

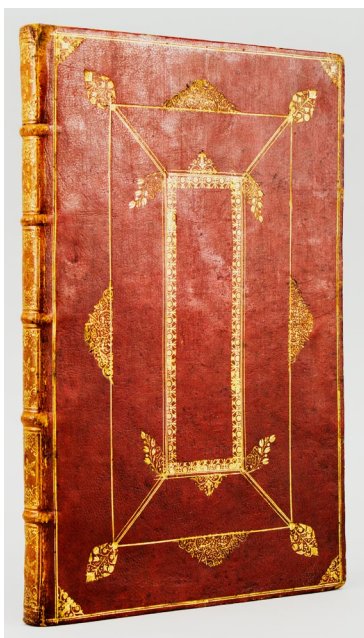
# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

## E-List No. 7: Botanicals and Herbals



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**1 COWLEY, ABRAHAM.** *THE THIRD PART OF THE WORKS OF MR ABRAHAM COWLEY, BEING HIS SIX BOOKS OF PLANTS, NEVER BEFORE PRINTED IN ENGLISH.* (London: Printed for Charles Harper, 1689) 297 x 192 mm. (11 5/8 x 7 1/2"). [20], 166 (148-9 misnumbered 140-1), [2] pp. FIRST EDITION. VERY PLEASING CONTEMPORARY RED MOROCCO, ELABORATELY PANELLED IN GILT, covers with mitered frames composed of gilt rules, decorative rolls, pointillé tooling and floral sprays, raised bands, spine intricately gilt in compartments with central star-like design and scrolling cornerpieces, marbled endpapers, all edges gilt, possible (very expert) repair to top spine compartment. Frontispiece engraving of Cowley's tomb. Front pastedown with the bookplate of Robert S. Pirie. Wing C-6665; ESTC R21164. ♦Spine and head of rear board sunned, a bit of wear to joints and extremities, boards tending to splay slightly, faint flecking to leather, text with isolated spots and browning, but an excellent copy, the binding solid and only minimally worn, and internally very fresh and clean. **\$2,250**

*From a distinguished collection, in extremely attractive condition, and in a fine contemporaneous binding, this is the first appearance of the botanical writings of one of the most precocious poets in the annals of English literature. Cowley (1616-67) was producing poetic works of inexplicable sophistication before he had settled into puberty; he published his first volume of*

*verse at 15 and went on to become one of the most popular poets of his day. A staunch royalist who served in the exiled court of Charles I's queen, Henrietta Maria, he helped encode and decipher messages sent between the monarchy's supporters, including the royal couple themselves. Despite having been arrested and imprisoned as a royalist agent at one point, Cowley escaped the Cromwell years largely unscathed and retired to the countryside in 1663. Upon his death, Cowley was not only given the extraordinary honor of burial in Westminster Abbey (noted by the DNB as "the most lavish funeral which had ever been given to a mere man of letters in England"), but was also afforded a privileged spot next to the graves of Spenser and Chaucer. Cowley's influence on contemporary poetry was demonstrably deep; his funerary monument, pictured in our frontispiece, refers to him as "the English Virgil," and Perkin asserts that his "fame as a poet exceeded even that of Milton" during the waning years of the Restoration. The present copy comes from the collection of Robert S. Pirie (1934-2015), an extremely successful lawyer and investment banker who amassed the the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13039g)*

## With Wood Betony Pressed between its Pages

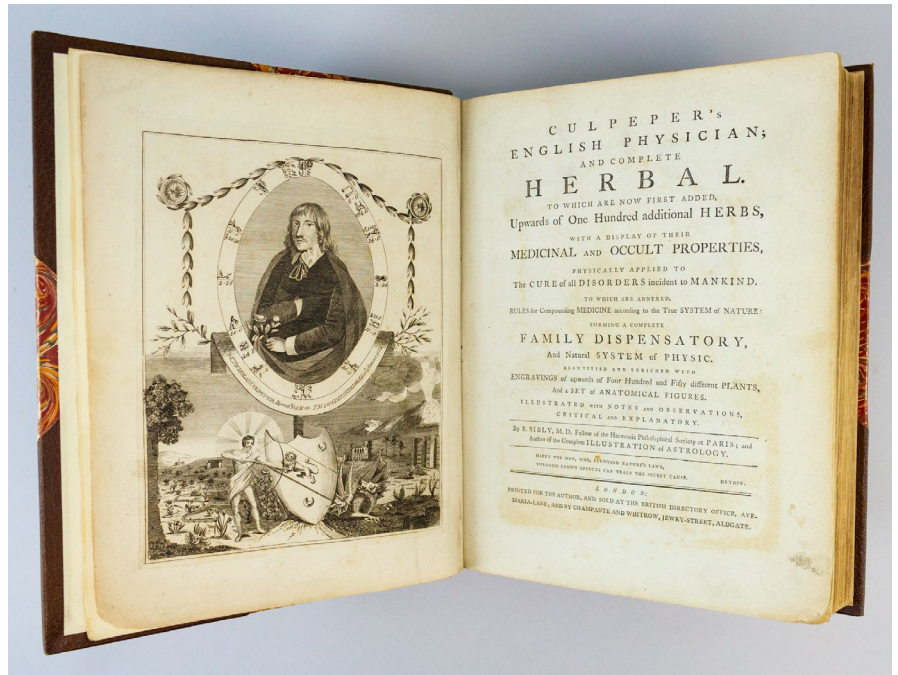
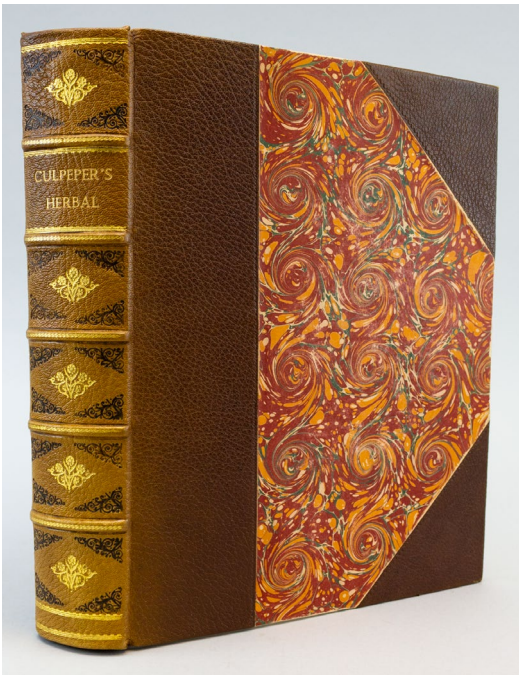


**2 CULPEPER, NICHOLAS.** *THE ENGLISH PHYSITIAN ENLARGED: WITH THREE HUNDRED, SIXTY, AND NINE MEDICINES, MADE OF ENGLISH HERBS THAT WERE NOT IN ANY IMPRESSION UNTIL THIS.* (London: Printed by Peter Cole, 1656) 178 x 112 mm. (7 x 4 3/8"). 11 p.l. (lacking half title), 398 pp. [8] leaves (pagination irregular; collation identical to Cambridge copy). Modern retrospective quarter calf over marbled boards by Antiquarian Bookcrafts of Dublin (their ticket on front pastedown), raised bands, gilt titling. With a woodcut diagram in the text. Title page with ink inscriptions of early owners; final page inscribed "Richard Hill / his Bowk / 1666"; two ancient leaves preserved between R1 and R2. Cushing C-563; Wellcome II, 415; Wing C-7503. ♦A touch of sunning to spine and leather on front board, text trimmed rather close (no loss), with occasional fraying

to edges, and with the frequent minor stains typical for such reference guides, final leaf with short marginal tear, but still a very good copy with nothing approaching a fatal defect, and in an unworn binding. **\$1,250**

The celebrated magnum opus of English physician and astrologer Nicholas Culpeper, this is a layman's guide to medicinal herbs and their uses, first published in 1652 with the aim of giving those who could not afford a doctor the means to treat their ills themselves. Culpeper (1616-54) trained as an apothecary after dropping out of Cambridge, and set up a practice in Spitalfields, where the needy who could not pay for physicians turned to apothecaries for medical treatment. According to DNB, Culpeper, a radical in politics and religion, "committed himself wholeheartedly to the service of the sick among the poor, powerless, and uneducated. . . . Culpeper's most significant service, however, on which he worked the hardest and for which he is best remembered, was writing and translating books, enabling the poor to help themselves." One hopes the present copy was of use to former owner Richard Hill, who inscribed his name in it in 1666, the "annus horribilis" that saw both the Great Plague and the Great Fire of London. The two leaves pressed between two pages here appear to be wood betony, an herb protective against epidemical diseases; its entry in this text bears the marks of frequent consultation. (CDT1709)

**3** [CULPEPER, NICHOLAS]. SIBLY, E[BENEZER]., M.D. CULPEPER'S ENGLISH PHYSICIAN: AND COMPLETE HERBAL. TO WHICH ARE NOW FIRST ADDED, UPWARDS OF ONE HUNDRED ADDITIONAL HERBS, WITH A DISPLAY OF THEIR MEDICINAL AND OCCULT PROPERTIES, PHYSICALLY APPLIED TO THE CURE OF ALL DISORDERS INCIDENT TO MANKIND. (London: Printed for the author, and sold at the British Directory Office . . . and by Champante and Whitrow, ca. 1794) 280 x 220 mm. (11 x 8 1/2"). xvi, 394 pp.; [1] leaf, 256 pp., pp. 395-96 of first work. **Two volumes of 42 separately issued parts bound in one.** Modern tan three-quarter morocco over marbled boards, raised bands, spine panels with gilt floral spray at center and curling cornerpieces in black, gilt titling. With frontispiece portrait and 29 numbered plates depicting herbs in the first work; two astrological plates and anatomical plates numbered 30-35 and 37 in the second (without a plate 36, as is the Wellcome copy online). Henrey I, 108; Walleriana 2241; ESTC T80832. ♦A hint of rubbing to extremities, occasional minor foxing or stains, two of the parts with light dampstain affecting one-quarter of the leaf and with freckled foxing, otherwise an excellent copy, generally clean and fresh with good impressions of the engravings, in a binding with minimal wear. **\$650**



This is a well-preserved copy of an attractively illustrated large quarto edition of Culpeper's "The English Physitian." According to the Botanical Library at Kew Gardens, the book is "written in informal, accessible language" that provides "a handy index of ailments, making it easy to find the correct herb for a cure. The tone of the book added to its success and popularity: it was funny, rude, and full of anger. Also, it was very cheap compared to other herbals of the day; Culpeper's was priced at only three pence, the same amount it would have cost to buy a pound of almonds. . . . Affordable, witty and highly practical, Culpeper's herbal went on to become one of the most popular and enduring books in publishing history." (For more on the author see previous item). The present work is a revised edition of his 1652 masterpiece, "The English Physitian," updated here with additional medical information by fellow astrologer-physician Ebenezer Sibly (1751-99), best known for casting the astrological chart for the newly formed United States. As a medical man from the first half of the 17th century, Culpeper was inevitably a confounding



combination of forward thinking and hocus-pocus. His earnest attempts to systematize the use of herbs, to reform medical approaches that relied too much on unquestioned tradition, and to make basic knowledge accessible to lay persons made his field work and his publications greatly influential in the development of modern pharmaceuticals. At the same time, his curative equations included planetary influences, and he still embraced the philosophy of the four Humors. Whatever the components of his approach, Culpeper was widely read for one basic reason—his receipts and directives worked. It is easy to find one printing or another of the “English Physician,” but our copy is desirable

because of its size and condition: most Culpeper editions are in smaller format, and almost all copies—having been subjected to frequent use—are now a wreck. (CDT1714)

**4 DU PINET, ANTOINE. HISTORIA PLANTARUM; . . . SIMPLICIUM MEDICAMENTORUM FACULTATES EX DIOSCORIDE.** (Lugduni: Apud Gabrielem Coterium, 1561) 120 x 72 mm. (4 3/4 x 3”). 640, 229, [1] pp, [13] leaves (index). (One leaf [L1] apparently in facsimile.) FIRST EDITION. Probably 17th century mottled sheep, raised bands. Elaborate woodcut border on title, partly hand colored, decorative and historiated woodcut initials, SEVERAL HUNDRED WOODCUT ILLUSTRATIONS OF PLANTS IN THE TEXT, A NUMBER OF THEM PARTLY OR COMPLETELY COLORED BY A CONTEMPORARY HAND. Armorial bookplate of Armand Jules de Rohan, Archbishop of Reims, owner’s stamp of E. Debeaux on title, trimmed bookplate of the Horticultural Society of New York on verso of title, noting that this volume is part of the bequest of Kenneth K. Mackenzie, 1934, embossed stamp of the Society on one text page. Hunt 85; Durling 1327; Nissen 565; Pritzel 2539. ♦Front joint and portions of rear joint cracked, two corners somewhat worn, small chip missing from top of spine, but the binding still surprisingly tight and even appealing. Four words on title page effaced and supplied in manuscript in an early hand, frequent minor spots, smudges, light dampstains, or short marginal tears, otherwise in excellent condition, still generally rather fresh and clean and with pleasing woodcuts. **\$1,000**



*This is a charming illustrated pocket edition of botanical texts derived and condensed by Du Pinet (1515?-84), mostly from Dioscorides and his commentators. The first part, based mainly on Mattioli’s commentary on Dioscorides’ “De Materia Medica,” is a catalogue of plants (with the plant’s name given in various languages, along with a woodcut illustration and a brief description), while the second part, “Simplicium Medicamentorum,” comprises recipes for healing compounds. Although the woodcuts here are small, they have ample detail and are certainly charming.* (CDT1713)



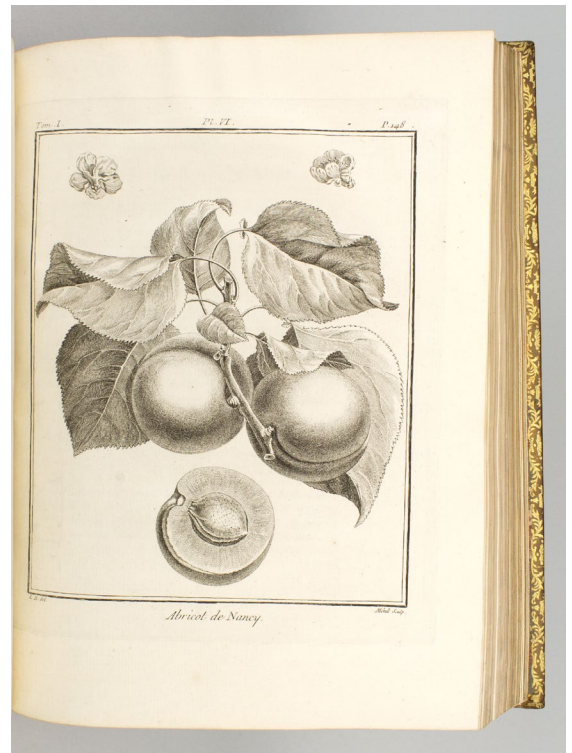
## Classical Botanical Work in Original Decorative Calf, With More than 180 Finely Engraved Plates



**5** DUHAMEL DU MONCEAU, HENRI-LOUIS. *TRAITÉ DES ARBRES FRUITIERS*. (Paris: 1768) 343 x 267 mm. (13 1/2 x 10 1/2"). **Two volumes.** FIRST EDITION. VERY PLEASING CONTEMPORARY SMOOTH CALF, ATTRACTIVELY GILT, covers with French fillet border, raised bands, spine gilt in pretty floral compartments with tulip cornerpieces and a large floral spray at center surrounded by small tools, one burgundy and one brown morocco label, turn-ins with gilt foliate roll, marbled endpapers, all edges gilt. WITH 181 VERY FINE ENGRAVED BOTANICAL PLATES (including an engraved frontispiece depicting a man and woman picking pears) as called for, illustrating the seeds, blooms, and edible products of fruit-bearing trees, the plates designed by Magdeleine-Françoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others. Title pages with small early circular monogram stamp. Nissen BBI 550; Dunthorne 100; Pritzel 2466; Raphael "Pomona" 28; Brunet II, 871. ♦ One cover of volume II with a (well-masked) six-inch abrasion, joints of first volume beginning to crack along first compartment at top and bottom on front and at bottom on back, a few tiny wormholes and small patches of lost patina from insect activity, but the handsome original bindings entirely solid, quite lustrous, and generally well preserved. A dozen gatherings with faint overall browning because

of paper stock (though the plates almost entirely unaffected), isolated rust spots and other trivial imperfections, otherwise a fine copy internally, the text especially fresh and clean, the plates richly impressed, and the margins remarkably ample. **\$15,000**

*With a fine contemporary binding that measures 343 x 267 mm., this is an extremely large as well as quite pleasing copy of a beautifully illustrated book by the man Raphael calls "one of the outstanding botanists of the 18th century" in the fields of plant physiology and agriculture. Henri Duhamel du Monceau (1700-82) was a justifiably celebrated Parisian polymath who gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan of learning from the director and from other distinguished persons who gathered there. He cultivated trees on his own estates, authored a number of important books on topics as diverse as agronomy, marine architecture, and ichthyology, and was a member of all the important scientific academies. This treatise on fruit culture proved to be of considerable importance, and the plates (designed by Magdeleine-Francoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others) were among the most beautiful botanical engravings of the period. The text begins by describing the appropriate methods for pruning and grafting fruit trees, and goes on to discuss the different varieties of individual fruits, including 58(!) types of pears. The engravings show uncommon consistency from beginning to end in how substantial and skillfully executed they are. The images are faithful to nature, thoughtfully designed, and so finely wrought as to appear luscious. The work is uncommonly seen in an attractive contemporary binding, and is rarer still in the kind of tall copy offered here. (ST11764)*



## With Whimsical Woodcuts of Salubrious Plants

6

**DURANTE, CASTORE. HERBARIO NUOVO MEDICO & CITTADINO ROMANO, CONFIGURE, CHERAPPRESENTANO LE VIUE PIANTE, CHE NASCONO IN TUTTA EUROPA, & NELL INDIE ORIENTALI, & OCCIDENTALI.** (Venetia: Presso Gian Giacomo Hertz, 1684) 335 x 230 mm. (13 1/4 x 9 1/4"). 6 p.l., 480 pp, [14] leaves. Original parchment over boards, inked title on spine. In a custom-made gilt-titled folding cloth box. Large and attractive woodcut device on title, decorative headpieces, tailpieces, and initials, and NEARLY 1,000 WOODCUTS OF PLANTS in text. Title printed in red and black. ♦ Spine and joints wormed and slightly torn above top and below bottom cord, boards a little splayed, a few other small tears and slight soil, but a sound and not unsatisfying contemporary binding. Minor worming in upper margin of first few gatherings, one signature somewhat browned, a little browning elsewhere, two leaves torn in lower blank margin, but generally excellent internally, with text usually clean and fresh. \$3,000



Published in 1585 at the direction of Pope Sixtus V and authored by his personal physician, this popular Italian herbal describes the properties and uses of medicinal herbs from Europe, the West Indies, and Asia, and it provides us with very detailed and often whimsical woodcut illustrations of salubrious plants. The present copy is from one of only a few early editions and is uncommon, as well as being unusually well preserved. In addition to being a botanist and a doctor, Castore Durante (ca. 1529-90) was a poet, and he wrote the Latin verses that appear as part of many descriptions. In the entry for the arbor tristis, for example, Durante compares the "melancholy tree" to a nymph, and the fanciful woodcut depicts a tree whose trunk is the body of a woman and whose limbs—with carefully detailed, oversized leaves—are her arms stretching up to the moon and stars above. Many of the woodcuts include a tiny human or animal, either tending or eating the plant, and almost all of them are charming. These small but delightful and imaginative compositions are the work of



Leonardo Parasole, an Italian engraver and woodcutter, who took the name of his better-known wife, engraver and designer Isabella Parasole (sometimes mistakenly credited for the work here). Durante, whose position as the doctor of the pope no doubt contributed to his authority and to the market for his works, wrote other family medical guides on hygiene and nutrition. (CDT1715)

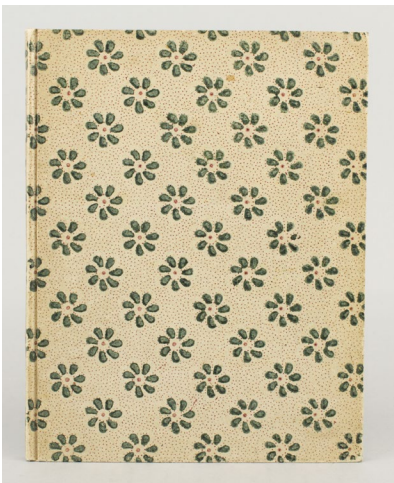


7

(EDWARDS, SYDENHAM TEAK, **Illustrator**). [DICKSON, R. W.] "ALEXANDER MACDONALD" (Pseudonym). *THE NEW BOTANIC GARDEN, ILLUSTRATED WITH ONE HUNDRED AND THIRTY-THREE PLANTS, ENGRAVED BY SANSOM, FROM THE ORIGINAL PICTURES, AND COLOURED WITH THE GREATEST EXACTNESS FROM DRAWINGS BY SYDENHAM EDWARDS.* (London: Printed for John Stockdale by T. Bensley, 1812) 300 x 235 mm. 11 3/4 x 9 1/4". **Two volumes.** FIRST EDITION. Recent taupe distressed leather, raised bands, brown morocco label. 60 BEAUTIFUL HAND-COLOURED PLATES SHOWING 133 DIFFERENT PLANTS, engraved by F. Sansom after Sydenham Edwards. Pritzel 2622; Dunthorne 107; Sitwell, p. 93 (under the title "New Flora Britannica"). ♦Occasional light offset to opposite plates, isolated very minor marginal spotting, but A REALLY EXCELLENT COPY INTERNALLY, the text generally very clean and with ample margins, and the vibrant plates fresh and altogether pleasing, and in a sympathetic modern binding. **\$4,500**

*This is an appealing copy, with very ample margins, of a practical work on flower gardening that features a famous group of fine floral plates by perhaps the leading British botanical illustrator of the time. Sydenham Edwards (1769?-1819) was discovered and trained by William Curtis (1746-99), whose name will always be linked with "The Botanical Magazine," which he founded in 1787 and which was published for nearly 200 years. According to Henrey, Edwards was responsible for "many hundreds" of the "carefully executed" plates in the first 42 volumes of the magazine, which he left in 1815 to establish his own rival publication, "The Botanical Register." The beautiful colored plates in our volumes appeared under three different titles: first in 1807 in McDonald's "A Complete Dictionary of Practical Gardening," and then in 1812 with the title given above as well as the title "The New Flora Britannica." Dunthorne says that "the plates are well coloured, and many American flowers are included." But this is rather restrained praise. Unlike many botanical works where the majority of images are important more for their accuracy than their aesthetic merits, the present volume contains almost no plates that are not as beautiful as they are useful. (ST14358)*

## An Exceptionally Well-Preserved Copy of the First Printing of An Early and Influential Portable Herbal, with Excellent Period Coloring



8 EGENOLPH, CHRISTIAN. *HERBARUM IMAGINES VIVAE. DER KREUTER LEBLICHE CONTRAFAYTUNG.* (Frankfurt: Christian Egenolphus, 1535) 197 x 127 mm. (7 3/4 x 5"). 40, [4] leaves. **Part I, only, of two.** FIRST EDITION. Modern printed paper boards with blue floral pattern. WITH 226 BOTANICAL WOODCUTS, ALL WITH BEAUTIFUL CONTEMPORARY HAND-COLORING. Two leaves with pencilled marginalia. Nissen BBI 2344; Fairfax-Murray 196; Pritzel 2626 (1536 printing); Adams H-293. Not in Hunt. ♦A couple of minor marginal stains, otherwise AN EXTREMELY FINE COPY, clean, crisp, and bright with saturated colors, in an unworn binding. **\$36,000**

*This is an outstanding copy, with notably pleasing hand coloring, of printer Christian Egenolph's first small format—and thus extremely practical—herbal, one of the most important and now highly sought after early editions of its kind. The text that appears here, in addition to the title and index, is the name of each plant, given in Latin (in roman type) and German (in gothic type). The woodcuts show us the entire plant, from roots to bloom, and from two to five specimens are artfully arranged on each page. There are*



familiar garden flowers (rose, iris, violet, columbine), medicinal and culinary herbs (Saint John's wort, rosemary, rue, mint), gourds and fruits, grains, and such potential intoxicants as wine grapes, hops, and cannabis. A second part of "Herbarum" with 65 woodcuts appeared in 1536; our first edition had proved so popular that it had sold out by then, and Egenolph found it necessary to print new copies to accompany part II. Egenolph [or Egenolff] (1502-55) was not a botanical writer, but had studied the humanities before entering the printing trade. He opened his Frankfurt

workshop in 1530, and published about 400 volumes over the next quarter century, most of these popular vernacular works, many of them illustrated. The botanical cuts here are based on the illustrations by Weidnitz used in Brunfels' 1530 herbal, published by Johann Schott of Strassburg. Egenolph planned to use these woodcuts in a 1533 edition of Eucharius Rosslin's "Kreutterbuch," but Schott filed a lawsuit for plagiarism and succeeded in seizing the blocks. Undeterred, Egenolph ordered more woodcuts of the same design—those used here and in later editions of his herbals and those of his heirs. The printer's daughter Magdalena married Adam Lonicer, an employee of the press, who became director of the firm after Egenolph's death and produced a number of noted botanical books. Herbals tend to be heavily used books, and the present copy is remarkably free of the stains, thumbing, and tears that so often afflict such works. (ST12751)

## An Early Fuchs Herbal, in Glorious Condition, With More than 500 Botanical Cuts in Contemporary Color



**9 FUCHS, LEONHARD. DE HISTORIA STIRPIUM COMMENTARII INSIGNES.** (Lugduni [Lyon]: Apud Balthazarem Arnolletum, 1549) 165 x 108 mm. (6 1/2 x 4 1/4"). 16 p.l. (the last blank), 852 pp., [6] leaves. Second Lyon Edition. Excellent 17th century calf, double gilt fillet border on covers, raised bands (expertly rebacked, preserving most of the original attractively gilt backstrip). Woodcut printer's device, portrait, and IN EXCESS OF 500 WOODCUT BOTANICAL ILLUSTRATIONS, ALL COLORED BY A CONTEMPORARY HAND. Endpapers with bookplates of A. D. Stodeur, M.D., and the Horticultural Society of New York (Bequest of Kenneth Mackenzie, 1934); title page with mostly removed ink inscription in a contemporary hand; margin of bb7 with remnants of 17th or 18th century ink signature; e4 with light embossed stamp of the Horticultural Society. Nissen BBI 557; Hunt 61; Adams F-1102; Mortimer 240. ♦Leather a little crackled, neat repairs to title page

and margins of two other leaves (no loss), isolated rust spots or light foxing, occasional faint offsetting from colors, but A REMARKABLY FINE COPY, unusually clean and fresh internally (for any 16th century book and particularly for an herbal), and in a solid binding with no significant wear. **\$17,500**

This is an historically significant early octavo edition of Fuchs' celebrated herbal, published seven years after the work first appeared, offered here with uncommonly careful contemporary hand coloring and in almost amazing condition. Professor of medicine at Tübingen, Fuchs (1501-66) sets out in this work to improve the knowledge of materia





medica by showing the largest possible number of plants useful as drugs and herbs. Specifically, he describes 400 German and 100 foreign plants, and he illustrates them with more than 500 woodcuts. Our scholarly author draws heavily on classical learning in his text, but he also uses his knowledge of the northwestern European species and even American plants like maize (the fuchsia, when it was brought from America, was named after him). He expresses a keen appreciation for the beauties of nature, and he is enough of a true botanist to describe the characteristics of plants, their habits, habitats, and forms. It is this work that makes Fuchs one of the founders of botany (along with Bock and Brunfels), a science that had virtually stood still since Dioscorides. The clearest aspect of modernity in the work is seen in the woodcuts, based on firsthand observation of the living plant and establishing a standard of plant illustration which has been followed down to the present. Ours is the scarce second Lyon edition, distinctive as the first printing of a smaller version of the woodcuts used in the original edition, issued in 1542 in Basel. The early folio editions are among the great illustrated books of the period, and the small woodcuts here share the detail and delicacy of those in the larger format printings. In the present copy, the coloring has been done with deftness and care, and the results are gratifyingly attractive. The small editions of these works would have been used in the field, the kitchen, and the apothecary shop, where they would have encountered hazards from dirt, damp, spills, and burns. To find a copy like the present one, with no such signs of use, is extremely fortunate. (ST12459)



## A Pocket Fuchs Herbal Used by a 16th Century Medic

**10 FUCHS, LEONHARD. DE HISTORIA STIRPIUM COMMENTARIUM INSIGNES.** (Lugduni [Lyon]: Apud Balthazarem Arnolletum, 1551) 165 x 100 mm. (6 1/2 x 4"). 16 p.l. (the last blank), 852 pp., [6] leaves. Contemporary panelled calf, now rubbed to suede, covers with blind-ruled frames, raised bands, black morocco label. Woodcut printer's device, portrait, and IN EXCESS OF 500 WOODCUT BOTANICAL ILLUSTRATIONS. Front pastedown with

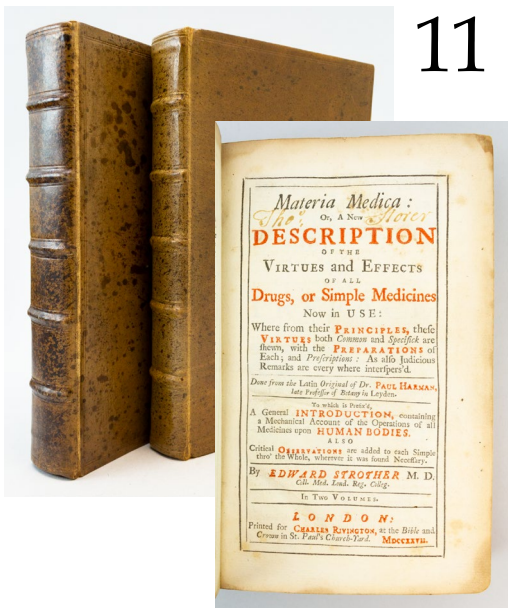


engraved armorial bookplate of Stuart of Allanton. Title page with signature of A. Stewart and with ownership inscription of Thomas Potter, noting that the book was given to him by Dr. Bulleyn in 1572. Frequent annotations by our early owner, often giving the English names of plants, and with early ink notations on rear free endpaper. Nissen BBI 557; Hunt 61; Adams F-1102; Mortimer 240 (citing 1549 ed.). ♦ Bindings a little soiled, with small spots of worming to covers and tail of spine, title page a bit soiled, neatly tipped on to following leaf at gutter, (nothing obscured on either leaf), a couple of small wormholes to margins, most leaves with faint dampstains, occasional small ink spots or other trivial stains, otherwise an excellent copy, generally clean and fresh in a solid binding. **\$2,500**



Printed two years after the preceding item, this small copy of Fuchs' useful herbal offers a direct connection with the practice of medicine in 16th century England. It bears the intriguing marks of early user Thomas Potter, no doubt a physician or apothecary. The "Dr. Bulleyn" who presented this book to Potter in 1572 may very well have been the noted physician William Bulleyn (1515-76), author of "Bulleins Bulwarke of Defence Againste All Sicknes, Sornes, and Woundes" and other medical works. (CDT1702)

## A Rare and Sought-After Guide to Medicinal Plants and Their Uses



11

**HARMAN, PAUL. EDWARD STROTHER, M.D., Translator. MATERIA MEDICA.** (London: Printed for Charles Rivington, 1727) 198 x 122 mm. (7 3/4 x 4 3/4"). **Two volumes.** First Edition in English. Modern retrospective speckled calf, raised bands. Title page with ink inscription of early owner Tho. Storer. Wellcome III, 253. ♦A hint of wear to joints, edges of leaves a bit browned, occasional minor stains or light foxing, otherwise a fine copy, clean and crisp internally, and in a virtually unworn sympathetic binding. **\$2,250**

*Originally published in Dutch in 1710, this work, appearing here in its first English version, is the detailed materia medica produced by physician and botanist Paul Hermann, professor of botany at Leyden and director of the extensive botanical garden there. Hermann begins by explaining how medicines work on the human body, then discusses the properties and applications of all medicines in current use. The work is divided into sections covering substances by type—roots, herbs, seeds, flowers, animal or mineral materials, etc. There are indexes to each type of material, to Latin names of the plants, and to diseases being treated, offering users a number of ways to find the information they need.*

After graduating from the best medical school in Europe at Padua, the German-born Harman (or Hermann) (1646-95) was hired as a ship's medical officer by the Dutch East Indies Company, and spent five years with their fleet in Ceylon (Sri Lanka), where he collected plant specimens and reported on the local flora. He joined the University at Leyden on his return to Europe, and taught botany there for the rest of his career. According to DNB, translator Edward Strother (1675-1737) "was the author of a number of medical works, in particular making detailed comments on the problems and use of 'Jesuits' bark' [cinchona] in fever, and on the treatment of smallpox." This seems to be an extraordinarily rare and sought-after book: RBH and ABPC together record just a single sale (in 2000 for the equivalent of just under \$1,300). (CDT1708)



## The 60 Large Folio Floral Plates With Particularly Rich Hand Coloring

12

**HILL, JOHN (Attributed to, but perhaps by) THOMAS HALE. EDEN: OR, A COMPLEAT BODY OF GARDENING.** (London: printed for T. Osborne; T. Trye; S. Crowder and Co.; and H. Woodgate, 1757) 410 x 260 mm. (16 1/8 x 10 1/4"). iv, ii, 714 pp. **FIRST EDITION.** Once very handsome and still quite appealing contemporary red morocco, covers with wide gilt frame of botanical tools in a repeating pattern, very expertly rebacked using the original spine compartments, raised bands, spine richly gilt with many charming floral and ornithological tools, marbled endpapers, all edges gilt (small repair to lower cover at the time of binding). WITH allegorical frontispiece and 60 ENGRAVED PLATES OF FLOWERS, ALL BEAUTIFULLY COLORED BY A CONTEMPORARY HAND. Henrey III, 776; Nissen BBI 880; Dunthorne 129; "Great Flower Books," p. 100; Hunt II, 559; Johnston "Cleveland Collections" 442; "Oak Spring Flora" 53; Plesch 312. ♦Spine a bit darkened, joints slightly rubbed and flaked, small scratches and abrasions to covers, but the expertly restored binding solid and generally pleasing. Isolated faint offsetting from plates, other trivial imperfections, but A FINE COPY INTERNALLY, the leaves clean and fresh, and the plates both richly and expertly colored. **\$28,000**

Even though it was published originally as a weekly guide (and issued in weekly parts) offering information on plants that would be blooming, fruiting, or needing the gardener's attention in the following seven days, this oversized, profusely illustrated botanical work is a volume of considerable beauty and is of interest to us today mainly for its impressive plates. The content here addresses the needs of the flower garden, greenhouse and nursery, fruit garden, and kitchen garden, and each part is accompanied by an engraved plate depicting six or more plant specimens, the vast majority of them beautiful blossoms. As it was intended as a companion to "The Compleat Body of Husbandry" (London, 1756) by Thomas Hale, it lists that obscure gentleman's papers as the source for the contents. But the true author was apparently the apothecary, botanist, and sometime actor John Hill (1716?-75). Although an autodidact in the field of natural science, he became acquainted with noted members of the Royal Society, including Martin Folkes, Sir Hans Sloane, Henry Baker, William Watson, and James Parsons, and acquired Lord Bute as a patron. With Bute's assistance, he published a number of significant works on plants and their uses, among them "The British Herbal" (1755) and his magnum opus, the 26-volume "The Vegetable System." Hill was a man of great energy and intelligence, but he was also a flamboyant character who did not hesitate to air his sometimes outrageous opinions. In addition to his scholarly writings, he published a steady series of usually abusive periodicals; he was also constantly scheming to make money and to raise his reputation above its rightful altitude; and he was always embroiled in controversies because of his ungovernable proclivity toward impertinence and derision as well as his overweening vanity. He made many confirmed enemies in important circles, a fact that thwarted his advancement. But DNB says that "his reputation has been somewhat reclaimed since [his own day]. At the end of the millennium, Hill was recognized as less of a quack and dilettante, and, to use George Rousseau's phrase, more 'a type of Renaissance man in the eighteenth century.'" This is an attractive book in its uncolored state and much more so when found—as here—with engravings that have been carefully painted by an expert hand using rich and convincing colors. Such copies, especially in well-preserved condition, are seldom seen for sale. (ST12422)



## In Early German Blind-Stamped Calf A Very Fine Copy, with More than 1,000 Woodcuts, Most of them Colored

**13 (HORTUS SANITATIS).** *ORTUS SANITATIS.* (Strassburg: Reinhard Beck, 1517) 322 x 213 mm. (12 1/4 x 8"). 356 leaves. EXCELLENT CONTEMPORARY BAVARIAN BLIND-STAMPED CALF BY THE BENEDICTINE MONKS OF ST. QUIRINUS, covers decorated in blind, with repeated use of the monastery's distinctive round stamp containing two intertwined branches bearing heart-shaped leaves, raised bands, vellum manuscript-lettered tabs, early handwritten paper label on the spine (lacking clasps, catches, and corner and central bosses). Housed in a very fine new black morocco box. Title printed in red and black within woodcut border, full-page woodcut of skeleton on K1v, four small woodcuts on K1r, small cut of a woman with a physician holding a flask on GG1r, and 1,066 WOODCUT ILLUSTRATIONS IN THE TEXT, THE MAJORITY OF THEM (that is, all of those appearing within the botanical section) IN CONTEMPORARY COLOR. Title page with early inscription of the Bamberg Augustinians; note in ink on pastedown that this is a Royal Library duplicate; early marginal notes in ink on a few leaves. Adams H-1019; Fairfax Murray / German 195; Hunt 18; Nissen BBI 2366; Durling 2469; Cushing H-463; Klebs



50; Schuh 2137. For the binding: Kyriss 32; Schwenke-Schunke II, pp. 250; Weale II, 688 and 715. ♦A little wear to the joints, spine ends chipped, other signs of use externally, but the original attractive binding solid and with very considerable appeal. A half dozen small, round wormholes in the first few leaves, other trivial defects in the text, but AN EXTRAORDINARILY FINE COPY INTERNALLY, THE PAPER FRESH, BRIGHT, AND CLEAN, and with strong impressions of the woodcuts. \$60,000

This is a remarkably well-preserved copy of the LARGEST HERBAL AND MEDICAL WOODCUT BOOK that had been published to date, a work Hunt calls "the most important medical woodcut book" from the incunabular era, offered here with contemporary coloring that is almost never seen in copies of this edition. An encyclopedia of the plant, animal, and mineral kingdoms and the medical applications of their products, the "Hortus Sanitatis" is an herbal of the greatest importance, offering a comprehensive view of the Medieval understanding of the natural world. Hunt says that "though based in part on the 'Gart der Gesundheit,' [the 'Hortus'] was almost entirely rewritten and elaborated upon, especially in the parts on animals, birds, fishes, stones, and minerals (all of which were less well represented in the earlier work), and in the treatise on urines; the text on herbs too is quite different, each chapter beginning with a description of the plant, its synonyms, and often something about its geographical origin, and ending with a list

of the plant's medicinal virtues in a separate section headed 'Operationes.'" The present edition is the sixth overall and fourth Strassburg edition, and it is the first to separate the chapters on animals, stones, and metals from the chapters on plants. The design of the title page is variously attributed to Urs Graf, Hans Wechtlin, or Hans Baldung Grün. A few of the woodcuts are new to this edition, but most are reversed versions of the Prüss blocks, first published in 1491. According to Klebs, "the most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. . . . A large section of the book is devoted to zoology[.] 164 chapters concern land animals, 122 birds and 106 fishes. Camels are portrayed and described in chapters xxvii, xxviii and xxix of the section concerning land animals[.] they are among the earliest portrayals of these animals. The section on birds shows woodcuts of a falconer with several falcons, as well as several birds of prey . . . . These woodcuts belong to the earliest portrayal of these animals in a printed book." The woodcut illustrating the human skeleton is considered the best such depiction before Vesalius. The binding here bears the distinctive leaf mark of the Benedictine Abbey of Tegernsee, established in the eighth century. The Abbey assembled a library that rivalled the holdings of the Vatican, and in 1468, the monks set up their own bindery. A printing press was added to the Abbey's works by 1573. After the dissolution of the monasteries in 1803, the Abbey's vast library of more than 60,000 volumes was absorbed into the Royal Library in Munich. Items that duplicated the library's existing holdings, like the present volume, were sold. Copies of this work with period hand coloring are extremely rare. The only other one we could locate in North America is at the Yale University Medical Library. The last copy at auction was from the Giancarlo Beltrame library (contemporary calf, but internally repaired and noticeably affected by damp and worming), which sold in 2016 for the equivalent of \$68,618. Early herbals are notoriously afflicted with the signs of heavy use, and it is remarkable to find one as fresh and clean as the present one. (ST12895)



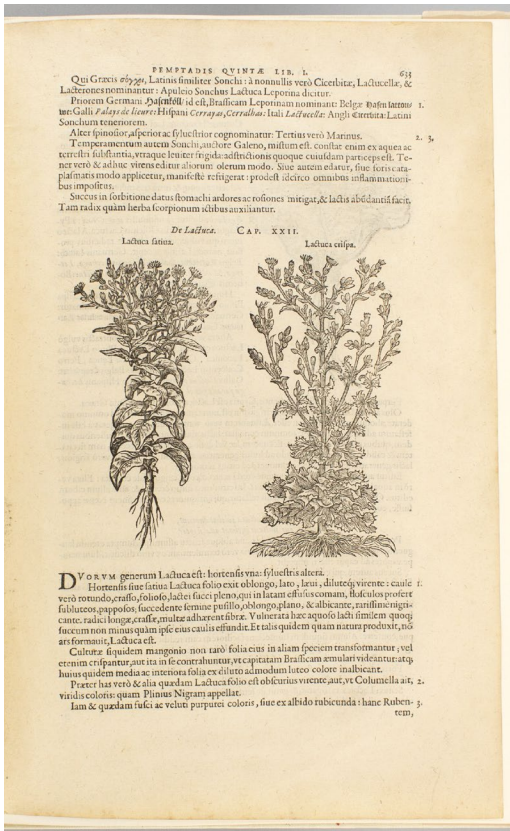
## With 54 Large Format Engravings of Trees, Including Four Extra with Hand Coloring

**14** KENNION, EDWARD. *AN ESSAY ON TREES IN LANDSCAPE*. (London: Printed by T. Bensley for C. J. Kennion, 1815) 362 x 292 mm. (14 1/4 x 11 1/2"). 6 p.l., 48 pp. FIRST EDITION. Pleasing recent sympathetic sprinkled half calf, marbled sides, raised bands, morocco label, spine with multiple decorative gilt rules, new endpapers. Aquatint title vignette of the three principal types of English trees and 54 ENGRAVINGS (FOUR DOUBLE-PAGE), SHOWING TREES AND LEAVES, with the four double-page plates, one single-page plate, and the engraved title vignette colored by a later hand. Abbey "Life" 147; cf. Pritzel 4621 (citing the 1844 edition). ♦ Title page neatly remargined, almost invisible repair at extreme inner margin of one plate, two plates with small faint dampstain at fore edge outside plate mark, small area at bottom of one plate with tiny specks of paint, very slight darkening or foxing at extreme outer margins of most leaves, slight offsetting from plates (especially the double-page images), single-page plates somewhat more noticeably affected by foxing (one or two plates rather foxed), but the foxing almost entirely marginal, never offensive, and entirely absent from more than 20 of the plates. A pleasing copy, despite imperfections, of a very attractively illustrated book in an excellent new binding. **\$2,500**



*This is an uncommon copy of the preferred state (with four additional double-page engravings) of the first printing of a handsome large-format early 19th century illustrated book on trees. It examines in minute detail the artistic rendering of trees, covering, among other things, their "characters," the particular characteristics of the various species (focusing primarily on oak, elm, and ash), and the practical approaches to the faithful replication of trees with drawings. The plates represent 50 different views of 22 different species, with the four extra double-page plates depicting various species as part of extremely pleasing landscapes that also feature human figures, animals, and generally well-developed backgrounds. As an artist, one of the chief virtues of Kennion (1744-1809) was his insistence upon accuracy. As he tells us here, Kennion decried the general belief that the tree was "thought to be an object so fully delivered over to the will of the artist, and so little depending on any determinable character of lines of forms, that it may be represented in any manner." In fact, Kennion believed that with trees depicted genuinely upon "the principles of nature, it will be found that the reverse . . . is the truth; and that no objects whatever require so much vigour, decision, and swiftness of execution, or can so little bear retouching, ragged and smeary daubing, or any thing that shall muddle or injure the rich transparency and lightness for which the foliage of trees is so particularly remarkable." According to DNB, Kennion became a Fellow of the Society of Artists in 1790, and more than 30 of his works were shown at exhibitions held by that society and at the Royal Academy. In 1803 he issued the prospectus for an ambitious work entitled "Elements of Landscape*

and Picturesque Beauty," which was to appear in four volumes. However, he died in 1809, and the only part to be completed was the present work, which was finished and published by his son, Charles. This first printing of Kennion's essay is very often found with only the 50 single-page plates (of the 10 copies listed in ABPC since 1975, seven have just the 50 engravings), and the work sometimes appears with paper watermarked after the date of imprint. The text of our copy was printed on Whatman paper dated 1812. The quality of the paper seems to be inferior in most, if not all, copies, as the work is almost always rather foxed. (ST12683-058)

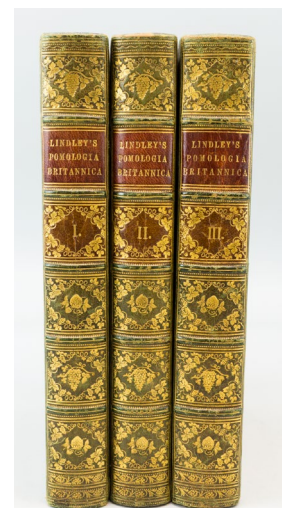


**15 (LEAF BOOK). (DODOENS, REMBERT). BLISS, CAREY S.** A LEAF FROM THE 1583 REMBERT DODOENS HERBAL PRINTED BY CHRISTOPHER PLANTIN, WITH A SHORT ESSAY BY CAREY S. BLISS. (San Francisco: The Book Club of California, 1977) 365 x 247 mm. (14 1/4 x 9 3/4"). 4 p.l., 28 pp., [2] leaves (blank, colophon). ONE OF 385 COPIES. Original pictorial cloth, gilt titling on spine. In the original plain dust jacket. Vignette in red on title, decorative initials, woodcut illustrations in margins throughout, as well as a few in the text, three full-page woodcut portraits, one half-page portrait, one full-page facsimile. Title in red and black. WITH A TIPPED-IN ORIGINAL LEAF CONTAINING THREE WOODCUT ILLUSTRATIONS of varieties of lettuce. Prospectus laid in at front. ♦In mint condition, the original leaf quite clean and crisp. **\$350**

*This attractive and useful production contains a leaf from Dodoens' important herbal, a publication containing more than 1,300 illustrations, originally issued by Jan van der Loe in Dutch in 1544 and first printed in Latin by Plantin in 1583. One of the great botanical names of his era, Dodoens (1518-85) is generally credited with making substantial advances in systematic botany by collecting and describing new species and by providing good botanical illustrations. In his essay here, Bliss gives a brief history of herbals and then expands on the work of Dodoens and Plantin in this genre. (ST12875)*

## With More than 150 Fine Hand-Colored Plates of Fruit

**16 LINDLEY, JOHN. POMOLOGIA BRITANNICA; OR, FIGURES AND DESCRIPTIONS OF THE MOST IMPORTANT VARIETIES OF FRUIT CULTIVATED IN GREAT BRITAIN.** (London: Henry G. Bohn, 1841) 245 x 150 mm. (9 3/4 x 6"). **Three volumes.** FIRST EDITION. Contemporary green half morocco with marbled boards, spine gilt with fruit motifs, raised bands, red and brown morocco labels, gilt edges. WITH 152 BEAUTIFUL HAND-COLORED PLATES (five folding) by C. M. Curtis and Mrs. Augusta Withers, engraved by W. Clark and S. Watts; volume I with a few plates containing supporting elements (foliage, twigs, etc.) left (purposely?) uncolored. Bookplate of Josephi Greene and that of Sir Thomas Neame on the pastedown and front free endpaper of each volume. Janson "Pomona's Harvest," p. 385; Sitwell & Blunt "Great Flower Books," p. 114; Nissen 1203; Benezit XIV, 1003. ♦Edges and joints a bit rubbed, covers a little scuffed, a couple of minor marginal stains and occasional



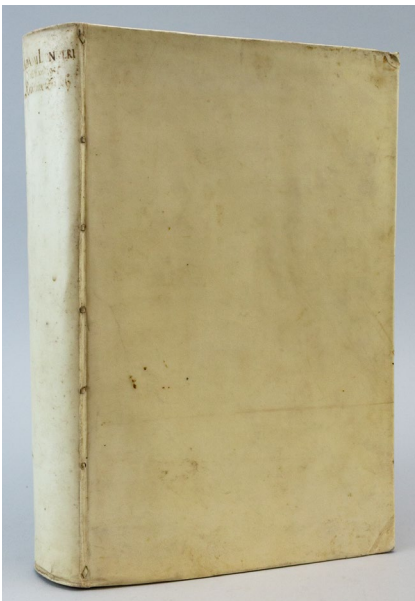
foxing (mostly on the paper guards and very rarely affecting leaves with text), otherwise all plates in fine condition, with particularly bright colors. **\$14,000**



Representing a marriage of beauty and function, each of the 152 splendid hand-colored plates here features a finely illustrated fruit tree specimen accompanied by a succinct description of its origins and traits (including flavor), as well as advice about the best species for cultivation in British climates. Although the present work, a reissue of "The Pomological Magazine" (1828-1830) under a new title, catered more to the tastes of a popular audience than a purely scientific one, the contents reflect the author's customary attention to detail and interest in a wide range of plant characteristics. The self-taught son of a nurseryman, Lindley (1799-1865) was an eminent figure in his field, publishing several important botanical books and articles, editing botanical periodicals, being the guiding force in the horticultural society for many years, and holding the first professorship of botany at the University of London. In response to what he considered to be the exasperating difficulties of identifying plants by the Linnaean system of classification, Lindley devised his own method, happily named the "natural system," though it was unhappily determined to be somewhat

less systematic than Linnaeus'. All but a few plates in this work are signed "Mrs. [Augusta] Withers" (1792-1877), who was Flower Painter Ordinary to Queen Adelaide (Queen Consort to William IV). Withers worked as an illustrator on a number of important natural history publications during her career, including Bateman's "Orchidaceae of Mexico and Guatemala," and later expanded her repertoire to include zoological subjects. Benezit notes that gender bias may have barred the artist from achieving even loftier goals; despite her title and highly regarded work, Kew Gardens rejected Withers when she applied for the position of a Botanical Floral Painter there. One of the previous owners of this copy, Sir Thomas Neame (1885-1972), came from a well-known fruit farming family in Kent. His horticultural work and commitment to cooperative sales earned him a knighthood in 1960. (ST12886)

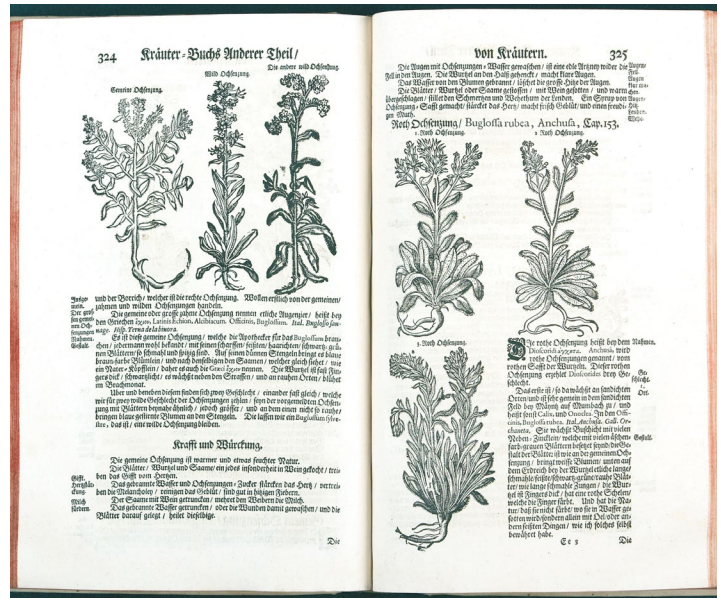
## Enduringly Popular Herbal in Fabulous Condition And with Princely Provenance



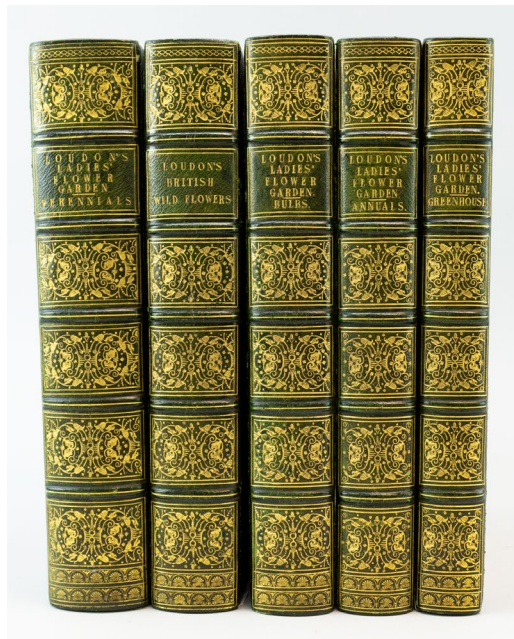
**17** LONICER, ADAM. VOLLSTÄNDIGES KRÄUTERBUCH, UND KÜNSTLICHE CONTERFEYUNGEN DER BÄUMEN. (Ulm: Daniel Bartholomä, 1713) 311 x 210 mm. (12 1/4 x 8 1/4"). 2 p.l., 566, [569]-750 pp., [12] leaves (two leaves bound out of order, missing internal blank leaf bbb4). Excellent contemporary or slightly later vellum over stiff boards, yapp edges, title neatly lettered at top of spine in an old hand. Woodcut vignette on title page, ornamental headpiece and initials, historiated tailpieces, and MORE THAN 800 WOODCUT ILLUSTRATIONS THROUGHOUT, including genre scenes, many individual plants and animals, and distilling apparatus. Front pastedown with bookplate "Fürstl. Bibliothek zu Lich" (library of the princes of Lich) and small corresponding library stamp on title page (see below). Nissen 1228; Pritzel 5599; Graesse IV, 256. ♦Very minor soiling to vellum, binding slightly splayed (as expected), a handful of leaves with faint dampstain, but AN EXCEPTIONALLY FINE COPY, the period binding solid and pleasing, and THE TEXT AS FRESH AND CLEAN AS ONE COULD HOPE FOR, particularly in a natural history compendium like this. **\$6,500**

Lonicer (or Lonitzer, 1528-86) married the daughter of a printer who specialized in herbals, and he worked as a proofreader for his father-in-law while beginning his own career of writing on arithmetic, botany, and medicine, particularly public health. The work that made his name famous is the present enduringly popular herbal, first published in 1546 by the Frankfurt printer Christian Egenolff. The work went through several subsequent editions, being published as late as 1783. The text covers all three parts of the natural world and directs its remarks to a wide audience

that includes physicians, apothecaries, and both rural and urban householders. The emphasis here is on how one uses animal, vegetable, and mineral substances in the production of medicinal, gastronomic, and household preparations. Lonicer provides us with one of the early descriptions of local flora, and, among his other accomplishments, he is one of the first to distinguish deciduous trees from conifers. Linnaeus honored the author with the genus *Lonicera*. As indicated by the bookplate described above, our copy once resided in princely surroundings, having belonged to one of two princes of Solms-Hohensolms-Lich, either Charles Christian or Charles Louis Augustus, who reigned from 1792-1803 and 1803-06, respectively. (Before these two reigns, Lich was a county, not a principality, and after them, the tiny Rhineland state was swallowed up by its neighbors.) Books employed in the maintenance of household health are almost always subjected to hard use, and it is now difficult to find an early herbal in even reasonably decent condition, let alone as remarkable as the present copy—this is all the more true of 17th and 18th century German imprints. (ST11300)



## All Five of the Loudon Flower Books, Handsomely Bound and in Very Fine Condition



**18 LOUDON, MRS. JANE WEBB. THE LADIES FLOWER GARDEN: ORNAMENTAL ANNUALS, ORNAMENTAL PERENNIALS, ORNAMENTAL GREENHOUSE PLANTS, AND ORNAMENTAL BULBOUS PLANTS, [with] BRITISH WILD FLOWERS.** (London: William S. Orr & Co. , 1849, 1855) 298 x 230 mm. (11 5/8 x 9 1/4"). **Five volumes.** Second Editions. Uniformly bound in pleasing 19th century green half morocco over marbled boards, raised bands, spine compartments gilt with swirling floral vines, gilt titling, all edges gilt. WITH A TOTAL OF 300 HAND-COLORED LITHOGRAPHS, as called for. Nissen BBI 1233-37 (1st ed.); Sitwell, "Great Flower Books," p. 115. ♦Very minor rubbing to joints and extremities, but A SPLENDID SET with only the most trivial imperfections inside and out, THE PLATES ESPECIALLY BRIGHT, WITH LOVELY COLORING. **\$12,500**

*This is a handsomely bound and remarkably well-preserved set of the famous flower gardening*

*manuals by noted horticultural writer Jane Webb Loudon, whose works helped to popularize gardening as a hobby for ladies. The series began with "Ornamental Annuals" in 1840, followed by "Bulbs" (1841), "Perennials" (originally two volumes, 1843-44), and "Greenhouse Plants" (1848). Second editions of each work appeared individually in 1849, and are sometimes found as a set, as here; however, in addition to these gardening guides, our set has a bonus volume: the 1855 second edition of Mrs. Loudon's "British Wildflowers," which first appeared in 1846. To have all five titles complete and uniformly bound is uncommon and particularly desirable. Loudon (1807-58) began writing to help support her family after the death of her father, achieving some success with*





"The Mummy" (1827) which DNB describes as "a pioneering work of science fiction that brought together political commentary, Egyptomania, and interest in technology." In a story straight out of a romantic comedy, this work was favorably reviewed by writer and publisher John Loudon, who was struck by the work's incorporation of such technological innovations as a steam-driven mower and the telegraph. Impressed, he sought to make the author's acquaintance, discovering to his surprise that the creator was an attractive young woman. They married in 1830, and Jane began working closely with her husband—who happened to be the leading gardening writer and landscape designer of the day—on his "Gardener's Magazine." When they fell into debt over the production of a particularly expensive book, she took up her pen to write gardening works for ladies which, according to Adams, became "standard books of reference, and attained a large circulation." These popular manuals comprised innovative departures from the specialized horticultural tomes generally intended for a male audience. After her husband's death, which left her in financial straits, Loudon continued with her horticultural writings and also edited the "Ladies' Companion at Home and Abroad," a weekly periodical intended to contribute to the education of women and the general elevation of their position in the world. (ST14271)



## A Fine Copy of One of the Most Important Horticultural Works Of the 18th Century, with 300 Impressive Hand-Colored Plates



**19 MILLER, PHILIP.** FIGURES OF THE MOST BEAUTIFUL, USEFUL, AND UNCOMMON PLANTS DESCRIBED IN THE GARDENER'S DICTIONARY. (London: Printed for the Author; And Sold by John Rivington [et al.], [1755]-60) 425 x 270 mm. (16 3/4 x 10 5/8"). vi, 200, [4] pp. **Two volumes in one.** FIRST EDITION. Contemporary calf, cover with thin gilt border and small cornerpieces, raised bands, compartments with much gilt tooling, red label with gilt lettering, skillfully rebacked preserving most of original backstrip. WITH 300 LOVELY HAND-COLORED ENGRAVINGS OF FLOWERS (two of which are folding). Front pastedown with armorial bookplate of John Pollexfen Bastard. Great Flower Books, p. 121; Hunt 566; Henrey 1097; Pritzel 6242; Nissen 1378; Hazel le Rougetel, "The Chelsea Gardener Philip Miller 1691-1771," pp. 110, 114. ♦Covers somewhat scratched, corners a bit worn, but the restored binding solid and appealing. Occasional mild thumbing or light browning, perhaps a dozen plates with minor to moderate offsetting, but A VERY PLEASING COPY INTERNALLY, quite clean and fresh, and with attractive coloring. **\$29,500**

By a man characterized by DNB as "the most distinguished and influential British gardener" of the time, this lavishly illustrated work is called by distinguished botanist W. T. Stearn the most important horticultural work of the 18th century. And Richard Pulteny, the British naturalist and historian of science, said that "England had not before produced any work, except the 'Hortus Elthamensis' or Catesby's 'Carolina,' so superb and extensive." Published in 50 monthly parts containing six plates each, these two impressive folio volumes comprise in Hunt's words, a

"complement and fulfillment" of Miller's popular but sparsely illustrated "Gardener's Dictionary," with 300 splendid depictions of plants drawn from live specimens in the renowned Chelsea Physic Garden, where Miller served as head gardener. Miller (1691-1771) published "Figures" as a means to showcase in a grand fashion a selection of species deemed to be either noteworthy, useful in trade or medicine, or somehow overlooked by botanists. According to DNB, the lovely plates here, executed by eminent artists that include Georg Ehret, were "commended at the time for being drawn from nature in the best state of flowering, and for including illustrations of fruit and seed as they ripened." Miller boasts in the preface that "no Expense has been spared to render it as perfect as possible: The Drawings were taken from the living Plants; the Engravings were most of them done under the Author's Inspection; and the Plates have been carefully coloured from the original Drawings and compared with the Plants in their Perfection." This book appears with some regularity in the market, but it is quite difficult to find in the kind of condition seen here. (ST13850)

## The Earliest Important English Treatise on Horticulture



**20** PARKINSON, JOHN. *PARADISI IN SOLE PARADISIUS TERRESTRIS*. (London: Printed by Humfrey Lownes and Robert Young, 1629) 343 x 213 mm. (13 1/2 x 8 3/8"). 6 p.l., 612 pp, [8] leaves. FIRST EDITION. Modern tan half morocco by Sangorski & Sutcliffe (stamp-signed on verso of front free endpaper), raised bands, spine compartments with gilt floral spray centerpiece, gilt titling, marbled endpapers. Woodcut headpieces, tailpieces, and initials, author's portrait, full illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 FULL-PAGE FINE WOODCUT ILLUSTRATIONS OF FLOWERS, VEGETABLES, AND FRUITS almost certainly by Christopher Switzer, SHOWING NEARLY 800 PLANTS. Title page and its verso with monogram and signature stamps of W. Musgrave, probably ownership marks of William Musgrave (1655?-1721), prominent physician, secretary of the Royal Society, and author of books on arthritis and antiquities. Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦Woodcut title and text of A1 somewhat faint (from being washed?) and slightly soiled, the latter with two minor paper fault tears (no loss), final

(index) leaf with repaired tears, flattened creases, and restoration at one corner and at inner margin (with three letters and parts of three numbers obscured), paper fault in middle of M3, with small loss of woodcut stem on recto and a few letters on verso, a few other quite minor paper faults or tears and trivial foxing here and there; in all other ways a first-rate copy internally, with fine impressions of the impressive cuts, in a binding with few signs of wear. **\$9,500**

This has been called the most famous English gardening book of the 17th century, and also the most beloved for its personal and endearing style. Henrey says that the book is "the earliest important treatise on horticulture to be published in [England]," and observes that "part of the charm of the 'Paradisus' lies in the author's love of plants and his sensibility of their beauty, feelings 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 17th century." Based on the contents of the author's own gardens, this work, of which the first three words of the curious title ("Park in the Sun") form a pun on Parkinson's name, gives us directions for creating an "Earthy Paradise." In his preface dedicated to Queen Henrietta Maria, the author



argues that the first gardening experiences of mankind involved God and Adam, and our author indicates that all of Adam's descendants have been imbued with a knowledge of gardening. He describes the different plants that can flourish in the "English ayre," and their uses, and gives advice on planting and maintaining gardens of three types—the flower garden, kitchen garden, and fruit orchard. John Parkinson (1567-1650) was a practicing apothecary with a private botanical garden at Long Acre in London when he was appointed apothecary to James I. After the publication of "Paradisi in Sole," his first book, he was named "Botanicus Regius Primarius" by Charles I. According to Arber, "Some of the most interesting of our native plants were first noticed by Parkinson." For example, he was the first to record the Welsh-poppy and the ladies'-slipper. As is the case with other English herbals of the period, the full-page woodcuts here show multiple figures, but this work contains both more and larger images of specimens on each page. Also, the plants are more vigorously and faithfully drawn. They are mostly originals by Switzer, and their somewhat cluttered design is innovative. In any case, they are remarkably and persistently striking. The cuts in Gerard's herbal have an interesting lineage, coming as they do from the 16th century, but they are flat and dull next to those in the present volume. This copy is not without flaws, but is still very well preserved for a work almost always found heavily used. (CDT1701)

**21** PARKINSON, JOHN. *THEATRUM BOTANICUM: THE THEATER OF PLANTS*. (London: Printed by Tho. Cotes, 1640) 358 x 235 mm. (14 x 9 1/2"). 10 p.l., 1755 (i.e. 1743) pp, 1 (errata) leaf. FIRST EDITION. VERY APPEALING CONTEMPORARY CALF, sides simply ruled in blind, spine very densely and handsomely gilt in compartments with four distinctive mirrored semicircles of massed floral tools, the remainder of the compartments



with similar, even denser, massed floral tools and in some cases large gilt circles, morocco label, later end papers. ELABORATE ENGRAVED TITLE PAGE AND MORE THAN 2,700 WOODCUTS OF BOTANICAL SPECIES IN THE TEXT. 17th c. signature of Jonathan Jackson and 18th c. signature of Jonathan Knowles in top margin of title page. ♦Very bottom on spine worn away, with edge of text block partially exposed, raised bands and head of spine somewhat rubbed, with small superficial cracks in half a dozen places, corners a little bent and covers somewhat marked, but an entirely sound, beautifully decorated, and generally very attractive contemporary binding with joints only slightly rubbed. Title pages neatly reattached and a bit soiled, a few paper flaws resulting in slight loss of blank corners, a dozen trivial rust or wormholes, one leaf with 2 1/2" chip out of fore edge (up to, but not touching, text), one contemporary note in ink in lower right margin, last few leaves

of index darkened (five of these leaves with small holes in fore margin), final two leaves neatly backed, a few other minor flaws; nevertheless, quite excellent internally and in relative terms especially fine, with good margins and particularly clean and crisp leaves. AN EXTREMELY WELL-PRESERVED COPY of a large and heavy book that is almost always found ravaged and defective from heavy use. **\$9,500**

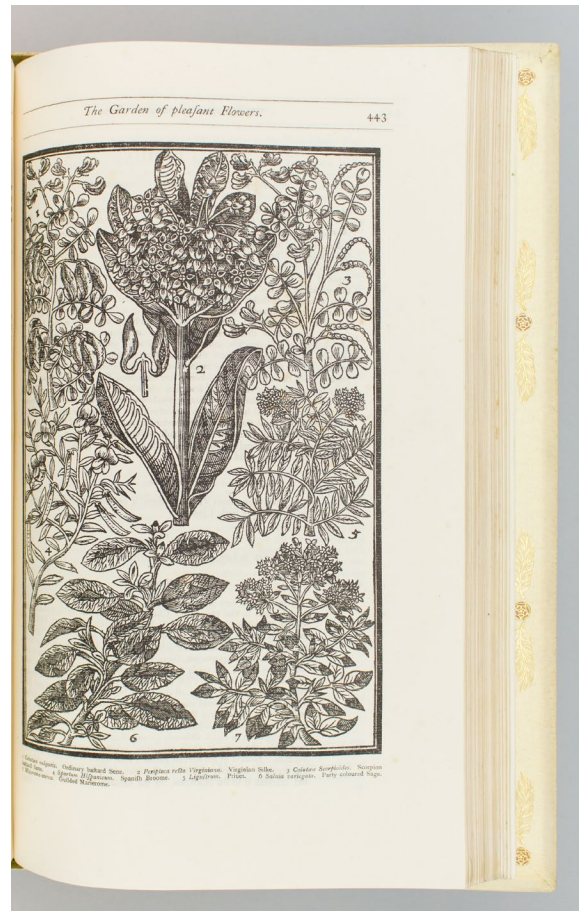
*This is a particularly agreeable copy of one of the most important botanical books in English, perhaps the last great herbal published in England that had as its motive the seeking of a wider understanding of plants as a way toward the advancement*

of medicine. It contains Parkinson's own descriptions and observations as well as those of his predecessors on nearly 3,800 species of plants (as compared to 2,850 in Johnson's *Gerard* of 1633). The work "remained the most complete English treatise on the subject until the time of Ray." (DNB) For more on the author, see previous item. (CDT1718)



**22** PARKINSON, JOHN. *PARADISI IN SOLE PARADISUS TERRESTRIS . . . FAITHFULLY REPRINTED FROM THE EDITION OF 1629.* (London: Methuen & Co., 1904) 375 x 225 mm. (14 3/4 x 8 3/4"). 8 p.l., 612, 16 pp. MID-20TH CENTURY ALUM-TAWED PIGSKIN, VIGOROUSLY GILT, over bevelled boards BY SANGORSKI & SUTCLIFFE, covers decorated in gilt in an overall diapered design with leaf fronds and inlaid mauve rosettes forming lozenge-shaped compartments containing a stylized sheaf of wheat, smooth spine with similar decoration and gilt titling, turn-ins with repeating gilt leaves and pink rosettes, vellum endleaves, all edges gilt. In a green morocco-lipped felt-lined slipcase. Woodcut headpieces, tailpieces, and initials, author's portrait, illustrated title page depicting the Garden of Eden, three small illustrations in text, and 109 fine full-page woodcut illustrations of flowers, vegetables, and fruits almost certainly by Christopher Switzer, showing nearly 800 plants. A photocopy of a photograph of the binding in the Sangorski workshop, with manuscript notations on its creation, laid in at front. Original edition: Henrey 282; Hunt 215; Nissen BBI 1489; Pritzel 6933; STC 19300. ♦Spine slightly and uniformly yellowed, a few leaves with minor crease in bottom right corner, otherwise very fine, with almost no signs of use inside or out. **\$3,250**

This is a very attractively bound facsimile of Parkinson's famous 17th century gardening book, its binding done in 1960 by Sangorski & Sutcliffe, with forwarding by Frank Watson and finishing by Edgar Turner. Turner must have been one of the bindery's best finishers, as he was chosen to tool the binding for the Coronation Bible presented to Queen Elizabeth II by the Archbishop of Canterbury. The pigskin here is beautifully creamy, and the delicate gilt tooling and tiny inlaid rosettes give the impression of fine gold lace over ivory satin. The document laid in here shows Sangorski & Sutcliffe's head of bookbinding Stanley Bray posing with this volume in the bindery in 1970. Bray's handwritten notation, dated 10 December 1979, gives us the date of the binding and the names of the craftsmen who worked on it. Bray was the nephew of George Sutcliffe and had trained with his uncle; it is likely he designed this binding, to be carried out by Watson and Turner. For a full discussion of author and contents here, see item #20, above. (ST13540)



# An Extensive and Extensively Illustrated English Herbal

**23** SALMON, WILLIAM. *BOTANOLOGIA. THE ENGLISH HERBAL: OR, HISTORY OF PLANTS.* (London: Printed by I. Dawks, for H. Rhodes and J. Taylor, 1710) 390 x 245 mm. (15 3/4 x 10"). 3 p.l., xxiv, 1296 pp, [22] leaves (lacking an additional three leaves of a separate index and erratum, which, according to Henrey, are often missing). FIRST EDITION. Contemporary calf over thick boards. Added engraved title and SUBSTANTIALLY MORE THAN 1,000 WOODCUT ILLUSTRATIONS OF PLANTS in the text. Title printed in red and black. Henrey 1308; Pritzel 8018; Hunt 426. ♦ Joints cracked, small patch of leather loss to edge of rear board, corners rather bumped and rubbed, occasional browning (never severe), a little fraying to fore edges (not affecting text), other minor imperfections, but still an excellent copy, clean and fresh internally. \$2,750



This very substantial work is one of the first herbals to be published in England in the 18th century. It is chiefly a compilation from earlier authors, but the woodcut illustrations were apparently made especially for it. Never one to let the truth stand in his way, Salmon is remarkably optimistic in this work in ascertaining curative properties. Henrey (quoting the 18th c. commentator Richard Pulteney) says that "in detailing the powers of simples, [Salmon] . . . distributes with a lavish hand extraordinary and numerous powers to almost every herb he describes." Nothing if not a colorful character, Salmon (1644-1713) was a self-established physician and astrologer who began, without apparent formal education, as a practitioner to outpatients who were not granted admittance or assistance at St. Bartholomew's Hospital. He not only treated diseases, but cast horoscopes, professed alchemy, and sold pills "good for all diseases." He did not restrain his expertise: besides the many books he wrote that occupy the fringes of science and medicine, he produced treatises on subjects as diverse as drawing, dyeing, and transubstantiation; he also amassed an impressive personal collection of arrows from the West Indies. Because so many of Salmon's works, including the present book, were cheaply produced, they are notoriously difficult to find now in good condition. The present item, then, represents a special opportunity to obtain an important English botanical book in condition that would be difficult to equal. (CDT1719)

## With More than 2,500 Hand-Colored Botanical Plates, As Tall a Copy as One Could Possibly Find

**24** SOWERBY, JAMES, **Illustrator.**  
SMITH, JAMES EDWARD. *ENGLISH BOTANY*. (London: 1790-1814) 254 x 162 mm. (10 x 6 3/8"). **36 volumes (complete except for the four supplements published over a period of 35 years after 1814).** FIRST EDITIONS. IN THE ORIGINAL PUBLISHER'S TEMPORARY MUSLIN-BACKED PAPER BOARDS, ENTIRELY UNTRIMMED, flat spines with titling in gilt (one volume expertly rebacked using the original backstrip). With 2,592 hand-colored botanical plates, as called for, with four of the plates inserted from other copies (see below). Nissen, BBI 2225; Henrey 1366; Hunt 717. ♦Light fading to a number of spines, minor fraying and losses to cloth at spine ends (and tiny losses in a few joints), but the original fragile bindings in a remarkably fine state, the covers and spines very clean, smooth, and altogether surprisingly well preserved. Minor foxing and faint offsetting here and there (a few text leaves and perhaps two or three plates per volume more noticeably foxed, though never severely so), some of the text printed on paper of a lesser quality than that used for the plates and, consequently, with overall mild browning, but still **A VERY NEARLY FINE COPY INTERNALLY**, the text apparently unread, and the plates very clean and fresh, with rich coloring. **\$19,500**



*This is an exceedingly rare copy in original temporary bindings of the first extensive description of British flora, with the leaves entirely untrimmed. It is as large a copy as one could hope to find, with leaves measuring approximately 250 x 160 mm. (by comparison, a typical set, sold at Christie's in 2010, measured 233 x 138 mm.). James Sowerby (1757-1822) studied painting at the Royal Academy and earned his living painting portraits until disenchantment with the need to please the vanity of his subjects led him to turn to plants instead. He worked with William Curtis on his "Flora Londinensis" and "Botanical Magazine" before striking out on his own. He met botanist Sir James Edward Smith (1759-1828) through his brother-in-law, and proposed the project that became "English Botany," with Smith providing the letterpress and Sowerby nearly all of the engravings, which are the chief attraction here. "English Botany" was a success from the appearance of the first issue, with the plates receiving the lion's share of the praise. This set appears to be made up of volumes retained by the publisher and never sold. Whatever their history, they remained untrimmed, and the state of their preservation is remarkable, especially given the fact that they were always insubstantial in their manufacture. When we purchased the set, it lacked four plates (and accompanying text in three cases), a fact that would make sense if these were publisher-retained volumes. To make it complete, we obtained plates and text leaves from other copies, but these were so much shorter than the leaves in our original volumes, that placing the acquired leaves in their appropriate places within the text only served to call attention to the fact that they had been inserted.*

*Consequently, we had paper pockets constructed, affixed these to the rear pastedown in the three volumes where additions had to be made, and then inserted the borrowed leaves, which now provide, by contrast, almost startling testimony as to how exceptional our set is in its size and condition. (ST11950)*

**With Delicate, Graceful Folio-Size Engravings,  
Some of the Period's Best Floral Illustrations**

**25** SWEERT, EMANUEL. *FLORILEGIUM, TRACTANS DE VARIIS FLORIBUS ET ALIIS INDICIS PLANTIS AD VIVUM DELINEATUM IN DUABUS PARTIBUS ET QUATUOR LINGUIS CONCINNATUM.* (Frankfurt: Anthonium Kempner, 1612) 387 x 260 mm. (15 1/4 x 10 1/4"). Part I: [21] leaves (including the engraved title, the last leaf blank) plus plates; Part II: [1] leaf (title page) plus plates, followed by a blank leaf (not mentioned by Hunt). **Two parts in one volume.** FIRST EDITION. Pleasant contemporary mottled calf, raised bands, spine gilt in compartments with scrolling cornerpieces, intricate central fleurons of martagon lilies, this design mirrored by lilies in the center of the border on either side and enclosed by a lozenge of tiny star and flower stamps, rebaked in the 20th century (with a lighter colored calf), preserving much of the original spine (but the top compartment and half the second compartment, with titling, now blank). WITH 110 FINE BOTANICAL PLATES: 67 in part I depicting flowers grown from bulbs, 43 in part II depicting flowers with fibrous roots, as well as exotic plants, fruits, and fragrant trees (plate 33 misbound after plate 39), engraved title page, portrait. A preliminary leaf consisting of a half-leaf



containing printed Latin text of planting instructions and with a handwritten translation in French below it on a tipped-on half leaf, 37 plates (mostly in part II) with the common French name of the plant added in a (hardly noticeable) small, neat early (17th century?) hand. Nissen 1920; Pritzel 9073; Hunt 196; Tomasi, "An Oak Spring Flora," pp. 42-46. ♦ Corners rather rubbed, covers pitted (as always with early mottled calf), but the binding completely solid and with pleasing original elements. Remargining (with modern paper) to the engraved title at the beginning and the following leaf with engraved portrait (first leaf with small losses at the fore edge to the rule border and just a very small part of the image), two subsequent leaves with minor remargining as well, 20 plates with very narrow fore margins (the binder having just grazed the plate mark on 13 of these), one plate with eight dime-size ink smears, the "planting instructions" leaf with overall browning and one-inch wide (wax?) stain across the lower half of the verso, other minor imperfections, but in very pleasing condition where it matters, the vast majority of THE PLATES IN AN EXCELLENT STATE--with strong impressions on generally clean, fresh leaves. **\$17,500**

As surprising as it might seem today, this lovely collection of floral images was originally published as a catalogue for selling bulbs and plants: Emanuel Sweert (1552-1612) was an Amsterdam dealer in beautiful and rare objects, including the bulbs and exotic plants that were "en vogue" at the time. He was so well known as a floriculturist that he even had a flower named for him, the white "Iris sweet-ti." The 110 plates in this volume, depicting more than 560 different flowers, illustrate what Tomasi calls the "wide variety of cultivated and bulbous plant species" in Sweerts' inventory. These include, rather surprisingly, various cacti and a pineapple plant in addition to the expected Dutch bulbs and roses. Although an artist himself, Sweerts was not responsible for these engravings; Tomasi says that many of those in part I were "directly copied, with slight variations, from the trial proof copy of de Bry's 'Florilegium novum,' printed just one year earlier." It is likely that more than one artist was involved in engraving the plates. Whoever did the large, striking plates, they are all attractive, and many of them are remarkably beautiful, especially for illustrations done in the early 17th century. The engravings are delicate, detailed, elegant, graceful, and intelligently composed. Apart from the floral cuts, the two engravings at the front are also worth comment. The large engraving on the title page is a charming depiction of the goddess Flora, flanked by Apollo and Diana, seated before a formal garden surrounded by woods. The west wind blows blossoms across the scene, a star shines in the east, and a tetragrammaton inside a sunburst represents the omnipresence of God. The attractive frontispiece portrait of Sweert depicts a proper Dutch merchant with one hand resting on a skull and the other holding a rose, framed by the Latin motto "Vita hominum flos est" ("The life of man is like that of a flower"), an adage that was sadly prophetic: the author died soon after the present work was published. The text includes indices of the plants in French, German, Dutch, and Latin, and planting instructions in Latin (augmented in our copy by the handwritten transcription in French mentioned above). Although our copy is not without condition problems, it is a good deal better than most copies of this book; because it is so beautiful and because it would inevitably invite avid use, it almost always shows up on the market in deplorable shape. (ST12515)



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