



# HINCK & WALL

*Antiquarian Booksellers*

#3 Brookfield, Newnham Walk, Cambridge CB3 9HQ, UK

Phone: + 44 (0)1223 322 365 (UK)

email: [books@ardenhistory.com](mailto:books@ardenhistory.com)



## Recent Arrivals #34 - Garden History & Related Topics

December 2017

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.

### 18th Century French Planting Manuscript

- 1** (Arboriculture Manuscript, Eighteenth Century France) (ESTAMPES, marquis d') **ÉTAT DES MES PLANTATIONS TANT EN ARBRES FORESTIERS QU'EN ARBRES FRUITIERS POUR L'ENTRETIEN, DÉCORATION, ET AMÉLIORATION DE LA TERRE DE MAUNY...** n. p. (Mauny) ca.1750-1779.

This is an 18th century hand-written record of fruit and forest tree planting and replacement at the *pepinière* of the estate of Mauny, property of the Marquis d'Estampes in Haute-Normandie, La Seine-Maritime. Mauny has a long history stretching back to a barony of the Middle Ages. Along with its associated sites, the property was held by a branch of the d'Estampes family for part of that history at least until the early 19th century. At the time of the writing of this record it seems that Louis Omer (Dominique?), le Marquis d'Estampes (1734-1815) was the Marquis de Maunay. We can assume from the introductory passage that some of the manuscript is in his hand, but there are also portions written in a different hand, possibly that of a superintendent. Although the manuscript consists primarily of lists of trees and some flowers planted at various dates, there are roughly eight pages of introductory text in which the writer stresses both the decorative and economic importance of maintaining carefully chosen plantings throughout his estate. For the most part, the notes describe what forest trees and fruit trees have been planted where, when and why, as well as what has been replaced. One note indicates that the well known botanist (Jean Baptiste Christian) Fusée-Aublet sent at least 4 plants to the estate, including a variety of sumac. For the year 1773 there is an alphabetically arranged list or *repertoire* of different trees, shrubs, plants and flowers grown in the garden of the marquis. Names of people who sent plants or trees are frequently mentioned. Finally, there is a list of expenses for the plantations from 1766 to 1767. It is an irregularly kept but richly detailed manuscript diary for an extensive and ancient estate that is no more.

Manuscript, in ink, ruled in pencil (22.8 x 17.8 cm); (ii) +110 pp., of which 41 have been used. 47 pages at the beginning are numbered in pen. These contain 25 pp. of penned notations of varying length; 63 unnumbered pages follow, with notations of varying lengths on 16 of these pages.

*Contemporary green vellum with original cloth ties, vellum separating from boards at edges with ribbon trim fraying; "Plantations" written in ink on upper cover; minor old stains to cover; portion of 18th century stationer's label on front pastedown; 2 -3 cm. hole in rear blank and very small chip at margin edge of another blank.*

**£1000**

### A Garden Watercolour

- 2** (Art Deco Garden Fantasy) Bonfils, Robert. **ORIGINAL DRAWING.** n.p. n.d. (ca. 1925).

An original drawing in colour showing a garden fantasy by the art deco illustrator and designer Robert Bonfils presented by him to Roger Grillon. A sudden shower (with a rainbow) sends two couples dashing in front of a large arched hedge at the garden entrance to a palace. With its large topiary, pergola, fountains, etc., the scene combines the classical elements of French garden architecture with the streamlined vision of nature associated with Art Deco and with illustration styles of the early 20th century. Bonfils' own colour woodblock poster for the 1925 Paris International Exposition did much for establishing the Art Deco style. Single sheet 35.2 x 36 cm.; drawing is 32.5 x 33.3 cm.

*Watercolor, gouache and ink on paper; some foxing visible in small areas; signed presentation inscription on lower right corner beneath drawing.*

**£225**

**3** (Botanical Garden - Italy) RICASOLI, Vincenzo. **DELLA UTILITA DEI GIARDINI D'ACCLIMAZIONE DELLA NATURALIZZAZIONE DELLE PIANTE** Esperimenti Nel Giardino Della Casa Bianca. Firenze: tipografia Di Mariano Ricci 1888.

The catalogue of the plants in the experimental garden and arboretum created by Baron General Vincenzo Ricasoli at Porto Ercole on Monte Argentario, Tuscany, from its inception in 1868 to time of publication. Ricasoli, who participated in the National Risorgimento and served as a Senator of the Kingdom of Italy, was also a serious botanist and agriculturist. At the Giardino Della Casa Bianca, Ricasoli collected and cultivated over 1800 species, including numerous eucalypti, which he gathered from the Middle East, the Americas, Africa, etc. He was a friend of Sir Thomas Hanbury who began work on LA MORTOLA around the same time. The garden was one of the earliest such gardens of acclimatisation in Italy and, apparently, the first in Tuscany. It is now privately owned by the Corsini family and partially restored after destruction during wartime. With a twenty-four page introduction by Ricasoli. (For more on Ricasoli, see BRONZUOLI, David. VINCENZO RICASOLI 1814 -1891). We have located 7 copies in U.S. libraries through OCLC. 8vo (25 x 16.8 cm); xxvii + 87 pp.

*Original printed cream paper covers, slight darkening at edges, small wrinkle at upper front corner; unopened. A very good copy.*

**£180**

**4** (Botanical Garden Catalogue- France) ADANSON Mme. Aglaé **CATALOGUE DE ARBRES, ARBUSTES ET PLANTES VIVACES, Cultivés En Pleine Terre, Par Mme. Aglaé Adanson à Baleine (sic)**. Baleine, n.p. n.d. (ca.1836).

An early catalogue of the trees, plants and shrubs growing at the *jardin anglaise* of Aglaé Adanson, daughter of Michel Adanson, in Allier, Auvergne. As the daughter of naturalist and "botaniste royal" Michel Adanson at the Trianon for Louis XV, Aglaé Adanson was well equipped to begin her extraordinary undertaking at her inherited rural estate in 1804. She had returned to France in her late twenties after years spent escaping the Revolution in England where she developed an appreciation for the picturesque garden. Because of her skillful management of water in matters of drainage and canals along with her use of terracing and of mass planting, she was able to create a unique environment for growing exotic as well as native species. In effect, she brought about a new vision of French park landscape through her ability to cultivate and situate imported plants. Like the Empress Josephine, Adanson was able to import from the Americas in spite of then current blockades. (see RACINE, M. CREATEURS DE JARDINS ET DE PAYSAGES EN FRANCE DU XIX SIÈCLE AU XXI e SIÈCLE pp. 6-7). This undated catalogue also appears in the 1836 fourth edition of Adanson's LA MAISON DE CAMPAGNE and we have suggested a date on that basis. Sewn pamphlet 12mo (18 x 11.2 cm); 24 pp.

*In very good condition with very light browning at deckled edges; unopened.*

**£250**

**5** (Children's gardening) John Lewis Childs, Inc. **HOME GARDENING FOR SCHOOL CHILDREN 1922 (cover title)**. Floral Park, N.Y. John Lewis Childs 1922.

With its attractive colour illustrated cover and several full page colour text illustrations of flowers, vegetables, and fruits, this seed, bulb, and plant catalogue would have been appealing to young school age children who were encouraged to place their orders for plants in the name of their teachers. It was quite a clever marketing technique from the "School Dept." of Childs which placed the order forms in the text and instructed that only "club" orders submitted by a teacher would be received (the teachers who assembled and organised the children's orders into one large one, as instructed, were to receive a 10% commission on the total order). Where seed packets were ordered, they contained printed directions. Standard and best variety flower seeds and vegetable seeds were offered with the extra fine seeds provided with fairly lengthy descriptions. One could order flowering bulbs and hardy plants, as well as a packet of 11 full colour postcards 'showing the surroundings at "the great establishment" of John Lewis Childs. Also included are points on gardening from Mr. Child's own talks to school children. Stapled pamphlet, 18 x 12.8 cm, 19 + (5) pp. including order sheet and 10 pp. of color illustrations.

*Original paper covers with full color illustration printed on upper cover, full color illustration on lower cover, also; wrinkling and folding to pages; very minor edge nicks, but else in very good condition.*

**£50**

**6** (Children's gardening) JOHNS, Rev. C.A. **GARDENING FOR CHILDREN**. London: George Cox, n.d. (ca. 1849).

An unusually well preserved copy of this 19th century English children's gardening book. Second edition, "seventh thousand;" with the same number of pages as the first edition. This children's gardening narrative includes illustrations and definitions of garden tools with instructions for their use; illustrated introductions to annuals, biennials and perennials; and chapters on the fruit garden, the kitchen garden, and general gardening operations. Johns wrote several volumes of natural history for children. Small 8vo (13.1 x 10.5 cm); viii + 182 + (2) pp. with over 50 text illustrations from wood engravings.

*Original blind stamped cloth with gilt lettering on upper cover, gilt lettering on spine; a.e.g.; original endpapers and attractive small bookplate.; a very well preserved copy, near fine, with a small and neatly penned Christmas 1858 presentation inscription from an aunt to her niece.*

**£125**

## The Original Edition.

7 (Cobbett, WILLIAM) Bawden, Edward. **THE GARDENER'S DIARY FOR 1937 Designed By Edward Bawden with Weekly Reminders from WILLIAM COBBETT'S English Gardener 1827.** London: Country Life Ltd. 1937.

First and very scarce edition of this beautifully designed and illustrated gardener's diary by Edward Bawden, commissioned by Noel Carrington. Each page has four columns for the week's daily notes; the last column is for work accomplished. The top of each diary page is illustrated by Bawden with line drawings of flowers, a garden scene or related imagery. At the bottom of the versos is space for notes on weather and on the rectos are the recommendations from William Cobbett. Bawden was one of the the mid-century's most creative and prolific illustrators. In addition to his own landscapes, he produced designs for London Transport, Penguin Books, Fortnum and Mason. Murals, wallpapers and posters are among his many popular creations.

Svo (19 x 12 cm); 112 unnumbered pp.; full year calendar for 1937 illustrated from drawings, including frontispiece.

*Original cloth-backed, paper covered boards with printed illustrations and title on upper cover; very slight shelfwear; text printed on pale green paper with light browning at very outer edges; internally fine with faint discoloring in gutters of endpapers and the smallest nick on rear free endpaper. A near fine, very well-preserved copy.*

£375

## Colour Posters as Botanical Teaching Aids.

8 (Educational Posters -Trees) Bacon, G.W. , publsher. **BACON'S PICTURES OF TREES. An Entirely New Series of the Most Popular Trees, drawn from Nature and Beautifully printed in Oil Colours.... THE APPLE TREE and THE OAK TREE.** (London) G.W. Bacon n.d. (late 19th century).

These large colour illustrated posters were offered as being " Suitable for Common Object Lessons/ Conversational Lessons in Lower Standards and Infant Schools, and also available for lessons in Composition in the Upper Standards. Various sections of the Fruits, Wood, etc., are shown, and Copious Description added, thereby increasing considerably the education value of the Series." Both posters offered here feature a large depiction of a tree (apple or oak, in this case) measuring approximately 60 x 40 cm. These posters are folded with the printed title pasted down on the upper outer fold indicating that they are offered at 3/6 each "printed in Oil Colours, Mounted on Cloth, Roller, and Varnished." Our two folded posters may have been the samples offered to the schools or teachers. The printed title tells us that "Orange, Fir, Elm, and Pear" would be ready shortly. As we find no trace of even Apple or Oak, we wonder if any more were produced. G.W. Bacon & Co. began his career in the United States, but moved to England in the 1860s where he undertook various enterprises, including publishing maps of London. We find no record of Bacon's "Pictures of Trees". Each a Single sheet, 87 x 56 cm, with large color lithograph illustration below which is a printed descriptive text; folded; with printed "title" on decorative cream colored sheet mounted on marbled paper mounted on upper section of upper fold panel; marbled paper on lower fold; previous owner's name in pen on "title" sheet; gentle edgewear, but very well preserved in the case of The Apple Tree; The Oak Tree poster is slit along a fold about 6 cm, but not affecting illustration. Small archival tape repair which has caused the folding of the poster to be slightly off-center.

£145.00

## Ephemera From the White House Florists.

9 (FLORISTS, White House) **FROM CONSERVATORIES/ EXECUTIVE MANSION/ WASHINGTON.** Washington, D.C. n.d. (ca.1900).

This well preserved engraved gift or presentation card from the White House conservatories shows the mansion's conservatory extending off the west wing (where the offices of the West Wing are now) of the building in a vignette sized illustration of the building in its ellipse side setting; the card bears further engraving - a space for the address of a recipient and notice that the card accompanies "perishable flowers" that must be kept from "frost and extreme heat". President James Buchanan had the White House conservatory built in the mid 19th century in part to facilitate his niece Harriet Lane's role as his "first lady". Lane was well educated and a sophisticated hostess who filled the president's social events with flowers. That particular greenhouse burned in 1867, but was replaced with others, including a rose house. In 1902, under Theodore Roosevelt, and at the suggestion of Charles McKim, the conservatories were removed to make way for West Wing offices. This card would probably be from the late 19th century and demonstrates that flowers were not only grown for White House occasions, but also sent out as compliments, greetings, condolences, etc. Engraved card stock, 14.3 x 13.5 cm., printed on one side only with vignette slightly above center.

£90

## A Child's Book and Game

10 (Flower Market Stand - Interactive Children's Book and Game) EL PINTOR (KLOOT, Jacob) **FLORA BLOEMENSTALLETJE. Allerlei Spelen Met Bloemen Uit Bos Veld En Tuin Sloot Wei En Duin.** (Amsterdam) (Corunda?) (1942).

El Pintor was the the name under which Jacob Kloot, his wife Anna Galink Ehrenfest, and other associated artists - many from the Nieuwe Kunstschool - clandestinely illustrated and published children's books in Nazi occupied Holland. Kloot also worked under cover helping to hide people during the war, but did not manage to escape his own deportation to and death in Sobibor. This remarkable book/game on the theme of flowers and the flower market provides the reader(s) with a flower stand backdrop into which can be placed six different color printed settings for distinct types of flowers: "Bos" (forest or woodland); Veld (field); "waterkant" (water or bog plants); "duin"(dune); tuin (garden); and "wei" (grassland). In front of these settings can be placed, into flower pot pockets, a combination of any of the 72 colour printed small cards representing individual flowers. Instructions printed on the versos of the "settings" cards give instructions for playing various games with the flower cards: lotto; flower merchant; flower shop; garden construction; flower market. A highly imaginative and educational game, amazingly preserved with all its parts.

Folder, 23 x 31 cm, colour printed on all four sides + 6 colour printed background sheets with text on versos to be inserted behind the flower pot slots + 73 separate color printed cards of individual flowers, each 5 x 5 cm.

*The original color printed folder is well preserved, with just a bit of hand-soiling on outer covers and some foxing at fold and corners internally; there are some nicks along the fold and separation along the bottom 1 inch of the fold; the 6 color printed background cards and the 73 flower cards are in very good condition, with only the occasional bit of foxing.*

**£245.00**

### **Flowers from Cap d'Antibes.**

**11** (French Art Nouveau) (CLOS de la GAROUBE). **MOCK-UP FOR FLORIST OR NURSERYMAN'S AD OR LABEL.** N.p., N.P., n.d. (ca. 1900?).

A somewhat mysterious piece on art vellum having the appearance of a mailing or shipping label, but, surely being an elaborate mock-up for one or the other. "The design is signed in a monogram for "R H sc". The sender's address is "Clos de la Garoupe/ Cap d'Antibes/ Alpes-Maritimes." in decorative black lettering. Opposite is the message: "Les Fleurs sont expédiées aussitôt qu'elles sont coupées." Below this is an address space beginning with a decorative "M" and below, "Spécialité d'Anémones /et de la Fraises. This text is arranged in the upper diagonal space of the piece. In the lower diagonal is a splendid design of a young woman holding strawberries and surrounded by anemones. This illustration is enhanced in green, gray and rose. The Cap d'Antibes was a strong horticultural region in the 19th century. Clos de la Garoupe was once a farm ( or nursery?) before Antibes became the playground of the rich. Impression 17 x 23.5 on sheet measuring 28 x 35 cm. With custom matting.

*In fine condition.*

**£300**

### **"le plus grand travail de glacerie, de verrerie et de peinture sur qui ait jamais ete execute.."**

**12** (Garden Architecture, Glass Architecture - Paris Exposition 1900) ( PONSIN, Joseph-Albert, architect) **LE PALAIS LUMINEUX/ PALAIS DE VERRRE (sic) Exposition Universelle De 1900.** (Paris) ca. 1900.

A very scarce illustrated pamphlet dedicated to the 1900 Exposition's Palais Lumineux/Palais De Verre , also called Le Palais Lumineux Ponsin after the master glassmaker Joseph-Albert Ponsin who died before it's completion. Ponsin worked with the architect August-Pierre Latapy who saw its completion. This Chinoiserie-style iron frame structure was situated in the park near the Tour Eiffel at the top of a granite socle on the "grand lac" on the Champs de Mars. From its base, a cascade of twelve metres tumbled down. Its stunning and most remarkable features were its varied glass and tile walls; glass columns, glass staircases and translucent floor in the style of a Smyrnian rug; and grottoes of glass rock and stalactite - all illuminated to brilliance by thousands of incandescent bulbs. This all represented the work of La Compagnie des Glaceries de Saint-Gobain and La Verrie de Saint-Denis. Descriptions of these companies and their work are in the text. Other firms collaborating are listed towards the end of the pamphlet, including the firm of J. Philibert, Robert-Morin who specialized in rustic construction and park and garden decoration. This extraordinary tour de force in varied glass forms is cited as an inspiration for Bruno Taut's famous Glashaus made for the 1914 Cologne Werkbund exhibition. According to David Nielsen, "...that building that best mirrored the later Glashaus was the Palais Lumineux. Here, all of the principal ingredients of the Glashaus were evident: distinct upper and lower partitions; glazing in a myriad of forms; staircases; and a fountain." (see Nielsen, David. BRUNO TAUT'S DESIGN INSPIRATION FOR THE GLASHAUS, Conclusion 2.8) We have not located this item in OCLC, European Libraries or Copac. Stapled pamphlet (24.5 x 21 cm); 16 unnumbered pp., including upper and lower covers; with plan, illustrations from drawings and photographs and decorative text borders.

*Original glossy stock printed in colors, very light occasional soiling and a few spots, some wrinkling to paper, especially at rear bottom corners, else very good.*

**£160.00**

**13** (Horticultural Exhibitions) KNUTSFORD HORTICULTURAL SOCIETY. **RULES AND SCHEDULE FOR EXHIBITION, to Be Held On Friday & Saturday, 4th & 5th September, 1868.** Knutsford 1868.

A wonderful picture of the rigour demanded in mid-nineteenth century local English horticultural shows. Following the list of various officers and dignitaries come the rules, followed by the various exhibition categories.



For professional gardeners there are 30 classes of entry. These range from caladiums to hollyhocks, cut roses to miniature gardens for 1st and 2nd prizes (20/- the highest, being for stove or greenhouse plants in bloom.) For the amateurs, another 18 classes from ferns, foliated geraniums, pansies, round hand bouquets to British wild plants improved for garden decoration. The highest award here for ferns, at 10/-). Classes open to all are dishes of fruits (25 varieties). The largest category with 60 classes is for Cottagers with displays ranging from best box hive of bees to the "best regulated, neatest, and most productive Cottage Garden, within three miles of Knutsford Parish Church, to be inspected twice during the season". This latter gets the top prize of 20/-. There is a small category for florists and nurserymen from any distance. With a two page list of subscribers, a full list of committee members, patrons and officers and two pages of very strict rules. We have not located this item in OCLC, COPAC or the Lindley Library, RHS. Stitched pamphlet, 12 mo (17 x 10.4 cm); (xii) pp. including subscribers' list and balance sheet.

*Stitched pamphlet with two vertical folds, scattered and very light foxing.*

**£110**

**By Johann Heinrich Seidel, the "Father of Dresdener Horticulture"**

**14** LEONHARDI, F(riedrich) G(ottlob) and J(ohann) H(einrich) SEIDEL. **DER FRÜHLINGS-UND SOMMERGÄRTNER ODER ANWEISUNG, JEDE ART VON BLUMEN, Wohlriechende Niedrige Strauch-, Stauden- und Rankende Gewächse, Nebst Küchengartenkräutern, So Wie Auch Obstorangerie, Nach Art De Chinesen In Scherben Zu Erziehen, Zu Pflanzen und Abzuwarten Und Dieselben Für Den Winter Aufzubewahren und Zu Erhalten.** Leipzig: in de Schäferschen buchhandlung, 1803.

A rare horticultural manual by Johann Heinrich Seidel, widely regarded as the "Father of Dresdener Horticulture." After completing his apprenticeship at the Großer Garten in Dresden in 1764, he embarked on a seven-year *Gesellenwanderung* through Germany, Austria, Belgium, the Netherlands, England and France. During his travels he spent significant time at Het Loo, the Jardin des Plantes, Chiswick, and Kew while building important contacts with head gardeners throughout Europe. After returning to Dresden and taking over as court gardener, Seidel used those contacts to build one of the most important plant collections of its day, reaching 4300 species by 1806. Many of the choicest of these plants are described in the text. Seidel was one of the first German gardeners to breed camellias, but he also had a particular interest in Chinese dwarf plants and devoted an entire short chapter at the end of the book to promoting their interest. The colour frontispiece shows a Chinese gardener carrying several potted dwarf shrubs and fruit trees balanced on a pole across his shoulder. The name F. G. Leonhardi also appears on the title page, but Leonhardi was an economist and historian who wrote books on a variety of subjects. He is unlikely to have made much contribution to the horticultural content of the work. It is surprisingly rare. OCLC locates only 4 copies, of which three in Germany and one in Denmark. KVK adds one more. 16mo (17.2 x 10.3 cm); viii + 259 + (4) pp. + colour frontispiece and 2 engraved plates.

**£600.00**

**Signed and Inscribed Presentation Copy**

**15** LOUDON, Mrs. (Jane Webb) **THE AMATEUR GARDENER'S CALENDAR: Being A Monthly Guide As To What Should Be Avoided, As Well As What Should Be Done, In A Garden In Each Month: With Plain Rules How To Do What Is Requisite; Directions For Laying Out And Planting Kitchen And Flower Gardens, Pleasure Grounds, And Shrubberies; And A Short Account, In Each Month, Of The Quadrupeds, Birds, And Insects The Most Injurious To Gardens.** London Longman, Brown, Green, And Longmans 1847.

First edition; a signed presentation copy from Loudon. Inscribed: "Mrs. J. Campbell Foster from her sincere friend J.W. Loudon, Bayswater Nov 12th 1857." The instructions in Jane Webb Loudon's comprehensive manual of gardening were sound enough to impress even William Robinson, who had it republished (with his own updating revisions) in 1870, but by then Jane Webb Loudon needed no further introduction to the gardening and scientific publishing world. At the first printing of this title, she had already published the remarkable science-fiction satire *THE MUMMY! A TALE OF THE TWENTY-SECOND CENTURY* (1827) which brought her to the attention of her future husband, the dynamic and prolific John Claudius Loudon, who was amazed by her scientific outlook. Webb Loudon had already published other works of non-fiction and journalism, some anonymously, but took on the subjects of gardening and horticulture with vigour once introduced to these areas by her husband. Although it is suggested that she was a major force in her husband's work, she created important scientifically based work on her own, especially for Victorian women and children. "Her professional work and reputation enabled her to participate in the world beyond the home...Webb Loudon was one of a number of women writers who helped to transform print media into an area in which women could operate as both producers and consumers." (Dewis, Sarah. *THE LOUDONS AND THE GARDENING PRESS. A Victorian Cultural Industry*, p 212). Her modesty is frequently mentioned in contemporary accounts and current publications. This is the first signed copy of her work we have had. 12mo (17.8 x 12.2 cm); xx + 372 pp. (+ 32 pp. ads) with 124 wood-engraved text illustrations.

*Original cloth with blind stamped patterns; gilt spine title; a bit of shelfwear at spine ends, including tiny slits along upper spine edges, but a very good copy.*

**£750**

### With Illustrations By Muriel Mallows

**16** (Miniature Book) LAWSON-HALL, Claire. **A SUMMER GARDEN**. Marcham The Alembic Press, Hyde Farm House 1999.

No. 19 of 100 copies designed, printed and bound by Claire Lawson-Hall. Illustrations by Muriel Mallows. A fold-out miniature with a garden story line illustrated text on one side and a poppy image enclosing covers on the other. A casual account of what is in bloom from May to the end of August accompanied by the joyful illustrations around the text created by Mallows who trained at City & Guilds of London Arts Schools and showed often at the Summer Exhibition, Royal Academy. 3" x 3" extending in folds to a square approximately 29 x 29 cm.

*Very good in patterned boards, separately attached, as issued.*

**£80**

**17** (Parks - Brussels) Schoonen, Louis. **LE PARC DE BRUXELLES. Poème Descriptif et Satirique En Quatre Chants**, Bruxelles, 1849.

First and apparently only edition. With an engraved frontispiece of a view taken from within the park looking towards the Palais de la Nation designed by Gilles-Barnabé Guimard who, together with Joachim Zinner, provided the overall plans for the park and Place Royal in the 18th century. The four "chants" of the poem evoke events and people in the region's history through encounters with the park's sculptures of classical and historical figures, its structures, etc. Of particular interest for Schoonen's 28 pages of notes which provide detailed descriptions of the park, its plantings, layout, views and associated history. Scarce. In OCLC we locate only one copy at Utrecht and one at Vlaamse Erfgreb bibliotheek. 8vo (17.2 x 12.5 cm); engraved frontispiece +92 pp with 2 tailpieces + 1 engraved plate.

*Marbled paper over boards with gilt lettered red leather spine label, minor shelfwear; small old tape marks on end papers, faint offsetting of engraved frontispiece onto titlepage; presentation inscription from the author on half-title. A very good copy.*

**£375**

**18** (Paxton's Crystal Palace - Sydenham) (T. Nelson And Sons) **THE CRYSTAL PALACE: EXTERIOR**. London, Edinburgh, and New York T. Nelson and Sons, ca. 1867.

Sir Joseph Paxton envisioned his Crystal Palace (constructed for the Great Exhibition of 1851) lasting in Hyde Park as an winter garden and educational resource for the London population long after the Exhibition was over. Once the controversial notion of preserving the structure in the Park was finally rejected (see CHADWICK, THE WORKS OF SIR JOSEPH PAXTON pp. 137-159), a new company was formed to purchase the Hyde Park building and re-erect it at Sydenham Hill. Paxton substantially enlarged the new Crystal Palace and, consequently, developed grounds and landscapes there in keeping with his new and grander vision. The informative text reminds the reader that "for the purpose of securing the utmost harmony of effect, all the parts are arranged on a mathematical principle ...multiples and sub-multiples of the number eight..." T. Nelson and Sons' guide book provides nicely detailed views of: the lake and boat house; the palace viewed from the grounds; the "Second Terrace"; the tree lined Broad Walk; the rosary; the valley of rhododendrons and cedars; the park and archery grounds; the Great Fountains, Rustic Bridge and Geological Garden; Extinct Animals feature; Water arcades; the Water Temple. The production of these attractive views is described by Bamber Gascoigne in HOW TO IDENTIFY PRINTS 30: "A full description of such a print is a pen and ink lithograph coloured from two wood blocks, for which the term Nelson print is a useful shorthand." In this issue of the work, the Lake and Boat House illustration serves as frontispiece or upper cover illustration instead of being placed in the main body of the text. Oblong 12mo (9.5 x 16.2 cm); 23 +(1) pp. + 11 color lithographed plates, impressions measuring 7.5 x 12.4 cm; a 12th lithographed plate in the series illustrates the upper cover.

*Original purple cloth, faded and a bit worn; the lithographed plate "Lake and Boat House" is framed within a panel on the upper cover; the panel is gilt ruled; original endpapers; text printed in blue; occasional light offsetting to text from a few plates, but text and plates are overall in very good to fine condition.*

**£150**

**19** (Paxton's Crystal Palace - Sydenham) (T. Nelson and Sons) **THE CRYSTAL PALACE: INTERIOR**. London, Edinburgh, and New York T. Nelson and Sons (ca. 1867).

The interior of Paxton's great glass structure, rebuilt and reconceived at Sydenham after the Great Exhibition of 1851 in Hyde Park, included a recreation of the Court of Lions at Alhambra; the crystal fountain in the nave; the bronze fountain in the tropical department and numerous courts - medieval, Renaissance, Pompeian, etc., all richly surrounded by exotic plantings. Some general indications of the plantings can be seen in these colour lithographed views and a very brief list of rarities is contained in the text. What is shown in the plates is more structural and architectural than botanical. The plates are examples of what Bamber Gascoigne calls "Nelson Prints" HOW TO IDENTIFY PRINTS 30, "...a pen and ink lithograph coloured from two wood blocks..." This Nelson guide book is a complement to Nelson's THE CRYSTAL PALACE: EXTERIOR. Oblong 12mo (9.5 x 16.2 cm); 32 pp. + 11 color lithographed plates, impression 7.5 x 12 cm., with 12th plate framed within the upper cover.

*Original red cloth, blind-stamped; gilt ruled on upper cover and with the Egyptian Court plate framed on upper cover. Exterior moderately rubbed and scuffed; Original endpapers, text and plates fresh and bright with just occasional light off-setting from plates to text.*

**£140**

## “Agriculteurs, Horticulteurs, Cultivateurs et Marchands De Graines”

- 20** (Seedsman's Poster) (DENAIFFE & FILS) **DENAIFFE & FILS Advertising Poster**. n.p. (Denaiffe) ca. 1900.  
A handsome and well preserved advertising poster for the Ardennes seedsmen Denaiffe & Fils printed in cream, red-brown, and black. This copy professionally mounted on linen. The firm was founded in 1810 and, at the instigation of the next generation, namely, Clement Denaiffe, broadened its reach through participation at French and international expositions and, of course, by benefiting from the developing railroads. Information about the firm is packed into the design of the poster. Along with numerous attractive wood-engravings of offerings in flowers, fruit and vegetables, and prairie grasses, there is a photo reproduction of the Graineterie located near Carignan in the Ardennes. At bottom right of the poster is the indication that the firm is represented by M. Auguste Touzet at St. Valentin. A sinuous Art Nouveau line borders the whole presentation; Art Nouveau flourishes (which appear to be signed “Mareur”) lead the eye to details about the firm and to its representative. We find a copy of this poster in the Archives Départementales des Ardennes. Single sheet 57 x 45 cm mounted on linen (65 cm x 53 cm); with text and illustrations printed in black and red-brown; also with numerous wood-engraved illustrations and a photographic reproduction; with an official (tax) paper stamp attached to the surface.

£225

### J.C.N. FORESTIER

- 21** (Sevilla Exposition - Forestier) ANONYMOUS. **SEVILLA / 1929 EXPOSICION 1930 / IBERO-AMERICANA**. n.p. N.P. 1929.  
This very colourful souvenir album for the Sevilla 1929/30 Ibero-Americana exhibition features full page artistically rendered views (by “Povo”) of the structures and settings of the grounds, created through the collaboration of the French landscape architect J.C.N. Forestier and the Spanish architect Anibal Gonzalez. Forestier had begun work on the site as early as 1911 with his re-design of the Parque Maria Luisa, the former palace garden along the Guadalquivar and he transformed it into a public park and site for the Exposition. (See ASSASSIN, Sylvie “L'exposition Ibéro-Américaine De Séville pp. 111-120 in LECLERC, B. ed. JOHN CLAUDE NICOLAS FORESTIER 1861-1930/Du Jardin Au Paysage Urbain). Quarto (31 x 23.5 cm); with 24 pp. of which 23 are illustrated in full color.

*Original heavy cream paper covers stabbed and tied with original decorative cord; title embossed on upper cover; closed tear to cover at bottom margin of upper covers; minor chipping to extremities; original glassine a bit soiled; some tape outline marks on endpapers only. Still a very good copy with vibrant color in offset photolithography.*

£75

### With the New Series of plates by Medland.

- 22** (Stowe) (SEELEY, B. & J.) **STOWE. A DESCRIPTION OF THE HOUSE AND GARDENS Of The Most Noble And Puissant Prince, Richard Grenville Nugent Chandos Temple, Marquess Of Buckingham**. Buckingham: J. Seeley 1817.

Stowe, in Buckinghamshire, was the most celebrated English landscape garden of the eighteenth century. "Much visited and publicized, it had enormous influence on garden design, especially after experiments there in 'natural' gardening in the 1730s. It is historically important because it remained at the growing point of taste throughout the 18th c., exhibiting every stage of the garden revolution. Its final phase of idealized landscape survives relatively intact." (OXFORD COMPANION TO GARDENS, page 537). Stowe's fame brought it many visitors, and B. Seeley, a local bookseller and engraver, published its first guide book in 1744. Seeley's guides went through several editions, being continually revised and enlarged over the course of the century, and did much to spread the influence of Stowe as a model for the English landscape garden. Jefferson owned at least two of them. In 1797 Seeley's son updated the guide significantly, commissioning T. Medland to engrave a new series of plates reflecting the more naturalistic and picturesque character of the gardens at the close of the century. The present edition is illustrated with those plates, the bulk of which depict many of the garden buildings, monuments and temples for which Stowe was particularly noted. The text presents a comprehensive guide to the gardens in addition to a description of the house and its collections. As noted in Weinreb's Catalogue 17 on landscape gardening, "It is not mere romanticising to suggest that between them (father and son Seeley) they could have met Wren, Vanbrugh, Bridgeman, Kent, Gibbs, Rysbrack, Sleker, Leoni, Borra, Blondel, and a host of other artists in the gardens. Indeed, their careful and accurate observations make this very likely, as in edition after edition they painstakingly calendered successive stages of alteration." 8vo (22.5 x 14 cm); vi + 66 pp. + 24 engraved plates by Medland + 7 engraved plates bound in at back, including 2 folding, one of which is a plan of the garden.

*Contemporary boards with later sympathetic paper spine, original spine label laid down, original endpapers with older partially effaced pen note on front pastedown; corners bumped and worn, some soiling to boards; occasional light thumb-soiling or spotting in margins of text; one gutter browned from a sliver of wood laid in, but, a very well preserved copy.*

£750

## The pre-eminent French theorist of natural garden design of his time.

- 23** (Style paysagiste) (MOREL, Jean Marie) **THÉORIE DES JARDINS**. Paris Chez Pissot 1776.  
First edition of the most substantial and popular original French work to advocate the natural landscape style of gardening in France. Morel never visited England, thus his ideas followed more directly from French examples (including his own gardens); nevertheless, he also drew inspiration from the published theories of Whately and Watelet and from the influence of his close association with Girardin at Ermenonville. Morel trained as an architect and geographical engineer, but his long career was focused almost entirely on garden design. He worked on at least 50 parks and gardens, including: Guiscard, Ermenonville, Casson, Launay, and La Malmaison. Extensive descriptions of Guiscard and Ermenonville are used here as examples to illustrate his ideas, although his account of Ermenonville claims more personal credit for its design than is appropriately due. But however significant Morel's activities as a creator of gardens may have been, it was as the pre-eminent theorist of natural garden design that he had the greatest impact. Of all French gardeners of the picturesque school, he stood furthest from the fashionable and decorative anglo-chinois aspects of garden design and advocated a style more purely imitative of nature. As such, his ideas were far more influential on the later "style paysagiste" than those of his contemporaries, and in many respects formed the (often unacknowledged) theoretical foundation for much of French garden design throughout the 19th century. *Gay 98; Berlin Cat. 3469; Musset-Pathay 1822*. 8vo (18 x 12cm); (viii) + 397 + (3) pp.; page 140 misnumbered p. 148.  
*In later handsome three-quarter morocco with gilt ruled and ornamented spine including a gilt type ornament of Winged Victory, raised bands; marbled boards; marbled endpapers; t.e.g.; scattered foxing, heavier at front and rear of text.*

**£500**

- 24** (TRADE CATALOGUE- Ironwork for Tombs) RENAUX-LEFEVRE. **TRAVAUX D'ART FER ET BRONZE Spécialité d'Entourages Porte-Couronnes & Portes pour Tombeaux....Grilles de Choeur/ Vases pour Fleurs...** Paris Renaux-Lefevre n.d. ( ca..  
A very well preserved trade catalogue showing full page illustrations, on rectos only, of 29 decorative iron surrounds, including several covered and one chapel for tombs; 12 chapel door panels, 19 corbeilles and coupes for cemetery settings - these last, more than one to a page. The whole is lithographed in blue. Most of the tomb surrounds are shown with suggestions of grassy or park-like settings. We have not yet found any copies in OCLC, COPAC, EUROPEAN LIBRARY or CCFR. "24mo", 18.2 x 13.2 cm; title page + 29 lithographed plates printed on versos + (ii) 3 lithographed plates of 19 printed on versos + (ii) +12 lithographed plates on rectos only. The numbers on the plates refer to product numbers, not to plate numbers.  
*Original printed paper covers with designs on upper and lower covers; a bit of shelf wear and light soiling at bottom edges, on plate with moderate foxing, but otherwise very well preserved.*  
**£225.00**

## Simon Brett and Jane Austen's Fruits

- 25** (Wood Engravings - Simon Brett) AUSTEN, Jane. **THE FRUITS OF JANE AUSTEN / An Anthology Of References To Fruit / From the Novels and Letters of Jane Austen / With Wood Engravings By Simon Brett**. (Bath) The Old School Press 1994.  
No. 116 of a limited edition of 135 copies. Signed by Simon Brett at the colophon. A sweet and beautifully printed book in which passages mentioning fruit taken from EMMA; PRIDE AND PREJUDICE; MANSFIELD PARK; NORTHANGER ABBEY; PERSUASION; SENSE AND SENSIBILITY; and letters to Cassandra are complimented by Brett's wood engravings. "... Here is a nut,' said Captain Wentworth, catching one down from an upper bough, 'to exemplify: a beautiful glossy nut, which, blessed with original strength, has outlived all the storms of autumn.'" Small 4to ( 27.7 x 18.5 cm); 32 unnumbered pp. with ten wood engravings on 10 versos.  
*Original cloth backed paper covers by Claire Maziarczyk; printed paper label on spine; bound by Rachel James; fine.*

**£90**

- 26** WRIGHT, Richardson. **THE GARDENER'S DAY BOOK**. Philadelphia / New York, J.B. Lippincott Company, (1938).  
First edition. In the original pictorial dust jacket. Richardson Wright was the popular and influential editor of HOUSE AND GARDEN from 1914 to 1949 who himself gardened at his home in Northwestern Connecticut. His day book is a wide ranging and interesting collection of anecdotes and advice from a contemporary American style-maker. The rare pictorial dust jacket on this copy evokes a pre-war serenity of rural/suburban life.  
*Original red cloth with gilt lettered and decorated spine and upper cover; endpapers with a garden gate vignette; color pictorial dust jacket, price-clipped, but nicely preserved with just a tiny bit of edge wear.*

**£75**