

# NATURAL HISTORY



SHAPERO  
RARE BOOKS



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WITH MONKEY TOOLS BY BOZERIAN

I. AUDEBERT, JEAN BAPTISTE. *Histoire naturelle des singes et des makis*. Paris, chez Desray, An Huitieme [1800].

£16,500 [ref: 90035]

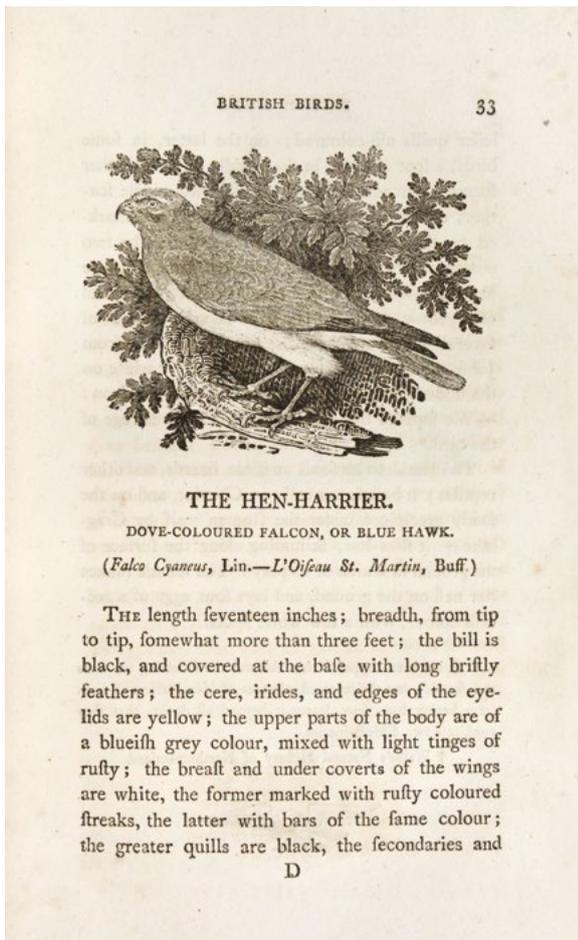
A fine fresh large paper copy in a handsome contemporary binding by Bozerian, of the earliest illustrated monograph on monkeys and Audebert's first original work.

Published in 10 parts, the first two in February and July 1798, the remainder between January and October 1799. Audebert (1759-1800), was born at Rochefort. He studied painting and drawing at Paris. The present monograph, which divided the monkeys into six families, was the more impressive for employing a colour-printing process in which all the colours were printed from one plate and oil paint was substituted for gouache. In developing this new technique, his experience as a distinguished miniature painter was probably important. His interest turned to natural history after a meeting in 1789 with Gigot-d'Orex, a rich amateur collector of specimens. When Audebert died at the young age of 41, his reputation as an artist-naturalist was assured both by the present work and the later *Oiseaux dorés* (Paris, 1800-1802).

Jean-Claude Bozérian (1762-1840) along with his younger brother, François, were the leading binders of their age, working for Napoleon during the First Empire, with the elder winning the bookbinding medal at the 1801 Paris Exhibition.

First edition, 2 volumes in one, folio (52 x 34.5 cm). 63 copper engraved plates, including 61 printed in colour and finished by hand, contemporary veau blond gilt by Bozérian (signed at foot of spine), flat spine with monkey tools in compartments, all edges gilt, a fine copy. Brunet I, 550; Nissen ZVB, 156; Wood, p.206.





**THE FIRST FIELD GUIDE TO BRITISH BIRDS FOR NON-SPECIALISTS**

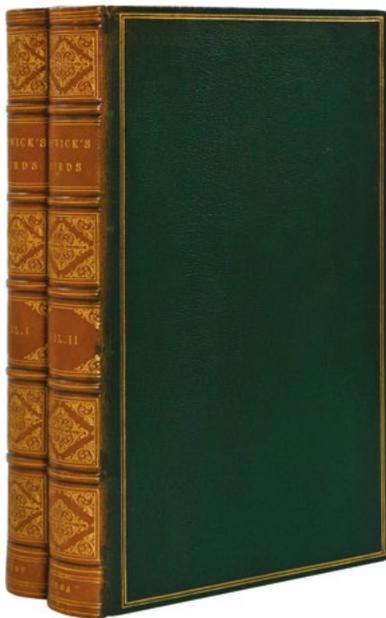
**2. BEWICK, THOMAS.** *History of British Birds. Land Birds & Water Birds.* Newcastle, I. Sol Hodgson for Beilby & Bewick; II. Edward Walker for T. Bewick, 1797-1804.

£1,250 [ref: 102766]

Thomas Bewick (1753-1828), was the leading wood-engraver of his day and indeed one of the greatest of all time. As well as depicting birds, the work is enlivened by the use of often amusing vignettes of rural life. One such is found at page 285 of the *Land birds*; this 'indelicate' (Mullens & Swann) image was considered a bit shocking and copies were often mutilated. The present copy has the vignette intact, i.e. 'before the bar'.

The work transcended its subject and was referred to in Charlotte Bronte's *Jane Eyre*, and was referenced by Wordsworth in *The Two Thieves*: 'Oh now that the genius of Bewick were mine, And the skill which he learned on the banks of the Tyne.'

*First edition, 2 vols, 8vo, wood engravings throughout, 19<sup>th</sup>-century green morocco, gilt extra, spines faded to olive, a little foxing to first title and surrounding leaves, sporadic thereafter, a very good set. Mullens and Swann, 61-63.*



**A DENDROLOGIST'S DELIGHT - FIRST EDITION OF A WORK OF TREE PORTRAITURE**

**3. BURGESS, HENRY WILLIAM.** *Eidodendron, views of the general character & appearance of trees foreign & indigenous connected with picturesque scenery.* J. Dickinson, London 1827[-31].

£3,750 [ref: 102274]

The portrait and the plates are lithographs on India paper mounted on larger sheets. The text deals only with oaks but the plates figure various other kinds of trees. They are mostly portraits of particular trees and in most cases the localities are given.

Burgess and Hullmandel were among the earliest practitioners of lithography in England, which in this series replicates the tonal variations of a sepia ink wash drawing very effectively. Burgess's attention to the qualities of light exhibited in these prints links him to his contemporaries John Constable and J.M.W. Turner.

Henry William Burgess (London, c. 1792–1839) was an English artist (active 1809–1839) known particularly for his drawings of trees and landscapes. His medium was graphite and watercolour. He was part of a well-known dynasty of painters who flourished in the 18th and 19th centuries. His father was the portrait-painter William Burgess (1749–1812), and his grandfather was Thomas Burgess (fl. 1766–1786).

Based in Chelsea like the rest of his family, between 1809 and 1839 Burgess exhibited many works at

the Royal Academy, the Suffolk Street Gallery, and the New Water-Colour Society in London. He became landscape painter to William IV of England in 1826. At least one of his drawings is still in the Royal Collection, Windsor Castle, a distant view, with deer and horse and cart. He was also drawing master at Charterhouse School.

*First edition; large folio (56 x 41.5 cm); 2 lithographic title/dedications, 2 letterpress dedications, subscriber's list, lithographic portrait frontispiece after W.C. Ross and 54 sepia plates after Burgess all on india paper mounted, repaired neat tear in frontispiece, some spotting, mainly in mounts and the margins of 5 plates; contemporary green half calf tooled in gilt and blind, speckled edges, by Robert Seton, Edinburgh, Binder to the King, binder's ticket at front; a few scuff marks discreetly repaired; a very attractive copy. Nissen BBI 299; Great Flower Books p.52.*





WITH 274 PLATES COLOURED BY HAND

4. BIVORT, ALEXANDRE. *Annales de pomologie Belge et Étrangère*. Brussels, F. Parent, 1853-1860.

£12,500 [ref: 102275]

This impressive work contains magnificent coloured lithographs depicting apples, pears, cherries, peaches, plums, strawberries, raspberries, medlars, and other fruit. The descriptions of many of the fruits are taken from an earlier work (*Album de pomologie*), but the greater number are original... This work had a great success and remains the classical work of reference, with Bivort's *Album for varieties of Belgian fruit* (Bunyard). The work is unrecorded in numerous major botanical reference works (Pritzel, Nissen, Plesch), and is rarely found complete.

ABPC records only 2 complete copies sold at auction in over 45 years.

Provenance: Edouard Pynaert, Ghent, 1835-1900 (stamp on title of vol. VI).

First edition, large 4to; 8 parts in 4 vols, (38 x 20 cm); half-titles, index in Vol. VIII, 383 (of 384) lithographic plates, of which 274 are coloured by hand, some heightened with gum arabic, some possibly partially printed in colour (lacking 'Vitus Troy' in vol. VIII, very little spotting in a handful of plates or text leaves, small repair at two fore-edges, one short neat marginal tear, text block of vol. I just splitting); contemporary quarter red morocco over marbled paper boards, spines lettered in gilt, blind ornament in other compartments (minor repairs at spine and extremities). BM (NH) I, 128; Bunyard, p.441; cf. Oak Spring Pomona 53.



ANGERS ROUGE HÂTIF.



FROM THE LIBRARY OF THE RENOWNED  
NATURALIST FREDERICK DU CANE GODMAN

5. CURTIS, WILLIAM. *Flora Londinensis: or plates and descriptions of such plants as grow wild in the environs of London: with their places of growth, ...* London, printed for and sold by the Author and B. White, [1775]-1777-1798.

£15,000 [ref: 100239]

FIRST EDITION, WITH INTERESTING PROVENANCE, OF WILLIAM CURTIS'S MAGISTERIAL SURVEY OF THE FLORA OF LONDON AND THE SOUTHERN COUNTIES OF ENGLAND. It was the earliest English flora illustrated with coloured plates to be in any way approaching comprehensive. This copy with the *catalogue of plants in the environs of Settle, the general observations on grasses*, and the indices to the fascicules, often lacking.

Godman (1834-1919) was an English lepidopterist, entomologist and ornithologist. He was one of the twenty founding members of the British Ornithologists' Union. Along with Osbert Salvin, he is remembered for studying the fauna and flora of Central America. He lived at South Lodge, Horsham, and had a magnificent garden.

The work, intended to portray all the native plants within a ten-mile radius of London, was issued irregularly in 75 numbers between May 1775 and 1798. However, Curtis's ambitious enterprise received little encouragement, and was cut short for lack of subscriptions. According to Henrey's account, no more than 300 of any single number are believed to have been printed.

Curtis's reputation as a botanist was such that he was made the *praefectus horti* (or director) of the Society of Apothecaries at the Chelsea Physic Garden in 1772. The following year he established a botanical garden for the cultivation and study of native British plants at Bermondsey. This garden was to move twice: first to Lambeth Marsh and later Brompton. He cultivated some 6,000 species from all over the world in his garden, including medicinal and culinary herbs, English wild flowers, trees and shrubs. For an annual subscription of a guinea patrons could visit Curtis's garden and attend the lectures he gave there, and for an extra guinea a year they could also have a share in the plants and seeds from the garden.

Provenance: Frederick du Cane Godman (bookplates, contemporary manuscript corrections to the subscribers list and manuscript numbering on plates).

First edition, 2 vols, folio (46 x 27 cm). Engraved vignette on title-page, 435 (on 432) hand-coloured plates after Sydenham Edwards, William Kilburn, James Sowerby and others, dedication leaves and 1 leaf of subscribers in vol. I (upper outer corner of one text leaf (for *Veronica Montana*. Mountain Speedwell, the seventh plate) in vol. II torn and repaired with text supplied in manuscript, some leaves very lightly browned, a few instances of offsetting). Nineteenth century brown half morocco gilt over red pebble-grained cloth sides. Cleveland (*Herbal*), 532; Dunthorne 87; *Great Flower Books* (1990) p.88; Henrey 595; Hunt 650; Nissen (BBI), 439; Pritzel 2004; Stafleu & Cowan TL2 1286.



EACH PRINT SIGNED BY THE ARTIST

6. DALÍ, SALVADOR. *Flora Dalinae*. Paris, Maurice, 1967[-1969].

£37,500 [ref: 102312]

THE COMPLETE PORTFOLIO WITH EACH PRINT SIGNED BY THE ARTIST.

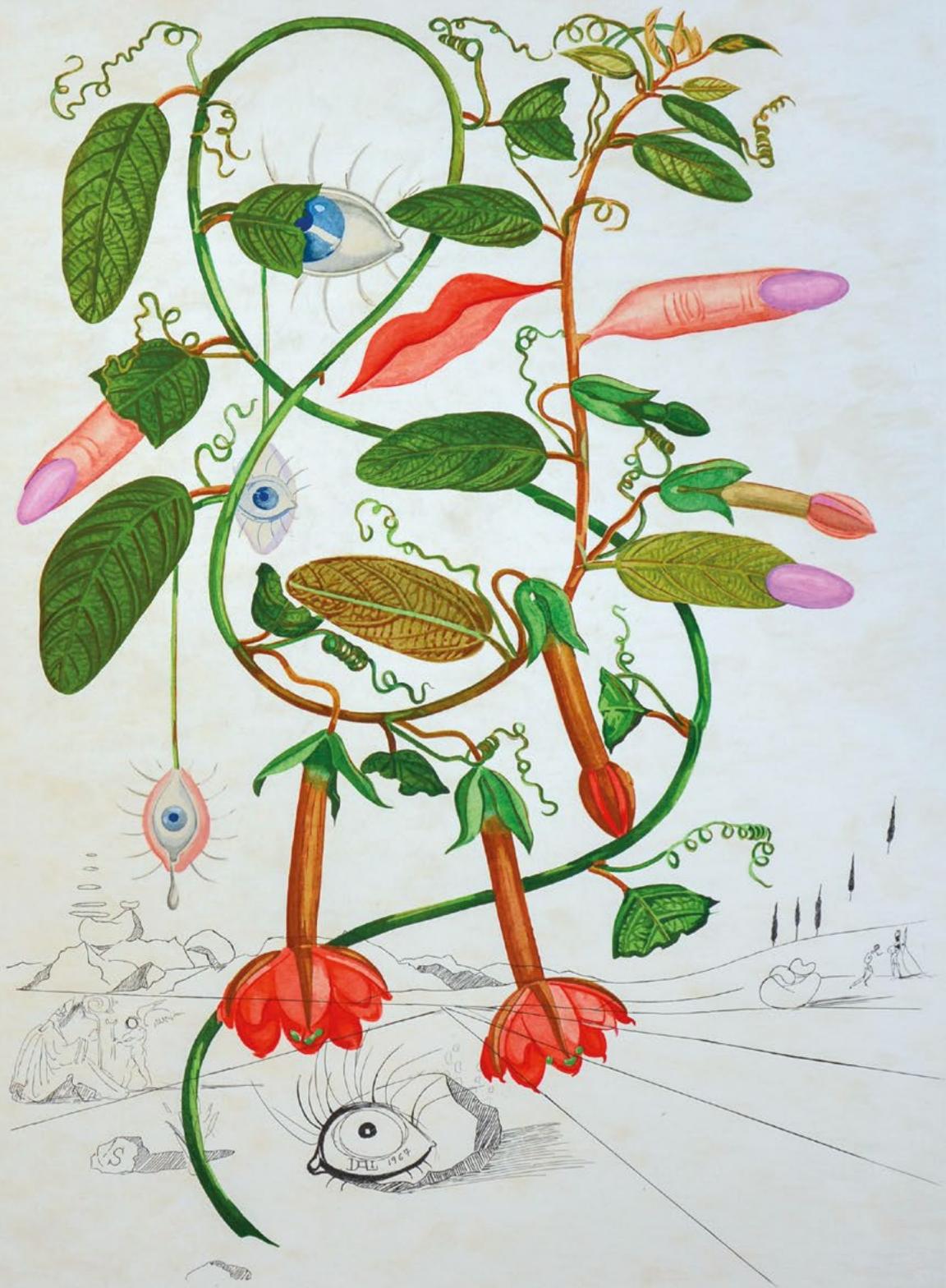
For this series from 1967-9, Dalí drew inspiration from the floral prints of Pierre-Joseph Redouté, adding his own surrealist touches: in *Lilium Musicum* ('Musical Lily') a pianist sits at the bottom of a Lily which has vinyl records as petals; or in *Anacardium recordans* (which roughly translates to 'the heart remembers') a begonia has a beating heart and human veins instead of twigs.

Dalí attended the Municipal Drawing School at the age of 14 where he learned the art of intaglio printing from Señor Nuñez, a renowned engraver (Field p. 11). Nuñez inspired Dalí to practice printing; in his autobiography 'The Secret Life of Salvador Dalí', he writes that he 'would always come away from Señor Nuñez' home stimulated to the highest degree, my cheeks flushed with the greatest artistic ambitions'. Shortly after his father bought him a printing press. Engraving and etching became important techniques throughout Dalí's career.

The titles of the plates are: Dahlia (*Dahlia unicornis*); Rose (*Rosa papilio*); Begonia (*Anacardium recordans*); Soleil (*Helianthus solifer*); Lune (*Luna geminata*); Marguerite (*Chrysanthemum frutescens*); Passiflore (*Passiflora laurigera*); Pensee (*Viola cogitans*); Lys (*Lilium musicum*); Cobeia (*Pisum sensuale*).

Complete portfolio, number 38 of 75 copies on japon nacré; ten etchings with drypoint and pochoir, printed in colour; each signed in pencil by Dalí in the bottom right corner; in the original tan covered suede boards with gilt title, in excellent condition. Michler-Löpsinger 227-236, Field 68-3 A-J.





**Edward DONOVAN (1768–1837)** was an avid collector of natural history specimens purchased mainly at auctions of specimens from voyages of exploration. He was a fellow of the Linnean Society and the Wernerian Society which gave him access to the best collections and libraries in London. It was quite common for private collectors to open small public museums, and in 1807 he founded the London Museum and Institute of Natural History.

Little is known of Donovan's early life, but his interest in natural history started with the collecting of shells and preservation of insects, probably before 1788. He was a prolific author and skilled artist who etched and engraved the plates for all his works. He became a fellow of the Linnean Society.

Donovan's main interest was entomology and his published works included sixteen volumes of *British Insects* (1792–1813) and the three 'magnificently illustrated' (Dunbar) volumes on *The Insects of China, India and New Holland*, the last being dedicated to Sir Joseph Banks, and acknowledging use of his collections and library. Donovan's approach was to show species that had not been illustrated before, and many previously undescribed. The illustrations of tropical butterflies, moths, and other insects set against backgrounds of plants and flowers represent a significant advance in compositional style, which seem likely to have influenced others in the ensuing Victorian era, in particular H. Noel Humphreys.



**7. DONOVAN, EDWARD. An epitome of the natural history of the insects of China.** London, printed for the author, by T. Bensley, 1798.

£6,500 [ref: 104182]

As well as the sixteen volumes of *British Insects* (1792–1813), Donovan published three 'magnificently illustrated' (Dunbar) volumes on the insects of China, India and New Holland, the last being dedicated to Sir Joseph Banks, who was present when Capt. Cook set foot in Australia in 1770.

Donovan's approach was to show species that had not been illustrated before, and had been previously undescribed. He illustrated the tropical butterflies, moths, and other insects against backgrounds of plants and flowers, a significant advance in compositional style.

First edition, 4to, [iv], [92], [2], (index) pp., 50 hand-coloured engraved plates all with slight brown toning, contemporary tree calf, red morocco label. Dunbar (*British Butterflies*), page 48; Nissen ZBI 1143.

LEPIDOPTERA.



*Papilio Crino.*

London, Published as the Act directs by E. Denson in August 1798.



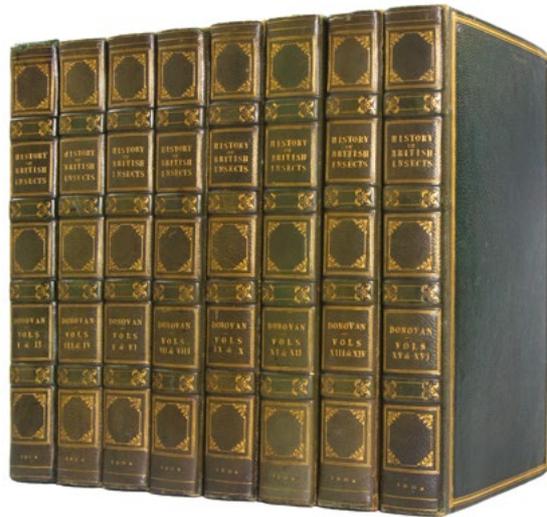
**8. DONOVAN, EDWARD.** *The Natural History of British insects ...* London, for the author and for F. and C. Rivington, 1796-1813.

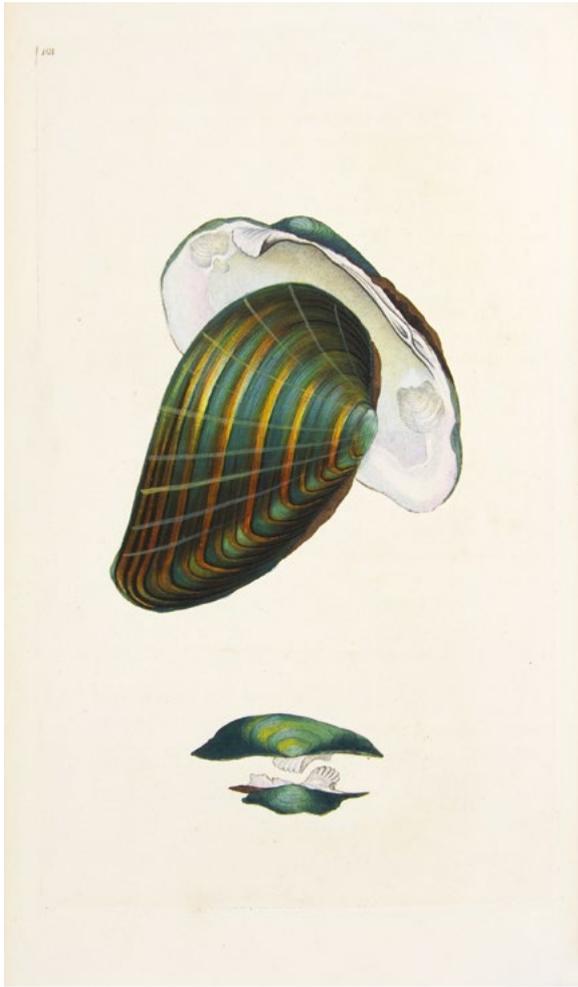
£7,500 [ref: 104183]

The work that established Donovan's reputation. Each volume contains high quality plates illustrating the life-cycles of the insects, which he often drew from life. It was initially intended to consist of ten volumes, but he later added a further six.

*Provenance: Aldenham House, Herts (armorial bookplate).*

*16 vols in 8 complete set, 8vo, 576 hand-coloured copper plates, contemporary green morocco gilt, all edges gilt, a fine set. Nissen, ZBI 1142.*





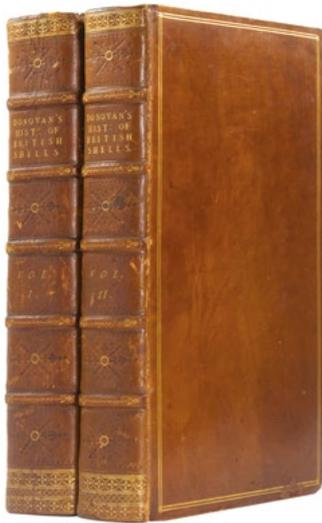
9. DONOVAN, EDWARD. *The Natural History of British shells, including figures and descriptions of all the species hitherto discovered in Great Britain, systematically arranged in the Linnean manner, with scientific and general observations on each.* London, for the author, 1799-1800 [but 1803].

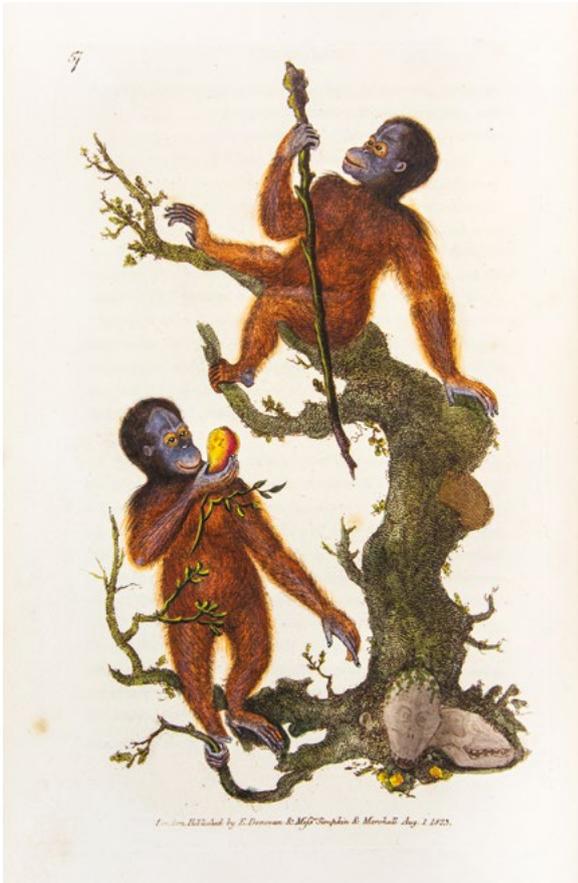
£3,750 [ref: 104194]

Attractive set of the first edition of this fine early work on British conchology with very well-drawn plates.

*Provenance: George Henry Cherry, Denford (armorial bookplate to both vols).*

*First edition, 5 volumes bound in 2, 8vo, 180 hand-coloured copper-engraved plates, all indices bound at end, only titles for vols 1 & 2 used, contemporary calf gilt, lightly rubbed, marbled edges, occasional light spotting and toning, a handsome set. Nissen ZBI, 1147.*





10. DONOVAN, EDWARD. *The Naturalist's Repository, or miscellany of exotic natural history, exhibiting rare and beautiful specimens of foreign birds, insects, shells, quadrupeds, fishes, and marine productions.* London, or the author, and Simpkin & Marshall, 1834.

£5,000 [ref: 104196]

A superb compendium of exotic birds, shells, quadrupeds, fish, and marine life. One of Donovan's most appealing works with exquisite illustrations.

Second issue (with 1834 titles, the work originally published in parts 1823-27), 5 volumes in 2, 8vo, 180 hand-colored engraved plates by and after Donovan, watermarked 1821 and 1824, 4 pp. 'Advertisement' dated Lambeth 1823 at front after title of vol. 1, all titles present, contemporary half calf marbled boards, neatly rebacked, a fine clean set. Ayer/Zimmer 176; Ellis/Mengel 701; Fine Bird Books, p.72; McGill/Wood, p.323; Nissen IVB 25.



SCARCE MONOGRAPH - ONE OF ONLY 250 COPIES

11. **DRESSER, Henry Eeles.** *A Monograph of the Coraciidae or the Family of the Rollers.* Farnborough, published by the author, 1893.

£7,500 [ref: 104044]

This beautifully illustrated work was intended by the author as a companion to his *Monograph of the Meropidae*. Keulemans was the last of the great bird illustrators. The great value of Keulemans' work as an ornithological draughtsman lay in his sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with the different plumes receiving sympathetic treatment, the fine soft underplumage and the large flight feathers being equally well drawn.

Folio. xx, 111 pp., 27 fine hand-coloured lithographed plates after and by J.G. Keulemans. Contemporary red half morocco gilt, an excellent example. (Jackson, C. E., *Bird Illustrators* p.90). *Fine Bird Books*, 72; *Nissen IVB*, 270.



(detail)

**John GOULD (1804-1881)** is widely considered the greatest and most ambitious of all Victorian ornithologists, combining both artistic skill and beauty and anatomical accuracy. Following in the great tradition of Natural History illustrators, such as Barraband and Audubon, Gould enlisted the services of some of the most notable ornithological artists, including Edward Lea, Joseph Wolf and his own wife Elizabeth to compile the most outstanding and comprehensive bodies of work in this field. Comprising of eighteen major works he illustrated the birds of the world, from Asia, New Guinea, Europe, and Great Britain to the Families of Toucans, Trogons and Hummingbirds.



## GOULD'S FIRST FOLIO ILLUSTRATED WORK

12. GOULD, John. **A century of birds from the Himalaya Mountains.** London, for the Author, [1831]-1832.

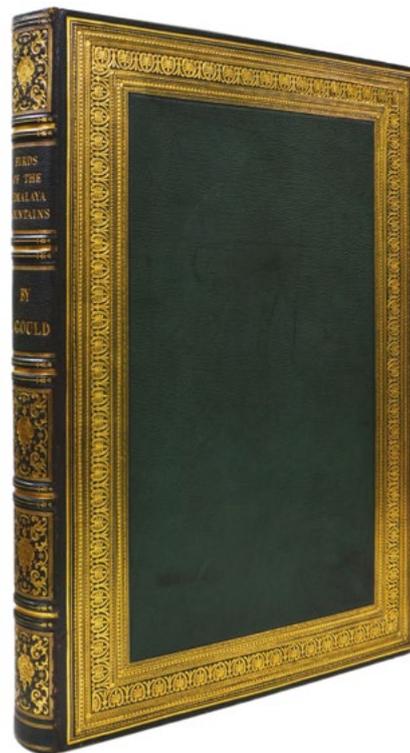
£32,500 [ref: 101472]

The sketches of birds of the Himalaya mountains, were drawn from a valuable collection of bird-skins which he received, mainly from the North-western Himalayas, in 1830. This work, transferred to stone by Elizabeth Gould, was by far the most accurately illustrated work on foreign ornithology up to this time, and remains to this day a particularly fine series of ornithological plates. The subscribers' list (here present) comprises 298 names, including J.J. Audubon, Baron Cuvier, Sir William Jardine, John Latham, Edward Lear, Captain Frederick Marryatt, Sir Thomas Phillipps, Dr John Richardson, P.J. Selby, William Swainson, and William Yarrell.

Gould, a taxidermist by training, had been working for the Zoological Society where he was Curator of Birds and Preserver at the Society's museum in Bruton Street. Whilst working on a collection of birds from the Himalayas, Gould realised that they formed the first collection of any size from the area to reach Europe and that there would be a ready market for a large format work which included accurate descriptive text and plates. He persuaded his friend and mentor, N.A. Vigors, Secretary of the Zoological Society to provide the text.

*Provenance: J.G. Barclay, Ed Kobrin (individual bookplates to upper pastdown).*

*First edition, first issue. Folio (56 x 38 cm); dedication leaf, advertisement leaf, list of subscribers, list of plates, 80 hand-coloured lithographed plates after and by Elizabeth Gould (from sketches by John Gould), printed by C. Hullmandel, some minor spotting otherwise very fresh; contemporary green morocco richly gilt, spine gilt lettered, edges a little rubbed, all edges gilt, a fine copy. Anker 168; Ayer/Zimmer 251; Fine Bird Books p.77; Jackson Lithography 40-41; Nissen IVB 374; Sauer 1; Wood 364.*





Item 12

PHASIANUS STACCILL.

*By Nat. Hist.*

*Painted by C. Blomfield*



*Item 13 (detail)*



FINE ASSOCIATION COPY WITH ORIGINAL LETTER FROM JOHN GOULD

**13. GOULD, John. A monograph of the trogoniade, or trogons.** London, Richard and John E. Taylor for the Author, [1835]-1838.

£30,000 [ref: 102174]

This copy has an impressive ornithological provenance and history. It was a wedding present from John Gould to Catherine Strickland (née Jardine), daughter of Sir William Jardine, the celebrated naturalist and author; also one of the subscribers to this book. She was married to Hugh Edwin Strickland, the well-known zoologist and geologist, founder of the Strickland code (a famous code of nomenclature for taxonomic classification prepared by a committee of the British association for the advancement of science, first published in 1842). Catharine Strickland was a very skilled artist

and drew many of the illustrations for her father's famous work *Illustrations to Ornithology*. She was also a subscriber to this work.

The letter reads as follows: 'My dear Mrs. Strickland / I find that during a short absence in the country Mr--- has the copy of Trogons intended for you in Sir William's parcel. I have not seen it since it was found but if you like it it can be better bound when I send you the supplement. / Although late I beg you to accept this little book from me as a wedding present and since you are the daughter and wife of such good ornithologists it will be acceptable and not deemed inappropriate, with kindest remembrances to all, yours most truly John Gould'.

Gould's second monograph was published in three parts and contained several species hitherto unknown. The majority were inhabitants of America and its islands, ten were from India and its islands, and one was from Africa. These vividly coloured birds were among Gould's favourites: 'Denizens of the inter-tropical regions of the Old and New World, they shroud their glories in the deep and gloomy recesses of the forest... dazzled by the brightness of the meridional sun, morning and evening twilight is the season for their activity' (Introduction).

*First edition, folio (53.5 x 35 cm), list of subscribers, list of plates, 2 pp. manuscript letter from John Gould (dated July 29, 1847) tipped in before title-page; 36 hand-coloured lithographed plates by John and Elizabeth Gould heightened with gum arabic, (assisted by Edward Lear), printed by C. Hullmandel, one plate folding (small creases and small repair to fold), each accompanied by descriptive text, occasional spotting on 5 plates, some minor offsetting, blank pages at rear spotted; contemporary green half morocco gilt by Clyde, all edges gilt. A very attractive copy. Anker 171; Ayer/Zimmer, p.253; Fine Bird Books p.77; Nissen IVB 381; Sauer 4; Wood p.365.*



TROGON MASSENA, *Gould*  
Prince Matsenas Trogon



NYCTEA NIVEA.

William B. T. Silliman del. et sculp.

W. B. T. Silliman sculp.

## GOULD'S MOST POPULAR AND FINEST WORK

### 14. GOULD, John. *The Birds of Great Britain*. London, Taylor and Francis [for] the Author, 1873.

£75,000 [ref: 102564]

'SUCH BEAUTIFUL ILLUSTRATIONS AS THOSE OF *THE BIRDS OF GREAT BRITAIN* SCARCELY EXISTED BEFORE AND ARE NOT LIKELY TO BE SURPASSED' (R. Bowdler Sharpe).

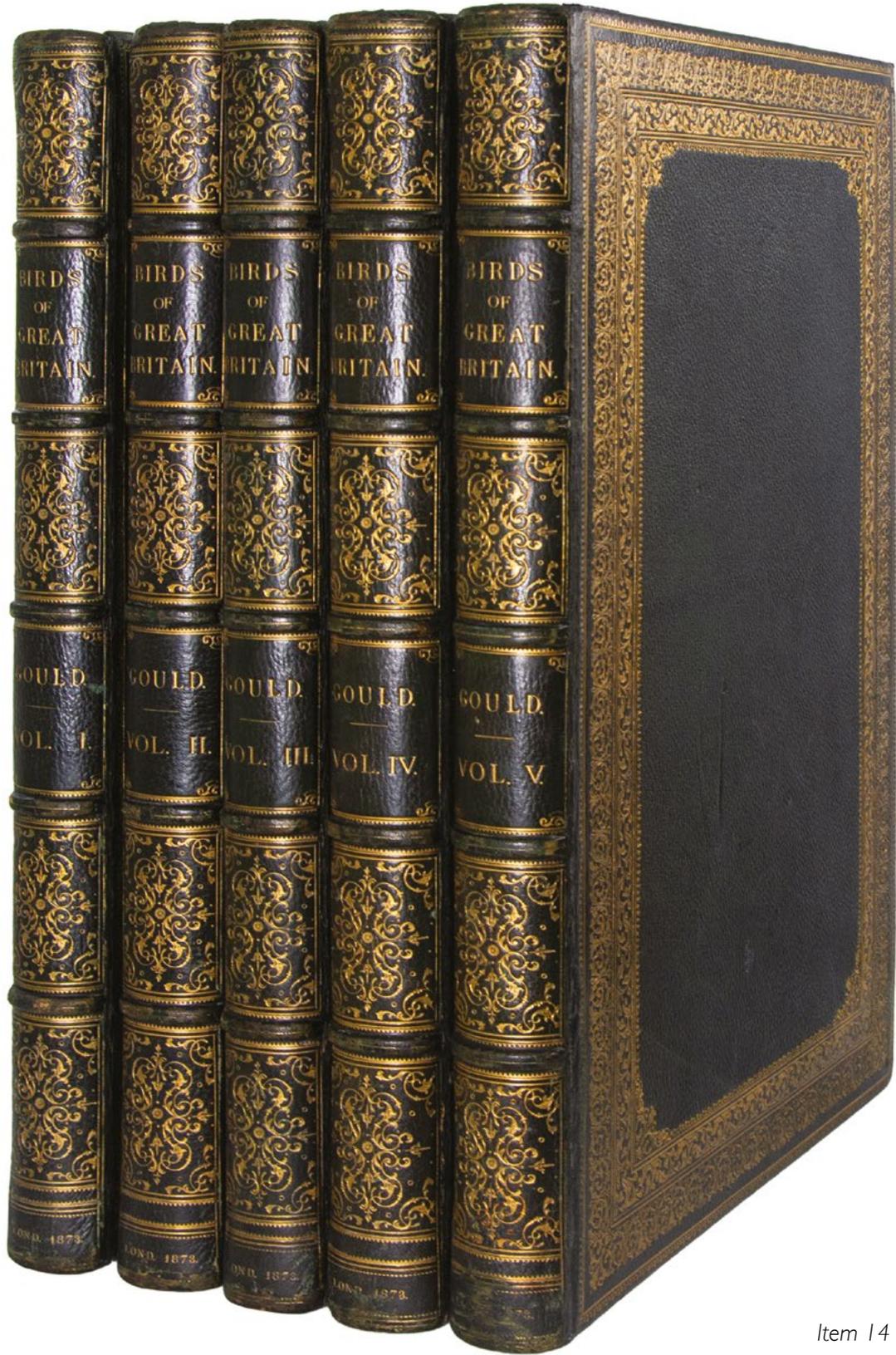
John Gould's most popular and perhaps finest work, and his first collaborative work with Josef Wolf. The German natural history painter Josef Wolf brought to Gould's monographs a realistic vigour and sensibility of nature lacking in the work of many of Gould's studio artists. 'All of Wolf's plates represent a moment of suspended action. Gone are the stilted tableaux of birds frozen in profile purely for the sake of identification; Wolf's birds all bear the mark of the character of the species. 'You know', remarked Wolf, 'I make a distinction between a picture in which there is an idea, and the mere representation of a bird' (Isabella Tree: *The Ruling Passion of John Gould*).

Gould was especially proud of this work, and it was seen - perhaps partly because its subject was British, as the culmination of [his]... genius' (Isabella Tree, *The Ruling Passion of John Gould*, London,

1991, p.207). The work was issued in twenty-five parts and from the outset was well received, as was reflected in the unusually large number of subscribers. Gould stresses its difference from the earlier *Birds of Europe* in the treatment of the illustrations, the inclusion of figures of young birds and nests, and the more extensive text. In his preface, Gould commented on the colouring of the plates: 'Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought'. Elsewhere he remarked upon employing 'almost all the colourists in London'.

*First edition, 5 vols, folio (56 x 38 cm); 367 hand-coloured lithographed plates after Gould, Joseph Wolf, H.C. Richter, list of subscribers, contemporary blue/green morocco gilt extra by Zaehnsdorff, light foxing to plates 11, 15, & 57 in vol. iii, a fine set. Ayer/ Zimmer p.261; Fine Bird Books p.102; Mullens & Swann p. 242; Sauer 23; Nissen IVB 372; Wood p.365.*





Item 14



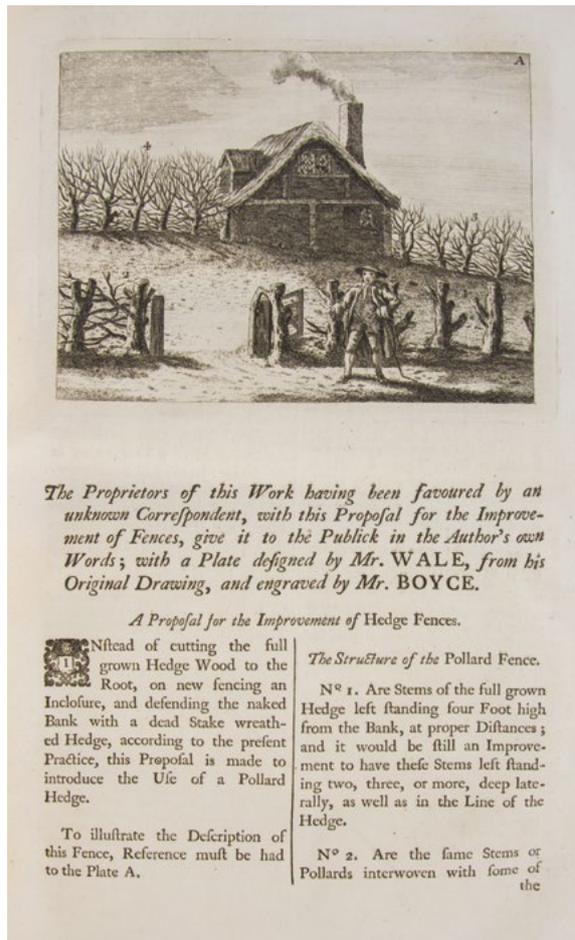
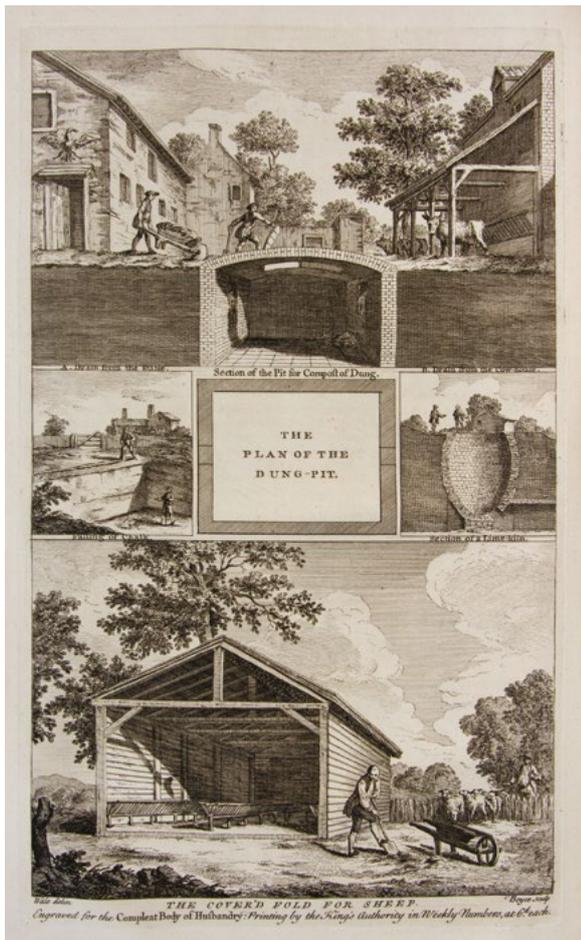
15. HALE, THOMAS. A compleat body of husbandry. Containing rules for performing, in the most profitable manner, the whole business of the farmer, and country gentleman, in cultivating, planting, and stocking of land; in judging of the several kinds of seeds, and of manures; and in the management of arable and pasture grounds: together with the most approved methods of practice in the several branches of husbandry... London, printed for T. Osborne... [1755-]56.

£1,950 [ref: 103676]

An attractive example with the rare additional leaf between pages 112 & 113. This voluminous work was compiled by the prolific horticultural writer John Hill, supposedly from the papers of one Thomas Hale, about whom nothing is known. The plates are good examples of the horticultural illustration of the mid eighteenth century.

Provenance: Painswick House.

First edition, folio (27 x 41.7 cm) iv, [8], 719, [1] pp., text in double columns, with engraved frontispiece and twelve engraved plates, 1 folding, with the additional leaf on improvement of fences with engraved plate in text, small old marginal worm track to 5 leaves and 1 plate towards end, not touching letters or illustration, contemporary calf, headcap, joints, and corners repaired, covers scuffed, red morocco label, a clean attractive example. Kress 5528; Goldsmiths' 9099; Perkins 737.



**[Sir] John HILL (1716-1775)** was an English author; composer; actor and botanist. Apprenticed at an early age to an apothecary, he subsequently set up his own shop in St Martin's Lane in London, whilst travelling the country in search of rare herbs and plants. He later obtained an MD from the University of St Andrew's, and practiced as a doctor, but his most important work was done in the study of botany. His *British Herbal* was one of the first major botanical publications to appear after Linnaeus' *Species Plantarum* in 1753, and included a number of generic names suppressed by Linnaeus (Henrey). However Hill did go on to use Linnaeus's nomenclature in his later work *The Vegetable System*, for which work he was created a knight of the Order of Vasa in 1774 by Gustav III of Sweden.

**RARE ROYAL PAPER ISSUE WITH  
HAND-COLOURLED PLATES**

**16. HILL, JOHN. *The British Herbal: an history of plants and trees, natives of Britain, cultivated for use, or raised for beauty.* London, for T. Osborne and J. Shipton, 1756.**

£5,000 [ref: 103886]

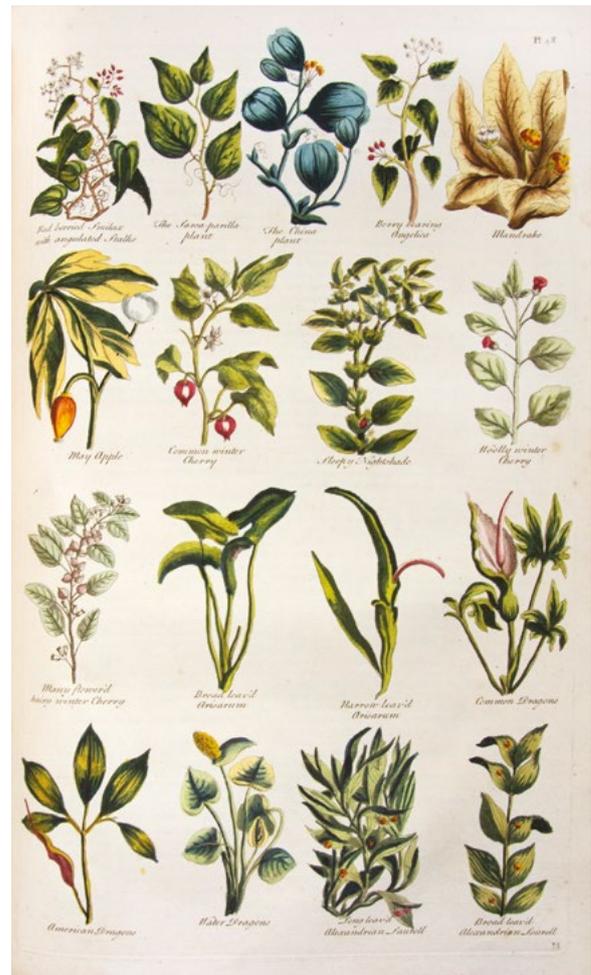
The rare 'Royal' paper issue with original hand colour. One of the last major botanical works not to use the Linnaean system.

Dedicated to the Earl of Northumberland, the work has a fine allegorical frontispiece entitled 'The genius of health receiving the tributes of Europe, Asia, Africa, and America, and delivering them to the British reader.' This was engraved by Henry Roberts after Samuel Wale, who also designed the title-page vignette. The engravings, whilst not being especially artistic, are all very clear and enable easy recognition of their subjects.

The *British Herbal* is of importance for being one of the first major botanical publications to appear after Linnaeus' *Species Plantarum* in 1753. 'A number of generic names used by earlier authors but suppressed by Linnaeus are retained here and thus restored to botanical nomenclature' (Henrey). Hill also criticizes Linnaeus for various errors, but always in a fair way.

First edition, folio (47.5 x 29.5 cm), iv, 533, [iii] pp., Royal paper issue with hand coloured plates, title printed in red and black with hand-coloured pictorial vignette, engraved hand-coloured allegorical frontispiece, dedication leaf with hand-coloured headpiece, 74 (of 75) hand-coloured engraved plates (lacks plate 38) by H. Roberts, R. Benning, Darley

& Edwards, the author, and others, mostly after drawings by the author, some light old damp-staining marks running through first third of book, generally a good clean example, contemporary russia, sometime rebacked with tan morocco, corners worn, some edge wear, covers scuffed. Dunthorne 128; Hill, 799; Hunt, 557; Nissen 881; Pritzel 4063; Rohde p.222.



17. HILL, JOHN. *The British Herbal An history of plants and trees, natives of Britain, cultivated for use, or raised for beauty.* London, printed for T. Osborne, 1756.

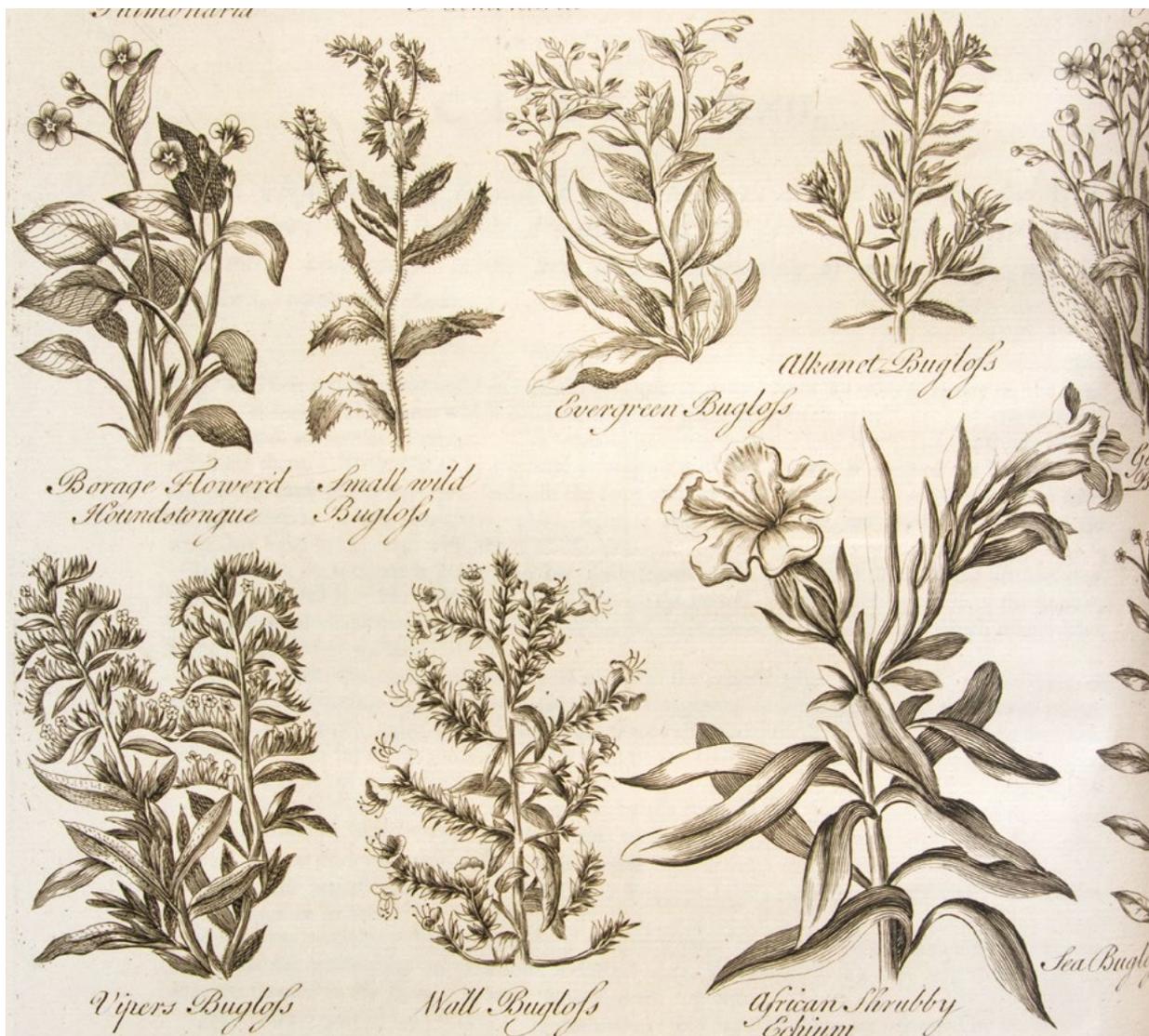
£1,950 [ref: 103665]

One of the first major botanical publications to appear after Linnaeus' *Species Plantarum* in 1753. 'A number of generic names used by earlier authors but suppressed by Linnaeus are retained here and thus restored to botanical nomenclature'

(Henry). Hill also criticizes Linnaeus for various errors, but always in a fair way.

Provenance: Painswick House.

First edition, folio (44.5 x 28 cm), uncut, ii, 533, [ii] pp., engraved frontispiece, 75 engraved plates, title page printed in red and black with engraved pictorial vignette, light water stain to frontispiece, attractive modern calf-backed boards, spine gilt, red morocco label, an excellent example.



(detail)



**18. HOUGHTON, THE REV. WILLIAM. British fresh-water fishes. Illustrated with a coloured figure of each species drawn from nature by A.F. Lydon. London, William MacKenzie, 1879.**

£1,500 [ref: 103599]

This work of the natural history of the various species of fishes that were known to occur in the rivers, lakes and ponds of the British Isles, contains a splendid set of colour plates from the drawings of A. F. Lydon. 'Houghton, a Shropshire clergyman, aimed his book at the fisherman rather than the naturalist, and the text (of which there is, unusually, plenty) gives information about recognition, feeding and breeding habits, habitat, bait and so on' (Buchanan).

*First edition; 2 vols, folio (37.3 x 28.3 cm); 41 wood-engraved colour printed plates by Benjamin Fawcett after Lydon, with tissue-guards, numerous engravings within text, the odd, random spot, mostly to preliminary text pages of vol. I, otherwise very bright indeed; publisher's brown cloth, printed and illustrated in black and gold, all edges gilt, inner hinges cracked but sound, rubbing and fraying to corners and spine ends, small tear to base of spine on vol. I, otherwise very good. Freeman, 1782; Nissen, I, p.208; Buchanan, Nature into Art, 168.*



## JACQUIN'S FIRST ILLUSTRATED WORK

19. JACQUIN, NICOLAUS JOSEPH VON. *Selectarum stirpium Americanarum historia*. Vienna, (Joseph Kurzböck) for Kraus, 1763.

£6,500 [ref: 101614]

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 watercolours 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 utilise 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).



First edition, folio (36 x 24 cm). 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; 184 engraved plates (numbered I-XXXVII, XXXVII\*, XXXVIII-CLXXXIII [also numbered lower right 1-37, 37\*, 38-183]; 6 folding) after Jacquin by Jacob Wagner, original boards, neat repairs. 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.



Item 20

*L'Ara noir à Trempe. N. 12.*



*Variété de la Perruche multicolore, Pl. 29.*

*Chrysomitris*

*de l'Amérique de l'Est*

*Pl. 29.*

**'SUPERLATIVE BIRD ARTIST'**

**20. LEVAILLANT, FRANCOIS. *Histoire naturelle des perroquets.* Paris, Levrault Freres, 1801-1805.**

£125,000 [ref: 101238]

First edition in the preferred folio format of this celebrated work, which stands in the front rank of ornithological books. The very fine colour plates are by the great bird artist, Jacques Barraband.

François LeVaillant (1753-1824), son of the French consul in Suriname, is one of the major figures in the history of ornithology. Until overtaken by John Gould later in the nineteenth century, he was the most prolific producer of comprehensive bird books, and in sheer quality he was eclipsed only by Audubon. He belongs to the new breed of naturalist who attained prominence towards the end of the 18th century, studying and recording their subjects in their natural habitat.

Le Vaillant's illustrator, Jacques Barraband (1767-1809), is considered to be the greatest ornithological artist of his time. He had a varied career, working for both the Gobelins tapestry works and the Sevres porcelain factory, and was also responsible for painting the dining-room at the palace of Saint-Cloud. 'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. The works of LeVaillant owe their sumptuous character to [this] impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France' (*Fine Bird Books*).

Provenance: Edward Milner of West Retford House, Nottinghamshire (armorial bookplates).

First edition, 2 vols, folio (53 x 34 cm); 145 stipple engraved plates after Jacques Barraband, printed in colours and finished by hand (with tissue guards); half-titles present, list of plates at end of each volume, 145 engraved plates after Jacques Barraband, printed in colours and finished by hand (with tissue guards), uncut, two leaves of letterpress with marginal closed-tears, occasional minor foxing; bound in contemporary red morocco-grain roan, smooth spines gilt lettered direct and divided by swag rolls enclosing single fillets and a wavy-line-and-dot roll, dark slate-green diagonal-rib cloth sides decorated overall with a pattern of fissures, sides and corners trimmed with a gilt ribbon-and-flower roll, corners refurbished, bindings slightly rubbed and with a few old marks, scratch across back cover of vol. II; overall a very attractive copy. Anker 303; Ayer/Zimmer, p.392; *Fine Bird Books* p.90; Nissen IVB 558.



WITH HANDSOME HAND-COLOURED LITHOGRAPHS

21. LOUDON, JANE. *The Ladies' Flower-Garden of Ornamental Annuals*; [WITH] *The Ladies' Flower-Garden of Ornamental Greenhouse Plants* (1848); [AND] *The Ladies' Flower-Garden of Ornamental Perennials*, 2 vols (1849); [AND] *The Ladies' Flower-Garden of Ornamental Bulbous Plants* (1849); [AND] *British Wild Flowers* (1849). London, William Smith, 1843-1849.

£9,000 [ref: 86137]

AN ATTRACTIVE SET OF LOUDON'S BOTANICAL WORKS, CONTAINING HANDSOME HAND-COLOURED LITHOGRAPHS.

Loudon began her literary career with a strange futuristic novel entitled *The Mummy* (1827), and only began to write botanical works after her marriage and working alongside her husband John Loudon, the horticultural publisher and writer. Aware that the abundance of technical terms in horticultural books were off-putting to new gardeners, particularly women, she went about making gardening an accessible recreational activity. A self-taught artist, Loudon ranks as one of the most successful female botanical illustrators. Her artistic style, which involved grouping flowers to form delicate bouquets, though unusual for the time was immediately accepted among gardeners. Her attractive illustrations, known for their bright colour, became extremely sought after and were often imitated in designs for decorative products.

6 vols, 4to (27 x 22 cm); *ORNAMENTAL GREENHOUSE PLANTS AND ORNAMENTAL PERENNIALS VOL I FIRST EDITIONS*, 303 (of 304 hand-coloured lithograph plates, lacking one plate from *Wild Flowers* at page 144) occasional light spotting and soiling; publisher's green cloth gilt, pictorial vignettes to spine and upper covers, spines faded to tan, neat repairs to extremities, a very good set. Nissen BBI 1253, 1237, 1235, 1233, 1236.





**22. LOW, DAVID. The breeds of the domestic animals of the British Islands.** London, Longman, Orme, [1840]-1842.

£9,500 [ref: 104279]

First edition of *The Breeds* including sections on the horse (8 plates), the ox (22), the sheep (21), and the pig (5). Within each section 'the descriptions are preceded by a full history of the wild and domesticated races so far as known. The two most remarkable circumstances in the history of the Horse are the character of the British racehorse and the escape of the horse from human control in Spanish America'.

David Low (1786-1859), Professor of Agriculture at the University of Edinburgh, commissioned

the artist William Shiel to paint portraits of the animal subjects from which these magnificent lithographed plates were made.

*First edition, 2 volumes bound in one; folio (43 x 32.4 cm), half-titles, 56 hand-coloured lithographed plates by Fairland after W. Nicholson, from paintings by William Shiels, previous owner's card pasted down inside on front pastedown; bound in nineteenth-century half morocco, spine elaborately gilt in compartments, marbled boards, all edges gilt, binders mark, binding rubbed in parts; otherwise a fine example. Nissen (ZBI), 2564, erroneously calling for 57 plates; Podeschi/Mellon, 168; Wood, p.442.*

‘MAN, BY NATURE, INHERITS THE LOVE OF FLOWERS’

23. MAUND, BENJAMIN. *The Botanic Garden* consisting of highly finished representations of hardy ornamental flowering plants, cultivated in Great Britain [WITH] *The Fruitist* and *The Floral Register*. London Simpkin & Marshall, 1825-1851.

£5,000 [ref: 102881]

*The Botanic Garden* displays 4 images, equally divided, per plate thus the present set shows 1248 figures of flowers. *The Fruitist* shows a single figure of fruit within a printed ornamental border with description beneath (also within border).

Benjamin Maund (1790–1863) was a British pharmacist, botanist, printer, bookseller, fellow of the Linnean Society (1827) and publisher of *The Botanic Garden* and *The Botanist*. He served on the committee of the Worcestershire Natural History Society where he started a monthly botanical publication.

Starting in 1825, Maund produced *The Botanic Garden* from his press at Bromsgrove in Worcestershire. The 13 volumes of this periodical depicted with great delicacy ornamental flowering plants cultivated in the Royal Gardens and was dedicated to the young Queen Victoria. Eminent botanical artists, principally Edwin D. Smith, but also Maund's own daughters, Elizabeth and Sarah, contributed to the work.

Complete set, 15 volumes including 3 supplements, 4to (23 x 18 cm), engraved titles, 310 hand-coloured engraved plates only (of 312), 13 additional engraved titles, engraved dedication to Queen Victoria in vol. III, some foxing and offsetting, vol. XIII lacking final 2 plates and accompanying text leaves; *The Fruitist*, 70 hand-coloured illustrations, lacking title, n.d.; *The Floral Register*, 2 parts in one, wood-engraved illustrations, lacking title, [1825-51]; near uniform contemporary green half morocco (last 5 vols later bound to match first 10), gilt, all edges gilt, slightly rubbed. Dunthorne 198 & 199.



THE FIRST WORK PUBLISHED ON ENGLISH GARDENING

24. PARKINSON, John. *Paradisi in sole paradisus terrestris. Or, A choise garden of all sorts of rarest flowers, with their nature, place of birth, time of flowering, names, and vertues to each plant, useful in physick, or admired for beauty. To which is annext a kitchin-garden...* Collected by John Parkinson... the King's herbarist. London, 1656.

£4,750 [ref: 103710]

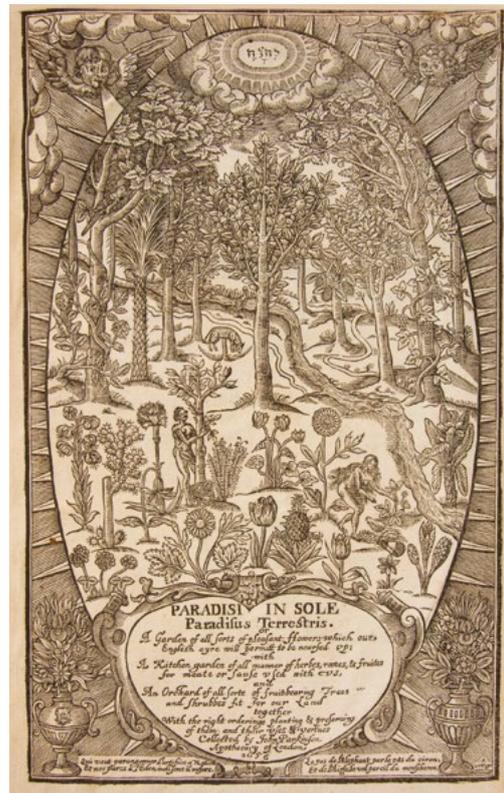
An attractive copy of Parkinson's first and best-loved book, the first work published on English gardening, with descriptions of almost 1000 plants.

'The Paradisus is divided into three parts dealing respectively with the flower garden, the kitchen garden, and the orchard... Regarding the section on flowers, Parkinson confesses that he had seen many divers books on flowers but no work devoted exclusively to the description of plants suitable for 'a garden of delight and pleasure'... Part of the charm of the Paradisus lies in the author's love of plants and his sensibility of their beauty, feeling strongly reflected throughout his writing. His book is of interest and value as a record of the state of horticulture in England at the beginning of the seventeenth century' (Henrey).

Parkinson (1566/7–1650), an apothecary and herbalist, was apprenticed to a London apothecary, Francis Slater; a member of the Grocers' Company, gaining his freedom in 1593. Like many apothecaries in the Grocers' Company, Parkinson felt the importance of his work was given insufficient recognition. Consequently, he supported and joined the Society of Apothecaries when it was established in December 1617. Parkinson became so well respected in his profession that he was one of the five apothecaries who were consulted during the compilation of the first Pharmacopoeia Londinensis. (ODNB).

Provenance: Painswick House.

*The second impression (much corrected and enlarged). Folio (34 x 22.5 cm), [12], 612, [16] pp., additional xylographic allegorical title-page, numerous full-page woodcuts of plants throughout, a few gatherings browned, last leaf trimmed at foot, contemporary sprinkled calf, rebounded, an attractive example. Henrey 285; Nissen BBI, 1489.*



132 FINE HAND-COLOURED ETCHED PLATES

25. PENNANT, THOMAS. *Zoologia Britannica tabulis aeneis CXXXII illustrata*. Augsburg, Johan Jacob Haid und Sohn, 1771.

£37,500 [ref: 104045]

The first coloured illustrations of birds in a book which attempted to list and portray all of the British species, many of them life-size. The birds are divided into land birds and water birds, and under each species some synonyms and references to the literature are given, to which are added a brief description and remarks on the habit of the bird. The English edition was published 1761-1766.

Large folio, title and text in Latin and German, 132 fine hand-coloured etched plates, (11 of mammals, 121 of birds), UNCUT in contemporary calf-backed marbled boards, a little worn, the plates in fine condition with bright colouring, etched by P. Mazell after P. Paillou and others, an excellent copy.





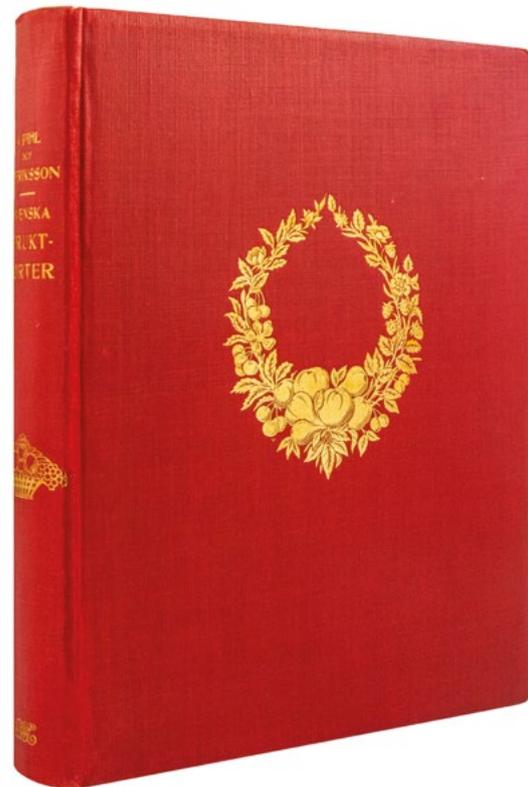


26. PIHL, AXEL; ERIKSSON, JAKOB. *Svenska Fruktsorter*. Stockholm, Norstedt, 1912.

£1,500 [ref: 103770]

A comprehensive catalogue of Swedish fruit varieties published for the *Svenska Trädgårdsföreningen* (Swedish Garden Society) to divulge the different kinds of fruits and how to cultivate them. It comes with 100 striking colour illustrations, including 50 apples, 25 pears, 10 cherries and 15 plums.

First edition, 4to, [421] pp., 2 parts in one volume, 100 chromo-lithograph plates, some tissue adhesion plates l.25 ll.18, and ll.23, small hole to text plate ll.18. Original red cloth gilt, a very good copy.



**100 HAND-COLOURED LITHOGRAPHS BY JOSEPH SMIT**

**27. SCLATER, PHILIP. Exotic Ornithology containing figures and descriptions of new or rare species of American birds.** London, Bernard Quaritch, 1866-1869.

£12,500 [ref: 104050]

Newly discovered bird species in Central America, including a total of 104 species, belonging to 51 genera, are illustrated in beautiful hand-coloured lithographs by Joseph Smit, published in 13 parts between October 1866 and November 1869.

The preface states it was originally intended to cover 'the many new and rare ornithological forms that have been recently discovered in nearly

every part of the world's surface. As it progressed, however, the authors found that it would be more convenient to restrict it to the birds of the Neotropical Region - that is America south of the United States. No other part of the world can vie with Tropical America in the richness of its avifauna; and nowhere else have so many brilliant discoveries been recently made.'

*Provenance: John Henry Gurney and Richard J. Gurney (bookplates).*

*First edition, Imperial 4to (38 x 29 cm); 204 pp., 100 hand-coloured lithographs by Joseph Smit, plates VI & VII slightly trimmed on lower edge, some minor spotting to a few plates and text. Handsome contemporary red half morocco gilt, raised bands, top edge gilt, a very good copy.*





**WITH 200 HAND-COLOURLED PLATES**

**28. SWEET, ROBERT. *The florist's guide, and cultivator's directory; containing coloured figures of the choicest flowers, cultivated by florists.* London, James Ridgway, 1827-1832.**

£9,000 [ref: 101014]

'Born at Cockington near Torquay, Devonshire, England in 1783, Sweet worked as a gardener from the age of sixteen, and became foreman or partner in a series of nurseries. He was associated with nurseries at Stockwell, Fulham and Chelsea. In 1812 he joined Colvills, the famous Chelsea nursery, and was elected a fellow of the Linnean Society. By 1818 he was publishing horticultural and botanical works.

He published a number of beautifully illustrated works on plants cultivated in British gardens and hothouses. The fine plates were mainly drawn by

Edwin Dalton Smith (1800–1883), a botanical artist, who was attached to the Royal Botanic Gardens, Kew. His works include *Hortus Suburbanus Londinensis* (1818), *Geraniaceae* (five volumes) (1820–30), *Cistineae*, *Hortus Britannicus* (1826–27), *Flora Australasica* (1827–28) and *British Botany* (with H. Weddell) (1831). He died at Chelsea, London in January 1835.

He was charged with receiving a batch of plants allegedly stolen from the Royal Botanic Gardens at Kew. It was suggested that this was an attempt to frame him by an official at Kew whom Sweet had criticised. He was acquitted after a well-publicised trial. Robert Sweet received high praise from his contemporaries at his trial and was described as possibly the first practical botanist.'

*First edition, 2 volumes, 8vo, 200 hand-coloured engraved plates by J. Watts after E.D. Smith contemporary red half morocco gilt, a fine set. Nissen BBI 1925; Great Flower Books, p.77; Pritzel 9080.*

FINE COLLECTION OF LIMITED EDITION TITLES BY  
THE ACCLAIMED ARTIST ARCHIBALD THORBURN

29. THORBURN, ARCHIBALD. **British Birds; A Naturalists Sketch Book; British Mammals; Game Birds and Wild Fowl of Great Britain and Ireland.** London, Longman Green and Co., 1915-1923.

£7,500 [ref: 104048]

Archibald Thorburn, F.Z.S., (1860 -1935), a Scottish artist is renowned for his accurate sketches set against dramatic background.

It was perhaps from his father (the miniaturist Robert Thorburn A.R.A.), that Archibald Thorburn acquired the ability to create his minutely detailed paintings and he sketched from a very early age. He painted birds, animals and flowers but specialised in the study of game birds. Thorburn first exhibited at the Royal Academy at the age of 20, and was a regular figure there throughout the 1880s and 1890s. Latterly he became disillusioned with the

Academy and exhibited instead at Baird Carter, in Jermyn Street. He was also sufficiently highly-regarded by his contemporaries to have been asked to paint Queen Victoria on three separate occasions.

Limited editions; 8 vols; large 4to (40 x 33 cm) *British Birds*, (4 vols) NUMBERED 63/105 with 82 plates (including the rare supplement containing 2 extra plates numbered 80a and b, bound in to the rear of volume 4); *A Naturalists Sketch Book*, NUMBERED 66/105 with 24 colour and 36 collotype plates; *British Mammals*, (2 vols) NUMBERED 146/155 with 50 colour plates, text vignettes; *Game Birds and Wild Fowl of Great Britain and Ireland*, NUMBERED 85/155 with 30 colour plates, all the colour plates are mounted on card, all captioned and numbered, tissues, letter from Sangorski and Sutcliffe re. binding inserted loose, slight spotting to a couple of title-pages; all vols are uniformly bound in contemporary red half morocco gilt with raised bands, gilt lettered and dated on spines, top edge gilt, *Game Bird* volume slightly faded on upper board; overall an excellent set.



**30. TINGQUA (GUAN LIANCHANG).** [China Export Watercolours on Pith Paper]. Canton, Circa 1830.

£60,000 [ref: 101742]

A rare set of albums by Tingqua also known as Guan Lianchang, the younger brother of Lam Qua and the most famous of the Canton (Guangzhou) artists. The set includes views of Canton and Macau as well as portraits of the Emperor and studies of insects and flowers.

Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called 'rice paper' or 'mulberry pith') come from the end of the eighteenth century but there do not seem to be any dateable examples that early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export watercolours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold in albums and hence protected from the light, they retain their bright colours to this day.

Pith comes from the central column of spongy cellular tissue in the stem of a small tree called *Tetrapanax Papyrifera*, native to south-west China. It has had a variety of uses, some going back many

centuries. At the Imperial Court both men and women wore coloured flowers made from pith in their hair. For use in painting, it is cut by hand with a knife into thin sheets from short lengths of the spongy tissue. Cutting is highly skilled and the constraints of the process mean that the finished sheets for painting seldom, if ever, measure more than about 30 by 20 cm. The sheets are dried, trimmed and used for painting without any further processing.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours.

Carl Crossman in his book *The Decorative Arts of the China Trade* (originally published under the title *The China Trade*) gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre.

By 1860 references to China in the *Illustrated London News*, plentiful three years earlier, were few and far between. That is not to say that painting on pith ceased. Nicholas II was given paintings on pith when he visited Canton in 1891 and the last Emperor is said to have sent him a gift which included pith paintings in 1907 (though these could have been examples of much earlier work).

Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on the face of three paintings on pith).

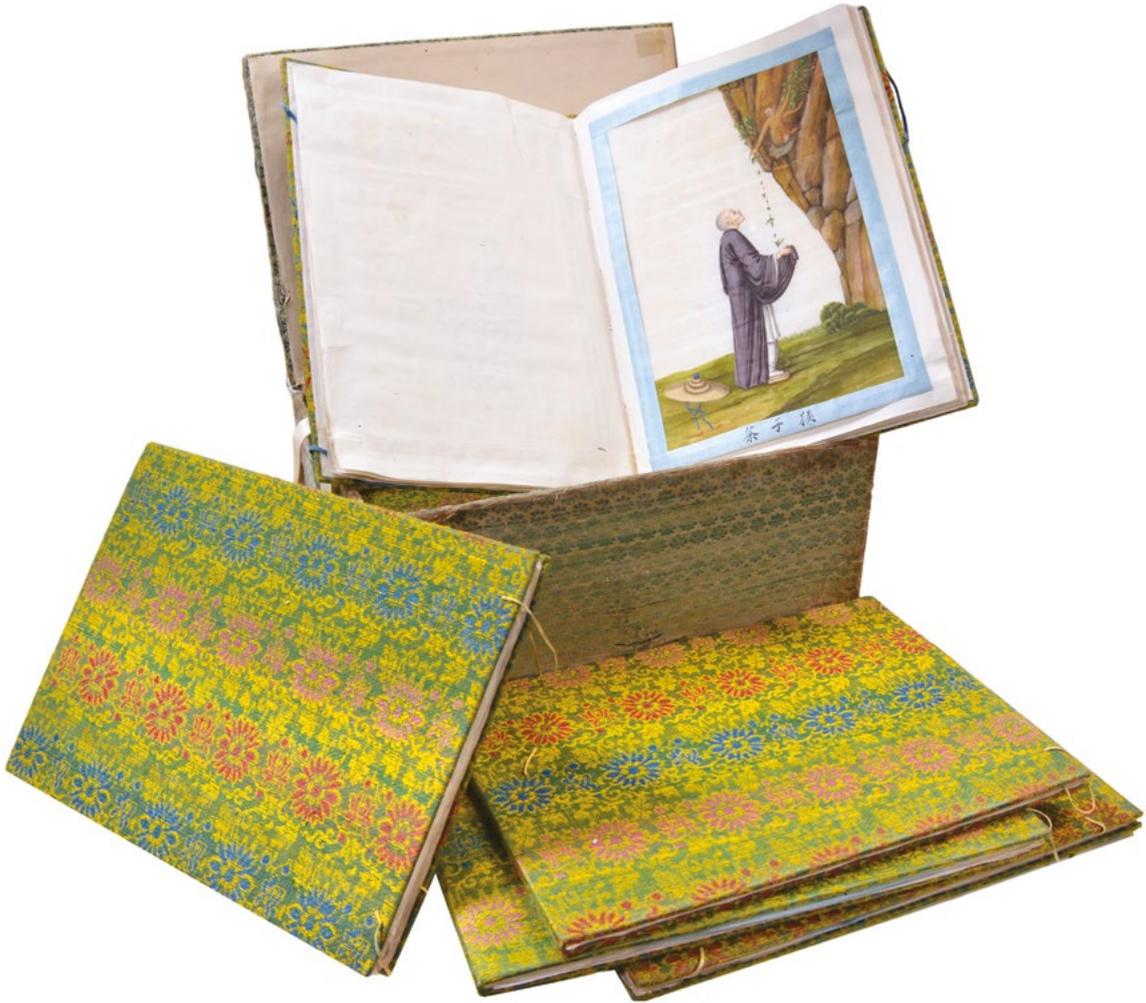
There are collections of paintings on pith in the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections.

*10 albums, small oblong folio or folio (23 x 32 cm, or the reverse); 123 watercolour and gouache paintings on pith paper, some with captions and numbered (in Chinese characters and English), each mounted on paper with a pale blue silk border, each album with 'Tingqua' written in ink to upper flyleaf, some worming, stains and loss to paintings; uniformly bound in contemporary Chinese silk brocade with silk ties; housed in a contemporary Chinese silk brocade box (34.5 x 25 x 17 cm) with hinged lid and silk ribbon handles, box rather worn.*

*The 10 albums comprise:*

- 1. Views of Canton, Whampoa, Bocca Tigris (Humen), and Macau (4).*
- 2. Portraits of the Emperor, Governor, Ambassador, General, and their spouses (12).*
- 3. The stages of life: birth, nursing, head shaving, school, marriage, exams, worship, at court, official travel, extended family, 60th birthday, death (12).*
- 4. Female occupations, including silk winding, embroidery, make up, clothes making, preparing hemp, dividing thread, weaving, painting on silk (12).*
- 5. Scenes of women at leisure (6) and arrangements of flowers in baskets (6).*
- 6. Studies of flowers and insects (12).*
- 7. Studies of shells (6), and types of boats (6).*
- 8. Fishes (12).*
- 9. Tea cultivation (12), and street traders (10).*
- 10. Chinese furniture and household objects (13).*







31. WILLUGHBY, FRANCIS; RAY, JOHN (ED.) *The ornithology of Francis Willughby of Middleton in the county of Warwick Esq; fellow of the Royal Society. In three books. Wherein all the birds hitherto known, being reduced into a method sutable to their natures, are accurately described. The descriptions illustrated by most elegant figures, nearly resembling the live birds, engraven in LXXVII copper plates. Translated into English, and enlarged with many additions throughout the whole work. To which are added, three considerable discourses, I. Of the art of fowling; with a description of several nets in two large copper plates. II. Of the ordering of singing birds. III. Of falconry. By John Ray, fellow of the Royal Society.* London, printed by A[ndrew]. C[larke]. for John Martyn, printer to the Royal Society, at the Bell in St. Pauls Church-Yard, 1678.

£3,950 [ref: 104049]



The most celebrated early English ornithology. 'It is difficult to underestimate what enormous labour this work entailed. Willughby and Ray's goal was to see, describe and dissect every known bird — assumed to be about 500 at that time (in fact, we now know that there are around 10,000 species of birds in the world). Their second aim was to use these descriptions to construct a biologically meaningful classification of birds. The efficacy of Willughby and Ray's classification of birds was obvious to Carl Linnaeus who, a century later used it more or less unchanged in his own *System Naturae*' (Tim Birkenhead, *The Wonderful Mr. Willughby*).

First edition in English, folio (39 x 25 cm); [12], 53, [3], 55-271, [3], 273-441, [7] pp., 80 engraved plates comprising 78 plates of birds showing multiple subjects numbered 1-LXXVIII, and 2 un-numbered plates of netting, bookplate, some minor tears to a few pages; occasional light soiling, contemporary calf, neat restoration to extremities, a very good copy. Keynes, Ray 39; Nissen IVB 991, Norman II, 1792; Wing W 2880.

# SPORTING BOOKS



Item 32 (detail)

**Henry Thomas ALKEN (1785-1851)** was an English painter and engraver; the son of the sporting artist Samuel Alken. He was chiefly known as a caricaturist and illustrator of sporting subjects and coaching scenes. Having used the pseudonym Ben Tallyho previously, from 1816 Alken published work under his own name, producing numerous sets of (mostly) coloured etchings on sporting and often humours scenes, often hand coloured. The British Museum hold a fine collection of his prints.

**WITH FINE COUNTRY-HOUSE PROVENANCE**

**32. ALKEN, HENRY THOMAS. A Cockney's Shooting Season in Suffolk.** *London, Thomas M'Lean, 1822.*

£3,500 [ref: 102247]

The misadventures of two would-be sportsmen: Peter Pop, and his friend and neighbor, Sam Slop, on their first visit to the Suffolk countryside. An attractive copy of this amusing book, 'well printed, with fine plates' (Schwerdt).

*Provenance: Robert Berkeley of Spetchley Park, 1900 (armorial bookplate).*

*First edition, folio (37.5 x 26.5 cm), 6 hand-coloured engraved plates after Alken, 16 pp. text, short tear repaired to blank margin page 11, handmade paper guards, blanks at end, later red half straight-grained morocco gilt, marbled sides, a very good copy. Abbey (Life), 384; Mellon Collection 48; Schwerdt 1, p. 12; Tooley 22.*





**ALKEN'S FINEST ACHIEVEMENT IN A FINE CONTEMPORARY MOROCCO BINDING**

**33. ALKEN, HENRY THOMAS. *The National Sports of Great Britain.* London, Thomas M'Lean, 1821.**

£15,000 [ref: 102276]

THE SIZE AND BEAUTY OF THE PLATES MAKE THIS THE CORNERSTONE OF ANY ALKEN COLLECTION' (Tooley).

One of the great 19<sup>th</sup>-century colour-plate works. Illustrated with 50 fine aquatints of exceptional quality, it is probably Alken's finest achievement. 'Perhaps Alken's best known and most comprehensive work' (Schwerdt, I, p. 19), *The National Sports of Great Britain* contains illustrations of horse racing, angling, shooting, fox hunting, and coursing, as well as prize fighting and cock fighting.

*Folio (47 x 30 cm), engraved additional title, coloured by hand, 50 hand-coloured engraved plates; contemporary straight-grained maroon morocco gilt, covers with concentric borders tooled with borders in gilt and blind, spine elaborately gilt in 6 compartments. Mellon/Podeschi I I I; Schwerdt I, p. 19 & IV, p. 4; Siltzer p. 70; Tooley 41.*



Item 33 (detail)

FINELY BOUND PRESENTATION COPY

34. SCROPE, WILLIAM. *Art of Deer Stalking* [WITH] *Days and Nights of Salmon Fishing in the Tweed*; illustrated by a narrative of a few days' sport in the forest of Atholl, with some account of the nature and habits of red deer [and] with a short account of the natural history and habits of the salmon. London, John Murray, 1838 & 1843.

£2,250 [ref: 104280]

William Scrope (1772–1852), a classical scholar and amateur artist who dedicated himself to deer-stalking and salmon fishing and extremely skilled at both. These titles are both important works in the history of the sport. Landseer contributed to the illustrations. Gingrich while commenting on Scrope's famous work on salmon fishing said that he was obviously just as accomplished a stalker as fisherman.

*Provenance: Sir David Salomons (bookplate); William Buchanan (presentation inscription to second volume).*

*First edition. 2 vols; 8vo (26 x 17 cm); vol one: (Art of Deerstalking), additional engraved pictorial title, engraved frontispiece, 10 tinted lithographed plates; vol two: (Days and Nights of Salmon Fishing in the Tweed), PRESENTATION COPY INSCRIBED BY THE AUTHOR to front free endpaper, additional lithographed pictorial title, 12 lithographed plates, several partially hand-coloured; both volumes beautifully bound in uniform brown morocco gilt by Tout, binders stamp in both volumes, foliate corner pieces gilt with triple gilt fillet borders, spine gilt in six compartments, with deer and salmon motifs respectively, gilt turn-ins, decorative silk endpapers, top edge gilt, spines slightly faded; a fine example. Westwood & Satchell, p.191.*



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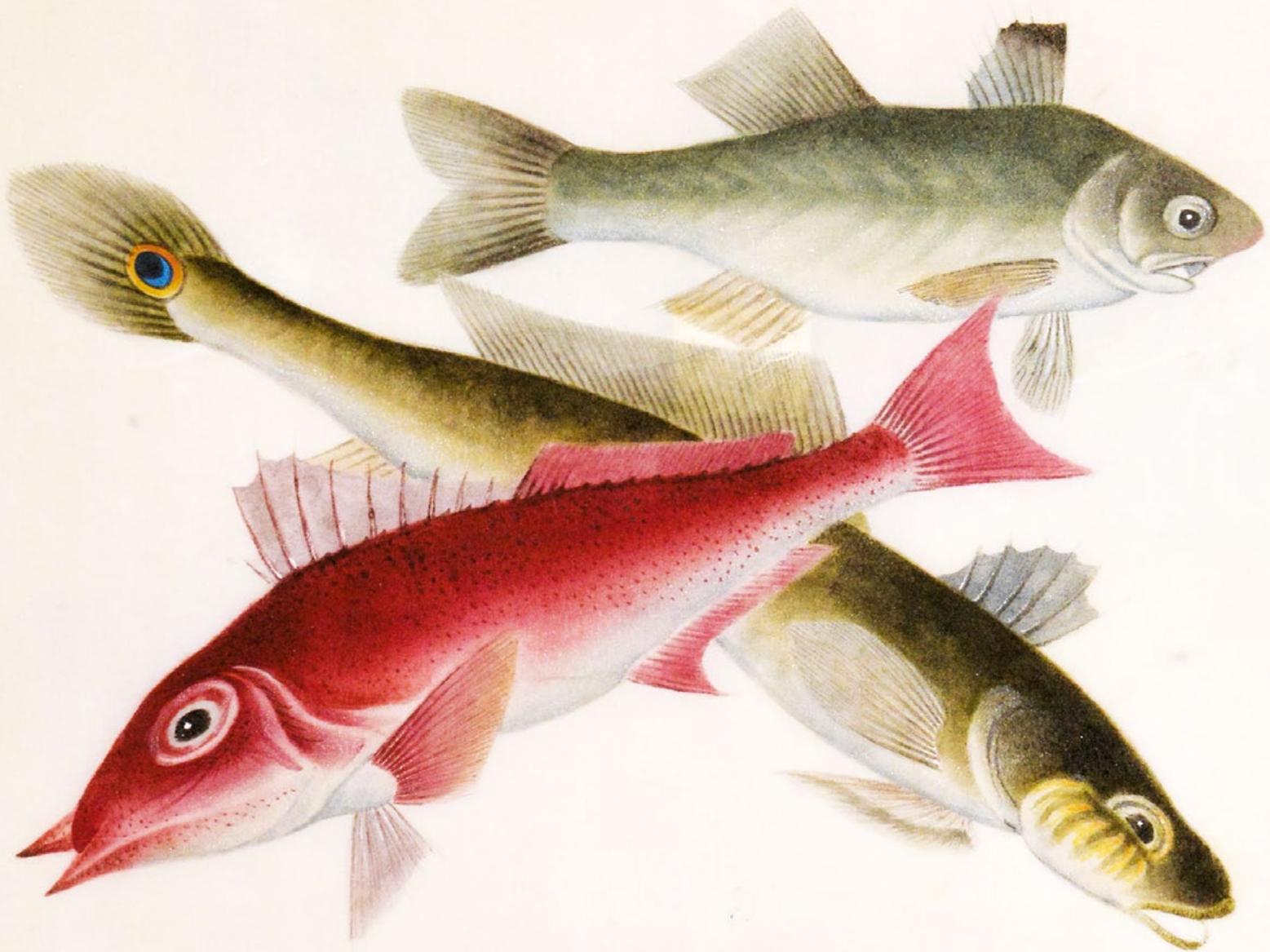
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