
Plants & Trees

Painting, lithography, herbals, accordion books, gardening, poetry, & more

Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048

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*Original Manuscript Album of Thirty-Eight Watercolor Botanical Illustrations,
Together with a Larger Sheet with Four Mounted Watercolor Botanical Illustrations*

1. [BOTANICAL WATERCOLOR ILLUSTRATIONS.] Original album, of thirty-eight drawings, made with colored pencils and with watercolor, 4 x 6 in."

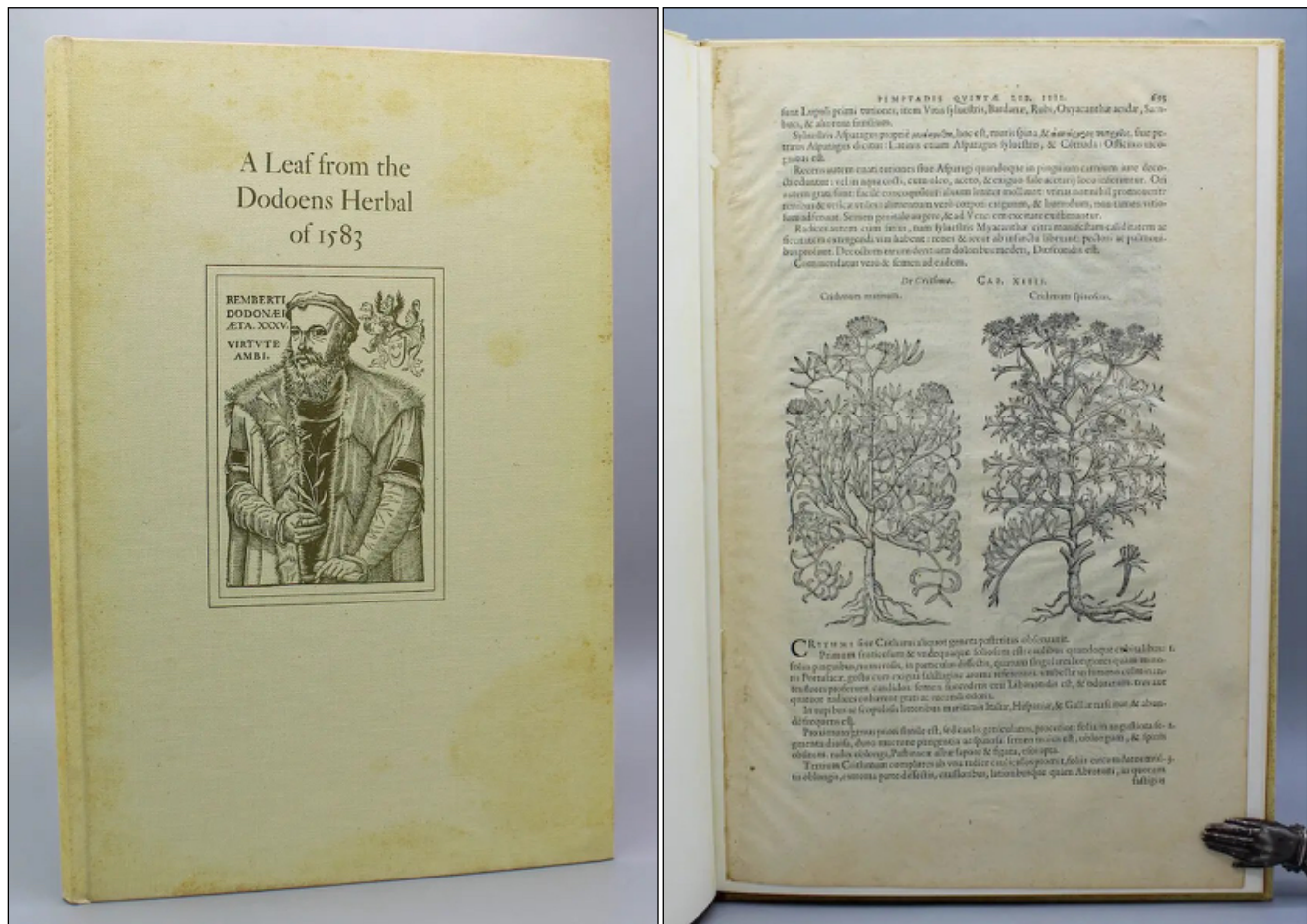
In cloth-baked leatherette boards with gilt stamped cover. 1877. Together with a separate sheet, 14 ½ in. x 11 ½ inches, mounted on cardboard, of four drawings of a similar size to those in the album, which apparently had become loose and are here displayed separately. The album was sold by stationer L. Ribaut in Pau, overlooking the Pyrenees in Southwest France. The contents of the album may or may not have been assembled in that region, though that seems likely. The drawings are dated July 23 to August 18, 1877, and they show a sure improvement in drafting while retaining a certain naiveté. They seem to have been made on the spot where the plants were observed. The drawings were executed with colored pencils.

Some of the drawings display minor to moderate foxing, and there is some offsetting. A thin strip of Japanese paper between two leaves secures the textblock, though the individual leaves can be removed for display. The four drawings on the separate sheet are loosely mounted with archival corners. The whole package is in very good condition and is a charming collection of designs by a nineteenth-century artist, who was likely an amateur and likely female, though we have no clear idea of their identity.

\$1250







Printed by Grant Dahlstrom for the Book Club of California

2. [DODOENS, Rembert.] [PLANTIN, Christopher.] BLISS, Carey. *A Leaf from the 1583 Rembert Dodoens Herbal Printed by Christopher Plantin*. San Francisco: The Book Club of California, 1977.

Folio. [8], 28, [+1, colophon] pp. Woodcut engraved half-title and woodcut engraving printed in red on title page in addition to numerous other woodcut engravings. Tipped in leaf also has several woodcut engravings. Title page printed in black and red.

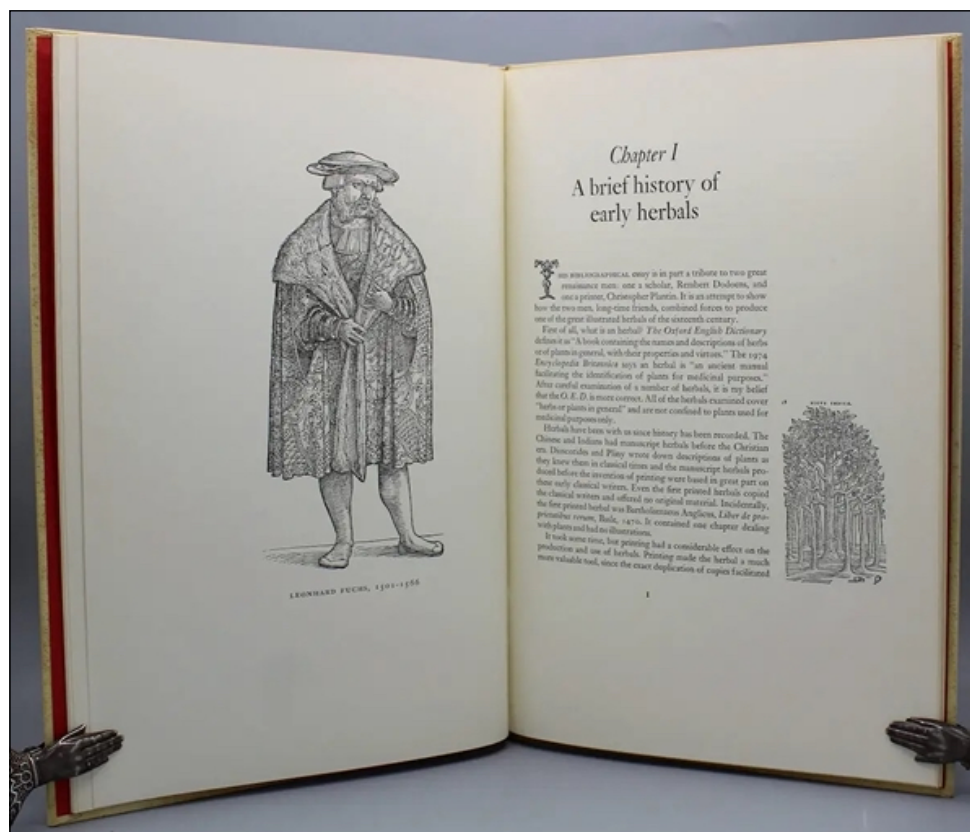
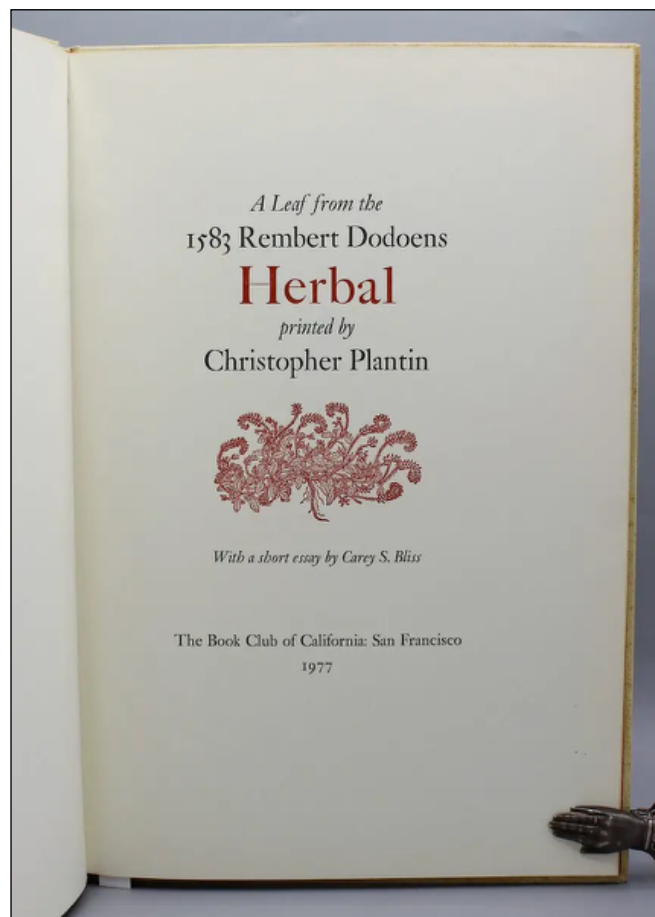
Pictorial light green cloth in a plain dust jacket. Cloth is lightly soiled. Dust jacket has some minor creasing, small stains, and a few minor tears. A near fine copy.

\$350

An edition limited to 385 copies printed for the Book Club of California by Grant Dahlstrom.

Disbound and Dispersed, #166.







*One of Only Ten Copies of a "Tunnel Book"
That Visually Recreates a Three-Dimensional Forest,
Signed and Numbered by the Artist*

3. FISCHER, Dea. *Follow Me*. Canmore, Alberta: Dea Fischer, [2013].

Black silk grosgrain cloth over boards with printed paper label on front board in an accordion style binding. 5 1/2 x 4". Unpaginated.

When opened, this "tunnel book" serves to recreate the effect of looking into a three-dimensional forest. Illustrated with ten black-and-white reproductions of the author's own photographs of trees in an aspen forest in Alberta, Canada; the photographs were taken with a Holga 120CFN camera on Ilford XP120 film. A fine copy.

\$950

One of only ten copies signed and numbered by the artist and printed on translucent paper.

The present work was created by Dea Fischer in order to record her healing following major surgery and a slow recovery process. After the surgery, Fischer was given a Holga camera and film, which she used to photograph the aspen woods near her home while going on "strengthening" walks around the forest's perimeter. The tunnel book is meant to translate the author's sense of isolation, which is derived from seeing the woods but being unable to enter them. The final image in

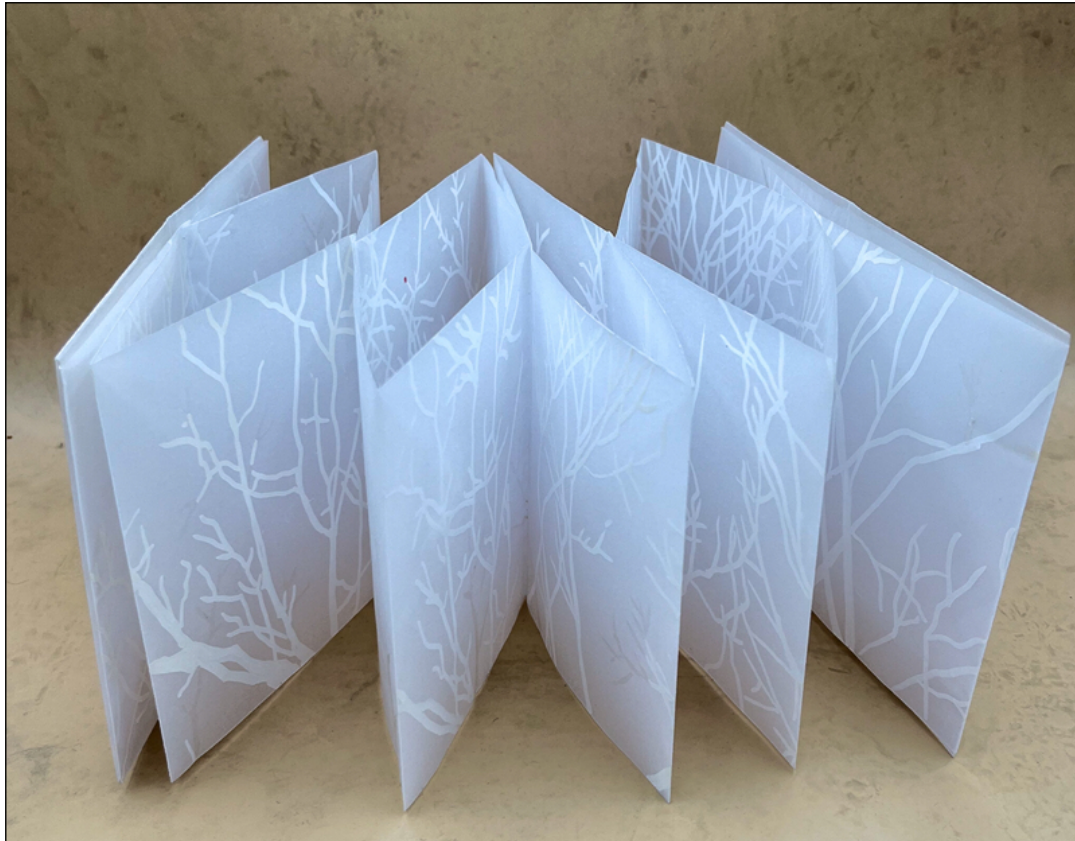




the “tunnel” is of a tire swing hanging from a tree and was taken on the first day that Fischer was able to climb the mountainside and reach it.

Dea Fischer is a Canadian book artist and educator who now resides in Norwich, England. Her work has been exhibited in Canada, the US, the UK, and South Korea, and is presently held at the Banff Center, Yale, and the University of Toronto. She was formerly a library conservator, and worked for many years in the Canadian public library system.





*A Unique Artist's Book
Emulating Winter Boughs*

4. **FISCHER**, Dea. *Rime*. [Canmore, Alberta: Dea Fischer], 2015.

5 x 7 in. Unpaginated. Sheer parchment. Drawings of branches in white, translucent, and red oil paint.

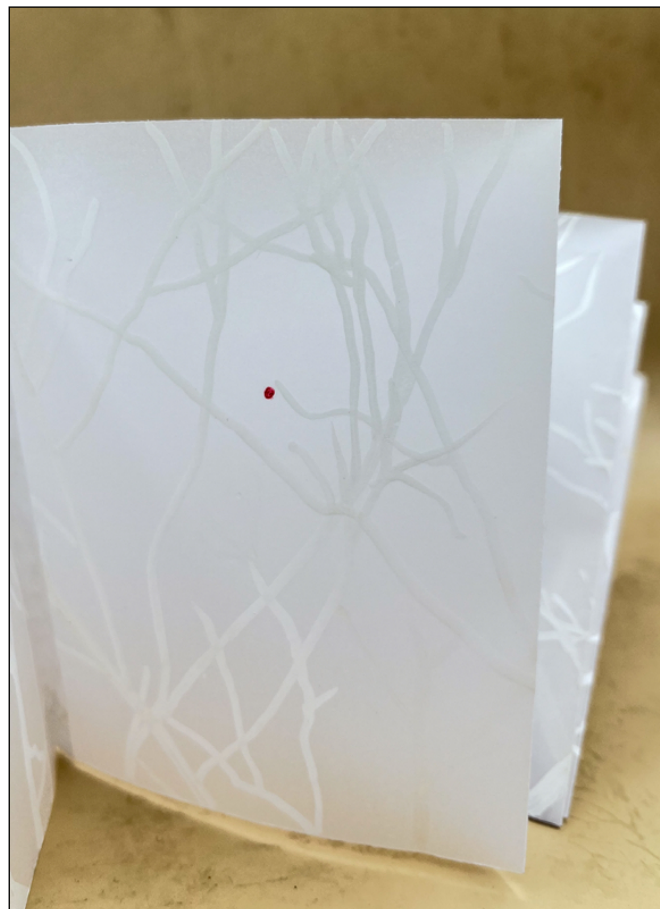
Leporello binding. Double-sided accordion pages. Signed and dated by the artist on the rear cover. A fine copy of a unique book.

\$1,250

The accordioned pages of this unique artist's book evoke a winter tree-line with a density of frost-rimed branches. The paper itself replicates the effect of an ice halo, and a single dot of red strikes the reader as a lone winterberry in deepest midwinter.

Dea Fischer is a Canadian book artist and educator who now resides in Norwich, England. Her work has been exhibited in Canada, the US, the UK, and South Korea, and is presently held at the Banff Center, Yale, and the University of Toronto. She was formerly a library conservator, and worked for many years in the Canadian public library system.







Beautifully Chromolithographed

5. [COLOR PRINTING.] HOWARD-VYSE, Elizabeth and Fanny Greville, illuminators. *The Gathered Lilies*. The Original Poem by F.H. London: H. Hering, [n.d., 1857].

Oblong quarto. [14] ff. (printed on one side only). Richly color printed on every leaf. Illumination inspired by the work of Owen Jones and Noel Humphreys. The designs incorporate medieval illumination-inspired initial letters and decorative bands. Text in Gothic script.

Publisher's color-printed white pictorial boards with blue cloth spine. Foxing to boards and some edgewear. Pale yellow endpapers. Contemporary ink ownership signature (Eliza Maude Widdas) to front flyleaf and twentieth century bookplate (Edward J. Law) to front pastedown. Very clean and bright throughout. A very good copy of a scarce book.

\$950

First edition. Undated, but the December 12, 1857 issue of *Bent's Literary Advertiser* lists the book as recently published. The identity of the poet is unclear, though a children's phonic reading book published in 1876 reprints the poem and attributes it to a Frances S. Hodgson (not to be confused, of course, with *Secret Garden* author Frances E. Hodgson Burnett).

We could not locate much information on Elizabeth Howard-Vyse, *née* Seymour (1815 – 1892) and Fanny Lucy Cecilia Greville (1831 – 1912) in the sources available to us. Howard-Vyse also

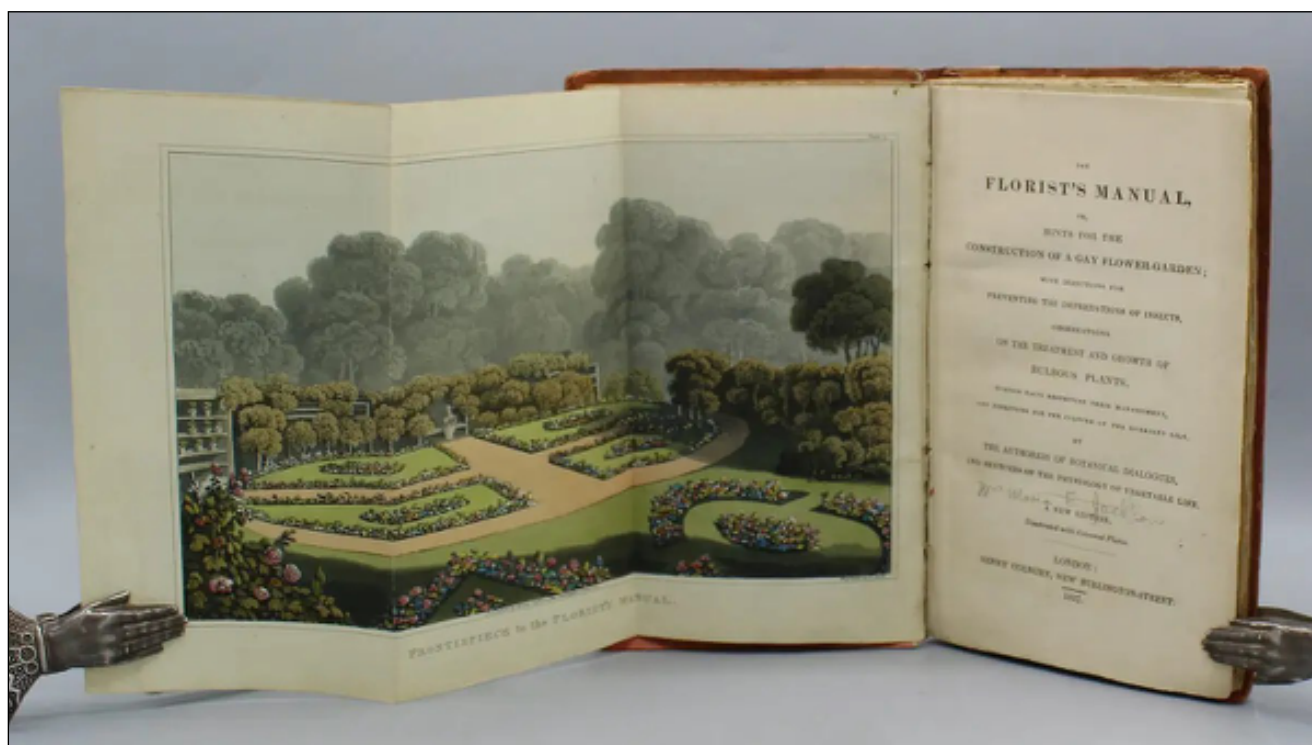


published a travel account, *A Winter in Tangier and Home Through Spain* (1882). This appears to be Greville's only published book. Howard-Vyse was married to Lt. Col. George Howard-Vyse at the time the present work was published; the couple lived in Windsor, which was likely also the home of Greville, who was the daughter of a Vice-Admiral in the British Navy.

Henry Hering (1814 – 1893) was a publisher, society photographer, and the last in a family line of bookbinders. Though his primary business venture was not printing, he did dabble in printing religious texts and gift books (often with his partner Remington) and was a promoter of Achille Colas' relief printing process.

OCLC records four copies: National Library of Scotland, Cambridge, University of Alberta, and University of Delaware.





*Enlarged Edition with Six Colored Plates,
An Unusually Bright and Fresh Copy*

6. [JACSON, Maria Elizabetha.] *The Florist's Manual; or, Hints for the Construction of a Gay Flower Garden*. London: Henry Colburn, 1827.

Twelvemo. [2, ads], vii, 136 pp. With six hand-colored aquatint plates, including large folding frontispiece (11¼ x 7¼").

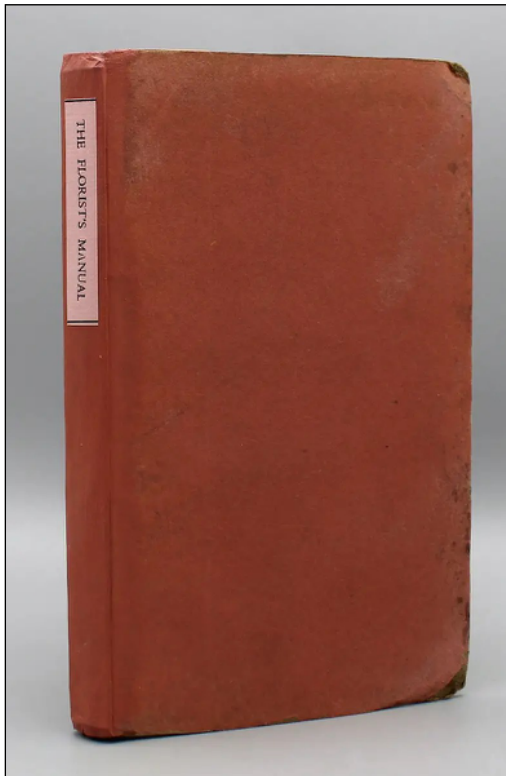
Publisher's rose-colored boards. Expertly rebaked with printed paper spine label. Wear to corners. A very good, unusually bright and wide copy.

\$750

Third edition, enlarged, of this gardening guidebook that was among the first of its kind written for women by a woman. The second and third editions are significantly expanded from the first edition (1816), which is about half as many pages and contains only two plates.

Maria Elizabetha Jacson (1755 – 1829) was a botanical writer and the daughter of a clergyman who owned land in Derbyshire and Cheshire. Her family had connections to Enlightenment culture in the midlands through Erasmus Darwin and her cousin, Sir Brooke Boothby. She also knew Maria Edgeworth, who described Jacson as a "gay garden lady" and was undoubtedly an influence on Jacson's work. Jackson took an interest in botany from a young age, but did not publish her first book, the children's educational volume *Botanical Dialogues* (1797), until she was in her forties. She later published *Botanical Lectures* (1804) and *Sketches of the Physiology of Vegetable Life* (1811) for an adult audience, the former book being an introduction to the translation of Linnaeus's *System of*

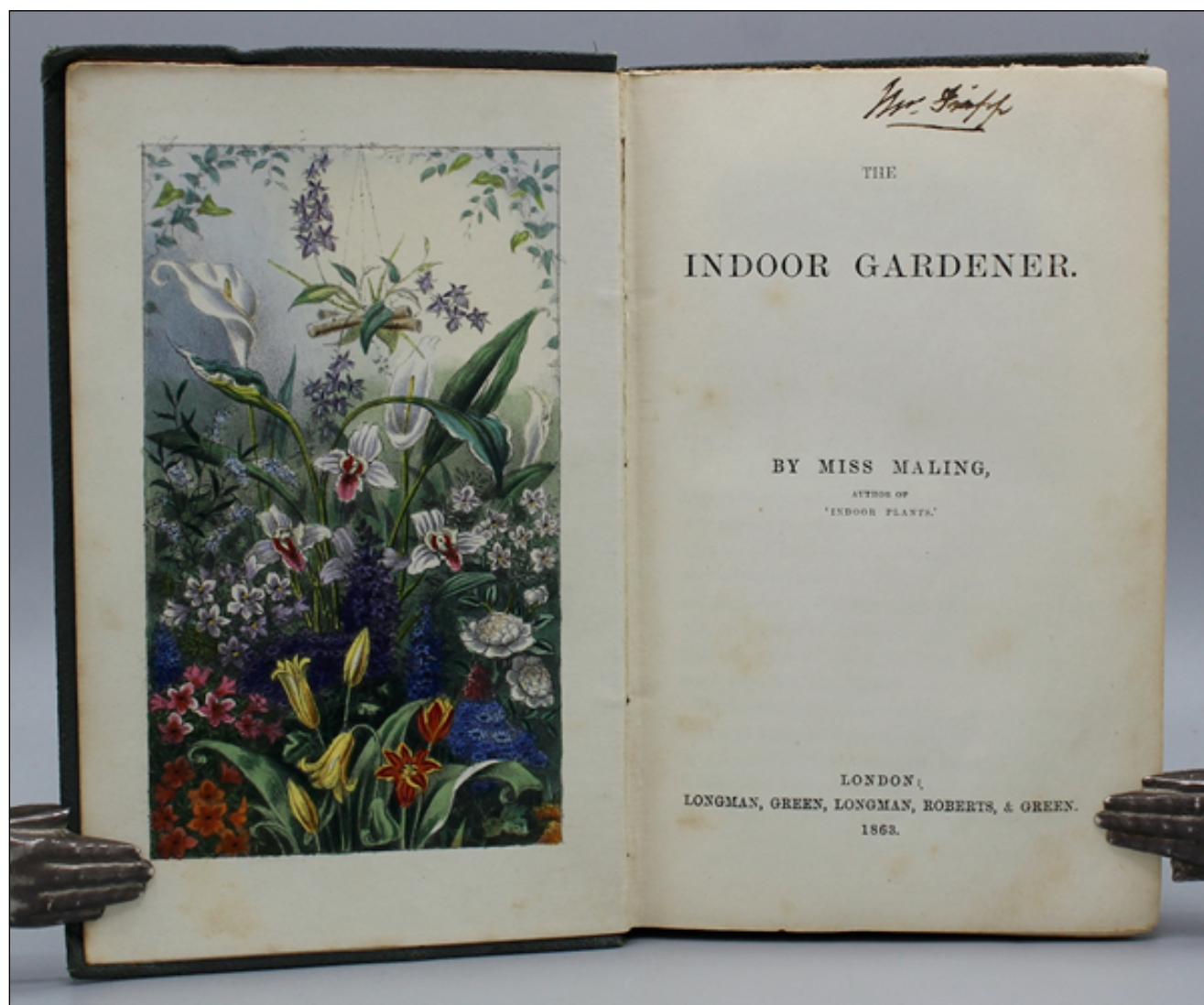




Vegetables (1783) by Erasmus Darwin. *The Florist's Manual* was her most popular and influential work.

Abbey Life 17. Henry 872.





*Houseplant Care Guide for Victorian Women
With a Lovely Hand-Colored Lithograph Frontispiece by Noel Humphreys*

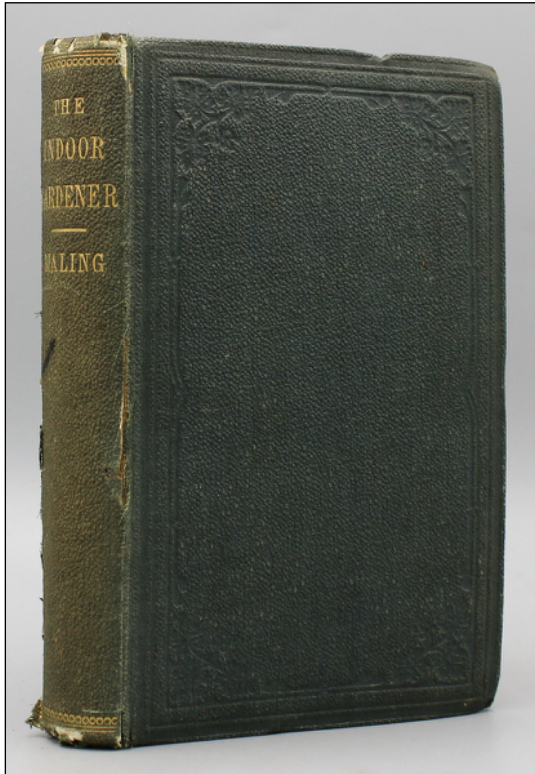
7. MALING, [Elizabeth Anne.] *The Indoor Gardener*. London: Longman, Green, Longman, Roberts, and Green, 1863.

Octavo. xix, 274, 32 [publisher's catalogue] pp. With a beautiful hand-colored lithograph frontispiece by Noel Humphreys. Includes commentary by Humphreys on his frontispiece design (p. viii).

Publisher's green cloth with gilt title on spine. Some cracking to cloth along lower joint. Brick red coated endpapers with binder's ticket on lower pastedown. Some soiling to endpapers. Small contemporary ink signature to upper margin of title-page. Some occasional light foxing but overall a very good, clean copy of an uncommon work.

\$650





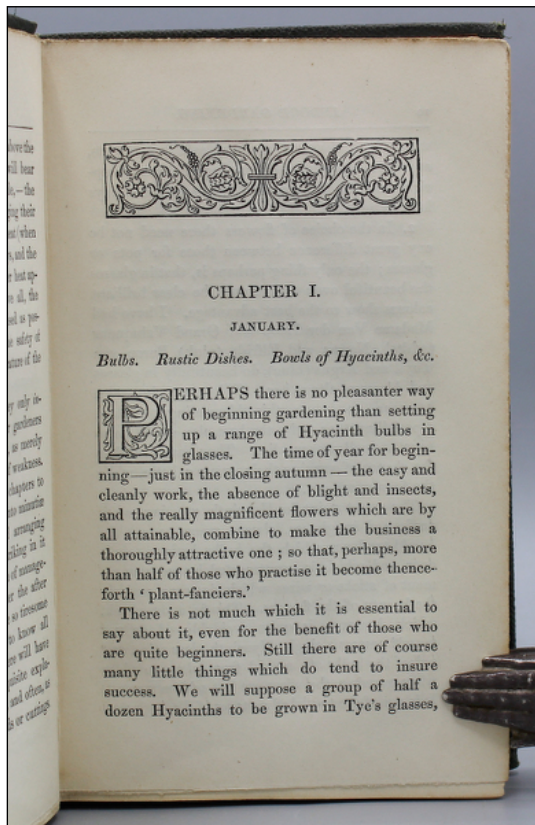
First edition.

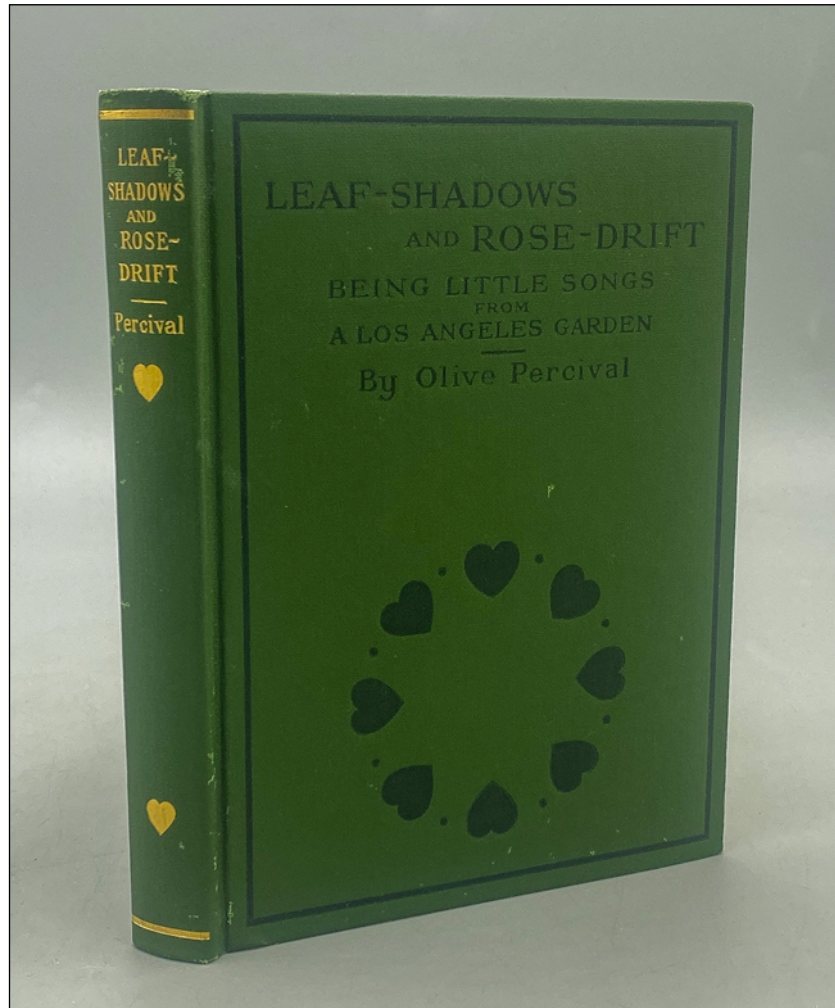
The present work was written for middle-class Victorian women at a time when the concept of the “houseplant” was still emerging in Britain. The first twelve chapters detail which plants are appropriate to grow in each month of the year; the second half of the book explains topics like how to plant from seeds and cuttings, the correct pots in which to grow plants, ideal locations for growing inside the home, and remedies for fungus and insects.

Elizabeth Anne Maling (1829 – 1866) was the author of almost a dozen books on home gardening, flower arranging, and birdkeeping, as well as novels. Her books include *Song-birds, and How to Keep Them*; the novel *Cragstone Cottage*; and *Birds and Flowers*, a gardening guide for children published by Emily Faithfull’s Victoria Press. *In-door Plants and How to Grow Them* (1861), Maling’s first work on houseplants, was a staple of the Victorian “cactus craze,” during which cacti and other succulents gained popularity as houseplants and began to appear in British art and poetry.

OCLC records thirteen copies: six in the United States, one in Canada, and six in the UK.

Wells, Lindsay. “The Victorian Cactus Craze? Succulents in Nineteenth-Century Poetry.” Baylor University Armstrong Browning Library webpage (February 27, 2019).





*"Songs from a Los Angeles Garden,"
A Bright, Fine Copy of Olive Percival's Poetry*

8. **PERCIVAL, Olive.** *Leaf-Shadows and Rose-Drift.* Being Little Songs from a Los Angeles Garden. Cambridge: The Riverside Press, 1911.

Twelvemo. xii, 117 pp.

Publisher's green cloth stamped with black lettering and hearts. Spine stamped in gilt. Top edge gilt. A fine, bright copy.

\$125

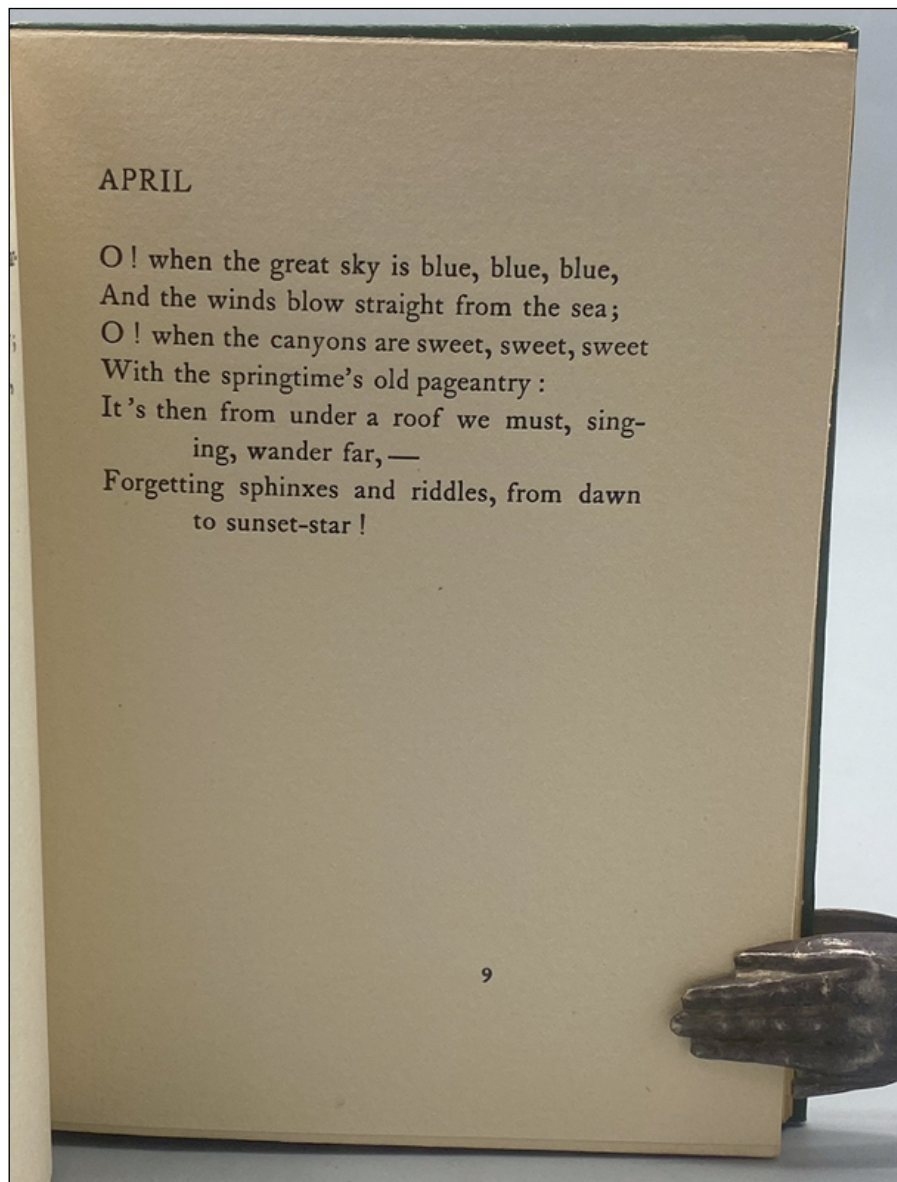
First edition. Uncommon in commerce.

In this poetry collection, Percival writes of the joy she finds in her garden. The collection goes through the seasons, reflecting Percival's delight in experiencing new plants and animals in her garden with the change of the seasons. Percival writes on trees after dark, August nights, and the first rain of winter in this charming celebration of Los Angeles gardens.



Olive Percival (1869-1945) was an artist, gardener, writer, bibliophile, and suffragist who lived near the Arroyo Seco in Los Angeles. She worked for 38 years as an insurance clerk, which allowed her to support herself and her mother as well as pursue her interests. She wrote for magazines and published several books, as well as lecturing on gardens and children's books. With topics that ranged from suffrage to gardening, she wrote for Los Angeles Times. In addition to being a writer, Percival collected books. Percival was also known as an art collector, focusing on Chinese and Japanese art. Her book and art collection is split between the Huntington Library, Denison Library at Scripps College, and the Claremont Colleges.

PBS SoCal. *Who is Olive Percival?*





*With Fifteen Full-Page Color Images
By Rebecca Chamlee*

9. [PIE IN THE SKY PRESS.] RONK, Martha. *My Partial Tongue*. Simi Valley, California: Pie in the Sky press, 2011.

Quarto (9 ¼ x 13 ½ in). 40 pp. Fifteen full-page color images of plants. Printed on letterpress on Rives BFK paper in Bodoni types. Images printed from multiple photo polymer plates in tight registration. Bugra endsheets. Rolled leather endbands.

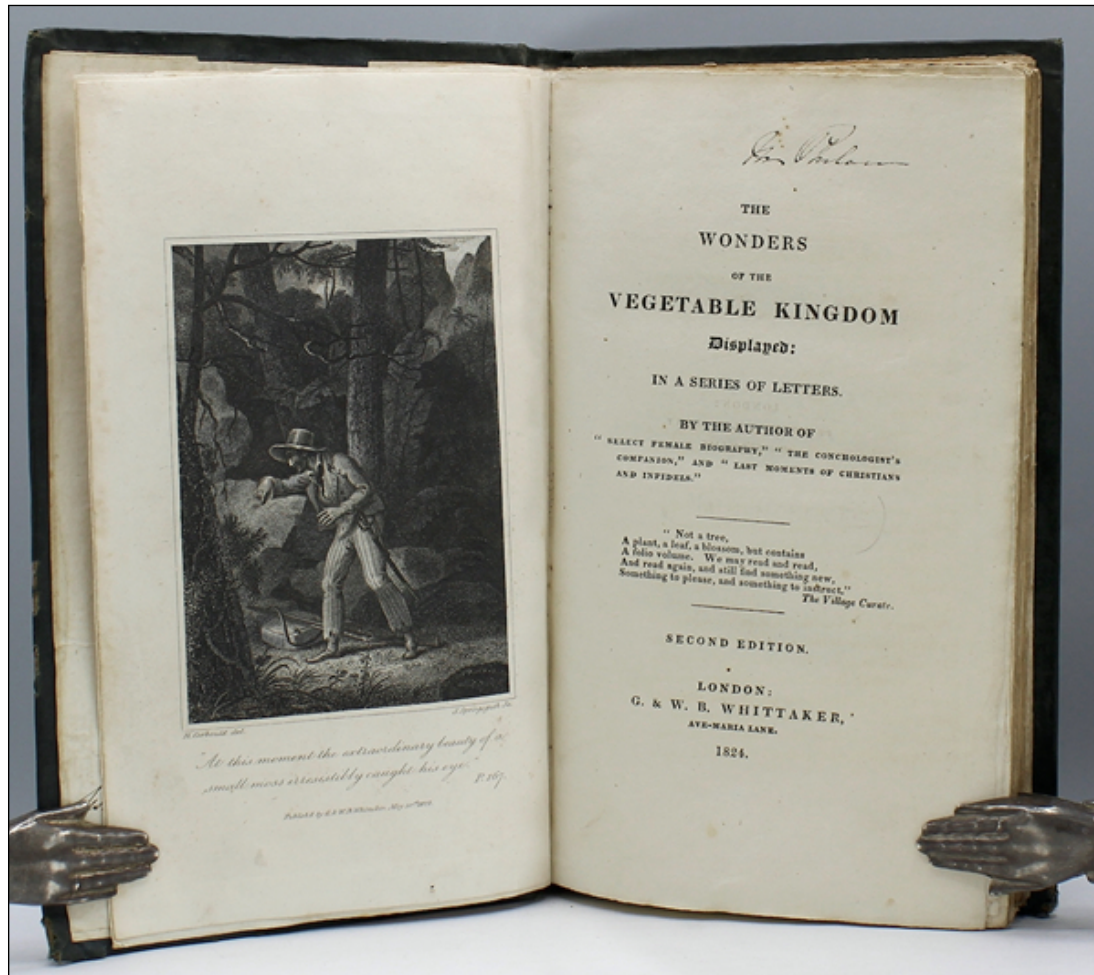
Green morocco over green paste-paper boards. A fine copy in publisher's board slipcase. As new.

\$750

One of twenty-five copies. Design, photography, hand typesetting, presswork, paste papers, and bindings by Rebecca Chamlee. Signed by the poet and artist.

The printer states: "*My Partial Tongue* by poet Martha Ronk uses phrases from an essay on gardens and plants by Sir Thomas Brown, a 17th-century essayist who wrote about the order in nature. The poems have a great deal of space in them, space suggestive of what is missing and of silence, and reflect a feeling of distances from the natural world that seems to be disappearing... I created photographs of plants and feathers that reflect the content of the poems. The images were digitally manipulated and separated then printed in tight registration on Rives BFK."





*Multidisciplinary Approach to Botany
By a Quaker Woman Writer*

10. [ROBERTS, Mary.] *The Wonders of the Vegetable Kingdom Displayed*. London: G. & W.B. Whittaker, 1824.

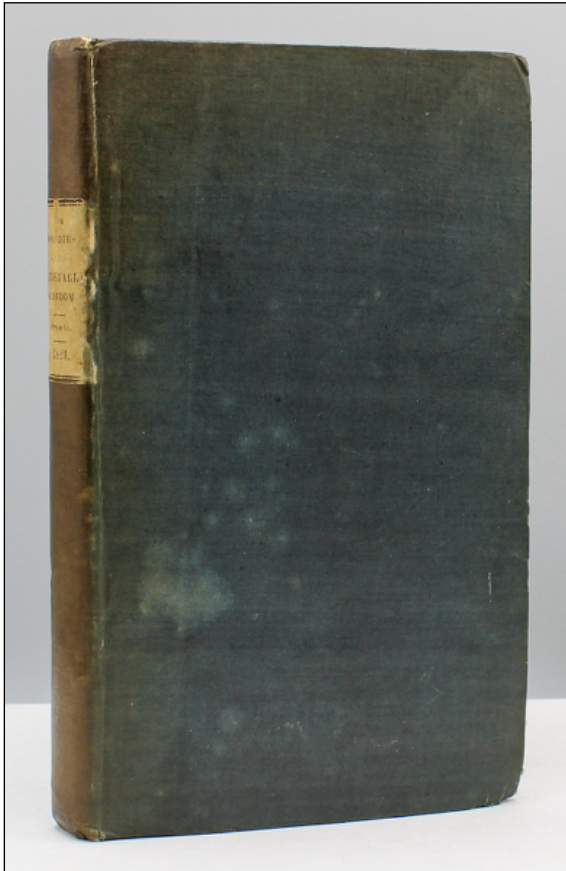
Twelvemo. 4 [publisher's ads], viii, 242, [2] pp. With a frontispiece.

Contemporary blue cloth with printed paper spine label. Spine toned, and some spotting to cloth. Prize bookplate (Ursuline Convent, St. Mary's near Waterford, dated 1833) to front pastedown, awarding the book to a Miss Phelan. Early ink stamp (St. John's College Library, Waterford) to first leaf of ads. Clean throughout aside from some dampstaining to a few leaves. A very good, fresh copy of an uncommon work.

\$500

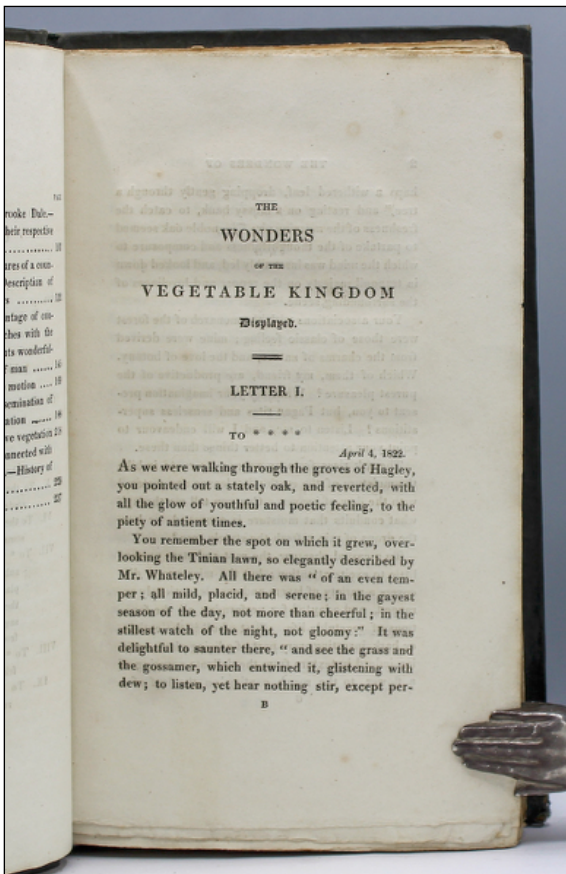
Second edition of a work on botany for young readers. With chapters on the structure of a tree, sap vessels, the formation and function of leaves, names and functions of roots, descriptions of different kinds of flowers, and the dissemination of seeds. Mary Roberts (1788 – 1864), who also wrote works of history and theology, takes a broad approach to her discussion of botany: the present





work covers the political and economic history of farming; details the use of plants in medicine, spirituality, dyeing and tanning, and trade; and ties in other scientific fields including astronomy and geography. Though this work was intended for youth, the complexity of the scientific principles indicates an audience of older teens rather than children.

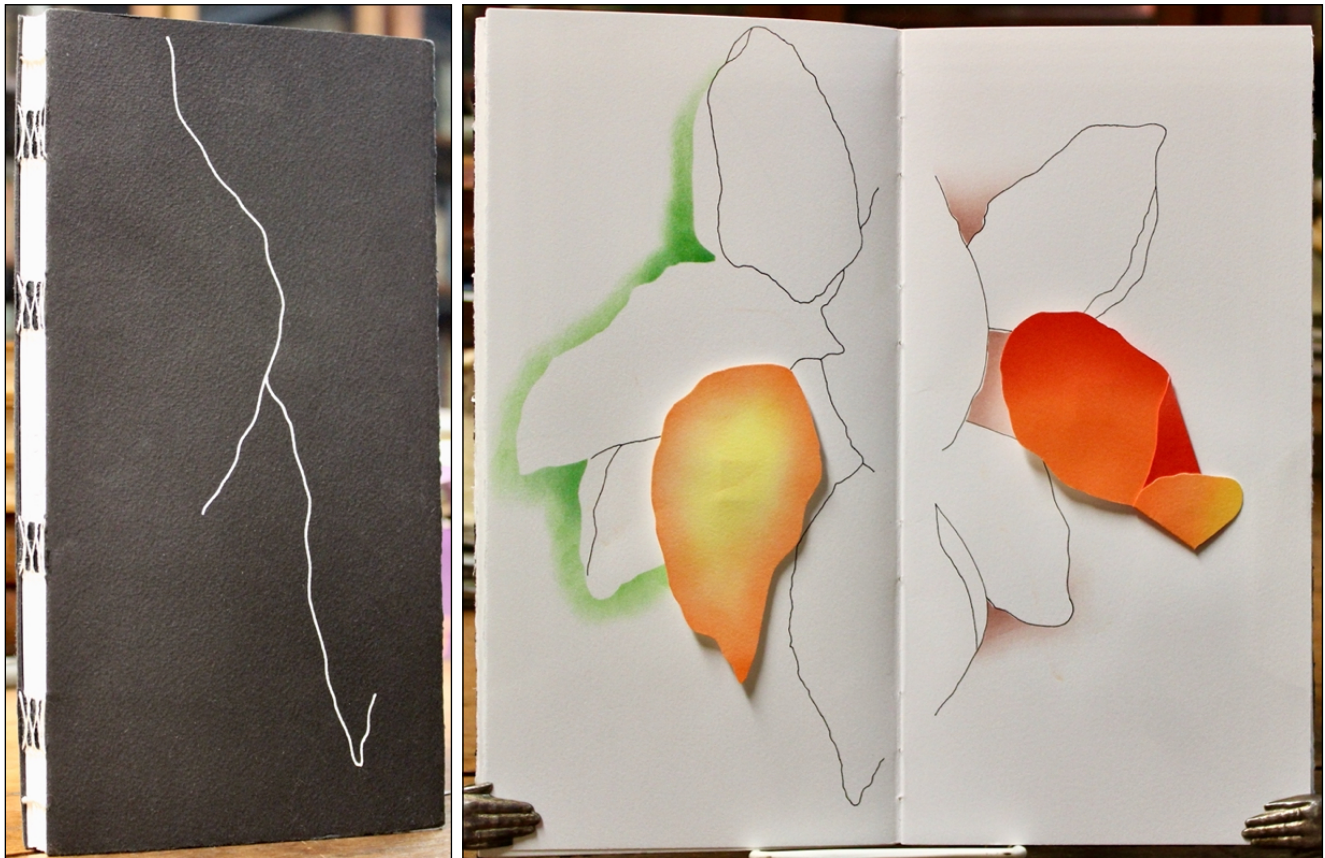
Roberts was a Quaker author whose ancestors included the botanist Thomas Lawson (1630 – 1691) and the humorist John Roberts (1623 – 1684). Growing up in the countryside, Roberts developed an interest in natural history, which served as the basis for her best-known work, *Annals of My Village* (1831), which described daily rural life in the village of Sheepscombe and provided valuable insights into natural history. She also wrote *The Conchologist's Companion* (1824), *Ruins and Old Trees Associated with Remarkable Events in English History* (1843), and *Select Female Biography* (1821), the latter of which surveys historical women who were “some of the brightest rays of moral and intellectual excellence.” Her final work, *Popular History of the Mollusca*, was published in 1851.



The Feminist Companion to Literature in English, p. 910.

Oxford DNB.





Signed Scripps College Class Experiment

11. [SCRIPPS COLLEGE PRESS.] *Emerge*. Written and Produced by the Typography and the Book Arts Class. [Claremont, California:]: Scripps College Press, 2013.

11 x 5 1/2". [48] pp.

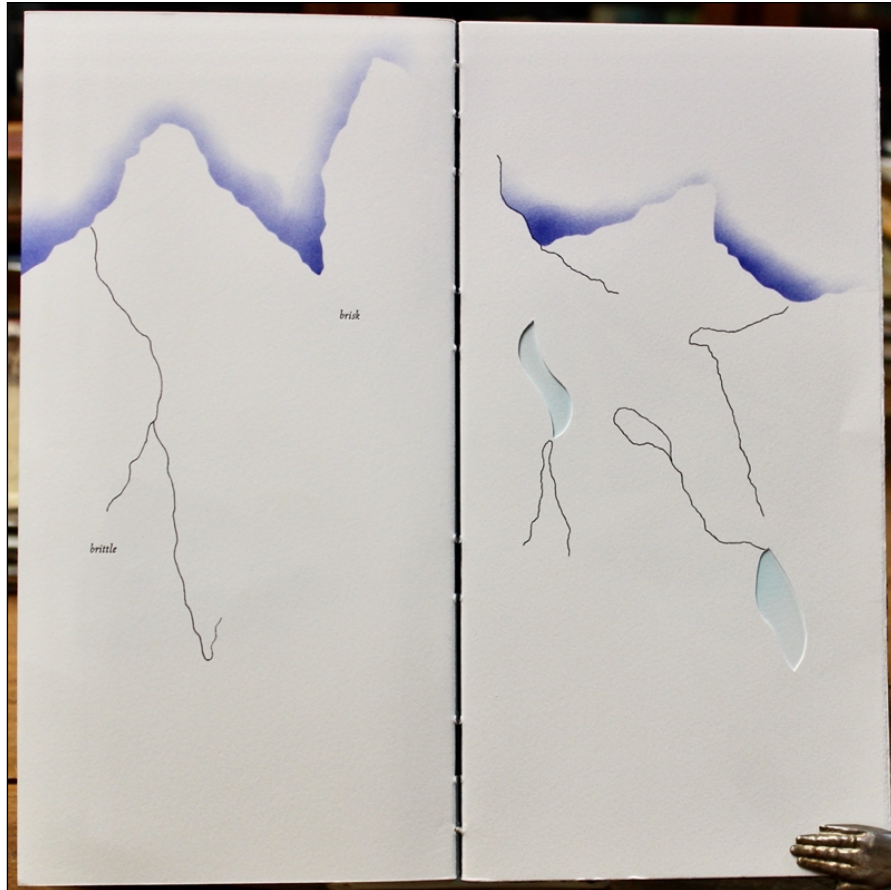
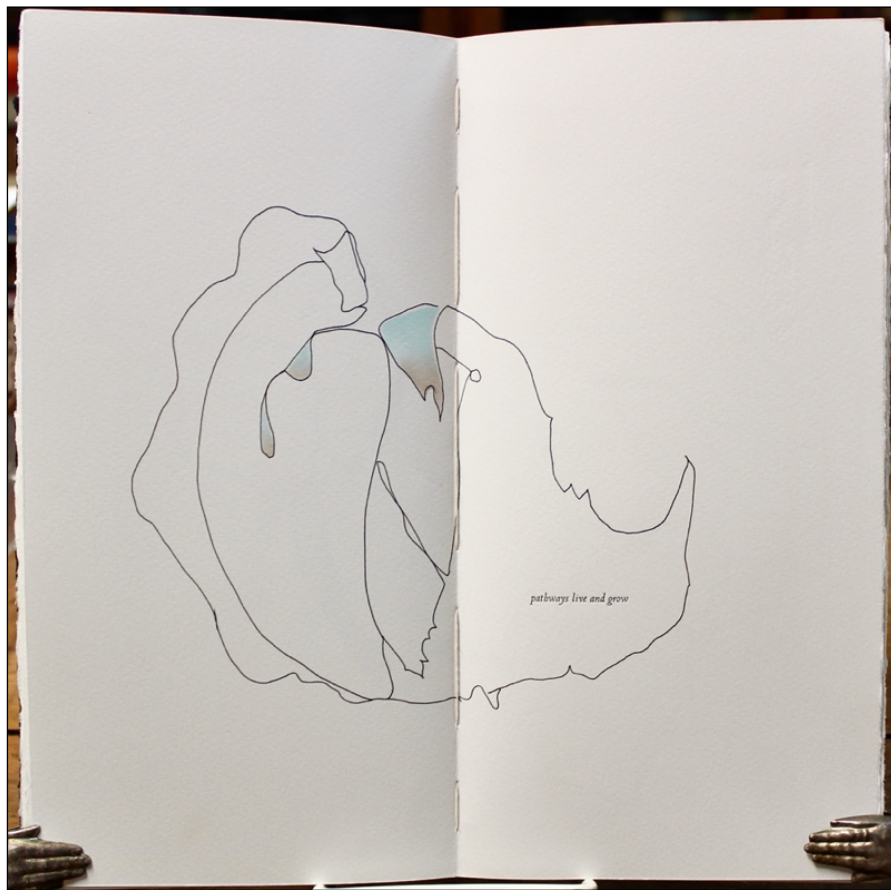
Printed letterpress. Black paper covers, with a white design. The drawings were done by hand with a thin .038 Umbral Signo pen. The color was hand-produced by pochoir, using a variety of sponges and Colorbox pigment pads. As new.

\$275

One of 111 copies, signed by all the students and their professor, Kitty Maryatt.

"The relationships between the four dimensions: line, area, volume and time, were the focus of this class. We started by drawing from nature, drawing only the edges of leaves and flowers in a continuous line, in order to explore the boundary. Next we allowed lines to intersect, creating areas, which demanded to be filled with color..."







*One of 80 Copies Printed by Scripps College Press,
With Numerous Color Illustrations of Trees and Fruit*

12. [SCRIPPS COLLEGE PRESS.] *Toot Toot! A Book About Fruit*. Claremont, California: 2018.

4.5" x 9.75". Unpaginated. Nearly every leaf features an illustration of a tree, fruit, eating utensils, and birds in color, including green, orange, purple, yellow, black, and pink. Linocuts, pressure printing, and cut vinyl were used for the illustrations. Printed on Rives Lightweight and Langdell paper. The typefaces include Scripps College Old Style, Caslon, and Optima.

Yellow pictorial wrappers in an accordion format, sections held together by a piano hinge binding. A fine copy.

\$250

One of 80 copies, numbered in pencil on the colophon and signed on the recto of a preliminary leaf by the contributors, that presents recipes, personal memories, historical and fruit life cycle information related to ten trees on the Scripps College campus.

"The students of the Spring 2018 Typography & Book Arts class chose to focus on the role of



[the] fruit trees in marketing, tourism, cuisine, labor, and popular culture. Though each student had a different approach, all highlighted their fruit's importance and contribution to Scripps' landscape or history. Students shared memories of fruit trees on campus, including the vivid smell of orange blossoms, snacking on fruit, and the communal aspect of landscaping. Students remembered first stepping on the campus and noticing the separation between the outside world and the lush, surreal Scripps grounds...

"For those familiar with the campus, it may he reconnect you with your time here. For those who have never visited, it may give you a feel of campus" (Preface, p. 3).





*Illustrated Robert Louis Stevenson Broadside
Signed*

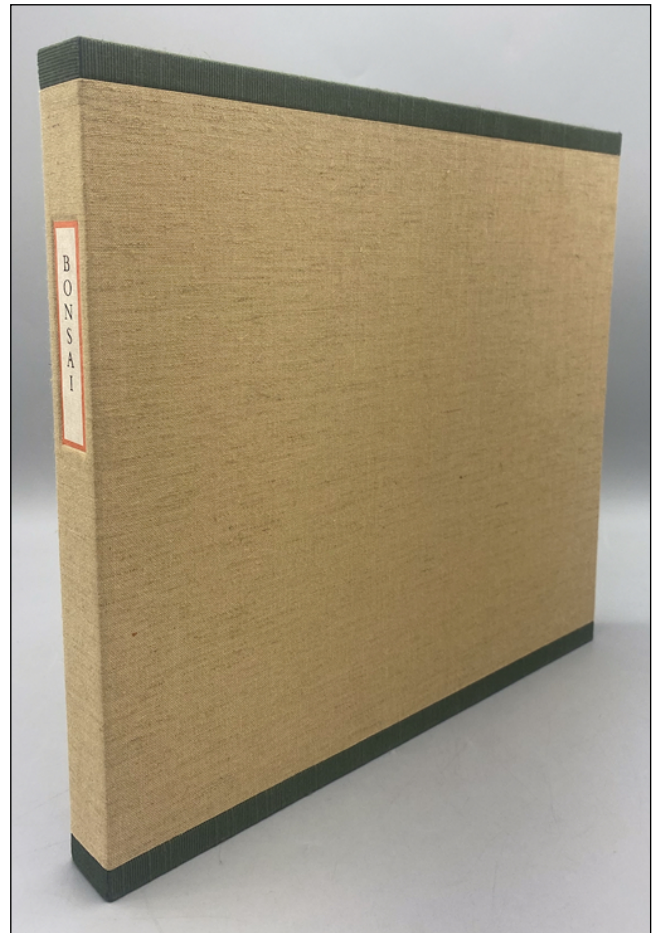
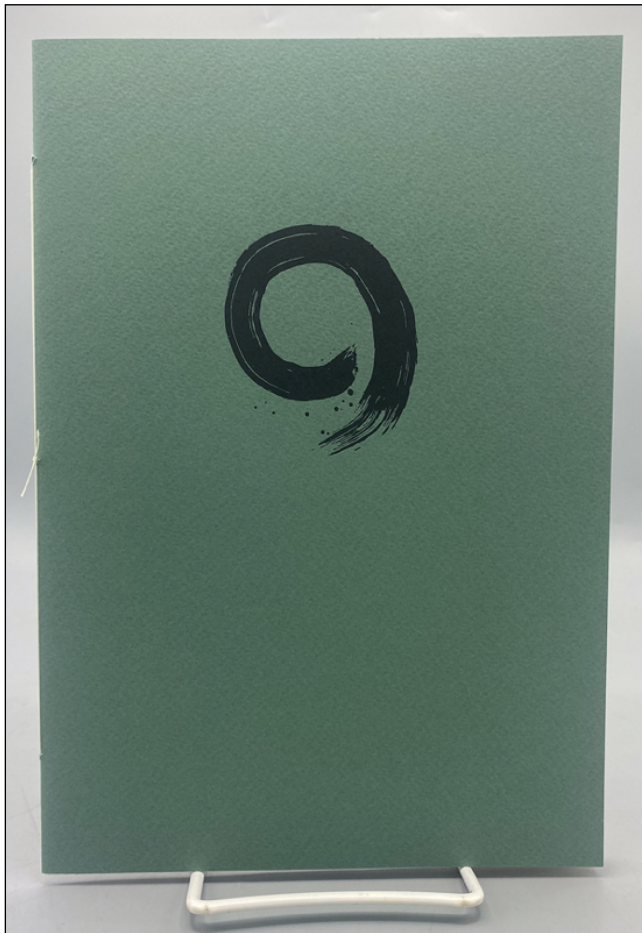
13. [LYCEUM PRESS.] STEVENSON, Robert Louis. *Summer Sun*. Illustrated by Carmen Voss. [Fullerton, California:]: Lyceum Press, [2001].

Broadside (12 x 18"). Includes a hand-colored illustration of flowers in the sunlight, plus a hand-colored vignette of a bee. Designed, printed and painted at the Lyceum Press by Wm. Erik and Carmen Voss. Fine.

\$250

One of twenty-five copies signed by Wm. Erik and Carmen Voss.





*With Eleven Wood Engravings by Richard Wagener
and Illustrated Center-Spread by Rebecca Chamlee*

14. [WAGENER, Richard: illustrator.] KEENE, Marc Peter. *A Bonsai-Shaped Mind* [and] *Postures of the Heart*. Designed and co-published by David Pascoe of Nawakum Press and Richard Wagener of Mixolydian Editions. [Petaluma, California and Gig Harbor, Washington]: 2024.

9 3/4 in. x 10 3/4 in. Eleven wood engravings by Richard Wagener. Center-spread featuring four-color letterpress printing by Rebecca Chamlee. Text printed by Joel Benson.

Paste-paper boards with green silk spine. Two tone beige and green cloth slip case with letterpress label. A fine copy.

\$2,250

One of thirty "slipcase edition" copies out of a total edition of 82 copies. All three editions (the "slipcase edition," "deluxe edition," and "engraver's edition") are now out of print

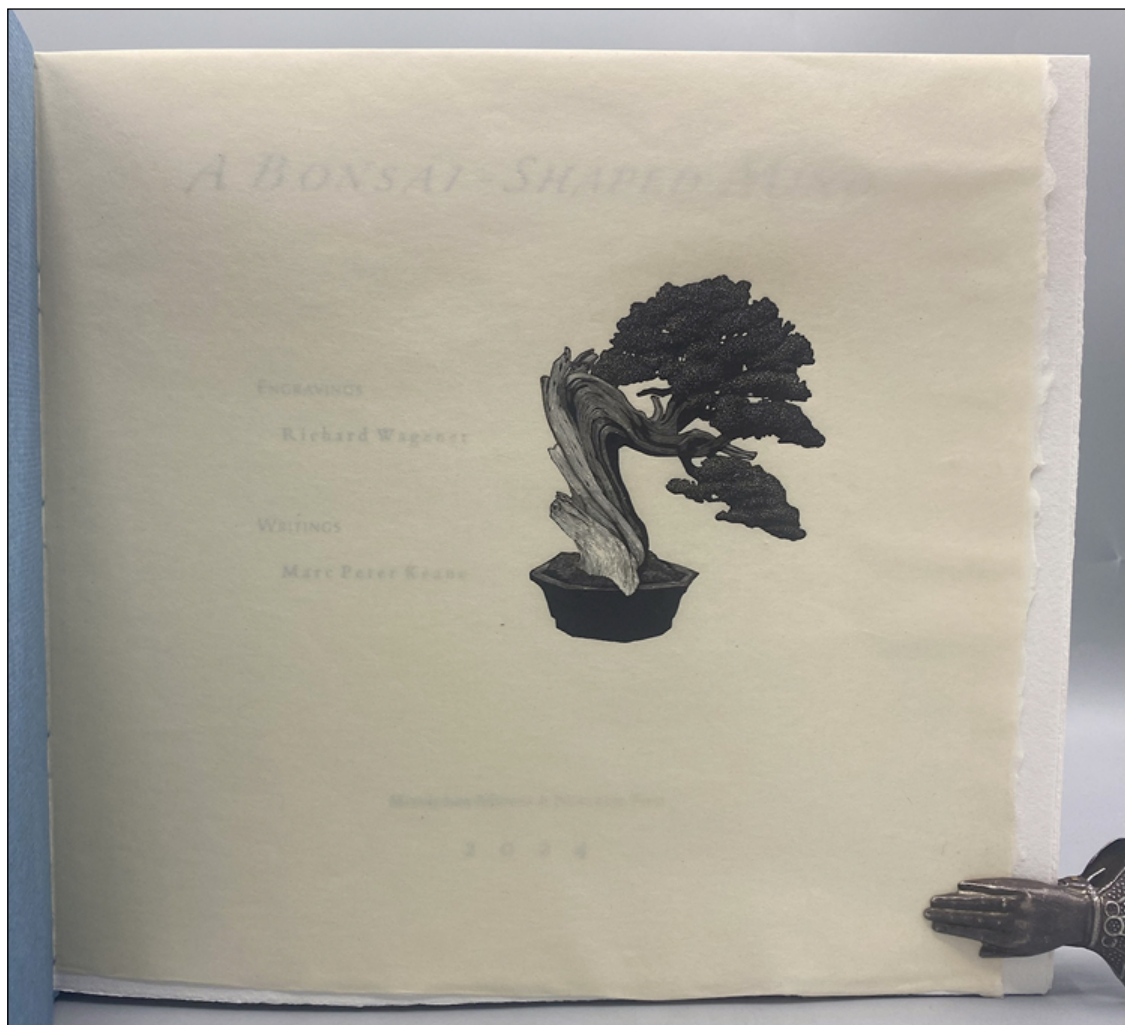
This project is the fourth collaboration between Mixolydian Editions and Nawakum Press. The first section is titled "A Bonsai-Shaped Mind" and includes five short essays on bonsai from Marc Peter Keane. Keane describes bonsai as a living art which fosters connections between the artist

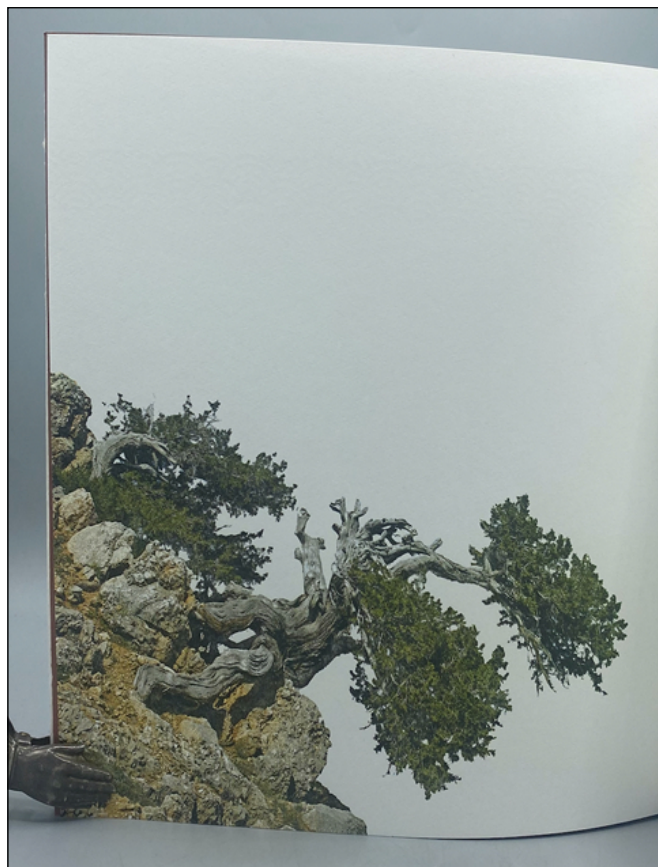
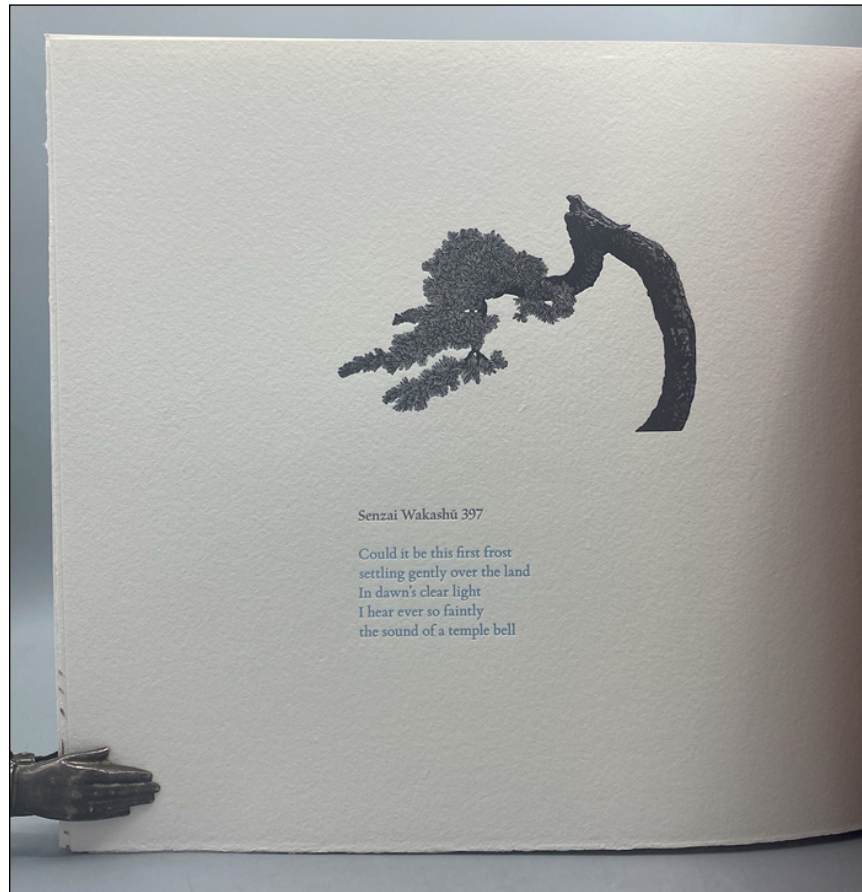


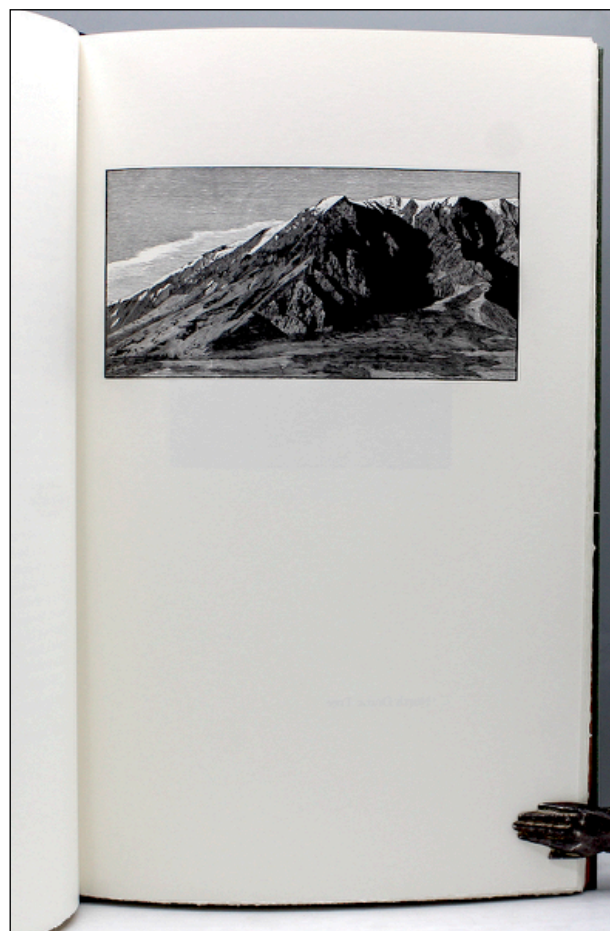
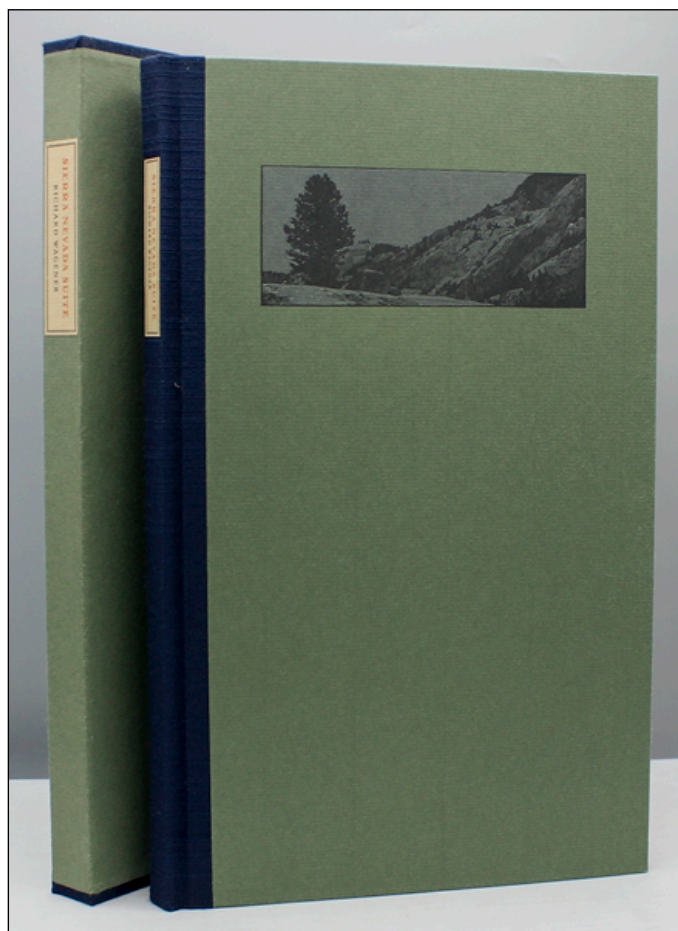
and the natural world. The second section, "Postures of the Heart," consists of a short story in nine parts, which follows a bonsai tree over five hundred years. Richard Wagener's engravings appear throughout, inspired by bonsai he observed during his time at the Pacific Bonsai Museum in Washington state.

Richard Wagener (b. 1944) is a California book artist who specializes in fine wood engraving. His work is held in Special Collections of over one hundred fifty libraries around the world. Wagener has collected several accolades for his work including the 2016 Carl Hertzog Award for Excellence in Book Design and the 2024 Fine Book Press Association Prize for the present book. Through his imprint, Mixolydian Editions, Wagner now publishes his own fine press editions.

Marc Peter Keane (b. 1958) is a landscape architect and designer, artist, and author of books about Japanese gardens. He currently lives in Kyoto, Japan. His work is based on Japanese aesthetics of simplicity and serendipity.







*With Thirty Wood Engravings of the Sierra Nevada,
The Companion Volume to Wagener's 'California in Relief'*

15. **WAGENER, Richard.** *The Sierra Nevada Suite*. Thirty-One Wood Engravings...San Francisco: The Book Club of California, 2013.

Narrow folio (7¾ in. x 12½ in.) With a [4] pp. introduction by Peter Rutledge Koch. Tilt-page printed in black and red, with wood-engraved vignette, thirty full-page wood-engravings by Wagener, two folding. Printed in Dante type, designed by Giovanni Mardersteig. The text was cast at the letterfoundry of Michael & Winifred Bixler and printed by Max Koch on Zerkel Buttenpapier.

\$750

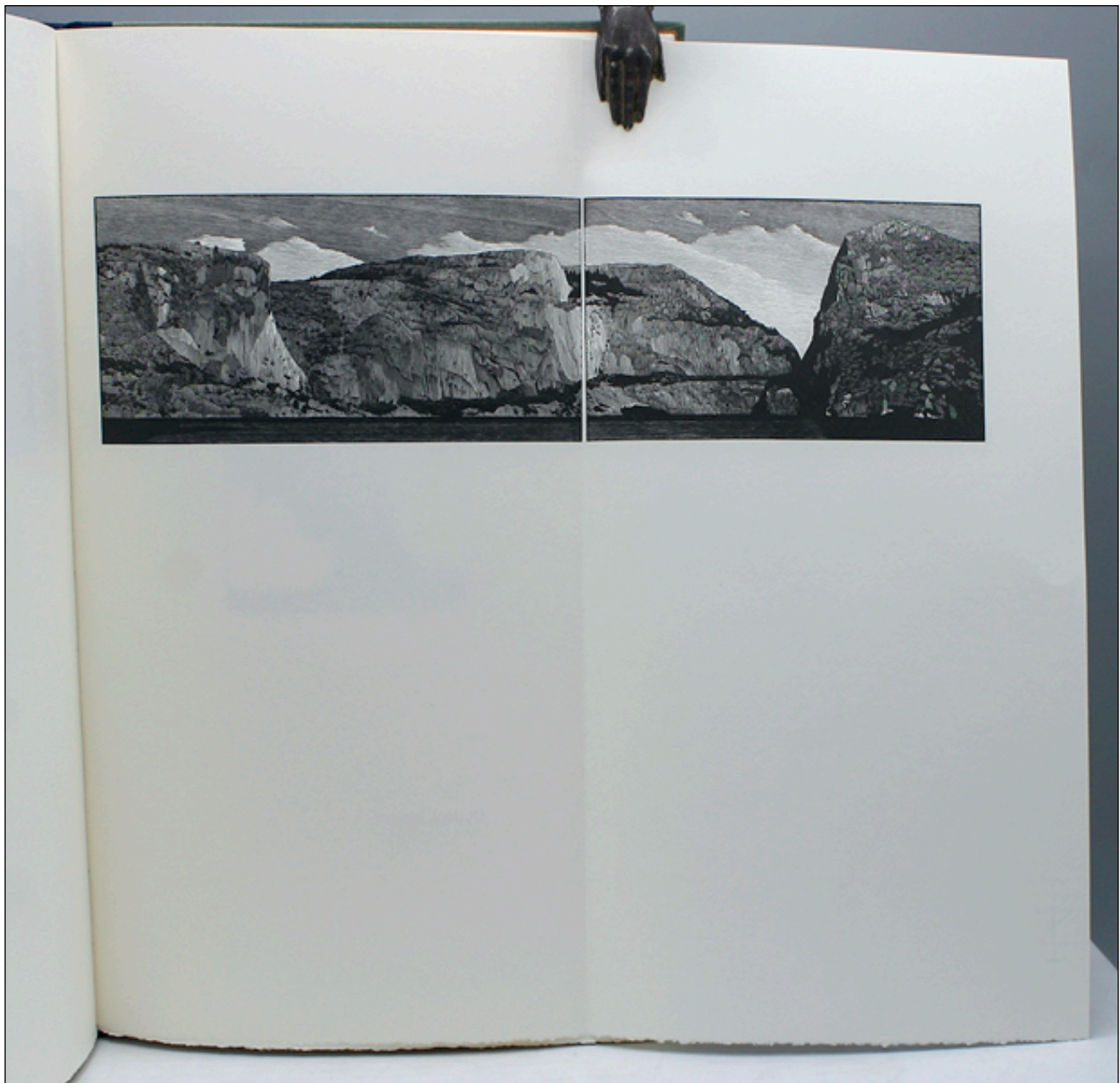
Bound by John DeMerrit Bookbinding in black linen over green laid paper boards, with woodcut illustration on front over. Printed paper spine label. A fine copy in matching black linen and green board slipcase.

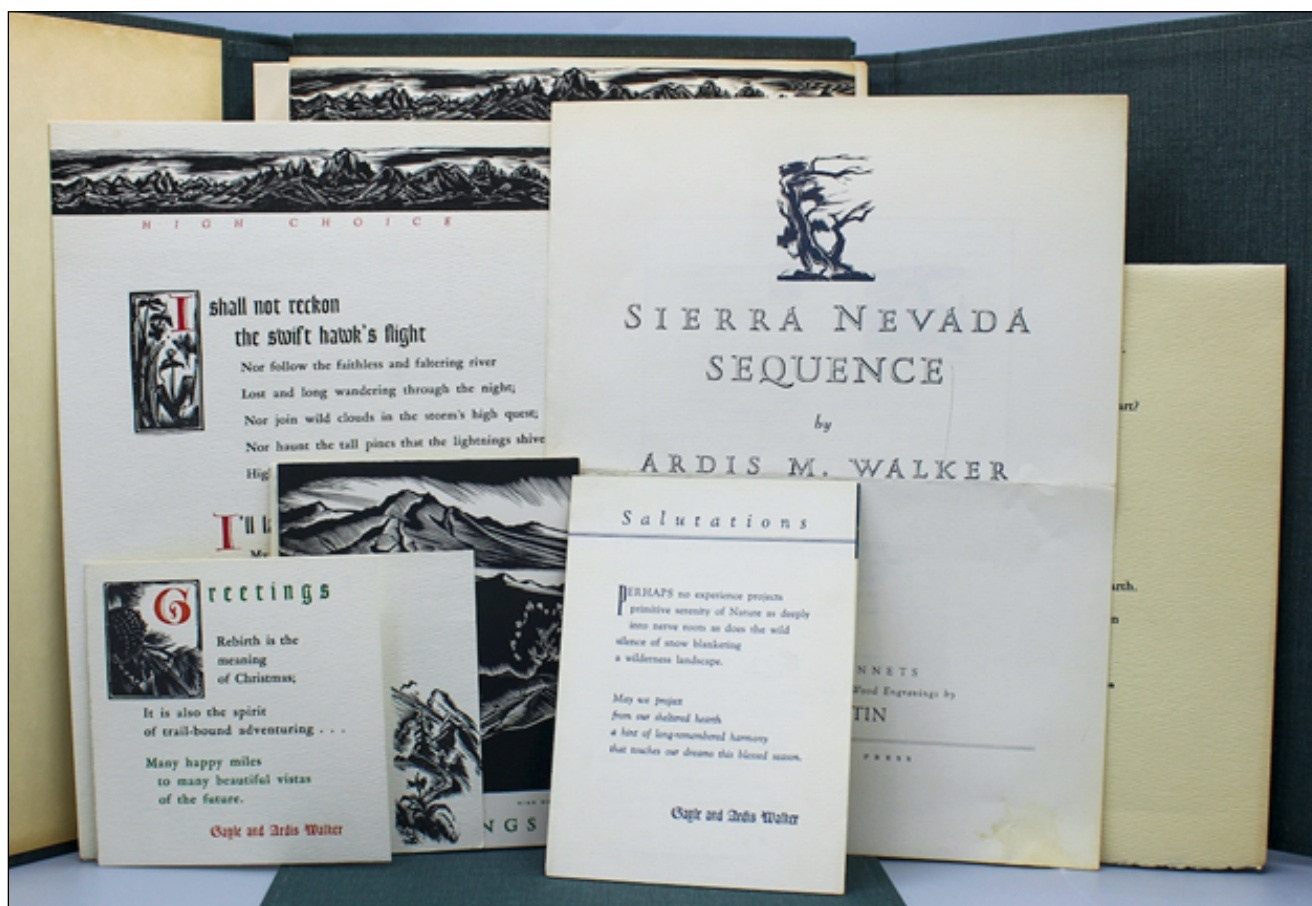
One of 308 copies. Signed by the artist. This is a companion volume to Wagener's *California in Relief*, which was published by the Book Club of California in 2009 and went out of print immediately.



"Keep close to nature's heart...and break clear away, once in a while, and climb a mountain or spend a week in the woods. Wash your spirit clean," (John Muir).

"John Muir reminds us that a life lived without great rocky outcrops and ageless trees as a part of one's native landscape would be a life deprived of one of the greatest resources of the sublime...In the Sierra Nevada there live trees as old as Sumerian phonographic script and Egypt's Bronze Age Middle Kingdom – there for you to lean against and smell...alive...sap oozing from the cores of the oldest living friends we have. Richard Wagener's engravings capture an essential quality of that friendship—nearness and an austere clarity," (from Koch's introduction).





*Wood Engravings of the Sierra Nevada Mountains by a Student of Landacre,
Inscribed Twice by the Author, with Eight Pieces of Related Ephemera*

16. WALKER, Ardis Manly. *Sierra Nevada Sequence*. A Series of Sonnets. Illustrated with Original, Signed Wood Engravings by Kirk Martin. [Kernville]: Sierra Trails Press, [1968].

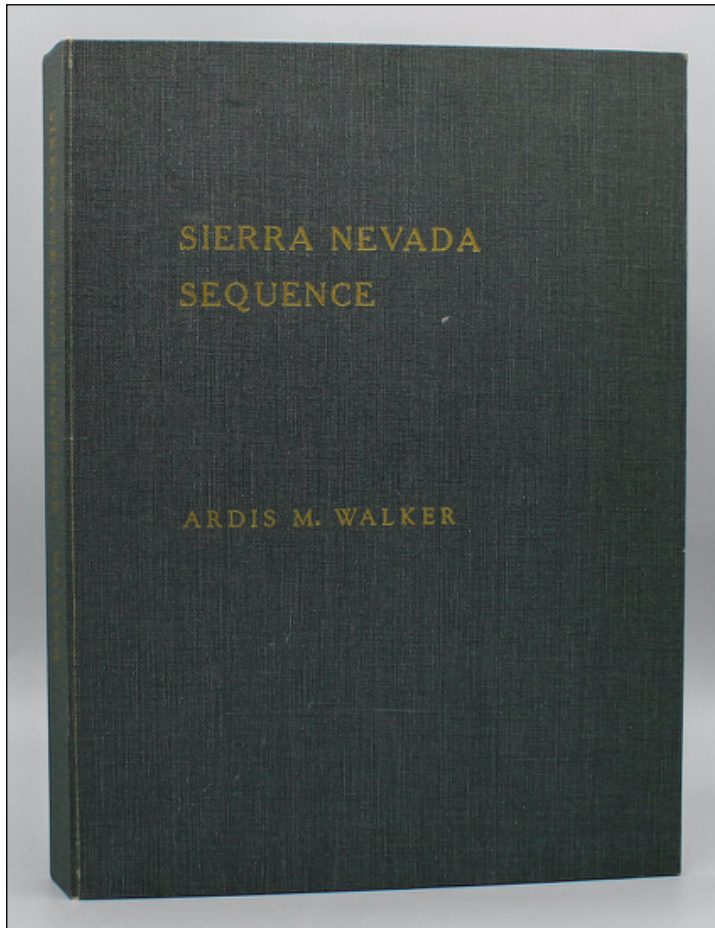
Folio (13" x 711"). 35 folded sheets (unbound, as usual). Thirty-two tipped-in wood- engravings by Kirk Martin, a student of Paul Landacre, depicting the beauty and grandeur of the Sierra Nevada Mountains, each signed by the artist. Additionally inscribed by Walker on verso of table of contents, dated January 1968: "For Hugh, Jean Nancy, and Katy. Good friends and gracious forty-niners." Wood engraved ornaments and initials. Engravings printed from the original blocks. Handset in Goudy Light and Hadriano. Printed on Ticonderoga Text.

With eight pieces of related ephemera, including five Christmas keepsakes, one of which (a printing of Walker's sonnet "High Choice," illustrated with the same headpiece used on the title- page of the present work) is inscribed on the verso in ink by Walker: "For Hugh and my girlfriend because in the past, they found time for my poetry...September 7, 1969." Also, with a prospectus (7¾ x 10¼") and a publication announcement (5½ x 4") for the present work and a card announcing the publication of the Castle Press book *Sierra Trails*.

Housed in a dark green cloth chemise with gilt-lettered spine and front board, handmade by Bela Blau. Minor wear to corners minor tonign to a couple leaves. A near fine copy.



\$950

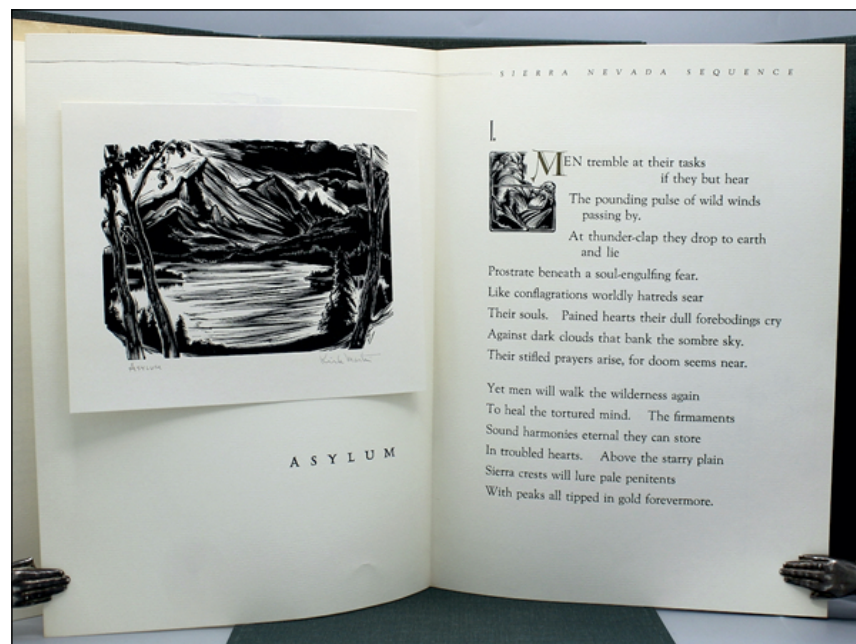


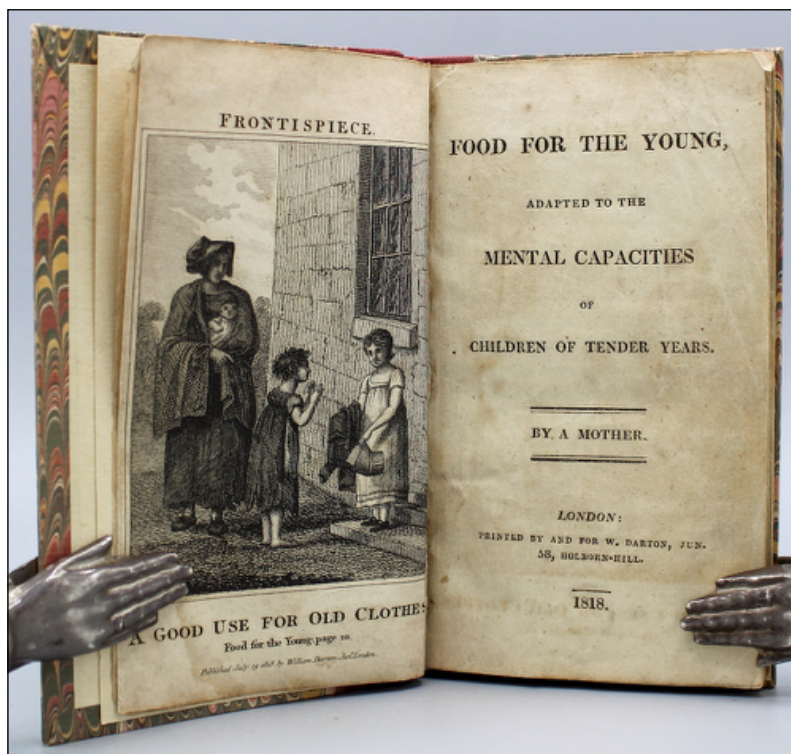
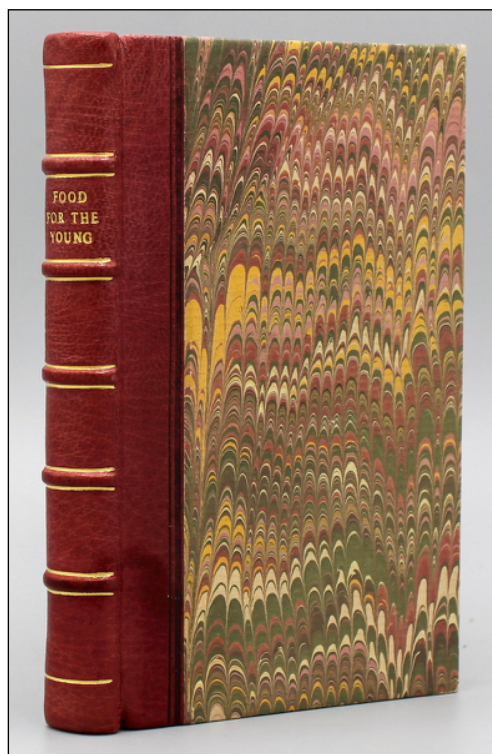
One of 107 copies, numbered in ink on the colophon.

Ardis Manly Walker (1901 - 1991) was a California-born engineer, civil servant, local historian and poet. He was educated at Fresno State College, UCLA, and USC. After graduating from USC's School of Engineering, he relocated to New York City, where he was employed as an engineer. He eventually returned to Kern County, California, where he became active in civil affairs and served as a justice of the peace. He also became a conservationist and wrote about local history. Walker published many books, works of prose and poetry. His papers are currently housed at Syracuse University. *Sierra Nevada Sequence* contains thirty-two of Walker's sonnets.

Kirk Martin (1906 - 1991) was a Southern California-based artist, best known for his western paintings and wood engravings,

and the brother of artist Fletcher Martin. He spent his early years learning printing from his father. After five years at Occidental College and the University of Southern California, he began his career as a wood-engraver under the tutelage of Paul Landacre.





Scarce Work on Zoology, Geography, and Botany for Children

17. [WOMEN'S STUDIES. CHILDREN'S BOOKS.] Food for the Young, Adapted to the Mental Capacities of Children of Tender Years. By a Mother. London: W. Darton, 1818.

Twelvemo. [4], 176 pp. With a frontispiece and two engraved plates. Ink ownership signature, dated 1819, to preliminary blank.

Some dampstaining and dustsoiling to leaves. A very good copy. Rebound in modern quarter morocco over marbled boards.

\$650

First edition.

A collection of stories "by a mother" to her children on zoology, geography, botany, travel, and morality. Several of the stories are narrated by a character named Mr. Selby, whose travels in Ceylon (Sri Lanka) and India are recounted here: "When I had traveled about four miles," said Mr. Selby, "I was overtaken and stopped by a party of Moors on horseback. I dreaded the consequence of the meeting; for the Moors, who inhabit the same country as the Negroes, are of a very different composition, being as gloomy and cruel as the Negroes are open and friendly," (p. 125). Other stories describe experiments with microscopes, Mt. Etna, and gardening, and animals including beavers, sharks, and camels.

Darton H598(1). Osborne II, p. 708. Gumuchian 2589.



