



# HINCK & WALL

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## Recent Arrivals #33 - Garden History & Related Topics

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The items listed below are recent arrivals available from our office in Cambridge, England. An illustrated version of this list, including photographs of all items, has also been posted to our website: [www.gardenhistory.com](http://www.gardenhistory.com). All prices are in British pounds sterling and do not include postage. Postage will be billed at cost. The maximum shipping charge for single volumes is £8 for shipments within the UK and £15 for international shipments, except as noted. Additional volumes will be charged at a maximum of £4 each (UK) or £8 (international). Visa, MasterCard and American Express are accepted. Billing and payment may be made in U.S. Dollars on request. All items are offered subject to prior sale and may be returned for any reason within 10 days of receipt.

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1. ABEL, Lothar **DIE GARTENKUNST IN IHREN FORMEN PLANIMETRISCH ENTWICKELT. Für Die K. K. Gartenbau-Gesellschaft In Wien, Entworfen Und Gezeichnet Von...** Wien: Verlag De. K. K. Gartenbau-Gesellschaft, 1878.

Lothar Abel was a prominent Austrian garden architect responsible for several important projects for public parks, squares and gardens in Vienna and Southern Austria. The bulk of his activity was, naturally, focused on the capital, where he held a professorship at the school of the K. K. Gartenbau-Gesellschaft from 1868 until his death in 1896. His first important public commission was the redesign of the grounds of the Prater for the 1873 Vienna World Exposition. Abel was strongly influenced by the gardens of the Renaissance and favoured symmetry and architectural detail in his designs. This put him in sharp contrast with the ideas of Rudolf Siebeck, 20 years his senior, who served as city garden director for Vienna until 1878 and was a strong advocate of gardens designed in the English style. Abel's early influence in spreading the Austrian and German taste for the architectural style of landscape gardening was, in particular, a result of his numerous publications on gardens and architecture, the present work among them. Beginning with the most basic geometric elements, it works its way through ever more elaborate designs, concluding with 10 full-page plates of gardens in various contemporary styles. Very scarce. OCLC locates only 7 copies, all in Germany or the Netherlands. 4to (30 x 22.5 cm); (ii) + 21 pp. + 25 photolithographed plates.

*Contemporary quarter leather with marbled boards; office stamp and pencil notations in top margin of title page, otherwise well-preserved.*

**£700**

### A GARDEN ON THE BALTIC SEA.

2. (ANDRÉ, Edouard) GAUBERTI, Pierre. **PARC DE POLANGEN, 1899. Original hand-colored drawing by a student at L'École Nationale d'Horticulture Versailles.** (Versailles) 1899.

A colorful and detailed hand drawn plan of Edouard André's Parc de Palangen (Polangen in German) prepared by a student at the École Nationale d'Horticulture, Versailles, where André served as the first chair of landscape architecture beginning in 1890. The resort of Palanga, then in Russia, now Lithuania, was developed by the family of the Polish Count Feliks Tyszkiewicz. It was Tyszkiewicz who engaged André in building the park grounds

around his chateau between 1897 and 1907. André worked with Alphand and Haussman in the extensive re-planning of Paris and later developed an international reputation for designing gardens in the *style paysagère* and later in the *style mixte*, characterised by the combination of classical and landscape elements as demonstrated at Palanga. “A sa mort en 1911, son oeuvre est considérée comme capitale parmi ses contemporains. Ses parcs surtout en sont une preuve encore aujourd’hui; Sefton Park, La Couronne verte de Luxembourg, les parcs de Lituanie, mais aussi les très, nombreux parcs privés témoignent de la force de ses compositions qui s’appuient sur les structures végétales et de l’immense activité déployée par ce grand travailleur.” (Racine *et al* CREATEURS DE JARDINS ET DE PAYSAGES EN FRANCE DU XIXe AU XXIe SIÈCLE. p. 54). The accomplished student drawing by Gauberti follows closely to André’s own plan (as shown in Racine *et al*. CREATEURS DE JARDINS... p.53) and locates the palace, basins, *rosarium* and greenhouses in colourful detail, along with suggestions of diverse planting of masses of trees and shrubs. The winding paths in the *style paysagère* interconnect the more formal elements in a graceful unity. A few minor additions and modifications suggest that this plan was prepared a few years after the one attributed to André. Few illustrations of this park at its heyday remain. Palanga exists today as a botanical garden. 45.2 x 60cm.; hand-colored plan on a pencilled grid, with legend and title in black ink. Signed by Gauberti

*Original hand-colored plan on a pencilled grid executed in bright fresh colors; closed tear less than one inch on left edge, not affecting illustration; some nicks along edges.*

**£500**

### **A Pataphysicist’s Garden**

3. (Art Brut) Sigoda, Pascal. **LE JARDIN DES SURPRISES DU TRANSCENDANT SATRAPE CAMILLE RENAULT (cover title)**. N.P. Cymbalum Pataphysicum. 1985.

Limited edition of 666 copies, this example #24 of 299 numbered copies bound in *papier gris-ardoise*. There are few vestiges left of Le Jardin des Surprises built in Attigny by the eccentric and multi-talented sculptor Renault. It was destroyed after the war and he rebuilt it some 300 meters away from the original site by re-cycling much of the sculpture. After his death, vandals destroyed most of what was left. This work is a catalogue of an “exhibition” devoted to the garden and Renault. Some biographical detail is provided and Renault’s work as an autodidact is mentioned in the context of “les inspirés,” such as le Facteur Cheval and Isidore or “Picassiette.” Given Renault’s work as a pâtissier and cuisinier, an influence which showed in the sculptures of his gardens, connections with the work of Carême are also made. The photographic reproductions show the interiors of Renault’s Hotel des Deux Gares and of the Musée de la Guerre at Attigny. Photos of the garden include a view of the exterior of his second self-made house and a picture of Renault himself in the midst of his sculpture garden of animals, farm workers, etc. Shortly before his death he became a member of the Collège de Pataphysique, attaining the status of satrape shared by others such as Jean Dubuffet, Joan Miró, and Jacques Prévert. Uncommon. Bound printed typescript, 34 pp. printed on rectos only (29.5 x 21) cm; 10 full page and 5 half page illustrations from photographs.

*Original wrappers with title and decorative device in red on upper cover; printed portrait of Renault in red on lower cover; insignificant spots and some bumping and a mended nick at spine heel and bottom edge on lower cover. A very good copy.*

**£60.00**

**“...the kindly influence of the garden may lead to the realisation of houses which may possess some of the kind of beauty which flowers and trees have.”**

4. BAILLIE SCOTT, M(ackay) H(ugh). **HOUSES AND GARDENS**. London: George Newnes Limited 1906.

First edition. Baillie Scott was among the most important and respected architect/garden designers of the Arts and Crafts movement as well as a key contributor to the Garden City movement. Although he has often been interpreted in terms of his relationship with Frank L. Wright and of his influence on Loos, Gropius and other later European modernists, Baillie Scott's designs were always founded in vernacular idiom and expressed in natural and native materials. Few designers have more successfully unified house and garden within their creations. A number of his best works appear in HOUSES AND GARDENS, although several of these were never built or remain unlocated. Especially evocative are the seventeen color plates in the book, seven of which depict gardens or garden-side elevations. Folio (30 x 21 cm); (xvi) + 247 pp. with nearly 200 illustrations from photographs, plans and drawings + 22 additional black and white plates and 17 color plates.

*Original cloth, gilt decorative title to upper cover; spine lettering a bit faded and with some rubbing and wrinkling of cloth on spine; scattered light foxing.*

**£450**

5. (Bois de Boulogne) (GUESNU). **SOUVENIR DU NOUVEAU BOIS DE BOULOGNE. Plan À Vol D'Oiseau Pour Servir De Guide Dans Ses Promenades Et Aux Environs.** Paris: Logerot, n.d. (ca. 1860).

A lively bird's eye view over the Bois de Boulogne stretching from the Arc de Triomphe to the Parc de St. Cloud. The scene is peopled with riders on horseback and in carriages, people walking and boating. Structures in the Jardin d'Acclimation, the Pré Catalan and around the lakes are depicted. The scene can be dated to sometime after 1854 but before 1870. This represents the period when Napoleon III brought to Paris his new taste for the English style of park. Wide-margined lithographed map measuring 50 x 65 cm ; impression at 40 x 52 cm.

*Some darkening from dust in upper left corner, mostly in margins. A very good copy.*

**£300**

### **The Bois de Boulogne Before Alphand**

6. (Bois de Boulogne) POYARS, C. **PLAN DU PARC DE BOULOGNE Levé et Exécuté sous l'Administration de Monsieur le Comte de Montalivet.** n.p. 1836.

A early plan of the park before it's redesign as one of the "bookends" of Paris carried out by Alphand and Haussmann under Napoleon III. In this plan we see the park, long a hunting ground for the king, later an encampment for soldiers, in its state after Napoleon I and some sixteen years before the great transformation undertaken by Napoleon III. The area shown on the map stretches from the Arc de Triomphe/Barrière de l'Étoile in the east to Porte de Boulogne in the northwest; from the Seine, Parc de Bagatelle, Madrid and St. James in the north, to Ranelagh, La Muette and Passy in the south. The *Pepinière d'Étude* is listed between the Fond Des Princes and Auteuil. The large *allées* and smaller routes are shown criss-crossing the entire area and there are small figures or text indicating the locations of pavilions, bridges, buildings *rond-points* and water bodies. A very useful document for anyone studying the origins of the Parisian park system.

Folding lithographed map in 18 sections, mounted on linen, 51 x 68 cm; impression, 47.5 x 66 cm.

*In contemporary linen-backed folding format with impression in 18 sections; dusty, and with some very light foxing, but otherwise in very good condition.*

**£150**

### **By the Chief Gardener at Villa Thuret.**

7. (Botanical Gardens - Mediterrean) MARCHAIS, A. **LES JARDINS DANS LA RÉGION DE L'ORANGER.** N.P.; n.p., n.d. (ca. 1885).

“Nouvelle édition, augmentée et corrigée.” Marchais was chief gardener, under the direction of Charles Naudin, at the botanical garden Villa Thuret, near Antibes, created in 1857 by Gustave Thuret with the assistance of his colleague, Dr. Edouard Bornet. Marchais describes the climate the garden grows in and its demands on the vegetation. He gives a calendar for work in that climate and provides a list of more than 3,500 plants cultivated there. Also included are lists of medicinal plants, exotic fruits and perfume plants. At his death in 1875, Thuret’s widow gave the garden to the state and, today, it is a botanical and plant pathology center. Most of the plants chosen for growth were those suited to a Mediterranean-type climate. (See Racine, M. *THE GARDENS OF PROVENCE AND THE FRENCH RIVIERA* pp. 244-245). “Nice” is written in pen on the title page as place of publication, but the bound-in original covers of this copy note that it was for just for sale and printed at Nice. OCLC locates only 4 copies in the U.S. of various nineteenth century editions, and additional copies in France, Germany and the Netherlands. 8vo (17.8 x 11.5 cm); 332 + 2 + (1) pp.

*Handsomely bound in three quarter black leather, gilt titling and raised bands to spine; marbled paper over boards; original pale blue glossy paper covers printed in gold bound in; some soiling to the original paper covers and a tear of 1 cm. in the outer edge of the upper cover -the tear leaves an increasingly tinier hole in text margin up to page 12; some pages are trimmed shorter in the lower margins without loss of text. A well preserved copy.*

**£200**

### **With a special appearance by Benjamin Franklin.**

**8.** (Children and Plants) (Strickland, Agnes). *The MOSS-HOUSE: In Which Many Of The Works Of Nature Are Rendered A Source Of Amusement To Children.* London William Darton 1822.

First edition. Lawrence Darton’s copy. Anonymous publication of Strickland’s first children’s book. Several things stand out in this 19th century children’s narrative about plants and landscape: 2 plates depicting the construction and the interior, respectively, of the moss house; a detailed description of the garden the children built around it; and, lessons brought on by questions about nature, such as an account of the floating gardens of Mexico; an abbreviated version of Isaac Newton’s discoveries on light and colour and of Benjamin Franklin’s experiment with lightning (for which there is an engraved plate). We even imagine hearing the influence of the English landscape controversy in the language describing the site chosen for the moss house “Among the different windings formed by the serpentine rivulet in the valley rose a little hill, which being almost, but not quite, surrounded by water, formed a peninsula.” It has been suggested that Agnes Strickland’s sister, Elizabeth, co-authored many of Strickland’s works, but refused any publicity. This work was published anonymously, but, whoever actually wrote it produced a very charming work. *Osborne Collection 1 p.212.* 12mo (13.6 x 8.9 cm); engraved frontispiece + (vi) + 172 pp. (including 4 pp. ads) + 5 engraved plates dated 1823.

*Contemporary marbled paper over boards, gilt ruled red leather spine with “The Moss House/2s 6d” in gilt on spine panel; Lawrence Darton’s bookplate on front pastedown; some light shelf wear with paper worn just a few mm at bottom corner of upper cover, but a very good copy.*

**£250**

### **Stimulating Creative Activity in Children**

**9.** (Children’s Flower-making Mosaic) Anonymous. *FLORA DAS BLUMENSPIEL/ Flora, le jouer à fleurs/Flora, the Game of Flowers.* N.P. (Germany) n.p. ca. 1840.

A lovely mid-nineteenth century floral mosaic toy which offers children the possibility of creating flower arrangements with glossy colored, variously shaped small wooden pieces .

A sheet of hand-colored engravings offers examples of floral arrangements, but the "instructions" stress that the user has the opportunity to create innumerable objects based upon the observation of the natural world of flowers. With 94 hand-coloured, variously shaped wooden pieces provided. Scarce and complete. We locate one U.S. copy in OCLC with just 90 wooden mosaic pieces. Printed wooden box, 12 x 12 cm, with hand-colored pastedown over the sliding box lid; complete with 94 colored wooden pieces as shown on the printed diagram pastedown on the underside of the sliding lid; a folding sheet engraved and hand-colored on one side, with six squares (approx. 9 x 9 cm) showing possible floral design configurations; a small sheet, 11 x 9 cm, printed on both sides with instruction in French and in German.

*Old stain on box edge, but a very good example.*

**£500.00**

### **The Designer of Le Vésinet, The First "Ville-Parc" of Suburban France.**

**10.** CHOULOT, (Paul de Lavenne), comte de. **L'ART DES JARDINS, Ou Études Théoriques Et Pratiques Sur L'Arrangement Extérieur Des Habitations; Suivi D'Un Essai Sur l'Architecture Rurale, Les Cottages Et La Restauration Pittoresques Des Anciennes Constructions.** Paris Dentu, 1863 (reprint 1982).

Facsimile reprint from the third edition, including all three livraisons. Choulot was an important landscape architect notable for formulating an original style of "parc agricole et paysager" whose principal feature was the integration of picturesque natural scenery with agricultural activity in private rural parks. He designed over 250 parks, most of them for rural agricultural properties, many of which were located in or near his home in Nièvre. Choulot is, however, equally famous as the designer of the Parisian suburb Le Vésinet, the first *ville-parc* built in France. Begun in the late 1850s, this large park-like residential property development was an important model for many of the picturesque suburbs created in France and elsewhere over the next half century. Choulot published his theories of garden design in his **L'ART DES JARDINS**, which appeared in three separate parts between 1858 and 1863. All of these are rare, and even this modern reprint, published by the Vésinet Chamber of Commerce in 1982, is very scarce. The text includes the list of both plans and parks executed by Choulot citing the client name, and the name and location of the project. Scarce. We find no copies of this edition in the US listed in OCLC 4to (31.5 x 24.4 cm); (2) + 37 + 60 pp.

*Original heavy paper wraps.*

**£180.00**

### **With Designs By Bauer, Migge, Barth and Maass.**

**11.** ("DER WOCHEN") **HAUSGÄRTEN. Skizzen Und Entwürfe Aus Dem Wettbewerb Der Woche.** Berlin: August Scherl, 1908.

The profusely illustrated published results of an important competition, sponsored by the magazine "Der Woche", which helped to establish the German shift in taste in garden design away from the landscape style, established since Linné, in favour of the more formal, architectural style adopted by the most important German landscape designers of the early twentieth century. Two introductory essays are provided by Fritz Encke and Hermann Muthesius, who also participated as judges. Among the illustrated entries are designs by Friedrich Bauer (grand prize), Leberecht Migge, Erwin Barth, and Harry Maass. Oblong 4to (22.5 x 30.5 cm); iii-xix + 119 pp., profusely illustrated + 6 color plates.

*Original cloth-backed boards; previous owner's name written in pen at top right corner of upper cover; some wear at corners.*

**£40**

**12.** (Flower Lore and Flower Painting) DESBORDES-VALMORE, (Marcelline), Amable TASTU, LA COMTESSE DE BRADI, et Jules BAGET. **LA COURONNE DE FLORE, Ou Mélange de Poésie et de Prose.** Paris: Fleury Chavant, 1837.

First edition. "Ce recueil est destiné à accompagner La Naissance des Fleurs, ouvrage lithographique composé de 300 groupes de fleurs, par MM. Redouté, Baget, Dumas, etc.". Chavant's *NAISSANCE DES FLEURS* was a series of 50 individual "feuilles" issued by the editor Chavant with plates available separately for 1fr.50. (Chavant's ads appear at the back of this text). This small book gathers together some of the themes of the poets and prose writers who contributed to the *NAISSANCE*, with, in addition, 4 drawings lithographed by A. Rouillet from the work of J. P. Redouté, Olympe Arson, Jules Dumas and Lucy de Beaufort. Essays on the history and lore of individual flowers accompany poems on different flowers by contemporary authors. This is the "broché" issue, again, as described in the ads at the back. *VICAIRE* Vol II, p. 1044. Scarce; we find three copies in OCLC, only one of which in the U.S. at Harvard/Houghton. 12mo (18 x 11.5 cm); 143 pp. with ads + 4 lithographed plates.

*Original paper covers, delicate slit to paper about 5cm. along spine, very light wear to heel of spine, previous owner's penned signature at upper left cover; heavy foxing to text printed in blue with blue printed border; plates relatively clean.*

**£90**

### **With Delicate Colouring.**

**13.** ( Flower Painting and Flower Lore ) DESBORDES-VALMORE (Marcelline), Amable TASTU, LA COMTESSE DE BRADI et Jules BAGET. **COURONNE DE FLORE Mélanges De Poésie Et De Prose.** Paris: Louis Janet n.d. (ca. 1837).

A beautifully hand-colored edition of a very scarce book - this version rare, indeed. This "gift book" was offered by its publisher to accompany a rare series of coloured lithographs entitled *LA NAISSANCE DES FLEURS*. It comprises brief essays and poetry on individual flowers by early nineteenth century French women writers - and Jules Baget and Mrs. Hemans - and is embellished with four exquisitely hand watercoloured lithographed plates from drawings by Pierre Joseph Redouté, Lucy de Beaufort, Olympe Arson and Jules Dumas. A. Rouillet was the lithographer. The selection opens with Jules Baget's poem entitled "La Naissance Des Fleurs" in which he praises artists, Redouté in particular, for their ability to preserve the fleeting beauty of flowers by their art. Madame La Comtesse de Brade writes on the history and lore of the tulip, the violet, the apple and the lily, while other contributors offer poems to individual flowers. Each water-coloured lithographed plate marks a season represented by a flower or flower bouquet surrounded by a decoratively printed hand- coloured border. The lettering of the title page is also hand-coloured. In 1837, Fleury Chavant published *LA COURONNE DE FLORE* (*Vicaire* p. 1044) which resembles this title in every respect but for the publisher, and the title page. Fleury Chavant's ads for lithographic work, noting this title, are included at the end of the text. In the Fleury Chavant imprint, the title page informs the reader that the book is designed to accompany *LA NAISSANCE DES FLEURS*, a series of 50 sheets imprinted with designs of flower drawings and poetry, but this is an elusive piece noted only as "original art" in Bnf. As Louis Janet was famous for his production of gift books, we surmise this was an initial effort to produce one from the Fleury Chavant plates lithographed in blue. The plain silk-paper over boards binding here could possibly have been prepared for a decorative slipcover or box. We have located no copies with the Janet imprint in OCLC, COPAC, the European Catalogue or CCFr.

12mo (16.4 x 10.5 cm); 143 pp with hand-coloring on half title and title page; 7 pp. ads included, all text printed in blue ink, with blue printed borders + 4 hand-colored full page lithographed illustrations with tissue guards.

*Original cream silk-covered paper over boards, without impression, with very small tear at spine head mended, light hand-soiling a.e.g; moire patterned endpapers; light to moderate foxing throughout, but plates unblemished.*

**£400**

### **With A Section On The Daguerreotype And Flowers.**

**14.** (Language of Flowers) HOSTEIN, H(ippolyte). **FLORE DES DAMES, OU NOUVEAU LANGAGE DES FLEURS, Précédée D'un Cours Élémentaire De Botanique.** Paris: J. Loss/ B. Newhaus n.d. (1840).

An uncommon language of flowers title. According to the ads at the back of the text, it was issued in parts. This copy is complete with 12 very fine hand-colored plates by Aug. Duménil. The substantial text not only includes scientific material on botany, sections on the poetry of flowers, the floral emblem, the calendar and floral clock, roses, etc., but also a chapter entitled "Le Soleil Peintre Des Fleurs" discusses the use of the daguerrotype in creating images of flowers. Hippolyte Hostein was a Parisian theatre director, author and stage designer. In OCLC we locate 3 copies in the U.S.; 1 in the Netherlands; 1 in Germany; and 1 at the BnF. Small 18mo (14.5 x 9 cm) (iv) + iv + 294 + (2) +(ii) pp. + 12 full page hand-colored plates with tissue guards.

*Contemporary half leather with gilt lettered and decorated spine, rubbed at head and heel; marbled paper over boards nicked and chipped with heavy rubbing to paper along extremities; signatures loosening, some partially detached at the bottom; two plates have a small brown spot or smudge that does not affect the image, but text and hand-colored plates are nonetheless fresh and bright.*

**£125**

**15.** (Language of Flowers) NUS, Eugène et Antony MÉRAY. **LES NOUVEAUX JEUX FLORAUX Principes D'Analogie Des Fleurs...Science nouvelle ou véritable art d'agrément à l'aide duquel on peut découvrir soi-même les emblèmes naturels de chaque végétal.** Paris Gabriel De Gonet, ca. 1852.

First and apparently only edition of this scarce illustrated language of flowers. Borrowing from the fame of the *Jeux Floraux* of Toulouse and their legendary muse, Clémence Isaure, whose heart was believed to have penetrated the mystery of the flowers, these "nouveaux jeux floraux" propose a language of flowers based upon a language of nature corresponding to sentiments expressed by humankind. By determining the character, sentiment, spirit and growth pattern of plant parts, a parallel could be sought in the history of man. The main body of the text begins with a brief "Analogie De Couleur," then with seven "Modèles D'Analogies," with lengthy commentary on individual flowers and their virtues. The straightforward "Language Analogique Des Fleurs" follows with a chapter for each letter of the alphabet (except K & W) with the appropriate flowers and sentiments. Eight attractive engraved plates from drawings by Ch. Geoffroy accompany the text. An interesting contribution to the genre. Not mentioned in Beverly Seaton's *THE LANGUAGE OF FLOWERS/A HISTORY*. We locate only 5 copies in OCLC. 8vo (22 x 14 cm); (ii) + 168 + (2) pp. (+ ii pp. publisher's prospectus) + 8 engraved plates including frontispiece.

*Original embossed cloth with gilt embossed title surrounded by gilt and coloured flowers; spine stamped in blue, red and gilt, with gilt titling; gilt vignette on lower cover, spine ends gently nicked, slight slit along lower edge; light scattered foxing internally, mostly to tissue guards but barely affecting illustrations. A very good copy.*

**£225**

**16.** ( Le Nôtre) ROSTAING, Aurélia and Gisèle GAUMONT. **LA MAIN DE JARDINIER, L'OEIL DU GRAVEUR. Le Nôtre et Les Jardins Disparus De Son temps.** Sceaux: Musée de L'Ile de France, Château de Sceaux. 2000.

The scarce exhibition catalogue of engravings mounted by the Château de Seaux for the tricentenary of the death of Andre Le Nôtre. For this exhibition the Musée d l'Isle de France, Sceaux, drew on their collections of prints, mostly etchings, created between 1610 and 1750; these were mostly works by Le Nôtre commissioned by Louis XIV and his entourage; some are the work of François Mansart. The prints themselves are from works by Israel Silvestre, Jacques Rigaud, Adam Perelle or Pierre Aveline. These works of art played no small part in promoting the taste for the French classical garden throughout Europe. The more than 125 prints listed and described in the catalogue are grouped around the individual gardens. Each garden, such as Saint-Germain-En-Laye, Chaville, or Berny, is given a brief history. The text is accompanied by a bibliography, and an index of artists, engravers and publishers. Paper-bound pamphlet, 23.4 x 28 cm.; 135 pp. illustrated from reproductions of engravings.

*Original printed paper covers. Fine.*

**£70**

**“The Organ Through Which He Communicated His Own Thoughts And Feelings to the Public “ (-Jane Loudon)**

**17.** LOUDON, J(ohn) C(laudius), editor. **THE GARDENER'S MAGAZINE, And Register Of Rural And Domestic Improvement.** London: Longman (et. al.), 1826-1834.

The first English magazine devoted exclusively to horticultural and gardening topics; Volumes 1 through 10, comprising the first series of this popular and influential periodical. Virtually every subject or event of interest to gardeners at the time receives attention, with Loudon's descriptions and (often devastating) critiques of the grounds of numerous country seats being especially interesting. More than any of his other publications, it was through his GARDENER'S MAGAZINE that Loudon exercised his greatest influence over the gardens and gardeners of his day. Joseph Paxton “ saw Loudon as a tremendous force and influence on the development of nineteenth-century horticulture and said that through the medium of the GARDENER'S MAGAZINE he ‘created a new era in gardening,’ an assessment surely that no one today would challenge.” (Desmond, “Loudon and Nineteenth-Century Horticultural Journalism”, in MacDougall, Elisabeth B., ed. JOHN CLAUDIUS LOUDON AND THE EARLY NINETEENTH CENTURY IN GREAT BRITAIN p. 97). Not least among the issues he tackled was the need for garden libraries at the service of nurserymen and horticulturalists. In Volume 1 he provides details of just what such a library should contain, and, subsequently, he gives notice and approval of newly established garden libraries. Complete runs are very scarce. With the bookplate of Thomas Peers Williams in each volume. (Shipping will be charged at cost).

Ten volumes, 8vo (21.5 x 13.5 cm); with a color plate in Volume 3; viii + 486; x + 502; viii + 504; viii + 548 pp.; viii + 640, (753)-760; viii + 760 ;viii + 760 ; viii + 760 ; viii + 760 ; viii + 628 pp. (Wrappers have been removed, although in a few cases these are called for in the pagination). In this set **volume 5 lacks the issue for December.**

*Contemporary half-calf over marbled boards; heavily worn spines repaired , inner and outer hinges reinforced , in some cases, rebacked with original spines; internally, scattered light foxing, but text generally clean and tight.*

**£950**

**Streetscape Of Pre-Haussmanian Paris**

**18.** (PARIS, folding panorama) CHAMPIN, Jean Jacques, illus. **BOULEVARDS DE PARIS (cover title).** (Paris: L'Illustration, (ca. 1846).

A large folding street panorama depicting the most important boulevards of pre-Haussmanian Paris. The area covered extended across the right bank from the Madeleine all

the way to the Place de la Bastille. It begins (or ends) with the Boulevard de la Madeleine and continues uninterrupted down the Boulevard Des Capucines, Boulevard Des Italiens, Boulevard Montmartre, Boulevard Poissonnière, Boulevard Bonne-Nouvelle, Boulevard Saint-Denis, Boulevard Saint-Martin, Boulevard du Temple, Boulevard des Filles-Du-Calvaire and the Boulevard Beaumarchais. Many of these “Grands Boulevards” were originally laid out during the reign of Louis XIV in space opened up by the demolition of the city walls that were erected by Louis XIII. They became popular as the fashionable places for Parisian society to promenade and drive their carriages, both of which activities are incorporated in the views shown here. The entire piece is 493 centimeters long, including birds-eye views of the canal St. Martin and Bastille at one end, the Madeleine and Place de la Concorde at the other, and an illustrated advertisement for the French journal “L’Illustration,” which published the panorama. The northern side of the street appears along the top while the southern side of the street is oriented upside-down so that it can be viewed properly when the panorama is turned around. The views are signed by Champin and engraved by Andrew Best & Leloir. 6 folding sheets attached end-to-end; overall measurement: 27 x 493 cm.

*Original gilt-embossed cloth chemise, stained and rubbed at corners; small tears along the inner fold not affecting panorama, light soiling on pastedown (advertisement for L’Illustration) and at extreme right margin of panorama.*

**£400**

### **From China To Chatsworth**

**19.** (PAXTON, Joseph) **LETTER FROM PAXTON TO JOHN BOWRING REGARDING SUCCESSFUL IMPORTATION OF THE RICE PAPER PLANT FROM CHINA TO CHATSWORTH.** London, February 9, 1854.

A four-page autograph letter, signed and dated February 9, 1854, from Joseph Paxton to John Bowring, reporting on the successful propagation of a rice paper plant received from Bowring in the previous year. Rice paper first attracted the notice of British botanists in the 1820s when artificial flowers and paintings made with it were first imported from China. W.J. Hooker, in particular, tried to identify and classify the plant from which the paper was made. He received many specimens but was thwarted by several failed attempts to obtain live plants from China. However, in February of 1853 John Bowring, British Consul at Canton, did succeed in delivering, for the first time, two live plants to England. One of these he presented to the Duke of Devonshire, proprietor of Chatsworth, where Paxton served as head gardener. Paxton reports to Bowring that the plant was “in a most flourishing state at Chatsworth and I hope before long to make paper of it. We have propagated the plant and have two young ones nearly as large as the one you imported and I think it right that you who have been so kind as to send us the present stock should have the disposal of one of the young ones for any of your friends. It is a very interesting plant altogether and has had every care and attention paid to it as you will see if you will pay Chatsworth a visit before you return to China.” Bowring was preparing to depart for Hong Kong, where he would serve as Governor for the next 5 years. In a note sent to the Duke he had apparently offered to send to him (and thus to Paxton) other interesting plants from China. Paxton refers to this note and responds “I cannot name any particular thing that would be desired for the Duke but as you know so much about the country and everything that is curious and interesting in it, I dare say you can form a much better judgement on that subject than any other person.” He concludes his letter with an invitation to visit him at the Crystal Palace, on whose stationery the letter is written. It is signed in full with a three loop flourish underneath. At the top of the first page the ink note “Sir J. Paxton / 9 Febr. 1854” is written in another hand. In the same hand, “(?) Bowring” has been written at the bottom of the final page.

Single sheet (20 x 24.8 cm) folded into 4 pages, with additional horizontal and vertical creases .

**£800**

## An Enormous Hand-coloured Park Plan

**20.** SIEBECK, R(udolph). **LARGE FOLDING PLAN FROM SIEBECK'S GUIDE PRATIQUE DU JARDINIER-PAYSAGISTE A L'Usage Des Proprietaires, Amateurs, Architectes, Ingenieurs, Jardiniers, Etc.** Paris: J. Rothschild 1870.

The huge hand-coloured plan offered here was issued to accompany the third French edition of Siebeck's GUIDE PRATIQUE DU JARDINIER-PAYSAGISTE, originally published in German. It shows the layout and planting detail for a park in the English landscape style promoted by Siebeck in his several publications. The striking feature of the plan is its size, which opens out to 164 x 143 cm. Because the park that it illustrates covers roughly three square kilometers these dimensions are required in order to show all its features in sufficient detail. These include the outline of buildings, a long body of flowing water which at one point forms a lake, and several winding roads or paths interrupted by structures and lined with carefully placed individual or massed deciduous and coniferous trees. The bibliographic evolution of this work is complicated and confusing. (Details of the French editions are described in *Ganay 269*). There are several earlier editions in German, French and English which include a set of plates in a much smaller format. However, the large plate described here only appeared with the third French edition, translated and published by Rothschild. It appeared with the first part of the work under the heading of "Theory." There was also a separate part devoted to "Practice" which is not present here. It is presumed that a German version was also published, but we have not been able to identify it. The large plate was also accompanied by an explanatory text, in-18, which is not present here. Rare. *Ganay 269; See Dochnahl p. 149 for earlier German editions.* (164 x 143 cm); in two halves (4 parts), folded into 16 sections, each 47 x 36.5 cm; in printed wrapper.

*Plan well preserved; printed paper wrapper chipped and soiled; folds on plan are neatly re-enforced with cloth tape, as issued.*

**£850**

## Cerda On Circulation

**21.** (Town & City Planning - Barcelona) CERDA, Ildefons **NECESIDADES DE LA CIRCULACION Y DE LOS VECINOS DE LAS CALLES Con Respecto Á La Vía Pública Urbana, Y Manera De Satisfacerlas.** (Madrid: n.p. ca 1863).

A rare pamphlet which presents in detail Cerdà's ideas on urban planning, with specific focus on the importance of efficient circulation and the design of intersections and thoroughfares to maximise it. Over the previous decade Ildefons Cerda had created and published his remarkable plans for expanding the city of Barcelona beyond its recently demolished medieval walls and into the surrounding fields. The basic street plan for this urban extension, referred to as the Eixample, was in the form of a grid. Its most original and remarkable feature, however, was the opening up of each intersection by chamfering the corners of each building to a sufficient depth to make each intersection take the form of an octagon instead of a square. This innovation met with strenuous opposition from both architects and property developers. In this pamphlet Cerda attempts to counter those objections and demonstrate how his system works to improve circulation for both pedestrians and vehicles. The main text first appeared in three instalments (numbers 13-15, second series) of the "Revista de Obras Publicas". The present separate version, printed from the same setting of type, has several important additions. The introduction, for example, which extends for a full page of small type, is completely lacking from the periodical version. It refers directly to the attacks Cerda's proposals had received and his determination to defend and advance his ideas. A two-and-a-half page appendix dealing with commercial and industrial transportation is also added to this separately published version, along with another paragraph inserted into the main text providing additional commentary. It seems likely that Cerdà had this version printed for separate distribution as part of his efforts to

build public support for his ambitious and controversial plan. Rare. OCLC gives only one location (University of Barcelona). 4to (29 x 21.5 cm); 21 pp. + 2 folding plates.

*Contemporary plain blue wrapper (nearly detached front wrapper only); pages nicked, frayed and dog-eared; inner margin of one plate torn and repaired with minor loss.*

**£600**

**22.** (Town & City planning - London) GORELL, Rt. Hon. Lord. **REPORT OF THE COMMITTEE ON THE REGENT'S PARK TERRACES. Presented to Parliament By the Prime Minister and First Lord of the Treasury By Command Of His Majesty (cover title).** London: His Majesty's Stationery Office 1947.

The report concerns the future of the Nash Terraces around Regent's Park, part of the Regency period "Metropolitan Improvements" developed under a plan by John Nash. These terraces, which gave much of the character to the "scene scape" of Regent Park, retained the facades proposed by Nash while various architects and developers built more modern structures behind them. After WWII, many of the houses were in a dilapidated state and preservation issues ensued. This report posts the views of London City Council, St. Marylebone Labour Party, etc. as to demolition or restoration. Essentially, this committee, after considering numerous details from dry rot to architectural merit, offered the unanimous opinion "that the Nash terraces are of national interest and importance and that, subject to certain reservations...they should be preserved as far as that is practicable." OCLC finds three copies in the U.S. and two in the U.K. Stapled pamphlet (25 x 15.5 cm); 57 pp. + a plate from a black and white photograph + 1 fold-out plan.

*Original printed paper pamphlet, staples rusted; red pencilled check mark on upper cover, very minor hand-soiling; one leaf dog-eared, some minor shelf wear, but a very good copy.*

**£50**

**23.** (Trade Catalogue - Garden Tools and Equipment) DUTRY-COLSON **OUTILS, INSTRUMENTS ET MACHINES HORTICOLES - Serres, Baches, Appareils De Chauffage - Appareils d'arrosage - Clotures - Treillis - Ronces. Ornaments Pour Jardins.** Gand: Dutry-Colson (ca. 1884).

Heavily illustrated catalogue for this Belgian supplier of garden tools and other horticultural equipment and supplies. A price list for all items, dated July, 1884, is loosely inserted. The firm, located in Ghent, was founded in 1812. 4to (28 x 22.5 cm); (viii) + 112 pp. illustrated with text figures + 24 pp. price list laid in.

*Illustrated printed paper wrappers; front cover repaired and remounted; rebacked; occasional faint foxing.*

**£100**

### **Winter Gardens, Orangeries, Greenhouses**

**24.** (Trade Catalogue - Greenhouses & Conservatories) GUILLOT - PELLETIER FILS & Cie. **SERRES ET CHAUFFAGES.** Orléans Guillot-Pelletier Fils, n.d. (ca. 1906).

An informative Art Nouveau period trade catalogue with 20 plates of winter gardens, palm houses, orangeries, and a variety of greenhouses, with illustrations presenting the various styles in their completed settings. Of additional interest are the 84 pages of text offering the names of clients in different parts of France, the particular construction elements provided to them, and a lengthy list of the architects who had worked with them. The time period covered runs from 1880 to 1906. In OCLC we find only one similar copy, in the Netherlands, of an earlier 1903 edition with fewer pages. Oblong 8vo (21.1 x 27 cm); (iv) + 20 photomechanical plates from photographs and sketches on rectos only + 84 pp. text. with a single sheet illustrated information flyer folded in three laid in.

*Original printed paper covers, portions of spine paper split or chipped; final page has a fold at bottom margin, without loss, rubber stamp of the firm's Paris bureau address appears intermittently without interfering with text; still very good internally.*

**£375.00**

**With 345 engraved figures**

**25.** (Trelliswork) DESORMEAUX, M. Paulin. **MANUEL COMPLET DU TREILLAGEUR, Et Du Menuisier Des Jardins...** Paris: Roret 1836.

The scarce first edition of the Roret manual for trelliswork. Desormeaux focuses on the traditional techniques of manual trellis construction extended to include various aspects of garden carpentry, including the building of all types of wooden structures and the making of garden furniture, planting cases, forcing frames, etc. The appropriate tools for construction are noted and the characteristics of various woods discussed. All the noteworthy features of early 19th century garden construction seem to be covered: fencing; arbours; pavilions; *salons ornés*; urns; hothouses; orangeries, etc. Most importantly, highly detailed instruction is provided for specific working of pilasters, the design of columns in the various orders, and other ornamental details. A six-page vocabulary of terms for trelliswork is included. The six fold-out plates present 345 engraved figures illustrating the great variety of material discussed in the text, including tools, manual tying techniques, pavilions, large arches and decorative trim details, column and capital finishing, and fundamental geometric diagrams. 12mo (15 x 9.5 cm); (iv) + 230 pp. + 6 fold-out engraved plates + 90 pp. publisher's ads

*Original printed paper covers, extremities lightly chipped, spine wrinkled; first signature tender, small, older blind stamp in margin of title page, scattered faint foxing; still a reasonably well preserved copy of a scarce and fragile item.*

**£250**

**26.** VACHEROT, J (ules). **PARC ET JARDINS. Album D' Études / Précédé de la 2e Édition de LES PARCS ET JARDINS AU COMMENCEMENT DU XXe SIÈCLE.** Paris Octave Doin, 1925.

Jules Vacherot, a student of the schools of Barillet-Deschamps and Eugène Deny, was a strong advocate for the vocation of *architecte-paysagiste* as distinct from *jardinier*. "Pour tout art spécial il faut un artisan spécial, et celui qui se destinera à l'art des jardins devra tenir non seulement de l'architecte et de l'horticulteur, mais aussi du paysagiste." He served as chief gardener of the city of Paris during the Universal Exposition of 1900. His better known works include gardens for the Saint Louis International Exposition in 1904 and public parks for Valence and Nancy. Vacherot describes this book as a series of notes on studies or projects and as a complement to his earlier work, *LES PARCS ET JARDINS AU COMMENCEMENT DU XXe SIÈCLE*, published in 1908. Part One is essentially a re-edition of the previous one with emphasis on the rules and principles Vacherot hoped to see students study. In it, figures and illustrations are incorporated into the text. In Part Two, drawings, plans and some photographs of projects appear on rectos, while commentary on these is printed on the facing versos. For more on Vacherot, see Racine, *CREATEURS DE JARDINS ET DE PAYSAGES EN FRANCE DU XIXe AU XXe SIÈCLE*. pp. 150-153. *Ganay 422*. Oblong folio (28 x 37 cm); (6) + ii + 139 + (3) + (v) + (ii, including publisher's advert) pp. with 402 text figures + 126 plates from photos, plans, and drawings.

*Contemporary three-quarter tan calf, slight rubbing and wear at outer edges, gilt titling to spine; marbled boards, marbled endpapers; inner hinges reinforced, very skillful repair to half title; text and illustrations clean and bright. A very good copy.*

**£150**