An Oak Spring Sylva. A Selection of the Rare Books on Trees in the Oak Spring Garden Library*. Upperville, Va., 1989

Plesch sale: *The Magnificent Botanical Library of the Stiftung für Botanik, Vaduz, Liechtenstein, Collected by the Late Arpad Plesch*. Sotheby's London, 1975–1976

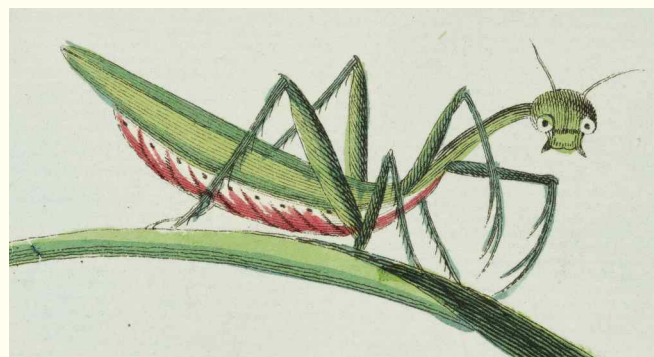
Pritzel: G. A. Pritzel. *Thesaurus literaturae botanicae*. Leipzig, 1871–1877

Reese, American Color Plate Books: William S. Reese. *Stamped with a National Character: Nineteenth Century American Color Plate Books*. New York, 1999

Sabin: Joseph Sabin. *A Dictionary of Books Relating to America*. New York, 1968–1936

Stafleu & Cowan: F. A. Stafleu and R. S. Cowan. *Taxonomic Literature*. Utrecht, 1976–1986

Wellcome: *A Catalogue of Printed Books in the Wellcome Historical Medical Library*. London, 1962



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6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not

secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

📄 Premium Lot

In order to bid on "Premium Lots" (📄 in print catalogue or 📄 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize

you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope

with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged

check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not

be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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Scott Elam

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09659 | **Sale Title** THE MAGNIFICENT BOTANICAL LIBRARY OF D. F. ALLEN | **Sale Date** 26 OCTOBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.

Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN) _____

TITLE _____ FIRST NAME _____ LAST NAME _____

COMPANY NAME _____

ADDRESS _____

POSTAL CODE _____ COUNTRY _____

DAYTIME PHONE _____ MOBILE PHONE _____ FAX _____

EMAIL _____

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (Telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person
- I authorize you to release my purchased property to my agent/shipper (provide name) _____
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE _____ PRINT NAME _____ DATE _____

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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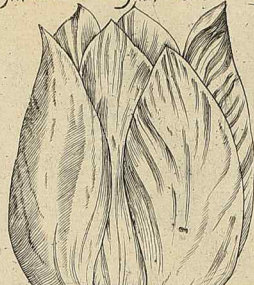
Justicia



a cristata.

Tulipanum

1 Tulipa Persica. 2 Tulipa tricolor alba sulphureo colore. 3 Tulipa borboriga flo. Rubro



4 Tulipa alba purpurea violacea et alata

5 Tulipa mixta rubr. flammis in. et extra

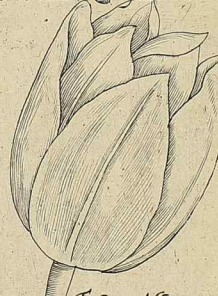
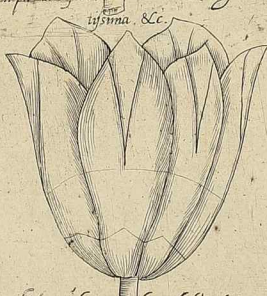
6 Tulipa alba lineis et punctis, latis purpureo rubr.



7 Tulipa lutea fl. mixtis Rubris.

8 Tulipa alba fun. do curato elegan. tyssima. &c.

9 Tulipa mixta saturatus carnea ex. fundo luteo.



10 Tulipa aurea mixta Rubris asperis.

11 Tulipa lutea rubro colore saturata.

12 Tulipa Alba.

