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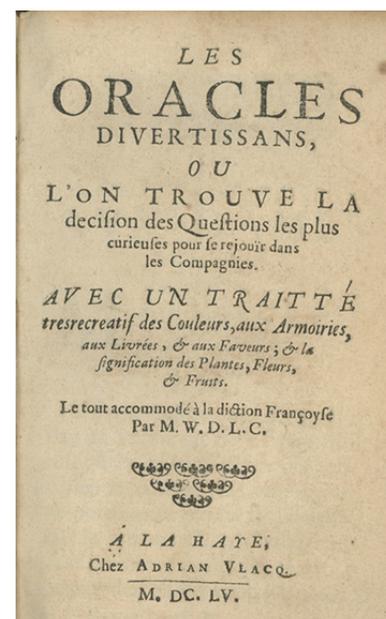
The Language of Flowers: A Collection

The Language of Flowers phenomenon flourished for almost eighty years, beginning in France in the early 19th century. As potent and subtle symbols in Western culture, flowers are found in religious texts, poetry, heraldic, and emblematic literature from the classical period and early Christianity, through medieval literature and the enlightenment. In the early 19th century, books were written and published for the first time under titles such as *Abécédaire de Flore ou Langage des Fleurs* (1811), *Oracles de Flore* (1816), *Emblemes de Flore et des Végétaux* (1819) and *Le Langage des Fleurs* (1819). With these publications and others like them, the language of flowers and its exploration of floral symbolism in communication - usually as a language of love and romance - gained acceptance and popularity. During its nascent years in France, the language of flowers had a relatively limited, affluent audience, but once publishers saw the potential for profit and had obtained the ability to print and illustrate books on a larger scale, they began publishing language of flowers texts in the popular formats of literary annuals, gift books, and almanacs. By 1830, the genre was widely available to a new world of fervent book buyers and readers in the working and middle classes. The vogue for flower language books was so prevalent that it became the subject of parodies and satires by, among others, Frederick Marryat and J. J. Grandville. Herman Melville was a devotee of symbolic flower language and referred to it in *Mardi*, *Pierre* and poems written to his wife Lizzie. ¶ A language of flowers text is generally defined as an alphabetical list of flowers - also referred to as a vocabulary or dictionary - with their symbolic or emblematic meanings. They are often accompanied by botanical details, poetry, stories, or vignettes, and they are almost always illustrated with color plates, predominately chromolithographed plates. Viewed over several decades, the genre of language of flower books provides a broad perspective on the development of chromolithography, trade publications, gift books, bindings, and the book-buying habits of the 19th century. The core of this collection of over 100 language of flowers titles, with one manuscript and one ephemeral item, was assembled by Doris Ann Elmore, a French teacher in San Francisco and lifelong Francophile. The collection is unusual for its scope. In compiling the catalogue, one scholarly work was invaluable: *The Language of Flowers: A History*, by Beverly Seaton (University Press of Virginia, 1995). The catalogue is arranged chronologically. The collection is for sale *en bloc*:

\$25,000.00

A 17th Century Precursor to the Language of Flowers

[VULSON DE LA COLOMBIERE, MARC DE]. *Les Oracles Divertissans, ou L'On Trouve la Decision des Questions les plus Curieuses pour se Rejouir dans les Compagnies. Avec un Traitté tres Recreatif des Couleurs, aux Armoiries, aux Livrées, & aux Faveurs; & la Signification des Plantes, Fleurs, & Fruits. Le tout Accommodé à la Diction Françoysse par M.W.D.L.C.* A La Haye: Chez Adrian Vlacq, 1655 {& 1664}. 2 parts in 1, small 8vo, contemporary vellum with early ink shelf marks and a number at the foot of the spine. Engraved title-page. Later edition of a popular work first published in 1647 by the prolific French author,



heraldist, historian, poet, and courtier Marcus Vulson de la Colombière, who flourished 1625-1658. ¶ A work of occult interest and prophecy with the engraved title-page depicting a wheel of fortune containing 16 numbers which lead to answers to 71 profound and everyday questions about life, dedicated to ladies, such as will you be happy in love, how will you die, are friends really fond of you, etc. The second part, *Un Traitté des Couleurs*, has a separate title-page dated 1664 and is separately paginated. In it Vulson de la Colombiere writes about the significance of flowers and herbs and the role they play in life and love, with an alphabetical list of plants and their individual meanings. It is an interesting precursor to the language of flowers texts that evolved in the early 19th century and a probable source for them. Vellum somewhat worn; lower margin of the engraved title-page torn to remove a signature, not affecting the image; three margins with skillful paper repairs, with neat facsimiles to a few words of text; very good copy.

One of the Earliest Works Solely Dedicated to the Language of Flowers

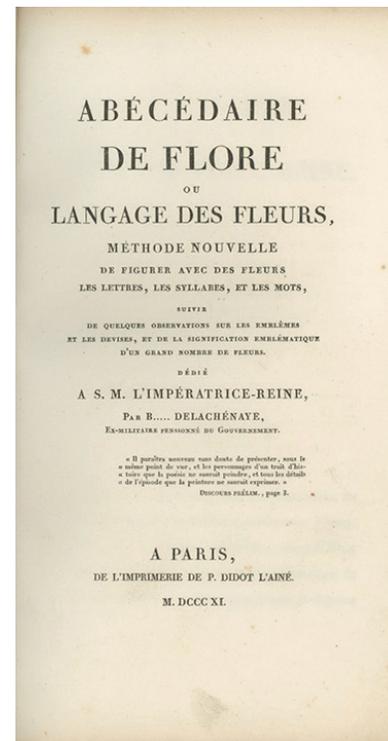
DELACHENAYE, B. *Abécédair de Flore ou Langage des Fleurs, Methode Nouvelle de Figurer avec des Fleurs les Lettres, les Syllabes, et les Mots . . .* Paris: De L'Imprimerie de Didot l'Aine, 1811. 8vo, early 19th century dark green quarter morocco, dark green paper boards, gilt decorated and lettered spine. 12 plates (eight colored). Half-title present. First edition. Seaton, page 205. ¶ An early and substantial treatise on the language of flowers. Delachénaye draws from numerous unidentified sources, including unpublished manuscripts he cites, to produce a guide to communicating with flowers. Included are the components that would become essential to later language of flower texts: a vocabulary, an alphabetical list of flowers, and descriptions of the symbolism of flowers. Bookplate of Árpád Plesch on the front paste-down. Edges a little rubbed; some foxing; very good copy.

An Early Language of Flowers in the Gift Book – Almanac Format

[DELANGLARD, CHARLES FRANÇOIS PAUL]. *Oracles de Flore.* Par C.F.P. Del . . . Paris: Chez Janet, Libraire, Rue St. Jacques No. 59, [1816]. 12mo, contemporary tree-sheep, maroon leather spine label, gilt floral decorations and lettering. Color engraved title-page and eight plates (six color). First edition. Seaton, page 205; OCLC records two copies (Netherlands and Poland); not found in COPAC. ¶ An early example of a language of flowers in the gift book-almanac format, which would become commonplace over the following decades. *Oracles de Flore* includes a floral fortune telling game that uses 36 flowers with specific meanings – such as the jonquil for infidelity – to predict troubles and successes in pursuit of love and romance. It espouses a language of flowers, typical of the French model, with amatory and prurient symbolism. In English and American language of flowers which followed within a few years, the more strait-laced English and American editors and writers rejected the French model as being too risqué. See Seaton, pages 127-28. Edges rubbed; some moderate boxing; a good copy.

Poetry, Song, Botany & the Language of Flowers

MOLLEVAUT, CHARLES LOUIS. *Les Fleurs. Poeme en Quatre Chants.* Paris: Chez Arthus Bertrand, Lib're, Rue Haute-Feuille No. 23, (1818). 12mo, contemporary brown calf rebacked with brown cloth, gilt rules and lettering, a.e.g. Color engraved title-page and four color plates after Pancrease Bessa, four uncolored engravings after Charles Abraham Chasselat, and folding chart. Half-title present. First edition. Seaton, page 208. ¶ An early example of a multifaceted text, with an evolving language of flowers: it contains a four-



part poem on flowers, with notes on flower lore, excerpts from other poets, botanical details including a Linnaean chart, and a “tableau emblématique” - or language of flowers - and four pages of sheet music by Adrien Boieldieu entitled “Romance.” The title-page and four color plates are after original drawings by natural history artist Pancrace Bessa, who studied with Pierre-Joseph Redouté. Charles Louis Mollevaut (1776-1844) was an educator, scholar, and poet. Some foxing; edges of the binding worn; a good copy.

A Seminal Guidebook to the Language of Flowers

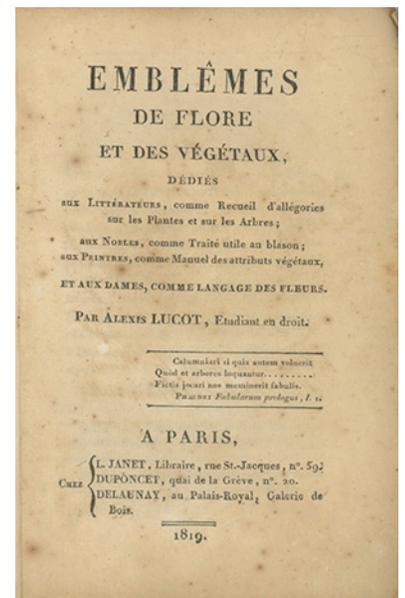
LUCOT, ALEXIS. *Emblemes de Flore et des Végétaux, Dédiés aux Littérateurs, comme Recueil d'Allégories sur les Plantes et sur les Arbres; aux Nobles, comme Traité utile au Blason; aux Peintres, comme Manuel des Attributs Végétaux; et aux Dames comme Langage des Fleurs.* Paris: Chez L. Janet, Duponcet, Delaunay, 1819. 12mo, original printed paper wrappers, untrimmed. Frontispiece and half-title. First edition. Seaton, page 207; OCLC records seven copies; not found in COPAC. ¶ An important treatise for French language of flowers texts that followed, including *Le Langage des Fleurs par Madame Charlotte de Latour*, published later the same year. Alexis Lucot's *Emblemes de Flore et des Végétaux* is a scholarly reference work with 291 alphabetically arranged flowers, with notes, explanations, and excerpts from literature, followed by a “nomenclature” list of emblems and their corresponding flower. On the verso of the half-title is a warning from Lucot to any writer or bookseller about plagiarizing his text, which was probably inserted later when *Le Langage des Fleurs par Madame Charlotte de Latour* was published and apparently did borrow heavily from Lucot. that. The half-title appears to be a cancel. Title-page slightly foxed; wrappers a little worn; fine copy.

“The most influential of all language of flower books” - Seaton

[**CORTAMBERT, LOUISE.**] *Le Langage des Fleurs par Madame Charlotte de Latour.* [pseud]. Paris: Audot, Libraire, Rue des Mathurins St. Jacques, [1819]. 12mo, contemporary brown polished calf with floral gilt decorations, black leather spine label, gilt rules and lettering, a.e.g. Half-title present. Frontispiece, pictorial title-page and 13 colored plates. First edition. Seaton, page 207. ¶ “The beginning of the great proliferation of language of flowers books. . . [it] went far beyond the simple lists of meanings that preceded it. In both organization and contents, it is put together cleverly. It struck just the right tone of nature sentiment and romantic drama for its readers, as proven by its popularity and its history as a source for so many imitators” - Seaton. Louise Cortambert's *Le Langage des Fleurs*, written under the pseudonym Madame Charlotte de Latour, is arranged by seasons, with chapters for each month, interpretation of representative flowers, their legends, and traditions, followed by a dictionary of the language of flowers and a table of floral attributes of the hours of the day. The 15 plates are from original drawings by Pancrace Bessa. Copies of this first edition were available in two states: with the plates colored for 12 francs and uncolored for six francs, as noted on the verso of the half-title. Two contemporary clippings on the rear blank and paste-down. Some minor foxing; edges a little worn; very good copy.

The First English Language of Flowers

PHILLIPS, HENRY. *Floral Emblems.* London: Saunders & Otley, 1825. 8vo, original brown cloth rebacked and recased, gilt lettering. Frontispiece, pictorial title-page, vignette dedication page and 17 colored plates. Half-title and two pages of publisher's terminal advertisements. First edition. Seaton, page 208. ¶ The first book published in England on the language of flowers. Henry Phillips (1779-1840) was a well-established writer on horticulture subjects when he took on the task of compiling a language of flowers suitable to English sensibilities –



i.e., without the indelicate references to love affairs and other amorous matters commonly found in French language of flowers. Phillips dedicated his work to the “Poets and Painters of Great Britain.” Edges a little rubbed; moderately foxed. Very good copy.

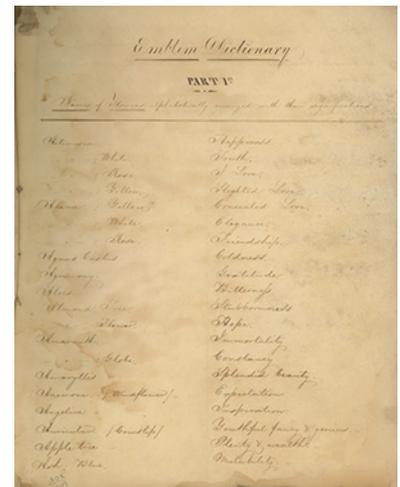
A Rare Italian Language of Flowers

[COMPAGNONI, GIUSEPPE, attributed to]. *Il Linguaggio de' Fiori Dedicato al Bel Sesso dall' Autore della Botanica de' Fiori*. Milano: Prefso Lorenzo Sonzogno Edit Librajo, [circa 1829]. Two parts in one, 12mo, 19th century brown quarter calf, marbled paper boards, gilt rules and lettering. Frontispiece, pictorial title-page and five colored plates. One page of publisher's terminal advertisements. Probable first edition. Not in Seaton, who states (page 78): “I have found no Italian examples.” OCLC records a second edition published in 1858; not in Copac. ¶ A rare Italian language of flowers by Giuseppe Compagnoni (1754-1833), the anonymous author of *Botanica de' Fiori*, also published by Sonzogno. The date of 1829 is assumed by the publication dates of 1828 and 1829 in the advertisements. Tightly bound; some light damp-stains and foxing; very good copy.



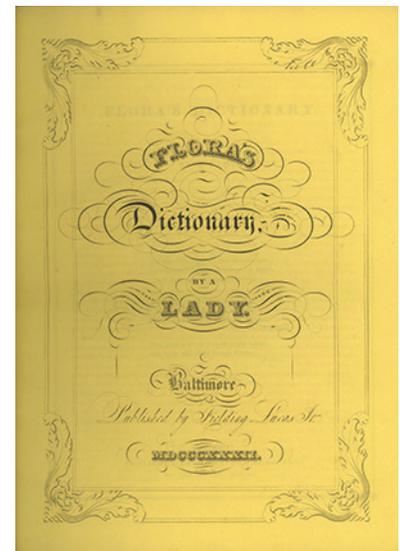
A Manuscript of an American Language of Flowers

BRINLEY, Miss C. S. *Emblem Dictionary / Miss C. S. Brinley* [manuscript cover title]. N.p., [but probably New England], (1830). Manuscript, 4to, hand-stitched wrappers, 48 pages. No publication of it has been found. ¶ A neatly executed manuscript from an early period of American floral dictionaries, written in double columns and arranged in three sections: “Names of Flowers alphabetically arranged with their significations,” “Sentences expressed by Single Flowers,” and “Words alphabetically arranged with their Emblems.” While Miss Brinley's name appears on the cover title, the work ends with two small monograms in a calligraphic hand, “FJNG [. . .] WAW 1830.” Wrappers worn at the edges and stained; text a little stained, but overall in very good condition.



*Sarah Josepha Hale's Flora's Interpreter
One of the Most Popular American Language of Flowers*

HALE, SARAH JOSEPHA. *Flora's Interpreter: or, the American Book of Flowers and Sentiments. Second Edition, Improved*. Boston: Marsh, Capen & Lyon, 1832. 12mo, 19th century black half calf, marbled paper boards, gilt rules and lettering. Chromolithographed title-page and one plate. Second edition. See under BAL 6972; *American Imprints* 12783; Seaton, page 206. ¶ A revised second edition of a work first published earlier in 1832, with an “Advertisement to the Second Edition,” dated Jan. 1, 1833, by Hale. *Flora's Interpreter* would become one of the most popular and often reprinted American language of flowers books. From the library of the Skaneateles, NY, Library Association, with their occasional stamps, marking and remains of a pocket on the rear paste-down; edges rubbed; a good copy.



A Substantial and Largely Original American Language of Flowers

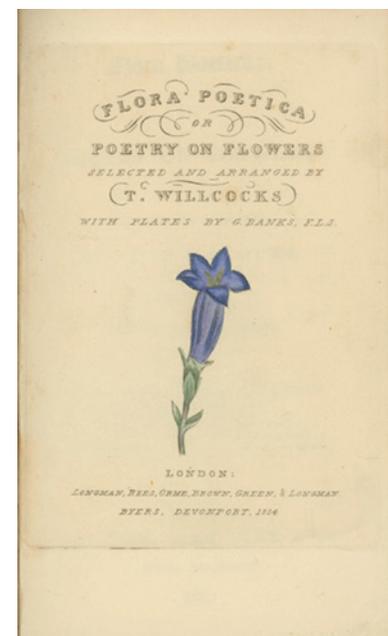
[WIRT, ELIZABETH WASHINGTON GAMBLE]. *Flora's Dictionary. By a Lady*. Baltimore: Published by Fielding Lucas Jr., 1832. Small folio, original dark green quarter calf, decoratively printed green glazed-paper boards, gilt decorations and lettering, a.e.g. Engraved title-page on yellow paper; between each two leaves of text is a blank leaf in either pink, green, yellow, off-white, etc., probably for notes or mounted specimens of gathered flowers. Probable third edition or printing. *American Imprints* 17123, and see *American Imprints* 5512 & 10690 for the two previous editions or printings of 1830 and 1831; Seaton, page 209. ¶ A popular, substantial, and largely original American language of flowers, produced in an elaborate, small folio gift book format. In her preface Mrs. Wirt (1784-1857), the wife of Virginia author and attorney William Wirt,

acknowledges unidentified “books and manuscripts” from which she borrowed, but adds that the “residue, which constitutes the far greater” part of the text, has been her “chief amusement.” The dictionary contains three to four flower types per page, with their sentiments and poetical quotations representative of their use. That is preceded by an essay on the structure of plants, flowers, and the life of Linnaeus. The text concludes with extensive explanatory notes and glossary. Contemporary inscription on a front blank, appropriate for a gift book of this type: “To Mrs. Charles Amory with the complements of her groomsman—John T. S. Sullivan—” followed by a manuscript sonnet apparently by Mr. Sullivan, about life and flowers. Edges rubbed, but a fine copy.



CHAMBET, CHARLES-JOSEPH. *Emblème des Fleurs, ou Parterre de Flore.* Paris: Audin, Libraire Quai des Augustins, 1833. 12mo, contemporary mottled calf, black leather spine label, gilt rules, decorations and lettering. Frontispiece and ten colored lithographs. Half-title present. Stated fourth edition on the title-page, probably for fourth Paris edition. *Emblème des Fleurs* was first published in Lyon a decade earlier and went through a few editions there, all of which are rare. Seaton, page 205, noting this Paris edition. ¶ A popular work that saw many editions, with an alphabetically arranged descriptions of flowers, including mythological origins, poetry, and floral emblems. Seaton notes that Chambet’s work was written under the guise of being an original text - but it is in fact highly derivative of the works of others, particularly Charlotte de Latour. Edges rubbed; one leaf detached; some light stains and foxing; a good copy.

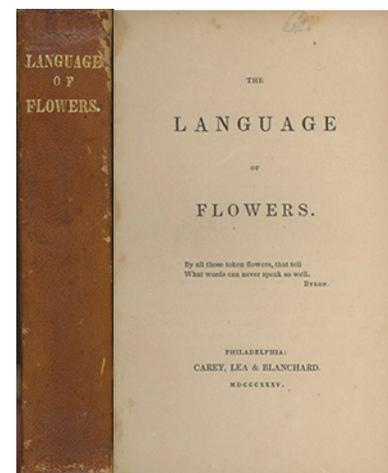
[**CORTAMBERT, LOUISE.**] *Le Langage des Fleurs par Madame Charlotte de Latour.* [pseud.]. *Quatrième Edition.* Paris: Audot, Libraire-Éditeur, 1833. 12mo, contemporary dark green morocco with a gilt floral design, gilt lettering. Frontispiece, pictorial title-page and 13 colored plates. Fourth edition. Seaton, page 207. ¶ The fourth Paris edition of this important work on the language of flowers, published by the same publisher as the original 1819 edition (see above). This edition also uses the same 15 plates after drawings by Pancrace Bessa, but the quality of the coloring and printing has diminished somewhat. Binding a little rubbed; some damp-stains in the text; a good copy.



WILCOCKS, THOMAS. *Flora Poetica or Poetry on Flowers Selected and Arranged by . . . With Plates by G. Banks, F.L.S.* London: Longman, Rees, Orme, 1834. 12mo, contemporary maroon straight-grain morocco, gilt decorations and lettering, a.e.g. Color engraved title-page and eleven color plates. First edition. Not in Seaton; OCLC records seven copies, to which COPAC adds two. ¶ Not a standard language of flowers, but an anthology of poetry on flowers, with notes on the flower’s lore and history in fables, the dial of flowers and dirge of flowers. The plates by George Banks are of exceptional quality. Edges a little rubbed and faded; fine copy.

“The first really popular English language of flowers book” - Seaton

[**SHOBERL, FREDERIC.**] *The Language of Flowers.* Philadelphia: Carey, Lea & Blanchard, 1835. 12mo, original brown calf, gilt lettering. Five colored plates by Joseph Drayton. Ten pages of publisher’s terminal advertisements. First American edition. Seaton, page 208; *American Imprints* 32544. ¶ As Seaton notes, Shoberl’s work is “The first really popular English language of flowers book,” although it was not entirely original. It’s a translation of *Le Langage des Fleurs par Madame Charlotte de Latour*, edited and revised for an English audience, and not so acknowledged, but it was popular and often reprinted, including in America in this edition shortly after its first appearance in England. Frederic Shoberl (1775-1853) was a prolific journalist and miscellaneous author of popular histories, and translator of works from French. Edges a little rubbed; very good copy.



A Floral Grammar

LENEVEUX, LOUISE P. *Les Fleurs Emblématiques ou leur Histoire, leur Symbole, leur Langage &c &c &c. Nouvelle Edition.* Paris: Librairie Encyclopédique de Roret, [1837]. 12mo, 19th century red patterned paper boards, gilt lettering. 13 plates (one folding). Half-title. Later edition, probably the third. First published by Roret in 1832. Seaton, page 207. ♠ A complicated floral grammar; an “ambitious attempt to systematize the language of flowers into a method of communication” – Seaton. Contemporary ink signature and notes in pencil on the front paste-down. Boards rubbed and a little chipped at the edges; lacking the front free endpaper; a good copy.

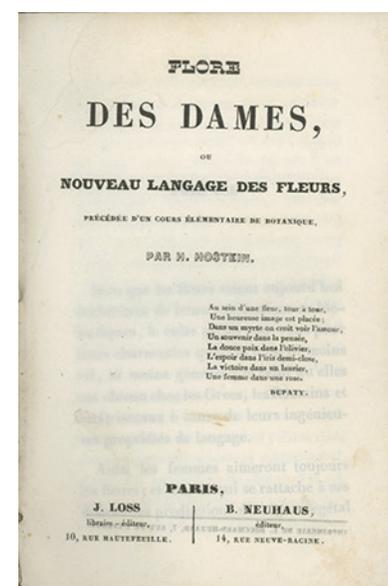
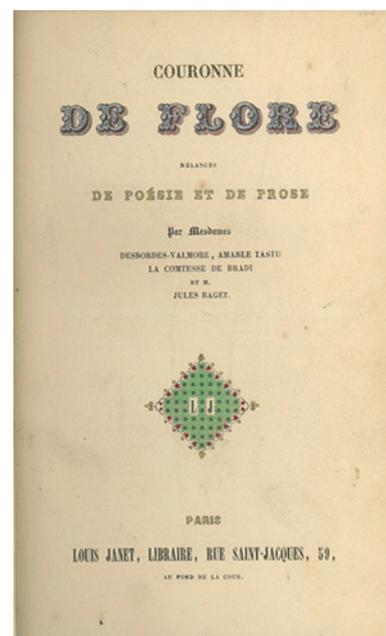
DESBORDES-VALMORE, MARCELINE; AMABLE TASTU; AGATHA-PAULINE CAYLAC DE CEYLAN BRADI; and JULES BAGET. *Couronne de Flore Mélanges de Poésie et de Prose. Par Mesdames . . .* Paris: Louis Janet, Libraire, Rue Saint-Jacques, [1837?]. 8vo, 19th century blind-stamped pebbled blue cloth, gilt rules and lettering, initials “A. L.” gilt-stamped on the upper board, a.e.g. Chromolithographed title-page and four plates by A. Roulliet after Jules Dumas, P. J. Redoute and others. Text printed in blue and black. ♠ A new edition or reprint of the first edition published in 1837. The final seven pages of text are publisher’s advertisements for *La Naissance des Fleurs*, a portfolio of chromolithographs that was intended to accompany this book. Seaton, page 205, who did not locate a copy of *Naissance des Fleurs* to examine. Cloth a little worn; very good copy.

MARTIN, LOUIS-AMIE [attributed to]. *Langage et Emblème des Fleurs, Contenant le Symbole et le Langage des Fleurs, leur Histoire et Origine Mythologique, ainsi que les plus Jolis vers Composés a ce Sujet.* Par Amié Martin. Bruxelles: Lacrosse, Libraire-Éditeur, 1838. Small 8vo, modern brown half morocco, decorated paper boards, gilt lettering. Frontispiece and 11 colored lithographs. Stated on the title-page “Quinzième Edition.” A Brussels piracy of a popular French language of flowers, first published in Paris in 1832. Seaton, page 203; not found in OCLC, which does not record this title with a Brussels imprint. ♠ The publication history of works of language of flowers under the name Louis Amie Martin (and Louise Amie-Martin, etc.) is complicated, and Seaton suggests they may all be spurious editions. Very good copy.

A Popular Floral Biography

TONNA, CHARLOTTE ELIZABETH BROWNE. *Chapters on Flowers.* By Charlotte Elizabeth. London: Printed for R.B. Seeley & W. Burnside, 1839. Small 8vo, contemporary red quarter calf, marbled paper boards, black leather label, floral gilt decorations and lettering. Pictorial title-page. Third edition. The first was published in 1836. Seaton, page 217. ♠ Not a standard language of flowers, but rather an attempt at “floral biography” based on the substance of the language of flowers. Charlotte Elizabeth Tonna (1790-1846) was a novelist, poet, memoirist, and evangelical in the mode of Hannah More. *Chapters on Flowers* went through numerous printings. See below for an 1840 example. Edges a little rubbed; very good copy.

HENSLOW, Rev. JOHN STEVENS. *Le Bouquet des Souvenirs; A Wreath of Friendship.* London: Robert Tyas, 1840. 8vo, 19th century straight-grained red morocco, green morocco spine label, gilt decorations and lettering, a.e.g. Frontispiece and 24 color lithographed plates. First edition. Seaton, page 206. ♠ Botanical descriptions of flowers by botanist and clergyman John Stevens Henslow (1796-1861), with history of their uses in literature and language. Edges a little rubbed and worn; very good copy.



The Language of Flowers and the Daguerreotype

HOSTEIN, HIPPOLYTE. *Flore de Dames, ou Nouveau Langage des Fleurs, Précédée d'un Cours Élémentaire de Botanique.* Paris: J. Loss, Libraire-Éditeur; B. Neuhaus, Editeur, [1840]. 12mo, contemporary black quarter calf, marbled paper boards, gilt lettering and floral decorations. Frontispiece and 11 colored plates after Aug. Duménil. Half-title and two pages of publisher's terminal advertisements. First edition, probably bound from parts. Not in Seaton; OCLC records six copies (three in Europe and three in the US); not found in COPAC.

¶ A substantial and original language of flowers that was issued in parts. It includes scientific classifications, botany, poetry of flowers, a calendar and floral clock, and a chapter entitled "Le Soleil Peintre des Fleurs" in which is discussed the use of the daguerreotype in making images of flowers. Hippolyte Hostein (1814-1879) was a playwright, director, and theater manager. Edges of the boards rubbed; a few signatures starting; very good copy.

TONNA, CHARLOTTE ELIZABETH BROWNE. *Chapters on Flowers.* By Charlotte Elizabeth. London: Printed for R.B. Seeley & W. Burnside, 1840. Small 8vo, original blind-stamped blue-green cloth, gilt lettering. Pictorial title-page. Fourth edition. Fine copy.

HALE, SARAH JOSEPHA. *Flora's Interpreter: or, the American Book of Flowers and Sentiments . . . Eleventh Edition, Improved.* Boston: Marsh, Capen, Lyon, and Webb, 1842. 12mo, original blind- and gilt-decorated slate-blue cloth, gilt lettering. Chromolithographed title-page and one plate. See under BAL 6972; *American Imprints* 42-2170; Seaton, page 206. ¶ One of the many further editions and reprints of Hale's popular *Flora's Interpreter*. The final revisions of this edition were probably those that were made for the sixth edition of 1837. Edges worn and faded; lettering on the spine rubbed; a good copy.

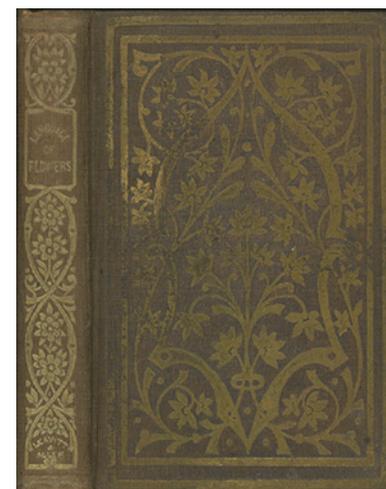
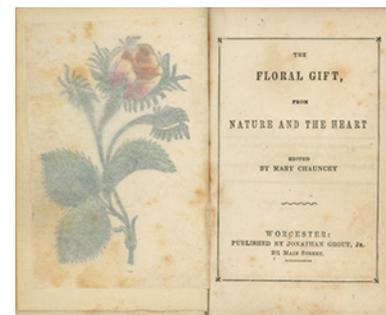
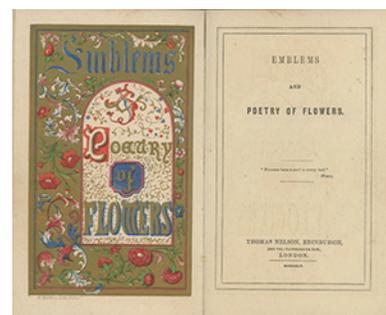
[ANONYMOUS]. *Emblems and Poetry of Flowers.* Edinburgh and London: Thomas Nelson, 1845. 12mo, original blind- and gilt-stamped red cloth, gilt lettering, a.e.g. Chromolithographed title-page. Probable first edition; the dedication is dated December 1, 1844. Not in Seaton; OCLC records one copy each of the 1847 and 1849 editions. ¶ An anthology "composed of original and select specimens of the Poetry of Flowers" that reflect on the language of flowers. Cloth a little spotted; very good copy.

CHAUNCEY, MARY, compiler. *The Floral Gift, From Nature and the Heart.* Worcester: Published by Jonathan Grout, Jr., (1846). Small 8vo, original blind- and gilt-stamped brown cloth, gilt lettering, a.e.g. Color lithographed frontispiece. First edition. Seaton, page 205; BAL 1025 (Benjamin). ¶ An anthology of emblematic floral poetry, with a short introduction by American poet and editor, Park Benjamin. Cloth a little worn at the edges; very good copy.

The Floral Fortune-Teller

MAYO, SARAH CARTER EDGARTON. *The Floral Fortune-Teller; A Game for the Season of Flowers.* Boston: A Tompkins, 1846. 12mo, original blind- and gilt-decorated black cloth, gilt lettering. First edition. Seaton, page 208. ¶ Not a standard language of flowers text, but an interesting work that combines fortune telling with flowers in attempting to answer difficult questions about life. An early, if not the first American book to use fortune telling as a central theme. Sarah Carter Edgarton Mayo (1819-1848), was the editor of the *Rose of Sharon* annual gift book. Cloth worn; a good copy.

[ADAMS, JOHN STOWELL]. *The Language of Flowers, Poetically Expressed; Being a Complete Flora's Album.* New York: Leavitt & Allen, (1847). 12mo, original brown cloth, floral gilt decorations and lettering, a.e.g. Frontispiece and four colored lithographs. ¶ A later printing of a work first published earlier



in 1847. Seaton, page 203. Inscription dated 1861 on the front free endpaper. Attractive floral binding design. Binding rubbed; a very good copy.

Animated Flowers with Grandville's Celebrated Illustrations

DELORD, TAXILE, and others. *Les Fleurs Animées par J. J. Grandville, Introductions par Alph. Karr, Texte par Taxile DeLord.* Paris: Gabriel de Gonet, Éditeur, 1847. 2 vols, 4to, contemporary gilt-decorated red morocco, gilt rules and lettering, raised bands, a.e.g. Pictorial title-pages, 50 colored steel engravings and two unsigned botanical plates. First edition. Seaton, page 205. ¶ One of the most celebrated illustrated books of its era, a satire by Taxile DeLord (1815-1877) on the cult of flower books, with the illustrator Grandville cleverly depicting humans and animals in surreal floral dress. Edges a little rubbed; very good copy.

LACHAUME, JULES. *Les Fleurs Naturelles. Traité sur l'art de Composer les Couronnes, les Parures, les Bouquets, etc. de tous Genres pour Bals et Soirées, Suivi du Langage des Fleurs.* Paris: Chez l'Auteur, Marchand Fleuriste, [et al.], 1847. 8vo, 19th century blue quarter calf, blue marbled paper boards, gilt rules and lettering. Four chromolithographed plates. Half-title present. First edition. Not in Seaton. ¶ A treatise on the use of flowers in crowns, ornaments, and bouquets, etc., followed by a language of flowers. Moderately foxed; very good copy.

Frances Osgood's Anthology of Emblematic Floral Poems

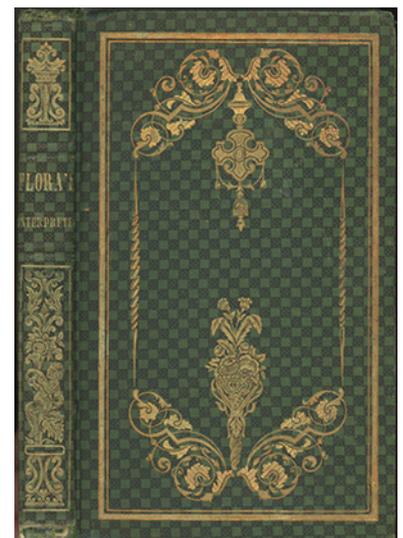
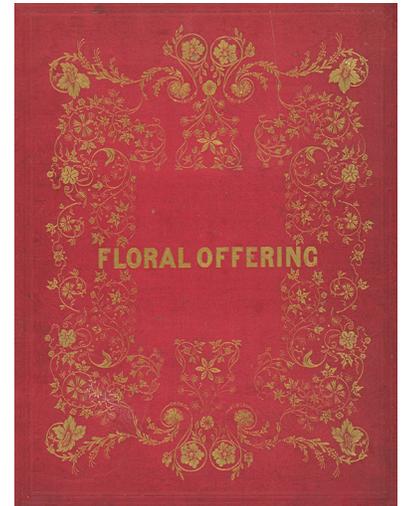
OSGOOD, FRANCES SARGENT. *The Floral Offering, A Token of Friendship. Illustrated with Ten Beautiful Bouquets of Flowers Elegantly Colored after Nature, by J. Ackerman.* Philadelphia: Carey and Hart, (1846). 4to, original blind- and gilt-stamped red cloth, gilt lettering, a.e.g. Ten colored lithographs. First edition. Seaton, page 208; Thompson, *American Literary Annuals*, page 119. ¶ An anthology of emblematic floral poems, accompanied by a floral dictionary. *The Floral Offering*, like Elizabeth Wirt's *Flora's Dictionary* (see above), is an elaborate production, with fine color plates by New York lithographer James Ackerman. Cloth worn at the edges; very good copy.

MILLER, THOMAS. *The Romance of Nature, or, the Poetical Language of Flowers . . . Edited by Mrs. E. Oakes Smith.* New York: J. C. Riker, [circa 1848]. 8vo, original gilt-decorated brown cloth, gilt lettering, a.e.g. Frontispiece, pictorial title-page and four colored lithographs. ¶ An American edition of Miller's *The Poetical Language of Flowers*, London 1847. Seaton, page 208. Cloth somewhat worn and faded; some light foxing; very good copy.

Linnaeus and the Language of Flowers

NEWMAN, JOHN B. *Beauties of Flora, and Outlines of Botany, with a Language of Flowers. A Perennial Offering . . . The Whole Illustrated by Splendidly Colored Engravings by Lewis & Brown.* New York: Edward Kearney, 1848. 8vo, original blind- and gilt-decorated gray-green cloth, gilt lettering, a.e.g. Frontis portrait of Carl Linnaeus and 35 colored lithographs of flowers. First edition. Seaton, page 208. ¶ An interesting and original work. The text, divided into four parts, includes classification and descriptions of flowers, floral emblems, anecdotes and poetry, and a treatise on floral emblematical language with a dictionary of flowers and their emblematical meanings. The color plates are particularly striking. Cloth a little worn and soiled; light to moderate foxing; very good copy.

HALE, SARAH JOSEPHA. *Flora's Interpreter: or, the American Book of Flowers and Sentiments. Fourteenth Edition, Improved.* Boston: Thomas H. Webb, [circa 1849]. 12mo, original gilt-decorated and blind-stamped blue-green cloth, gilt lettering, a.e.g. Chromolithographed title-page and nine plates. See under BAL



6792; Seaton, page 206. ¶ First published in 1832. This copy is notable for its handsome publisher's gift binding. Lacking the front free endpaper; edges a little rubbed; very good copy.

Flora's Interpreter and Floral Fortune Telling

HALE, SARAH JOSEPHA. *Flora's Interpreter, and Fortuna Flora . . . Revised and Enlarged Edition with New Illustrations.* Boston: Benjamin B. Mussey, 1850. 12mo, original gilt-decorated blue cloth, gilt lettering, a.e.g. Chromolithographed frontispiece, pictorial title-page and 11 plates. Second printing of the combined edition of *Flora's Interpreter, and Fortuna Flora*, which were first published together in 1849. See under BAL 6792; Seaton, page 206. ¶ *Fortuna Flora*, a study of floral fortune telling, was added to editions Sarah Josepha Hale's popular *Flora's Interpreter* sometime shortly after 1848, and they continued to be published together for several years (see below under 1856). The binding on this copy is a publisher's gift binding with an elaborate floral motif on the upper and lower boards. Edges rubbed; off-setting and/or stains in the text possibly from the insertion of samples of plants or flowers. A good copy.

[ANONYMOUS]. *Look Up; Or, Girls and Flowers.* London: The Religious Tract Society. [circa 1850]. 12mo, original blind-stamped purple cloth, gilt lettering. Frontispiece and two plates. Edition undetermined; first published in 1850. Not in Seaton. ¶ Not a standard language of flowers, but fiction for young adults about religious floral emblems. Cloth a little rubbed and faded; some light foxing; a good copy.

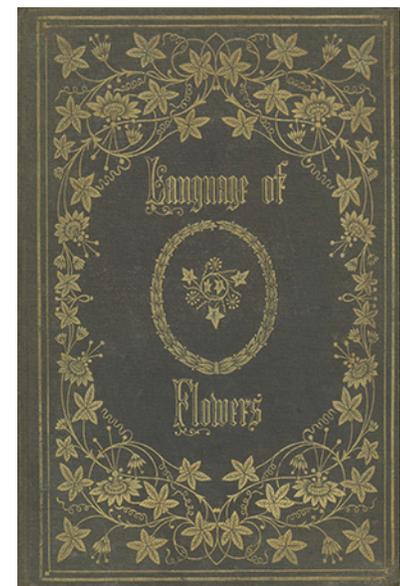
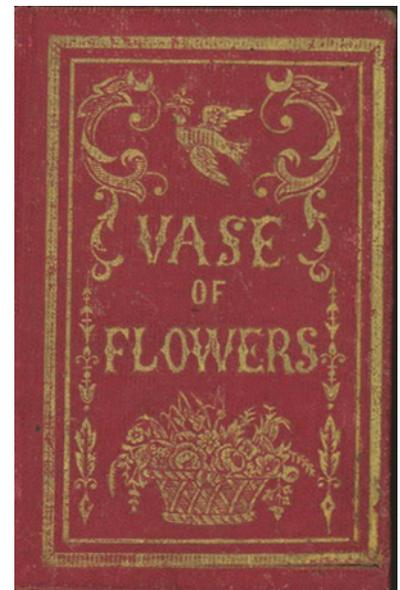
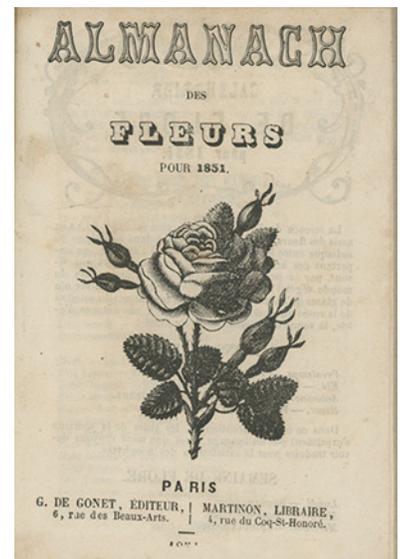
[ANONYMOUS]. *Almanach de Fleurs, pour 1851.* Paris: G. de Gonet, Éditeur, Martinon, Libraire, 1851. Small 8vo, 19th century tan quarter calf, brown pebbled paper boards, gilt- and black-stamped rules and lettering. Numerous engravings throughout the text, by various artists. First edition. OCLC records two copies (Danish Union & National Library of Scotland); not in Seaton. ¶ A combination almanac and dictionary of flowers and emblems, a guide to prophetic flowers, flowers and politics, flowers in food and medicine, etc. The publisher's advertisements, included in the pagination, are for similar works, but apparently this almanac of flowers was a singleton. The illustrations looked as if they were "borrowed" from other publications. Contemporary bookplate of Prince de Carini, Bibliotheque, on the front free endpaper. Edges a little rubbed; fine copy.

[ANONYMOUS]. *The Bouquet: Containing the Poetry and Language of Flowers. By a Lady.* Boston: B. B. Mussey, 1851. 12mo, original blind- and gilt-decorated red cloth, gilt lettering, a.e.g. Color pictorial title-page. Later printing or edition of a work first published in 1845. Seaton, page 204. ¶ The copyright is in the name of Oliver L. Perkins, who is sometimes (in OCLC and elsewhere) the attributed author. Another candidate for authorship is Louisa Anne Twamley, the author of the introductory poem. Fine copy.

ELIZABETH, ANNA, pseud. *Vase of Flowers. Edited by Anna Elizabeth* [pseud]. Boston: J. Buffum, (1851). 16mo, original gilt-decorated red cloth, a.e.g. Probable later printing. Seaton, page 204. ¶ A collection of emblematic floral poems. Cloth a little worn; very good copy.

A Satire on the Language of Flowers

NUS, EUGENE and ANTHONY MERAY. *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, Éditeur, 6, Rue des Beaux-Arts, [1852]. 8vo, original decorated blue cloth, gilt lettering, a.e.g. Frontispiece and seven plates after drawings by Charles-Michel Geoffroy. First edition. Not in Seaton; OCLC records five copies; not found in COPAC. ¶ An interesting satirical language of



flowers, which draws from the Jeux Floraux of Toulouse (the academy of floral games) and its mythological figure Clemence Isaure to explore a language of flowers based on a language of nature corresponding to sentiments expressed by humankind. It includes a "Analogie de Couleur," seven "Modèles D'Analogies," a "Langage Analogique des Fleurs" – all done with tongue in cheek. The engravings by Geoffroy are particularly attractive. Eugène Nus (1816-1894) was a prolific playwright and author. He collaborated with Méray on at least one other work of similar satire Cloth a little worn and soiled; very good copy.

ADAMS, HENRY GARDINER. *The Language and Poetry of Flowers.* New York: Derby & Jackson, 1853. 8vo, original gilt-decorated olive-green cloth, gilt lettering, a.e.g. Six chromolithographed plates. Probably the first American edition of Adams' *Flowers, Their Moral, Language, and Poetry* (London, 1844). Seaton, page 203. ¶ A collection of emblematic floral poetry, with a dictionary of flowers and emblems. Cloth a little worn and faded, particularly at the edges and spine. Very good copy.

Dedicated to the Editors of the Lowell Offering

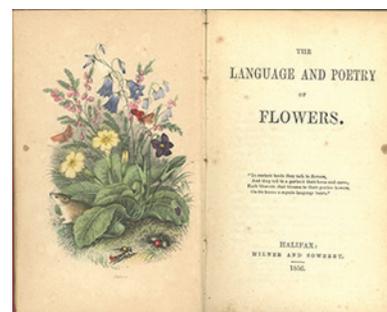
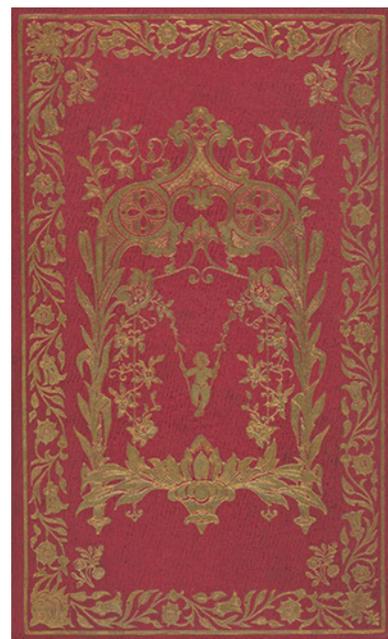
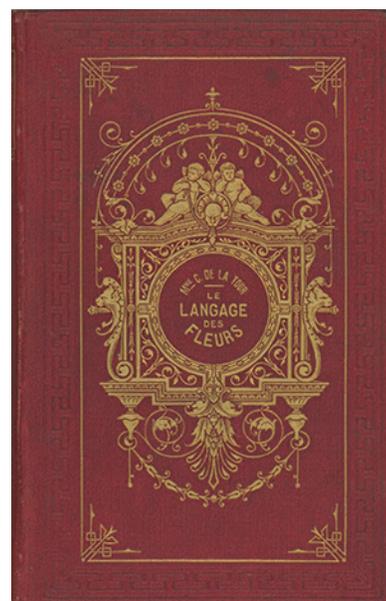
HANSON, JOHN WESLEY. *The Ladies' Casket; Containing a Gem, Together with Sentiment, and a Poetical Description, for Each Day in the Week, and Each Month in the Year.* Lowell: Merrill and Straw; Boston: B. B. Mussey, 1853. 16mo, original gilt-decorated red cloth, gilt lettering, a.e.g. Chromolithograph frontispiece. Later edition or printing of a widely distributed language of flowers, first published in 1846. Seaton, page 206. ¶ This Lowell issue is dedicated to the editors of the *Lowell Offering*, Harriot Curtis and Harriet Farley. Binding rubbed; lacking the rear free endpaper; a good copy.

[ANONYMOUS]. *Box of Jewels: Comprising The Uneducated Wife, The Language of Flowers, Flora's Dictionary, Soldier's Wife, The Language of Love, &c., &c., &c. By Percival, Southey, Bryant, Moore, Willis, and other Eminent Writers.* Hartford: Silas Andrus and Son, 1854. Small 8vo, original blue cloth with a gilt-decorated floral design, gilt rules and lettering, a.e.g. Frontispiece. First edition, later issue; the first was dated 1849. Not in Seaton. ¶ An anthology drawn from American and English literature of fiction and poetry centered on the language of flowers, flora's dictionary and other symbolic languages. Edges a little rubbed; very good copy.

[ANONYMOUS]. *The Christian Florist; Containing the English and Botanical Names of Different Plants, with their Properties Briefly Delineated and Explained; Illustrated by Texts of Scripture. And Accompanied with Poetical Extracts from Various Authors.* Yarmouth [England]: Printed by John Cooper, 1854. 16mo, original blind-stamped brown cloth, gilt lettering, a.e.g. A later edition of a popular and widely reprinted work, first published in 1832. Seaton, page 209. ¶ Christian flowers, with scientific names, descriptions, and related scripture. Cloth a little worn; very good copy.

[CORTAMBERT, LOUISE]. *Le Langage des Fleurs par Mme Charlotte de La Tour* [pseud]. *Onzième Edition.* Paris: Garnier Frères Libraires-Éditeur, [1854?]. 12mo, original gilt-decorated red cloth, gilt lettering, a.e.g. Frontispiece, 11 chromolithographed plates, vignettes and decorated initials. Later edition. See Seaton, page 207, who dates another edition by Garnier 1854. Some foxing; very good copy.

GREENWOOD, LAURA, editor. *The Rural Wreath: Life Among the Flowers.* New York: Dayton and Wentworth, 1855. 8vo, original gilt-decorated red calf, gilt lettering, a.e.g. Frontispiece. Four pages of publisher's advertisements. Probable third printing or edition; the first was dated 1853. Seaton, page 206. ¶ A collection of floral emblems, with scientific names and symbolic verses, together with an anthology of poetry related to flowers by Longfellow, Bryant, Lowell, et al. Edges a little worn; very good copy.



GREENWOOD, LAURA, editor. *The Rural Wreath: Life Among the Flowers.* New York: Dayton and Wentworth, 1855. 8vo, original gilt-decorated red cloth, gilt lettering, a.e.g. Frontispiece. Four pages of publisher's advertisements. Probable third printing or edition; the first was dated 1853. Seaton, page 206. ¶ A example in a cloth binding, with similar gilt decorations as the copy above. Lacking the front free endpaper; very good copy.

[**MAYO**], **SARAH CARTER EDGARTON.** *Language and Poetry of Flowers.* By Miss S. C. Edgarton. London: T. Nelson and Sons, 1855. 16mo, original gilt-decorated red cloth, gilt lettering, a.e.g. Illuminated chromolithograph title-page and frontispiece. Later edition or printing of a work first published in 1848. Seaton, page 208, listing other works by Mayo, but not this title. ¶ See above for Mayo's *The Floral Fortune-Teller* (1846). Cloth rubbed and soiled; good copy.

[**ANONYMOUS**]. *The Language and Poetry of Flowers.* Halifax [England]: Milner and Sowerby, 1856. Small 8vo, original blind- and gilt-decorated red cloth, gilt lettering, a.e.g. Colored frontispiece. Later printing; earliest edition located in OCLC is dated 1851, with the same pagination. Seaton, page 207. ¶ An alphabetical list of flower emblems, followed by related floral poems. Cloth a little soiled. Very good copy.

[**ANONYMOUS**]. *The Language and Poetry of Flowers.* London: Milner and Company, [circa 1856]. Small 8vo, original blind- and gilt-decorated dark green cloth, gilt lettering. Frontispiece and pictorial title-page. ¶ An expanded edition of the edition above, with a more extensive assemblage of poems on flowers. Spine darkened; paper a little browned; very good copy.

[**ANONYMOUS**]. *The Language of Flowers.* London: Milner and Sowerby, [circa 1856]. Small 8vo, original blind- and gilt-decorated dark blue cloth. Frontispiece and four plates. ¶ A truncated version of the two editions above by Milner and Sowerby, with only the chapters on the language of flowers.

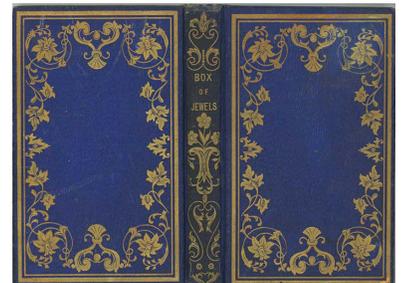
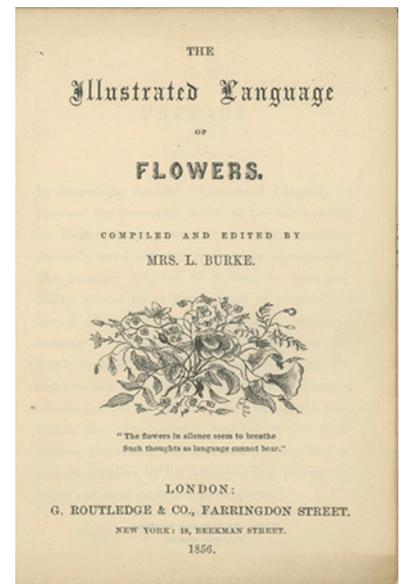
Illustrated by the Author, Anna Christian Burke

[**BURKE, ANNA CHRISTIAN**]. *The Illustrated Language of Flowers.* Compiled and Edited by . . . London [&] New York: G. Routledge & Co., 1856. 12mo, original blind-stamped blue limp cloth, gilt lettering on the upper cover, a.e.g. Color frontispiece, vignette title-page and 26 woodcuts in the text. The frontispiece is signed "A. C. Burke" and it seems likely that Mrs. Burke was responsible for the vignette illustrations in the text, as well. ¶ Probable first edition; there were numerous printing of this popular language of flowers published by Routledge, a few under different titles, but with similar texts. Seaton, page 204. Cloth a little worn; very good copy.

HALE, SARAH JOSEPHA. *Flora's Interpreter, and Fortuna Flora.* New and Enlarged Edition, with New Illustrations. Boston: Sanborn, Carter and Bazin; Portland: Sanborn & Carter, 1856. 12mo, original gilt-decorated and blind-stamped black cloth, gilt lettering. Chromolithographed title-page and one plate. Later edition. See under BAL 6792; Seaton, page 206. Text a bit foxed and spotted; cloth a little worn; a good copy.

[**ANONYMOUS**]. *The Language of Flowers: An Alphabet of Floral Emblems.* London: T. Nelson and Sons, 1857. 8vo, original blind- and gilt-decorated red cloth, gilt lettering, a.e.g. Six inlaid chromolithographs with illuminated titles; text with illuminated borders. Probable first edition. OCLC 1063578322 records one copy (BL); not in Seaton. Cloth repaired; some foxing; very good copy.

ESLING, CATHARINE H. WATERMAN. *Flora's Lexicon: An Interpretation of the Language and Sentiment of Flowers: With an Outline of Botany, and a Poetical Introduction.* Boston: Phillips, Sampson, and Company, 1857. 8vo, original blind- and gilt-decorated red cloth, gilt lettering. Frontispiece, three



chromolithograph plates and decorated initial letters on each page. Later edition. Seaton, page 205. ♣ A popular floral lexicon that went through numerous editions between 1839 and 1860. It includes an alphabetical dictionary of flowers, with scientific names and botanical descriptions, accompanied by emblematic poems. Edges and corners are frayed, minor foxing; very good copy.

ADAMS, HENRY GARDINER. *The Language and Poetry of Flowers.* New York: Derby & Jackson, 1858. 8vo, original blind- and gilt-decorated black morocco, gilt lettering, a.e.g. Five chromolithographed plates. First American edition, later printing, of Adams' *Flowers, Their Moral, Language, and Poetry* (London, 1844). Seaton, page 203. ♣ An example in a handsome deluxe gilt binding. Edges rubbed; very good copy.

A Rare Language of Flowers Cut Paper Keepsake

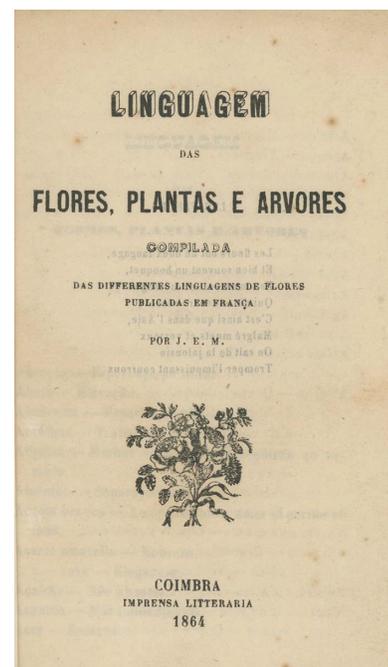
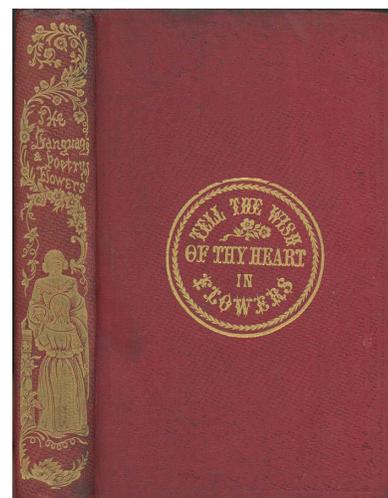
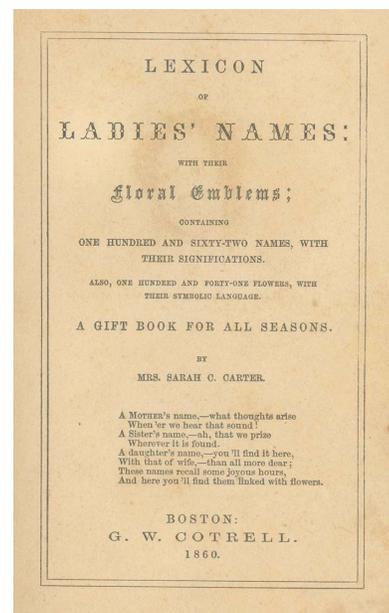
[ANONYMOUS]. [*Ephemeral Language of Flowers Cut Paper Keepsake*. N.p., n.d. (London, circa 1860)]. Single sheet, 26 x 26 cm, cut-out in a floral pattern, folded, printed in gold on the verso and recto, with two chromolithographed flowers. At the center of the fold is printed "Ent. Sta. Hall." ♣ The text consists of 14 floral cut-out designs, each with the name of a flower and a short poem on its significance in the language of flowers, e.g.: Orange Blossom. "What pleases the eye, as we roam though the land? / 'Tis virtue and Chastity joined hand-in-hand. / For virtue and Chastity surely combine, / To give to a maiden a semblance divine. / And the sweet Orange Blossom which modestly grows / With its symbol of Chastity, rivals the rose." \For another example of this floral keepsake, see Elizabeth Fairman's *Of Green Leaf, Bird, and Flower. Artists' Books and the Natural World*, Yale Center for British Art, page 101. The copy described by Fairman is similar in design but printed in different colors. A rare survival. In fine condition.

[ANONYMOUS]. *The Language of Flowers.* London: Brown, Hatchard, and Sons, [circa 1860]. 12mo, original blind- and gilt-stamped blue cloth, a.e.g. Hand-colored frontispiece. Probable first edition. OCLC 39107601 records ten copies; not in Seaton. ♣ An alphabetical list of flowers with corresponding sentiments, followed by an alphabetical list of sentiments, with corresponding flowers. Paper browned; very good copy.

[ANONYMOUS]. *Scripture Trees, Fruits, and Flowers.* London: The Religious Tract Society, [1860]. 12mo, original blind- and gilt-stamped green cloth. Pictorial title and numerous illustrations in the text. First edition, later printing. OCLC records two copies, dated 1850 and 1860, with one location each; not in Seaton. ♣ Not a standard language of flowers, but rather a dictionary of trees, fruits, and flowers found in the Bible, and their religious interpretations, symbolisms, and meaning. Cloth a little worn; lacking the rear free endpaper; very good copy.

CARTER, SARAH C. *Lexicon of Ladies' Names: With Their Floral Emblems.* Boston: G. W. Cotrell, 1860. 8vo, original gilt-decorated blue cloth, gilt lettering, a.e.g. Frontis portrait. Later edition; first published in 1852. Seaton, page 204. ♣ An alphabetical dictionary of ladies' names, with corresponding flowers, emblematic poems, and symbolic interpretations. Cloth a little rubbed; lacking the front free endpaper; a good copy.

HALE, SARAH JOSEPHA. *Flora's Interpreter, and Fortuna Flora. Third Revision.* Boston: Chase, Nichols and Hill, 1860. 12mo, original gilt-decorated and blind-stamped purple cloth, gilt lettering. Chromolithographed frontispiece and one plate. Later edition. See under BAL 6792; Seaton, page 206. Cloth a little worn and faded; very good copy.

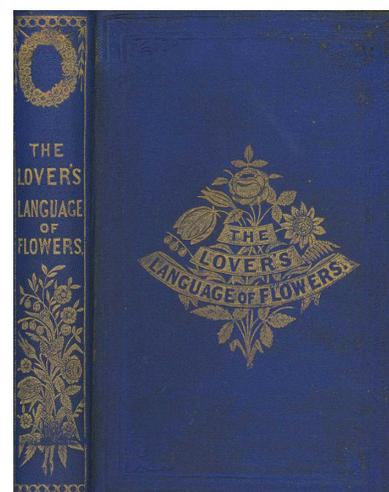


BERTRAM, JAMES GLASS. *The Language of Flowers: An Alphabet of Floral Emblems.* London, Edinburgh & New York: T. Nelson and Sons, 1861. 16mo, original gilt-decorated rose limp cloth, gilt lettering on the upper wrapper, a.e.g. Chromolithographed frontispiece. ¶ A later edition or printing of a work first published by Nelson in 1853 and reprinted many times, often under different titles. Seaton, page 204. Cloth a little worn; binding a little shaken; good copy.

MILLER, THOMAS. *The Poetical Language of Flowers; or, The Pilgrimage of Love.* London: Griffin, Bohn, 1862. 8vo, original gilt-decorated green cloth, gilt lettering, a.e.g. Frontispiece and seven colored lithographs. Later edition of a work first published in 1847. Seaton, page 208. Edges a little worn; very good copy.

ZACCONE, PIERRE. *Nouveau Langage des Fleurs, avec Leur Valeur Symbolique et Leur Emploi pour l'Expression de Pensées.* Paris: Librairie de L. Hachette, 1862. 8vo, original blind- and gilt-decorated red cloth, gilt lettering, a.e.g. 12 chromolithographed plates, numerous vignettes and decorated initials. About the sixth edition; the first was published in 1853. Seaton, page 209. ¶ A detailed dictionary of flower emblems, with floral poetry, and a list of flowers with corresponding emblems. Edges a little worn; some foxing; very good copy.

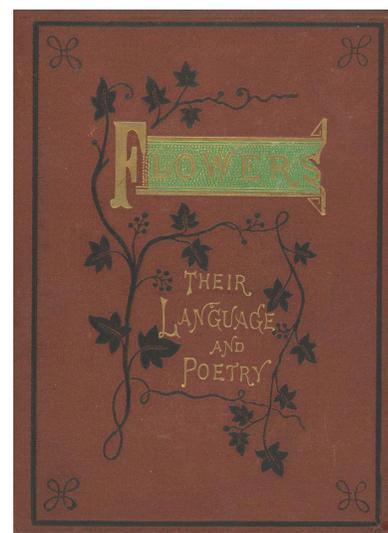
ADAMS, HENRY GARDINER. *The Language and Poetry of Flowers.* Philadelphia: J. P. Lippincott, 1864. 8vo, original blind and gilt-decorated maroon calf, gilt lettering, a.e.g. Five colored lithographs. Later American edition of Adams' popular *Flowers, Their Moral, Language, and Poetry* (London, 1844). Seaton, page 203. Binding a little worn; some offsetting from clippings laid in. Very good copy.



A Rare Portuguese Language of Flowers

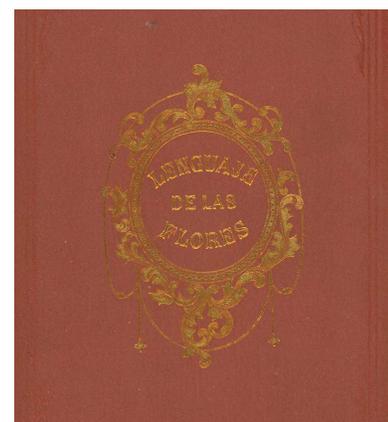
[ANONYMOUS]. *Linguagem das Flores, Plantas e Arvores Compilada das Diferentes Linguagens de Flores Publicadas em Franca. Por J.E.M.* Coimbra [Portugal]: Imprensa Litteraria, 1864. Vignette title-page. Later plain pink wrappers, 31 pages + one page of publisher's advertisements. Edition not determined. Not in Seaton; not found in OCLC or COPAC. ¶ A rare Portuguese language of flowers. Very good copy.

OSGOOD, FRANCIS SARGENT. *The Poetry of Flowers and Flowers of Poetry, to Which are Added a Simple Treatise on Botany, with Familiar Examples, and a Copious Floral Dictionary.* Philadelphia: J. B. Lippincott & Co., 1864. 8vo, original blind-ruled green cloth, gilt lettering. Frontispiece, pictorial title-page and four colored lithographs. ¶ Later edition of a popular adaptation by Francis Osgood of Robert Tyas's *The Sentiment of Flowers*. See Seaton, page 208. Cloth a little stained and worn; very good copy.



[ANONYMOUS]. *The Lover's Language of Flowers; Expressive of the Sentiments of the Heart: With Floral Poetry, Letters, &c. By a Lover of Flowers.* Halifax: William Nicholson and Sons; London: S.D. Ewins, Jr., 1868. 12mo, original blind-stamped and gilt-decorated blue cloth, gilt lettering, a.e.g. Chromolithographed frontispiece and vignettes of flowers in the text. Two pages of publisher's terminal advertisements. Probable first edition. Not in Seaton; not found in OCLC or COPAC. ¶ A standard language of flower in the gift book format. Fine copy.

TYAS, ROBERT. *The Language and Sentiment of Flowers, Containing the Name of Every Flower to Which a Sentiment has been Assigned.* London: Houlston & Wright, 1869. Small 8vo, original purple cloth, gilt decorations and lettering on the upper board, a.e.g. Color lithographic frontispiece within decorative floral borders. Later printing or edition. Seaton, page 209. ¶ Robert Tyas was popular writer on subjects floral, a publisher and clergyman. His works



on the language of flowers were reprinted often and under different titles. Cloth a little worn and faded; very good copy.

TYAS, ROBERT. *The Sentiment of Flowers, or Language of Flora. Tenth Thousand.* London: Houlston and Wright, 1869. 12mo, original gilt-decorated green cloth, gilt lettering, a.e.g. Eight colored lithographs. A later edition; the first was published in 1836. Seaton, page 209: "Tyas's most influential book." Cloth repaired at the edges; very good copy.

[ANONYMOUS]. *Flowers, Their Language, Poetry, and Sentiment, with Choicest Extracts from Poets, A Dictionary of the Sentiment of Every Flower Botanical Descriptions, &c.* Philadelphia: Porter & Coates, (1870). 8vo, original decorated terra-cotta cloth, gilt lettering, a.e.g. Six inlaid chromolithographs. First edition. Seaton, page 205. Cloth a little worn; fine copy.

[BURKE, ANNA CHRISTIAN]. *The Illustrated Language of Flowers. Compiled and Edited by . . .* London [&] New York: George Routledge and Sons, [circa 1872]. 12mo, original blind-stamped green limp cloth, gilt lettering on the upper cover, a.e.g. Color frontispiece, vignette title-page and 26 woodcuts in the text. ♣ Later printing of a work first published in 1856 (see above). There were numerous printing of this popular language of flowers, several published by Routledge; few of them were dated. This one has an inscription dated 1872 on the front free endpaper. Cloth a little worn; very good copy.

ILDREWE, Miss, editor. *The Language of Flowers . . . With an Introduction from Thomas Miller. Illustrated by Colored Plates, and Numerous Woodcuts, after Gustave Doré, Daubigny, Timms and Others.* Boston: Lee and Shepard; New York: Lee, Shepard and Dillingham, 1874. 8vo, original blue quarter cloth and pictorial paper boards. Vignette illustrations and decorated initials. ♣ A reprint, in a format similar to a yellowback, of a work first published in 1865. Seaton, page 206. Boards a little worn; good copy.

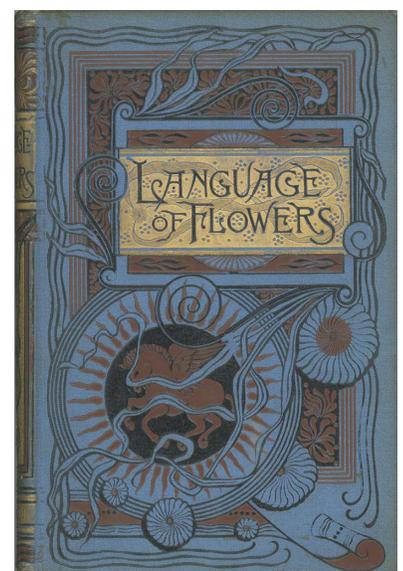
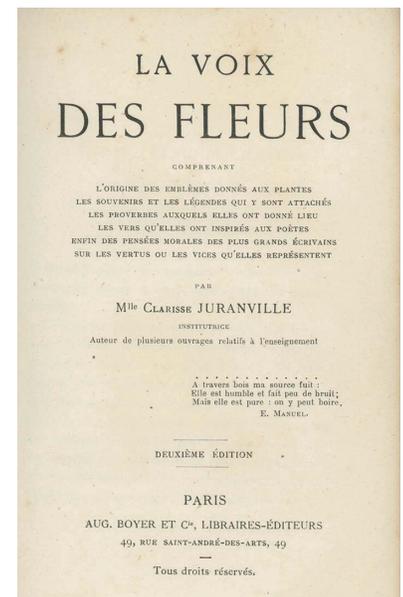
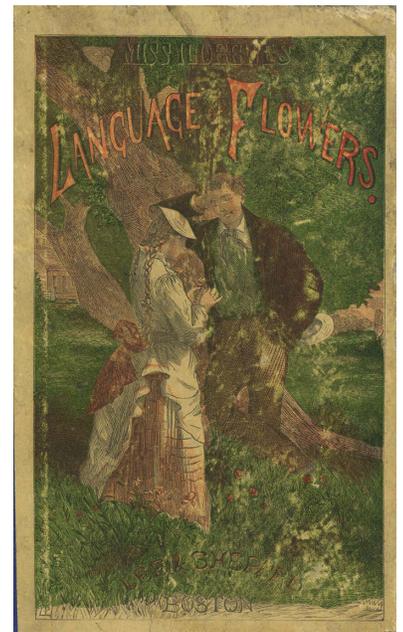
A Language of Flowers for Spanish Speaking Americans

[ANONYMOUS]. *El Lenguaje de las Flores y el de las Frutas, con Algunos Emblemas de las Piedras y los Colores. Última Edición.* Nueva York: D. Appleton y Compañía, 1876. 8vo, original blind- and gilt-decorated reddish-brown cloth, gilt lettering. Color lithographed frontispiece and one plate, decorated initials throughout the text. Later edition; the first was published, also by Appleton, in 1857. Seaton, page 207. ♣ A language of flowers for Spanish speaking Americans. Fine copy.

JURANVILLE, CLARISSE. *La Voix des Fleurs Comprenant L'Origine des Emblèmes Donnés aux Plantes . . . Deuxième Édition.* Paris: Aug. Boyer et Cie, Libraires-Éditeurs, [1876]. 8vo, original blind and gilt-decorated terra-cotta cloth, gilt lettering. Later edition. The first was published by Boyer in 1867. Not in Seaton. ♣ An instructional guide for young adults on the numerous aspects of flowers, their symbolisms and uses. Clarisse Juranville (1826-1906) was a prolific and popular French author of educational texts for children. Cloth a little soiled; very good copy.

[ANONYMOUS]. *The Language and Poetry of Flowers, and Poetic Handbook of Wedding Anniversary Pieces, Album Verses, and Valentines.* New York: R. Worthington, [1878]. 8vo, original elaborately decorated blue cloth, gilt lettering. Frontispiece, vignettes and headpieces. ♣ A widely reprinted dictionary of flowers and their emblems, floral poetry, autograph-album verses, acrostic poems for ladies names, valentine poems, and verses for wedding anniversaries. Seaton, page 207. Cloth a little soiled; fine copy.

[ANONYMOUS]. *The Language and Poetry of Flowers, and Poetic Handbook of Wedding Anniversary Pieces, Album Verses, and Valentines.* New York: Hurst &



Co., [1878]. 8vo, original decorated dark blue cloth, gilt lettering. Frontispiece, vignettes and headpieces. Two pages of advertisements for New York City businesses. ♣ A reprint of the Worthington edition above, in a less expensive format. Seaton, page 207. Poor quality paper browned, but supple; a very good copy.

With a Guide to Floral Dialogues

[ANONYMOUS]. *The Language of Flowers Including Floral Poetry*. London and New York: Frederick Warne and Co., [circa 1878]. 8vo, original decorated brown cloth, gilt lettering, a.e.g. Frontispiece and three chromolithographed plates. Probable first edition. Not found in Seaton. ♣ A standard language of flowers, with the unusual addition of a guide to floral dialogues. Cloth a little worn; very good copy.

NEUVILLE, ANAIS DE. *Le Véritable Langage des Fleur . . . Précédé De Légendes Mythologiques . . . par Alp[honse] Guilletat*. Paris: Bernardin-Béchet, Libraire-Éditeur, 1878. 8vo, contemporary quarter blue calf, marbled paper boards, gilt rules and lettering. Chromolithographed frontispiece. Half-title present. Later edition; first published by Bernardin-Béchet in 1863. Not in Seaton. Edges slightly rubbed, minor foxing; very good copy.

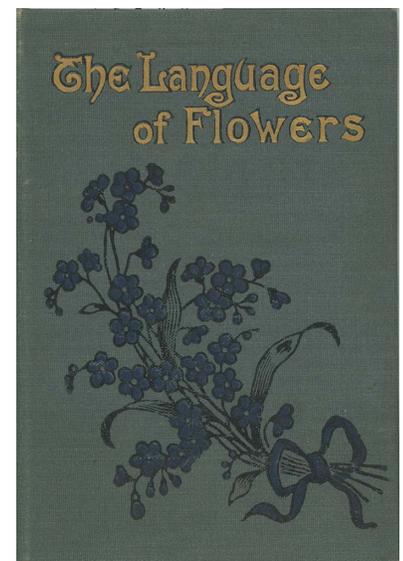
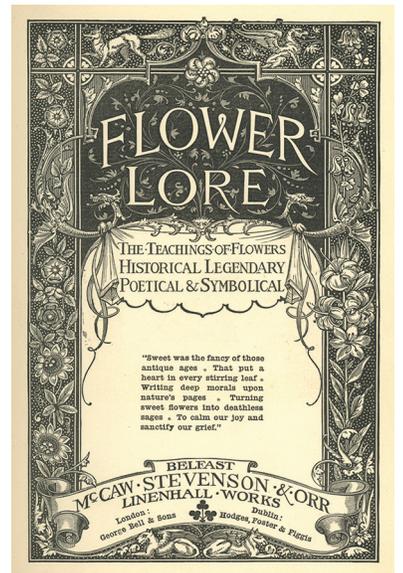
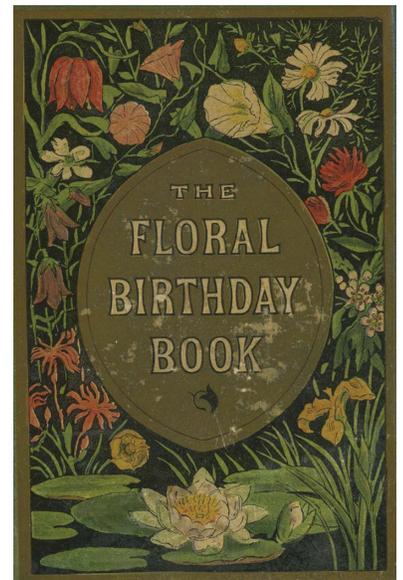
[ANONYMOUS]. *The Floral Birthday Book: Flowers and their Emblems, with Appropriate Selections from the Poets. With 368 Illustrations, Engraved and Printed in Colours by Edmund Evans*. London [&] New York: George Routledge and Sons, [circa 1879]. 12mo, original blue cloth spine and pictorial boards. Frontispiece, pictorial title-page and illustrations throughout. Probable later edition. ♣ A calendar with a flower and emblematic poem for each day of the year. Routledge reprinted this work for several decades, almost always in undated editions. This one has an ownership inscription dated 1879. Seaton, page 205. Edges a little worn; very good copy.

An Irish Language of Flowers

[CARRUTHERS, Miss]. *Flower Lore; The Teaching of Flowers: Historical, Legendary, Poetical & Symbolical*. Belfast [Ireland]: McCaw, Stevenson & Orr, 1879. 8vo, original decorated brown cloth, gilt lettering, a.e.g. Fine pictorial title-page, two printer's devices, engraved headpieces and running titles alternating in red and black. Leaf of publisher's advertisements. First edition. Seaton, page 204. ♣ A handsomely printed Irish language of flowers, with a history of sacred plants and monks, architectural models, botanical superstitions, heraldic badges, plants frequented by bees, a dictionary of flower emblems, funeral flowers, a dial of flowers, etc. Edges a little rubbed; remains of a bookplate on the front paste-down; very good copy.

[ANONYMOUS]. *The Floral Birthday Book: Flowers and their Emblems, with Appropriate Selections from the Poets. With 368 Illustrations, Engraved and Printed in Colours by Edmund Evans*. London [&] New York: George Routledge and Sons, [circa 1893]. 12mo, original decorated terra-cotta cloth, gilt lettering. Frontispiece, pictorial title-page and illustrations throughout the text. Later edition. ♣ Routledge reprinted this work for several decades, almost always in undated editions. This one has an ownership inscription dated 1893. Seaton, page 205. Cloth a little worn and faded; hinges starting; a good copy.

[ANONYMOUS]. *The Language of Flowers Adapted from The Language and Sentiment of Flowers*. London and New York: Frederick Warne and Co., [circa 1880]. 16mo, original decorated red cloth, gilt and black lettering, a.e.g. Chromolithograph frontispiece. Not in Seaton. ♣ One of many language of flowers books published by Frederick Warne, beginning just after the founding of the publishing house in 1865. This one was issued in Warne's *Bijou Books* series. The subtitle states that it is an adaptation from *The Language and*



Sentiment of Flowers, probably a reference to the popular work by Robert Tyas. Cloth a little rubbed; very good copy.

[ANONYMOUS]. *The Language and Sentiment of Flowers and the Classical Floral Legends. With Original Illustrations.* London and New York: Frederick Warne and Co. [circa 1880]. 12mo, original decorated blue cloth, gilt lettering. Chromolithographed frontispiece and one plate. ♣ Another of the many language of flowers books published by Frederick Warne. Not found in Seaton. Fine copy.

An Elaborate German Language of Flowers

JAGER, H. *Garten und Blumen-Brevier. Widmungsgabe Für Unsere Frauen Und Jungfrauen. Nebst Eimen Gartenarbeits-Kalender.* Leipzig: Berlag und Druck von Otto Spamer, (1880). 8vo, original pictorial and gilt-decorated blue cloth, gilt lettering, a.e. stained red. Frontispiece, pictorial title-page and vignettes throughout the text. Eight pages of publisher's terminal advertisements. First edition. Not in Seaton; OCLC 38652363 records two copies (SUL & NYPL); not found in COPAC. ♣ An attractive books for older girls, which includes sections for the flower garden, kitchen garden, parlor and window gardening, flower symbolism, the language of flowers, and a gardener's calendar. The handsome pictorial binding is signed Schüssler, Leipzig. Edges slightly worn; fine copy.

ADAMS, ESTELLE DAVENPORT, editor. *The Illustrated Floral Text Book: Being a Birthday Book of Flowers and their Language, with Selections from the Poets.* New York: Thomas Whittaker, [circa 1885]. Small 8vo, original decorated terra-cotta cloth, gilt lettering, a.e.g. Chromolithograph frontispiece and vignettes in the text. Probable first American edition of a work first published in London in 1885. Not found in Seaton. Cloth slightly worn; very good copy.

A Chromolithographed Language of Flowers

[ANONYMOUS]. *The Artistic Language of Flowers.* London, Glasgow & New York: George Routledge & Sons, [1889]. 8vo, original pictorial blue cloth, black and gilt lettering. Chromolithographed frontispiece, pictorial title and 26 lithographed pages. First edition. Seaton, page 204. ♣ An elaborately chromolithographed language of flowers printed by the prominent German lithographers Meissner & Buch of Leipzig, Germany. Cloth somewhat worn; children's doodling on few pages. Gift inscription dated 1889. A good copy.

The End of the Era of the Language of Flowers

[GREENAWAY, KATE, illustrator]. *Language of Flowers. Illustrated by Kate Greenaway.* London and New York: Frederick Warne & Co., [circa 1895]. Small 8vo, original green cloth spine and pictorial boards. Reprint of undetermined date; first published in 1884. ♣ A famous illustrated language of flowers, but, as Seaton notes, the illustrations have little to do with the text. Seaton also notes that Greenway's *Language of Flowers* serves "as a good landmark for the end of the era" of language of flowers books, "although there were things still appearing in the 1890s." Seaton, pages 84 & 206. Very good copy.

[ANONYMOUS]. *Le Langage des Fleurs: Signification Symbolique des Fleurs et Des Plantes.* Paris: Vermot, Éditeur, [1897]. 8vo, original pictorial wrappers, [128] pages. Vignette illustrations. Probable first edition. Not in Seaton; publication date from OCLC. ♣ A dictionary of floral emblems, prose on the role of flowers, the symbolism of bouquets and colors, and a list of sentiments with corresponding flowers. Wrappers a little spotted and stained; paper browning, but supple; a good copy.

