



*Fig. 1. Nature forging infants to replace the humans taken by Death, Jean de Meun, *Le Roman de la rose*, New York, Pierpont Morgan Library. (Park 2004: 55).*



*Fig. 2. A Life Devoid of Virtue is Worse than Death, Jean-Jacques Boissard, *Emblematum liber* (Frankfurt am Main: Theodor de Bry, 1593), Emblem II. Typ 520.96.225. Department of Painting and Graphic Arts, Houghton Library, Harvard College Library. (Park 2004: 67).*



Fig. 3. John Constable, *The Haywain*, 1821. Oil on canvas, 4'3" x 6'2". National Gallery, London. (Tansey & Kleiner 1926: 953).



Fig. 4. The museum or “Wunderkammern” of Ferrante Imperato, *Dell’historia naturale* (Venice, 1672 ed.) (Findlen 2004: 39).



Fig. 5. A double-page spread from the *Grete Herbal*, London, 1526. This illustrates how botanical illustrations were “copies of copies” from other ancient texts, resulting in the illustrations becoming no more than rough symbols of a plant. (Saunders 1995: 21).



Fig. 6. Leonard Fuchs, *Chilli peppers*, from *New Kräuterbuch*, Basel 1543. (Sherwood 2005: 38).



Fig. 7a. Thalia Lincoln, *Mimetes hottentoticus* (1975). Coloured pencils on Bristol board (Arnold 2001: 157).



Fig. 7b. Auriol Batten, *Eucomis autumnalis* (1986). Watercolour and pencil: reproduced in A. Batten, *Flowers of Southern Africa* (Sandton, 1986). (Arnold 2001: 142).

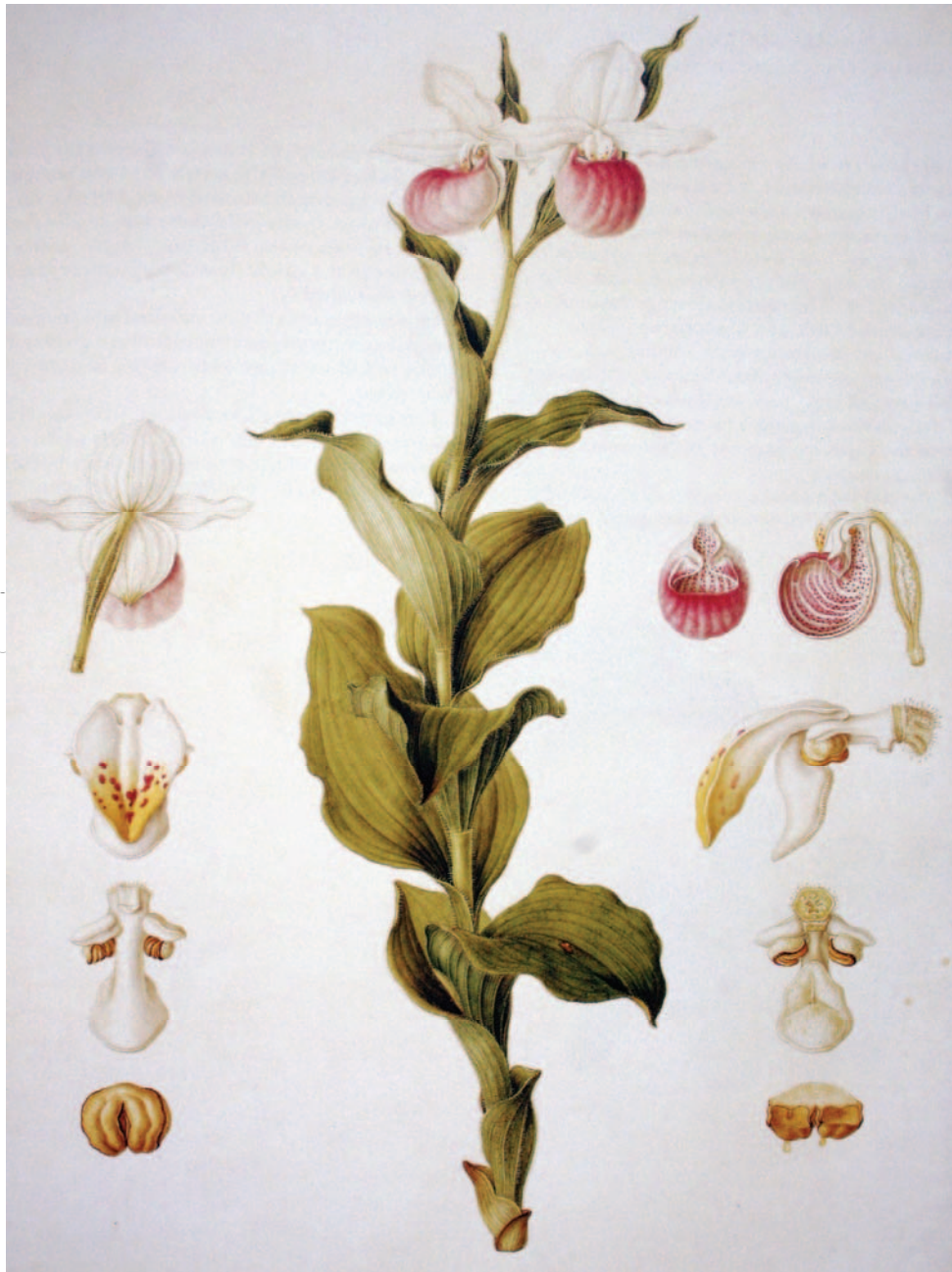


Fig. 8. Franz Bauer, *Cyripedium reginae* Walter. This orchid was one of the first to be described in colonial flora and was named after Thomas Walter in 1788, when he first published the name and description of the flower in his *Flora Caroliniana*. This orchid is indigenous to North America, southern Canada and the northeastern United States. Bauer got this specimen from Lady Joseph Banks' garden. (Stewart & Stearn 1993: 72).

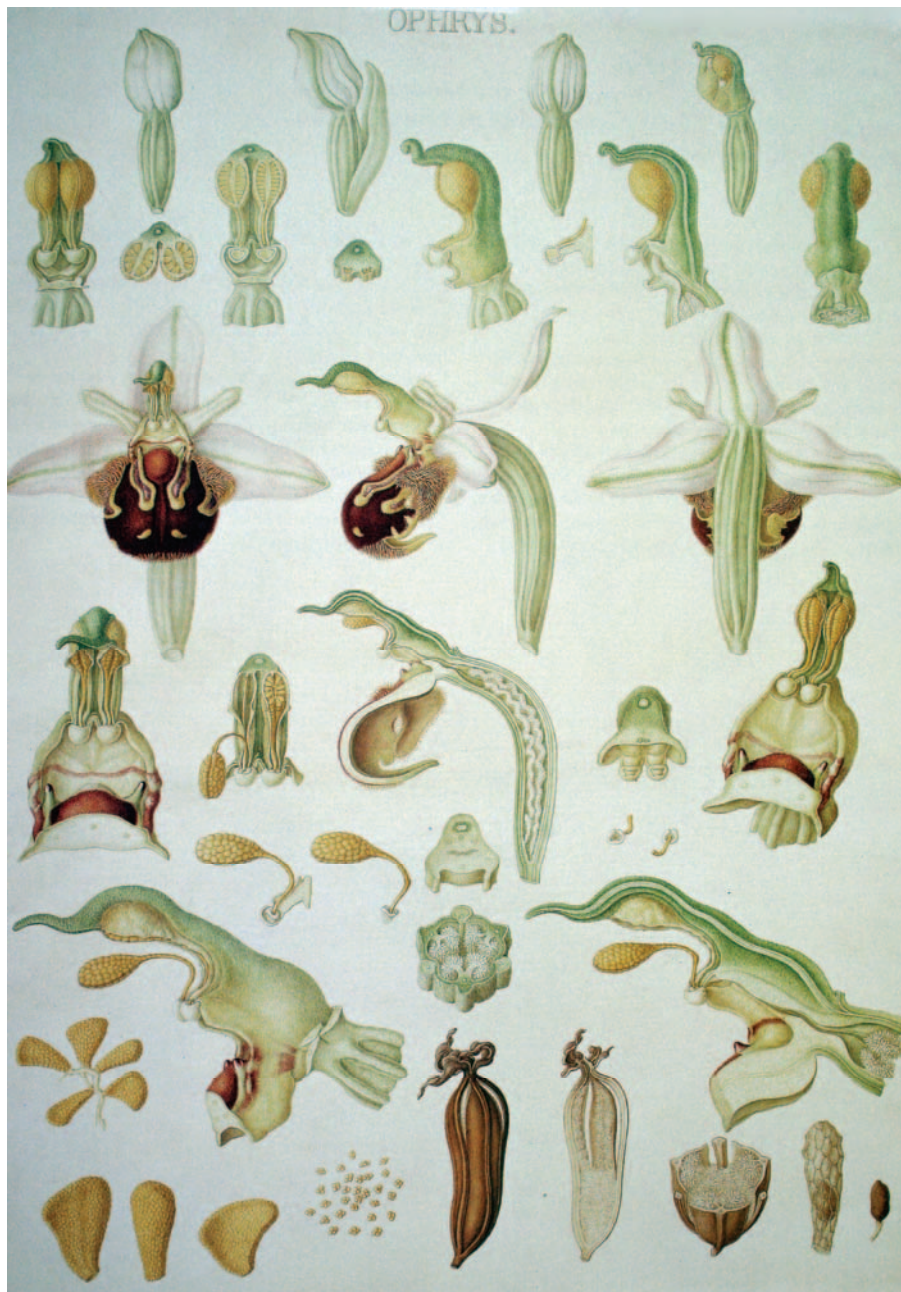


Fig. 9. Franz Bauer, *Ophrys apifera* Hudson, common name: bee orchid. This painting shows the parts of this flower which have been dissected and laid out on the page. The painting also shows some microscopic dissections of parts of the plant. (Stewart & Stearn 1993: 117).



Fig. 10. c. 1600. This painting of Queen Elizabeth shows her wearing a richly embroidered dress, employing many floral motifs. British School, Lane Fine Art. (Beck 1995: 13.)



Fig. 11. c. 1610. This portrait of Sir Peter Saltonstall shows the popularity of floral motifs in embroidered clothing during the seventeenth century. British School, Lane Fine Art. (Beck 1995: 35.)



Fig. 12. The formal garden at Heslington Hall, Yorkshire. (Inigo Triggs 1988: 136; Plate 48).



Fig. 13. Sir William Ashurst's house at Highgate, engraved by J. Harris, c. 1700. (Quest-Ritson 2003: 113).



Fig. 14. A photo of the gardens at Versailles (Tansey & Kleiner 1996: 872).

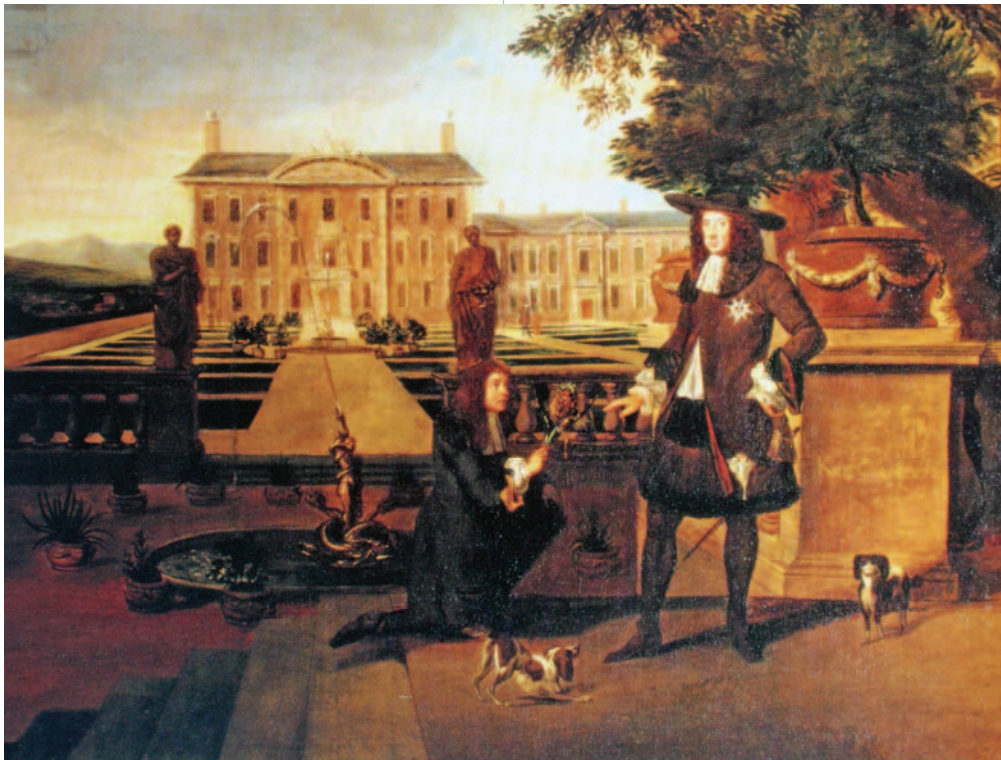


Fig. 15. This painting (attributed to Hendrik Danckerts) shows John Rose, presenting Charles II with the first pineapple grown in England, c. 1670. (Quest-Ritson 2001: 74).



Fig. 16. Brigid Edwards, *Poppy Seed Head* (1999). Watercolour over pencil on vellum, 381mm x 305mm. (Sherwood 2001: 72).



Fig. 17. Barbara Oozeerally, *Magnolia X Soulangeana* (1998). Watercolour on paper, 430mm x 350mm. (Sherwood 2001: 164).



Fig. 18. Mariko Imai, *Nepenthes Maxima* "Superba" (1999). Watercolour on paper, 765mm x 585mm. (Sherwood 2001: 110).



Fig. 19a. Victoria du Toit, Intricately and curiously wrought (as if embroidered with various colours) (Side 1) (2007). Watercolour on Arches paper. Circle diameter: 260mm.



Fig. 19b. Victoria du Toit, Intricately and curiously wrought (as if embroidered with various colours) (Side 2) (2007). Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 20a. Victoria du Toit, *Handmade: Catharmis* (Side 1) (2007). Watercolour on Arches paper. Circle diameter: 260mm.



Fig. 20b. Victoria du Toit, *Handmade: Catharmis* (Side 2) (2008). Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 21a. Victoria du Toit, *Leucospermum cordifolium*, 'Nodding pincushion', a fragile frame (Side 1) (2007). Watercolour on Arches paper. Circle diameter: 260mm



Fig. 21b. Victoria du Toit, *Leucospermum cordifolium*, 'Nodding pincushion', a fragile frame (Side 2) (2007). Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 22a. Victoria du Toit, *Azalea: an alien at home in my garden* (Side 1) (2008).
Watercolour on Arches paper. Circle diameter: 260mm.



Fig. 22b. Victoria du Toit, *Azalea: an alien at home in my garden* (Side 2) (2008).
Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 23a. Victoria du Toit, *Pincushion cut and crushed and dried* (Side 1) (2007). Watercolour on Arches paper. Circle diameter: 260mm



Fig. 23b. Victoria du Toit, *Pincushion cut and crushed and dried* (Side 1) (2007). Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 24a. Victoria du Toit, *Common name: Waratah: outsider inside* (2008). Watercolour on Arches paper. Circle diameter: 260mm.

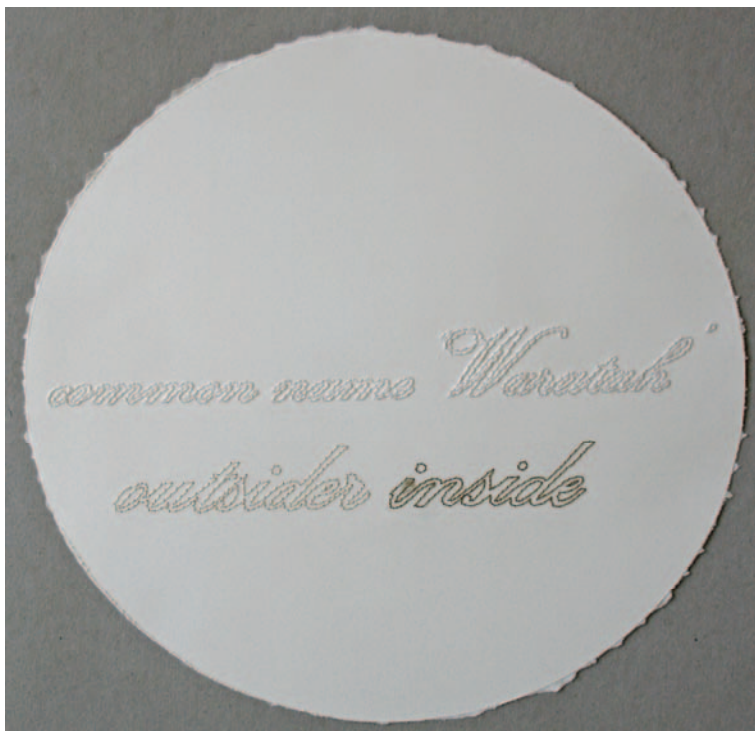


Fig. 24b. Victoria du Toit, *Common name: Waratah: outsider inside* (Side 2) (2008). Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 25. Victoria du Toit, *Cut out* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 26. Victoria du Toit, *An African Morris* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 27. Victoria du Toit, *Pinned cushion* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 28. Victoria du Toit, *Memory: pinned down* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 29. Victoria du Toit, *White pincushion* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 30. Victoria du Toit, *Embroidered pincushion* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 31. Victoria du Toit, *Black pincushion* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 32. Victoria du Toit, *White outline* (2008). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 33a. Victoria du Toit, *Leucospermum cordifolium*: *Identity: cut and dried* (Side 1) (2007).
Watercolour on Arches paper. Circle diameter: 260mm.



Fig. 33b. Victoria du Toit, *Leucospermum cordifolium*: *Identity: cut and dried* (Side 1) (2007).
Embroidery thread on Arches paper. Circle diameter: 260mm.



Fig. 34. Leora Farber, Ties that bind her: Regeneration (2006-7). Archival pigment on Soft Textured Fine Art paper. 1000mm x 1332 mm. (Van Rensburg 2007).



Fig. 35. Leora Farber, Ties that bind her: Repartation (detail) (2006-7). Archival pigment printing on Soft Textured Fine Art paper, 420mm x 560mm. (Van Rensburg 2007).



Fig. 36. Leora Farber, *Aloerosa: Induction* (2004-7). Archival pigment printing on Soft Textured Fine Art paper, 650mm x 650mm. (Van Rensburg 2007).



Fig. 37. Leora Farber, *Aloerosa: Propagation* (2004-7). Archival pigment printing on Soft Textured Fine Art paper. 650mm x 550mm. (Van Rensburg 2007).



Fig. 38. Leora Farber, Aloerosa: Supplantation (detail) (2006-7). Archival pigment printing on Soft Textured Fine Art paper. 520mm x 700mm. (Van Rensburg 2007).



Fig. 39a. Victoria du Toit, Protea Susannae: circumcised heart, cut, severed, separated ... (Side 1) (2007). Watercolour on Arches paper. Circle diameter: 260 mm.



Fig. 39ba Victoria du Toit, Protea Susannae: circumcised heart, cut, severed, separated ... (Side 2) (2007). Embroidery thread on Arches paper. Circle diameter: 260 mm.



Fig. 40. Francesca Anderson, *Sunflowers series No. 2* (1996). Pen and ink, 580mm x 730mm.
(Sherwood 2001: 35).



Fig. 41. Francesca Anderson, *Sunflowers series No. 5* (1996). Pen and ink, 580mm x 730mm.
(Sherwood 2001: 34).



Fig. 42. Rory McEwan, Ginkgo leaf, East 61st Street, New York (1979). Watercolour on vellum, 190mm x 230mm. (Sherwood 2001: 136).

