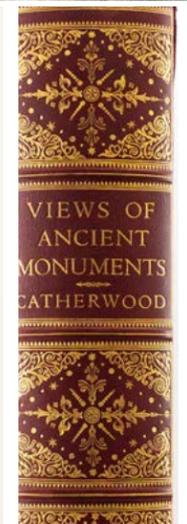
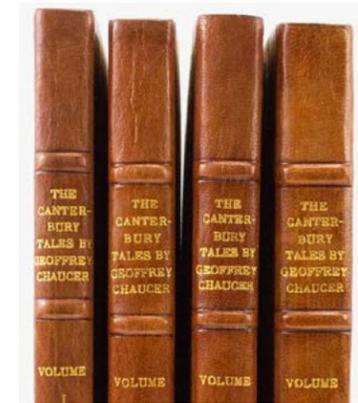
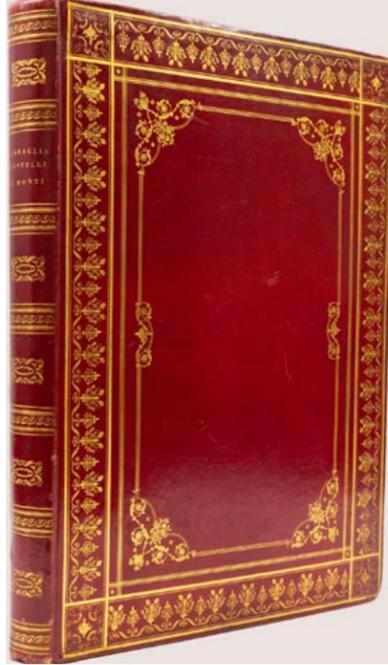
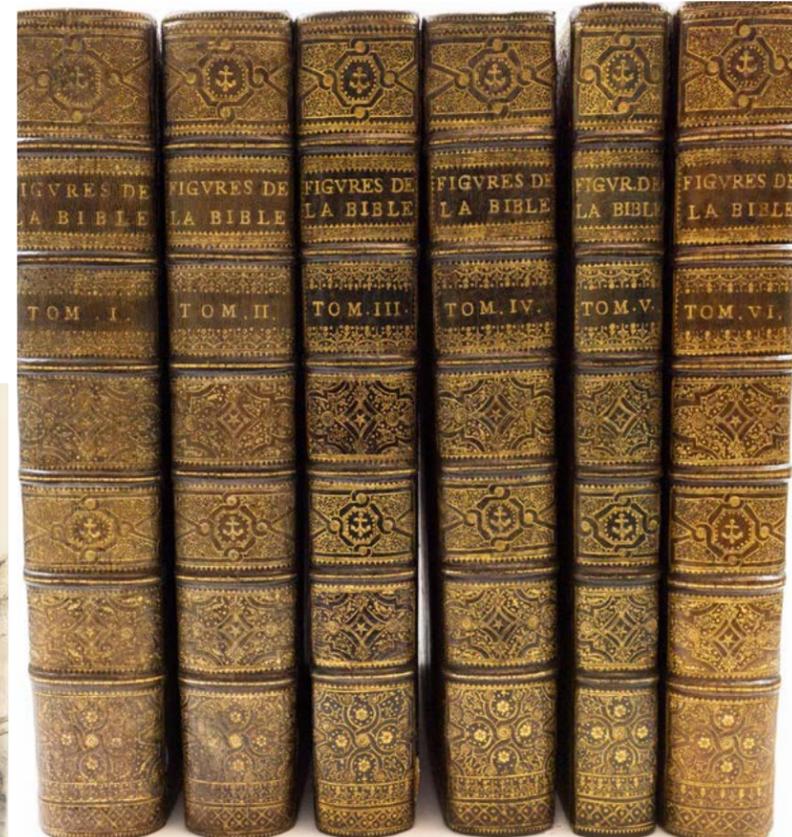
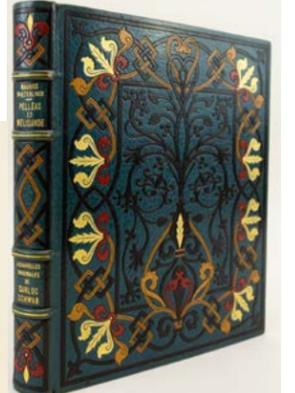


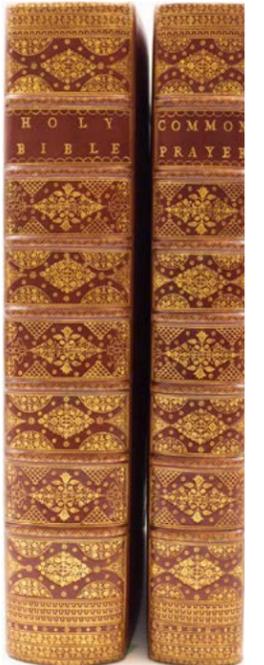
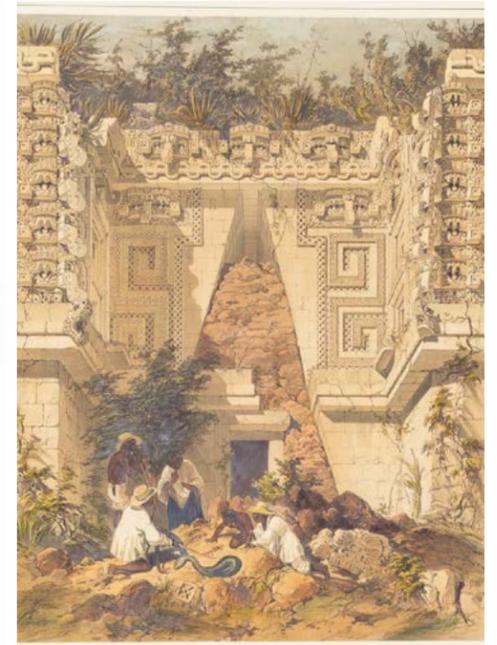
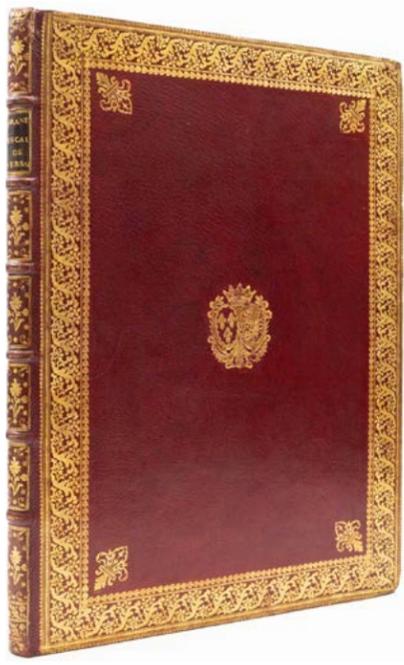
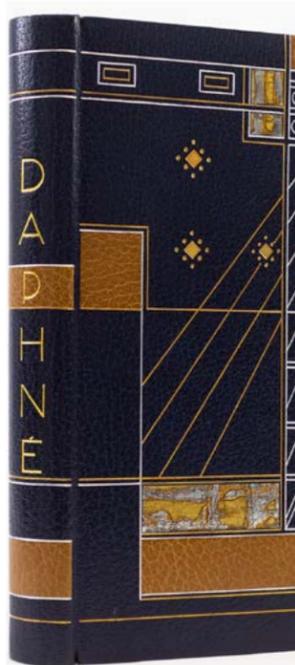
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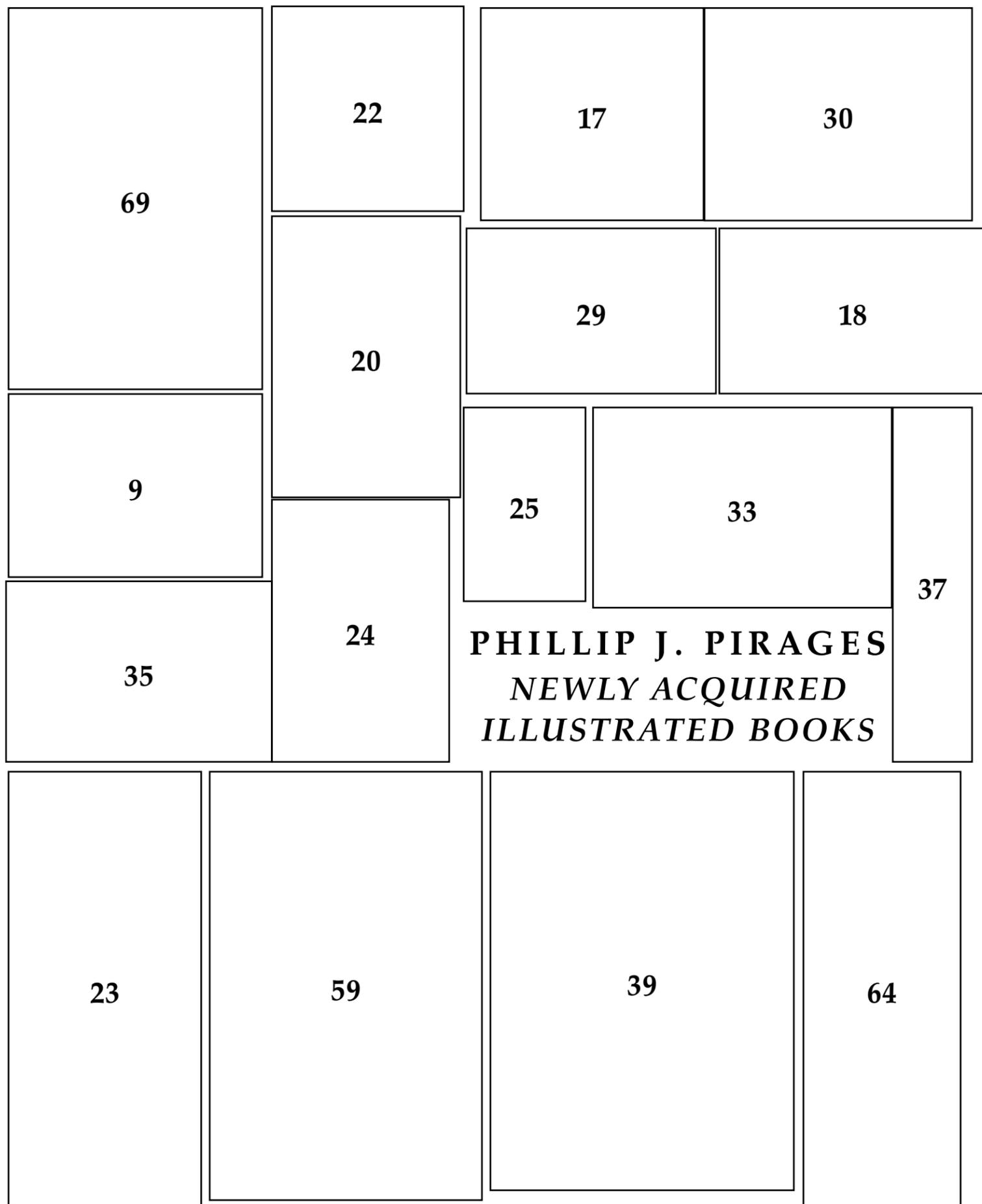
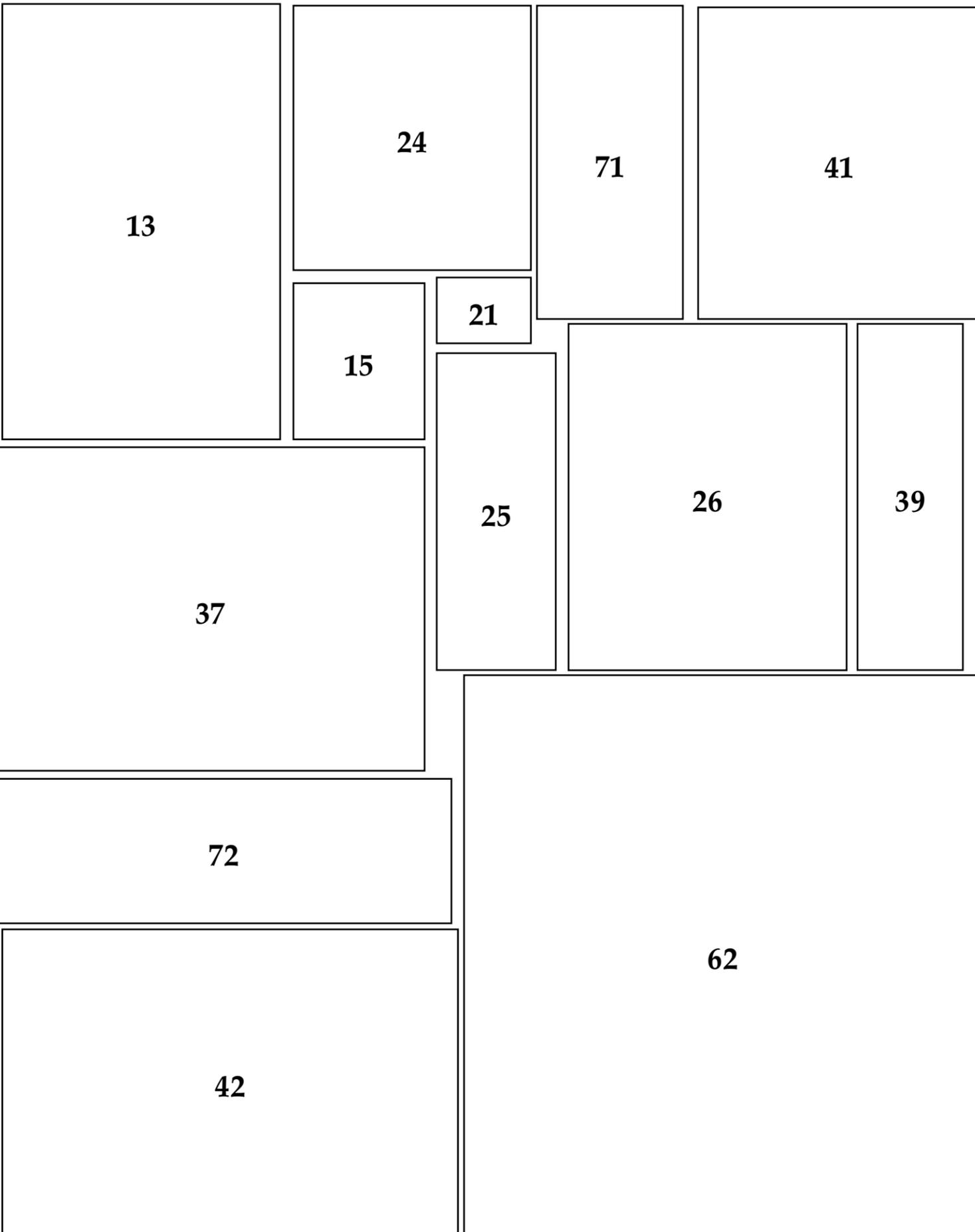


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Newly Acquired Fine Illustrated Books, Antiquarian & Modern

The books in this catalogue can only be fully appreciated if handled in person, mostly because almost all of them are very big, being in reality very much larger than what they seem to be on the computer screen. Of the 77 items, all but a dozen are folios; 17 are large folios (between 17 and 19 inches tall), and 26—or more than a third—are fully 20 inches high or taller (all the way up to 28 inches in height). As a group, then, they deliver considerable impact. Not surprisingly, those with color plates especially fill the eyes to overbrimming. But even the architectural books with black and white plates provide very considerable pleasure, largely because they contain so many scenic or figural illustrations, as opposed to the schematic images that often are prevalent in volumes of this sort. And although a few of the earlier books require a degree of forgiveness when it comes to condition, the volumes by and large are in a remarkably fine state of preservation. *Many more images of these items than we could possibly fit into this short catalogue are available on our website. Please click on the item number or any of the photographs to go directly to that item at www.pirages.com.*

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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for the photographs and layout. Essential administrative support has been provided by Tammy Opheim and Jill Mann.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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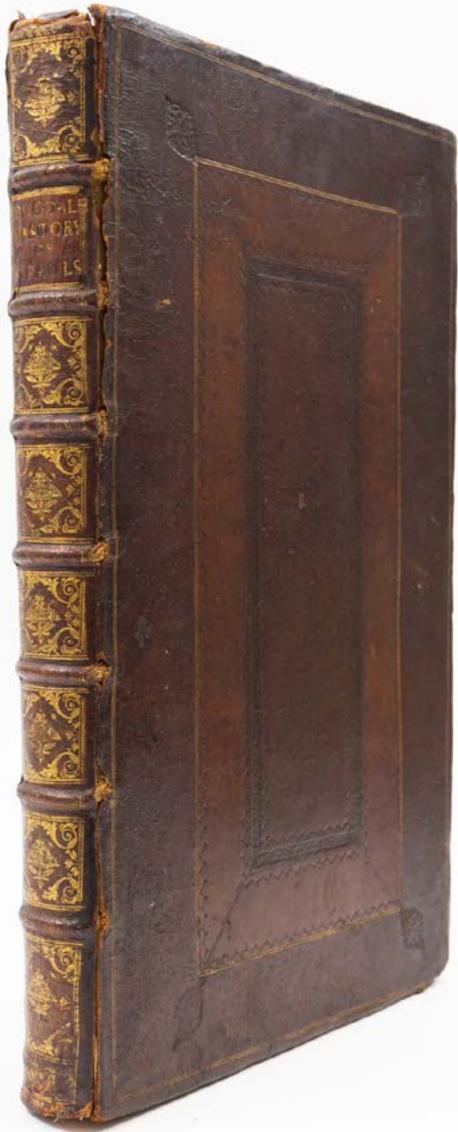
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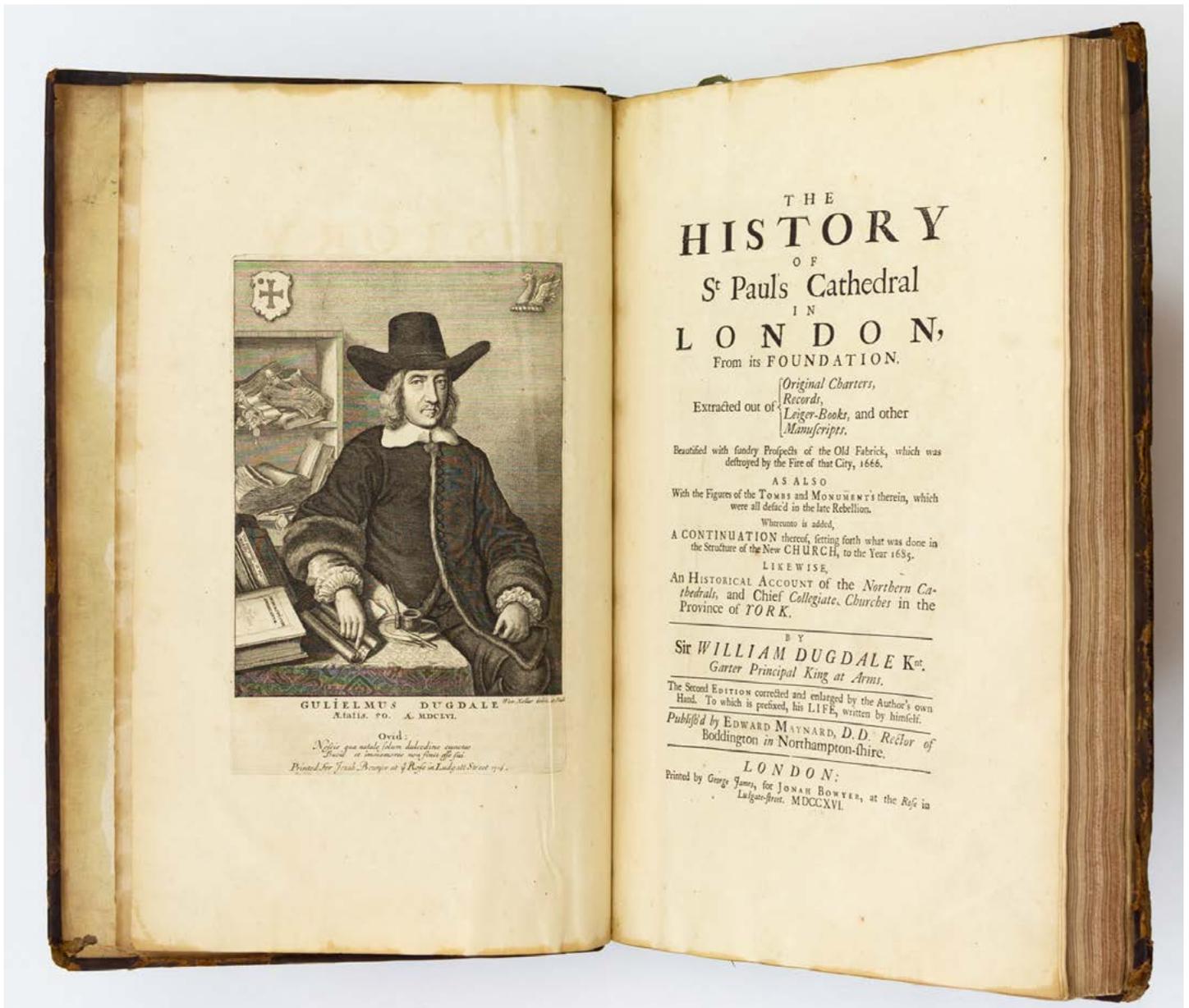
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SECTION I: ILLUSTRATORS, ANTIQUARIAN

The Syston Park Copy, with XXL Margins

1 **HOLLAR, WENCESLAS, Illustrator. DUGDALE, WILLIAM.** *THE HISTORY OF ST. PAUL'S CATHEDRAL, IN LONDON, FROM ITS FOUNDATION.* (London: Printed by George James, by Jonah Bowyer, at the Rose in Ludgate-street, 1716) 443 x 280 mm. (17 1/2 x 11"). 3 p.l., xxviii, 52, [51]-210, 75, [1], 88, [20] pp. (Complete). Second Edition. Contemporary panelled calf, raised bands, one compartment with gilt titling, others with gilt scrolls and central gilt floral device (rear joint apparently restored some time ago). With frontispiece portrait, 12 plates (one included in pagination, and nine double-page) as called for, and 29 full-page illustrations, all after Wenceslas Hollar. A Large Paper Copy. Front pastedown with armorial bookplate of Syston Park and the bookplate of the Zion Research Library, dated 1926. ESTC T148705. ♦Upper joint cracked and lower joint starting (but covers still firmly attached on strong cords), corners and parts of edges somewhat worn, light abrasions and a little crackling to leather, but the binding solid and even quite attractive as a decorative contemporary survival; a little yellowing or light dampstaining to preliminary leaves and introduction (yellowing to a few other signatures), intermittent minor smudges or soiling, otherwise a fine copy internally, the high quality paper very clean and bright, **WITH MASSIVE MARGINS AND EXCELLENT IMPRESSIONS OF THE PLATES. \$1,750**





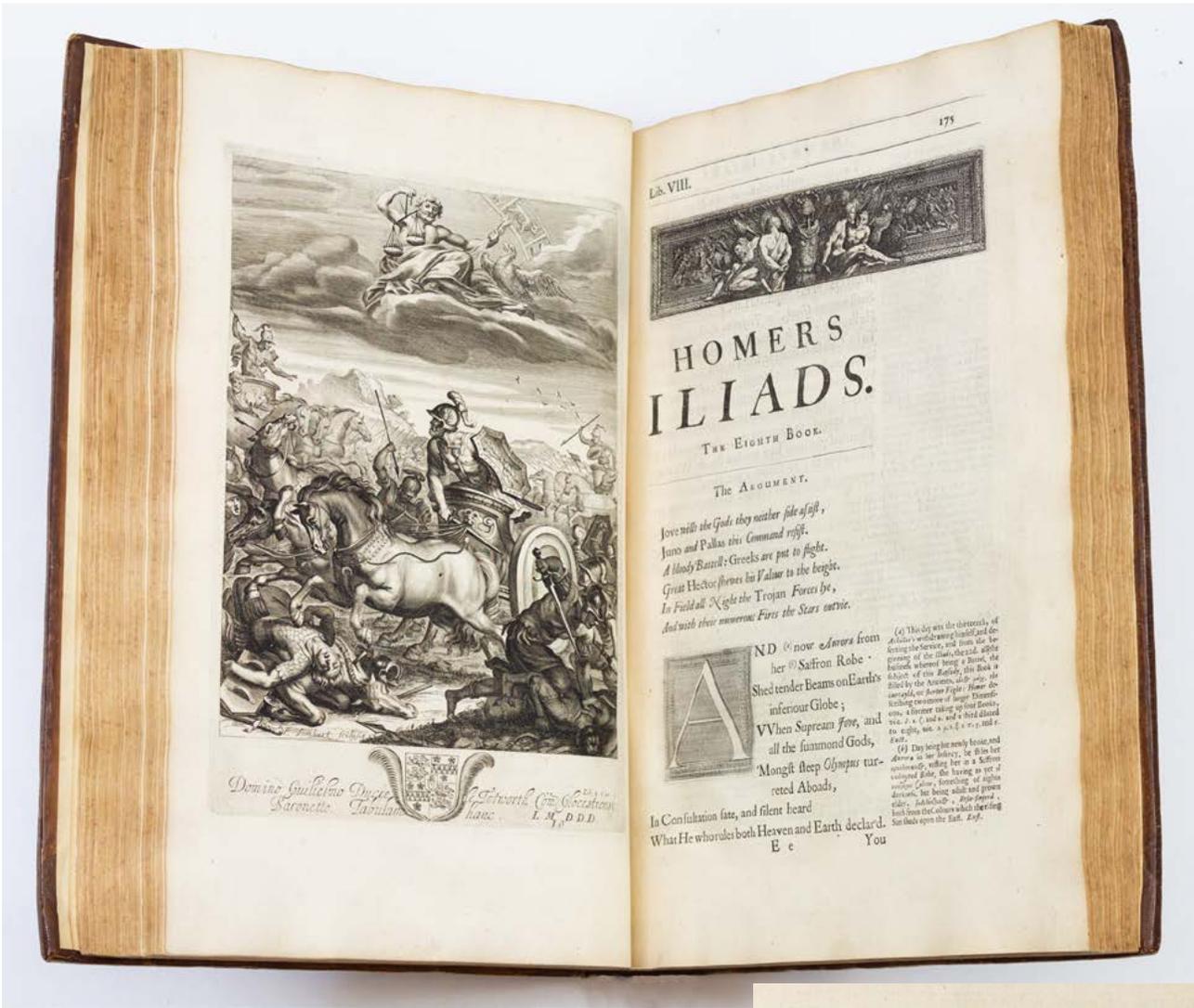
First published in 1658, this work by herald and antiquary Sir William Dugdale (1605-86) is an invaluable record of St. Paul's Cathedral as it was before the Great Fire of 1666. According to DNB, "an acquaintance drew Dugdale's attention to a collection of records relating to St Paul's Cathedral. Following this trail, he was led to Scriveners' Hall, where he was lent 'ten porters' burthens' of charters and rolls and other manuscripts 'in bags and hampers'—unsorted like many legal and state documents at that time, and in mouldering neglect. With the spectacle close at hand of the great church slowly deteriorating from years of maltreatment and sacrilegious use, Dugdale rapidly compiled" the present work. "Not only did this book print the surviving documentary records of the cathedral, it also preserved the appearance of the building. Its Norman and Gothic details and the alterations made by Inigo Jones in the 1630s were recorded in extensive plates . . . several of them based on drawings made by William Sedgwick in 1641. With the destruction of the cathedral in the great fire of 1666 Dugdale's book became the lasting memorial of old St Paul's." Our engraver, Wenceslas Hollar (1607-77) had previously collaborated with Dugdale on his "Monasticon Anglicanum" (1655) and "Antiquities of Warwickshire" (1656), and also provided illustrations for other celebrated antiquaries such as John Ogilby and Elias Ashmole. According to DNB, "The variety of Hollar's work, his huge output (Pennington's Descriptive Catalogue runs to 2,717 numbers), and his technical skill have ensured that his prints have always been keenly collected." The Syston Park library in Lincolnshire, established by Sir John Thorold around 1775 and expanded by his son John Hayford Thorold 40 years later, "was so large and so excellent" as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library's books are well known for their consistently fine condition. The present copy, with its extraordinary margins, sold at Swann Galleries in 1998 for \$1,092, all in. (ST17496-002)

The Memorable Hollar-Ogilby Edition of the "Iliad"

2 **HOLLAR, WENCESLAS, Illustrator. HOMER. OGILBY, JOHN, Translator. HOMER HIS ILIADS TRANSLATED, AND ADORN'D WITH SCULPTURE AND ILLUSTRATED WITH ANNOTATIONS.** (London: Printed by Thomas Roycroft for the author, 1660) 420 x 272 mm. (16 1/2 x 10 1/2"). 21 p.l., 30, [2] (blank), 31-518 pp. First Edition of this Translation. Contemporary panelled speckled calf boards rebaked and re-cornered some while ago, raised bands, spine panels with gilt ornament, red morocco label, new endpapers (preserving old bookplates). With portrait of Ogilby, engraved allegorical frontispiece, and 50 ANIMATED ENGRAVED PLATES by Wenceslas Hollar, Francis Cleyn, P. Lombart, and others. Without the portrait of Charles II (as often). Front pastedown with engraved armorial bookplates of Thomas Philip, Earl de Grey, Wrest Park and of "The Right Hon[oura]ble Anthony, Earle of Kent" dated 1702. Brueggemann, p. 22; "Homer in Print" B8; Wing H-2548; ESTC R26673. ♦Rear joint cracked, front joint somewhat rubbed, leather on boards pitted (as always with old treated calf), but the restored binding still entirely sound and not displeasing; long arching tear from bottom edge on Mm2 (carefully mended, with displacement but no loss of legibility), otherwise quite a fine copy internally—clean, fresh, and bright, with only negligible imperfections, with deep impressions of the type and strong impressions of the plates. **\$4,800**



This attractively illustrated work is one of several John Ogilby translations of Greek or Roman classics, which DNB describes as "magnificent productions" and says further: "his style was direct and he paid great attention to paper quality, clear type, and the illustrations. [These books] are splendid examples of seventeenth-century printing and of the patronage networks through which men like Ogilby promoted both themselves and polite learning." After a peripatetic



career as a dancing master, theater owner, and "Master of Revels" (a festive title for "censor"), Ogilby (1600-76) undertook the study of Greek and Latin in order to devote himself to translating Virgil, Homer, and Aesop. A flamboyant man with a finely developed sense of the dramatic, Ogilby was not content merely to translate Homer's epic into heroic couplets; he wanted to produce a luxury edition with illustrations that could bring Hector and Achilles, Priam and Agamemnon to life. According to "Homer in Print," "The expected cost of this venture was around £5,000, but Ogilby (who acted as his own publisher) found an innovative strategy to pay for its production: for a fee of £12 . . . subscribers could have their names, arms, and titles included on one of the full-page illustrations engraved by Wenceslaus Hollar. . . . Ogilby was one of the earliest English authors to use subscription publishing so extensively." The engravings and Ogilby's extensive annotations are the chief attractions of this edition. While Alexander Pope had little time for Ogilby's poetic efforts, he was entranced while still a child by the beauty of the illustrations, and would draw upon the designs of a number of the engravings here when producing his own "Iliad." One of the most accomplished engravers of his generation, Bohemian artist Wenceslaus Hollar (1607-77) had worked for renowned engraver Matthäus Merian before entering the service of Thomas Howard, Earl of Arundel, whom he followed to England. There, he found much work as an illustrator for Ogilby, Dugdale, and others. Our copy passed through several





generations of a noble family, from early owner Anthony Grey, Earl of Kent (1645-1702) through (most unusually) the female line, to the son of his great-granddaughter Mary Yorke: Thomas Philip de Grey, 2nd Earl de Grey, 3rd Baron Grantham, 6th Baron Lucas (1781-1859). (ST17496-051)

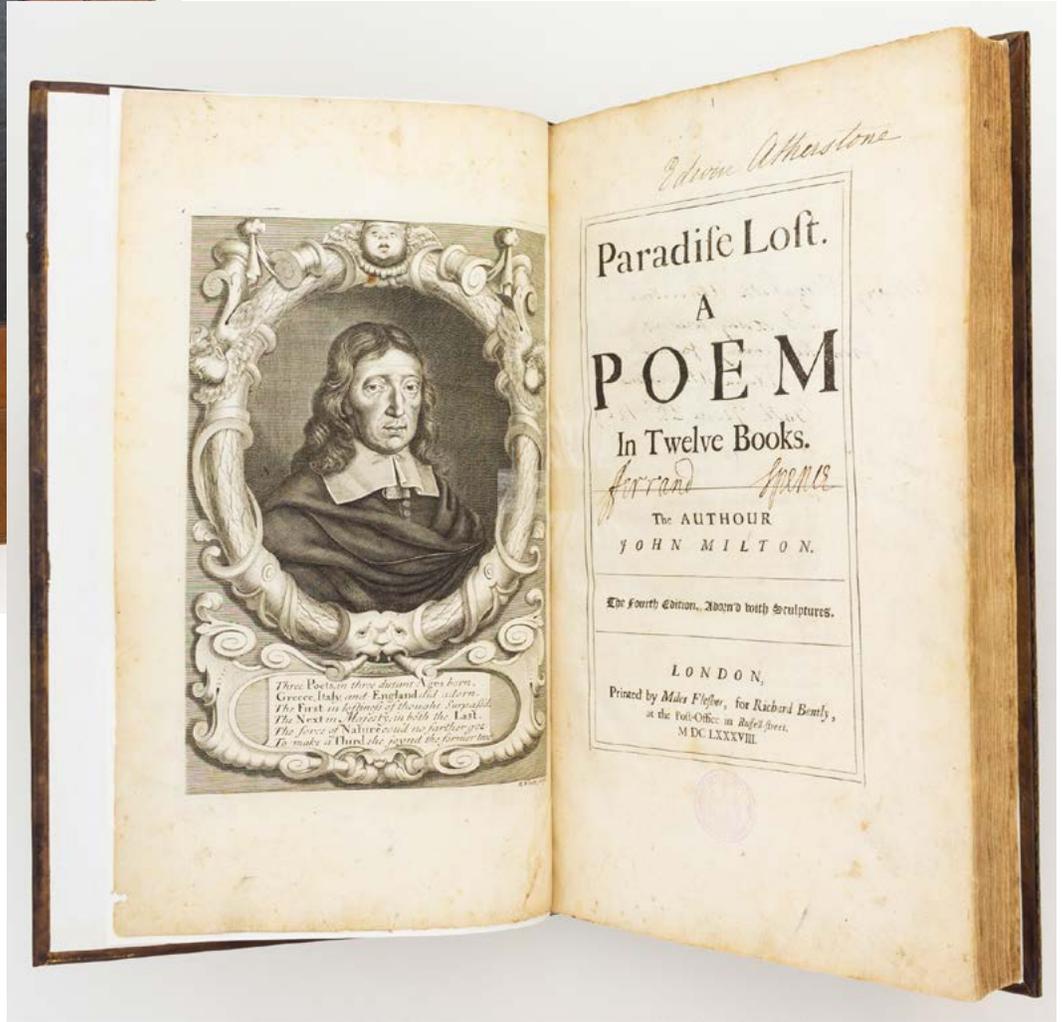
*A Very Tall Subscriber's Copy of the First Illustrated Edition of "Paradise Lost,"
Later Owned by a Scholar who Helped Rescue Milton from the Charge of Plagiarism*

3 **MEDINA, JOHN BAPTISTA DE** and others, Illustrators. **MILTON, JOHN.** PARADISE LOST. A POEM IN TWELVE BOOKS. [and] PARADISE REGAINED. [and] SAMSON AGONISTES. (London: Miles Flesher for Richard Bently [sic], 1688) 398 x 235 mm. (15 3/4 x 9 3/8"). 2 p.l., 343, [1] pp., [3] leaves (list of subscribers); 1 p.l. (title), 66 pp.; 3 p.l., 57 pp. Fourth Edition, First Folio Edition, First Illustrated Edition; a Subscriber's copy. Modern period-style panelled calf, raised bands flanked by gilt rules, red morocco label. FRONTISPICE PORTRAIT OF THE AUTHOR by Robert White after Faithorne AND 12 STRIKING ENGRAVINGS, each placed at the beginning of a book of "Paradise Lost." Title page with ink ownership signature of "Ferrand Spence" (an original subscriber, named in the subscriber's list), later ink signature of "Edwin Atherstone," ink stamp of Newcastle-on-Tyne Public Library (this also appearing occasionally in the fore margins); verso of title page with ink inscription: "Mary Elizabeth Atherstone / a birthday present / from her loving father / Edwin Atherstone / Bath. June 22nd 1869"; Plate XII with ink bibliographical note in tail margin dated 2 November 1782. Coleridge 93b and 170; Shawcross 347 and 348; Hofer 16; "Wither to Prior" 607; Pforzheimer 720 and 721; Wing M-2147, M-2154, and M-2177; ESTC R15589, R2091, and R234120. ♦Portrait and title with neat repairs to short internal tear at gutter, two plates with minor repairs to fore edge (not affecting images), first work with occasional (mostly marginal) small stains or rust spots, final quire of last



work a little foxed, otherwise in very fine condition, internally clean and fresh with vast margins, in an unworn sympathetic binding. \$17,500

This is an exceptionally tall copy—an inch taller than the Pforzheimer copy—of the first folio appearance of “Paradise Lost,” adorned with memorable engravings. After the third printing of “Paradise Lost,” Milton’s widow parted with all further claims to the work for £8. The publication bargains continued when the printer Simmons then transferred all his rights to the poem in 1681 to Brabazon Aylmer for £25, and Aylmer subsequently sold half interests to Jacob Tonson and Richard Bentley, who together



produced our sumptuous fourth printing of 1688, the first edition to appear in folio format and the first with illustrations. Most of the plates here were designed by a major artist, John Baptist Medina (1659-1710), a painter of Spanish origin who made his career in England and Scotland and was knighted for his talents. Medina, who was deeply influenced by the works

of Rubens, did portraits, landscapes, and historical paintings, and the present illustrations are composed with sophistication and artistry on multiple levels. All but two of the 13 plates here are engraved by Michael Burghers (one of the edition’s subscribers), a Dutch-born artist who worked mainly in Oxford. Hodnett says in his “Five Centuries of Book Illustration” that the 1688 Tonson Milton is “the earliest serious effort to illustrate an important work of English poetry,” and in his work on Francis Barlow, he says our book is “the only major English literary work with important engraved illustrations in the 17th century.” John Harthan, in “The Illustrated Book,” says that the plate facing the opening of the text is “one of the most forceful of English 17th century illustrations.” According to Harthan, Susanna Boorsch in her study of the 1688 “Paradise Lost” argues persuasively that the four unsigned plates may have been the work of Dr. Henry Aldrich, Dean of Christ Church, Oxford. In our copy, a bibliographical note in the tail margin of Plate XII confirms that: “This plate was executed from a design of Dr. Aldrick, Dean of Christchurch Oxford. This Doctor Warton tole [sic] me at Winchester Nov. 1. 1782. & that he had this information from Havre, Canon of Windsor. Nov. 2. 82. J. Bowle.” It seems likely that our informant was literary editor John



Bowle (1725-88), who according to DNB was recognized by Rev. John Douglas in "Milton Vindicated from the Charge of Plagiarism" for being "the 'Original Detector' of the spurious evidence adduced by William Lauder." (Lauder had claimed in 1753 that Milton had plagiarized parts of "Paradise Lost" from no fewer than 97 authors, an absurd charge that was resolutely debunked.) The first folio Milton was important in other ways, too: it was one of the first English books to be financed through subscription, bearing the names of more than 500 subscribers, including Dryden and Sir Paul Rycout. Our copy originally belonged to subscriber Ferrand Spence, who worked as a translator and editor. This strikingly illustrated—and consequently popular—folio printing went a long way toward helping to establish the reputation of Milton, whose "Paradise Lost" was relatively unknown when Tonson issued his edition and whose poem then appeared in more than 100 editions during the 18th century (more than twice the number of editions of Shakespeare's plays). "Wither to Prior" notes that Tonson "seems to have considered this publication his crowning effort, for in his portrait, painted by Kneller, he holds the book conspicuously in his hand." The 1688 "Paradise Lost" often appears in the marketplace by itself, but the present volume also contains "Paradise Regain'd" and "Samson Agonistes," both dated 1688. (Lhi21115)

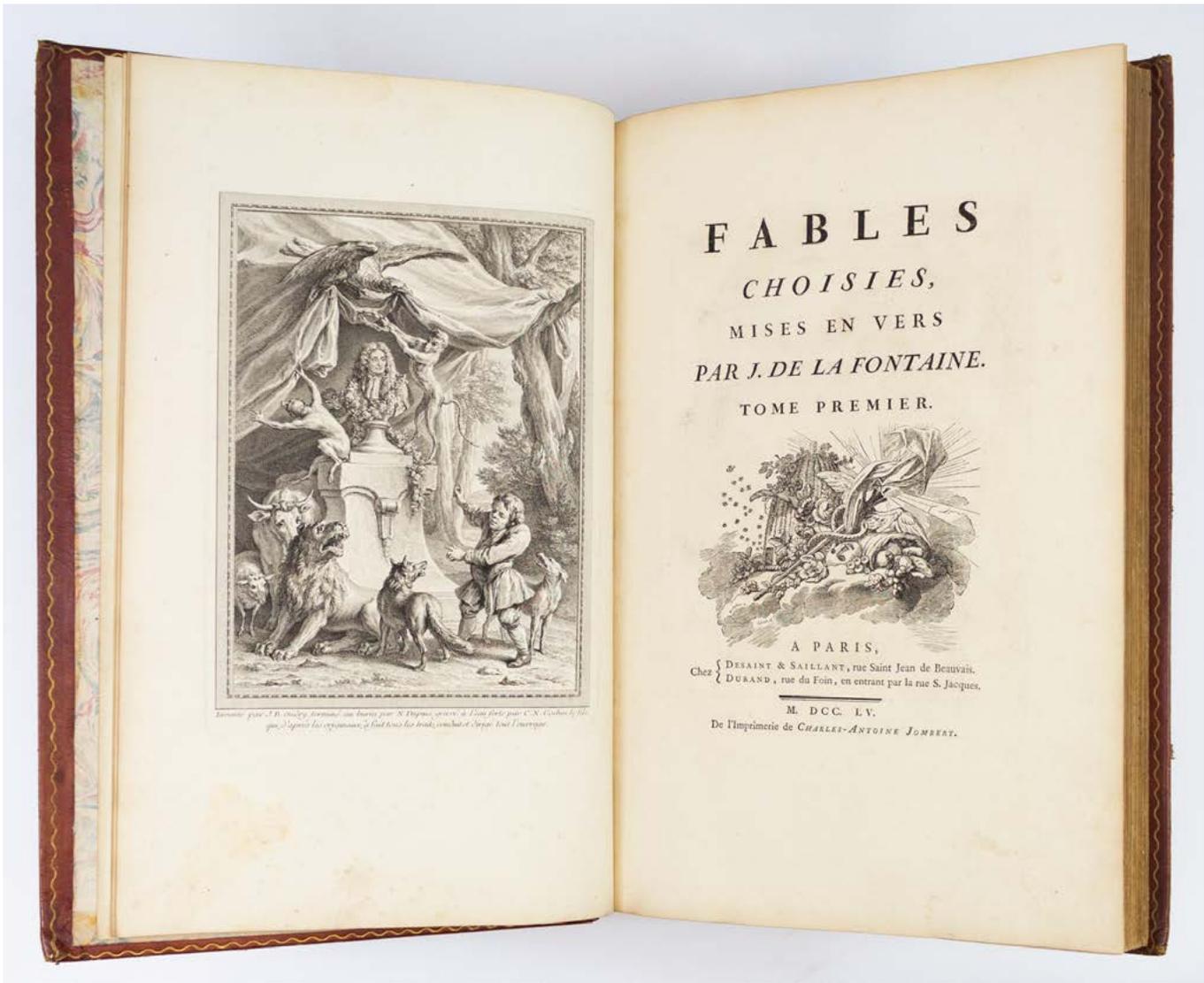
**One of the Most Beautiful and Ambitious of All Illustrated Books,
A Handsomely Bound Ultra Deluxe Copy Nearly 500 mm. Tall**

4 **OUDRY, JEAN-BAPTISTE**, Illustrator. **(BINDINGS - SCHNEIDLER). LA FONTAINE, JEAN DE. FABLES CHOISIES.** (Paris: Printed by Charles-Antoine Jombert for Desaint & Saillant and for Durand, 1755-59) 495 x 327 mm. (19 1/2 x 12 3/4"). **Four volumes.** DELUXE VERY LARGE PAPER COPY of the First Edition with these Illustrations, Second State (lettering on the monkey and leopard banner of plate 1 for Fable CLXXII). VERY ATTRACTIVE CONTEMPORARY RED MOROCCO BY A STOCKHOLM BINDER, PROBABLY CHRISTOPH SCHNEIDLER, covers with ornate frame of embellished drawer-handle tools and garlands of flowers and fruit, shell cornerpieces, a bird perched at the center of the lower edge of the frame, raised bands, spine gilt in compartments



with central floral spray and floral cornerpieces, turn-ins with cresting roll, marbled endpapers, all edges gilt (older expert repairs to some corners). Woodcut vignette on each title page, LOVELY WOODCUT TAILPIECES AT THE END OF EACH FABLE (some repeated), FRONTISPIECE with bust of La Fontaine, AND 275 FINE ENGRAVED PLATES AFTER JEAN-BAPTISTE OUDRY, reworked by Charles-Nicolas Cochin and then engraved by Aubert, Aveline, Baquoy, Beauvais, Beauvarlet, Cars, Chedel, Chenu, Chevillet, Cochin, Cousinet (Elisabeth), Dupuis, Duret, de Fehrt, Fessard, Flipart, Floding, Gaillard, Gallimard, Lebas, Legrand, Lemire, Lempereur, Marvie, Menil, Moitte, Ouvrier, Pasquier, Pelletier, Pitre-Martenasie, Poletnich, Prévost, Radigues, Riland, Rode, Salvador, Sornique, Surugue, Tardieu, and Teucher. (Without the portrait of Oudry, added later and not considered integral.) Cohen-de Ricci 548-50; Ray, pp. 16-20; Holloway, p. 6; Lewine, pp. 274-75; Furstenberg 19; Rochambeau 86; Tchemerzine, VI, 390. For the binding: Hedberg, "Stockholms Bok Bindare 1460-1880," vol. 2 (1960), pp. 101 et seq. ♦Extremities a bit rubbed, covers with a few darkened spots (mainly from inexpert refurbishing of abrasions), other minor signs of wear, but the extraordinarily handsome original oversized bindings with almost none of their power and appeal diminished. One plate with





seven-inch neatly repaired tear to tail margin extending through the caption of an engraving, perhaps a score of leaves mildly browned, occasional minor stains or light foxing (fewer than a dozen plates affected), but A FINE, EXCEPTIONALLY TALL COPY—clean, fresh, and bright internally, with vast margins, the text deeply imprinted, and with outstanding impressions of the engravings. \$75,000

In handsome gilt bindings from a Swedish workshop, this is a lovely copy of the most deluxe version of a work Ray considers one of the three most beautiful illustrated French books between 1700-1914, as well as "one of the most ambitious and successful of all illustrated books." According to Cohen-de Ricci, this "magnificent" work was printed on ordinary paper, medium-sized Holland paper (ca. 400 mm. tall), large "imperial" paper, and very large Holland paper (more than 490 mm. tall); the present copy is the last of these and, not surprisingly, is the rarest and most aggressively sought after ("fort rare et très recherché"). The plates are finely engraved with a surprising degree of consistency (especially given the large number of burins at work), they are always detailed and delicate, and they are frequently alive with light. In Ray's words, the illustrations, which feature a comprehensive view of the French countryside of the 1730s, offer a fertile world "to which the reader may return again and

again for delight and instruction." The majestic margins of our very large paper copy provide a restful background for the eye to appreciate the intricacy and liveliness of the scenes. Oudry (1686-1755), the greatest animal painter of his age, was ideally suited to illustrate *La Fontaine*; as Ray says, his "rendition of animals is hardly to be surpassed." At the same time, Oudry's interpretation "is broad and free," and to make his 276 compositions more workable for the engraver, Cochin was called upon to turn the originals into finished prints. In doing so, he enhanced the compositions, particularly the numerous illustrations featuring human figures, and the book's preface says that "Oudry himself recognized the new merit which his work had acquired in passing through the skilled hands of his illustrious colleague." The meticulous creation of the engravings and the diverse array of papers on which copies were offered led Holloway to describe this edition of "Fables" as "the most heroic enterprise in the history of the rococo illustrated



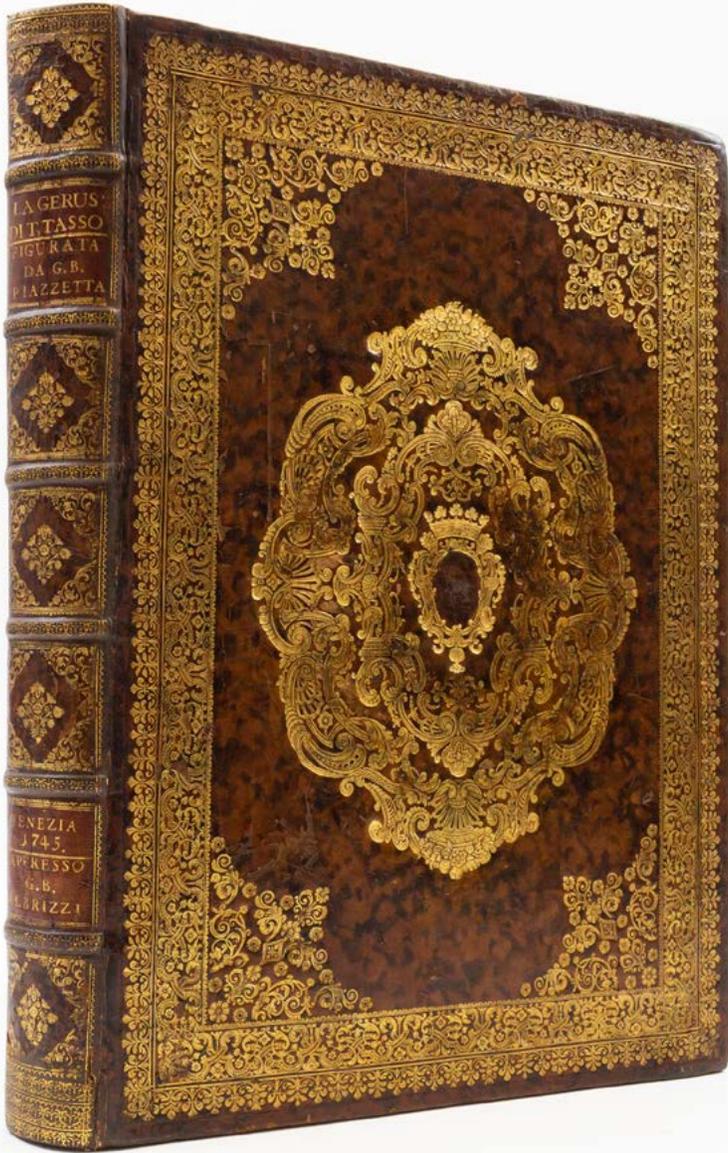
book." The grand Rococo-style bindings here might well be taken as the product of a Parisian atelier, but they were done by a Stockholm workshop employing tools identified by Hedberg as those of Swedish Court binder Christoph Schneider (see vol. 2, pp. 102-105, fig. 34-38, notably 34V, 34Y and 38b [the bird stamp]). Son of an émigré German bookbinder, Schneider (1721-87) attained the status of master binder in 1746, and became the official binder to the Swedish royals in 1754. The *Oxford Companion to the Book* notes his "brilliant technique and eye for new fashions, such as rococo designs in the 1750s." While copies of the Oudry edition of "Fables Choiesies" appear regularly on the market, the tall copies like the present one on *très grande papier de Hollande* remain greatly desirable. In recent years, copies equivalent in height to ours have commanded prices in excess of \$100,000 at auction, double or triple what even attractive but smaller copies have brought. (Lhi21007)



*One of the Most Magnificent 18th Century Illustrated Books,
In a Very Elaborately Gilt Presentation Binding from the Publisher*

5 **PIAZZETTA, GIAMBATISTA, Illustrator. (BINDINGS - ALBRIZZI). TASSO, TORQUATO. LA GERUSALEMME LIBERATA.** (Venezia [Venice]: Stampata da Giambattista Albrizzi, 1745) 465 x 325 mm. (18 1/4 x 12 3/4"). 14 p.l. (including two frontispieces), 253, (i.e., 252), [1] leaves, followed by the final plate (complete). First Edition with these Illustrations. **SPLENDID CONTEMPORARY MARBLED CALF, VERY PROBABLY A PRESENTATION BINDING BY THE PUBLISHER,**

expertly restored incorporating original sides and backstrip, covers quite ornately gilt with wide frame composed of two intricate rolls and gilt rules, central panel with elaborate cornerpieces of curling leaves, volutes, and floral tools, very large oval centerpiece composed of two concentric Baroque-style frames heavy with plumes, scallop shells, flowers, volutes, and many small tools encircling a similarly framed center oval topped with a coronet; raised bands, spine attractively gilt in compartments with large central fleuron and lavishly scrolling cornerpieces, two red morocco labels, densely gilt turn-ins, Albrizzi's special daubed endpapers, all edges gilt. **WITH 84 ELEGANT ENGRAVINGS:** two frontispieces (one of Apollo and the muses, with flying angels holding a tondo portrait of the author, the other of Empress Maria Theresa of Austria, to whom the edition is dedicated), charming vignette on title page of Tasso riding on a half shell into a Venetian dock (and being welcomed by a female personification of Venice petting one of a pair of lions), 20 vignette initials, 20 large vignette headpieces, 20 vignette tailpieces (19 large and one smaller), and **FEATURING 20 EXQUISITE LARGE PLATES,** each within a decorative frame, as well as a final large plate showing Tasso and the



publisher Albrizzi out in nature, all BY GIAMBATISTA PIAZZETTA. A Large Paper Copy. Front pastedown with (early 19th century?) armorial bookplate of "Marcuard." Cohen-de Ricci 978; Brunet V, 666; Graesse VI (pt. 2), 33. ♦ Covers with some faint scratches, gilt on centerpieces a little rubbed, with minor loss (perhaps in an effort to efface), other minor signs of use to the leather, but the exceptionally handsome binding remarkably impressive (even with restorations and minor defects), the gilt dazzling and the volume generally giving off a feeling of grandeur. Occasional minor foxing, smudges, or



small stains, but still QUITE A FINE COPY, crisp and bright internally, with vast margins and excellent impressions of the plates. \$25,000

This is a remarkably fresh and clean contemporary copy of one of the finest illustrated books of the 18th century. It is a wonderful oversized illustrated Venetian printing of a great Italian classic, which the normally reserved Graesse describes as a "magnificent edition in regards to the printing and the paper: the 20 plates and the headpieces by Piazzetta are beyond all praise." The engravings are highly detailed, romantic Rococo illustrations of a major artist, Giambattista Piazzetta (1682-1754). Palluchini (as reported by Benezit) comments on the "subtle unity and vibrant luminosity" of Piazzetta's chiaroscuro, and he remarks that "Piazzetta's striking use of light, together with the bold compositions and handling seen in some of his works, make him an important precursor of Tiepolo." As for the author, Britannica says it as well as anyone: in his "Jerusalem Delivered," Tasso (1544-95) "aimed at ennobling the Italian epic style by preserving strict unity of plot and heightening poetic diction. He chose Virgil for his model, took the first crusade for [his] subject, [and] infused the fervor of religion into his conception of the hero Godfrey." But his inclination toward romance clashed with his original epical intentions, and the work became a classic early example of the poetry of sentiment. "This sentiment, refined, noble, natural, steeped in melancholy, exquisitely graceful, pathetically touching,





CANTO PRIMO.



1.

Astro l'armi pietose, e'l Capitano,
 Che 'l gran sepolcro liberò di
 CRISTO.
 Molto egli oprò col fenno e con
 la mano;
 Molto soffrì nel glorioso acquisto:
 E invan l'Inferno a lui s'oppose; e invano
 S'armò d'Alia e di Libia il popol misto:
 Che 'l Ciel gli diè favore, e sotto ai santi
 Segni ridusse i suoi compagni erranti.

(1)



CANTO VIGESIMO.



1.

In 'il Sole avea desti i mortali all'opre:
 Già diece ore del giorno eran
 traforse;
 Quando lo stuol, ch'alla gran torre
 è sopra,
 Un non fo che da lunge ombroso forse,
 Quasi nebbia ch'a fera il mondo copre:
 E ch'era il Campo amico alfin s'accorse,
 Che tutto intorno il ciel di polve adombra,
 E i colli sotto, e le campagne ingombra.

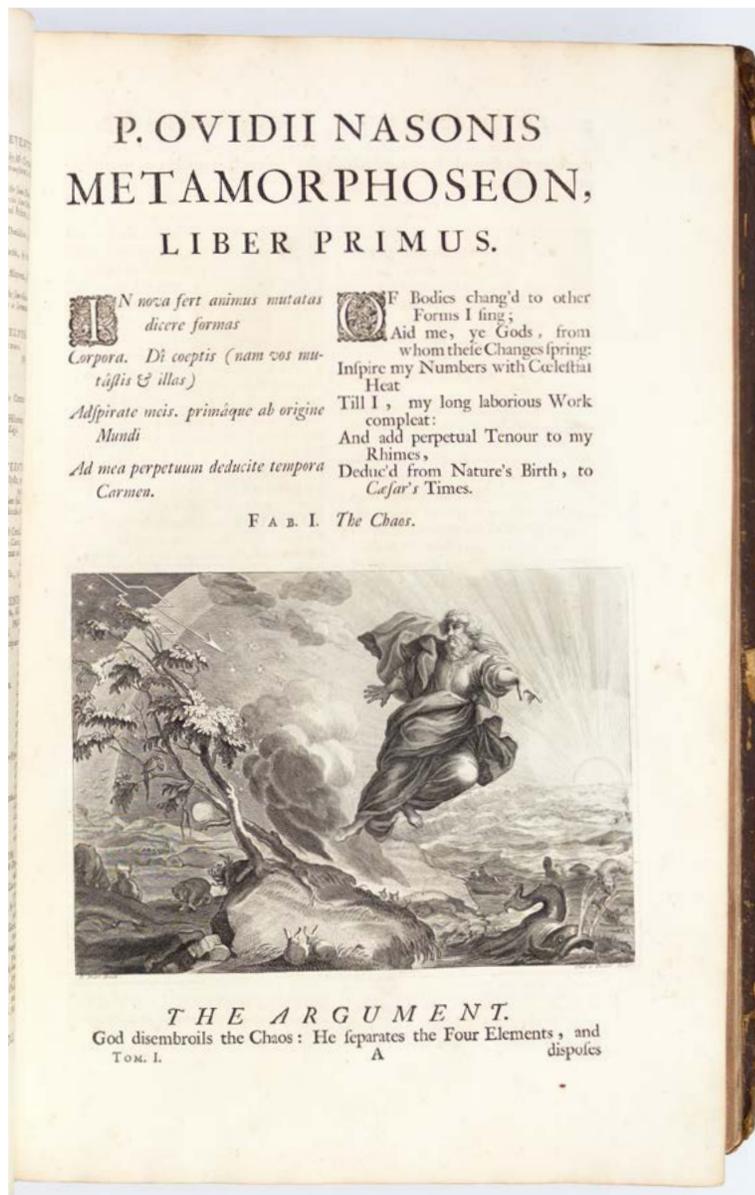
(18)

breathes throughout the episodes of the 'Gerusalemme,' finds metrical expression in the languishing cadence of its mellifluous verse, and sustains the ideal life of those seductive heroines whose names were familiar as household words to all Europe in the 17th and 18th centuries." Unfortunately, the work, while still in manuscript, was condemned by contemporary critics on both religious and literary grounds, and the sensitive and conscientious author suffered a nervous breakdown, was later visited by a violent insanity, and was confined for seven years. When he was released, he discovered that his masterpiece had been published and that he was now famous. He was to have received the laurel crown with which Petrarch alone had been honored, but he died just before the presentation. As recorded by Doyle in the catalogue for their November, 2010, sale, other copies are known to exist in this same splendid binding, a fact that strongly suggests they came from the publisher and were intended for dedicatees. (That Doyle copy—measuring three-quarters of an inch shorter than ours and with cracked joints and missing an inch of spine leather—sold for \$11,250.) (Lhi21096)

The Vast and "Magnificent" Ovid of 1732, Featuring Masterful Transformational Images

6 **PICART, BERNARD, and others, Illustrators. OVID. OVID'S METAMORPHOSES, IN LATIN AND ENGLISH.** (Amsterdam: Printed for the Wetsteins and Smith, 1732) 480 x 305 mm. (19 x 12"). 13 p.l., 247, [1] (blank) pp.; 1 p.l., 249-524 pp., [2] leaves. **Two volumes, continuously paginated, bound in one.** Translated by John Dryden, John Addison, Alexander Pope, and other "eminent hands," with explications by Abbé Banier. First Printing of this Edition. Contemporary dark brown calf, sturdily rebacked to style, raised bands flanked by gilt rules, gilt lettering,

hinges neatly reinforced. Engraved printer's device on title pages, arms of the Countess of Pembroke on dedication page, woodcut head- and tailpieces and initials, full-page engraved allegorical frontispiece, plus 130 HALF-PAGE COPPER-ENGRAVED PLATES BY BERNARD PICART, CHARLES LE BRUN, AND OTHERS. Parallel text in Latin and English. Front pastedown with book label of Newell's Library and with engraved bookplates of American travel writer James Hale Bates (1845-1901) and of John Peachey, Esq. Cohen-de Ricci 768; Brueggeman, pp. 624-25; Brunet IV, 285; Lowndes III, 1744. ♦Covers rather abraded, corners quite rubbed, but the restored binding entirely sturdy and inoffensive, with the spine perfectly suitable, even if rather plain; internally with only trivial imperfections (a few smudges, isolated mild browning, a wax stain here and there), but THE TEXT AND PLATES IN VERY FINE CONDITION,





T H E A R G U M E N T.

Jupiter having carried away Europa, her Father Agenor commands his Son to go immediatly in Search of her; and either to bring back his Sister with him, or never to return to *Phenicia*. Cadmus, tired with long Toil and

the leaves especially clean, the margins extremely ample, and the engravings richly impressed. \$4,500

Cohen-de Ricci calls this splendid edition of Ovid's tales "a magnificent work," and Brunet proclaims it beautiful, pointing out that it is sought after because of the wonderful plates by Picart and others. According to Ray, "Picart was the outstanding professional illustrator of the first third of the eighteenth century," and the critic cites this work as one of the highlights of the artist's later years, praising its "stately designs, replete with allegorical and mythological trappings." Bernard Picart (1673-1733) was born in Paris, where he learned engraving from his father, Etienne, and from Sébastien Le Clerc. Ray tells us that "he early acquired a reputation both as an

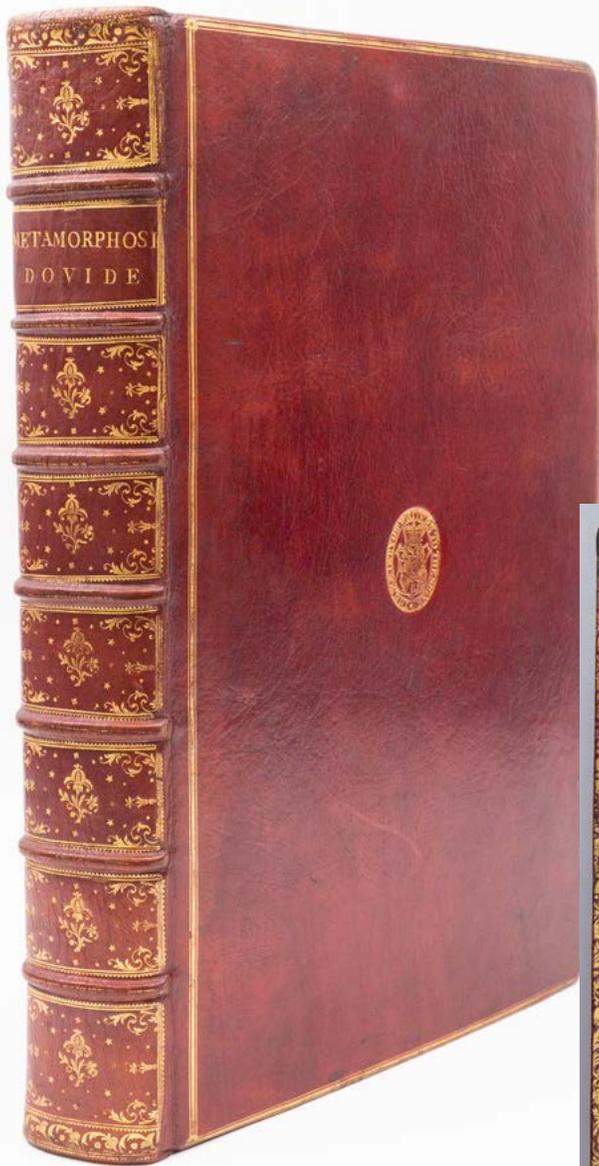
artist and engraver." Picart moved to the busy publishing city of Amsterdam sometime before 1712, and established himself as both a printseller and as an illustrator/engraver; he also started a school for engravers ca. 1718, where he could train the artists for his atelier. Picart designed and engraved an impressive body of illustrations for Dutch printers at a time when, according to Ray, "designs for the finest illustrated books were typically drawn by leading painters. He worked for the most part in the fading baroque tradition, but there are elements in his immense production which herald the new age [of Rococo design]." These famous tales of transformation provided a rich source of inspiration to our transformational artist, who often chooses to depict his subject mid-transition, as they mutate from nymph to laurel tree or from hunter to stag. Brunet informs us that three editions of this work were issued simultaneously by the publisher with French, Dutch, and English translations accompanying the Latin. The text chosen for this English edition is that of the acclaimed 1717 translation edited by Sir Samuel Garth and printed by Jacob Tonson. Dryden did a masterful job of capturing the poem's vivid imagery and emotional intensity, while also replicating the effect produced by rhythmic poetic meter. (ST17496-041)



T H E A R G U M E N T.

Arachné, grown vain-glorious of her Art, challenges Minerva to work with her. The Goddess accepts the Challenge, and, enraged to

A Very Well-Preserved, Finely Bound Copy with First Impressions of the Plates



7 PICART, BERNARD, Illustrator. OVID. (BINDINGS - 18TH CENTURY RED MOROCCO) *LES METAMORPHOSES D'OVIDE, EN LATIN, TRADUITES EN FRANÇOIS, AVEC DES REMARQUES, ET DES EXPLICATIONS HISTORIQUES.* (Amsterdam: R. & J. Wetstein & G. Smith, 1732) 480 x 308 mm. (19 x 12"). 5 p.l., 247, [1] (blank) pp.; 1 p.l., 249-524 pp., [2] leaves. **Two volumes bound in one.** Translated by Abbé Banier. First Edition of this Translation. IMPRESSIVE CONTEMPORARY CRIMSON MOROCCO, GILT, covers bordered by thick and thin rules, daisy cornerpieces, seal of The Society of Writers to the Signet at center, raised bands, spine compartments with central floral spray surrounded by small tools, volute cornerpieces, gilt lettering, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. Two title pages with engraved vignette, and 131 SUPERB ENGRAVINGS, consisting of a frontispiece by Picart, three plates with two

engravings each, and 124 large images in the text after Picart and others engraved by Bouche, Folkema, et al. Parallel text in French and Latin. Front pastedown with old library label. Cohen-de Ricci 768; Fürstenberg 71. ♦Corners gently bumped, three small abrasions to lower cover, occasional mild browning, additional trivial imperfections (small splash on one page, isolated marginal foxing), otherwise quite a fine copy—clean and fresh internally with rich impressions of the engravings, in a very handsome and well-preserved unsophisticated binding. \$12,500



METAMORPHOSEON LIBER SEPTIMUS.

F A B. I. *Jafon enleve la Toison d'or.*



ARGUMENT.

Les Argonautes, après plusieurs Avantures, arriverent enfin dans la Colchide; où Jafon, avec le secours de Medée, qui étoit devenue amoureuse de lui, dompte les Taureaux qui jettoient le feu par les narines, enleve la Toison d'or, après avoir endormi le Dragon qui la gardoit, & retourne victorieux avec Medée dans la Theffalie.



Amque fretum Mi-
nyae Pagasaea puppe
secabant,
Perpetuâque trabens
inopem sub nocte se-
nectam
Phineus visus erat;
juvenesque Aquilone
creati

Virgineas volucres miseri senis ore fugârant;
Nul-



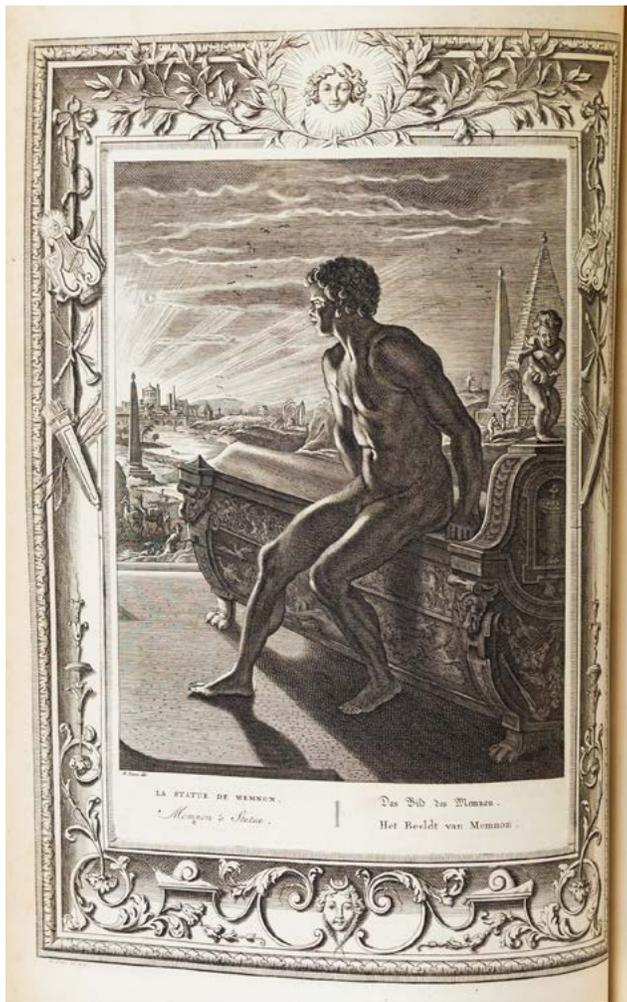
Eja le Navire Argo avoit
porté les Theſſaliens
dans différentes Mer.
Déjà ils avoient vu
Phinée, ce Prince infor-
tuné qui traînoit une
vieillesse triste & lan-
guissante, depuis qu'il
avoit perdu l'usage de la
vue. Déjà les Enfants de
Borée avoient chassé les Harpies, qui le tour-
mentoient avec tant de cruauté; lors qu'enfin
après

This is an especially appealing copy—because bound in lovely contemporary red Morocco—of the French variant of the same work described in the previous entry. According to Fürstenberg, “the magnificent Amsterdam Ovid edition of 1732” establishes Picart as the artist who marks the transition “from the forerunners of copperplate illustration to the masters.” Dutch and English editions (see previous item) of this work were issued the same year, but our French edition has the distinction of containing the first impressions of the plates. The present copy was once owned by—and bound for—the Society of Writers to His Majesty’s Signet, an organization with deep roots in Scottish history. Originally, the Signet was the private seal of the early Scottish Kings, and the Writers to the Signet were those authorized to supervise its use and, later, to act as clerks to the Courts. The earliest recorded use of the Signet was in 1369, and Writers to the Signet were included as members of the College of Justice when it was established in 1532 (though the Society did not take definite shape until 1594, when the King’s Secretary, a Keeper of the Signet, granted Commissions to a Deputy Keeper and 18 other writers). The Society still exists as a professional association



of Scottish solicitors, devoted to promoting legal knowledge, high professional standards, and equality and diversity in the profession. (Lhi21082)





8 **PICART, BERNARD, Illustrator.** *LE TEMPLE DES MUSES, ORNÉ DE LX. TABLEAUX OÙ SONT REPRÉSENTÉS LES EVENEMENS LES PLUS REMARQUABLES DEL'ANTIQUITÉ FABULEUSE.* (Amsterdam: Zacharie Chatelain, 1749) 440 x 297 mm. (17 1/4 x 11 1/2"). 4 p.l. (including half title, but **without extra engraved title page**), 152, [4] pp. With commentary by Antoine de Labarre de Beaumarchais. Third Edition. Contemporary green roan, gilt, covers bordered by bead roll and ivy, smooth spine divided into panels by gilt fillets and chain roll, red morocco label, yellow endpapers speckled with red (repaired without great skill at head and tail of spine). Ornate woodcut tailpieces, engraved vignette on printed title, and 60 **MAGNIFICENTLY DETAILED COPPERPLATES WITHIN RICHLY ORNAMENTAL BORDERS**, depicting stories from Greek and Roman mythology, all with captions in French, English, German, and Dutch. Blank leaves inserted between half title and title page, and between plate LIX and quire Pp; quires Pp and Qq tipped onto the latter. Cohen-de Ricci 532; Brunet V, 696; Graesse VI (pt. 2), 49. ♦Spine evenly darkened,

joints and extremities somewhat worn, covers noticeably soiled and faded, paper missing at hinge between rear pastedown and free endpaper, but the once quite pretty binding still entirely solid; leaves a shade less than bright, half a dozen quires with more noticeable browning and spotting, occasional minor offsetting from plates, small stains, or thumbing, but a very good copy internally, with wide margins and excellent impressions of the engravings. **\$1,250**

The stately engravings here by Picart are based upon those executed by Abraham van Diepenbeeck in 1655 for another "Temple des Muses," with text by Michel de Marolles. The present version, with commentary by Antoine de Labarre de Beaumarchais (d. ca. 1757), was first printed in 1733, and again in 1742. The tales depicted here include the labors of Hercules, Zeus' various romantic adventures, and the tragedy of Orpheus and Eurydice. The



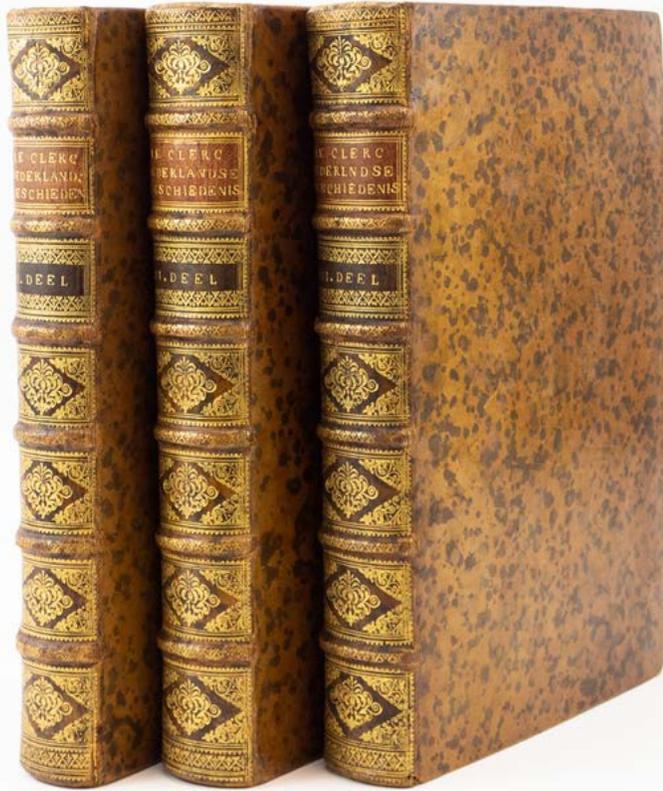


carefully designed and executed engravings are all the more memorable because of the vastness of the volume. The attractive price here reflects this copy's defects. (ST17496-048)

A Handsome Set, with Well Over 100 Sometimes Dramatic Plates

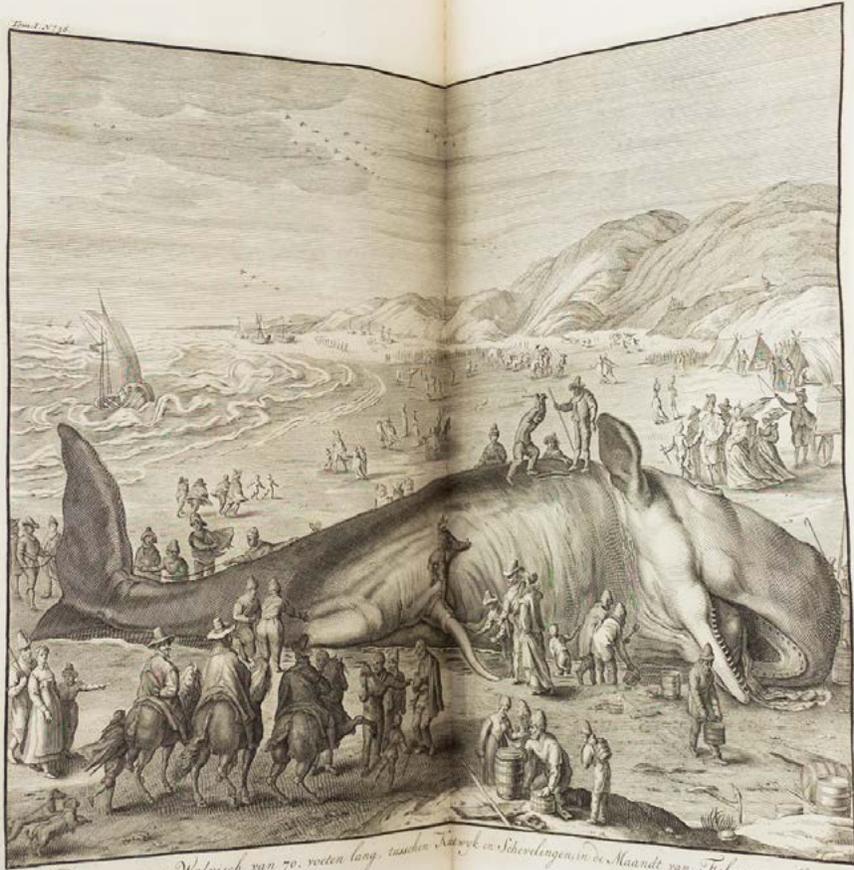
9 PICART, BERNARD and others, Illustrators. (NETHERLANDS - HISTORY). LE CLERC, JEAN. GESCHIEDENISSEN DER VEREENIGDE NEDERLANDEN. (Amsterdam: Zacharias Chatelain, 1730) 355 x 230 mm. (14 x 9"). **Three volumes.** First Dutch Edition. EXTREMELY ATTRACTIVE CONTEMPORARY MOTTLED CALF, raised bands, spine gilt in compartments with central floral lozenge, curling cornerpieces, one red and one brown morocco label, edges mottled in red and gray. Three title pages with vignettes plus 112 ENGRAVED PLATES, consisting of three engraved frontispieces by Picart, I. van Munnichuysen, and A. Blooteling, two folding maps, 57 engraved portraits by Picart and A. Vaillant, 49 double-page engraved plates by C. Decker, J. Mulder, Jan Luyken, and Picart, and one folding engraved plate by Daniel Marot. Front pastedown with engraved bookplate of the Hammer Library, Stockholm. ♦A little rubbing to extremities, text with faint overall browning and very occasional minor spotting other trivial defects, but AN EXTREMELY PLEASING SET, the unsophisticated original bindings looking very handsome on the shelf, and the engravings—done on a higher quality paper—bright, fresh, and richly impressed. **\$9,500**

This is the first appearance in Dutch of a classic history of the United Provinces of the Netherlands from the time of the revolt against Spain in 1560 up to the 1713 Treaty of Utrecht, enriched with fine engraved portraits of key



historical figures and with large plates showing dramatic battles and other significant events. First published in French in 1728, the text is by the humanist philosopher Jean le Clerc, or Joannes Clericus (1657-1736), a French Huguenot who settled in the more tolerant city of Amsterdam. There, he taught at the Remonstrant seminary and wrote works of theology, philosophy, and history. His reputation helped him gain access to the Amsterdam municipal archives—the first historian to do so—where he found much source material for this work. The engravings here are by another French Protestant who made a career in Amsterdam, Bernard Picart (for whom, see item #6, above). Among the portraits here are representations of William of Orange, King Philip II of Spain, and Elizabeth I of England, and the double-page plates depict events including the Siege of Alkmaar, Leyden and Antwerp, the assassination of Willem I, and dramatic sea battles. The large folding plate is a view of the Great Reception Hall of the States General, later to become the House of Parliament. (Lhi21129)





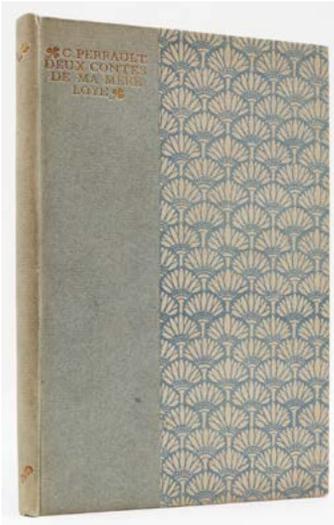
Stranding van een Walvisch van 70. roeten lang, tuschen Nieuw en Schevdingen in de Maandt van Februaary. A. 1598.



Zeslag tuschen den Graef van Bona en den Admiral Welanaco, overgesallen den 11. en 12. October. 1574.

SECTION II: ILLUSTRATORS, MODERN

- 10** **PISSARO, LUCIEN**, Illustrator. (**ERAGNY PRESS**). **PERRAULT, CHARLES**. *DEUX CONTES DE MA MERE L'OYE: LA BELLE AU BOIS DORMANT & LE PETIT CHAPERON ROUGE*. (London: Eragny Press, 1899) 200 x 130 mm. (7 3/4 x 5"). 38, [2] pp. ONE OF 220 COPIES ON PAPER (and four copies on vellum). Publisher's original blue printed paper boards. FOUR FINE WOODCUTS BY LUCIEN PISSARRO, ONE AN EXQUISITE DOUBLE-PAGE WOODCUT IN GOLD, LIGHT GREEN, BLACK, AND WHITE SURROUNDED BY AN INTRICATE WOODCUT BORDER AT BEGINNING OF TEXT (the others a circular cut on title and at end and a full-page cut of Little Red Riding Hood and the Wolf), delicate woodcut initials, all by Lucien and Esther Pissarro. Urbanelli, p. 121; Ransom, p. 262; Tomkinson, p. 62. ♦Spine lightly faded, a sprinkle of faint foxing to one corner of last two leaves, but AN ESPECIALLY FINE COPY, clean, fresh, and bright internally in a binding showing virtually no wear and only a trace of the soiling usually found with this title. **\$2,500**



This is a particularly fine copy of an immensely charming French version of "Sleeping Beauty" and "Little Red Riding Hood"; it was the fifth product of the Eragny Press and an important early artistic (though not financial) success.

Operated between 1894 and World War I by Lucien and Esther

Pissarro, the Eragny Press produced charming books of the highest quality, but in design unlike the other major private presses at work in England. The Eragny books were especially renowned for their printing of color wood engravings, and the beautiful results of the Pissarros' work in this respect can be seen here. The paper-overboards bindings used by the press were all fragile and easily soiled, so to find a volume as well preserved (inside and out) as this one is unusual. (ST18147)



With Three Apparently Unique Inserted Signed Etchings by Susan Allix

- 11** **ALLIX, SUSAN**, Illustrator. (**RICCARDI PRESS**). **APULEIUS**. *PSYCHE ET CUPIDO*. (London: [Riccardi Press] Philip Lee Warner for the Medici Society, 1913) 247 x 173 mm. (9 3/4 x 6 1/2"). 4 p.l., 41, [3] pp. No. 175 OF 525 COPIES on paper (and 12 on vellum), the ILLUSTRATIONS UNIQUE TO THIS COPY. Publisher's limp vellum, gilt lettering to upper cover and flat spine, yapp edges, four green silk ties. Half title with green publisher's device of the Riccardi Press and WITH THREE ORIGINAL SIGNED COLOR ETCHINGS ADDED BY ARTIST SUSAN ALLIX tipped in, all with tissue guards. Ransom, p. 396; Tomkinson, p. 150. ♦AN IMMACULATE COPY. **\$1,900**



This remarkably well-preserved volume is the product of a happy marriage between an Arts & Crafts private press and an inventive present-day book artist, who has supplied original illustrations here. Born in 1943, Susan Allix studied painting at the Guildford School of Art and printmaking at the Royal College of Art. She began her career as a printmaker before founding the Willow Press in 1973; for many years, she was responsible for every element of the books she issued: setting the type and printing the text, creating the illustrations, and binding



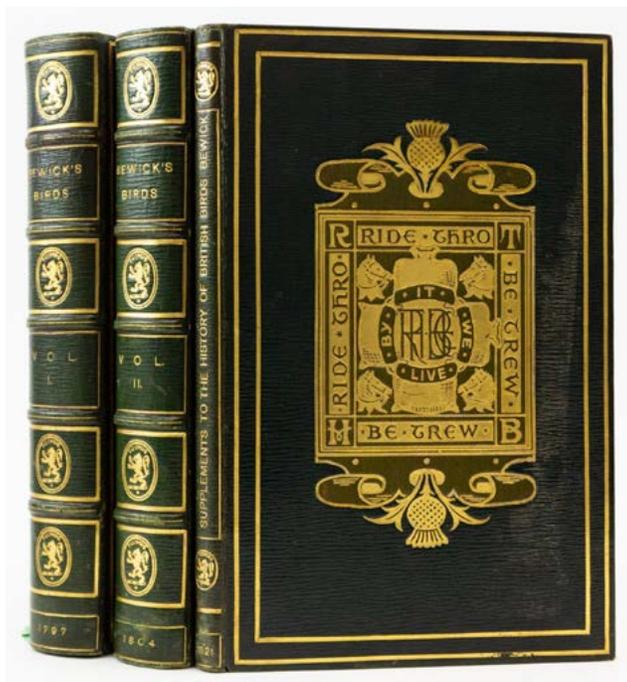
the volume, often in a flamboyant design. Here, she has added her own illustrations to a book from the heyday of the modern private press movement. The three etchings juxtapose the figure of Psyche as a modern woman with a Cupid inspired by Classical statues. The colors added are deep, mysterious shades of purple and blue, in one print enlivened with a bit of pale yellow and pink. So far as we have been able to ascertain, these etchings do not occur in any other copy of this book, nor in any other volume. Allix has said, "I see books as full of colour and form in a pictorial sense as well as through the images created in my mind by the words, and through the sculptural qualities a book possesses." On her website she describes the prints she makes for books as "etchings and similar intaglio processes, used separately or together with lino cuts, wood cuts, pochoir and painting. The colours for the etchings are pigments ground into copperplate oil."

Founded by Herbert Horne, the Riccardi Press was

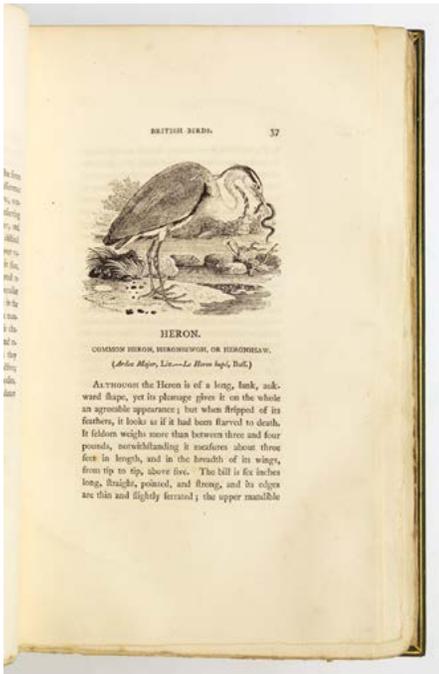
adopted as the imprint of the Medici Society in 1909 and issued books until 1933. According to Tomkinson, "the books have nearly all been printed at the Chiswick Press (under the supervision of Charles T. Jacobi until his retirement in 1922) and published by Philip Lee Warner, who was Publisher to the Medici Society until his death in 1925. . . . The aim of the Press has been to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade. . . . All editions are strictly limited, and the type is distributed after the edition has been printed." A number of luxury editions of Riccardi Press books were issued with color plates by William Russell Flint (see items #14 and 15, below), and Allix here joins in that tradition with her compositions, which augment a book published without illustrations. (ST17788)

One of Just 24 Copies in the Most Desirable Format of Bewick's Masterpiece, An Exceptional Copy Printed on Untrimmed Imperial Paper and Beautifully Bound

12 BEWICK, THOMAS. HISTORY OF BRITISH BIRDS. [with] A SUPPLEMENT TO THE HISTORY OF BRITISH BIRDS, PARTS I AND II. (Newcastle: Sol. Hodgson, for Beilby & Bewick, 1797, 1804, 1821) 280 x 178 mm. (11 x 7"). **Three volumes.** FIRST EDITIONS, ONE OF 24 COPIES ON IMPERIAL PAPER, according



to Roscoe. VERY FINE HUNTER GREEN STRAIGHT-GRAIN MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in), covers with double gilt-rule frame, central panel of inlaid pea green pebble-grain morocco with scrolls and thistle at head and foot, panel framed by gilt motto "Ride Thro. Be Trew" and with the initials "R. T. H. B." at corners, inner panel with gilt cross of feedbags, two embossed ciphers of "R. T. H. B." at center, surrounded by the words "By It We Live," horse heads at corners of panel, raised bands, spine compartments with gilt rule frame, central oval containing a rampant lion with word "Fuimus" ("We have been") above it, gilt lettering, gilt ruled turn-ins, light green silk endleaves, top edges gilt, other edges UNTRIMMED. Supplement to match but with smooth spine and vertical titling. A TOTAL OF 532 ENGRAVINGS, composed of 260 FIGURES OF BIRDS and 272 VIGNETTE HEAD- AND TAILPIECES (both volumes and both parts of Supplement with title page vignette, Volume I with 117 figures of birds and 91 vignettes, Volume II with 101 figures of birds and 136 vignettes, Supplement part I with 21 figures of birds and 22 vignettes, and Supplement part II with 21



figures of birds and 19 vignettes). Front flyleaves with evidence of bookplate removal. Roscoe 14a variant B, 17a variant C, 29-30a; Hugo 99, 109, 110; Ray, "English" 51. ♦Extremities with perhaps a breath of rubbing, occasional minor marginal spots, one gathering in volume I and three gatherings in volume II evenly browned, but AN EXCEPTIONALLY FINE SET: especially clean and fresh internally, with enormous margins and excellent impressions of the engravings, and the whole in very lustrous bindings showing virtually no wear. \$9,500

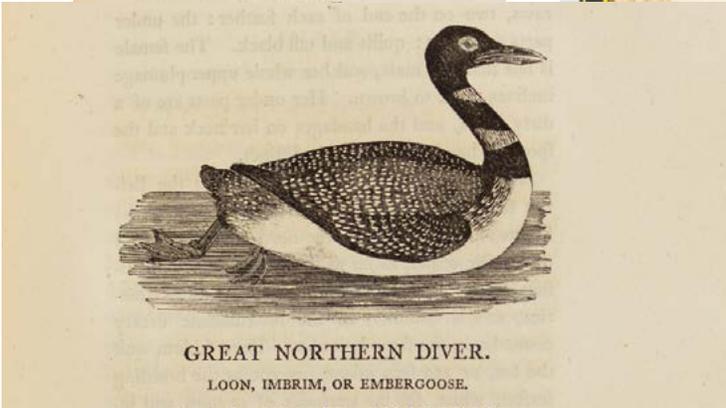


This grouping comprises the most desirable and restricted printings of the first editions of Bewick's two ornithological woodcut classics—his "History of British Birds: Land Birds" and "Water Birds," and their Supplements, issued on untrimmed Imperial paper. Roscoe says only 24 Imperial paper



copies of "Land Birds" were issued in 1797 (compared to 850 copies on Royal paper and 1,000 on Demy); when "Water Birds" appeared in 1804, only the matching number of copies were printed. The skillful and appealing woodcuts by Bewick here illustrate a total of 260 birds, and the vignettes and tailpieces frequently possess great charm, more especially when viewed within the spacious margins of the Imperial paper version. Roscoe says that the general standard of drawing seen in Bewick's "Birds" exceeds that of his "Quadrupeds," because the artist "was more interested in birds than in animals, more familiar with them and their habits, and so able to put a greater power and sympathy into his figures of them. Working on birds, he was sure of himself; the figure of a bird once drawn and cut seldom needed later revision." Bewick had enjoyed remarkable success with his woodcut "History of Quadrupeds," and as Ray says, he "put to good use the lessons he had learned" from that book:

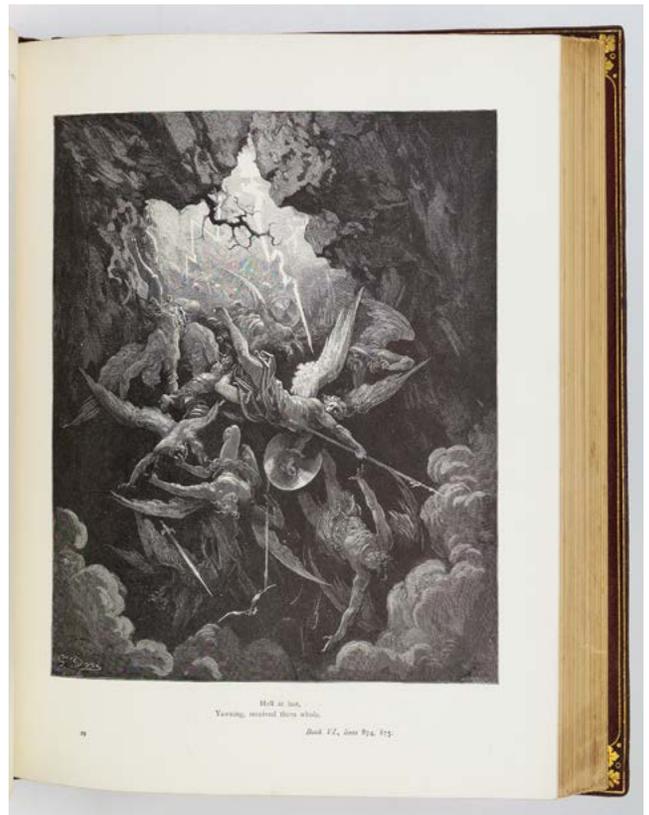
"He limited himself to British birds, which he could observe at first hand, and the scenes of English life, previously confined to tailpieces, became more numerous and elaborate, more varied and poetic. The 'History of British Birds' is consequently his masterpiece with respect both to craftsmanship and creative imagination." The present set was bound for wealthy Edinburgh businessman, art collector, and bibliophile Robert Tyndall Hamilton Bruce (1847-99); most of his substantial library was

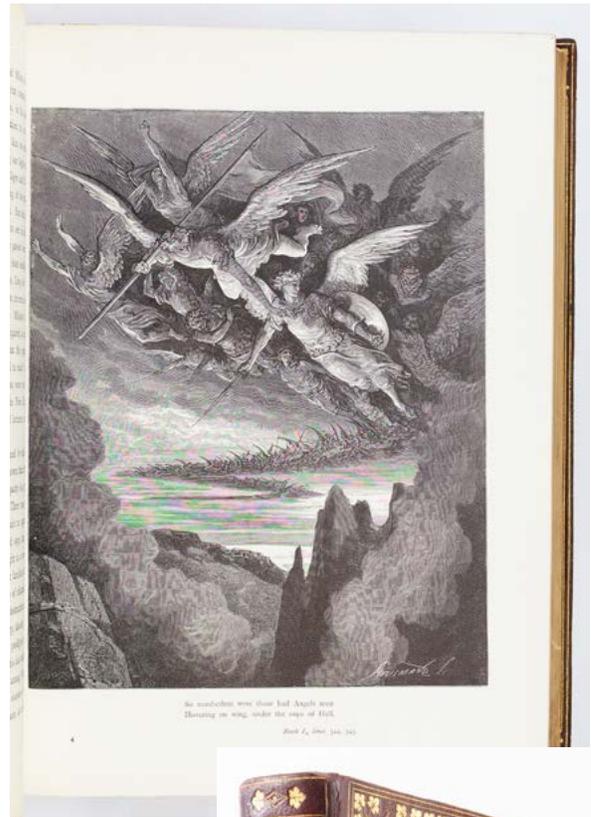
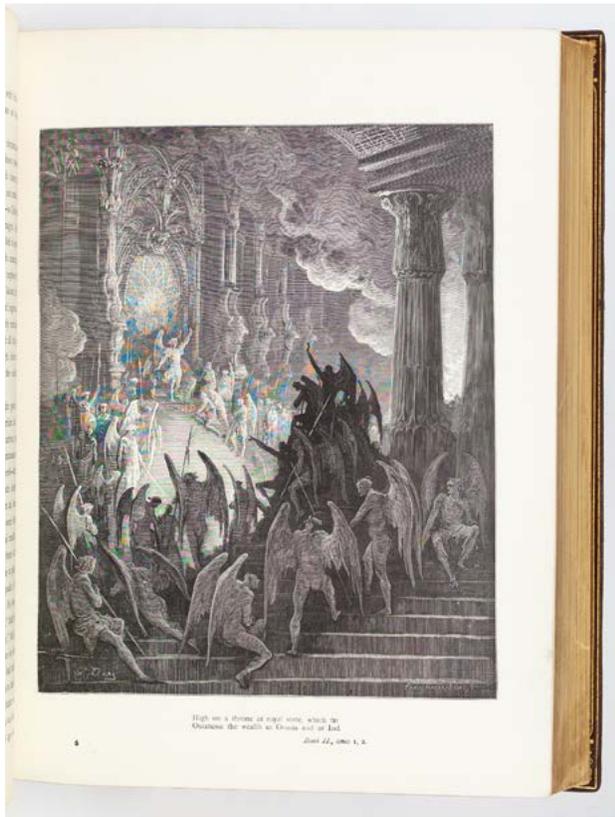


dispersed in sales at Dowell's of Edinburgh in 1900. Handsomely bound and with text nearly as crisp and clean as when first issued, this distinguished set will perch and display well on any shelf where it alights. (ST18132)

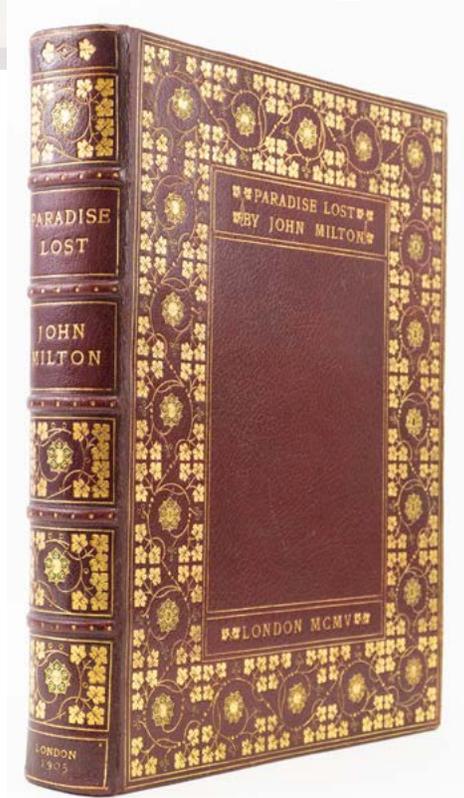
13 **DORÉ, GUSTAVE, Illustrator. MILTON, JOHN. PARADISE LOST.** (London, Paris, New York, & Melbourne: Cassell & Company, Limited, 1905) 340 x 257 mm. (13 3/8 x 10 1/3"). 3 p.l., lxii, [2], 329, [1] pp. APPEALING CONTEMPORARY BURGUNDY MOROCCO, GILT AND ONLAID IN THE ARTS & CRAFTS STYLE, covers with a wide frame of undulating gilt vines bearing flowers and berries of onlaid green morocco (the flowers with a total 220 separately onlaid petals), upper cover with gilt lettering at head and foot of central panel, raised bands, spine compartments with central onlaid green flower surrounded by a swirl of gilt leaves, gilt titling, turn-ins tooled with gilt fillets and with a spray of three leaves at the corners, all edges gilt (hinges reinforced with linen, very expert repairs perhaps performed at top of joints). WITH 50 DRAMATIC BLACK & WHITE PLATES depicting scenes from the poem, after engravings by Doré. ♦Front joint somewhat rubbed (but nothing cracked or loose), corners gently bumped, a hint of soiling to boards, free endpapers with offsetting from turn-ins and some shallow chips, isolated faint foxing or finger smudges here and there, but an excellent copy, clean and fresh internally, the plates—done on coated stock—especially bright, and the striking binding retaining much of its power. **\$6,500**

Milton's masterpiece has inspired illustrators since the 17th century, and it found an especially sympathetic interpreter in Gustave Doré (1832-83). Described by Britannica as "one of the most prolific and successful book illustrators of the late 19th century,"

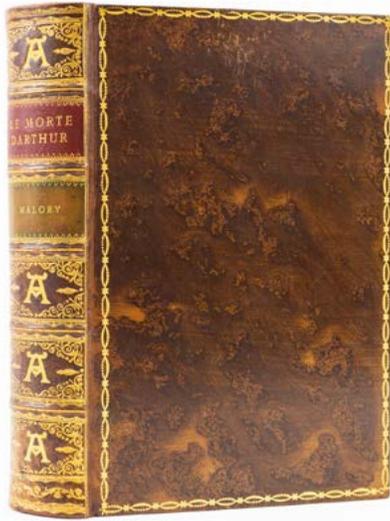




his vast “exuberant and bizarre . . . dreamlike scenes” are suitably adaptable for the subject matter here. The poem, of both an extraordinary length and quality, focuses on the Bible’s tale of the Fall of Man. Milton’s haunting depiction of the fallen angel who becomes Satan and his temptation of Adam and Eve is vividly brought to life in the expressive illustrations Doré created in 1866. The artist captures and sharply contrasts the glories of heaven and the horrors of hell, the idyll of Eden and the desolation of expulsion from it; the viewer is struck by the despair that Adam and Eve—and Lucifer/Satan—feel over the paradise they lost. Doré was well connected to publishers in England, and his work was as popular there as in his native France, especially as levels of education rose and book prices fell due to mass production, expanding the audience for works such as this. His work on “Paradise Lost” came just after several other high-profile projects—including a much-praised illustrated Bible—had made him perhaps the most in-demand illustrator of his day. Our edition of this work comes in a very attractive binding created at the time when artisans inspired by the Arts & Crafts movement were drawn to the craft of bookbinding, studying under such masters as T. J. Cobden Sanderson and Douglas Cockerell. Our unsigned binding is very much in the nature-inspired mode of the period (the densely foliate border on the front cover is very much in the style of Cobden-Sanderson’s Doves Bindery), and it seems quite possible it was done by an artisan who had studied or apprenticed with one of the great practitioners of the craft. (Lhi21144)

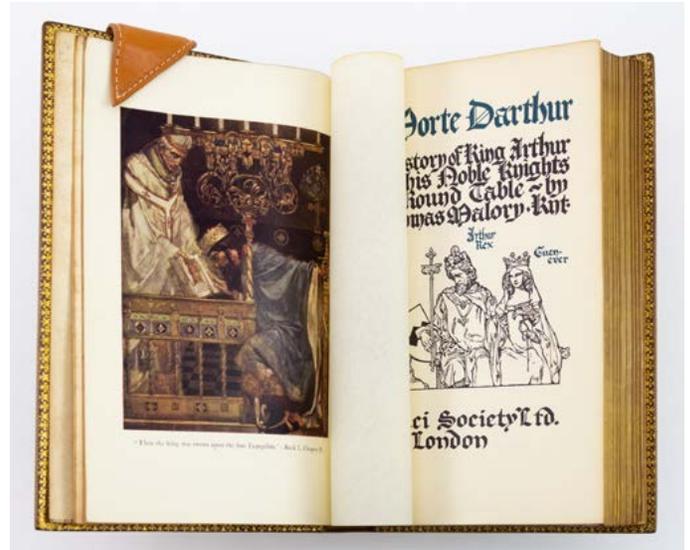


14 **FLINT, W. RUSSELL, Illustrator. (BINDINGS - RIVIERE & SON). MALORY, THOMAS. LE MORTE DARTHUR.** (London: Riccardi Press, for the Medici Society, 1929) 217 x 145 mm. (8 5/8 x 5 5/8”). xlv, 432, 531 pp. PLEASING MARBLED CALF, GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers with star-and-lozenge roll border, raised bands, spine compartments with capital “A” at center, curling vines at corners, one red and one green morocco label, densely gilt turn-ins, marbled endpapers, all edges gilt. WITH 24 FULL-PAGE COLOR PLATES AFTER WATERCOLOR DRAWINGS BY W. RUSSELL FLINT. ♦Green label a little faded, joints with just a hint of wear, occasional minor foxing, otherwise fine—clean and fresh internally, the bright plates with rich colors, and the attractive binding showing few signs of use. \$750



Originally produced by the Riccardi Press for the Medici Society in 1920 as a two-volume set, this is an attractive variant printed on thin paper that makes possible an edition to be issued in one—in this case, handsomely bound—volume. Written in the 15th century by Thomas Malory (ca. 1405-71), the sweeping “Mort d’Arthur,” an English version (despite the title) of earlier chivalric tales in French, includes the youth of Arthur, the romance of Guinevere and Launcelot, the quest for the Grail, and the tragedy of Tristram and Iseult. PMM says that the text, the most famous version of all the Arthurian legends, is nothing less than “the matter of England.” And Malory’s “style, the humor, the magnificence, that magic that takes away the breath, combine [here] in a masterpiece of legendary narrative.”
Sir William Russell Flint

(1880-1969), who produced pictures in a variety of media, is best known to book collectors as the illustrator of a number of literary classics for the Medici Society, printed by the Riccardi Press (for more on which, see item #11, above). The illustrations here are reminiscent of Pre-Raphaelite paintings, a style ideally suited to tales of knights in shining armor and damsels in distress. Riviere



is one of the foremost names in English binding, partly because the firm did consistently fine work and partly because it was so long in business. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1937, when it was acquired by the Bayntun bindery of Bath. Bayntun-Riviere is still operated by the Bayntun family. (ST16866w)

15 FLINT, W. RUSSELL, *Illustrator.* CHAUCER, GEOFFREY. *THE CANTERBURY TALES.* (London: Riccardi Press, for the Medici Society, 1913) 272 x 204 mm. (10 5/8 x 8”). **Three volumes.** No. 129 OF 500 COPIES ON PAPER (and 12 on vellum) SIGNED by the artist. Original flexible vellum, gilt titling, silk ties. IN THE ORIGINAL PRINTED BLUE DUST JACKETS AND (somewhat worn and faded) MATCHING SLIPCASES. With 36 COLORED PLATES, each with printed tissue overlay, and three engraved title vignettes, all AFTER DRAWINGS BY W. RUSSELL FLINT. Two Riccardi prospectuses and/or advertisements in the form of bookmarks laid into volume I; four-page Medici Society booklist laid into volume II. Tomkinson, p. 149. ♦Dust jacket spines evenly faded, jacket to first volume a little creased and rumpled (but still doing its job), the vellum with a little bit of grain showing (but much less than is almost always seen); otherwise (and

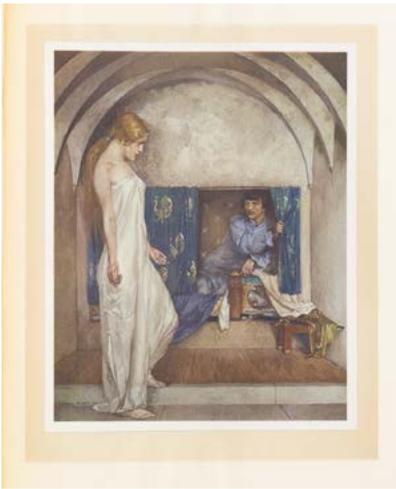




apart from the damage to the slipcases), a pristine set, the volumes themselves with no signs of use. **\$2,900**

Protected by the original jackets and slipcases for more than a century, these volumes are virtually unchanged from the day they were issued, being highlighted by bright leaves and plates, spotless bindings, and never-used silk ties. One of the later entries in what Houfe calls "a brilliant series of luxury editions" Flint illustrated

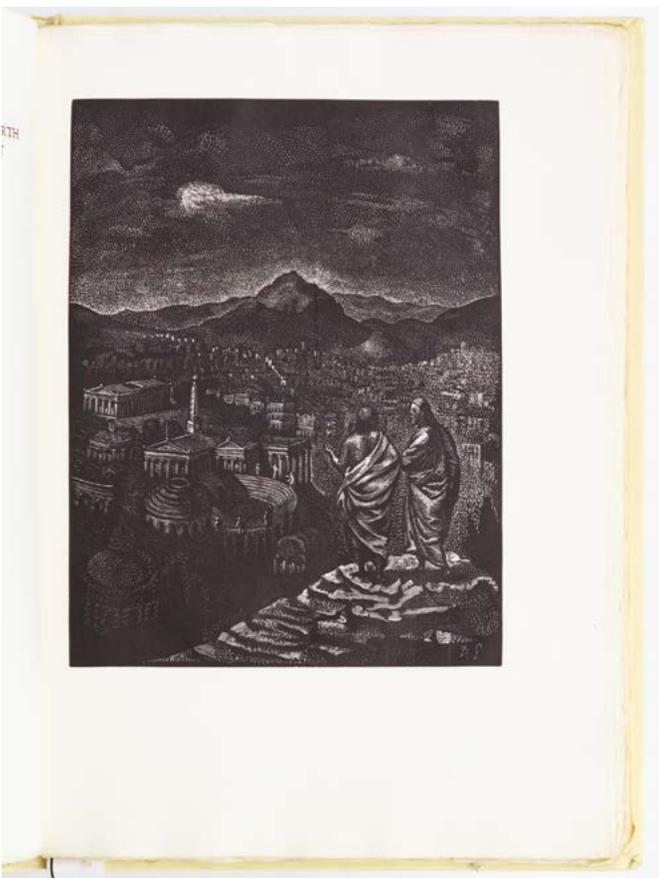
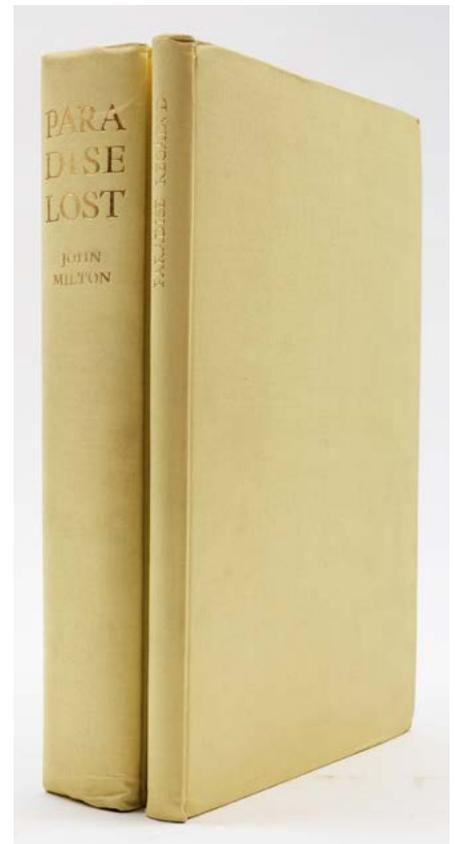




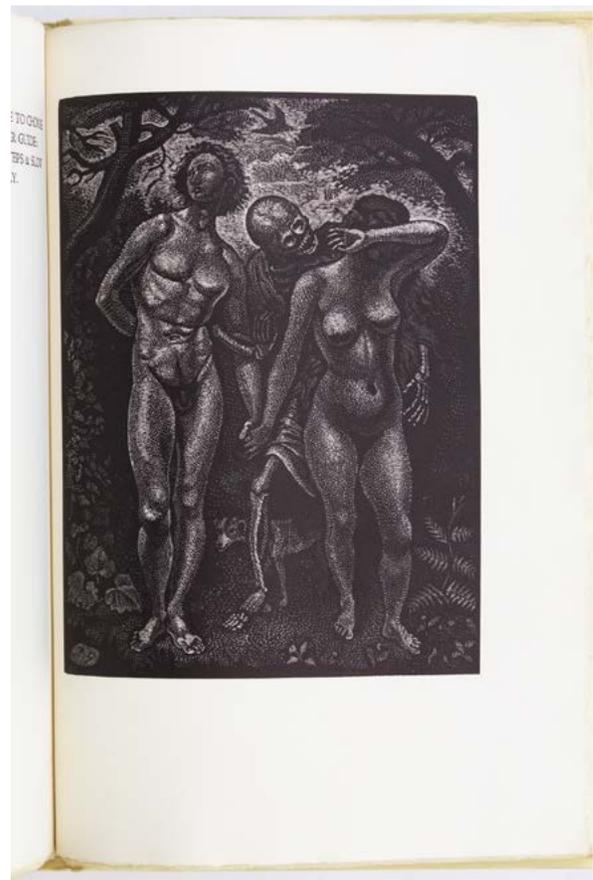
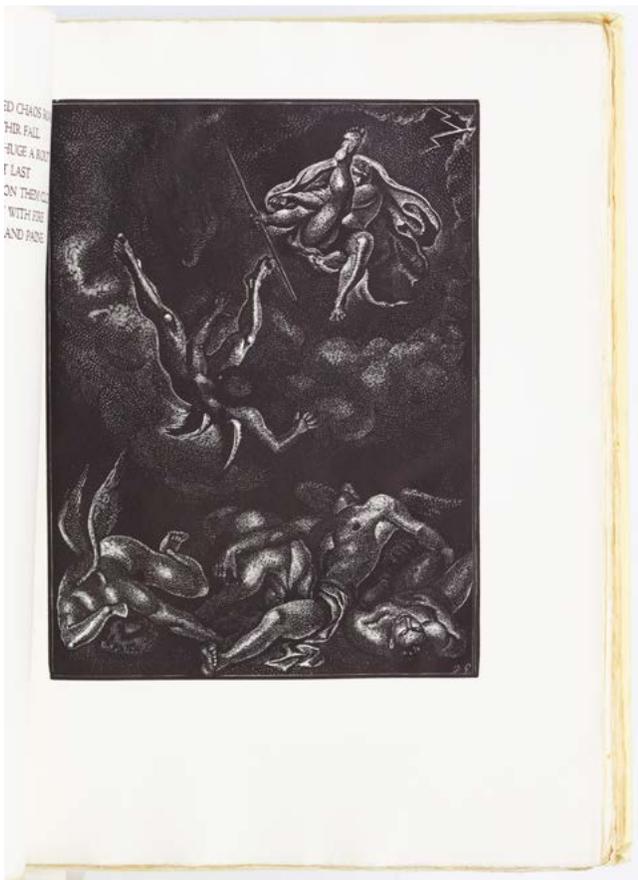
for the Riccardi Press between 1905-24, "Canterbury Tales" is also one of the longest and most extensively illustrated; only the four-volume "Le Morte D'Arthur" had more plates, with 48. According to DNB, painter and illustrator Sir William Russell Flint (1880-1969) "was inspired by 'many sorts of beauty' and a determination to address both populist and artistic milieus with his artwork." Flint's figures, says Houfe, "are finely modelled and contain elements of a Burne-Jones influence by way of Byam Shaw." He was especially known for idealized female nudes, and while Chaucer's Medieval English setting required more clothing than he would normally have provided his subjects, they retain a charge of eroticism; the Wife of Bath may be fully dressed, but the mischievous leer on her face reveals her bawdy character. While Riccardi Press books do not rank with Kelmscotts or Ashendenes, those with plates after Flint have a very substantial appeal, especially when the volumes in question are in the immaculate condition seen here. (ST17640a)

A Devilishly Clean Copy

16 **GALLANIS, DEMETRIOS, Illustrator. (CRESSET PRESS). MILTON, JOHN. PARADISE LOST [and] PARADISE REGAIN'D.** (London: [Printed at Shakespeare Head Press for] Cresset Press, 1931) 375 x 260 mm. (14 3/4 x 10 1/4"). **Two volumes.** No. 91 OF 195 COPIES on handmade paper (and 10 copies on vellum). Original white buckram boards, gilt titling on spine, edges untrimmed. Housed in a modern cream chemise and matching slipcase. Title pages and initials designed by Anna Simons. 20 wood engraved illustrations (16 full page) by D. Galanis. Ransom, p. 8. ♦Tails of spines and lower corners a little bumped, but AN EXCEPTIONALLY FINE COPY—CLEAN, FRESH, AND BRIGHT INSIDE AND OUT. **\$4,500**

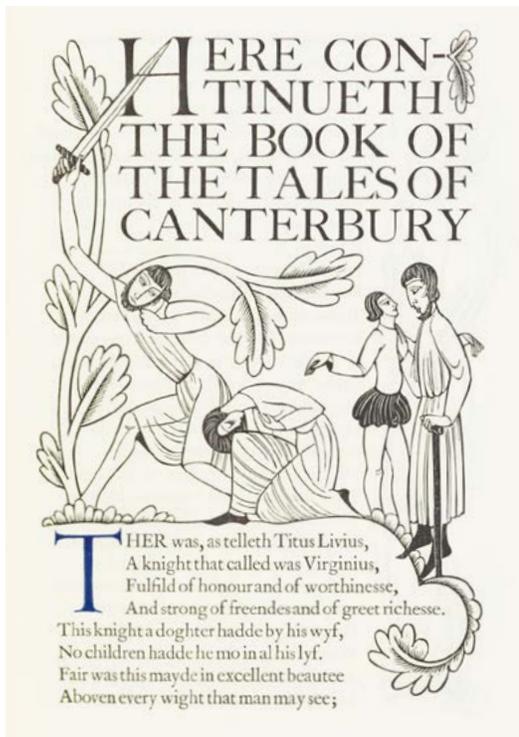


This is an extremely appealing set, in remarkable condition, of the final and the finest book issued by the Cresset Press. The text used here comes from the second edition of "Paradise Lost," printed in 1674, and the first edition of "Paradise Regain'd," printed in 1671. It is a noble edition of Milton with appropriately dark and brooding illustrations and very large, stately type printed on leaves with vast margins. Demetrios Galanis (1882-1966) was a French illustrator, printmaker, and designer of Greek birth. He studied under Nikiforos Lytras at the Higher School of Fine Arts in Athens and later under Fernand Cormon at the Ecole des Beaux-Arts in Paris. Galanis earned a number of important commissions



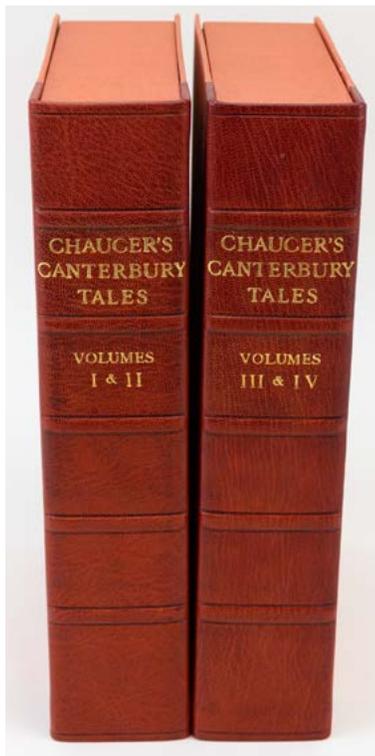
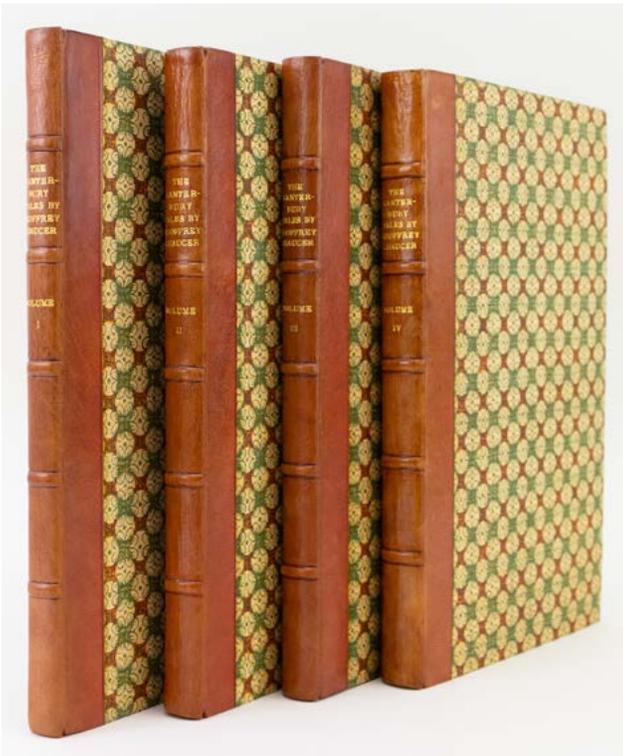
as illustrator for private press books in France and elsewhere during the 1920s and 1930s. This book is not difficult to find for sale, but because it is bound in white buckram, it is vulnerable to soiling, and almost never appears in the virtually spotless state seen here. (ST18235)

*As Fine a Copy as one Could Hope To Find of the
Supremely Successful Collaboration of Text, Decoration, and Typography*



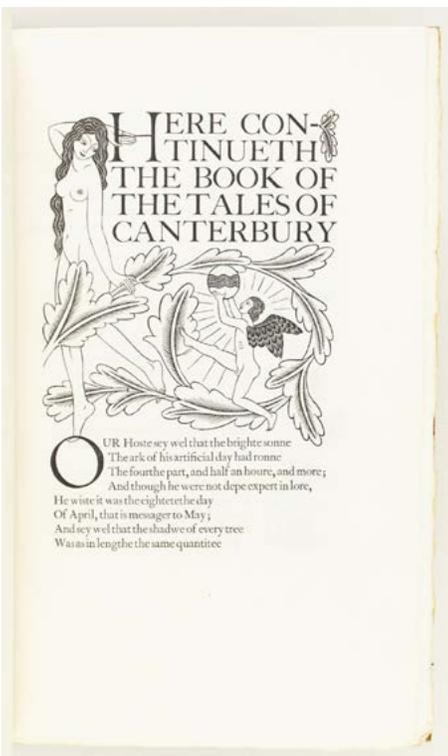
17 GILL, ERIC, Illustrator. (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. *THE CANTERBURY TALES*. (Waltham St. Lawrence: Golden Cockerel Press, 1929-31) 318 x 197 mm. (12 1/2 x 7 3/4"). **Four volumes**. No. 344 OF 485 COPIES on paper (and 15 on vellum). Original Niger morocco-backed patterned paper boards by Sangorski & Sutcliffe, raised bands, gilt titling, top edges gilt, others untrimmed. The four volumes housed in two burnt orange morocco-backed cloth clamshell boxes with gilt lettering on the backs. Red and blue initials, ONE FULL-PAGE AND EIGHT HALF-PAGE WOOD ENGRAVINGS, AND 267 VERY PLEASING WOOD-ENGRAVED BORDERS (frequently inhabited) AND TAILPIECES BY ERIC GILL (each border design repeated two to five times, so that nearly every page is thus adorned). Chanticleer 63; Gill 281. ♦ Spines softly sunned—though uncharacteristically very minor and uniform in the fading; otherwise faultless. AN EXEMPLARY COPY, PRISTINE INTERNALLY. **\$29,000**

This is as fine a copy as one could hope to find of one of the best examples in modern fine press work of the successful collaboration of text, decoration, and typography. With the "Four Gospels" of 1931 and "Troilus and Criseyde" of 1927, it is one of the three greatest Golden Cockerel Press



books, and according to Cave & Mason, its “naughty, amusing” engravings make it one of the five “foremost English illustrated books of the 20th century.” It was produced at the zenith of the decade-long collaboration between Golden Cockerel Press director and book designer Robert Gibbings (1889-1958) and artist Eric Gill (1882-1940) which, in the words of Gill biographer Fiona McCarthy, “resulted in some of the classic examples of specialist book production of that period,” works that “have a forcefulness and clarity which still excites one.” While some squeamish critics deemed Gill’s racy engravings inappropriate, the ribald Chaucer would no doubt have been delighted with them and found them most apt.

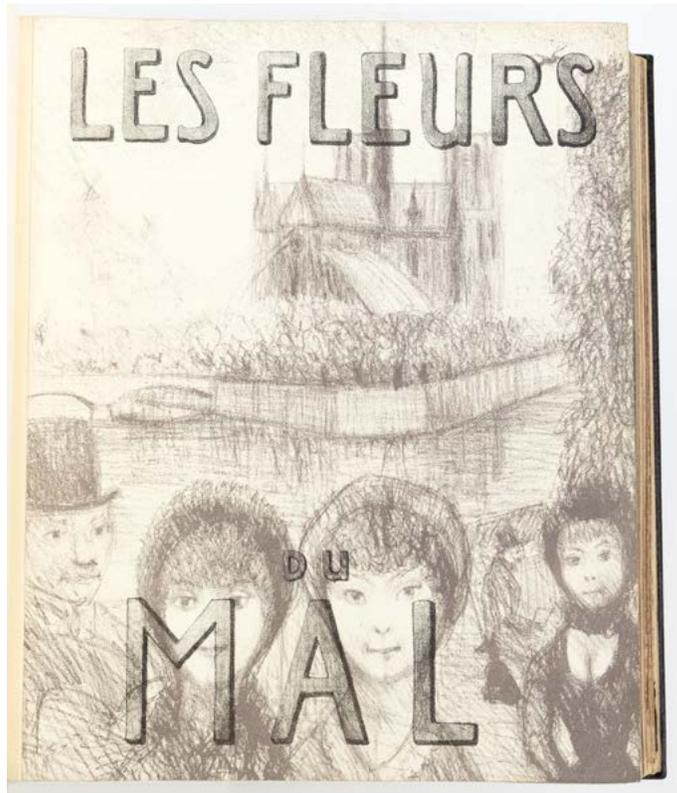
Colin Franklin astutely observed that the “Gill/Gibbings version [of ‘Canterbury Tales’] tackled the problems of illustrating Chaucer IN ALL HIS MOODS. [emphasis in original].” Cave & Mason report that its publication was “regarded as a literary event” and was widely reported and well received by the press. The book was very profitable, grossing some £14,000 for the Press. It is to be expected that a major production from a major press like the Golden Cockerel “Tales” would in many cases be very well treated by owners down through the years, but copies now are almost never found in the immaculate condition seen here. (ST17611)



There are many more images online. Click on any image or item number to go to that item on our website.

*Bound by Two French Masters, Inscribed by the Artist to a Prominent Bibliophile,
And with More 1,600 Illustrations, Including Some 300 Original Working Drawings*

18 **GOERG, EDOUARD, Illustrator. BAUDELAIRE, CHARLES.** *LES FLEURS DU MAL*. (Paris: Marcel Sautier, 1948, 1952) 335 x 275 mm. (13 1/4 x 11"). **Four volumes.** No. 1 OF 10 SPECIAL COPIES (of 200 total), this copy inscribed by Goerg to bibliophile Daniel Sickles. Volume I and its supplementary volume in ANIMATED DARK GREEN CRUSHED MOROCCO BY J. ANTHOINE-LEGRAIN (stamp-signed in gilt on front turn-in and dated 1949 on rear turn-in), boards with elaborate curvilinear gilt, silver, and inlaid morocco in purple, tan, olive, and black forming a swirling design, spines and turn-ins with elaborate tooling in blind, gilt, and silver, brown silk endleaves, top edges gilt, original wrappers bound in. In leather-lined, morocco-backed chemises and marbled paper slipcases. Volume II in DEEP PURPLE MOROCCO BY CREUZEVAULT (stamp-signed in argent on front turn-in), front board with elaborate tooling in blind with silver highlights, and with additional inlaid sections of green and purple morocco forming a floral decorative scheme, green suede endleaves, original wrappers bound in. Supplement to volume II in plain black crushed morocco by Creuzevault, green suede endleaves. Both in morocco-backed wooden board chemises and slipcases. WITH MORE THAN 1,161 ILLUSTRATIONS, COMPOSED OF: 269 ORIGINAL MONOCHROME LITHOGRAPHS BY EDOUARD GOERG, many double-page (144 in the first volume, 125 in the second); Volume I with an additional selection of 25 LITHOGRAPHS (IN BLACK IN FIRST STATE) from the original 144, followed by complete SUITES OF ALL 144 ILLUSTRATIONS IN BLACK AND IN SANGUINE; Volume II with an additional selection of 29 LITHOGRAPHS (IN BLACK IN FIRST STATE) from the original 125, followed by complete SUITES OF ALL 125 ILLUSTRATIONS IN BLACK AND IN SANGUINE; AND with two additional volumes containing MORE THAN 300 ORIGINAL DRAWINGS BY GOERG done in the process of illustrating the work. Limitations page of Volume I inscribed in ink by Goerg to Col. Daniel Sickles, expressing his pleasure that this book has given them the opportunity to meet and his hope that it will make them friends. Three newspaper articles about Goerg's work (dated 1964-77) and other material laid in at front of volume I. Strachan, "The Artist and the Book in France," pp. 142-44, 333. ♦Just a breath of rubbing to extremities of Volume II and its supplement, but in outstanding condition—flawless internally, and in dramatic, well-preserved bindings. **\$45,000**



Inscribed to a prominent bibliophile and imaginatively bound by two modern French masters, this unique deluxe edition of Baudelaire's masterpiece of Symbolist poetry contains Goerg's original designs for the illustrations, offering an exclusive view into his artistic process. Britannica proclaims "Fleurs du Mal" "perhaps the most important and influential poetry collection published in Europe in the 19th century" and hails Baudelaire (1821-67) "as a crucial link between Romanticism and modernism and as a supreme example, in both his life and his work, of what it means to be a modern artist." Composed over a 20-year period, Baudelaire's "Flowers of Evil" deals with the ecstasies and the horrors of life in vivid imagery; the Oxford Companion to French Literature admires his ability to "extract poetic magic from the hideous realities of life." According to Strachan, painter and engraver Edouard Goerg (1893-1969) was "in evident sympathy with the verses of the 'poète maudit'" and "technically superbly equipped to respond to their 'evocative sorcery' and the whole range of emotions they arouse. . . . Goerg's virtuosity is impressive, both as a designer of the many double-page spreads with variations of symmetrical and asymmetrical arrangements, and as an exponent of lithography." The artist spent six years creating in excess of 200 illustrations for the work, and we can see his ideas and designs evolve in the more than 300 original compositions contained in the supplements. Louis-Lazare Creuzevault (1879-1956) and especially his son Henri (1905-71) made the family bindery

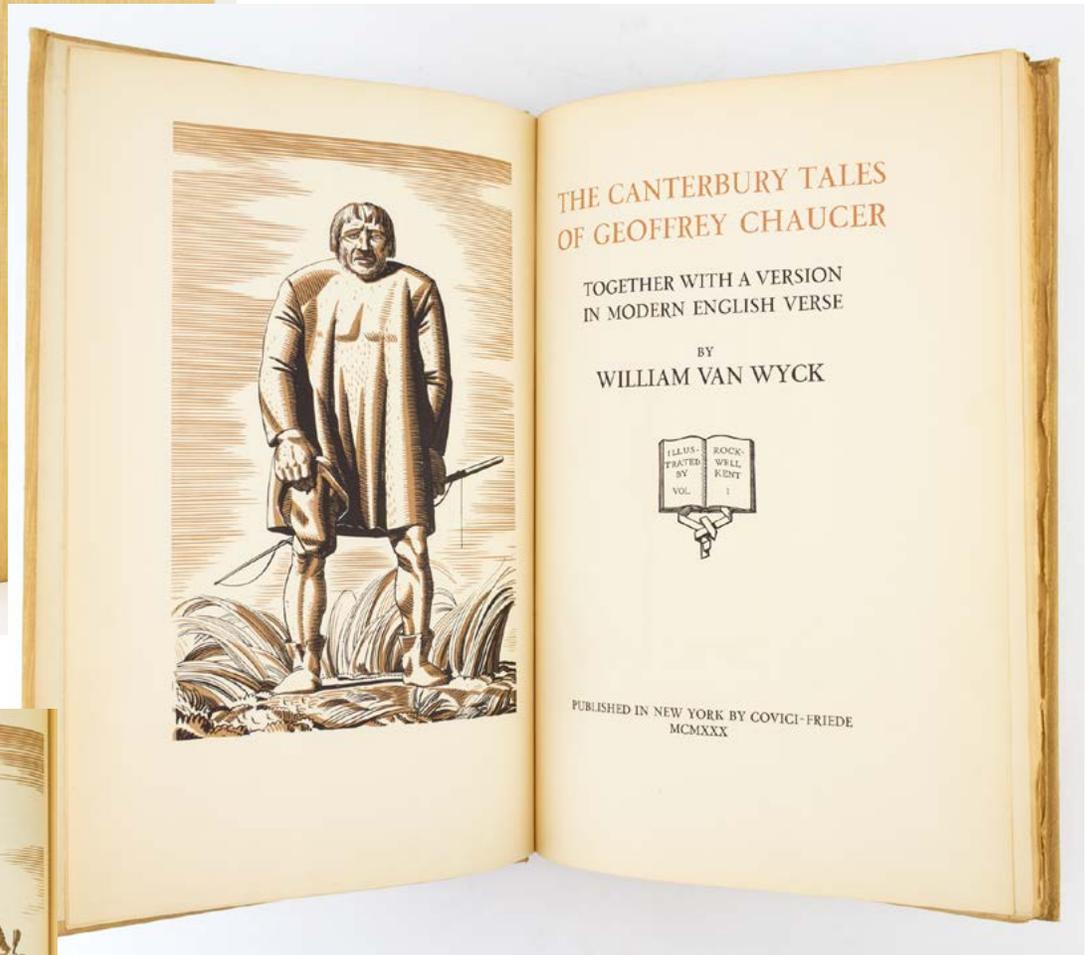
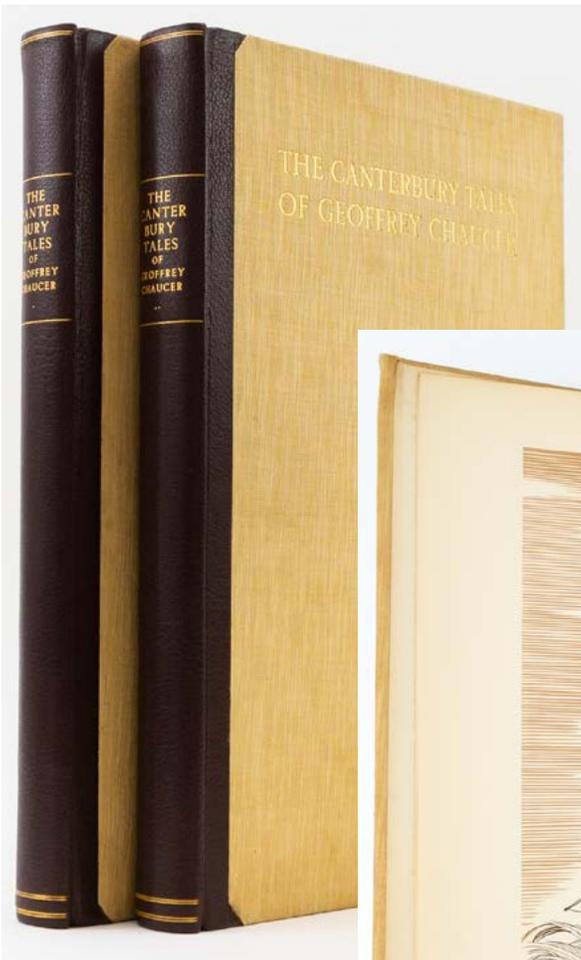


one of the most famous workshops in Paris during the first half of the 20th century. In the words of Duncan & De Bartha, the father "blended an appealing but anonymous classicism with Marius-Michel's doctrines," while the son "established himself as a contender to Adler and Bonet in the vanguard of the modernist movement in French bookbinding." Jacques Anthoine-Legrain (1907-93) took over the famed workshop of his step-father, the innovative and influential bookbinder Paul Legrain, in 1929. According to Duncan & de Bartha, Anthoine-Legrain initially "continued the Legrain tradition by applying a similar range of linear compositions and inlays of color to leather bindings, often with additional animal skin or metal accents," but later struck out on his own artistic course, as the maelstrom of inlays and tooling on our bindings attests. One of the newspaper articles laid in here notes that former owner Daniel Sickles spent 10,000 francs to have this set bound in 1952; he sold it at auction 11 years later for 78,600 francs. A prodigious collector, Sickles (1900-88) was a completist who endeavored to acquire all editions of a work—including, when possible, the manuscript; his outstanding library of 19th and 20th century French literature numbered more than 10,000 volumes. It is easy to understand the pleasure expressed by Goerg in the inscription here; the inclusion of his original sketches alongside manuscripts by the luminaries of French literature would be an honor, and Sickles was a very desirable friend for a book artist to make. (Lhi21026)





19 **KENT, ROCKWELL, Illustrator. CHAUCER, GEOFFREY. THE CANTERBURY TALES OF GEOFFREY CHAUCER.** (New York: Covici-Friede, 1930) 390 x 255 mm. (15 3/8 x 10 1/8"). **Two volumes.** Translated into modern English by William Van Wyck. No. 862 OF 924 COPIES on rag paper SIGNED BY THE ILLUSTRATOR (from a total edition of 999). Publisher's original pale beige linen rebacked with brown morocco, top edges gilt, others untrimmed. WITH 80 WOODCUT ILLUSTRATIONS BY ROCKWELL KENT, comprised of 25 full-page in black and brown and 55 black & white head- and tailpieces (many repeated). Text in double columns, with modern English adjacent to the original Chaucerian English. "Rockwellkentiana," p. 62. ♦ Cloth just a little soiled, otherwise fine—clean and fresh internally, in attractively rebacked bindings. **\$950**



Textually distinguished by a line-for-line modern English translation printed alongside the original Middle English, this is a grand edition of Chaucer's classic "Canterbury Tales" illustrated by the renowned American painter, printmaker, and writer Rockwell Kent. An artist with transcendentalist tendencies, Kent (1882-1971) spent much of his career living in, visiting, and producing images of rural or remote locations. In "The 20th Century Book," John Lewis says that although Kent's "most interesting illustrations were drawn from his own travel books . . . he has illustrated a number of other books, including an effective edition of Chaucer's 'Canterbury Tales.' The full-page illustrations for this book were of single figures, in Kent's simple engraved technique, printed in black and brown." However simple they might seem to be, those figures in folio size are imposing, and one cannot help but take note of them, as much for

their stark, unadorned beauty as for their expanse. The Kent "Tales" has always been considered an impressive and desirable publication: this "regular" edition (as Covici-Friede advertised it) sold for \$50, a very hefty sum for a new book during the Great Depression. (ST17496-035)

*A Portfolio Containing the Artist's Maquettes,
Presumably Given to his Daughter, then Salvaged from a House Fire*

20 **KENT, ROCKWELL, Illustrator. VOLTAIRE, FRANÇOIS-MARIE AROUET. CANDIDE: THE ORIGINAL MAQUETTES, HAND COLORED BY THE ARTIST.** (New York: Random House/Pynson Press, 1928) 290 x 385 mm. (11 1/2 x 15 1/4"). 27 loose double-sided sheets. **(Missing two sheets, 29-32 and 69-72).** A UNIQUE EDITION. Attractive contemporary custom-made portfolio with dark blue Levant goatskin spine and rail, navy Bancroft bookcloth boards, color reproduction of title page recessed in front flap, light blue silk ties, the portfolio lined with Arches laid rag paper (identical to paper used in this edition). WITH 103 HAND-COLORED ILLUSTRATIONS, composed of one small vignette on half title, three full-page scenes, one headpiece, 25 historiated initials showing a character from the tale, and 73 bas-de-page vignettes depicting scenes from Voltaire's satire. With laid in hand-colored invitation to a publication event: "Candide - Original Drawings Made by Rockwell Kent - For the Random House edition of Candide, with specimen printed pages coloured by hand, will be displayed in the exhibition room - Pynson Printers - Times Annex - through May - nineteen twenty-eight - 229 W 43 - New York" (in original envelope). ♦ One leaf with mild browning at the edge, two others with a couple of tiny spots of foxing in the margin, otherwise in nearly mint condition (perhaps miraculously so, given its history). **\$22,500**



This is a remarkably important item on several fronts. First, it contains dozens of pages of maquettes—the original hand-done versions—of Kent's famed illustrations, each colored by Kent himself. This is the only known extant copy of the four sets of maquettes created by Kent for the Random House "Candide." Furthermore, the portfolio includes a small, but significant, rarity in the form of the hand-colored invitation (also by Kent) to the release event. Finally, the art on the colophon page bears the now-famous emblem, designed and hand-colored by Kent, used here for the first time and then as a regular device by Random House. It is known that Kent personally painted four sets of maquettes to be given to the four women who





main title page, and colophon with its original appearance of the Random House imprint. Not surprisingly, this rarity is not listed in any auction record or bibliography. (Lhi21028)

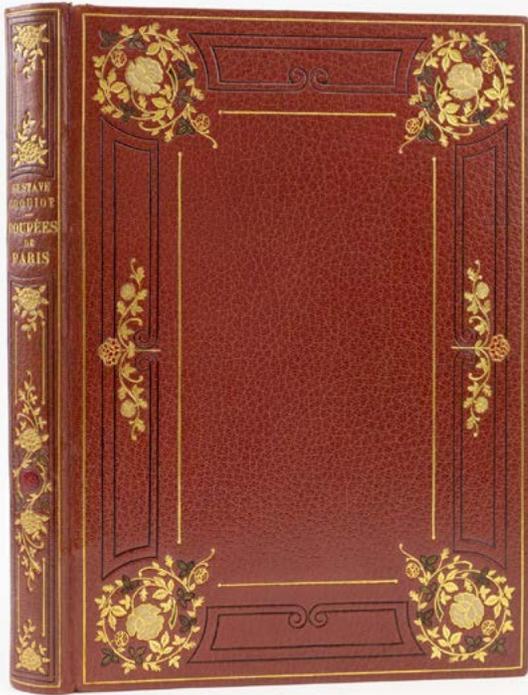
Painted the illustrations for the limited edition. One of those four was Kent's daughter Kathleen (two of the others were studio artists Ione Robinson and Wanda Gag, while the fourth is unknown). It is presumed that this copy was the one that was given to his daughter, as it was in Kent's home at Sable Forks, NY, at the time of the 1969 fire (thought to have been triggered by lightning). The set was given to Robert Paulson, a personal friend and sometime dealer who was apparently involved in salvaging works from Kent's home after the misfortune. The set was sold by Paulson to the last owner. The lost leaves (interior pages with artwork similar to that found throughout the work) have to be considered minor in the totality of the unique collection, and all the major elements are present and in exceptional condition, including the bastard title page,



*Celebrating the Beautiful Courtezans of Belle Epoque Paris,
Appropriately Bound in Elegant Art Nouveau Style*

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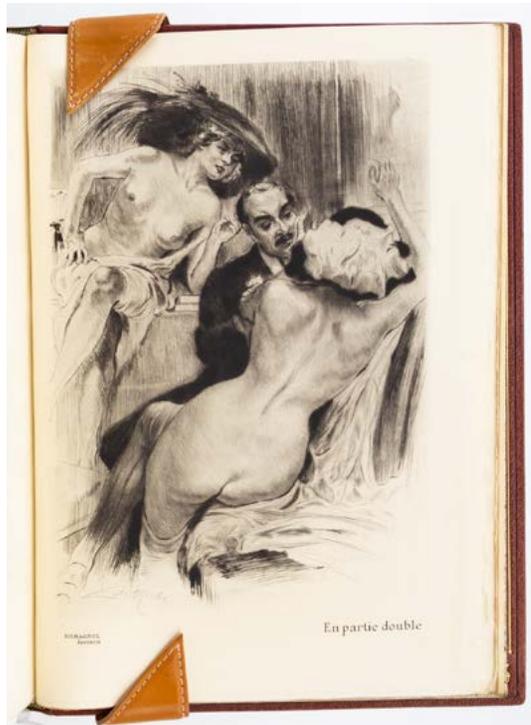
LOBEL-RICHE, ALMÉRY, Illustrator. (BINDINGS - LOUIS GUÉTANT). COQUIOT, GUSTAVE. POUPEES DE PARIS. BIBELOTS DE LUXE. (Paris: Collection des dix, Romagnol, [1912]) 310 x 215 mm. (12 1/8 x 8 1/2"). 127, [3] pp. No. 243 OF 300 COPIES, this one of 168 on



Arches vellum paper, with the finished state of all the illustrations. ELEGANT BURNT SIENNA MOROCCO, INLAID AND GILT, BY LOUIS GUÉTANT (stamp-signed on front turn-in), covers with gilt fillet border, blind-tooled frame with inlaid and gilt floral spray at center of vertical sides, corners with curling gilt floral vine sporting inlaid pink and ivory morocco roses and brown leaves, smooth spine, two compartments similarly framed with inlaid ivory morocco blossoms, lower compartment with onlaid circle of red morocco at center, turn-ins framed in gilt and blind with inlaid purple morocco lotus flower at corners and three blue daisies strung along the sides, marbled endpapers and flyleaves, top edge gilt, other edges untrimmed. Original paper wrappers bound in. Housed in matching marbled paper slipcase. WITH 40 SENSUOUS ETCHINGS OF BELLE ÉPOQUE COURTESANS BY LOBEL-RICHE, 39 of them full-page. ♦ Joints faintly rubbed (though well masked with dye), opening page of text with overall light browning, one plate with short marginal tear (well away from image), but quite a fine copy—clean, fresh, and bright internally in a refined binding showing almost no wear. \$2,800

This work celebrates the beautiful courtezans of Belle Époque Paris, the “grandes horizontales” immortalized in the works of Colette, Proust, and Zola. Illustrator Alméry Lobel-Riche (1877-1950) follows

these “Dolls” and “Luxury Trinkets” through their typical day: the careful toilette—bathing, manicure, makeup—in preparation for a walk through the Bois de Boulogne, a fitting with a couturier, a shopping trip to one of the great department stores, an ice-skating lesson, tea with a confidente, dinner at Maxim’s or the Pré Catalan, and erotic rendezvous with the men who financed this luxurious lifestyle. The Swiss-born Lobel-Riche studied at the Écoles des Beaux Arts in Montpellier and Paris, and exhibited paintings at the Salon de Paris before becoming a successful illustrator and engraver. Ray says, “Lobel-Riche’s overwhelming preoccupation was the feminine nude”; the artist’s gift for depicting the female form seductively combined with the aura of decadent sensuality



that pervaded his work made him an ideal illustrator for Baudelaire, de Musset, and the present work. Rather than creating illustrations for an existing text (as is usual), Coquiot’s narrative was produced to fit with the voluptuous etchings. As secretary to the sculptor Auguste Rodin, writer and art critic Gustave Coquiot

(1865-1926) was immersed in the lively creative scene in turn-of-the-century Paris and was quite familiar with the flourishing demi-monde where artists and writers mingled with wealthy men and their mistresses. Like the couturier-clad courtesans of "Poupées de Paris," our book is fashionably clothed in a lovely Art Nouveau-style binding; it was executed by Lyon craftsman Louis Guétant, who was active from the turn of the 20th century until about 1950. (ST18296)

A Rarely Seen Grouping of Redouté's "Royal Bouquet" of "The Queen of Flowers"

22 **REDOUTÉ, PIERRE-JOSEPH.** *LE BOUQUET ROYAL.* (Paris: Mademoiselle Redouté, 1844) 505 x 325 mm. (20 x 12 3/4"). [3] leaves of text. Loose as issued in original printed paper wrapper, in a ca. 1930s marbled paper tray case trimmed in reddish brown calf, gilt titling to back, the case in a well-made matching slipcase also trimmed with leather (the upper joint of the traycase cracked). With lithograph portrait of Redouté and FOUR FINE STIPPLE ENGRAVINGS OF ROSES, printed in color and FINISHED BY HAND. "An Oak Spring Flora" 61; Dunthorne 236 (1844 ed.); Nissen, BBI 1590; Pritzel 7457 (1843 ed.). ♦The wrapper repaired and reinforced along

fold and lightly soiled, trivial tears and smudges, (a half-inch repaired tear to mount of portrait), otherwise fine, the clean, bright plates entirely free of the foxing that often plagues this work, and with colors so fresh and true one can almost smell the roses. **\$15,000**



This is the final work by Belgian painter and botanist Pierre-Joseph Redouté (1759-1840), known as the "Raphael of flowers." It was chosen for inclusion in "An Oak Spring Flora" because it characterized the artist's "elegant period" at the end of his life, when "his watercolours were no longer painstakingly painted 'd'après nature,' but were the fruit of a consummate technique." The "Bouquet" contains hand-colored engravings of four roses not included in his masterful monograph on the flower—the Clémentine rose, the Amélie rose, the Adélaïde rose, and the Hélene rose—as well as a portrait of Redouté lithographed by Francois-Forunte-Antoine Feroggio after Marie Eléonore Godefory. Redouté's talent was such that he weathered the turbulent politics of his time to serve as court painter and art instructor to Marie Antoinette, to both of Napoleon's empresses (Josephine and Marie-Louise), and to Louis Philippe I's queen, Marie-Amélie. The artist painted many botanical specimens, but it was with roses that he excelled, creating what some have called "portraits" of the queen of flowers. The delicate delineation and careful coloring give his roses an extremely realistic, almost three-dimensional, quality. To reproduce his paintings for books, Redouté turned to stipple engraving. He had been introduced to the technique by Francesco Bartolozzi, and found that the use of dots, rather than just lines, created the subtly shaded effect he sought. He came up with his own trademark method of stipple engraving, combining it with an

innovative color printing process that replicated his paintings beautifully. This posthumously published work was first issued in 1843 by the Marchands de Nouveautés and was dedicated by Redouté's widow and daughter to the artist's final royal patroness, Marie-Amélie de Bourbon (1782-1866). Our edition was published the following year for Mademoiselle Redouté.

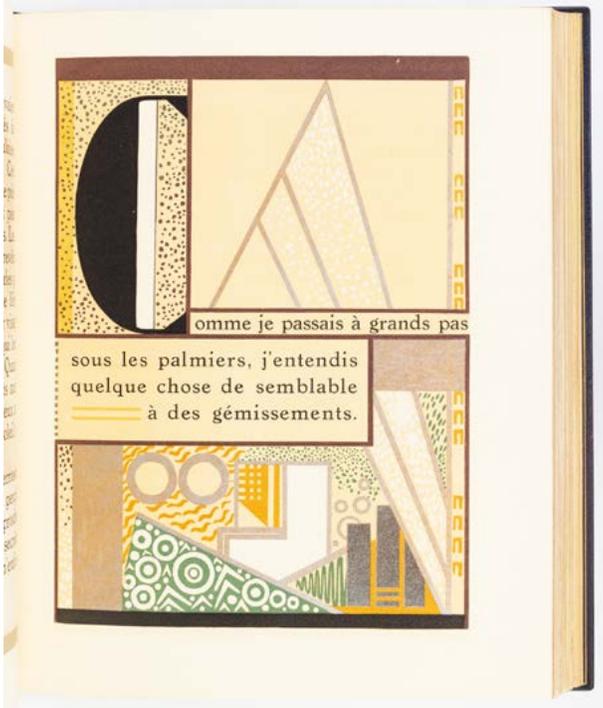
We were only able to trace one sale of the 1844 edition at auction: the de Belder copy, sold by Sotheby's in 1987 for a hammer price of £3,800 (\$6,194). The 1843 edition has sold at auction four times since 1976, but all of those copies suffered from some degree of browning and foxing to the plates, happily absent from the present collection. (ST17888)



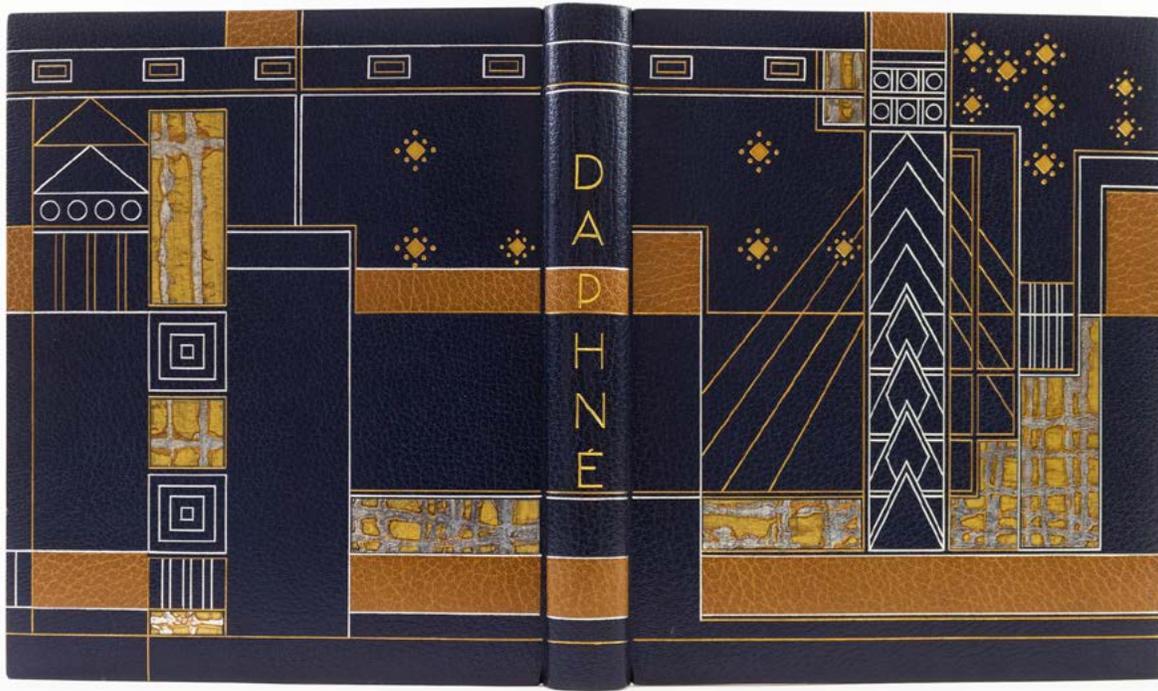
*Schmied's Own Copy of "the Art Deco Book par Excellence,"
In a Splendid Binding Inspired by the Volume's Illustrations*

23

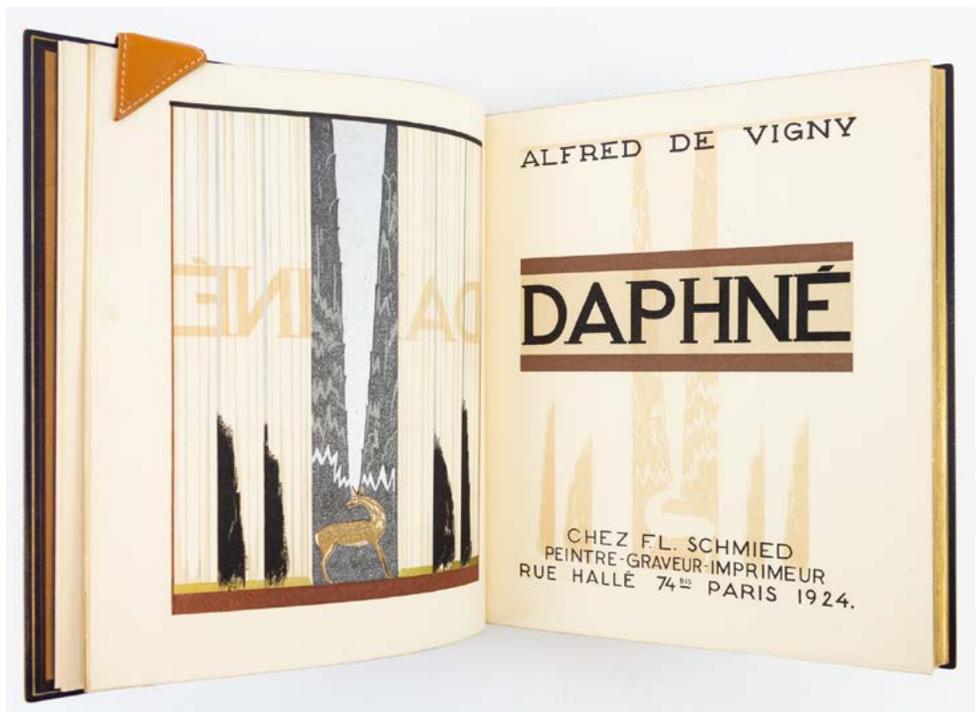
SCHMIED, FRANÇOIS-LOUIS, Illustrator and Designer. (BINDINGS - DEVAUCHELLE). **VIGNY, ALFRED DE**. *DAPHNÉ*. (Paris: F. L. Schmied, 1924) 305 x 245 mm. (12 x 9 3/4"). [90] leaves. THE ARTIST'S OWN COPY ("Exemplaire d'artiste") SIGNED BY SCHMIED, from a total edition of 140 copies. MAGNIFICENT MIDNIGHT BLUE CRUSHED MOROCCO BY DEVAUCHELLE (stamp-signed on front turn-in), INLAID AND GILT TO AN ART DECO DESIGN INSPIRED BY SCHMIED, covers with gold and silver geometric tooling, with metallic and tan morocco inlays, smooth spine with vertical titling, fawn-colored suede doublures and free endleaves edged with brown morocco, all edges gilt. Original illustrated paper wrappers bound in. Housed in the original matching morocco-backed chemise and slipcover. WITH 50 COMPOSITIONS ENGRAVED ON WOOD IN COLOR AND ENHANCED WITH SILVER AND GOLD BY FRANÇOIS-LOUIS SCHMIED. Nasti, "Schmied" B5, p. 116; Ray, "The Art Deco Book in France," p. 57-8. ♦ A bit of offsetting from the illustrations, otherwise A PRISTINE COPY inside and out. \$19,500



This is François-Louis Schmied's own copy of the book Ray deemed "the Art Deco book par excellence," in a splendid binding clearly inspired by his illustrations for the book. Written in 1837 but not published until 1912, this novel by the most philosophical of the French Romantic poets, Alfred de Vigny (1797-1863), examines the role of the

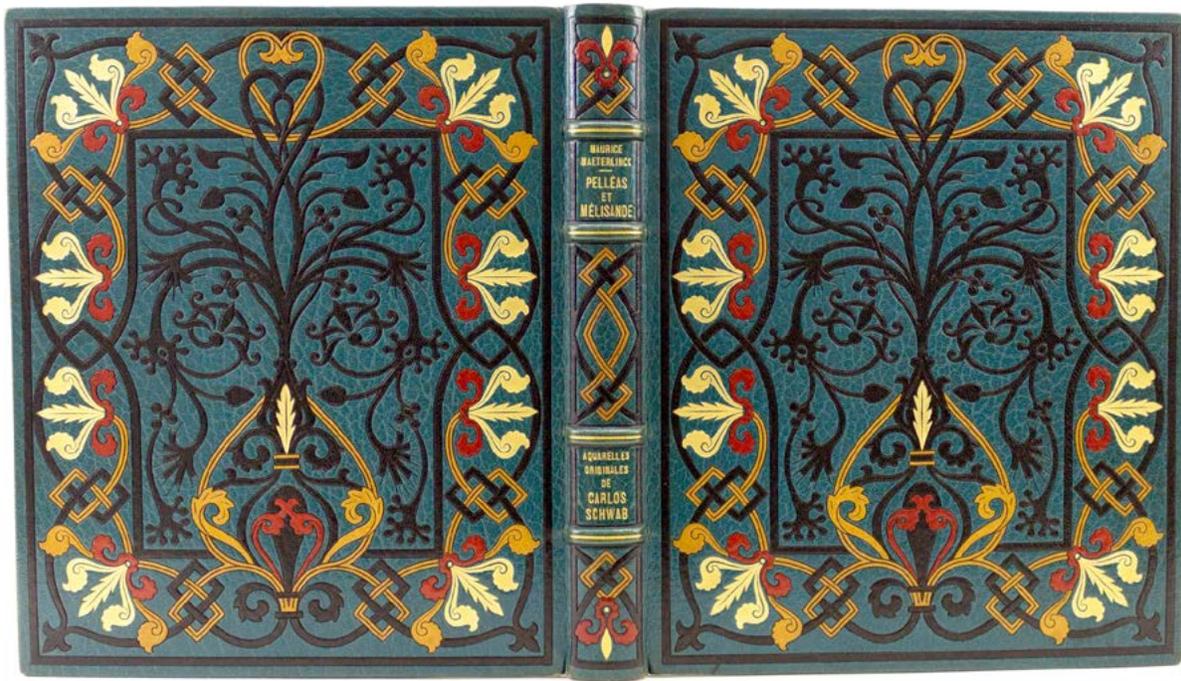


artist in society by looking at the life of Julian the Apostate, a poet, soldier, and emperor of Rome. Here, it is greatly enhanced by the Art Deco illustrations and decorations of Schmied (1873-1941), one of the most important, original, and active figures in the world of artists' books. For many of his productions, Schmied took on the responsibility for creating the illustrations, designing the typeface and page layout, setting the type, and doing the printing. According to Ray, "Full of typographical audacities, ["Daphné"] is also remarkable for the ingenuity of design and the dark, rich colors of its ornamentation. . . . The brilliance and precision with which Schmied engraved and printed his designs are beyond praise." Schmied was immensely talented in all areas of book production, and as Duncan & De Bartha point out, this "versatility . . . has obscured the fact that he was also a highly gifted modernist designer." Schmied was born and studied in Geneva, moved to Paris at 22 to make a living as a wood engraver, and joined the French Foreign Legion in his mid-forties, losing an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," often entirely the work of his own hands, and in the mid-1920s, he and his eldest son, Théo, managed an atelier that issued a distinguished series of sumptuous works in very small editions, largely for members of elite French book clubs. The work was bound by Roger Devauchelle (1915-93), who was apprenticed to a binder in Amiens at the age of 12. He later moved to Paris, where he went to work for the master craftsman Georges Lahaye, who introduced him to fine binding and helped him perfect his technique. Devauchelle served in the French army in World War II, was captured by the enemy, and escaped to join the Maquis resistance fighters in Landes. He returned to Paris after the war, and became one of the most lauded binders of his time, as well as the author of an authoritative history of French bookbindings. He produced a number of Schmied-inspired bindings (RBH locates 20) on works produced by Schmied and his son. (ST18249)



*With 31 Original Signed and Dated Carlos Schwabe Watercolors
Used for Book Illustrations, in a Striking Binding by Gruel*

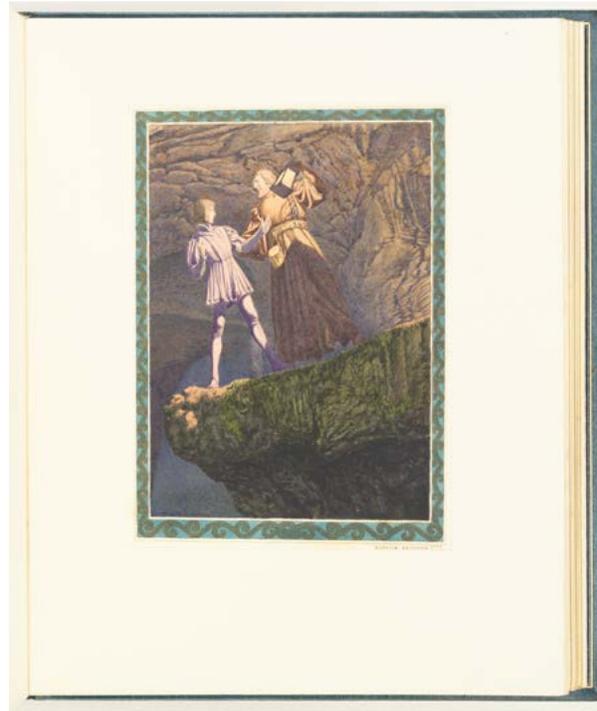
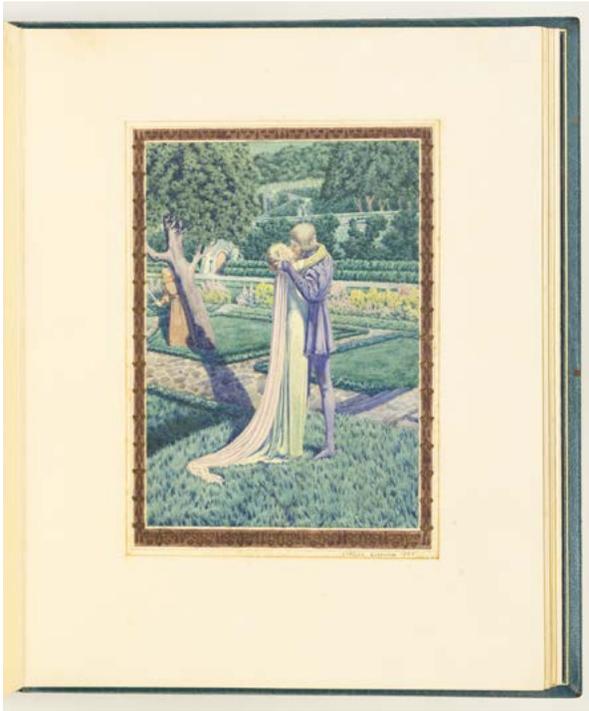
24 **SCHWABE, CARLOS, Illustrator. (BINDINGS - GRUEL).** ORIGINAL WATERCOLOR ILLUSTRATIONS FOR MAETERLINCK'S "PELLÉAS ET MÉLISANDE." (Paris: [1922]) The Gruel binding: 305 x 255 mm. (12 x 10"); the printed book: 240 x 170 mm. (9 1/2 x 6 3/4"). [35] leaves, all illustrations. Printed volume: 144 pp., [2] leaves. **Two volumes.** SPECTACULAR TURQUOISE CRUSHED MOROCCO, ELABORATELY INLAID IN THE "FLORE ORNAMENTALE" STYLE, BY LÉON GRUEL (stamp-signed in gilt on rear doublure), covers with inlaid black morocco border and a black and tan interlacing strapwork frame accented with eight large gilt and inlaid red morocco lilies, central panel filled with inlaid swirling black morocco vines and berries emanating from a large inlaid and gilt fleur-de-lys at foot, raised bands, spine panels with inlaid black and tan strapwork accented at head and foot by red and gilt ornament, TURQUOISE MOROCCO DOUBLURES framed by thick and thin gilt rules and inlaid black and tan



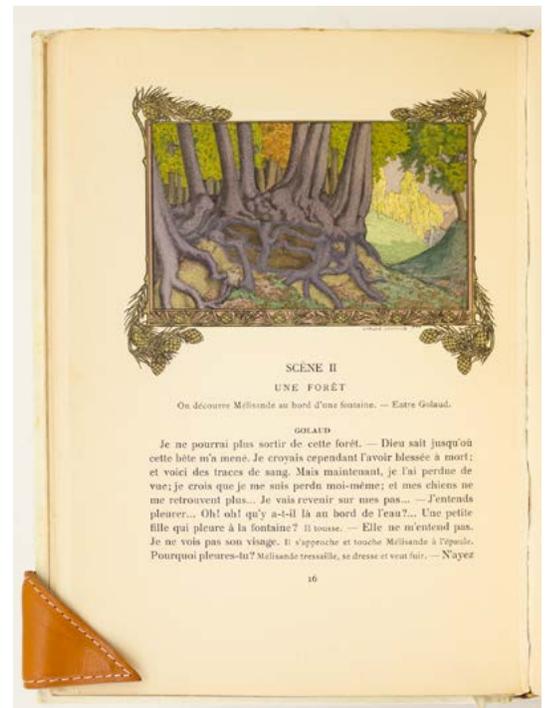
borders, front doublure with "Ex-libris Albert Dubosc" in small gilt letters at foot, yellow watered silk endleaves, all edges gilt. In original calf-lined marbled paper chemise trimmed with matching morocco, in morocco-clipped slipcase. Original pictorial title page for the printed edition in black ink; original black and green title with printed text and hand-colored Jugendstil border (incorporating Carlos Schwabe's logo) to this suite, mounted; original dedication to Albert Dubosc with similar decoration; original half title; and 31 ORIGINAL WATERCOLORS, several mounted, ALL SIGNED AND DATED BY CARLOS SCHWABE. Accompanied by the 1924 version of Maeterlinck's work issued by H. Piazza, in which these illustrations appear in printed form, in the publisher's stiff vellum binding. ♦ A breath of rubbing to corners, mild foxing to mounts of a few plates, but AN OUTSTANDING COPY with virtually no signs of wear inside or out. \$50,000

This is a unique collection of the exquisite original watercolor illustrations done by Carlos Schwabe for a bibliophile's edition of "Pelléas et Mélisande" by Maurice Maeterlinck, very beautifully bound by Gruel for collector Albert Dubosc. The German-born Swiss Symbolist painter Schwabe (or Schwab, 1866-





1926) was commissioned by luxury publisher H. Piazza to produce illustrations for their 1924 edition of this operatic tragedy; that printed version contains color prints of the illustrations realized here, dated 1923. These originals are dated 1922, and are noticeably more vibrant than the printed reproductions. Our originals were clearly made with the utmost care and delicacy. Schwabe illustrated a number of the luxury editions so popular with French bibliophiles in the late 19th and early 20th century, including works by Zola, Baudelaire, Samain, Mallarmé, and Blondel. He received the French Légion of Honor in 1902. "Pelléas et Mélisande" is a Symbolist play by the Belgian writer Maurice Maeterlinck (1862-1949) about the forbidden, doomed love of the title characters. First performed in 1893, it gained considerable popularity and was adapted as an opera by Claude Debussy. The binding by Gruel is most fitting in several ways: its colors balance with those prominent in Schwabe's work; it matches the illustrations stylistically; and it is very fine in its choice of material and detailing. The scion of a distinguished bookbinding family, Léon Gruel (1841-1923) became sole owner of the family workshop in 1891. Already a renowned practitioner of the craft, he turned part of his shop into a bookbinding museum, and also achieved fame as a bookbinding historian. In 1889, Gruel was one of the founding members of the Syndicat de la Reliure-Dorure-Brochure, a bookbinders' guild which acquired its definitive structure in 1891 and of which he became president in 1900. At the turn of the 20th century, his firm had a worldwide reputation of excellence. This volume was assembled and bound especially for the bibliophile and French politician Albert Dubosc (1874-1956), who served in the French parliament as an independent radical candidate. The watercolors are finished products, as opposed to studies, with very slight differences between them and the illustrations in the printed version of "Pelléas" included here. (ST16915)

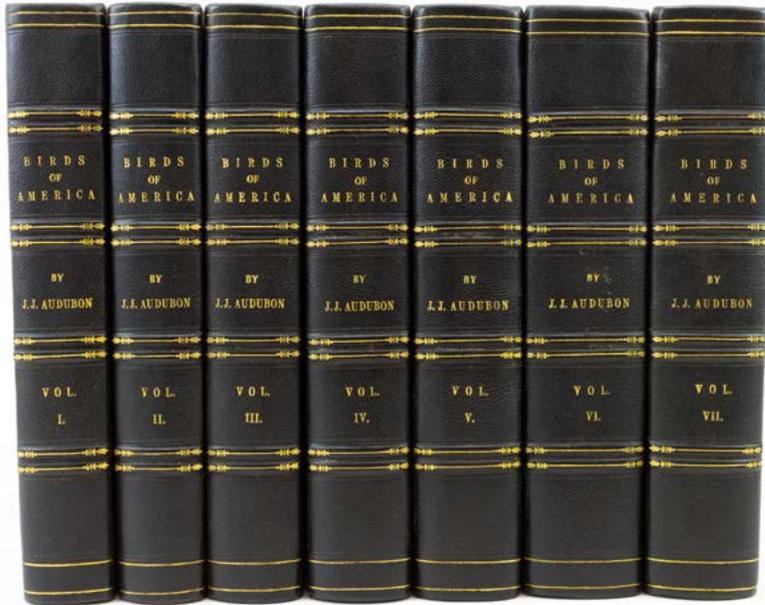


There are many more images online. Click on any image or item number to go to that item on our website.

SECTION III: BOOKS WITH COLOR PLATES

An Exceptionally Clean, Bright Copy of the First Octavo Printing of Audubon's "Birds"

25 (COLOR PLATES - AMERICAN BIRDS). AUDUBON, JOHN JAMES. *THE BIRDS OF AMERICA, FROM DRAWINGS MADE IN THE UNITED STATES AND THEIR TERRITORIES*. (New York: J. J. Audubon; Philadelphia: J. B. Chevalier, 1840-44) 262 x 165 mm. (10 5/8 x 6 5/8"). **Seven volumes.** FIRST EDITION in the Octavo Format, bound from the original parts. Original black morocco by P. Low of Boston (ticket on front pastedown), covers with gilt-rule border, very expertly rebacked replicating the original gilt rules and lettering, raised bands, all edges gilt, original tissue guards (some neat restorations to edges of boards). WITH THE 500 CELEBRATED HAND-FINISHED COLOR LITHOGRAPH PLATES OF AMERICAN BIRDS, all with original tissue guards. Ayer / Zimmer 22; Wood, p. 208; Reese, *American Color Plate Books*, 34; Bennett, p. 5; Nissen IVB 51; Sabin 2364. ♦ Trivial spots or vague abrasions to boards, very isolated minimal foxing or smudging to text (a handful of plates thus affected at margins, but these minor blemishes of no consequence whatsoever), infrequent offsetting onto (but never through) tissue guards (a sign of successful prevention rather than imperfection). AN EXCEPTIONALLY FINE COPY of a book difficult to find even close to this good, the very expertly restored bindings entirely convincing and appealing on the shelf, the contents clean and fresh, and THE PLATES ESPECIALLY BRIGHT, WITH BEAUTIFUL COLORING. **\$85,000**

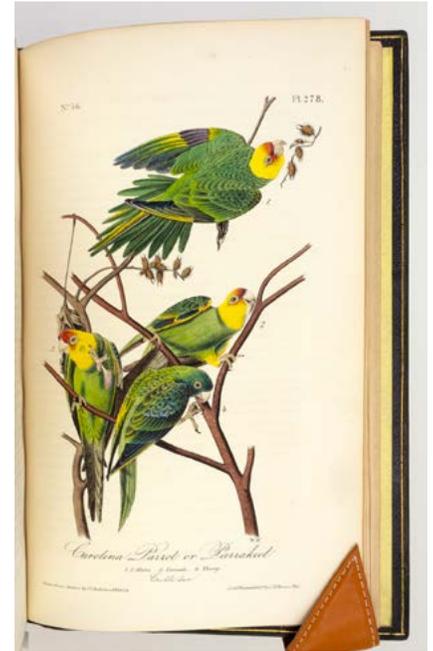


all edges gilt, original tissue guards (some neat restorations to edges of boards). WITH THE 500 CELEBRATED HAND-FINISHED COLOR LITHOGRAPH PLATES OF AMERICAN BIRDS, all with original tissue guards. Ayer / Zimmer 22; Wood, p. 208; Reese, *American Color Plate Books*, 34; Bennett, p. 5; Nissen IVB 51; Sabin 2364. ♦ Trivial spots or vague abrasions to boards, very isolated minimal foxing or smudging to text (a handful of plates thus affected at margins, but these minor blemishes of no consequence whatsoever), infrequent offsetting onto (but never through) tissue guards (a sign of successful prevention rather than imperfection). AN EXCEPTIONALLY FINE COPY of a book difficult to find even close to this good, the very expertly restored bindings entirely convincing and appealing on the shelf, the contents clean and fresh, and THE PLATES ESPECIALLY BRIGHT, WITH BEAUTIFUL COLORING. **\$85,000**

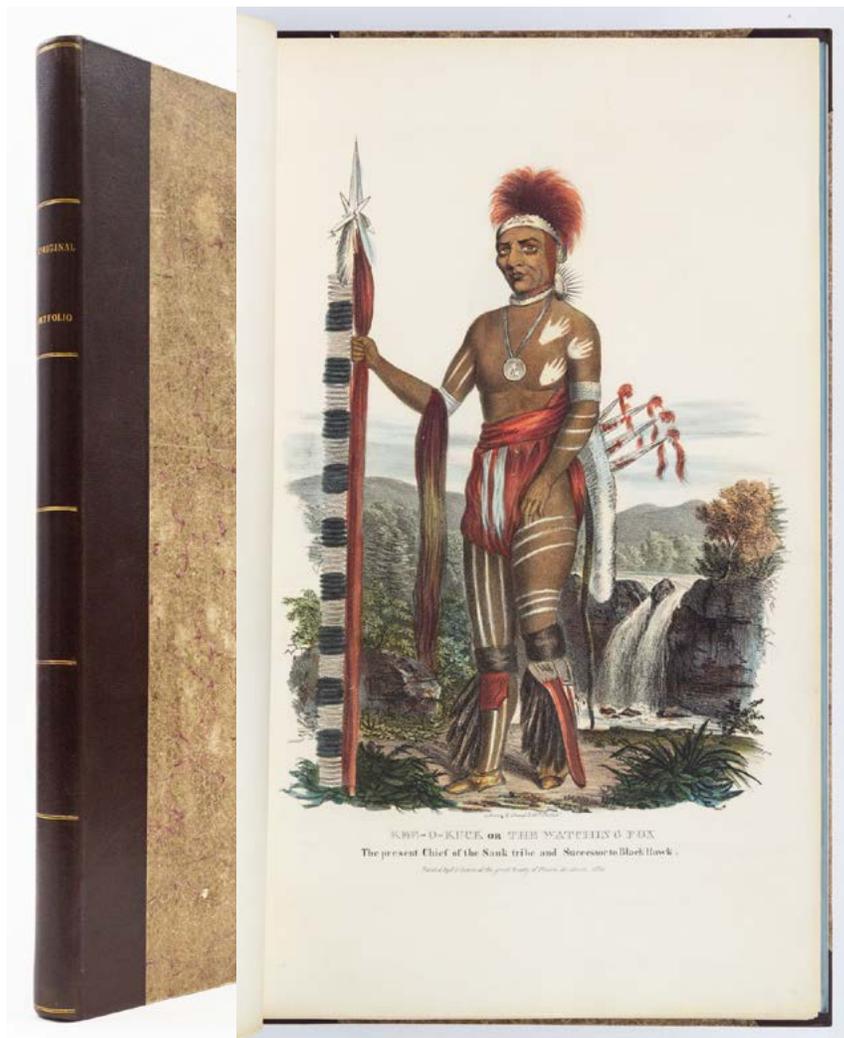
This is an outstandingly clean, bright copy of one of the key books in any natural history library and one of the great books in the history of American publishing. The story of the conception and creation of Audubon's monumental achievement, the double elephant folio "Birds of America," is the stuff of legend. Its hero—the illegitimate son of a French sailor and his Creole mistress—was a man with little education or formal training in art, scant aptitude for business, and excellent taste in wives. Alan Thomas tells us that Audubon (1785-1851) "made a wonderfully fortunate choice when he married Lucy Bakewell," the eldest daughter of his neighbor in Pennsylvania. After a series of disastrous business ventures, "his splendid wife insisted that his lifelong passion for ornithology and the painting of birds . . . should become [his] *raison d'être*," and after much travail and sacrifice by both parties, the publication of Audubon's elephant folio (1827-38) was indeed a triumph. But, of course, a work nearly as big as a door with life-size ornithological images was outside the financial reach of nearly all book buyers, necessitating the publication of the present smaller format version, which was greeted with immense



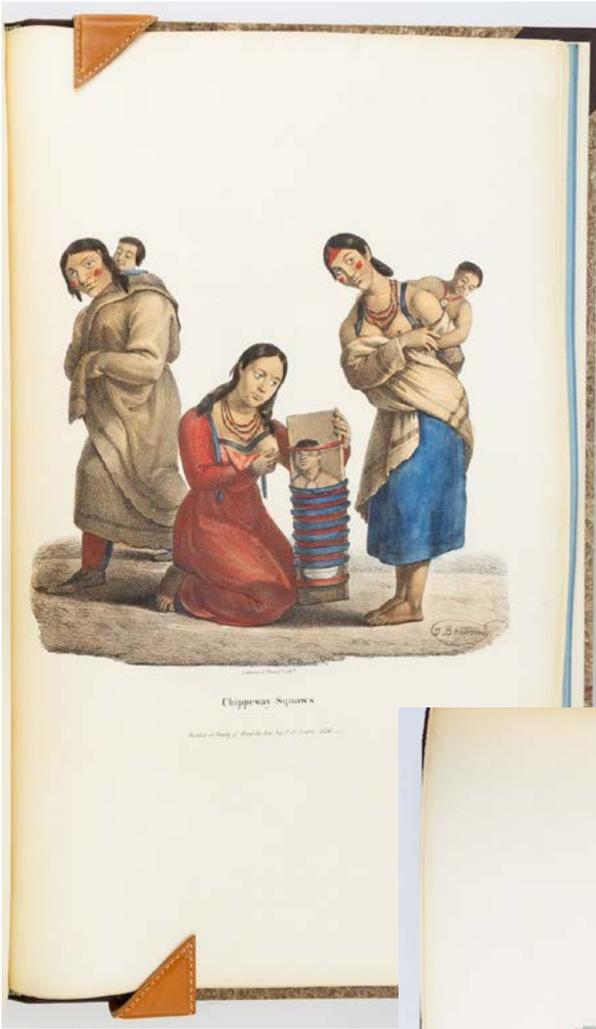
approval (Reese calls it "probably the greatest commercial success of any color plate book issued in 19th-century America"). Although the illustrations are obviously reduced, they nevertheless are always characterized by pleasing composition, almost always characterized by a convincing verisimilitude, and not infrequently characterized by a richness and intensity of coloration. The condition of the octavo "Birds" is always problematic, given the fact that it was issued in 100 fascicles (each containing five plates) over a period of five years to satisfy the orders of more than 1,000 subscribers. Under circumstances like these, the nature and quality of paper varied, and certain fascicles tend to show up from set to set as having the same flaws. Even for an obsessive collector, the present copy is remarkable for its exceptionally clean, bright plates. And although the spines here have been renewed, they were redone with such authenticity and remarkable skill that they are as pleasing as they are convincing. (CJ12103)



The First Important Series of Native American Portraits To Be Published in America



26 (COLOR PLATES - AMERICAN INDIANS). LEWIS, JAMES OTTO. THE ABORIGINAL PORT FOLIO. (Philadelphia: Printed by Lehman & Duval, published by the author, 1835-36) 485 x 285 mm. (19 x 11 1/4"). [2] leaves of text (advertisements for the first and third series only), followed by plates. FIRST EDITION. Expertly bound to style in brown half morocco over contemporary marbled paper-covered boards, smooth spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment, blue paper upper wrappers to original parts number 1, 3, 4, 5, 6, 8 and 9 bound in (part 1 as a title at the front, others at the rear). WITH 72 HAND-COLORED LITHOGRAPHIC PLATES (out of 80, as usual) after Lewis, printed by Lehman & Duval. Without the extremely rare lithograph title. Howes L-315; Sabin 40812; Reese, "Stamped with a National Character" 23. See also: Benezit VIII, 955. ♦Boards with a scattering of shallow chips, a couple of the bound-in wrappers with expert repairs, a handful of plates with very light soiling or faint thumb smudges, but AN EXTRAORDINARILY FINE COPY THROUGHOUT. \$95,000



Chippewa Squaws

This is a remarkably fine copy of the first important series of Native American portraits to be published in the United States, predating both McKenney and Hall's "History of the Indian Tribes of North America," and Catlin's "North American Indian Portfolio." The plates mostly depict prominent chiefs and other notable tribal members in great detail, recording their style of dress, face paint, jewelry, weapons, and other accessories; below each likeness is the name of the sitter along with their rank and tribal affiliation, including the Sioux, Miami, Chippawa, Iowa, Shawnee, Potawatomi, Winnebago, and others. James Otto Lewis (1799-1858) completed most of the original sketches during trips he made with Michigan Governor Lewis Cass in 1825-27 to the Great Lakes area, where they attended the treaties of Prairie du Chien, Fort Wayne, Fond du Lac, and Green Bay. Though Lewis' artistic abilities are often cited as being less sophisticated than contemporaries Catlin or Charles Bird King, the illustrations here possess an earnest simplicity and communicate the realities an artist would have faced while working rapidly in the field, "far removed from the abodes of civilization" and with the "rude materials" he was able to bring with him. Originally issued in 10 parts



THE PIPE DANCE and THE TOMAHAWK DANCE of the Chippewa tribe.

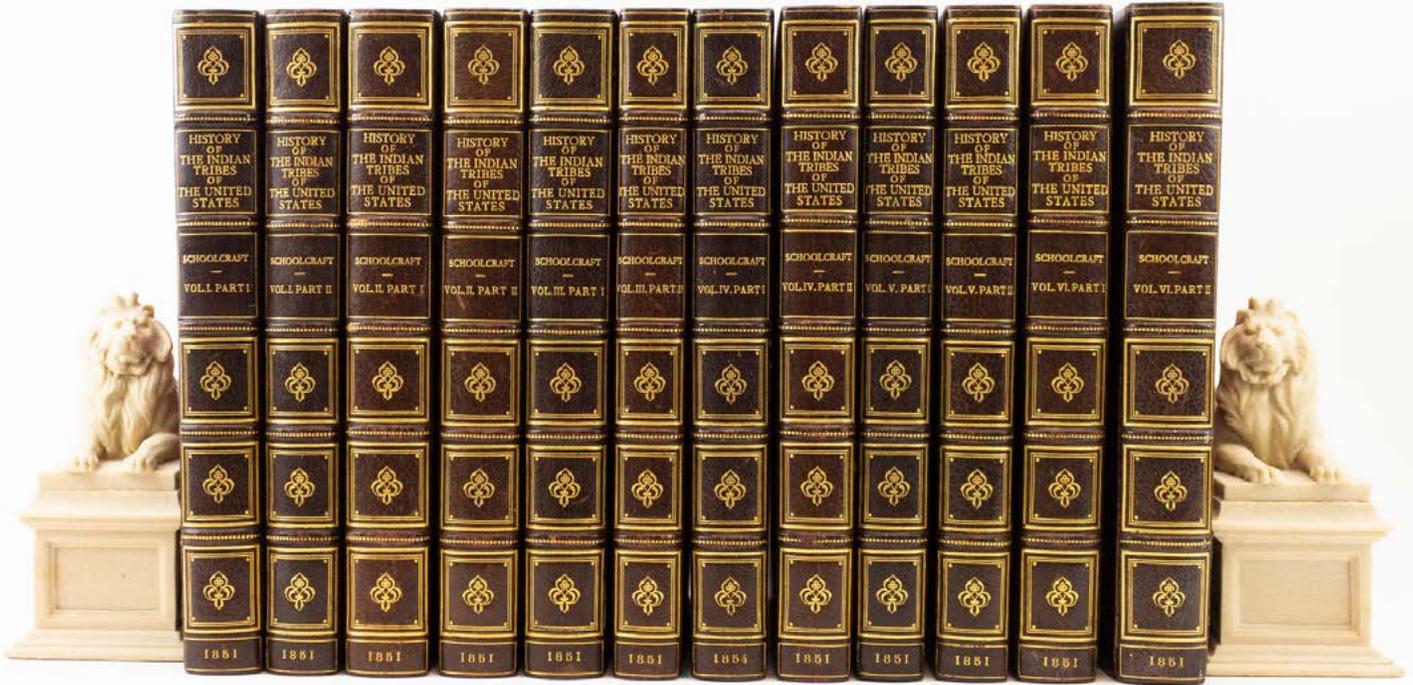
with eight lithographs per part, Lewis' publication struggled to keep subscribers toward the end of its run, making the final two parts, in Reese's words, "famously rare as a result." Only three complete sets containing all 80 plates, a lithographed title page (issued with the final part), and three advertisement leaves are known to have sold at auction, making complete copies next to impossible to obtain. Our copy, containing 72 plates and two of the three advertisement leaves, is very nearly complete, and, unlike most copies on the market, also contains seven of the 10 original front wrappers. And it is an exceptionally attractive copy, with vibrant colors and clean, bright, and fresh leaves throughout. (Lhi21027)



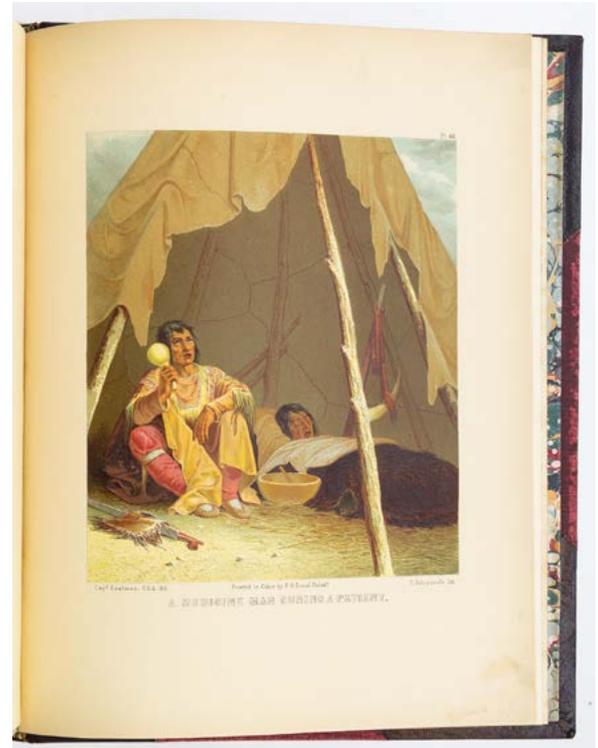
SEPTEMBER 1814
 at which were made the following treaties of the CHIPPEWA, OJIBWA, ANISHINABE, POTOWATOMIA, WINNEBAGO, and IOWA INDIAN TRIBES
 with general... Lewis & Clarke... Clark of Missouri... in the name of the UNITED STATES.

*The Most Comprehensive 19th Century Account of the
History and Contemporary Status of Native American Tribes*

27 (COLOR PLATES - AMERICAN INDIANS). EASTMAN, SETH, Illustrator. SCHOOLCRAFT, HENRY ROWE. HISTORICAL AND STATISTICAL INFORMATION, RESPECTING THE HISTORY, CONDITIONS AND PROSPECTS OF THE INDIAN TRIBES OF THE UNITED STATES: COLLECTED AND PREPARED UNDER THE DIRECTION OF THE BUREAU OF INDIAN AFFAIRS. (Philadelphia: Lippincott, Grambo & Co. [vols. I-IV] or J. B. Lippincott & Co. [vols. V-VI], 1851, 1851, 1851, 1854, 1855, 1857) 325 x 248 mm. (12 3/4 x 9 3/4"). With half titles. **Six volumes bound in 12.** FIRST EDITIONS of all volumes. Handsome 20th century dark brown half morocco over



crimson cloth by Riviere & Son (stamp-signed on verso on front free endpaper), raised bands, spines gilt in compartments with central fleuron, gilt titling, marbled endpapers, top edges gilt (very small and expert repairs to three joints). WITH SIX STEEL-ENGRAVED ADDITIONAL TITLES, one steel-engraved portrait of Schoolcraft, one folding letterpress table, and 329 ENGRAVED OR LITHOGRAPHED PLATES, PLANS, AND MAPS after Seth Eastman and others (including the "Map of Kansas River"), some tinted, many hand colored or chromolithographed. All with (apparently original) tissue guards. Sabin 77849; Howes S-183 "b"; Field, 1379; Bennett, p. 95; Servies 3691. ♦Four-inch thin crack to one joint of first volume and both joints of 12th volume, a half dozen cloth sides with minor evidence of silverfish activity, but the bindings otherwise quite attractive, their leather showing considerable luster. Minor foxing and offsetting here and there, especially to plate margins (but this never serious), other trivial imperfections, but in most ways a very fine set internally—quite clean, fresh, and as bright as its slightly off-white paper allows, with virtually no signs of use, the original tissue guards appearing almost entirely undisturbed. **\$25,000**



Handsomely bound and with all volumes present in the first edition, this is the most comprehensive 19th century account of the history and contemporary status of Native American tribes.

As such, it is an essential work of American ethnography, its "vast mass of really valuable material," in Field's words, performing "a very important service for Indian history in collecting and preserving an immense amount of historical data." Henry Schoolcraft (1793-1864) travelled west in 1820 as a mineralogist on the first American expedition exploring the Great Lakes region, and began life there as an Indian agent in Michigan two years later. His career as an ethnologist had its roots in his marriage to Jane Johnson, whose mother was Ojibwa. According to ANB, with the aid of his wife and her family, "Schoolcraft embarked on a pioneer study of Ojibwa language and oral literature. After publishing individual ethnological and literary papers, he presented the first collection of Indian myths and legends for American readers in a popular two-volume work, 'Alcic Researches' (1839)," a source for Longfellow's "Song of Hiawatha." After a career as Superintendent of Indian Affairs for Michigan, Schoolcraft was appointed by the Secretary of War to "collect and digest such statistics and materials as may illustrate the history, present condition, and future prospects of the Indian tribes of the United States," in accordance with a May 1847 act of Congress. Schoolcraft sent government-sanctioned questionnaires to current and former employees of the Bureau of Indian Affairs, fellow ethnologists who had studied American Indian tribes, traders who had travelled and worked among the Indians, and "teachers and missionaries to the aborigines." And he edited and compiled the responses into this vast survey published over a six-year period. Howes says that the work collected and preserved "vocabularies of Indian languages, grammatical analyses, legends of various tribes,



biographies of chiefs and warriors, narratives of captivities, histories of Indian wars, emigrations, and theories of their origin." In the introduction to the 1951 Index to this work produced by the Bureau of American Ethnology, director Matthew Stirling noted, "this opus will always remain a mine of source material. At the time of its compilation, aboriginal culture in the United States, although rapidly disintegrating, was still a living, vital reality." The text's value is much enhanced by the meticulous illustrations of Seth Eastman (1808-75), whose work as a topographical artist for the U.S. Army had instilled a sharp eye for detail and an ability to produce images of near-photographic quality. According to Field, "a very large number of beautiful steel engravings, representative of some phase of Indian life and customs, are contained in the work, but the most valuable of its illustrations are the drawings of weapons, domestic utensils, instruments of gaming and amusement, sorcery and medicine, objects of worship, their sculpture, paintings, and fortifications, pictograph writing, dwellings, and every form of antiquities." Sets of this work are always available, but they are almost invariably beset by disfiguring foxing and disagreeable bindings. And it almost never appears bound in 12 (attractive) volumes, as here. (Lhi21091)

*With 30 Large Folio Hand-Colored Plates, Including Broad and Folding Prospects,
A Favorite of Byron and Long Considered the Most Beautiful Book on Troy*

28 (COLOR PLATES - ARCHITECTURE, ANCIENT GREEK WORLD). **GELL, WILLIAM.** *THE TOPOGRAPHY OF TROY, AND ITS VICINITY.* (London: Printed by C. Whittingham for T. N. Longman and O. Rees, 1804) 440 x 275 mm. (17 3/8 x 10 7/8"). 2 p.l., 124 pp. Contemporary calf, covers framed by blind cresting palmette roll and gilt rules, gilt palmette cornerpieces, neatly rebacked to style, raised bands, spine panels decorated with blind rolls, gilt titling, new endpapers, marbled edges. HAND COLORED THROUGHOUT, INCLUDING 12 AQUATINT VIGNETTE

HEADPIECES (one of these uncolored) AND 43 ILLUSTRATIONS ON 28 PLATES (14 of these etchings, 29 aquatints, three folding) PLUS TWO ENGRAVED MAPS. Abbey Travel 399; Blackmer 660.

◆ Leather worn away at corners, long, thin scratch on back cover, short tear to head of one plate (touching only frame and sky), three quires and one map a little foxed, occasional light offsetting to text leaves adjacent to plates, but still quite an excellent copy—the binding solid and not unattractive, and clean and fresh internally, WITH BRIGHT, PLEASING PLATES. **\$6,000**

This impressive debut work by classical archaeologist William Gell has long been considered the most beautiful book on Troy. It





elicited praise from no less a philhellene than Lord Byron, who Abbey notes included this couplet in "English Bards and Scotch Reviewers": "Of Dardan tours let dilettanti tell / I leave topography to classic Gell." Soon after receiving his B.A. in 1798 from Emmanuel College, Cambridge, Gell (1777-1836) travelled to the eastern Mediterranean, where he explored the Troad region in northwest Asia Minor, believed to be the location of the ancient city of Troy. He eventually settled on Burnabashi as the likely site of the Trojan War, and proceeded to produce the sketches and maps that populate this work. He employed the emerging technology of the camera lucida (which would be patented by English chemist William Hyde Wollaston in 1806) as a sketching aid; the device uses mirrors to superimpose the scene to be sketched on the drawing surface, consequently improving accuracy. The resulting views are more like panoramic photographs than the topographical engravings familiar from Merian and other earlier works. The views are broad and sweeping, often with mountains or sea in the distance, and perhaps a traveller, shepherd, or cranky camel in the foreground. According to DNB, "Gell represented the culmination of the literary topographical tradition. Written when Greece and even Italy were comparatively little known to English travellers and classical students, his works were for some time regarded as standard treatises, and much of the information they contain is still of value." (ST17496-006)

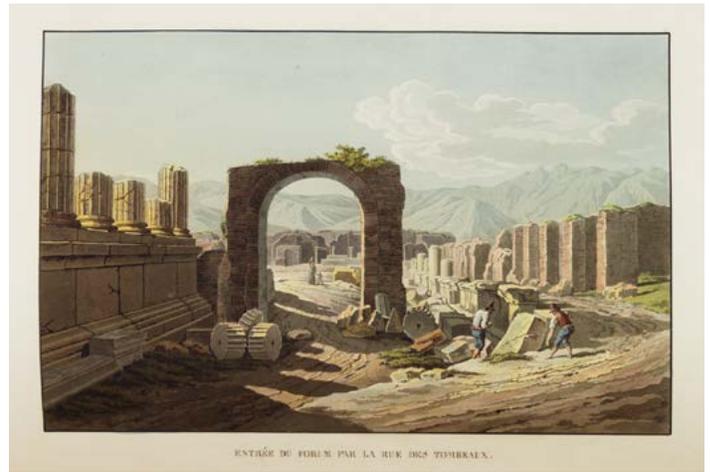
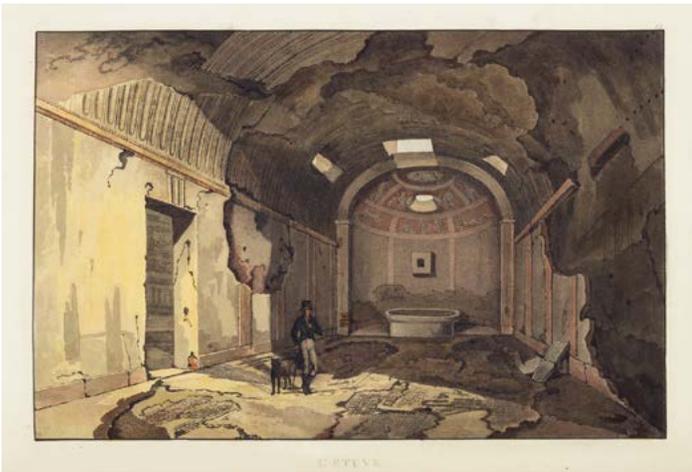
*A Rarely Seen Complete Set of these
Famous and Lovely Colored Plates of Pompeii*

29 (COLOR PLATES - ARCHITECTURE, ANCIENT ROMAN WORLD). (POMPEII). HÜBER, JAKOB-WILHELM. [VUES PITTORESQUES DES RUINES LES PLUS REMARQUABLES DE L'ANCIENNE VILLE DE POMPÉI]. (Zurich: by the author and Henry Fuessli and Comp., 1824-25) 445 x 325 mm. (17 1/2 x 12 3/4").

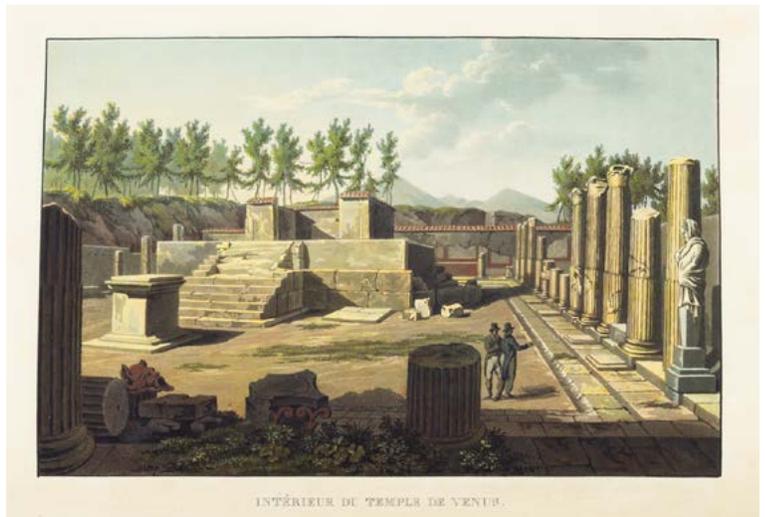
[26] leaves of descriptive text. **Lacking title page and dedication.** Commentary by art historian Johann Jacob Horner. FIRST EDITION. Modern tan half morocco over olive green buckram, raised bands, spine panels with gilt ornament, red morocco label. 24 FINE AQUATINT VIEWS COLORED BY A CONTEMPORARY HAND. Brunet III, 357. ♦Text pages variably foxed (from a little to very), but (somehow) THE LOVELY PLATES IN FINE, CLEAN CONDITION—fresh and bright with pleasing coloring, in an unworn, sympathetic binding. **\$15,000**



This is a rare complete colored set of Hüber's famed views of Pompeii, much sought-after by armchair travellers after excavations uncovered that urban time capsule in the late 18th century. The German-born Hüber (1787-1871) settled in Naples in his early 20s, studying landscape painting with Dutch émigré painter Jacob Philipp Hackert (1737-1807), who was known for his lush scenes, often featuring ruins. His arrival in the region coincided with the occupation of Naples by the French, who accelerated the excavations underway at Pompeii, which had been buried by the eruption of Vesuvius in 79 A.D. The rapid burial of the city in volcanic ash had captured a moment in time, and the opportunity to see a well-preserved example of life in the ancient Roman Empire caught in medias res drew eager travellers on the Grand Tour of the Continent. Hüber's well-executed views often picture these tourists, and their contemporary dress contrasts sharply with the classical ruins. Lord Napier, in his "Notes on Modern Painting at Naples" (1855), credits Hüber for introducing the use of watercolors to the meticulously drawn landscapes then being produced. This innovation is displayed in the hand-colored plates here, which were also issued in uncolored state. Napier was correct to appreciate the value of adding colors, which increases both the drama



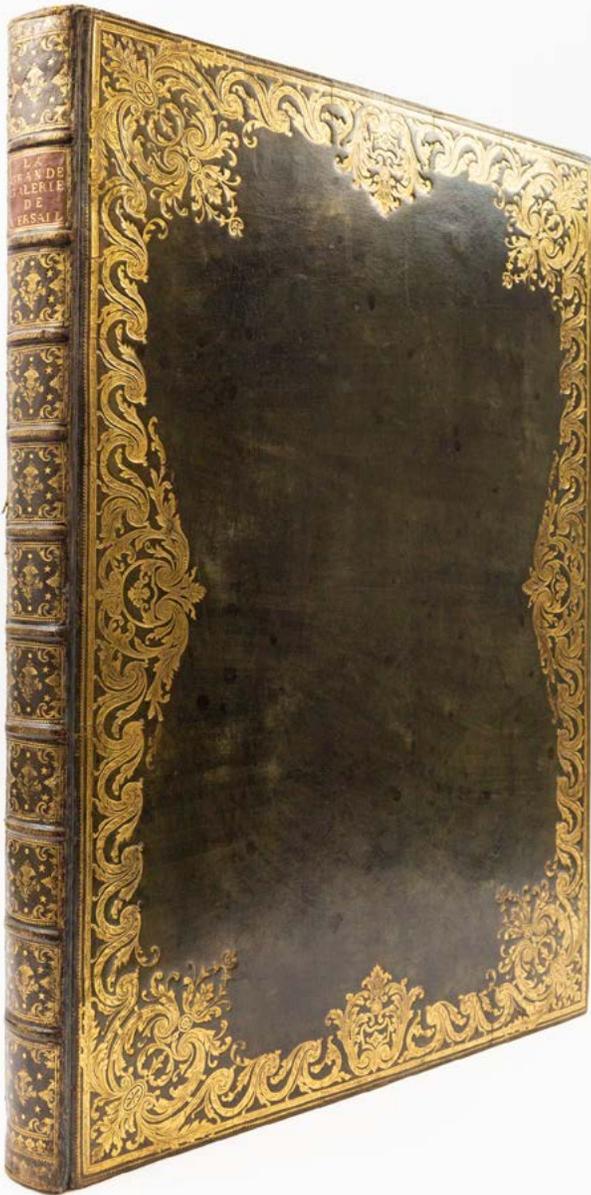
of the views and the pleasure of the viewer. Because the attractive sets with color were often broken up, complete volumes of the colored plates are rarely seen for sale: we could trace just three such copies sold at auction as listed in RBH and ABPC (the two best ones were the Feltrinelli copy, which sold for \$14,330 in 2001 and the Donaueschingen copy, fetching \$13,750 in 2014). Ours does not have the distinguished provenance attached to those copies, and it lacks two preliminary leaves, but the text is present, and, most important, the lovely colored plates are in fine condition. (ST17496-014)



*A "Magnificent" Book with Colored Plates of the Paintings at Versailles,
An Extraordinarily Large Copy (28 inches tall) in a Padeloup Binding*

30 (COLOR PLATES - ARCHITECTURE, 18TH CENTURY FRANCE). LE BRUN, CHARLES. (BINDINGS - PADELOUP). LA GRANDE GALERIE DE VERSAILLES ET LES DEUX SALONS QUI L'ACCOMPAGNENT, PEINT PAR CHARLES LE BRUN, PREMIER PEINTRE DE LOUIS XIV, DESSINÉS PAR JEAN-BAPTISTE MASSÉ, PEINTRE,





ET GRAVÉS SOUS SES YEUX PAR LES MEILLEURS MAÎTRES DU TEMS. (Paris: Imprimerie Royale, 1752) 715 x 505 mm. (28 x 20"). 2 p.l., 18 pp. FIRST EDITION. SUPERB OLIVE GREEN MOROCCO, ELEGANTLY GILT À LA ROCAILLE BY PADELOUP (his ticket at foot of title page), covers with elaborate gilt frame combining dramatic cresting sides with ornate side- and cornerpieces, rebacked preserving original backstrip, raised bands, spine compartments with central floral spray featuring a thistle, volute frame accented with shells, red morocco label, turn-ins with undulating gilt floral roll featuring pomegranates and daffodils, pink watered silk endleaves, all edges gilt. WITH 55 COPPER-ENGRAVINGS AFTER CHARLES LE BRUN on 52 plates, 23 of these double-page, all but one of THE ILLUSTRATIONS IN OUTSTANDING COLOR applied by a later, studied hand. Without the portraits of Le Brun and Massé added to some copies. Text within decorative frames. Cohen-de Ricci 609; Brunet III, 910. ♦Boards a bit faded, binding with slight wear, folio b (text) with one-inch repair to head edge, about a dozen plates faintly browned (colors unaffected), occasional mild thumbing, but still A FINE COPY OF AN IMPOSING BOOK, clean and fresh internally with generous margins and rich coloring. \$45,000

This is an especially tall copy of a sumptuous work that epitomizes the extravagant aesthetic of the Sun King. The plates here depict the beautiful paintings created by the great French artist Charles Le Brun (1619-90) to adorn the Palace of Versailles; Louis XIV was so thrilled with this splendid interior decor that he ordered a set of engravings documenting the paintings so he could present it to princes and other dignitaries as a mark of his particular favor. Le Brun had spent the last 10 years of his life decorating the walls of the great galleries of Versailles, including the Hall of Mirrors, with paintings that



showed the most glorious events in the history of Louis XIV's reign between the years 1661 and 1678. Jean-Baptiste Massé (1687-1767) spent another eight years perched on scaffolds drawing these paintings for this title, which Cohen-de Ricci deems "a magnificent work that cost Massé much time and effort." The engraving of these drawings—by Aubert, Audran, Duflos, Cochin fils, and others—took another 20(!) years because everything had to be mirror-engraved to make the printed scenes appear exactly as they do in the paintings. The book was then printed by the Imprimerie du Roy, which Ray says "set new standards for bookmaking in France. Its productions perfectly embody . . . the style Louis XIV." The engravings here have been expertly and sensitively colored by a later hand, bringing the full vibrancy of Le Brun's frescoes to the plates. Our copy was bound by Antoine-Michel Padeloup (1685-1758), the most outstanding artisan of that famous family of binders. Antoine, the founder of the dynasty, was doing work in the middle of the 17th century and was followed by sons Philippe and Michel, both of whom became master binders in 1686. But it was Michel's son, Antoine-Michel (1685-1758) called "le jeune," who was the most celebrated member of the family. In 1733, after a period as binder to the King of Portugal, he became binder to Louis XV; his ticket here identifies him as "Relieur du Roy." His work was much sought-after by bibliophiles of the day, and always displays a distinctive elegance. The present copy is at least 50 mm. taller than any recorded in RBH. (Lhi21022)

***A Rarely-Seen Complete (and Fine) Copy Showing the British Invasion of Rangoon,
With Richly Colored Plates of Conflict and Lush Landscapes of the Country***

31 (COLOR PLATES - BATTLE SCENES). MOORE, LIEUTENANT JOSEPH. EIGHTEEN VIEWS TAKEN AT & NEAR RANGOON. [bound with] MARRYAT, CAPTAIN FREDERICK. SIX PLATES ILLUSTRATIVE OF THE COMBINED OPERATIONS IN THE BIRMAN EMPIRE. (London: Thos. Clay, [1825-]26) 483 x 330 mm. (19 x 13"). **Two series in one volume.** FIRST EDITION. Expertly bound to style in reddish-brown straight-grain half morocco over boards with the original lithographed upper wrapper to series I, part I inlaid on the upper cover and the original lithographed upper wrapper to series I, parts II/ III, on the lower cover, smooth spine, gilt. Engraved decorative title incorporating the dedication by R. W. Smart after Thomas Stothard, engraved "Subscribers" leaf with large mezzotint vignette by J. Bromley after Thomas Stothard, lithographic section title to the second series with vignette after Marryat, three leaves of lithographic facsimile reproducing manuscript subscribers list (two of these leaves



The Principal approach to the GREAT DAGON PAGODA at RANGOON.



*View upon the TERRACE of the GREAT DAGON PAGODA at RANGOON
looking towards the North*

folded), and 24 FINE HAND-COLORED AQUATINT PLATES by G. Hunt, H. Pyall, T. Fielding, and Reeve jnr., after J. Moore, F. Marryat, and Captn. Thornton, eight of the plates marked 'proof' in lower right margin (two in first series, and all six in second series). Front pastedown with evidence of bookplate removal. Abbey Travel 404;



Tooley 334; Sadleir 1610 (and 1610a). ◆Original wrappers scuffed and with many light scratches (as expected), but nicely preserved and attractively presented inset in the newer binding; internally IN VERY FINE CONDITION, the plates entirely clean and bright, with none of the foxing or spotting that could well be expected. \$32,500

This is quite a fine copy of an outstanding illustrated record of the First Anglo-Burmese War (1824-26), documenting key moments of the British invasion of Burma (present-day Myanmar) as well as the lush landscapes and impressive pagodas in and around Rangoon (present-day Yangon). In 1824, with Burma having lately expanded their borders into the northeast region of India (thus threatening the interests of the East India Company), the British responded by sending a naval force of more than 10,000 men to take control of the area. The present series of images begins in May 1824, with the first plate showing British vessels preparing to set sail from the Harbor of Port Cornwallis on the Island of Andaman (off the northeast coast of India). This is followed by the British landing at Rangoon, the storming of various stockades and forts around the city, the capture of a Burman gilt war boat, and naval battles involving dozens of ships. Interspersed with these military spectacles are more traditional “scenic” views of the country’s landscape and pagodas—especially the Shwedagon Pagoda (called the “Great Dagon Pagoda” in the present work), the most sacred Buddhist site in the country and one of the first places occupied by the British when they arrived. The presence of idling British soldiers in the foreground of many of these scenes is a subtle reminder of the power dynamics at play. The hand-coloring here is first rate, and it brings to life every aspect of the time and place, from dramatic sea battles and swarms of red-coated soldiers, to dense forests and shining stupas. The present works were originally published as two separate series: the first series was issued in three parts (containing six plates per part), with drawings by Moore; and the second series was issued in one part (six plates), with drawings by Marryat. Our copy contains all 24 engravings, as well as the preliminary dedication leaf and subscriber leaf, and three lithographed leaves of subscribers in India (as called for by Abbey), plus a rare section title to the second series not mentioned in any of the bibliographies we consulted. Two smaller text booklets were printed separately to accompany the series, but, as Tooley notes, “they are rarely present,” and each series can be considered complete in and of itself without the text. While Sadleir distinguishes first and second issue points within the first edition based mainly on the presence of the word “Proof” on various plates, Abbey asserts that “it does not seem that the appearance or non-appearance of the word ‘Proof’ can be made into an issue point, and, in fact, it seems that all the plate differences must be described as states, not issues.” Joseph Moore, a Lieutenant in the 89th Regiment, and Captain Frederick Marryat (1792-1848), a senior naval officer, both served in Rangoon during the First Anglo-Burmese war. The present series seems to have been the most important artistic work in their respective careers, although Marryat also



became a popular novelist (and occasionally turned out a caricature or two when his luxurious lifestyle demanded extra cash). Although individual plates and incomplete sets appear at auction regularly, it is rare to find a complete set of both works on the market—let alone in the fine condition seen here. (Lhi21166)

***A Large Folio Representing “the Climax of the Confluence of Journalism and Lithography,”
With Immaculate Plates Comprising “the Very Best American Battle Scenes in Existence”***

32 (COLOR PLATES - BATTLE SCENES). NEBEL, CARL, Illustrator. KENDALL, GEORGE WILKINS. THE WAR BETWEEN THE UNITED STATES AND MEXICO ILLUSTRATED, EMBRACING PICTORIAL DRAWINGS OF ALL THE PRINCIPAL CONFLICTS, BY CARL NEBEL. . . WITH A DESCRIPTION OF EACH BATTLE BY. . . KENDALL. (New York & Philadelphia: [Plon Brothers of Paris for] D. Appleton & Co. and George S. Appleton, 1851) Text: 580 x 435 mm. (22 7/8 x 17 1/8”); Plates: 508 x 638 mm. (20 x 25 1/8”) [size of mounts] and 387 x 527 mm. (15 1/4 x 20 3/4”) [sheet size of plates]. iv, 52 pp. FIRST EDITION. Text bound to style in red cloth-backed contemporary oatmeal-colored thick paper wrappers, the upper cover with original gilt-lettered red moiré cloth label laid down; archivally matted plates unbound within a modern four-fold red cloth portfolio. Housed together in a fine modern red morocco-backed clamshell box, its “spine” with raised bands and gilt lettering. With black & white lithographic map drawn on stone by Erhardt-Schieble and with 12 FINE HAND-COLORED LITHOGRAPHIC PLATES, HEIGHTENED WITH GUM ARABIC, by Bayot (11) or Bayot & Bichebois (1) after Nebel, printed in Paris by Lemercier. Bennett, “American 19th Century Color Plate Books,” p. 65; Sandweiss et al., “Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848,” pp. 36-37; Howes K-76; Sabin 37362. ♦Board of text volume lightly soiled, edges of text leaves slightly yellowed, but AN EXCEPTIONALLY FINE COPY, the text clean and fresh, THE BEAUTIFULLY COLORED PLATES IN IMMACULATE CONDITION. \$28,000

This is a landmark work of lithographic illustration: an account of the major battles of the Mexican-American War (1846-48) by a man considered the first modern war correspondent; it is highlighted by vivid color plates Bennett considers “the very best American battle scenes in existence.” In the preface Kendall (1809-67) tells us the plates are almost all based on sketches “drawn on the spot by the artist. So far as regards the general configuration of the ground, fidelity of the landscape, and correctness of the works and buildings introduced, they may be strictly relied upon. . . the



Storming of Chapultepec - March 19th 1847



Attack on Mexico City - September 13th 1847



Band of the 1st Cavalry, Mexico



Camp of the 1st Cavalry, Mexico

greatest care has been taken to avoid inaccuracies." A co-founder of the "New Orleans Picayune," Kendall was already a well-known journalist when he began reporting on the war over Texas between the U.S. and Mexico. Firmly believing that Texas should join the Union, Kendall travelled with the U.S. troops led by Generals Zachary Taylor and Winfield Scott, sending dispatches to the "Picayune" with unprecedented speed. He was sufficiently involved in battles to capture a Mexican cavalry flag and to be wounded in the knee. "Eyewitness to War" considers this work "the climax of the confluence of journalism and lithography," declaring that the illustrations by Carl Nebel (1805-55) are "the eyewitness prints that must be compared against all others," and noting that Kendall's text was either a firsthand account or was based on "the official reports of the different commanders and their subordinates." Of the dozen large folio views that comprise the value of this work, the most famous is the triumphant scene showing Scott's entrance into Mexico City, with the U.S. flag flying over the National Palace. Kendall and artist Carl Nebel (1805-55) agreed that the latter's paintings should be drawn on stone, printed, and hand colored in Paris, where Nebel's renowned series of 50 lithographic plates, "Voyage pittoresque et archéologique dans la partie la plus intéressante du Mexique," had been produced. Both men travelled to France to watch over the project, undertaken by noted lithographer Adolphe Jean-Baptiste Bayot (1810- 66) and printer Joseph-Rose Lemercier (1803-87), head of a leading Parisian workshop known for pioneering work in color and photo lithography. The "Picayune" praised the final result in a (perhaps biased, but not inaccurate) July 1850 review: "We have never seen anything to equal the artistic skill, perfection of design, marvelous beauty of execution, delicacy of truth of coloring, and lifelike animation of figures. . . . They present the most exquisite specimens ever exhibited in this country of the art of colored lithography; and we think that great praise ought to be awarded to Mr. Kendall for having secured such brilliant and beautiful and costly illustrations for the faithful record of the victories of the American army." Bennett tells us the text and plates are usually found bound together in half leather, but the plates here are in their original unbound state, beautifully preserved in archival mats. (Lhi21093)

A Remarkably Fine Copy of the Deluxe Version Depicting War in the Crimea, Impressive Artistically and Technically, but Also as Pictorial Reporting

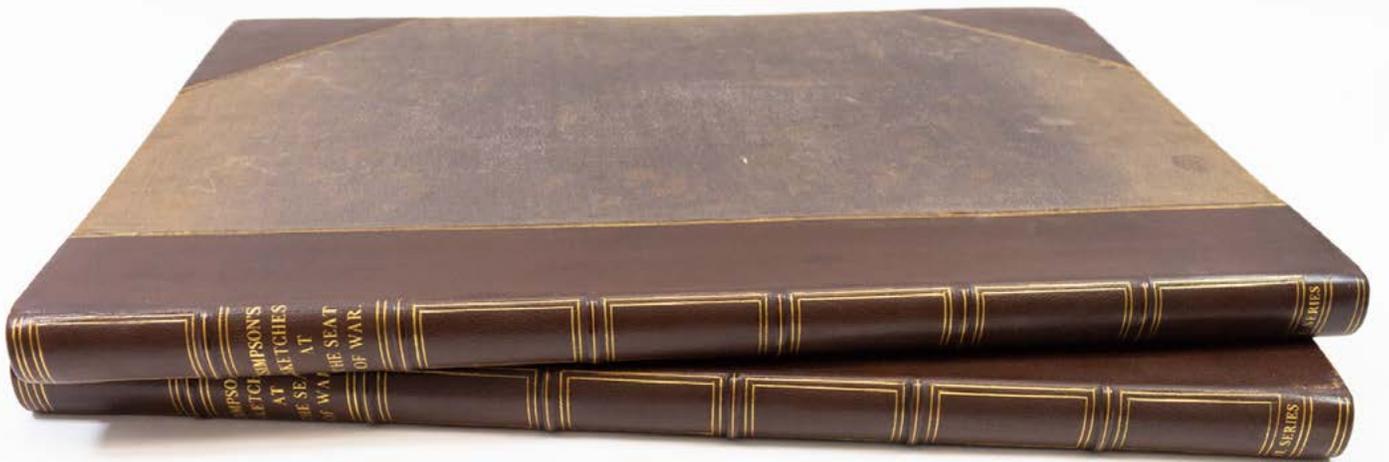
33 (COLOR PLATES - BATTLE SCENES). SIMPSON, WILLIAM, *Illustrator*. THE SEAT OF THE WAR IN THE EAST. [FIRST AND SECOND SERIES]. (London: Paul and Dominic Colnaghi & Co., 1855-56) 565 x 380 mm. (22 1/4 x 15"). **Two volumes**. FIRST EDITION, Second Issue (volume I with the key plates tipped in, but without the 12 pages of text, matching Abbey's copy). Recent brown half morocco over original(?) purple-gray pebbled cloth boards,





raised bands, compartments ruled in gilt and with gilt lettering, all edges gilt, newer marbled endleaves. WITH 81 BEAUTIFUL TINTED LITHOGRAPH PLATES, FINISHED IN COLOR BY HAND, including the two title pages (36 of which include the smaller key plates as called for by Abbey), all with (perhaps original) tissue guards, plus the lithograph dedication page in volume I, and an additional mounted plate at the end of volume I titled "Spring in Crimea"



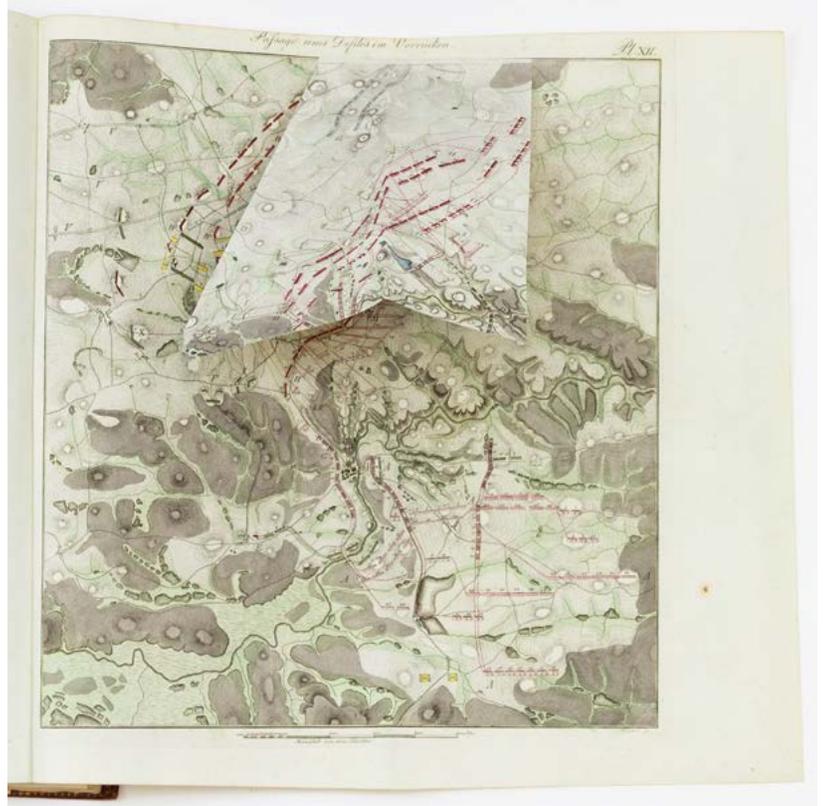


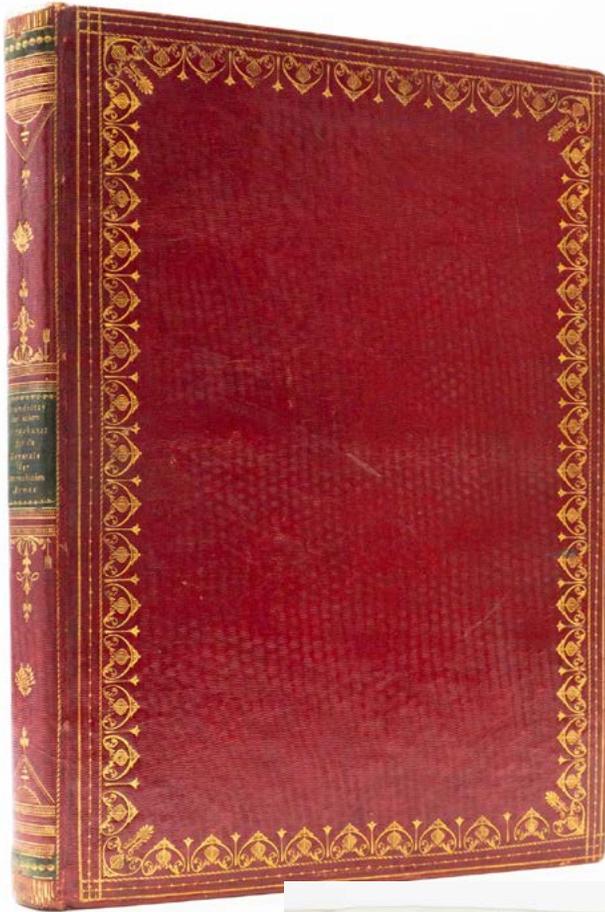
(unsigned and not called for by Abbey). Front pastedowns with 19th century monogram bookplate. Abbey Travel 237; Lipperheide 2121. ♦ Boards with a bit of fading and some minor scratches and stains, but a sturdy pair of bindings, with the newer morocco very attractive. Several plates and a few guards with very expert (and scarcely detectable) repairs to edges, title to volume II mounted on a tab; in all other ways, IN EXCEPTIONALLY FINE CONDITION, especially fresh, clean, and bright, and with the striking plates richly colored. \$19,500

This is an excellent copy of the deluxe version—with plates colored by hand—of remarkable depictions of the Crimean War, executed by pioneering war artist William Simpson, who sketched the scenes from his own first-hand experience. The subjects depicted here include troop movements and encampments, battle scenes, batteries, burning buildings, views of the regional topography, and various sites of interest (both intact and in ruins). The artist was also concerned with the human toll exacted by the war, and the illustrations include softer, more intimate views such as an image of a hospital ward at Scutari (featuring a young Florence Nightingale), the Funeral Cortège of Lord Raglan, and a makeshift graveyard with a row of mounded graves covered in fresh snow. In Abbey's words, "These plates are indeed an impressive piece of work, not only artistically and technically, but also as pictorial reporting." The Crimean War (1853-56) was primarily a conflict over Orthodox and Catholic rights in the Holy Land, with Russia on one side and an alliance between England, France, Turkey, and Sardinia on the other. Artist William Simpson (1823-99) had been working for the lithographers Day & Son in London when hostilities broke out in 1853. DNB summarizes Simpson's movements and output in and around the Crimean Peninsula: "dispatched by the printsellers Colnaghi & Son (on Day's recommendation), he recorded the naval battles in the Baltic Sea and then went on to Balaklava in November 1854 to make accurate sketches on the spot. The drawings which he made during that terrible winter were submitted to Lord Raglan, sent home to England, and shown to Queen Victoria by the minister of war, the duke of Newcastle. After the fall of Sevastopol he was attached to the duke's party of exploration in Circassia. Eighty of his Crimean drawings were lithographed in [the present work], which was dedicated with permission to Queen Victoria." After Simpson's return to England, the queen became his regular patron and would commission work from him over the next 30 years. Although Simpson would go on to cover conflicts in India, Abyssinia, Prussia, Afghanistan, and elsewhere, the popularity of the present work earned him the sobriquet "Crimean Simpson" and cemented his reputation as one of the leading war correspondents of the 19th century. (Lhi21155)

A Nearly Perfect Copy, in a Handsome Binding, of a Warfare Manual with Appropriately Military Provenance

34 (COLOR PLATES - BATTLE STRATEGY). CHARLES, ARCHDUKE OF AUSTRIA [ERZHERZOG KARL V. ÖSTERREICH], DUKE OF TESCHEN. GRUNDSÄTZE DER HÖHERN KRIEGSKUNST UND BEYSPIELE IHRER ZWECKMÄSSIGEN ANWENDUNG FÜR DIE GENERALE DER ÖSTERREICHISCHEN ARMEE. [PRINCIPLES OF THE HIGHER ART OF WAR AND EXAMPLES OF THEIR PROPER APPLICATION FOR THE GENERALS OF THE AUSTRIAN ARMY]. (Wien [Vienna]: Aus der Kaiserl. Königl. Hof-und Staatsdruckerey, 1808) 388 x 270 mm. (15 1/8 x 10 1/2"). 2 p.l., 169 pp. Second Edition, First Illustrated Edition. HANDSOME NEAR-CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, gilt in the Neoclassical style, covers framed by three decorative gilt rolls and alternating palmette and tulip tools, smooth spine with gilt garlands, drum-and-weapon ornaments, triangular and semi-circular sections at head and foot, green morocco labels, gilt-rolled turn-ins, blue marbled endpapers, all edges





gilt. WITH 25 HAND-COLORED FOLDING ENGRAVED MAPS by Johann Renard, Kilian Ponheimer, and Anton & Hieronymus Benedict, one with two overlays, and four with a single overlay. Front pastedown with bookplate of Franz Carl Graf Folliot de Crenneville, along with library shelf label; title page with ink ownership inscription of Louis Charles Folliot de Crenneville. Pohler III, 599. ♦Small rubbed spot at head and foot of spine (from removed shelf label?), extremities faintly rubbed, other very trivial imperfections, but AN ESPECIALLY FINE COPY, internally clean, fresh, and bright, WITH THE MAPS IN VIRTUALLY PERFECT CONDITION, and THE ELEGANT BINDING EXTREMELY WELL PRESERVED. \$8,000

This warfare manual for Austrian generals was written by one of that country's most successful strategists, and our handsomely bound copy was owned by two generations of generals in the imperial army, the first of whom was promoted to Adjutant General by our author. Britannica tells us that Archduke Charles of Austria, Duke of Teschen (1771-1847), was considered "one of the greatest generals in Europe," and that his 1796 campaign against the French was "almost faultless." Following his successes in the French Revolutionary Wars, Charles was named Imperial Field Marshal and President of the Court War Council by the emperor in 1801, and later that





year also became Minister of War and Navy. Between 1801 and 1805, he set out to reorganize and reform the army for the challenges it would face in the new century; the present book arose from his efforts. First published in 1806, the text here draws heavily on the archduke's strategies for his successful campaigns, and urges commanders to secure their own troops before turning their attention to attacking the enemy. Britannica notes that "caution and the importance of 'strategic points' are the chief features of his system." The three sections of "Principles" address the fundamentals of offensive and defensive strategies, with much emphasis placed on defensive positions, arsenals, fortifications, protection of supply lines, and winter quarters. This illustrated edition was issued specifically for the use of Austrian generals in the Napoleonic Wars; the beautifully realized maps, printed on special blue paper and with careful hand coloring, assist commanders in visualizing the recommended fortifications and troop movements. The original owner of our copy was Louis Charles Folliot de Crenneville (1763-1840), a French émigré with a distinguished record of service. He received the Knight's Cross of the Military Order of Maria Theresa for his service against his former countrymen in the Napoleonic Wars, and rose to the high rank of General of the Cavalry. He passed this volume on to his son, Franz Folliot de Crenneville (1815-88), an artillery general who served as Supreme Chamberlain to Emperor Franz Josef after retiring from the military. For his service to the emperor, he was elevated to the nobility as a Count. Our copy could scarcely be in better condition—the maps, of interest as specimens of early color printing—are especially clean and crisp. (Lhi21117)

***A Rarely Seen Complete Seven-Volume Set in Handsome Contemporary Morocco,
With more than 350 Hand-Colored Plates of Costumes from around the World***

35 (COLOR PLATES - COSTUMES). "COSTUMES OF THE VARIOUS COUNTRIES": A COMPLETE SET OF SEVEN SEPARATELY BUT UNIFORMLY ISSUED COSTUME BOOKS COMPRISING: MASON, GEORGE HENRY. COSTUME OF CHINA (1800) [and] PUNISHMENTS OF CHINA (1808); DALVIMART, OCTAVIEN. COSTUME OF TURKEY (1802); ALEXANDER, WILLIAM, C. W. MÜLLER, et al. THE COSTUME OF THE RUSSIAN EMPIRE (1803); MOLEVILLE, BERTRAND DE. COSTUME OF THE HEREDITARY STATES OF THE HOUSE



OF AUSTRIA (1804); **PYNE, WILLIAM HENRY.** COSTUMES OF GREAT BRITAIN (1808); [and] **CLARK, JOHN HEAVISIDE.** MILITARY COSTUME OF TURKEY (1818). (London: William Miller; T. M'Lean; William Bulmer, 1800-18) 370 x 270 mm. (14 1/2 x 10 1/2"). **Seven volumes.** Uniformly bound in stately contemporary dark burgundy straight-grain morocco, covers with gilt palmette-and-wheat-sheaf border, inner frame of blind-stamped grapevine, raised bands, spine compartments densely gilt with repeating botanical tools, gilt lettering, gilt-rolled turn-ins, all edges gilt. Two engraved titles with hand-colored vignettes (not included in plate count) and 356 FULL-PAGE HAND-COLORED PLATES FEATURING COSTUMES, OCCUPATIONS, AND SOCIAL INTERACTION

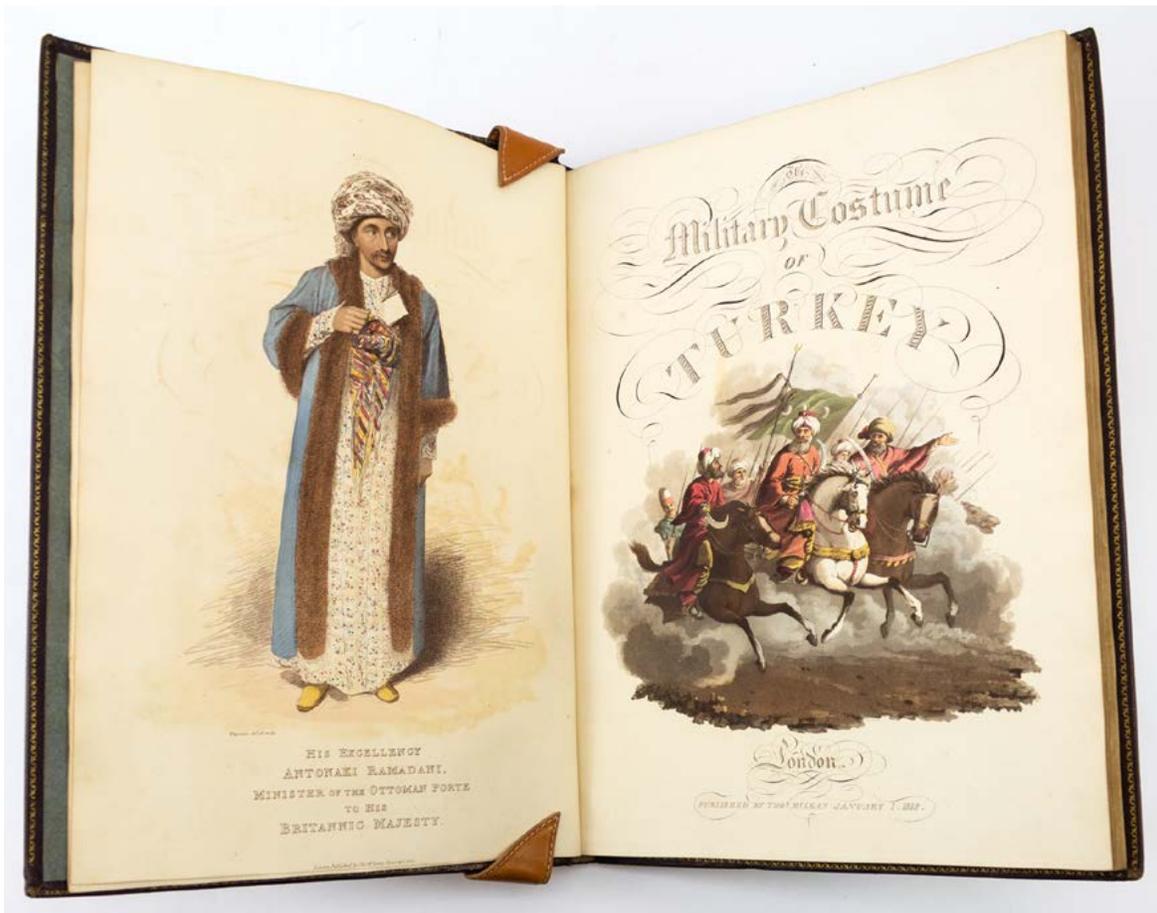
OF VARIOUS NATIONS. Volume I-III, V, and VI with text in French as well as English. Front pastedown with armorial bookplate of Edward Gordon Douglas-Pennant, 1st Baron Penrhyn. Abbey Life 430; Abbey Travel 71, 244, 370, 373, 532, 533. ♦ Joints and extremities lightly rubbed, one board with a couple of faint scratches, two rear boards with neat older repairs to short tears at tail edge, but the bindings quite sound and most attractive on the shelf. Flyleaves a little foxed, minor offsetting from plates to text leaves (occasionally more pronounced, but never offensive), isolated minor marginal foxing to plates, otherwise very fine, WITH CLEAN, BRIGHT PLATES. **\$25,000**



This is a collection of major early 19th century color plate books with well-drawn and richly-colored engravings, in bindings that make a handsome appearance on the shelf. All of these works have appealing plates where the costumes of the various social strata are carefully and colorfully delineated. And two of the volumes—those showing British costumes and the book on Chinese punishments—contain, in addition, a good deal of diverting background detail that serves as a revealing context for each of the costumes depicted. The content of each of the volumes is worth noting. With a few exceptions, the plates in the “Costumes of China” portray ordinary working-class men and women toiling at their trades. We see a bookseller with his wares spread out on a mat, women sewing and embroidering, a butcher, a fisher, a barber, a man with a “magic lantern” show, and a



“man striking a small gong during an eclipse” (an ancient ritual that the author tells us he was privileged to witness on 17 November 1789). The “Punishments of China” volume is filled with (almost gleefully) painful depictions of all degrees of disciplinary action, from the relatively minor twisting of the ears or chaining to an iron pole, to the humiliating ordeal of the wooden collar, to methods of execution by beheading or by crucifixion using a cord. The opulent and brightly colored costumes in Dalvimart’s volume on Turkey are mostly those of the ruling classes, although also represented is a wide variety of native dress from the many regions of the vast Turkish empire of the day, which included Bosnia, Albania, Syria, Egypt, and parts of Greece. It is particularly interesting to contrast the clothing of the very heavily veiled Turkish and Egyptian women with the much more relaxed style of the Greek women and the nearly immodest garb of the female Bedouin. We also are shown a eunuch, an odalisque from the harem, a grand vizier, various royal functionaries, and government officials, all splendidly attired. The Russian costumes, based on engravings done by C. W. Müller at the request of Empress Catherine the Great, are focused on the ethnic dress of the empire’s many holdings. The Laplanders and Finns wear clothing that would look familiar to most Europeans, but the Mongols in their Oriental dress would be quite exotic. The clothing of the northern tribes, such as the Kamchatkans, Aleutians, Koriaks, and Tungoosi, will impress the modern reader with their similarity to the traditional dress of Native American and First Nation peoples. The Tchutski woman is even depicted naked to display her tattoos. Bertrand de



Moleville's Austrian costumes also illustrate the native dress of the empire's citizens, but the illustrations here are less fashion plates than romanticized scenes: peasant couples are shown courting and dancing; Croatian women gossip beside a stream; and a wild-haired Bohemian gypsy, whose "profession is not hard to guess" from her state of "deshabillé," flees with her naked (and no doubt illegitimate) child. Pyne's "Costumes of Great Britain" is one of the most highly praised works in this set, and for good reason: the simple working men and women of Britain it depicts are always shown going about their daily tasks in the midst of a well-realized scene. The woman selling "salop" (a hot morning beverage) is seated at her cart with its urn, judiciously located by the watchman's stall, surrounded by customers including soldiers and a woman with her

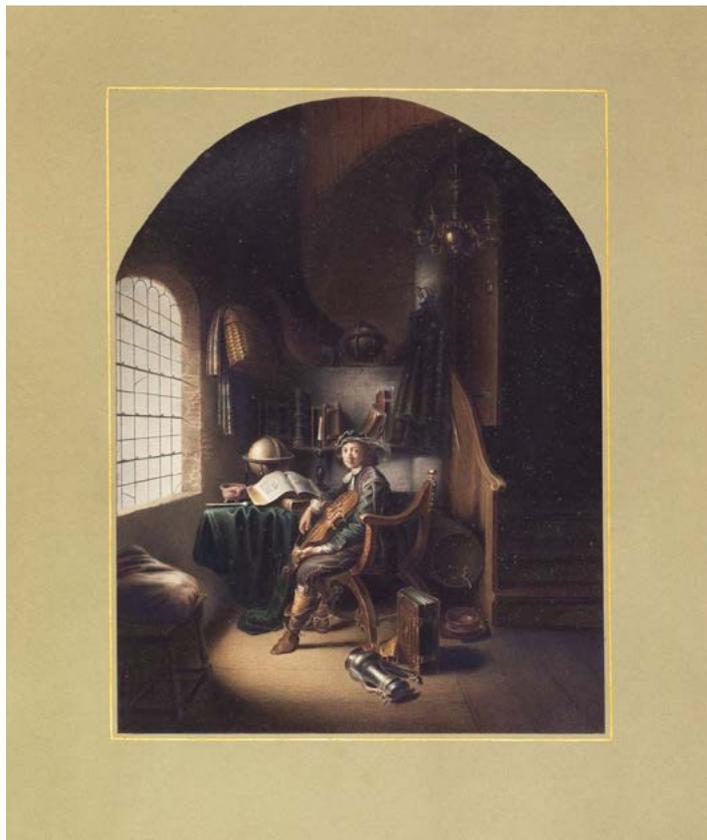
market basket. A fireman with an ax and a torch hurries toward his engine company while they unwrap their hose. The potter is at his wheel, the tanner is cleaning skins, and the bill-sticker posts the winning lottery numbers. The clothing, while carefully detailed, is almost secondary to the depictions of everyday life. The "Military Costumes of Turkey" illustrates the official regalia ("uniform" is much too drab a word for these outfits) worn by officers in various regions of the empire. Perhaps the most intriguing plate here is that of the Ladle Bearer, a post that was also illustrated in "Costumes of Turkey." What appears to be a man with a giant spoon is in fact the holder of an important military position, equivalent to the color-bearer in a western army. We are told that the loss of its ladles is the greatest disgrace that can befall a Turkish regiment: if the two great ladles



(the size of a grown man) that are borne into battle at the head of the troops are captured, the regiment must be disbanded and formed anew. Former owner Edward Gordon Douglas-Pennant, 1st Baron Penrhyn (1800-86) was a leading figure in the Welsh slate industry; he owned the Penrhyn Quarry, the largest slate quarry in the world at the end of the 19th century. He was known for his paternalistic attitude to his employees, creating the "model village" of Llandegai to house the quarry workers. It was notable for having "no corrupting alehouse." He was ruthless enough to fire 80 men in 1868 because they did not vote for his son George, who was running for a seat in Parliament. Single volumes from this set appear with frequency in the marketplace; full sets show up much less often; sets as handsome and well preserved as the present are rarely seen. (ST17757)

Monumental and Expensive Volumes, the Most Notable Gallery Catalogue to Date, Ours Being the Deluxe Edition, with the Plates Colored by Hand and Mounted on Card

36 (COLOR PLATES - FINE ART GALLERIES). OTTLEY, WILLIAM YOUNG. and PELTRO WILLIAM TOMKINS. ENGRAVINGS OF . . . THE MARQUIS OF STAFFORD'S COLLECTION OF PICTURES, IN LONDON. [together with] OTTLEY, WILLIAM YOUNG, HENRY TRESHAM, and PELTRO WILLIAM TOMKINS. THE BRITISH GALLERY OF PICTURES. (London: Bensley and Son for Longman, Hurst, Rees, Orme and Brown, Cadell and Davies, and P. W. Tomkins, 1818) 563 x 415 mm. (22 1/8 x 16 3/8"). **Lacking two-leaf "To subscribers" called for by Abbey in the second work, otherwise complete. Two works in five volumes. FIRST EDITIONS. ONE OF ONLY A FEW COPIES WITH MOUNTED HAND-COLORED PLATES.** Uniformly bound in contemporary brick-red straight-grain morocco, gilt, by Fairburn and Armstrong for Colnaghi & Son (stamp-signed in gilt on turn-ins), covers with gilt fillet borders with an elaborate Neoclassical roll in gilt, and smaller rolls in blind, inner panel with gilt cornerpieces in an arabesque design, double raised bands embellished with gilt tooling, three compartments with black morocco labels with gilt lettering, others with dense gilt tooling, gilt turn-ins with multiple gilt rules and cornerpieces, yellow glazed endpapers, all edges gilt (expert repair to head of spine of the first volume of the first work, occasional small repairs to the joints). First four volumes with 13 hand-colored engraved plans, and 291 HAND-COLORED ENGRAVINGS, trimmed and mounted in imitation of watercolors on 125 tinted card mounts, all within ink-ruled borders; fifth volume WITH 25 STIPPLE-ENGRAVED PLATES, PRINTED IN COLORS





AND FINISHED BY HAND, trimmed and mounted in imitation of watercolors on 25 tinted card mounts, all within gilt-ruled borders. All with original paper guards, each card mount with short titles pasted on verso. A Large Paper Copy of the first work. Abbey Life 209 & 210; Tooley 492; Hardie, p. 65; Lowndes II, 858. See also: Herrmann, "The English as Collectors," p. 458. ♦ Joints and extremities somewhat worn, and with short cracks at head and/or tail of a couple volumes, boards with some minor abrasions and other small blemishes, but all volumes completely solid, and the set retaining its considerable antique appeal. Just a couple of text leaves in volume II with moderate foxing, some of the card mounts with a little soiling, consistent offsetting from plates (but onto guards, so no harm done); isolated trivial imperfections, but THE CONTENTS IN FINE CONDITION, very clean and bright, the plates beautifully preserved and with unusually rich color. **\$15,000**

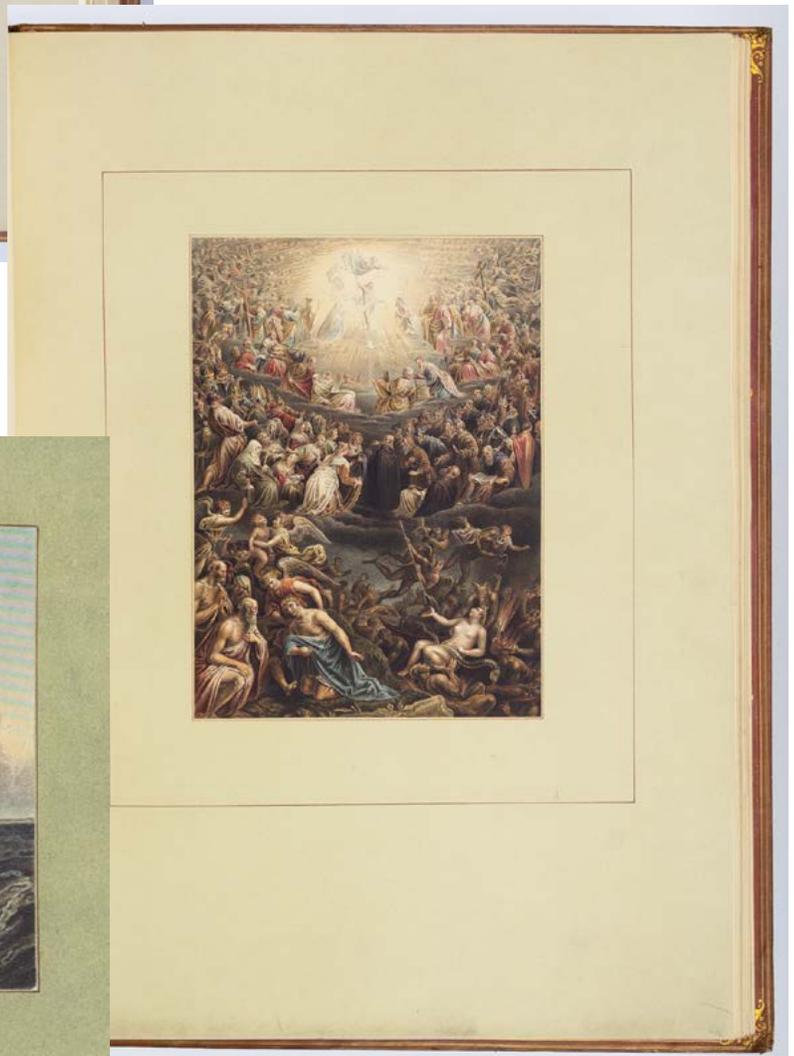
This immense, handsomely bound set consists of two art catalogues celebrating the finest Old Master paintings in British collections; included is the rare deluxe hand-colored copy of the catalogue raisonné of the Marquess of Stafford's collection—one of the most extravagant and expensive such catalogues produced to that time. The Stafford Gallery, as it was then known, opened in 1806 (thus predating the National Gallery by almost 20 years) at the London home of the Marquess and Marchioness of Stafford. It housed an extraordinary art collection that included works by Poussin, Lorraine, Titian, Veronese, Tintoretto, Van Dyck, Rembrandt, Hobbema, Turner, Gainsborough, and many other notable artists. Displaying more than 200 paintings across 12 sumptuously decorated rooms, the Marquess' collection was one of the most significant of its day and, perhaps most importantly, one of the few allowing public viewership. Ottley's ambitious catalogue was originally offered in three formats: uncolored quarto prints for £35.14s. (the version most frequently encountered on the market), Large Paper india proofs for £71.8s., and Large Paper Copies with colored and mounted plates for an astonishing £171.14s.—plus an additional £40 for the binding (in total about £12,000 in today's money). It is no wonder that Herrmann calls it "probably the most luxurious [catalogue] to have appeared in England by 1818." The fifth volume in this set contains a separately published work composed of 25 engravings that reproduce "the most admired productions of the Old Masters" in Britain, including examples by Giotto, Parmigianino, Poussin, Raphael, and Rubens. Hardie says that these plates "executed when the art of



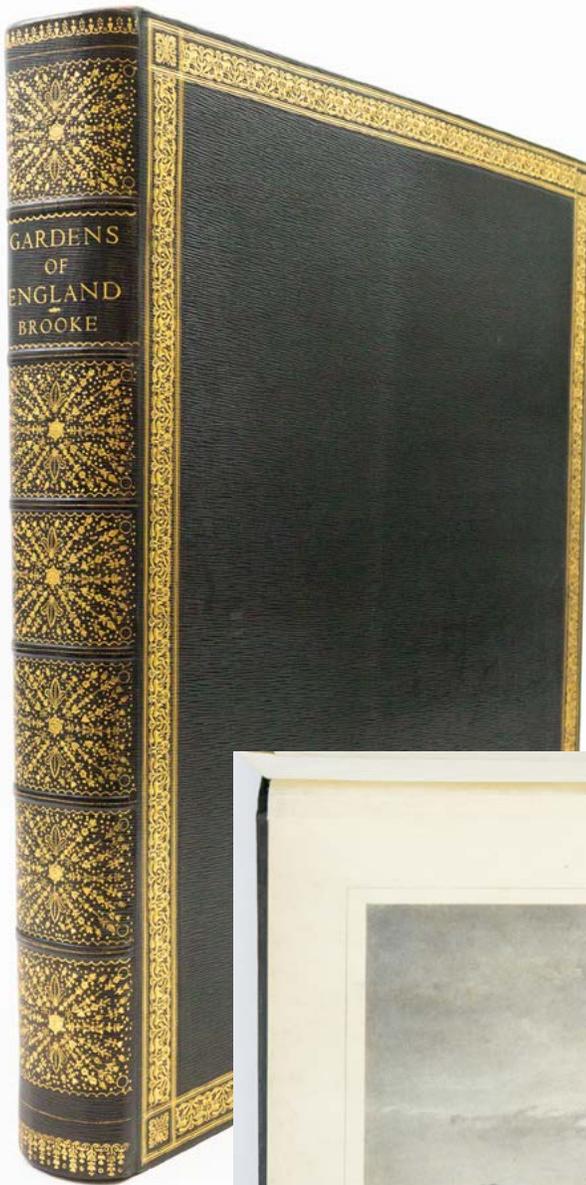
1981 for £3,190 all in (approximately equivalent to \$18,200 today). (Lhi21061)



stipple was in its decadence, are triumphs of colour-printing," and Tooley calls the work "an exceedingly fine example of colored stipple engraving." As with the previous work, the engravings here were executed by Peltro William Tomkins (1759-1840), who studied with Bartolozzi and taught drawing to the daughters of George III. DNB notes that he and his brother "financed ambitious works, notably an illustrated edition of James Thomson's 'Seasons' (1797) . . . arguably the most magnificent book to be illustrated with stipple engravings." The descriptions are by Henry Tresham, then professor of painting at the Royal Academy, and Ottley (1771-1836), keeper of prints for the British Museum, and considered to be the greatest authority of his time on Italian Renaissance art. Copies of the hand-colored deluxe issue of the first work are scarce at auction: ABPC finds just two sets this century, selling for hammer prices of £6,000 (\$9,334) in 2002 and £4,400 (\$7,251) in 2009. To find a deluxe copy of the first work bound together with the second, all in elegant contemporary bindings and in fine condition is extremely rare—we were able to locate just one comparable set on RBH, which sold at Sotheby's in



An Outstanding Deluxe Copy with Mounted Hand-Finished Plates Imitating Watercolors, Showing 19 Stately Homes and their Fine Gardens in Color for the First Time in a British Book



37 (COLOR PLATES - HORTICULTURE). **BROOKE, EDWARD ADVENO.** *THE GARDENS OF ENGLAND.* (London: T. McLean, 1857) 553 x 456 mm. (21 3/4 x 17 3/4"). Lithograph title and dedication, 32 unnumbered leaves (the last page of text for Alton Towers appearing on the verso of the first page of text of Teddesley-Hay). **FIRST EDITION, Deluxe Issue.** Expertly bound to style in dark green straight-grain morocco, gilt, the covers with decorative border in gilt and blind, raised bands, spine panels filled with large and elaborate fleurons made up from massed small tools radiating from a central rose. With 16 uncolored lithographic vignettes on mounted India paper, and 26 **VERY FINE LITHOGRAPHIC PLATES** (including the title page), as called for, **ALL FINISHED BY HAND**, and all except the title page mounted in imitation of watercolors on their original card mounts with an ink-ruled border and handwritten title in a fine calligraphic hand; extra-illustrated with a plate by Brooke of an Italian garden, similarly mounted. Abbey Scenery 392; Mass. Hort. Soc., p. 39. See also: Gardener's Chronicle 23 February 1856, p. 119 ("Mr. McLean has issued a prospectus of an illustrated work to be called 'The Gardens of England'





. . . The plates will be executed in lithotint in folio; some being finished by hand, and sold at twice the price of the ordinary prints. . . ."); Elliott, "The Cultural Heritage Collections from the RHS Lindley Library" in Occasional Papers from the RHS Lindley Library, vol. I (Dec. 2009), p. 53. ♦ Occasional minor thumbing to margins, mounts just slightly toned at outer edges, but A CHOICE COPY, the binding lustrous and unworn, and the color plates very fresh and beautifully colored. \$50,000

This is an outstanding copy of the first British book on landscape gardening to feature plates printed in color; ours is the uncommon deluxe edition with hand-finished plates mounted in imitation of watercolors. The chromolithographs are based on Brooke's watercolors, painted from life over a period of years. The publisher's preface notes, "The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed—and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr. Brooke has spent several summers in undivided attention to the views contained in this volume. Not satisfied with first or second studies, he has made repeated visits to each

locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details." As Elliott notes, while the 18th century saw "the gradual increase in the number of books specialising in the depiction of famous gardens," it was not until "Gardens of England" that "the portrayal of gardens was augmented by colour printing." Dr. David Marsh of the UK Gardens Trust declares that the plates here "show an innate sense of place, coupled with a romantic, even theatrical streak. It's no wonder they're regarded as some of, if not the, best evocations of the spirit of great Victorian gardens." In the preface, the publishers rightly claim that the present work is "pre-eminent for scenic effect, magnificent decoration, and scientific achievement." Marsh notes that "Brooke was recording trendsetting gardens that influenced fashion for the next 50 years. . . . [The book's] pictures are clear, precise and very carefully delineated in a way which was to go out of fashion probably within 30 years." And this volume is not just a lovely garden book; it is an important documentation of the extravagant private homes with acres of meticulously tended gardens that would go the way of the dinosaur after the Great War. Here, in all their glory, we see the perennial borders, terraces, parks, and fountains of 19 stately homes, among them Castle Howard, Wilton House, Bowood House, Alton Towers, Holkham House, and Humphrey Repton's masterpiece, Woburn Abbey. Trentham Hall, home of the Duchess of Sutherland (to whom the work is dedicated), is the star of the show, the gardens designed by Capability Brown, with additions by Charles Barry, featured here in five color plates and one black & white lithograph. As Penelope Hobhouse said in "Painted Gardens," for Brooke "style is everything." Little is known of Brooke (1821-1910), except that he painted primarily landscapes, and exhibited his work at galleries, including at the Royal Academy, between 1844-64. This is



his only illustrated book. The additional plate of an Italian garden at the end of our volume, not called-for or mentioned in the bibliographies, suggests that perhaps another work—of Italian or Continental gardens, perhaps—was considered but never came to fruition. Copies of this work occasionally appear at auction, but, since it is a book that would encourage avid readership, it almost always appears badly used or incomplete. And virtually never in our deluxe format. It would be extremely difficult to find as satisfying a copy as the present one. (Lhi21107)

***A Striking Collection of Hand-Colored Plates
Featuring Wouwerman's Celebrated Equine Depictions***

38 (COLOR PLATES - LANDSCAPES, HORSES, AND HUNTING SCENES). **WOUVERMANS, PHILIP,** **Illustrator.** *OEUVRES.* (Paris: Jean Moyreau, 1737) 560 x 435 mm. (22 x 17"). Pleasant contemporary brown morocco, gilt, by Manoury (neatly re-jointed and with small repairs to head and tail of spine), with richly gilt-tooled floral borders, raised bands, one spine compartment with red morocco label lettered in gilt, others densely gilt with floral tools, gilt turn-ins, all edges gilt, brocade paper endleaves. With engraved title and 45 SUPERB COPPER PLATES (out of a total possible plate count of 100, and lacking the portrait), INCLUDING one leaf with two engravings and SIX DOUBLE-PAGE ENGRAVINGS), ALL FINELY COLORED by a later hand, and all of which are after the works of Philip Wouwermans. Cohen-de Ricci 1068; Lewine, p. 576; Benezit IX, 1426 and XIV, 1096; Bryan III, 378. ♦Light general wear to the leather, covers with a number of small stains and dings, but the binding solid and with plenty of antique appeal; contents with occasional small marginal spots, stains, and faint thumb-soiling, one plate with a small, expertly repaired (and barely noticeable) tear, but IN FINE CONDITION OVERALL, the contents extremely well preserved, with excellent impressions and coloring. **\$35,000**

This work is composed entirely of very large folio engraved plates depicting landscapes, hunting scenes, and battles by Philip Wouwermans (or Wouwermans, 1619-68), a Dutch painter renowned for his exceptional and highly sought-after depictions of horses. The present collection contains a wide variety of subjects—from a humorous “traffic jam” on a rural



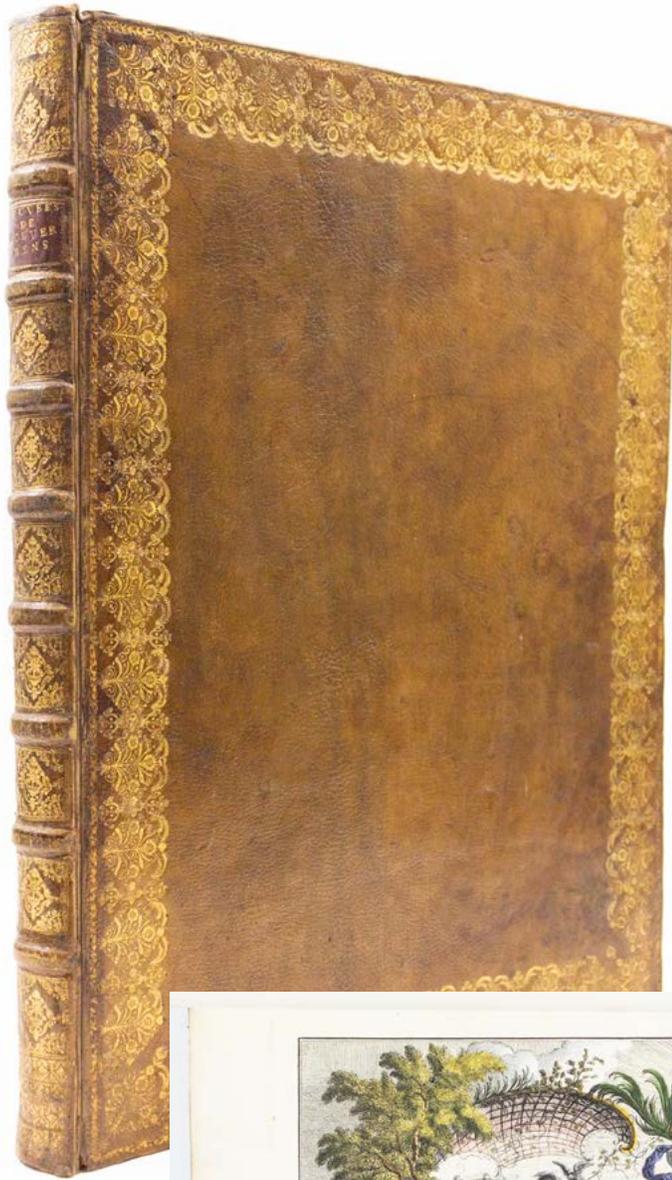
LE GRAND MARCHÉ
*Gravé d'après le Tableau Original de P. Woufflard
 qui est au Cabinet de MADAME LA COMTESSE DE BOURBON*

AUX CHEVAUX
*de deux pieds cinq pouces de large sur deux pieds de haut
 par le commandeur de l'artillerie de son ALTESSE SERENISSIME MONSIEUR LE COMTE DE SÈVRES*



QUARTIER GENERAL
*Gravé d'après le Tableau Original de P. Woufflard
 qui est au Cabinet de MADAME LA COMTESSE DE BOURBON*

DE L'ARMEE HOLLANDOISE.
*de quatre pieds de large sur deux pieds trois pouces de haut
 LA COURSE DE PIERRES*



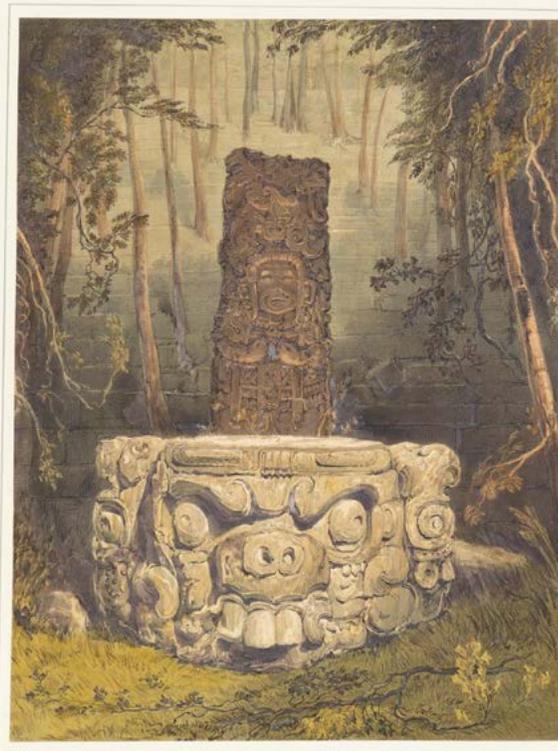
road that results in a pitcher of spilled milk, to more somber depictions of warfare—but the common thread throughout all of these images is the presence of horses and deference to equine culture. As Benezit tells us, “Many artists have painted horses, but none with such devotion, none who cared about the social life of the animal, so to speak. He painted as a technician but also as a poet. Harness, saddles, stirrups, every detail is accurate. He was perhaps the last chronicler of a dying civilization. Others painted the degenerate animal of ‘the turf’, but Wouverman was the man who depicted the truth of a lost world.” According to Bryan, these engravings are the most significant work of Jean Moyreau, a French printmaker and publisher who was admitted into the Académie française in 1736. Lewine tells us that Moyreau engraved a total of 78 plates after Wouvermans (the last being in 1754), and that “other artists have done work in the engraving line after Wouvermans up to 1780, and these later productions are often found added in large or small numbers”; as a result, “copies differ as regards the number of plates, as they were published at intervals.” Lewine records as many as 106 plates in a single copy, but bibliographies usually record a maximum of 100. Regardless of the number of plates present, this work is very rare on the market: RBH and ABPC record just four copies in more than 40 years, only one of which was “complete” with 100 plates. (Lhi21073)



The Rarely Seen and Very Special Hand-Colored Version of a Work that Had an Immeasurable Effect on the Public Awareness of Pre-Hispanic America

39 (COLOR PLATES - TRAVEL AND VIEWS, CENTRAL AMERICA). CATHERWOOD, FREDERICK. VIEWS OF ANCIENT MONUMENTS IN CENTRAL AMERICA, CHIAPAS, AND YUCATAN. (London: F. Catherwood, 1844) 552 x 444 mm. (21 3/4 x 17 1/2"). 1 p.l. (dedication), 24 pp. FIRST EDITION, LIMITED TO 300 COPIES, THIS COPY ONE OF A SMALL NUMBER OF THE DELUXE ISSUE ON CARD WITH THE PLATES HAND COLORED. Text in nice cloth-backed plain cream paper wrappers, plates unbound as issued in (the original?) half calf over purple cloth portfolio, cloth ties (the portfolio slightly spotted and chafed). Housed in an especially fine recent red morocco-backed cloth box, spine very elaborately tooled in gilt. With map printed in red and black bound in with the text, chromolithographed title by Owen Jones printed in red, blue, and gold on original card mount within a ruled border, and 26 FINE HAND-COLORED LITHOGRAPHIC TRAVEL PLATES AFTER CATHERWOOD mounted on 25 original card mounts (some of these with very expert repairs just at one edge). Palau 50290; Sabin 11520; Tooley 133 (giving a list of the plates). Not in Abbey. ♦Edges of card mounts with a hint of soiling, a little faint browning, and minor blistering and creasing, otherwise a fine copy of a work very difficult to find in pleasing condition, the fascinating plates—where the value resides—with remarkably fresh and skillfully applied color. **\$95,000**

This is an exceedingly rare complete hand-colored issue of Catherwood's illustrations of Pre-Columbian monuments, a work that had an immeasurable effect on the public awareness of pre-Hispanic America. Trained as an architect, Catherwood (1799–1854) became intrigued with archaeology after encountering Piranesi's sketches of Roman ruins. He travelled to Rome to study the art and architecture of the ancient empire, and began making his own sketches of monuments, first in Rome and Sicily, and later in Egypt and the Middle East. After returning to London, Catherwood met American traveller John Lloyd Stephens (1805–52), who shared Catherwood's enthusiasm for these relics of ancient civilization. Stephens persuaded Catherwood—who now had a family to support and few job prospects in England—to come to the United States. After establishing a successful architectural practice in New York, Catherwood began planning travels with Stephens to see what ruins they could find in the Americas. According to DNB, "Rumours of cities lost in the Central American jungles had circulated since the 1820s, when the Spanish colonies won their independence and non-Hispanic European travellers visited

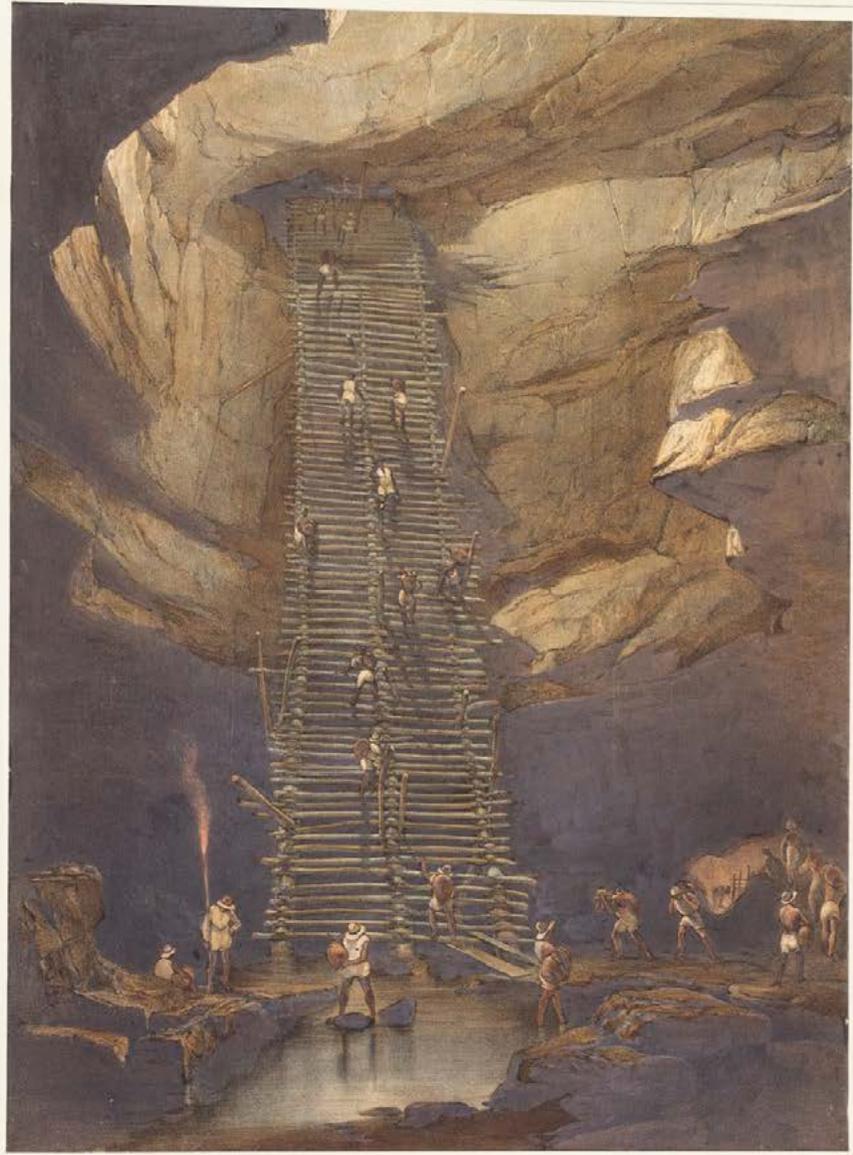




the region in increasing numbers. A few tantalizing but incomplete accounts had been published. In September 1839 Catherwood signed a contract with Stephens to illustrate the ruins, with Stephens supplying the written narrative." The men spent 1839-41 exploring the region and produced the very well-received "Incidents of Travel in Central America, Chiapas, and Yucatan" in 1841 and "Incidents of Travel in Yucatan" in 1843. The present work was issued by Catherwood the following year. Among the sites depicted here are Copan, Palenque, Uxmal, Las Monjas, Chichen Itza, and Tulum. Catherwood engaged some of the best lithographers in London to transfer his work to stone—Andrew Picken, Henry Warren, William Parrott, John C. Bourne, Thomas Shotton Boys, and George Belton Moore—and reportedly colored the plates for the present deluxe issue with his own hand. These images had impact beyond the usual travel illustrations of faraway countries; they provided proof of ancient civilizations inhabiting the Americas long before Europeans arrived. DNB proclaims that Catherwood's "depictions of Mayan ruins have introduced generations of readers to the culture, first through printed sources and now

through the internet, where they circulate more widely than ever. By capturing in these images the magnificence of a bygone world, and by arguing that the monuments were indigenous, contrary to the received opinion of the day, he revitalized Central American archaeology and can be credited, along with Stephens, with having launched it as a field of inquiry." The plates here are impressive enough in their uncolored state, but the fine hand coloring makes for a whole new and compelling book, with a remarkable level of power in the illustrations. Copies of this work with the colored plates and their text are rarely seen at auction; the last complete copy sold at Christie's in 2006 for \$120,000 all in (despite chipping and dust-soiling to the plates). (Lhi21095)

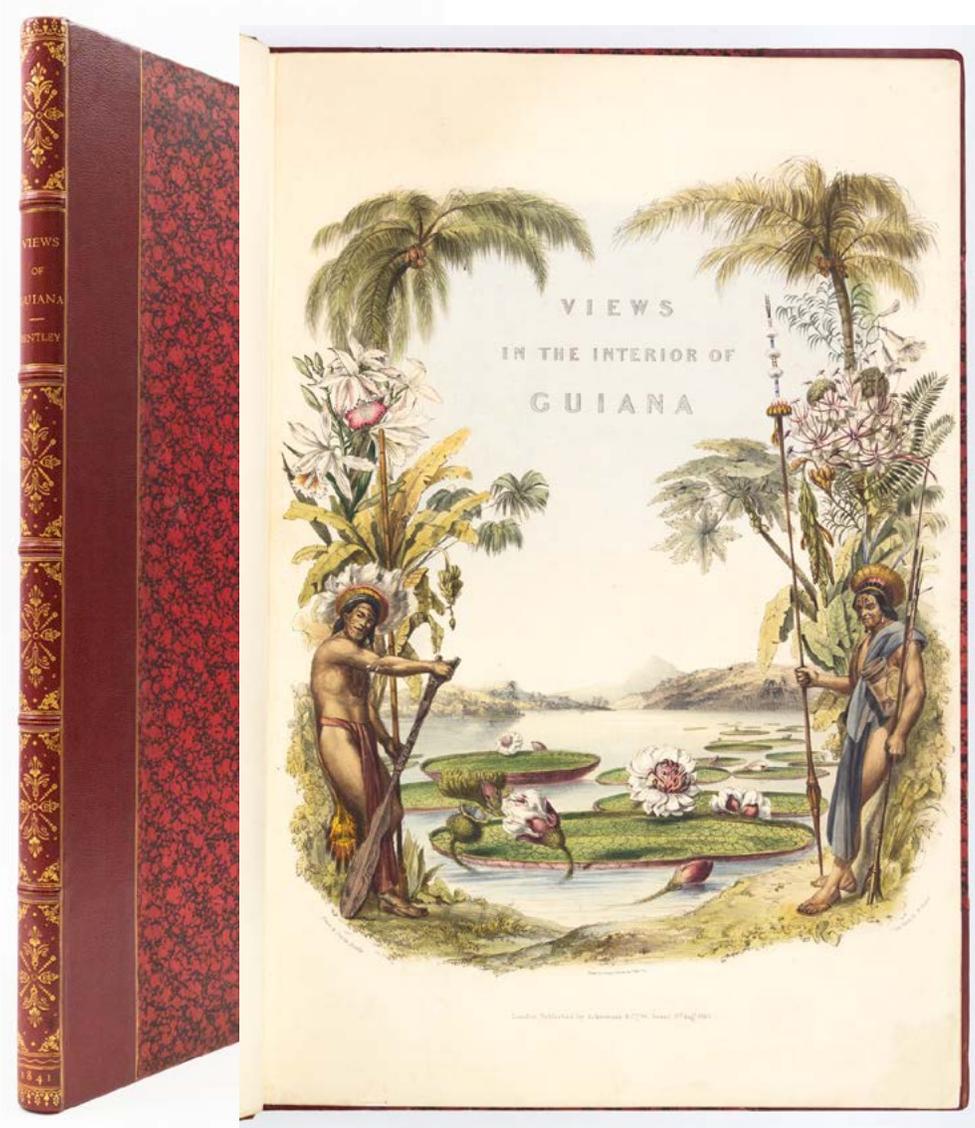




With Impressive Views of Exotic South American Natural Beauty and Inhabitants

40 (COLOR PLATES - TRAVEL AND VIEWS, GUIANA). SCHOMBURGK, SIR ROBERT HERMAN. TWELVE VIEWS IN THE INTERIOR OF GUIANA: FROM DRAWINGS EXECUTED BY MR. CHARLES BENTLEY, AFTER SKETCHES TAKEN DURING THE EXPEDITION CARRIED ON IN THE YEARS 1835-1839. (London:

Ackermann & Co., 1841) 532 x 360 mm. (21 x 14 1/4"). 4 p.l., 38 pp. FIRST EDITION. Expertly bound to style in red half morocco over original red and black patterned cloth-covered boards, the covers ruled in gilt, raised bands, spine compartments gilt with repeat pattern built up from small tools, gilt titling, marbled endpapers, morocco hinges, all edges gilt. Tipped-in hand-colored additional lithographic title by M. Gauci after Charles Bentley, one engraved map with route marked in red, and 12 HAND-COLORED LITHOGRAPHIC PLATES by G. Barnard (7), M. Gauci (3), and Coke Smyth (2), dedication leaf with arms at head of page printed in gilt, several woodcut illustrations in text. Abbey Travel 720; Sabin 77796. ♦One negligible repair to cloth of lower cover, just the faintest hint of soil and foxing internally, but IN ESPECIALLY FINE CONDITION, the handsome spine of the binding making a pleasing appearance on the shelf, the large, striking plates clean, without the frequently seen offsetting onto the text, and with rich coloring. **\$15,000**



*This beautifully illustrated oversize volume contains a handsome series of plates depicting the natural beauty and native denizens of the exotic South American country of British Guiana. The original sketches for this publication were made by John Morrison under the direction of Robert Herman Schomburgk (1804-65), a German-born businessman turned explorer who undertook several expeditions to the colony in the 1830s and '40s, and is best known for setting the boundary between Venezuela and British Guiana, appropriately known as the Schomburgk line. His longest expedition to the region was from 1835-39 on behalf of the Royal Geographic Society of London. During his travels he discovered several new species of orchids and giant water lilies, including the species now known as *Victoria amazonica*, and obtained, in line with the aims of the RGS, "a more extended knowledge of the geography and natural productions of hitherto unvisited regions." (Preface) Schomburgk published his findings and observations in "A Description of British Guiana, Geographical and Statistical" in 1840, followed by the present work, which was intended for a popular audience. In addition to describing the more interesting geographical features and waterways he encountered, Schomburgk devotes a significant section to the native population and communities, featuring their culture and noting the different tribal designations, customs, foods, and ceremonies. The lovely hand coloring—still fresh and very rich—adds lushness and vitality to these very large views, which are certainly striking and may well qualify as spectacular. (Lhi21010)*



CARIBBEE VIGGACK AWAL
Part the River Rappahannock

London: Published by C. Smith, in Pall Mall, 1773.



AMSTERDAM: J. VAN DER HAEGHE, 1773.

*A Mammoth Set, with Nearly 300 Oversized and Folding Views
Describing Present-Day Bangladesh in the Early 19th Century*

41 (COLOR PLATES - TRAVEL AND VIEWS, HINDUS). SOLVYNS, FRANS BALTASAR. *LES HINDOUS, OU DESCRIPTION DE LEURS MOEURS, COUTUMES ET CÉRÉMONIES*. (Paris: Chez l'Auteur, 1808-12) 540 x 430 mm. (20 1/4" x 17"). **Four volumes.** Contemporary half russia over marbled boards, the spine sympathetically renewed, raised bands ruled in gilt, compartments with central gilt tool or lettering in gilt. With hand-colored etched vignette on each title page, and 288 ETCHED PLATES (INCLUDING 36 DOUBLE-PAGE), PRINTED IN COLOR AND THEN PARTIALLY HAND-COLORED. A Large Paper Copy. Text in French and English. Front pastedowns with armorial bookplate of John, Duke of Bedford. Abbey Travel 430; Colas 2767 ("This book is rare and only exists in very few complete examples"); Hiler & Hiler, p. 806; Brunet V, 432. ♦ Corners mashed, edges a bit rubbed, paper and leather a little scuffed, but the very substantial bindings sound and perfectly presentable. Foxing, as in all copies of this book: light (mostly marginal) here and there (though some heavier foxing at the beginning and end of each volume and to the odd leaf elsewhere, including some plates), but most of the text and the vast majority of the plates without foxing as well as entirely clean and bright, the book being printed on extremely white paper. All in all, a stately set in more agreeable condition than is normally seen. **\$39,000**

This is a mammoth set containing an extraordinary collection of images, as well as an important firsthand European account, of the costumes and culture of the Bengal region (present-day Bangladesh) before the establishment of British rule over the Indian subcontinent in 1858. The first volume is devoted to the caste system, with plates depicting the major



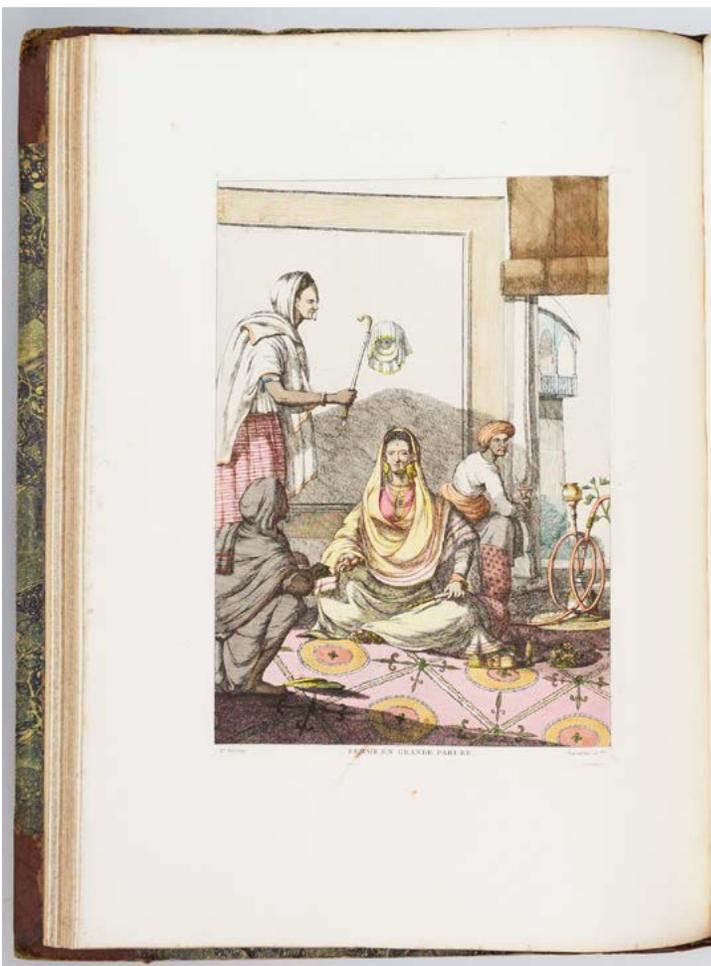




hierarchical divisions and occupational groups—from high-ranking priests at the top, to undertakers and hog keepers at the very bottom—as well as important ceremonies, festivals, and rites. Volume II depicts typical costumes worn by different strata of society, as well as the dress of entertainers such as dancers, and an impressive array of musical instruments. The 11 double-page plates in this volume show some of the more “shocking” customs from around the region, such as “Sati,” in which a grief-stricken widow voluntarily burns—or, in very rare cases, buries—herself alive along with her dead husband’s body (in fact, the present work contains what is purportedly the only known European eyewitness account of the latter form of this practice). Volume III includes various means of transport (boats, palanquins, etc.) as well as different types of hookahs. The final volume is a miscellany, covering household servants, agricultural products, trees, animals, racial diversity in the region, and much more. Though the expense of these luxurious volumes and the political upheaval in France at the time of publication prevented this work from being a financial success, Solvyn’s illustrations would become extremely influential to the so-called “Company School”—a style of painting that developed in India during the 19th century and catered especially to English tastes. Flemish artist Frans Baltasar Solvyn (1760-1824) sailed for India in 1790, arriving in Calcutta in 1791 and spending the next several

years sketching scenes from Indian daily life. The culmination of his efforts was his 1799 work depicting the “Manners, Customs, and Dresses of the Hindoos” in 250 plates; the present work is, in the words of Abbey, “an enlarged and improved edition” of this publication, containing additional plates, all partly printed in color, with some copies (as here) also finished in color by hand. Solvyn himself provided the text for the descriptions based on his first-hand experiences, while his wife provided the English translation (and depleted her fortune in helping publish the work). Though composed through a colonialist lens and not without problematic content, Solvyn’s descriptions are an early and important contribution to our knowledge of Bengal culture of the late 18th and early 19th centuries, and the illustrations are as delightful today as they were when first printed. Our early (and first?) owner was probably John Russell, 6th Duke of Bedford (1766-1839), a Whig politician who served as Lord Lieutenant of Ireland; he was the father of Prime Minister John Russell. Solvyn’s work appears in the marketplace from time to time, but it is often incomplete. (Lhi21062)

There are many more images online. Click on any image or item number to go to that item on our website.



42 (COLOR PLATES - TRAVEL AND VIEWS, RHINE, MEUSE, MOSELLE RIVERS). STANFIELD, CLARKSON. SKETCHES ON THE MOSELLE, THE RHINE, AND THE MEUSE. (London: Hodgson & Clark, 1838) 560 x 380 mm. (22 x 15"). 1 p.l. (lithograph dedication and table of contents), [1] leaf (ads). FIRST EDITION. Apparently unrestored publisher's red quarter morocco over pink watered silk boards, flat spine, gilt titling on front cover and spine, marbled endpapers. WITH 30 VERY FINE SCENIC COLOR LITHOGRAPHS (lithograph title and 29 views on 25 plates) by T. S. Boys, W. Gauci, A. Picken, and L. Haghe, all with original thick tissue guards. Abbey Travel 32; Hardie, "English Coloured Books," p. 247. ♦ Covers a little soiled and with minor evidence of insect activity, corners rather bumped, but the original binding without major problems and still surprisingly solid for such a large picture book. Faint stains to free endpapers, a few additional trivial defects, but VERY FINE INTERNALLY, THE PLATES ESPECIALLY CLEAN AND FRESH, WITH CONSISTENTLY BRIGHT COLORING. \$7,500



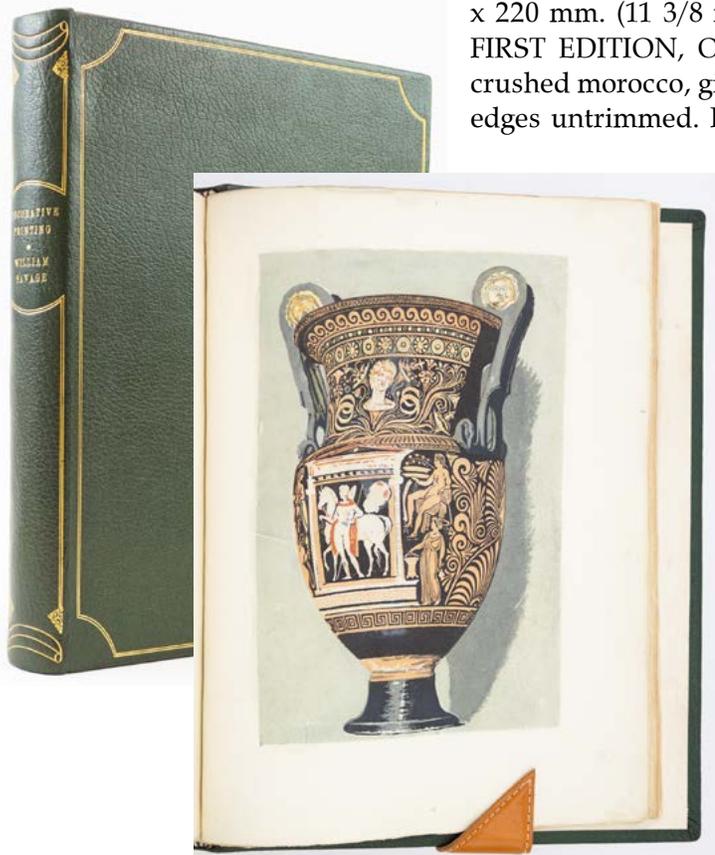


Composed of idyllic renderings of views along the great Belgian and German rivers noted in the title, the picturesque illustrations in this book are the work of Clarkson Frederick Stanfield (1793-1867), a self-taught artist and close friend of Charles Dickens who began his career as a scenic painter for dramatic productions. In addition to the dramatic landscapes, castles, and ruins depicted here, the artist also paints a picture of daily life in the region by illustrating in great detail the activities of peasants, laborers, and other common folk who lived and worked in the area. Indeed, the stories suggested by

the characters' interactions—for example, a group of women taking a break from their labors to gossip, two lovers stealing a quiet moment on a hillside, a solitary old woman selling her meager supply of fresh vegetables on the road—are as enchanting as the landscapes themselves. The theatrical qualities of these plates are perhaps no surprise, given the artist's background in stagecraft. Stanfield worked his way up from volunteering for amateur theater productions to a paid position at Drury Lane in London's fashionable Covent Garden district. During his 12-year tenure with that theater, as DNB tells us, "he achieved a legendary reputation as a creator of romantic landscape scenery. . . . Stanfield's work especially 'taught pit and gallery to admire landscape art and the boxes to become connoisseurs,' according to his friend W. M. Thackeray." Even after Stanfield left Drury Lane to focus on his paintings and published works, the artist continued to paint scenery for Dickens, and even supplied illustrations for some of his works of fiction, including the "Christmas Books." DNB notes that upon Stanfield's death, Dickens wrote "a moving editorial tribute . . . [which] described him as 'the soul of frankness, generosity and simplicity. The most genial, the most affectionate . . . and the most lovable of men.'" Intact copies of the present work are quite scarce in the marketplace. (Lhi21076)

A Landmark in the History of Color Printing and a Precursor to Chromolithography

43 (COLOR PRINTING - EARLY). SAVAGE, WILLIAM. PRACTICAL HINTS ON DECORATIVE PRINTING, WITH ILLUSTRATIONS ENGRAVED ON WOOD, AND PRINTED IN COLOURS. (London: Published for the Proprietor by Longman, Hurst, Rees, Orme, and Brown, 1822 [1823]) 288 x 220 mm. (11 3/8 x 8 5/8"). 3 p.l., vi, [2], 100, [8], [103]-118 pp., [2] leaves. FIRST EDITION, ONE OF 227 COPIES. Pleasing 20th century rich green crushed morocco, gilt-framed covers and smooth spine, gilt lettering to spine, edges untrimmed. In a burgundy calf-backed clamshell box (meant for this book, but for some reason substantially larger), green morocco title label on spine. WITH 60 ENGRAVED ILLUSTRATIONS, as called for in Abbey, 48 PRINTED IN COLORS, including decorative title page, dedication with Earl Spencer's coat of arms, six plates with a total of 18 color ink specimens, two type specimen plates, four engravings of printing presses (Columbian Press in two states, one before letters), nine defaced plates printed recto-verso, and six headpieces, three color printed, 28 engraved plates printed in colors: five in a single block, six in two to four blocks, 14 in five to nine blocks, and three full-color in 13, 14, and 29 blocks, respectively, as called for in the contents and in Abbey. Front pastedown with the bookplate of the Robin Collection. Abbey Life 233; Ray, "England" 99. ♦ Occasional mild thumbing, otherwise nothing

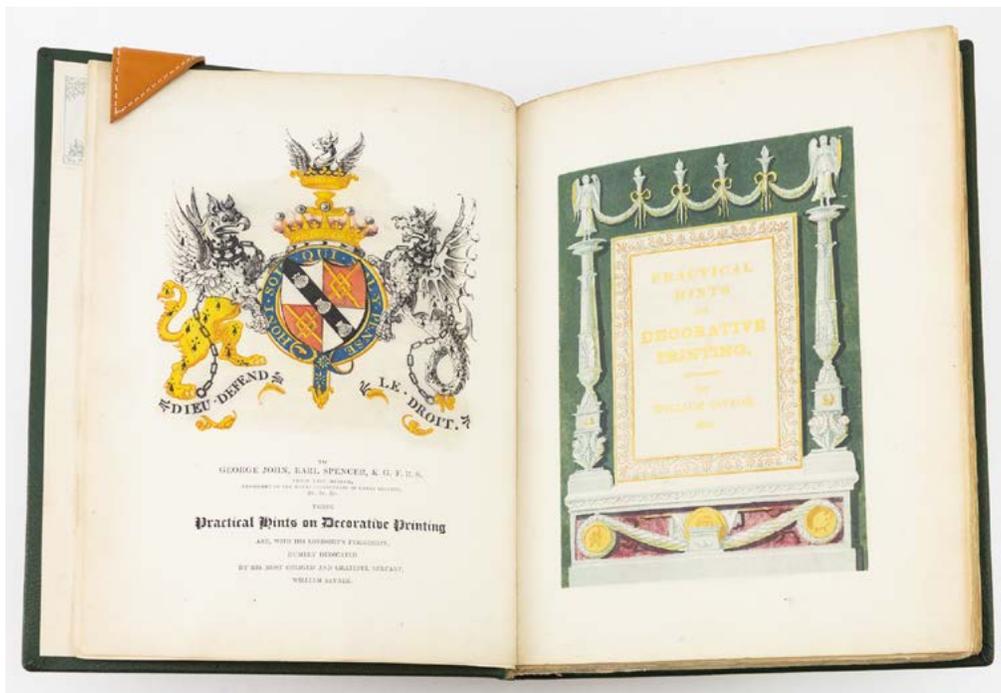


but the most trivial imperfections—quite a fine copy, internally clean and fresh, with pleasing colors, in a very appealing unworn binding. **\$15,000**

This virtuoso production was, in Ray's opinion, "Savage's magnum opus. . . . both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood." Printer and engraver William Savage (1770-1843) was, in Ruari McLean's words, "the first true colour



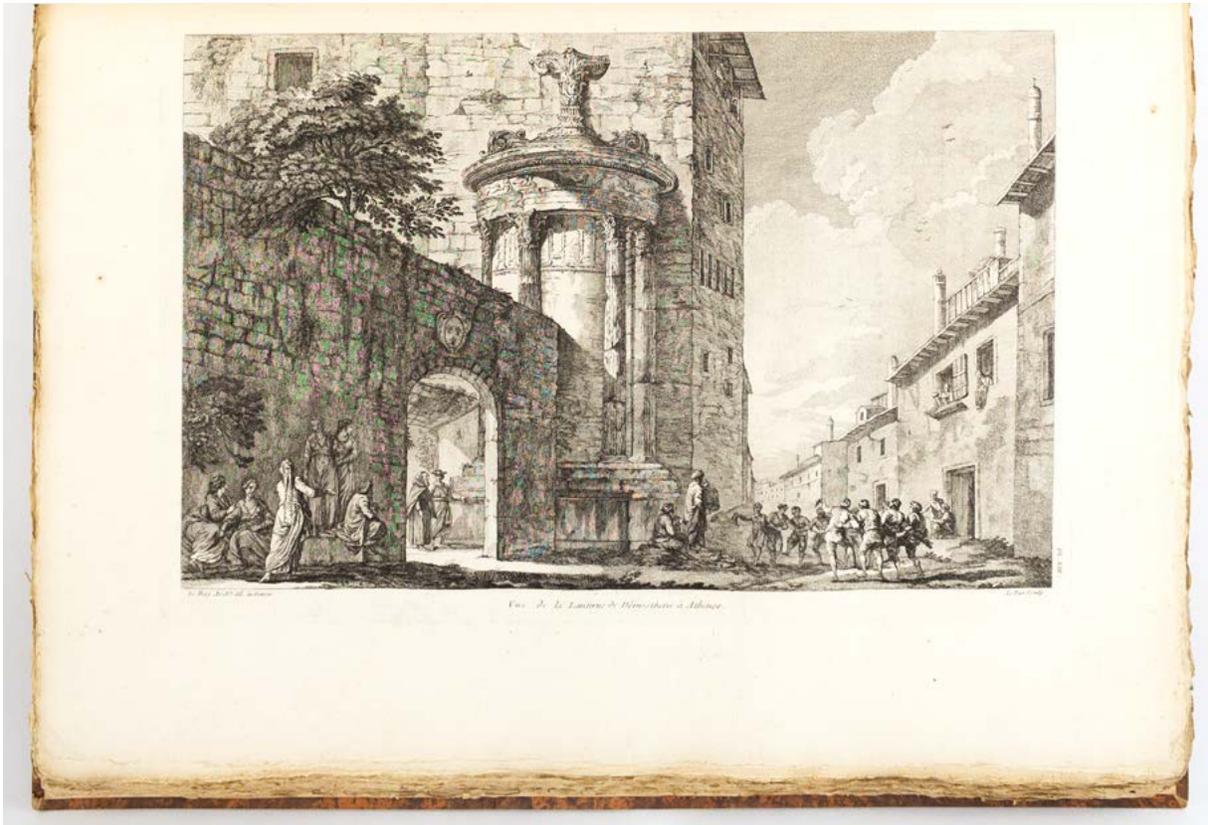
printer of the nineteenth century in England." One of his great innovations, which made possible color printing as seen here, was a new formulation of ink. DNB reports, "Printing ink in England at that time was of a very poor quality and Savage, by various experiments, made a printing ink without any oil in its composition. This made it more serviceable for artistic work and easier to manufacture." Savage's inks transferred so cleanly from the engraved wooden block to the paper that the blocks did not have to be wiped between impressions—speeding up the process considerably, especially when (as here) one image could require up to 29 colored blocks. The oil-free inks were also less inclined to smear or to bleed through the paper. While Savage's elaborate methods were not economically viable for mass printing of color-illustrated works, his improvements to printing ink and his use of multiple blocks paved the way for the use of chromolithography. The engravings in this work are rare, because the work was strictly limited and because Savage, despite some protests, fulfilled his promise to subscribers that all the blocks would be destroyed. While the plate count in the work can vary from copy to copy, the present item collates as indicated by the table of contents and includes Clymer's Columbian Press plate in two states, as called for by Abbey. This work appears on the market from time to time, but seldom in the kind of agreeable condition seen here. (ST17561)



SECTION IV: ARCHITECTURE

With 60 Monumental Plates that Provided the Theory And Models for French Neoclassical Architecture

44 (ARCHITECTURE - ANCIENT GREEK WORLD). LE ROY, [JULIEN-DAVID]. *LES RUINES DES PLUS BEAUX MONUMENTS DE LA GRECE*. (Paris: H. L. Guerin & L. F. Delatour, Jean-Luc Nyon, and Jean Neaulme, 1758) 608 x 445 mm. (24 x 17"). xiv, 56; [2], vi, 28 pp. **Two parts in one volume**. FIRST EDITION. Later (early 20th century?) quarter sheep over marbled boards, raised bands, compartments gilt, reddish-brown leather label with gilt lettering, all edges untrimmed. With large woodcut vignette on title, and 60 ENGRAVED PLATES by Le Bas, Littret de Montigny, Neufforge, and Patte after Le Roy. Brunet III, 103; Millard, French 101. ♦ A little rubbing to corners and head and tail of spine, leather a bit faded, chafed, and freckled in places, but the binding entirely sound and still quite pleasing; very faint diagonal crease at lower corner of many leaves, a handful of plates slightly browned (one more noticeably so), other minor issues, but quite a fine copy internally—the vast majority of the contents clean and bright, with deep impressions of the text, with the engravings richly impressed, and with vast margins. \$7,500



With engravings by some of the most esteemed artists of the day, this imposing work contains beautiful depictions of Greek ruins and monuments that proved extremely influential to the development of French Neoclassical architecture. The text is divided into two parts, the first covering the history of various monuments and Le Roy's thoughts on the principles of architecture, and the second primarily containing a discussion of the orders of columns—particularly the Doric order—as well as several reconstructions of ruined temples. According to Millard, this work “breaks new ground in providing a synthesis of archaeological findings with a body of architectural theory developed and expanded from the important controversy of Claude Perrault and Francois Blondel [i.e., quarrel of the Ancients and the Moderns]. . . . Perhaps most important, Le Roy's treatise provides the theoretical framework and many of the actual models for French neoclassical architecture.” Although “Les Ruines” came under some criticism, especially by British rivals James Stuart and Nicholas



Revet, it nevertheless "made a strong public impact," in the words of the Dictionary of Art Historians, and "greatly influenced the architects of the day, particularly Jacques-Denis Antoine, Jean-Arnaud Raymond, Alexandre-Théodore Brongniart, and François-Joseph Bélanger." This was in no small part due to the exquisite plates that included many picturesque views,



engraved by talented artists such as Louis-Joseph Le Lorrain, Pierre-Charles Le Mettay, Claude-Antoine Littret de Montigny, and Jacques Philippe Le Bas, among others. The son of the horologer to Louis XV, Julien-David Le Roy (1724-1803) was an architect, art historian, and archaeologist. He was a protégé of Jacques-François Blondel (1705-74), whom he later succeeded as professor at the Académie Royale d'Architecture. After winning the Prix de Rome in 1754, Le Roy spent time in Greece studying and measuring ancient architecture, and developing many of the theories that he would eventually publish in the present work. (ST17496-017)

The First Significant Account of Sixth Century B.C. Paestum, and an Important Contribution to the Knowledge of Greek Architecture in England

45 (ARCHITECTURE - ANCIENT GREEK WORLD). MAJOR, THOMAS, Engraver. LES RUINES DE PAESTUM, OU DE POSIDONIE, DANS LA GRANDE GRECE. (London: Chez l'auteur, 1768) 590 x 380 mm. (23 1/4 x 15"). 52, [2] pp. First Edition in French. Modern brown quarter morocco over green linen boards, brown morocco label with gilt lettering on smooth spine, edges untrimmed. WITH 25 FULL-PAGE ENGRAVED PLATES OF GRECIAN RUINS, and seven smaller engraved plates in text (including one on dedication page). A Large Paper Copy. Fowler, p. 157; Millard, British 41; Blackmer 1065; Brunet III, 1329. ♦Head of spine partly torn (but with no loss), contents with not infrequent light marginal soiling (though plates uniformly clean), other minor imperfections, but an excellent copy with greatly generous margins, with deep impressions of the type, and with strong impressions of the plates. \$3,500



This work is the first significant account of the ancient city of Paestum, being, in the words of Blackmer, "larger and much more complete than any of the previous publications." Located in the Tyrrhenian Sea off the coast of southern Italy, Paestum (or Poseidonia in Greek) was founded by Greek colonists in the sixth century B.C. and still contains beautifully preserved ruins from that period, including temples, an amphitheater, and painted tombs. Abandoned in the Medieval period, Paestum wasn't rediscovered by the West until the 18th century, with the first modern publication of the site not appearing until 1764, when a suite of plans by G. P. M. Dumont appeared (with no text), based on the observations of Jacques-Germain Soufflot. As Millard indicates, the genesis of the present publication has an extremely complex history (we do not even know with certainty who wrote the text), but we do know that engraver Thomas Major (1729-99), whom DNB calls "the first great English



*A North View of the City of Paestum, taken from under the Gate.
 Vue de Paestum de son côté Nord prise de dessous le Portail de la Ville.*

landscape engraver," was responsible for preparing the plates. Because he had no first-hand knowledge of the site, Major relied on images by other artists, including Antonio Joli, Gaetano Magri, Robert Mylne, and Jacques-Germain Soufflot. The text was first published in English, and then in French the same year. According to Fowler, "this work . . . was an important eighteenth-century pioneer contribution to the knowledge of Greek architecture in England"; and Millard tells us that "the book was surprisingly well received by reviewers" in both England and France, remaining "the standard reference to Paestum until 'Les Ruines de Paestum ou Posidonia' by C.-M. Delagardette was issued in 1798." (ST17496-011)

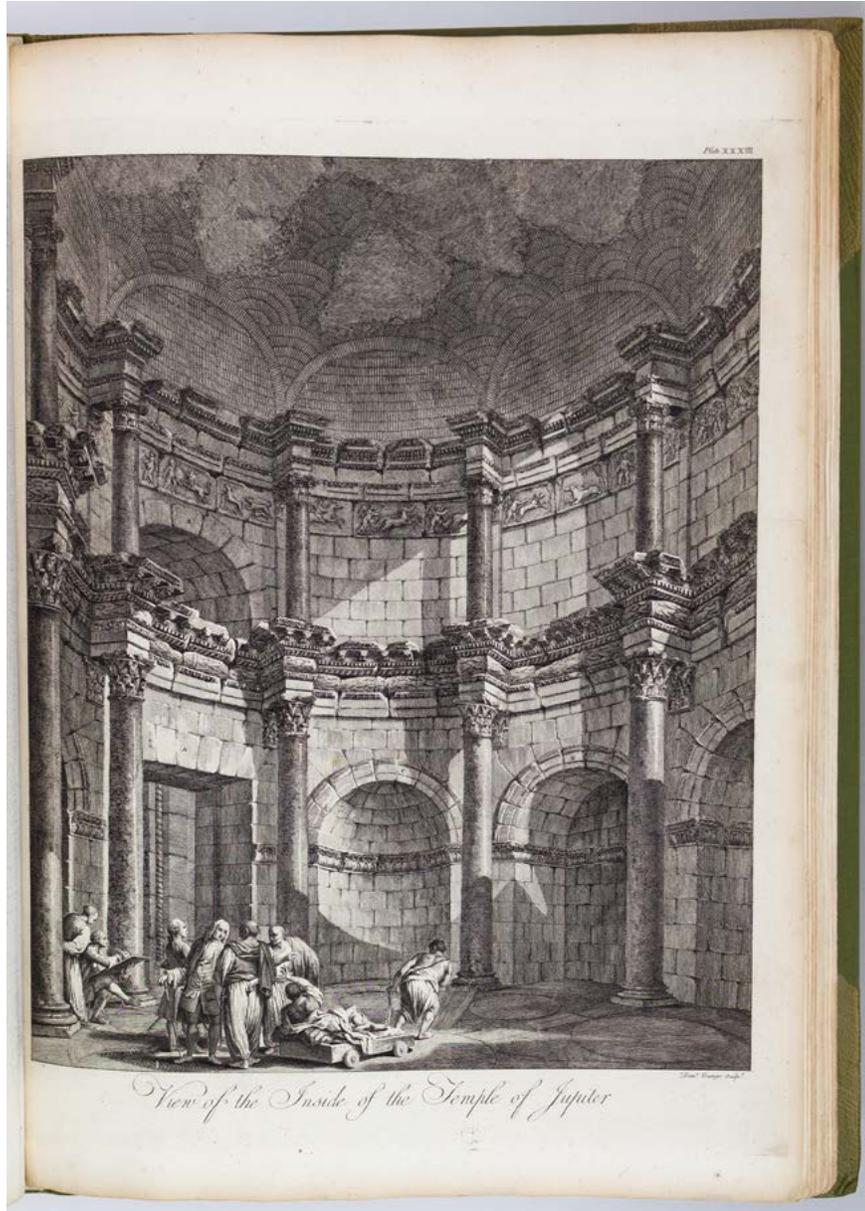


*Interior View of the Heraion Temple, Paestum, taken from the North.
 Vue de l'intérieur du Temple de Héracèle, Paestum, prise de son côté Nord.*

*A Fine Copy of a "Magnificent and Grandious" Large Folio,
With Scottish, French, Italian, and Croation Connections*

46

(ARCHITECTURE - ANCIENT ROMAN WORLD). ADAM, ROBERT. *RUINS OF THE PALACE OF THE EMPEROR DIOCLETIAN AT SPALATRO IN DALMATIA*. (London: Printed for the Author, 1764) 520 x 365 mm. (20 3/4 x 14 1/4"). iv, [8] (subscribers list), 33 pp. FIRST EDITION.



View of the Inside of the Temple of Jupiter

Attractive modern light green half morocco, gilt, by J. F. Newman of Dublin (his ticket on front pastedown), raised bands, spine panels with central patera ornament, two darker green morocco labels, reinforced hinges, edges untrimmed. WITH 61 SPLENDID ENGRAVINGS (14 plans and elevations, 47 views) ON 54 PLATES (eight double-page, six folding) by Bartolozzi and others. Front flyleaf with ink signature of Francis D. Bedford dated October 1886. Cicognara 3567; Fowler 2. ♦Spine sunned to a light olive shade, one corner bumped, one plate with a little browning along the fold, occasional mild marginal foxing or trivial smudges, but A FINE COPY—fresh, bright, and clean internally, with deep impressions of the type, rich impressions of the plates, and generous margins, in a binding with few signs of wear. \$12,500

This is an extremely appealing copy of one of the great architectural books of the 18th century, described by Cicognara as a "magnificent and grandiose work." Scottish architect Robert Adam (1728-92) was a product of the Scottish Enlightenment, and moved in intellectual circles that included historian William Robertson (who wrote the introduction here), David Hume, and Adam Smith. His interest in architectural drawing was stimulated by books in his father's extensive library, which DNB tells us contained "a working collection of illustrated architectural books in English, French, and Italian, and a series of manuals on architectural draughtsmanship." This curiosity developed into a passion during his 1755-57 tour of Italy, which "was in every way a period

of intense professional training during which the skills learned in Scotland were tested and given an international gloss by the Roman circle in which he now moved." (DNB) At the center of this circle was French architect, antiquarian, and artist Charles-Louis Clérissseau (1721-1820), the leading authority on Roman antiquities and architecture, who introduced Adams to, among others, the great Piranesi. With Clérissseau as guide and tutor, he explored and sketched various sites before arriving at the un-surveyed fortress palace built by the former emperor Diocletian at Spalatro (the modern-day Croatian city of Split). Adam undertook a survey of the building and drew the architectural plans and elevations for this work, while Clérissseau sketched views of the ruins. Adam planned this book as a way of promoting his career as an architect, and worked with Clérissseau to have engravings made for it. According to Thom, "while the traditional plans, elevations and sections—what Robert Adam called the 'Geometricals'—were generally supplied by English engravers like Rooker, Patton and Walker, the all-important picturesque views and perspectives, which Adam thought were essential to convey the emotional impact of the remains of Diocletian's Palace,



View of the Courtyard of the Palace



View of the Town of Apollonia from the East



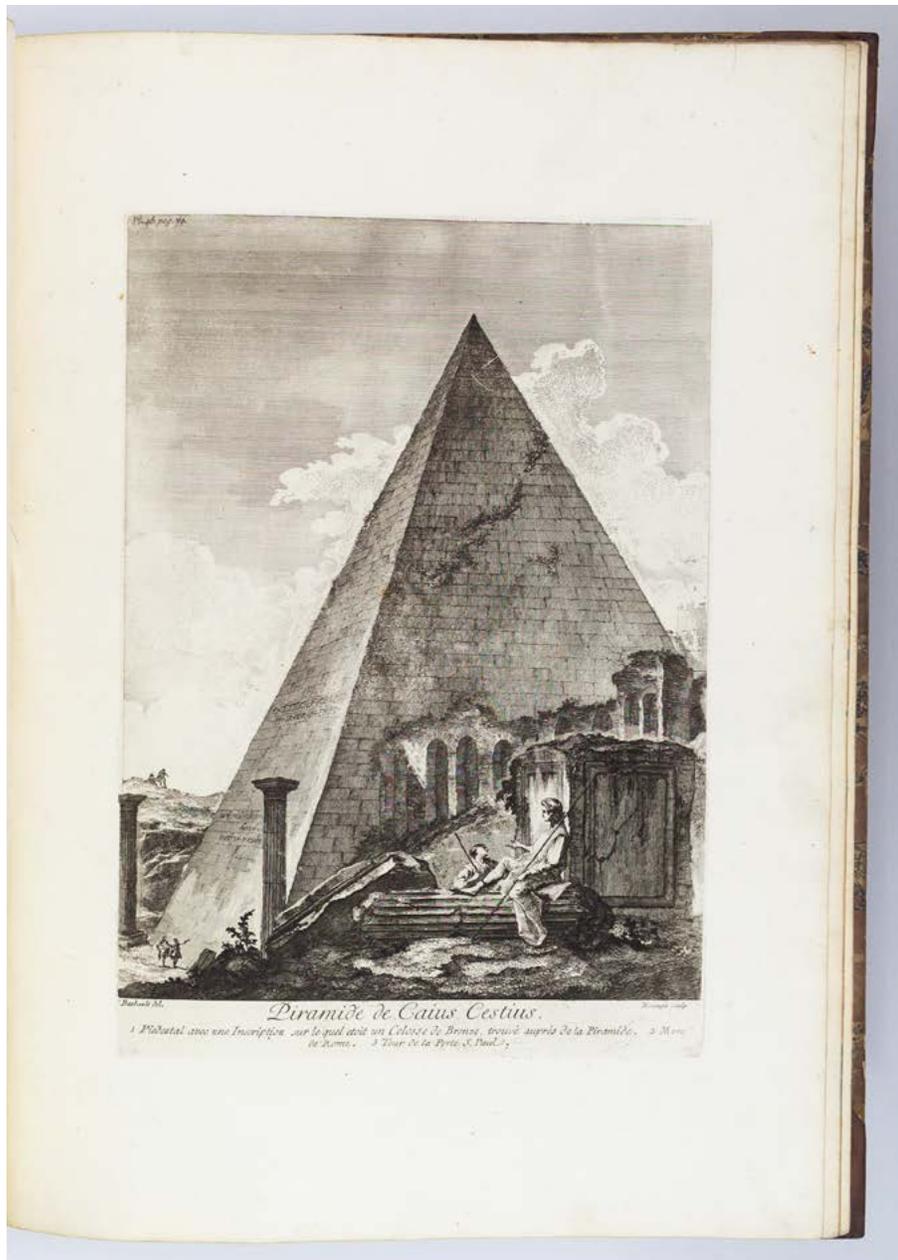
View of the Aqueduct which conveyed Water from Salona to the Palace



were engraved in Italy, mostly by Bartolozzi, Paolo Santini, and Zucchi." Adams also wrote the architectural commentary. The publication was a success, praised by the "Critical Review" in October 1864 as possessing "a taste and execution that has never been equalled in [England]." As DNB observes, "during these two Roman years Adam succeeded in transforming himself from a provincial and rather green Scottish architect into a cosmopolitan figure, ready indeed to put into effect 'the Antique, the Noble & Stupendous.'" Now based in London, he embarked on a distinguished career, specializing in country houses and townhomes that reflected the deep influence classical architecture and his Italian sojourn had on his work. Our copy was once owned by another artist, Francis Donkin Bedford (1864-1954), who exhibited landscapes at the Royal Academy and illustrated books during the Golden Age of children's book illustration in the late 19th and early 20th century. (ST17496-042)

A Large Folio Contrasting Past Grandeur and Present Poverty

47 (ARCHITECTURE - ANCIENT ROMAN WORLD). BARBAULT, JEAN. VUES DES PLUS BEAUX RESTES DES ANTIQUITÉS ROMAINES. (Rome: Bouchard et Gravier, 1787) 525 x 375 mm. (20 3/4 x 14 3/4"). Near contemporary half calf over marbled boards, smooth spine divided by gilt rules into panels with blind-stamped centerpiece, red morocco label, hinges reinforced with buckram, marbled endpapers and edges. Engraved vignette on title page and 99 COPPER-ENGRAVINGS ON 60 PLATES. A 1911 letter from the editor of "Hobbies" magazine in response to a previous owner's questions about the contents of this volume laid in at front. The plate numbered 92 with



an 18th century cemetery scene pasted to the verso; rear flyleaf with two engravings pasted on. Cicognara 3595; Brunet I, 646. ♦Spine label partly missing, front joint cracked from tail edge to midpoint, head and tail of spine chipped, boards a bit chafed and with a drizzle of white paint to front cover, but the binding still solid. Occasional mild marginal foxing or finger smudges, but an excellent copy internally, fresh and clean throughout, and with pleasing impressions of engravings. Not an external beauty (as is often the case with architectural tomes), but quite attractive inside. \$3,000

This is a collection of beautifully engraved plates drawn from the work of a painter and engraver who made engravings for Piranesi's 1748 "Varie vedute di Roma antica e moderna," and collaborated with him on the majestic "Le antichità Romane" (1756). Inspired by his work with the master, Barbault drew and engraved his own series of Roman views, issued in "Les plus beaux monuments de Rome ancienne" (1761) and "Recueil de divers monuments anciens" (1770). The plates in the present volume are drawn from those works. Barbault's picturesque scenes are characterized by a sense of romantic decay: in some, the landscape is open and generally free from human intrusion, the once-grand ruins rising proudly from the encroaching vegetation. One has the sense of being among the first to stumble across these hidden



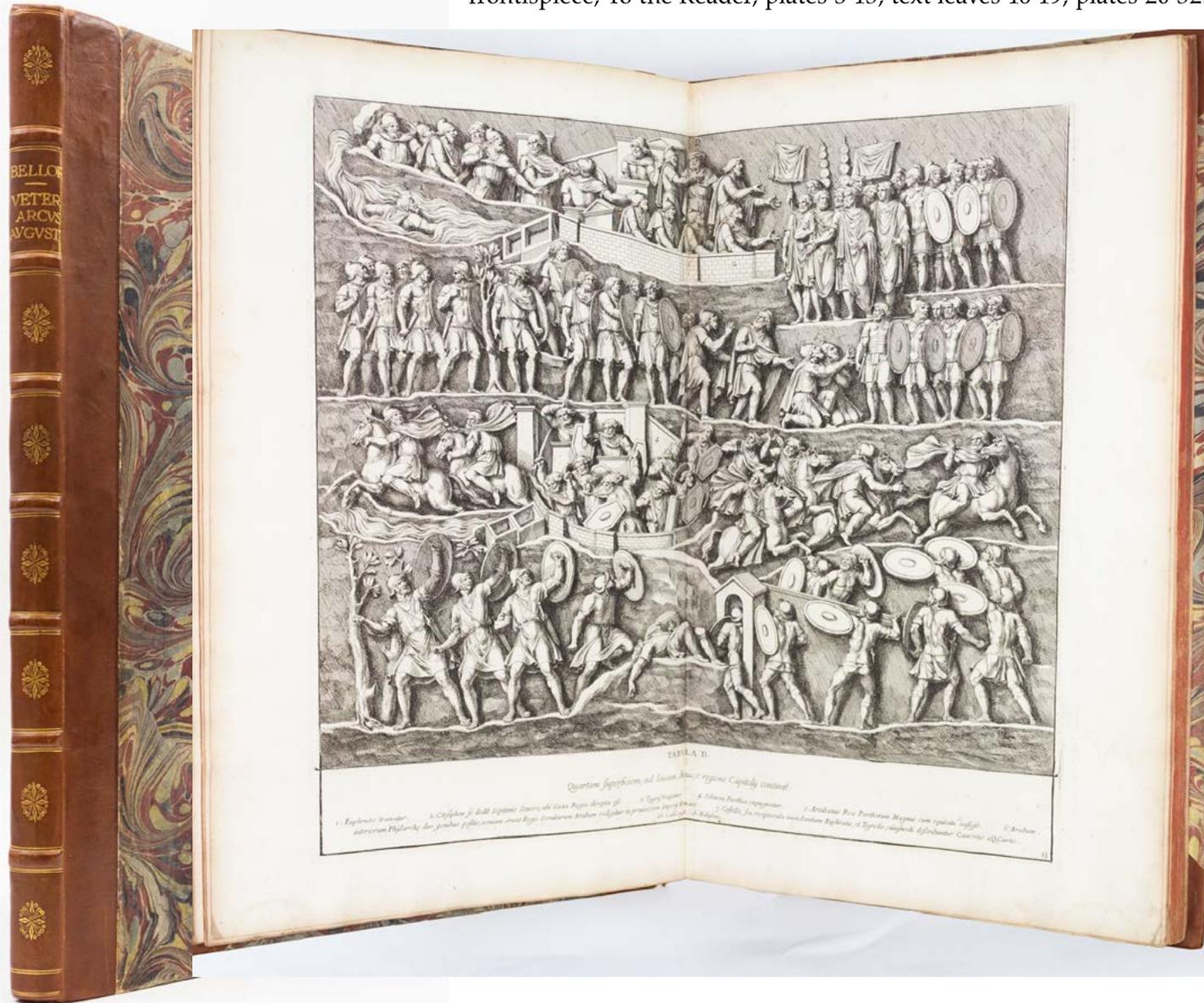
wonders. In others, the artist juxtaposes temple remains with the shed of a contemporary farmer, a humbling contrast between past grandeur and present poverty. Jean Barbault (1718-62) had studied painting in Paris with John Restout II before receiving a scholarship from the Académie des Beaux-Arts for travel to Rome in 1721. Once there, he stayed, building a career as engraver and establishing himself with Piranesi and his circle. (ST17496-043)

There are many more images online. Click on any image or item number to go to that item on our website.



*A Very Fine Copy of Pietro Bartoli's Masterpiece,
The Most Beautiful Book of its Kind, with Elegant, Magnificent Plates*

48 (ARCHITECTURE - ANCIENT ROMAN WORLD). BARTOLI, PIETRO, Illustrator. BELLORI, GIOVANNI PIETRO. VETERES ARCUS AUGUSTORUM TRIUMPHIS INSIGNES EX RELIQUIIS QUAE ROMAE ADHUC SUPERSUNT CUM IMAGINIBUS TRIUMPHALIBUS RESTITUTI. (Rome: Buagni, 1690) 492 x 310 mm. (19 1/4 x 12 1/4"). [6] leaves of text numbered in sequence with the plates; i.e., title page, frontispiece, To the Reader, plates 3-15, text leaves 16-19, plates 20-52.



Modern quarter calf over marbled boards, raised bands, spine panels with gilt starburst centerpiece. With allegorical frontispiece featuring a portrait of the dedicatee (Cardinal Otthobono) and 46 FINELY ENGRAVED COPPERPLATES OF ROMAN ARCHES, half of these double-page, all mounted on stubs. Cicognara 3608; Brunet I, 758 and VI, 29473. ♦Slight signs of use to the covers, first and last three leaves faintly foxed, one- to two-inch light dampstain to bottom corners (far from images or text), other trivial imperfections, but A FINE COPY—internally clean, fresh, and bright, with excellent impressions of the engravings, and in a pleasing binding showing virtually no wear. \$3,250

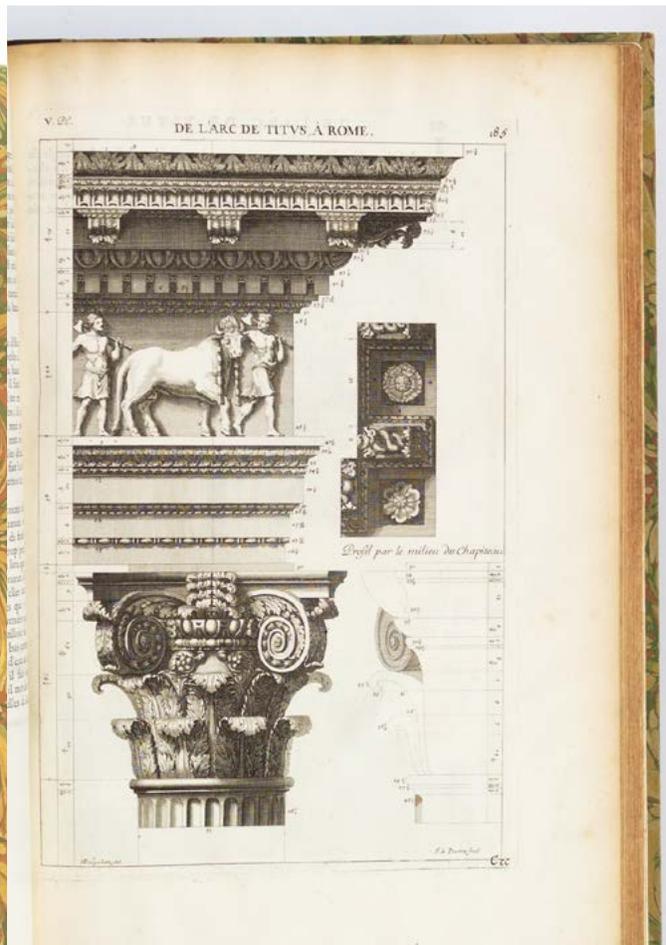
This work depicting the triumphal arches of imperial Rome is considered by Cicognara to be "the most beautiful of this genre, and classic especially for the magnificence and elegance of the prints, which are the masterpiece of Pietro Bartoli." Bartoli (1635-1700) was an antiquary as well as an engraver; he produced engravings of many Roman



antiquities and helped to excavate Nero's Domus Aurea, the sprawling complex built by the emperor in the middle of Rome after the fire in 64 A.D. had destroyed much of the city. Bellori (1613-96) was an author and antiquarian who served as curator of antiquities for Pope Clement X. He was later librarian and antiquary to Queen Christina of Sweden, who also employed Bartoli. Bartoli's illustrations show the Arch of Constantine, the Arch of Titus, and the Arch of Septimius Severus, examining the details of each. J. M. Suarez wrote the text discussing the Arch of Septimius Severus. The vastness of the present volume, the very considerable detail of the plates, and the richness of the engravings make this a very impressive book. (ST17496-016)

A Groundbreaking and Iconoclastic Landmark in Architectural History, as the First Accurate Representation of Ancient Rome, with Plates that are "Masterpieces"

49 (ARCHITECTURE - ANCIENT ROMAN WORLD). DESGODETS, ANTOINE. LES EDIFICES ANTIQUES DE ROME. (Paris: Jean Baptiste Coignard, 1682) 443 x 290 mm. (17 3/8 x 11 1/2"). 6 p.l., 323, [1] pp. FIRST EDITION. Attractive modern calf-backed marbled boards with single decorative blind rule, raised bands, one compartment with red morocco label lettered in gilt, others with a diamond-shaped foliate tool in gilt. With engraved title, headpieces and initials for dedication and text, and 137 ARCHITECTURAL PLATES (included in pagination) after drawings by Desgodets. A Large Paper Copy. Engraved title with ink stamp of G. Wills Esqr; two leaves with marginal notes in a contemporary hand. Fowler 102; Millard, French 62; Brunet II, 625. See also: W. Hermann, "Antoine



Desgodets and the Académie Royale d'Architecture" in "The Art Bulletin" Vol. 40, No. 1 (Mar., 1958), pp. 23-53. ♦ Just a hint of browning right at top edge of leaves, final four leaves (including plates) with a half dozen small rust-colored droplets (from wax?), but easily A FINE COPY, the binding unworn, text and plates with only the most trivial imperfections, and the margins very, very wide. **\$9,500**

With meticulously executed plates by some of the most talented engravers of the day, this groundbreaking work stirred controversy by advocating the importance of scientific accuracy and direct observation in the study of architecture and by pointing out inconsistencies in the writings of some of the most distinguished ancient and modern architectural authorities. The work was the result

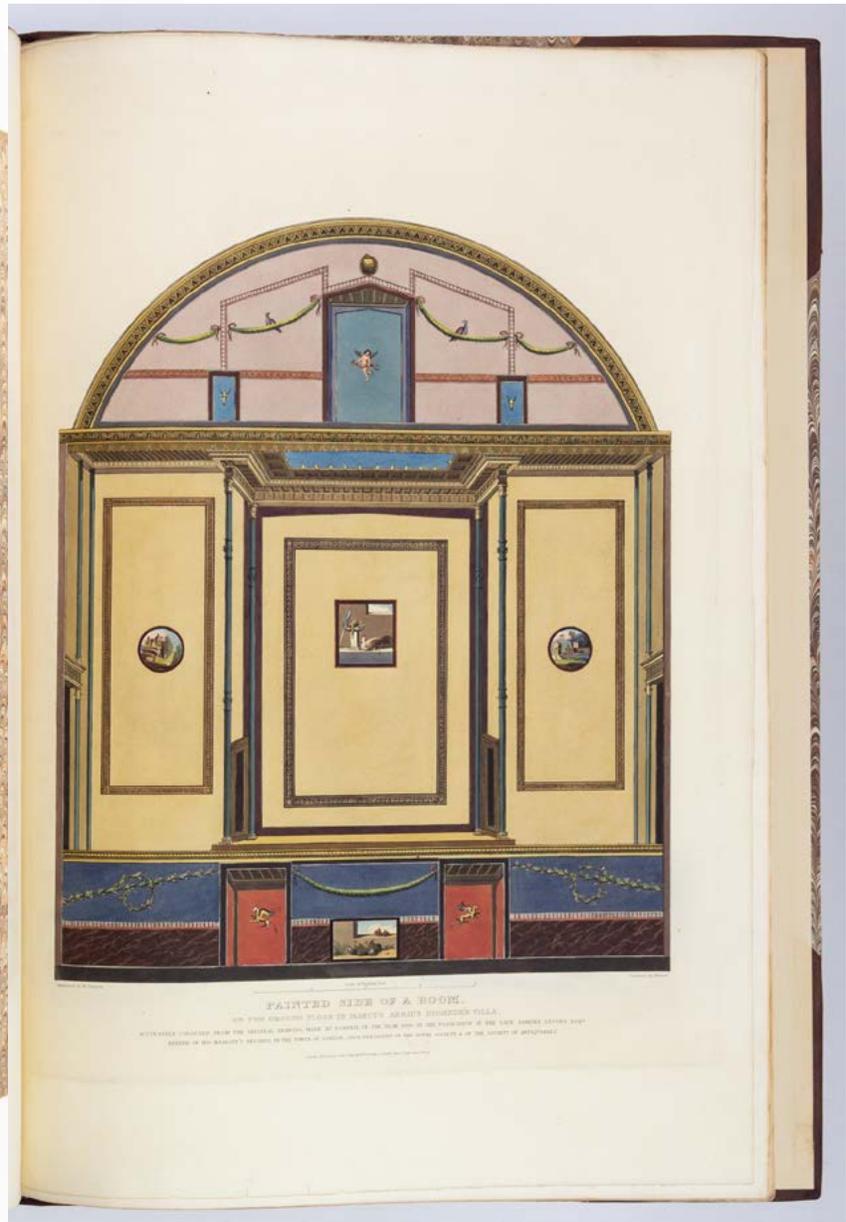
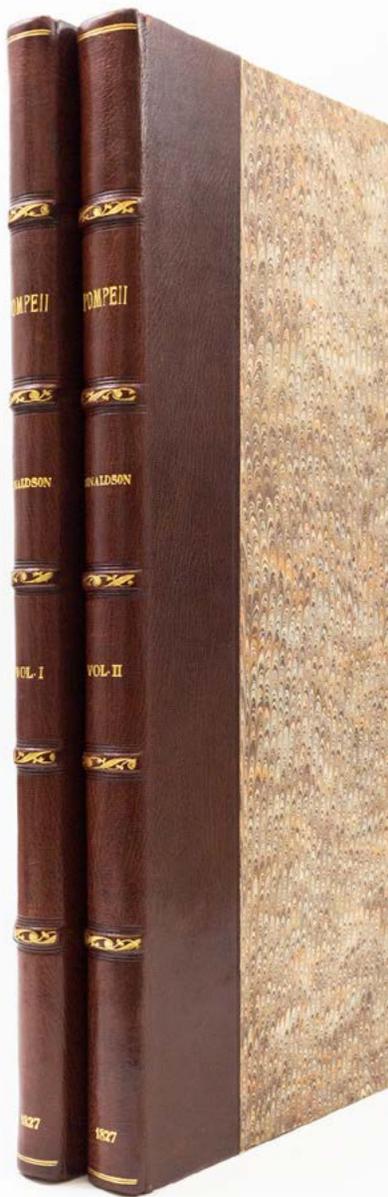




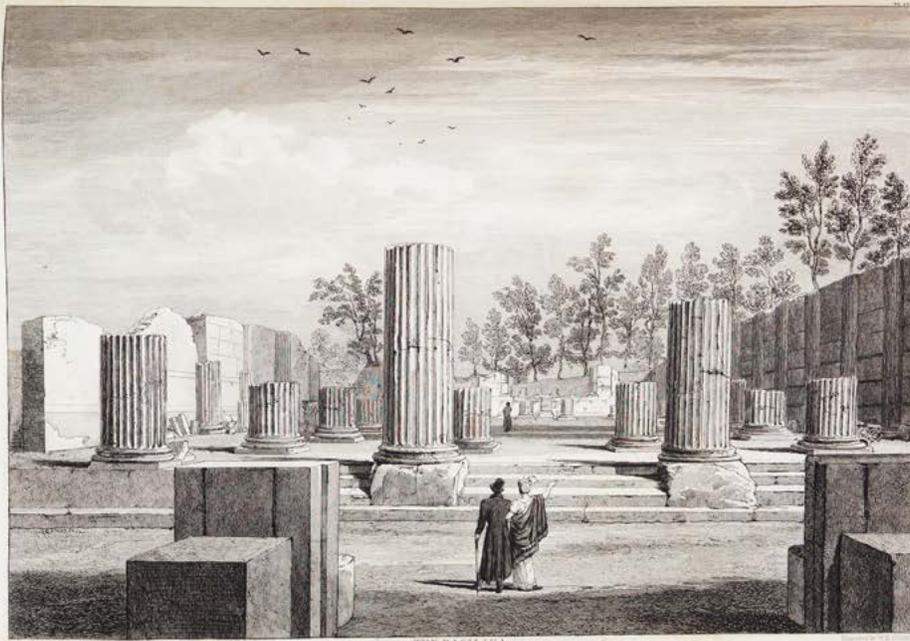
of great physical determination, an unprecedented example of insistence on accuracy, and a notable case of architectural iconoclasm. Antoine Babuty Desgodets (or Desgodetz, 1653–1728), was just 20 years old when he was sent to Rome with the task of measuring and sketching out ancient buildings on behalf of the Académie Royale d'Architecture. He stayed in Rome for 16 months, and as Hermann relates, "It is almost inconceivable that within this comparatively short time one man was able to survey thoroughly the great variety of monuments, the more astonishing if one learns that he selected for publication drawings of only about half the number of buildings he had actually measured. . . . He measured the buildings just as they stood without any attempt at restoration, incorporating as many details as possible, the whole undertaking being carried out with a degree of thoroughness and accuracy never before known." Desgodets returned to Paris in 1677 and published the present work with the assistance of Jean-Baptiste Colbert, founder of the Académie Royale d'Architecture, who, as Millard tells us, "had Desgodets' drawings engraved by the king's engravers at His Majesty's expense." Our author ruffled many feathers: he had the temerity to note "discrepancies in Vitruvius' text and listed errors made by modern authorities (such as Serlio, Palladio, Antonio Lobacco, and Fréart de Chambray) in establishing measurements for the same buildings he described. Desgodets then allowed the evidence of the ancient monuments, observed with scientific accuracy and recorded to the fraction of an inch, to take priority over the written architectural documents on which the Academy had based its principles." The 137 plates detail 25 antique buildings in and around Rome, and are breathtaking for both their devotion to accuracy and the skill of the engravers. In Fowler's words, "The plates, many of them masterpieces of architectural drawing and engraving, were engraved from the drawings of Desgodets by De Chastillon, S. Le Clerc, J. and P. Le Pautre, N. Guerard and others. This work gives the first really accurate representation of ancient Roman architecture and is the beginning of that long series of measured drawings which are one of the great traditions of French architecture. It is remarkable that the drawings for this work were made when the author was about twenty-two and the book was published before he was thirty." Because of its importance, the book appears at auction with some frequency, but copies in agreeable condition are hard to come by. (ST17496-007)

With 80 Giant Folio Plates Showing Pompeii Half Unearthed

50 (ARCHITECTURE - ANCIENT ROMAN WORLD). DONALDSON, THOMAS L. COCKBURN, JAMES P., *Illustrator*. POMPEII, ILLUSTRATED WITH PICTURESQUE VIEWS. (London: W. B. Cooke, 1827) 566 x 385 mm. (22 3/8 x 15 1/8"). **Two volumes**. FIRST EDITION. Attractive modern brown half morocco over marbled boards, raised bands with gilt design, gilt lettering. With six engraved vignettes, and 80 ENGRAVED PLATES AND PLANS (five hand-colored, one double-page), some with more than one illustration on each plate, original tissue guards. A Large Paper Copy. Brunet II, 116 ("This beautiful work is in the same format at Stuart's 'Antiquities of Athens'"); Graesse II, 207. See also: Benezit III, 1167. ♦ Bindings with negligible imperfections, essentially as new. Light stain to top corner of title in volume I, contents with light, scattered, and mostly marginal foxing, fore edge margins occasionally lightly toned or with light thumb smudges, but on the whole an excellent copy, the foxing never severe, the plates overall very clean, the margins notably wide, and in handsome newer bindings. **\$3,900**



Coinciding with a renewed fascination in the West regarding the ancient world, this vast, profusely illustrated set details the architectural delights of Pompeii "as the eye of the traveller will now behold them [in 1827]," inviting viewers to experience the fabled city at a time when it was still half buried and its mysteries only partially unearthed.



THE BASILICA.

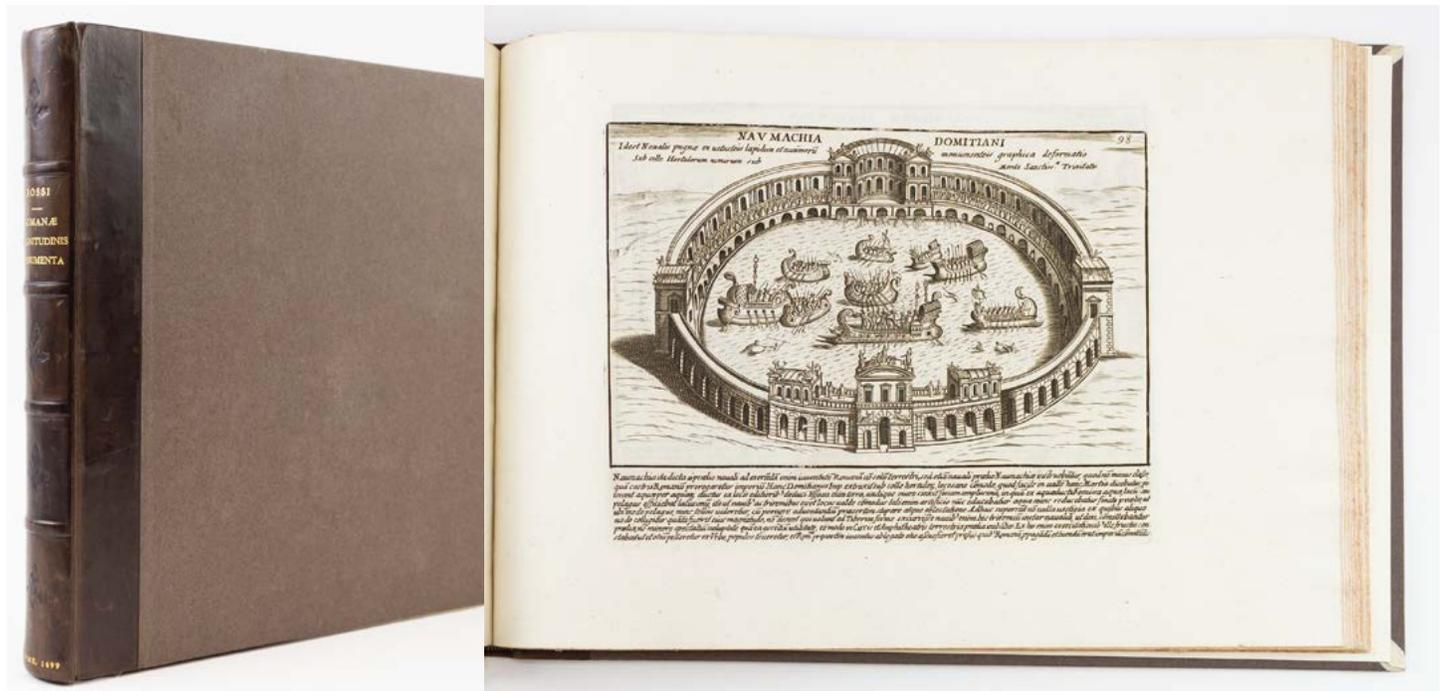


STREET SCENE WITH A FOUNTAIN.
NEAR THE BASILICA OF POMPEII.

Based on drawings by watercolorist James P. Cockburn (1779-1847), a well-known artist specializing in travel books, the plates show a variety of civic and residential architecture that had previously been excavated, including the great Amphitheatre, the Temple of Isis, and the Grand Forum. Travellers in 19th century dress can often be seen mingling in the foreground of these scenic views, highlighting Pompeii's relatively new status as a tourist spot, while the smoldering Mount Vesuvius occasionally looms in the distance—a sobering reminder of Pompeii's calamitous past and the volcano's ever-present danger. The plates also depict important cultural and artistic artifacts as well as charming details that offer a glimpse into daily life before the city's annihilation, such as stone inscriptions, the contents of private homes, and even the arrangement of stepping stones on one of the streets. Of particular note are the five lovely hand-colored illustrations that bring to life Pompeii's famous mosaic work, painted murals, and bath house interiors, as well as plans showing the progress of excavations in Pompeii, which had begun in earnest during the mid-18th century. The text here was provided by the highly regarded architect Thomas Leverton Donaldson (1795-1885), who is best known as the founder of the Institute of British Architects. DNB calls him "a pioneer in the academic study of architecture" and notes that "in 1879 the prince of Wales had called him 'the father of the institute and of the profession.'" This work is not common: RBH lists just four copies at auction in this century. (ST17496-012)

Dissecting with Tenacity the Mythological and Allegorical Elements of Magnificent Ancient Roman Architecture

51 (ARCHITECTURE - ANCIENT ROMAN WORLD). ROSSI, DOMENICO DE. ROMANAE MAGNITUDINIS MONUMENTA. (Rome: Domenico De Rossi, 1699) 277 x 387 mm. (10 7/8 x 15 1/4"). 138 engraved leaves. Modern dark brown calf over light brown paper boards, vellum corners, raised bands, spine panels with blind-stamped floral ornament and gilt titling. With engraved title and 137 INTRIGUING PLATES engraved by Pietro Santi Bartoli and Domenico De Rossi, including maps, topographical views, and imaginative depictions of ancient Roman temples, villas, theater, and other monuments, all with engraved explanatory text beneath the image. Cicognara 3857; Brunet IV, 1405. ♦Leaves washed and lightly pressed, but an extremely fine copy, the leaves quite bright, the engravings very rich, and the binding unworn. **\$3,500**



This is an excellent copy of a work that is unusual because it illustrates not just the great monuments of ancient Rome (Colosseum, Pantheon, etc.), but also architectural settings and details relating to the allegorical and mythological, along with imagined visions of the military and civic greatness of the ancient city. The plates here are adaptations by the printer and Pietro Santi Bartoli of images from Giacomo Lauri's 1637 work, "Antiqua urbis splendor," (along with the addition of 17 new engravings done by Santi Bartoli). According to "Dizionario Biografico degli Italiani," Santi Bartoli (1635-1700)



studied under the great Nicolas Poussin, then devoted his art to the “theme of the ‘magnificence of Rome’ and dissect[ed] it with a tenacity and constancy that last[ed] a lifetime.” Domenico de’ Rossi (1659-1730) joined the printing workshop of his adopted father Giovanni Giacomo de’ Rossi in 1679, and took over the business on Giovanni’s death in 1691. (ST17496-023)

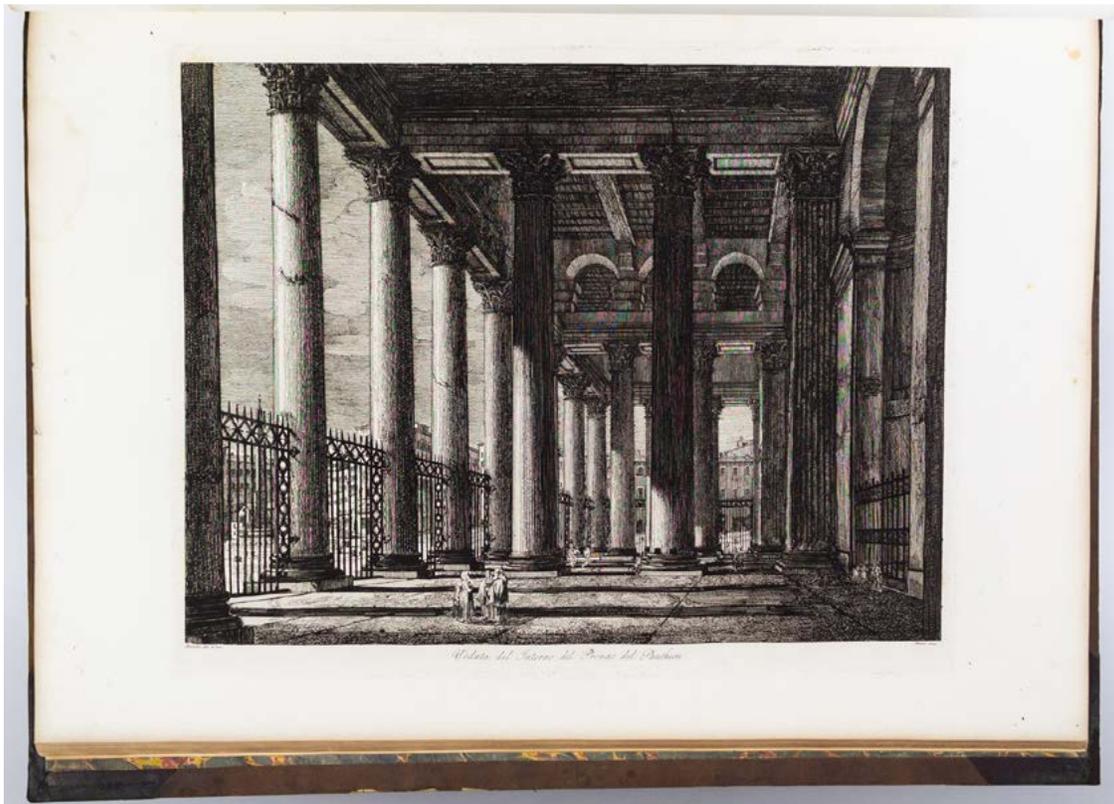
A Rarely Seen Complete Copy of the Vast First Printing of Rossini’s Reinterpretation of Piranesi, With Plates by “the Most Important Graphic Illustrator of Rome in the Nineteenth Century”



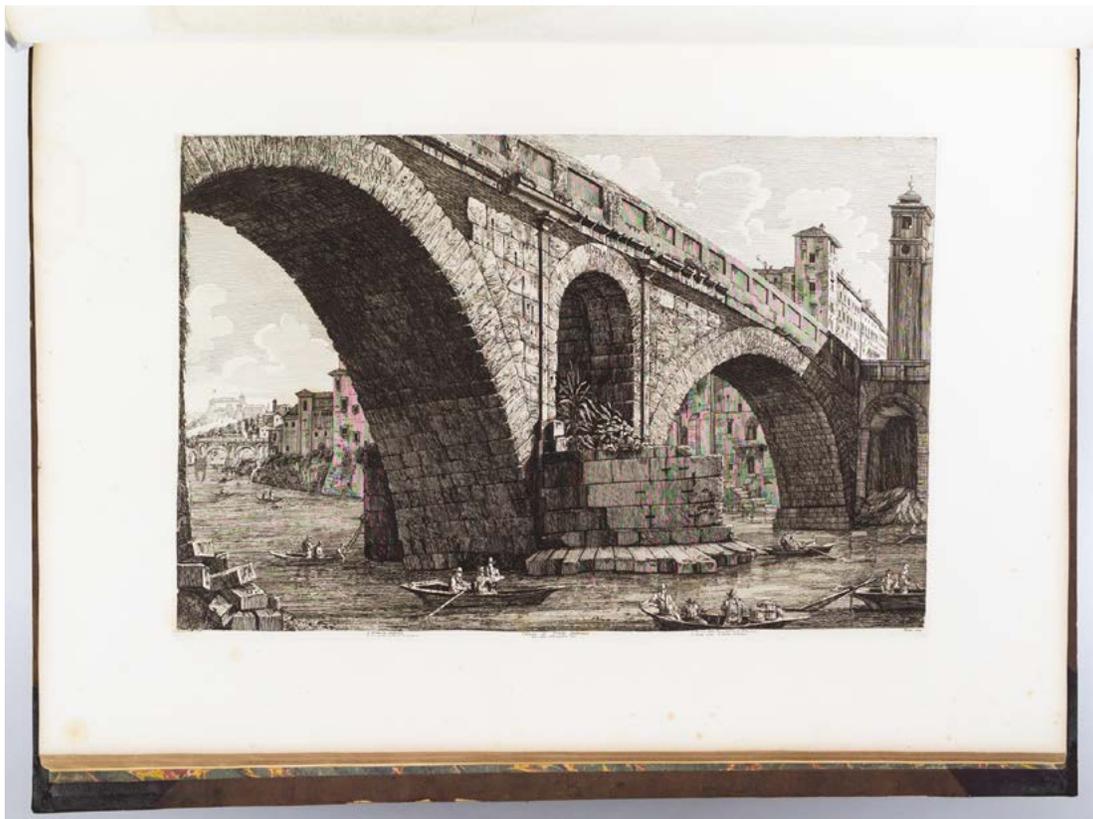
52 (ARCHITECTURE - ANCIENT ROMAN WORLD). **ROSSINI, LUIGI**, *Illustrator*. [ANTICHITA ROMANE]. ([Rome: Luigi Rossini, 1819-23]) 530 x 743 mm. (20 7/8 x 29 1/4"). [101] plates. (Without a letterpress title page which is said to have been issued but which seems not to be found—or even mentioned—in most auction and dealer descriptions.) FIRST EDITION. Near contemporary brown half morocco over light brown pebbled cloth boards by Alexander Crawford (binder’s morocco ticket on front pastedown), rebacked to style preserving the original backstrip, spines gilt in compartments, one with gilt lettering and the others with a central cartouche surrounded by gold scrolling and bands, original marbled paper endpapers. COMPOSED OF 101 SPECTACULAR ENGRAVED PLATES OF ROMAN ANTIQUITIES. Front pastedown with bookplate of Henry B. Humphrey; one plate with contemporary marginal pencil sketch. A. M. Hind, “A History of Engraving & Etching,” p. 232; Millard, *Italian* 115; RIBA 2848; Berlin Katalog 1916. ♦Extremities a little worn, boards with numerous small scrapes and dings, but the binding entirely sound and still attractive. Most leaves with two small marginal holes well away from text (almost certainly from the printing process), light mostly marginal foxing, slightly heavier and more spread out in places (usually obscured in the images by heavy crosshatching), last 20 or so leaves with a faint dampstain in the lower margin (not close to the images); not a pristine copy, but none of these imperfections remotely close to diminishing the power of the impressive engravings. **\$29,000**

This is a tour-de-force by an artist Millard calls “the most important graphic illustrator of Rome in the nineteenth century.” It depicts on

a grand scale (the book measures 743 mm. wide!) Rome's most beautiful scenic views and ancient architectural gems—some of which had only recently been excavated (or damaged). The dimensions of the book are so remarkable, and the plates are so richly engraved that just turning the pages of the book is a memorable event. The subjects include the Arch of Septimius Severus, the Colosseum, the Pantheon, the Golden House of Nero, the Appian Way, various temples, bridges, city walls, and other monuments, as well as the recently collapsed San Paolo fuori le mura, which in 1823 had been almost entirely destroyed in a fire (and is depicted in ruins in the present work). Although the artist's name is practically synonymous with the Eternal



City, Luigi Rossini (1790-1857) was born in Ravenna, and studied in Bologna with Antonio Basoli and Giovanni Antolini. In 1813 he won a government fellowship in Rome and began studying architecture, though with limited success. He eventually discovered his niche in printmaking, specifically topographical engraving, or "verdute," geared toward the booming tourist market. Following in the footsteps of the great Piranesi, Rossini deployed careful observation, archaeological knowledge, and an extraordinary work ethic to produce an outstanding range of engravings. Many of the viewpoints chosen for the present work



were the same ones used by Piranesi in his own celebrated views of Rome; however, according to Millard, Rossini's publication also "marks a direct confrontation with Piranesi. In this work Rossini emancipates himself entirely while precisely quoting his predecessor in his title as well as in some of his captions. His reinterpretation of the weighty inheritance has been referred to as a 'transcription in prose of Piranesi's fantastic and poetic language.'" Rossini's views are especially lauded for his use of chiaroscuro and the way in which he treats the immense forms of dark masonry to suggest size and develop perspective. The majority of these illustrations also include images of contemporary people engaging in everyday tasks and interactions, which add a sense of scale and provide a feeling of vitality among the many stone facades and crumbling ruins. Our copy was once owned by Henry B. Humphrey, a prominent Boston book collector whose library was auctioned in 1871. (Lhi21142)

An Immense Book with Memorable Plates of Monuments outside Rome, Done by The Outstanding Illustrator of the Period, Known Especially for his Artistic Use of Light

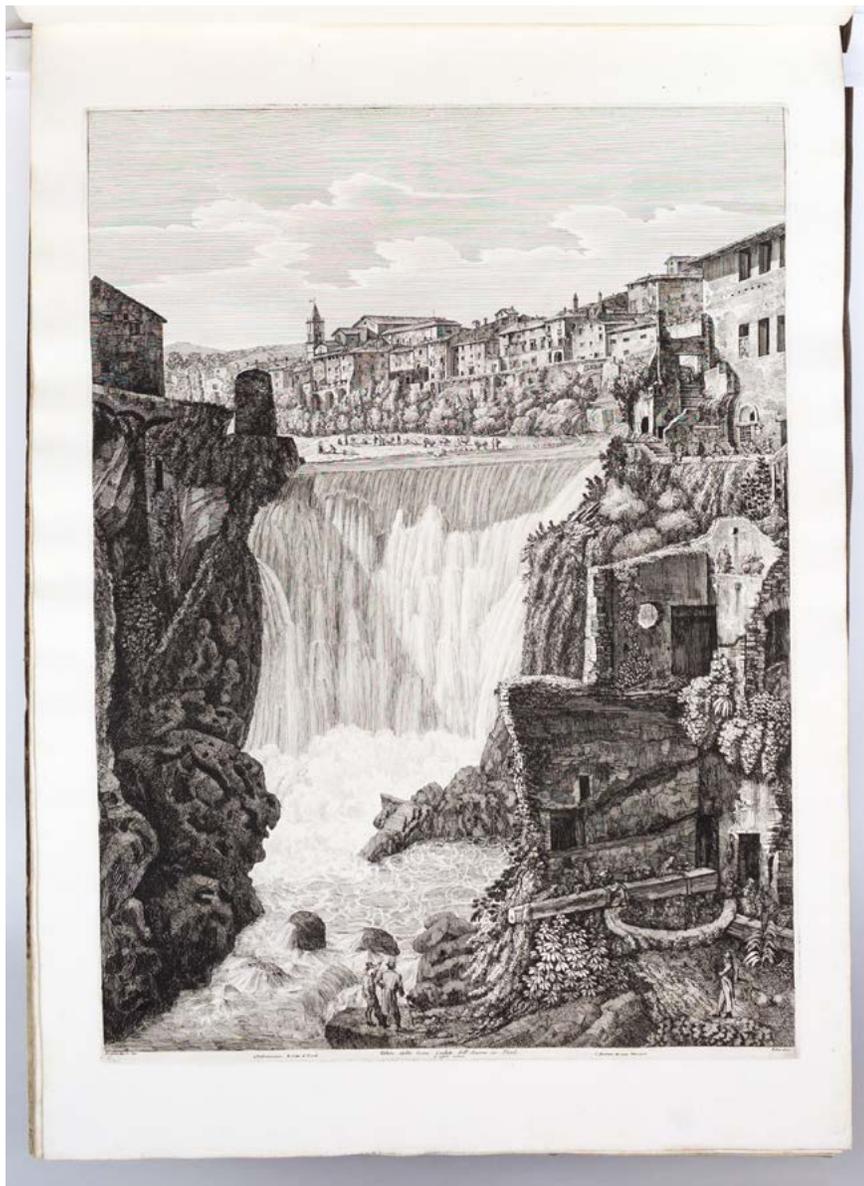
53 (ARCHITECTURE - ANCIENT ROMAN WORLD). **ROSSINI, LUIGI.** *LE ANTICHITA DEI CONTORNI DI ROMA.* (Rome: presso l'autore e presso Scudellari [letterpress printed by Vincenzo Poggioli], 1824-26) 535 x 750 mm. (21 x 29 1/2"). 5 p.l., plus plates. FIRST EDITION. Contemporary half vellum, gilt, over marbled boards, smooth spine with titling in gilt. With engraved title and 72 ENGRAVED PLATES OF ROMAN ARCHITECTURE, RUINS, AND PLANS. Front free endpaper with ink inscription of George Fredrick Nott (see below). Millard, Italian

116; RIBA 2847; Berlin Katalog 1917. ◆ Binding a bit rubbed in places, corners gently bumped, tear to free endpaper without loss, endpaper and letterpress title with central creases, final plate with short closed marginal tear, very faint dampstain to fore margin of about 10 plates, but AN OUTSTANDING COPY INTERNALLY, the plates clean, fresh, crisp, and richly impressed. \$30,000

This immense work, measuring an impressive 4.3 square feet, contains a striking series of engravings by Rossini, depicting on a grand scale some of the finest architectural monuments outside the city of Rome. The dimensions of the book are so remarkable, and the plates are so richly engraved that just turning the pages of the book is a memorable event. The work is divided into four parts, each being a different geographical area: Tivoli (40 plates), Cora (eight plates), Albano and Castel Gandolfo (15 plates), and Praeneste and Tuscolo (10 plates); it includes views of monuments such as the Temple of the Sibyl and the Temple of Fortuna Primigenia, among many others. Piranesi's influence on Rossini, discussed in the previous item, is felt in a number of ways in this work. For example, many of the viewpoints are the same ones used by Piranesi in his own celebrated views in and around Rome, and, as Millard tells us, Rossini's "formal adherence to Piranesi is still evident in the accentuated chiaroscuro, the choice of subjects and the ways in







which they are framed, and the composition of the part-title pages in which architectural and archaeological fragments are mixed in apparent disorder." The majority of these illustrations also include images of contemporary people mingling in the foreground—some plates even depict excavation work being carried out—adding a sense of modernity and vitality to the crumbling ruins. Our copy was once owned by George Fredrick Nott (1767-1841), a Church of England clergyman and literary editor. According to DNB, "In his parishes he repaired rectories and built new schoolhouses, but this enthusiasm for architecture later led to his (literal) downfall. As prebendary of Winchester he superintended repairs to the cathedral, and on 6 January 1817, while thus engaged, he fell a distance of some 39 feet, injuring his head," and never fully recovered. His library, sold in Winchester in 1842, contained some 12,500 volumes. The present work is seldom encountered complete on the market: we find just half a dozen copies recorded by RBH and ABPC in the last 25 years. (Lhi21141)

There are many more images online. Click on any image or item number to go to that item on our website.

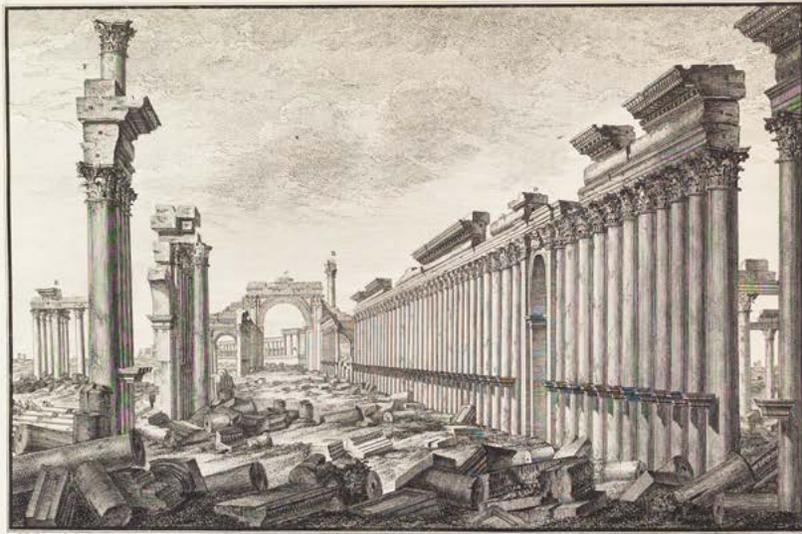
*A Volume Standing (Gigantically) at the Beginning of a New Tradition
Of Great Archeological Writing, Scrupulously Recording On-Site Discoveries,
And Exerting a Profound Effect on Classical Taste in England*

54 (ARCHITECTURE - ANCIENT ROMAN WORLD). WOOD, ROBERT. BORRA, GIOVANNI BATTISTA, **Illustrator.** *THE RUINS OF PALMYRA, OTHERWISE TEDMOR, IN THE DESART.* (London: n.p., 1753) 555 x 375 mm. (21 3/4 x 14 3/4"). 3 p.l., 50 pp. FIRST EDITION. Modern retrospective half calf over blue marbled boards. With three full-page engravings of inscriptions and 57 FINE ENGRAVED PLATES OF ANCIENT RUINS, after Borra, as called for, Plate I (folding) composed of three full-size plates; plates bound out of order (plates 1-23, 40-49, 24-39, 50-57) but all present. A Large Paper Copy(?). Blackmer 1834; Cohen-de Ricci 916; Fowler 443; Harris 939. ♦Fore edge of title page slightly frayed, title and following leaf mounted on a tab and a little browned at edges, plate I a bit browned and with older repairs to folds (one coming undone), a couple of plates lightly foxed, occasional finger smudges or other insignificant defects, but still an excellent copy, clean and fresh internally, with deep impressions of the type, with the plates richly impressed, with very spacious margins, and in an unworn binding. \$7,500

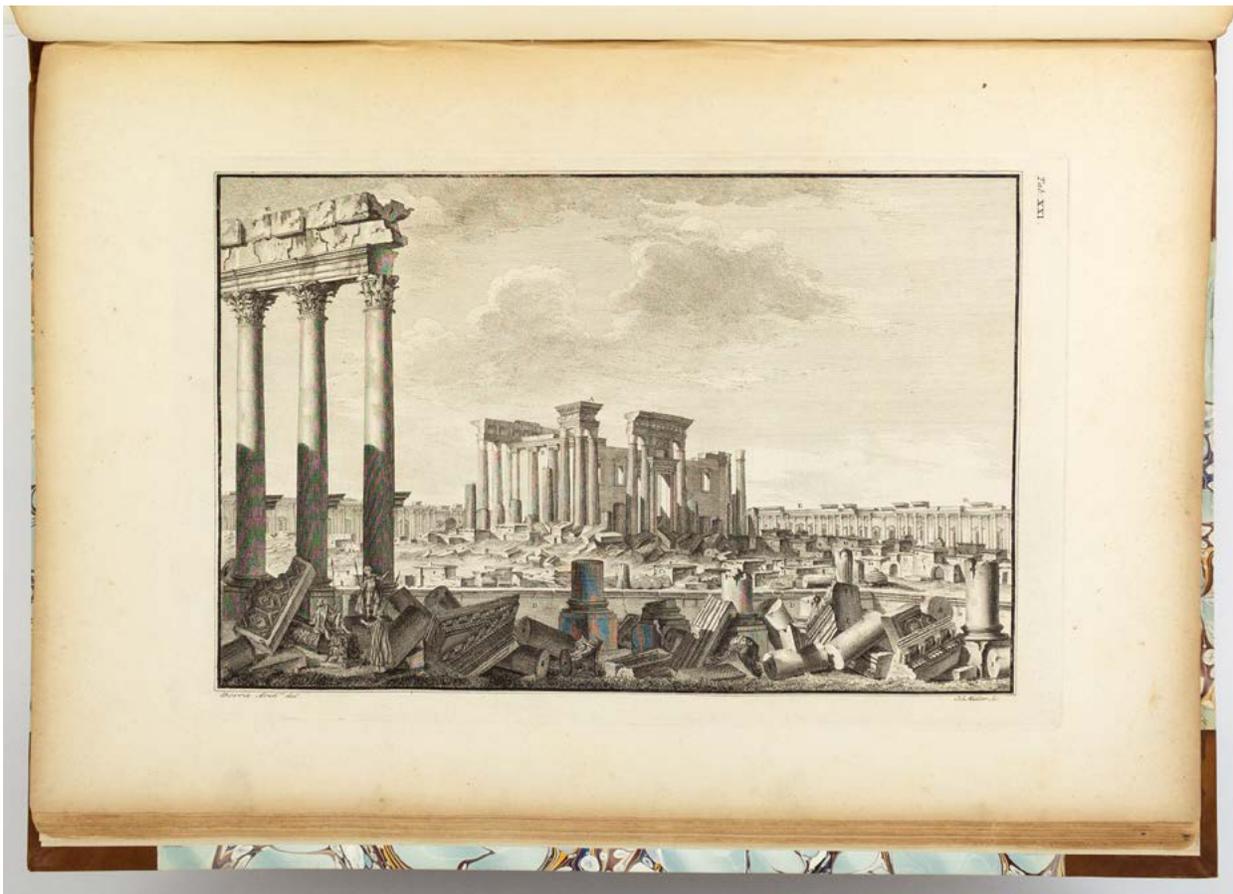
In Harris' words, this influential study of ancient ruins in Asia Minor was "a triumph such as no English architectural book had ever before achieved. Here was the first of a new breed of archaeological works presenting the results of on-the-spot



PL. XXIII



PL. XXIV



investigations of ancient monuments, with ostensibly accurate measured drawings of the ruins, precise descriptions of the state and the site in which they were discovered, and exact copies of what inscriptions there were. This material was intended to serve lovers of antiquity, scholars, artists, and architects, regardless of nationality or interest. Its publication was greeted with widespread acclaim throughout Europe." Classical scholar Robert Wood (1716/17-71), his friend and patron James Dawkins (1722-57), and Italian architect and draughtsman Giovanni Battista Borra (1713-70) embarked on an expedition to the Levant in 1750, taking with them (as Wood tells us in his preface) "a library, consisting chiefly of all the Greek historians and poets, some books of antiquities, and the best voyage writers." They arrived at Palmyra, in modern-day Syria, in the spring of 1751, and spent five days there taking measurements of the ruins, making sketches and drawing plans, and recording inscriptions. They travelled on to Balbec, in modern-day Lebanon, and repeated the process. With funding from Dawkins, text written by Wood, and engravings by Fourdrinier, Miller, and Major after Borra, they produced two books on these previously undescribed sites, which DNB says "stand at the beginning of a tradition to which other writers on archaeology in the second half of the eighteenth century would aspire." According to Horace Walpole, "of all the works that distinguish this age, none perhaps excel [sic] those beautiful editions of Balbec and Palmyra . . . The modest descriptions prefixed are standards of writing: The exact measure of what should and should not be said, and of what was necessary to be known." DNB observes, "The works brought previously unknown remains to public attention and had a profound effect on classical taste in England. Their influence was reflected in the work of contemporary architects, notably in the famous ceilings by Robert Adam at Osterley and Syon." "Palmyra" and "Ruins of Balbec" established Britain "firmly . . . in the forefront of archaeological studies." This record of Palmyra is especially precious now, as a number of the temples, tombs, and statues recorded were destroyed by Islamic State militants in 2015. (ST17496-044)

***One of the Great 18th Century Archaeological Books in English,
With 47 Large Folio Plates (10 Folding) of Ruins in the Middle East***

55 (ARCHITECTURE - ANCIENT ROMAN WORLD). [WOOD, ROBERT]. BORRA, GIOVANNI BATTISTA, **Illustrator.** *THE RUINS OF BALBEC, OTHERWISE HELIOPOLIS IN COELOSYRIA.* (London: 1757) 475 x 340 mm. (18 5/8 x 13 3/8"). 1 p.l., 28 pp. FIRST EDITION. A binding of 18th century marbled boards and vellum tips backed by 19th century calf, raised bands, spine panels with floral gilt ornaments, white morocco label, newer



endpapers. WITH 47 ENGRAVED PLATES as called for, 10 folding, engraved by P. Fourdrinier and Thomas Major after drawings by Giovanni Battista Borra (plate III divided into two folding plates). Blackmer 1835; Cohen-de Ricci 916; Fowler 444; Harris 936. ♦ Boards lightly chafed, two folding plates with expertly repaired four-inch tear (into image, but scarcely noticeable), another with one-inch tear along a fold and with neatly repaired adjacent one-inch tear (very difficult to detect in the image) occasional mild smudges, additional quite small defects, otherwise quite a fine copy—bright, clean, and fresh internally, with rich impressions of the plates, and in an entirely sound binding showing little wear. \$9,500





This is the companion volume to the work described above, one of the fruits of an expedition to the Levant in 1750-51 undertaken by classicist Robert Wood (1716/17-71), his friend and patron James Dawkins (1722-57), and Italian architect and draughtsman Giovanni Battista Borra (1713-70). Harris notes that "the combination of wealth, classical scholarship, [and] artistic and architectural talent in this party were truly remarkable": Dawkins was the heir to a vast sugar plantation in Jamaica, Wood was considered by Horace Walpole "an excellent classic scholar," and Borra was a respected architect. They spent five days documenting the ruins at Palmyra in March 1751, then moved onto Balbec, where eight days were devoted to taking measurements of the ruins, making sketches and drawing plans, and recording inscriptions. Wood was most concerned with accuracy and aimed, in his words, "to produce things as they found them"; Harris notes this goal "required not just accuracy, but also objectivity. Hence 'all criticism on the beauties and faults of the Architecture is left entirely to the reader.'" Although "Ruins of Palmyra" appeared within two years of the expedition's return to England, "Balbec" was delayed until 1757 due to the travels and other professional commitments of the principals. According to DNB, the "two books . . . stand at the beginning of a tradition to which other writers on archaeology in the second half of the eighteenth century would aspire. (ST17496-015)

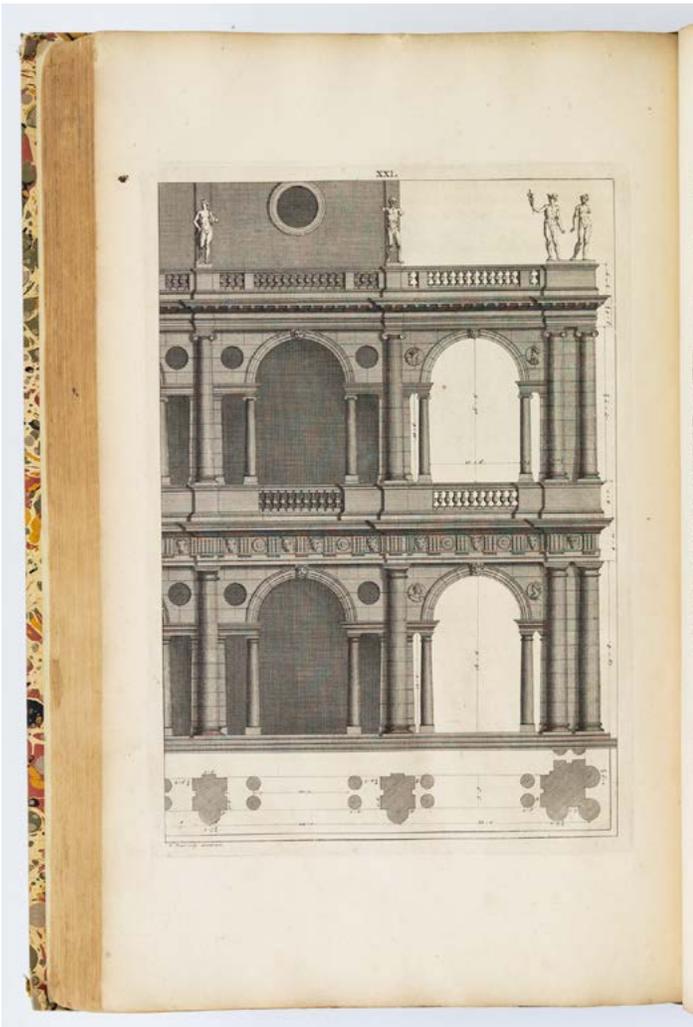
*With More than 200 Large Folio Plates, an Edition that Played
A Key Role in the Blossoming of the Palladian Style in England*

56 (ARCHITECTURE - 16TH CENTURY ITALY). PALLADIO, ANDREA. *THE ARCHITECTURE OF A. PALLADIO; IN FOUR BOOKS.* (London: John Darby for the Author [Giacomo Leoni], 1721) 467 x 292 mm. (18 3/8 x 11 1/2"). [xii], 93, [3], 90, [4] pp. **Two volumes bound in one.** Second Edition of the first complete English translation. Pleasing modern retrospective quarter calf over marbled boards, raised bands, red morocco label with gilt lettering. With woodcut initials and head- and tailpieces, engraved frontispiece and portrait of Palladio by Picart, 203 ENGRAVED ARCHITECTURAL PLATES (some with more than one engraving per page and some double-page), and 12 engravings in text. Fowler 224; Harris 684; ESTC T22366. ♦ Corners mashed, the binding otherwise in fine condition; first few leaves (including frontispiece and portrait) a bit browned and frayed at edges, but after this opening problem, a fine, wide-margined copy with only quite minor issues. **\$8,500**



This richly illustrated English translation of Palladio's most famous and influential treatise on architecture features fine copper engravings that surpass in size and clarity the original 16th century woodcuts on which they were based, and partly as a result, the book had a widespread influence in the design of 18th century British buildings. First published, in Italian, in 1570, Palladio's treatise is divided into four sections: the first deals with elementary matters such as building materials and techniques and the five orders of architecture; the second with private houses and estates; the third with public buildings, bridges, and piazzas; and the fourth with Roman temples. The complete four books were not printed in England until 1715-20, when they were published as a trilingual text (Italian, French, and English) in four volumes by Giacomo Leoni. The finished publication proved so popular that our second edition



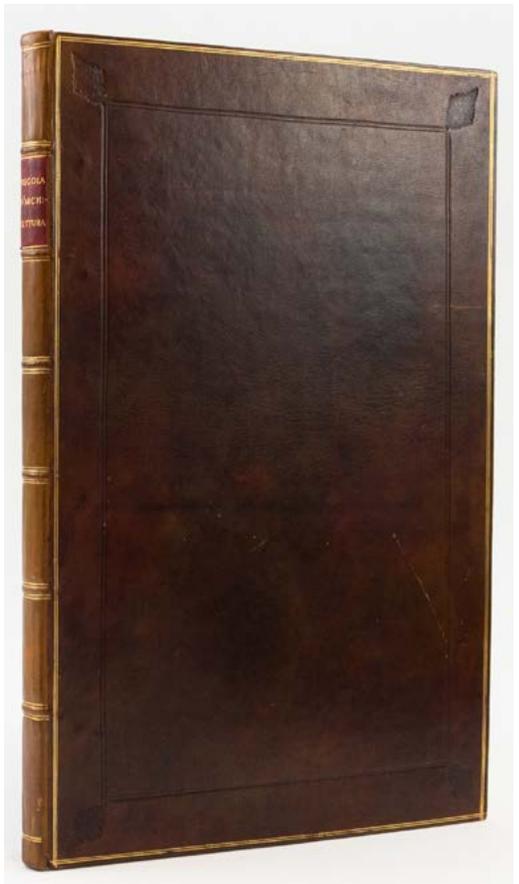


was immediately initiated, which included the same plates as the first but with the text in English alone and in a new typesetting. According to Harris, "by far the most distinctive and expensive part of Leoni's edition was his plates." While most of the engravings were executed by competent London engravers, "the most elaborate of his plates, thirty-nine in all, were engraved in Amsterdam by Bernard Picart himself, 'one of the best masters of that Art in Europe,' or in his workshop [sic] which at the time included Paul Fourdrinier." With the publication of Leoni's editions and other subsequent translations into English, Palladian ideals flourished in England. As PMM says, "Palladianism became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian style'—two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland, and America." Andrea Palladio (1508-80) was one of the greatest Renaissance architects, and his influence is felt to the present day. According to Britannica, Palladio's "palaces and villas were imitated for 400 years all over the Western world; he was the first architect to systematize the plan of a house and consistently to use the ancient Greco-Roman temple front as a portico, or roofed porch supported by columns (this was probably his most imitated architectural feature), and finally, in his 'I quattro libri dell'architettura,' he produced a treatise on architecture that, in popularizing classical decorative details, was possibly the most influential architectural pattern book ever printed." (ST17496-010)

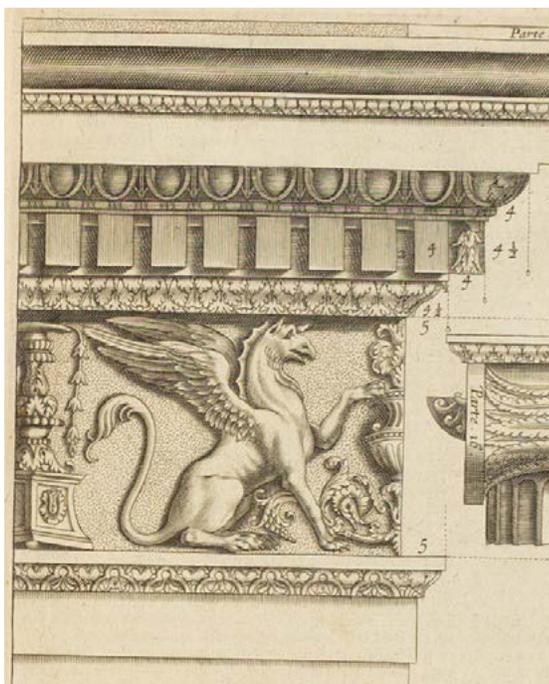
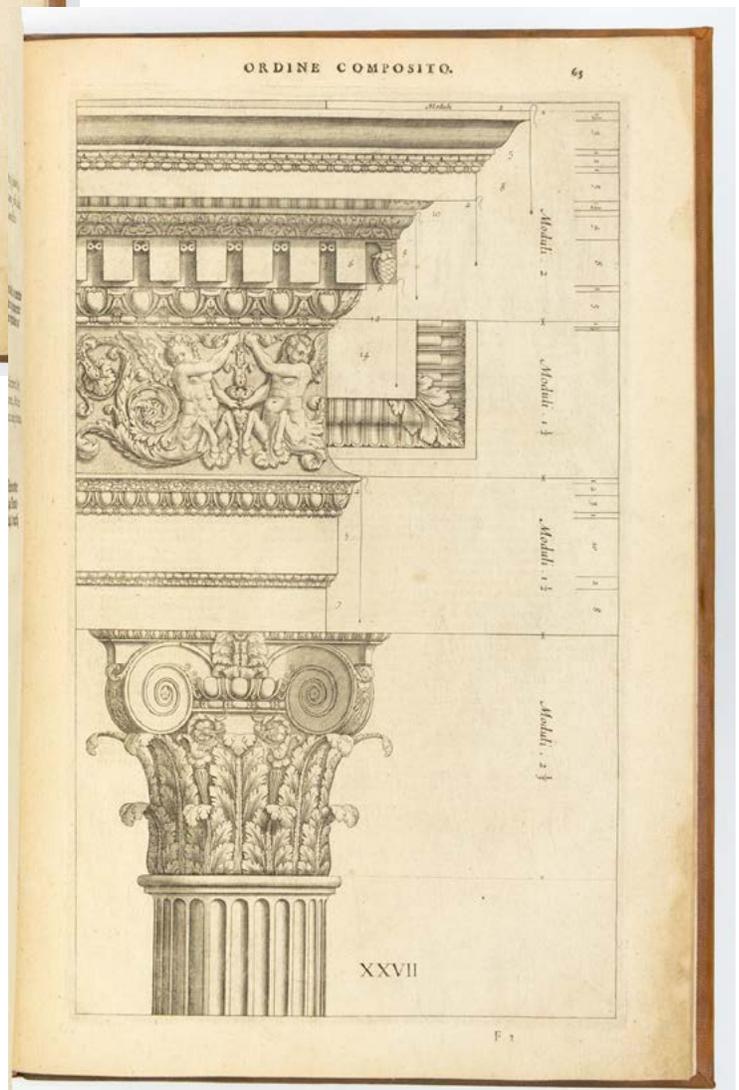
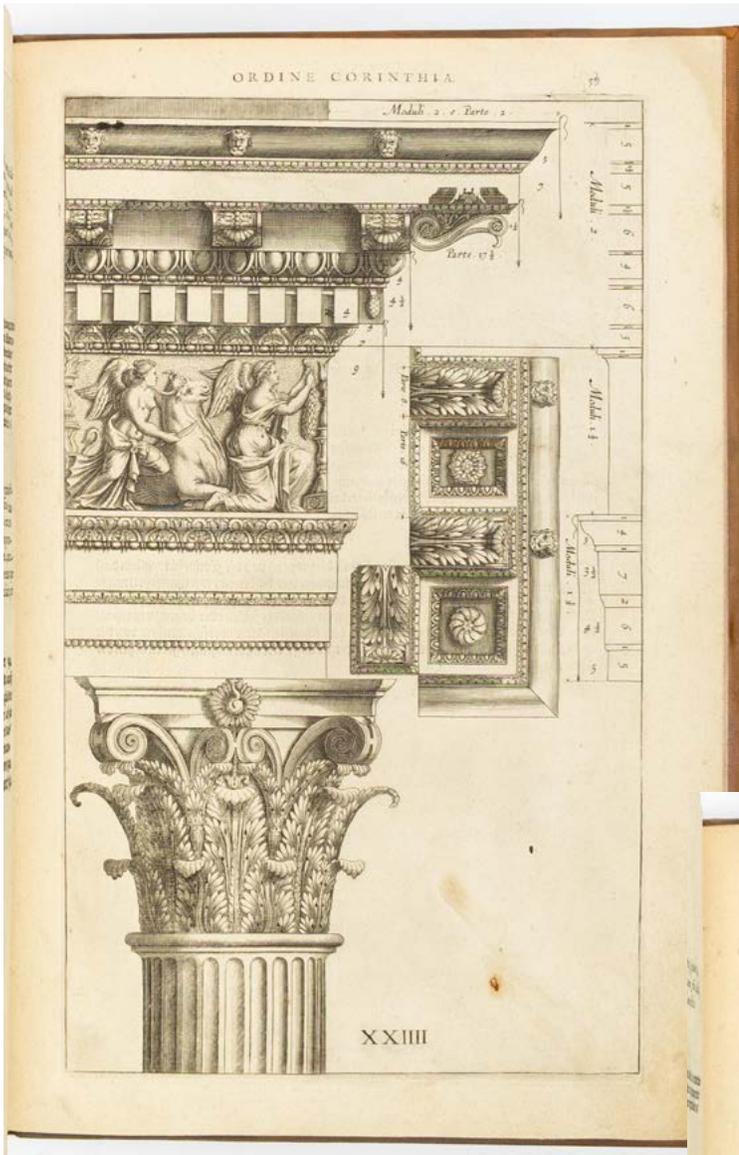
*A Foundational Work of Classical Architecture,
With Text in Four Languages*

57 (ARCHITECTURE - 16TH CENTURY ITALY). VIGNOLA, GIACOMO BAROZZIO DA. REGOLA DELLI CONQUE ORDINI D'ARCHITETTURA . . . CON LA NUOVA AGGIUNTA DI MICHEL-ANGELO BUONAROTI. (Amsterdam: Willem Jansz. [Blæu], 1631) 395 x 260 mm. (15 1/2 x 10 1/4"). 95 pp. Second Quadrilingual Edition. Modern retrospective brown morocco, cover with gilt fillet border and blind-ruled frame with fleuron cornerpieces, raised bands, red morocco label. With engraved frontispiece portrait and 42 ENGRAVED PLATES, plates 35-42 after Michelangelo. Millard, Italian 132. ♦Nine plates with neat marginal repairs at lower corner (apparently to fill in for frayed and lost paper, one repair just touching the border of the image), leaves just a shade less than bright, minor widely scattered smudges and stains, other trivial defects, but a very nearly fine copy, the contents still fresh, the text deeply impressed, the plates in rich impressions, and the binding unworn. \$2,400

With text in Italian, Dutch, French, and German, this is an uncommon edition of Vignola's "Canon of the Five Orders of Architecture," first printed in 1562 and considered a foundational work of classical architecture. The celebrated Giacomo Barozzio (1507-73), better known as



Vignola, at first read what ancient authors had to say, but then went to Rome to embark upon a campaign of measuring and drawing its ancient buildings himself. The results of this study were published in this treatise, which became one of the classics of architectural writing and a basic text for students for over 300 years—despite having no text but the introduction and the annotations to its illustrations. In it, Vignola defines the Tuscan, Doric, Ionic, Corinthian, and Composite orders and illustrates the differences in the proportions and decoration within them. Through this book, through his own substantial work as a practicing architect, and through the students he inspired, Vignola exercised an influence on architectural style for many generations. Vignola was a pupil of, and assistant to, Michelangelo (1475-1564), working with him on the Dome of St. Peter's Basilica, and continuing the project after his master's death. The additional plates after Michelangelo were added to this work ca. 1600. The demand for this treatise led our enterprising publisher to produce a quadrilingual edition for the European market in 1617 and again in 1631. Both are scarce in the marketplace. (ST17496-037)



*A Tall, Untrimmed Copy of a Giant Folio Featuring Baroque Opulence
As Seen in Prince Eugene's Viennese Palace, Garden, and Menagerie*

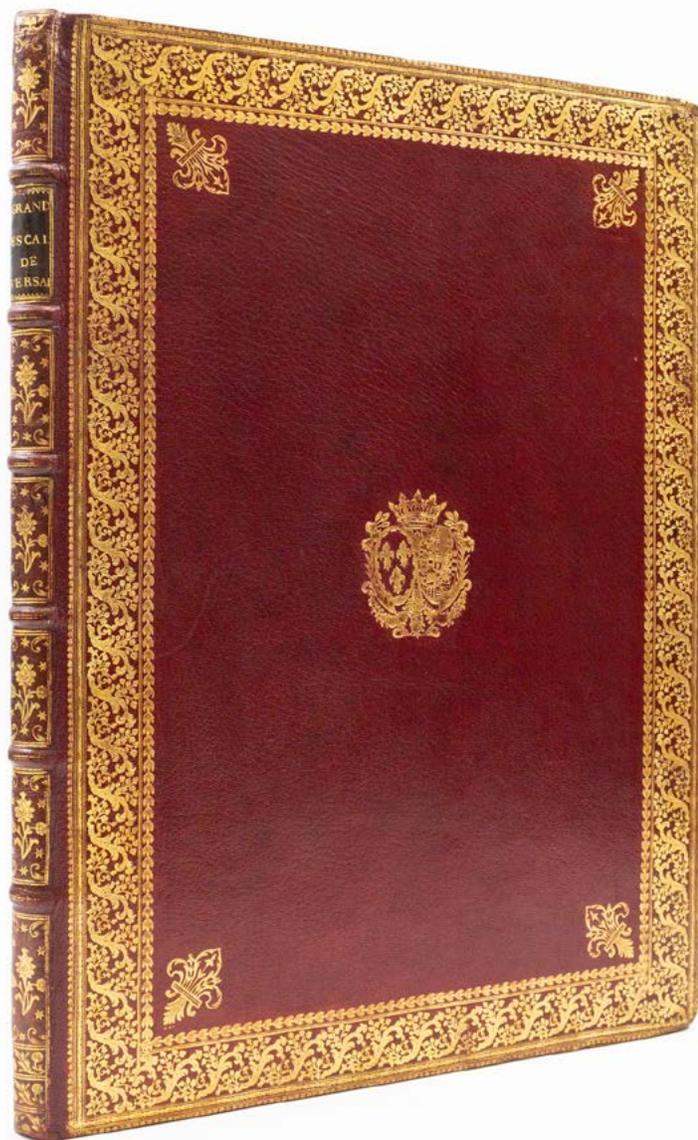
58 (ARCHITECTURE - 18TH CENTURY FRANCE). **KLEINER, SALOMON.** *RESIDENCES MEMORABLES DE L'INCOMPARABLE HEROS DE NOTRE SIÈCLE, OU REPRESENTATION EXACTE DES EDIFICES ET JARDINS DE . . . PRINCE EUGENE FRANÇOIS, DUC DE SAVOYE.* [bound with] *REPRESENTATION DES ANIMAUX DE LA MENAGERIE DE S.A.S. FRANÇOIS DE SAVOYE ET DE PIEMONT.* (Augsburg: Heirs of Jeremie Wolff, 1731-1740; 1734) 350 x 525 mm. (13 3/4 x 20 3/4"). 11 engraved calligraphic title pages, one engraved dedication leaf. FIRST EDITIONS. Pleasant 19th century marbled paper boards, recently rebacked and recorned in calf, flat spine with black morocco label, reinforced hinges, marbled endpapers, untrimmed edges. WITH 102 FINE ENGRAVED PLATES after Kleiner, 90 in the first work (nine folding) and 12 in the second. Text in French and German. Berlin Katalogue 2117; Lipperheide 686; Graesse IV, 28; Nissen ZBI 2212 (second work only). ♦ Minor marginal foxing and finger-soiling, intermittent mild browning, but still in fine condition, the text and plates fresh and bright, and the neatly restored binding unworn. **\$19,500**



This is a very tall copy of a magnificent set of engravings depicting a masterpiece of Baroque architecture: the Belvedere Palace and Gardens in Vienna, summer home of Prince Eugene of Savoy. The masterwork of architect Johann Lukas von Hildebrandt, Belvedere is displayed here in all its glory, featuring artist Salomon Kleiner's detailed engravings of the exterior and the garden, along with the many splendid rooms. The second work is an extremely charming view of the prince's menagerie, filled with exotic animals and plants. The plates, engraved after Kleiner's drawings by J. J. Graesmann, J. G. Thelott, J. A. Corvinus, J. B. Probst, J. A. Friedrich, and others, include plans, elevations, and cross-sections as well as details of architectural ornament and interior design. Born into a noble French family—and even rumored to be the illegitimate son of Louis XIV—Eugene (1663-1736) was thwarted in his military ambitions by the Sun King's disfavor. Consequently, he moved to Austria and offered his services to the Holy Roman Emperor. He became field marshal of the Austrian army, teacher of Frederick the Great, and, in the words of Britannica, "one of the seven great strategists of all time," as well as the only one "whose campaigns Napoleon considered worthy of study by posterity." The reward Eugene received for his military success enabled him to become a patron of Baroque architecture; the Belvedere, planned and constructed by the most distinguished architects, engineers, landscapers, and decorators, was the grandest of his residences, and a worthy rival to the Versailles palace

*A Very Grand Copy from the Library of the Duchesse de Berry,
Featuring the Only Complete Record of Louis XIV's Dazzling Staircase at Versailles*

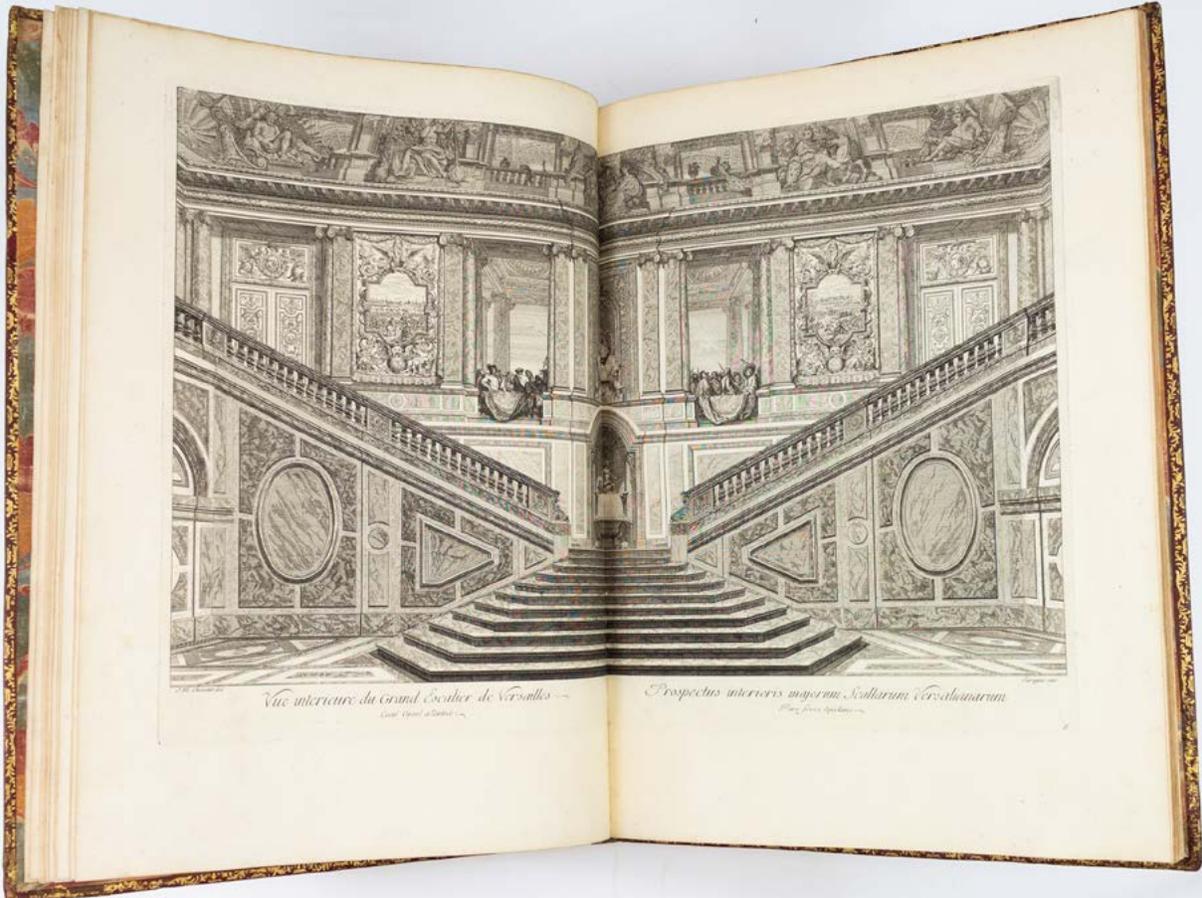
59 (ARCHITECTURE - 18TH CENTURY FRANCE). **LE BRUN, CHARLES.** GRAND ESCALIER DU CHATEAU DE VERSAILLES DIT ESCALIER DES AMBASSADEURS. ORDONÉ ET PEINT PAR CHARLES LE BRUN ECUIYER PREMIER PEINTRE DU ROY, CONSACRÉ À LA MEMOIRE DE LOUIS LE GRAND. (Paris: Chez Louis Surugue, [1725]) 528 x 391 mm. (20 7/8 x 15 1/2"). FIRST EDITION. VERY FINE CONTEMPORARY BURGUNDY MOROCCO, ELABORATELY GILT, BY VENTE (with his engraved binder's ticket on front flyleaf), covers with wide, lush gilt



border and large fleur-de-lys cornerpieces, center of each cover WITH THE (later) GILT SUPRALIBROS OF THE DUCHESSE DE BERRY, raised bands, spine compartments attractively gilt with large floral centerpiece, marbled endpapers, gilt edges (corners and head of spine expertly restored). Title and five leaves of text by L. C. le Fevre entirely engraved, with large vignette by Surugue after Parocel and another smaller vignette by Surugue after Coypel, and WITH 24 FINE ENGRAVED PLATES (SIX OF THEM DOUBLE-PAGE) by Surugue and Simmoneau after Chevotet. Millard, French 89; Cohen-de Ricci, p. 610. ♦Minor imperfections to leather and gilt, a hint of foxing here and there (a little heavier on endleaves), small, light stain on title and the occasional trivial blemish elsewhere, but AN EXTREMELY FINE COPY, the very handsome binding beautifully preserved and the plates clean, bright, and richly impressed. **\$22,500**

This is a beautiful copy, with distinguished provenance, of an entirely engraved pictorial record of the Grand Staircase at the Palace of Versailles. Also known as the Ambassadors' Staircase, the Grand Escalier was primarily built to impress visiting foreign dignitaries by suggesting—in its dazzling mélange of colored marbles, gilt bronzes, heroic paintings, and exceptional glass skylight—the wealth and power of the Sun King. The plates here include sweeping views of the interior, reproductions of individual paintings and sculptures, and a magnificent image of the skylight and ceiling as seen from below. The space was devised by Baroque architect Louis Le Vau, and executed after his death in 1672-79 by François d'Orbay and the great French artist Charles Le Brun (1619-90). Because of structural concerns, the staircase was demolished in 1752, making this work “the only complete record of this brilliant design.” (Millard) The superb binding on our copy is the work of

Pierre Vente (b. 1722), who is described at considerable length by Thoinan as one of the most eminent binders of the period and who is represented by three bindings in the Schiff catalogue. The provenance here is notable as well, with the binding bearing the later gilt arms of the Duchesse de Berry. Marie-Caroline de Bourbon-Sicile, Duchesse de Berry (1798-1870), was the mother of Henri, Comte de Chambord, the last legitimate male descendent of Louis XV and the disputed king of France for a brief period following the death of Charles X. She was an important figure in the Bourbon Restoration, and was known as a devoted patron of the arts throughout her life. According to Guigard: “the duchesse of Berry founded a splendid library, composed of works remarkable for the beauty of the editions and the luxury of the bindings, and in which most volumes carry her stamp. . . . No collection for many years had offered an ensemble of books more commendable in terms of provenance and richness of ornamentation, and which presented, at the same time, more interest from the point of view of art.” The present work



Vue intérieure du Grand Escalier de Versailles
Levesque, d'après de La Vallée

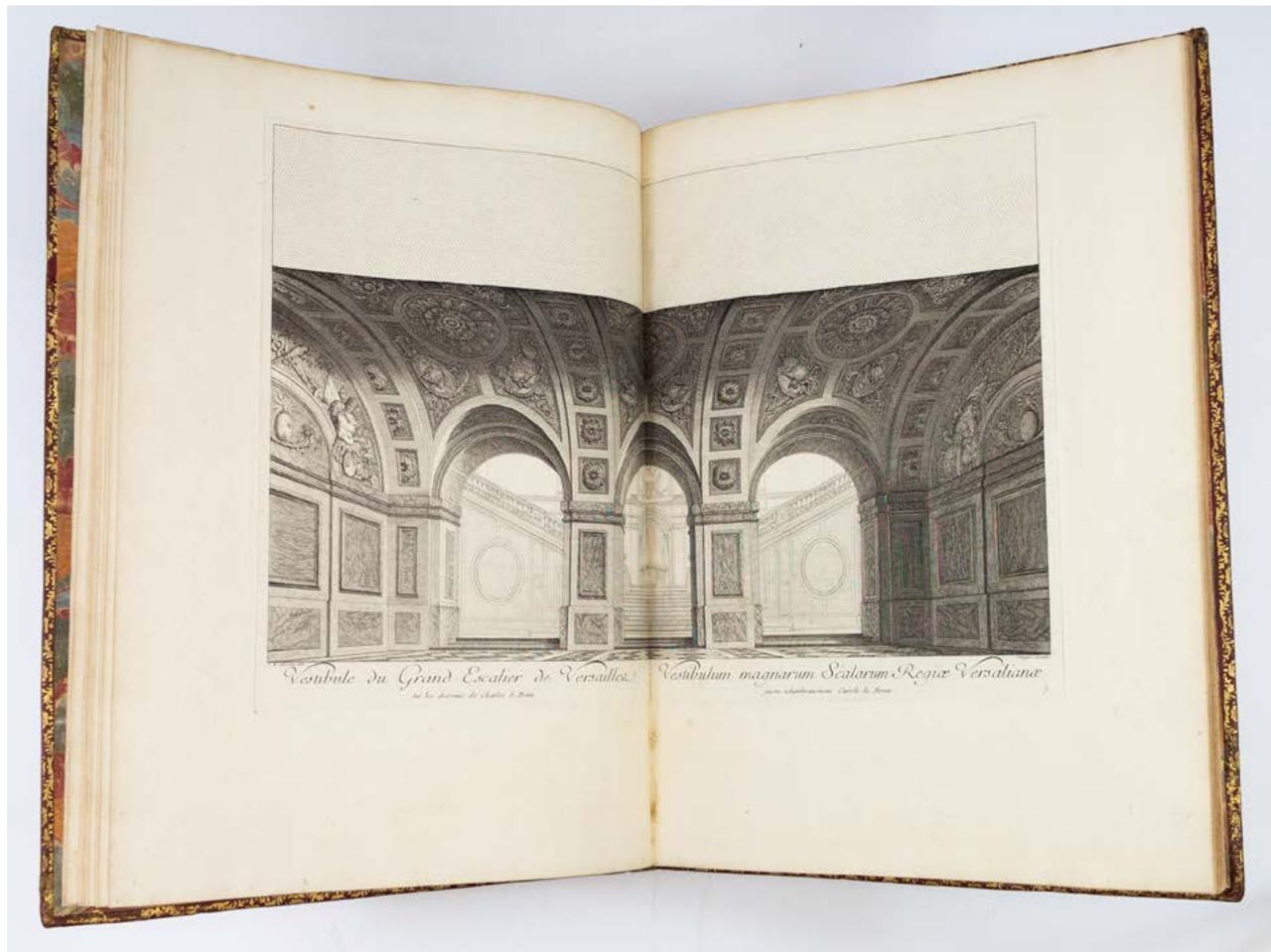
Prospectus interioris superiorum Scalarum Versaliorum
Bligny, d'après de La Vallée



PLAFOND DU GRAND ESCALIER
*du Escalier des Ambassadeurs, peint par
 P. LENOIR*

DU CHATEAU DE VERSAILLES.
*et le Salon premier Planer du Roy
 BOISSIER DE COUDÉ*

Levesque, d'après de La Vallée *Bligny, d'après de La Vallée*



appears as lot 470 at the auction of the Bibliothèque de Rosny (the former estate of the Duchesse) in 1837. Copies of our book show up from time to time—though often in disagreeable condition and never with this kind of binding and provenance seen here. (Lhi21047)

*An Unusual Architectural Sammelband, with Nearly 200 Large Folio and Folding Plates,
An Exceptionally Rich Sourcebook of German Tastes and Design in the Early 18th Century*

60 (ARCHITECTURE - 18TH CENTURY GERMANY). DECKER, PAUL. FÜRSTLICHE BAUMEISTER, ODER ARCHITECTURA CIVILIS. [bound with] FRISONI, D. G. VUES DE LA RESIDENCE DUCALE DE LOUISBOURG / UNTERSCHIEDLICHER PROSPEKT UND GRUNDRISS DESS RESIDENZ-SCHLOSSES LUDWIGSBURG. [bound with] STURM, L. C. PRODRONUS ARCHITECTURAE GOLDMANNIANAE, ODER GETREUE UND GRÜNDLICHE ANWEISUNG. . . . ZU DER CIVIL-BAUKUNST. [bound with] NETTE, J. F. ADELICHE LAND- UND LÜSST-HÄUSER, NACH MODERNEN GOUT ENTWORFFEN, UND THEILS IN WERK GESTELLT. (Augsburg: J. Wolff, 1711-1716; 1727; 1714; [1710].) 416 x 545 mm. (16 3/8 x 21 1/2"). [10], [2], [2] pp.; 2 pp.; [20] pp. **Four separate works in one volume.** ALL FIRST EDITIONS. Attractive contemporary blind-tooled pigskin with multiple straight rules and decorative rolls, raised bands, edges stained blue. WITH 192 PLATES (MANY OF THEM FOLDING)—First work: With engraved frontispiece plus 132 plates (numbered 1-39, 39bis, 40-59; 1-40; 1-32) of which 20 are folding (some up to sextuple-folding); Second work: engraved title page plus 19 engraved plates, of which 16 are folding (numbered 1, 1b, 2-10, 10b, 11-17); Third work: 23 engraved plates, of which 14 are folding, depicting 25 illustrations, plus one engraved plan in the text (illustrations 15/16, 17/18 and 22/23 are printed on single leaves of plates); Fourth work: 16 engraved plates (including title page). Front pastedown with contemporary ownership inscription of Johann Ernst von Glauburg, and a few of his annotations elsewhere. First work: Millard, Northern Europe 23; Fowler 97; Cicognara 487. Third work: Millard, Northern Europe 126; Avery, p. 997. Fourth work: Millard, Northern Europe 96. ♦ A little wear to extremities, light soiling and other minor imperfections to boards, hinges starting to crack, but the original unsophisticated binding both solid and pleasing. Margins with occasional small tears and a few neat repairs (a handful just touching an

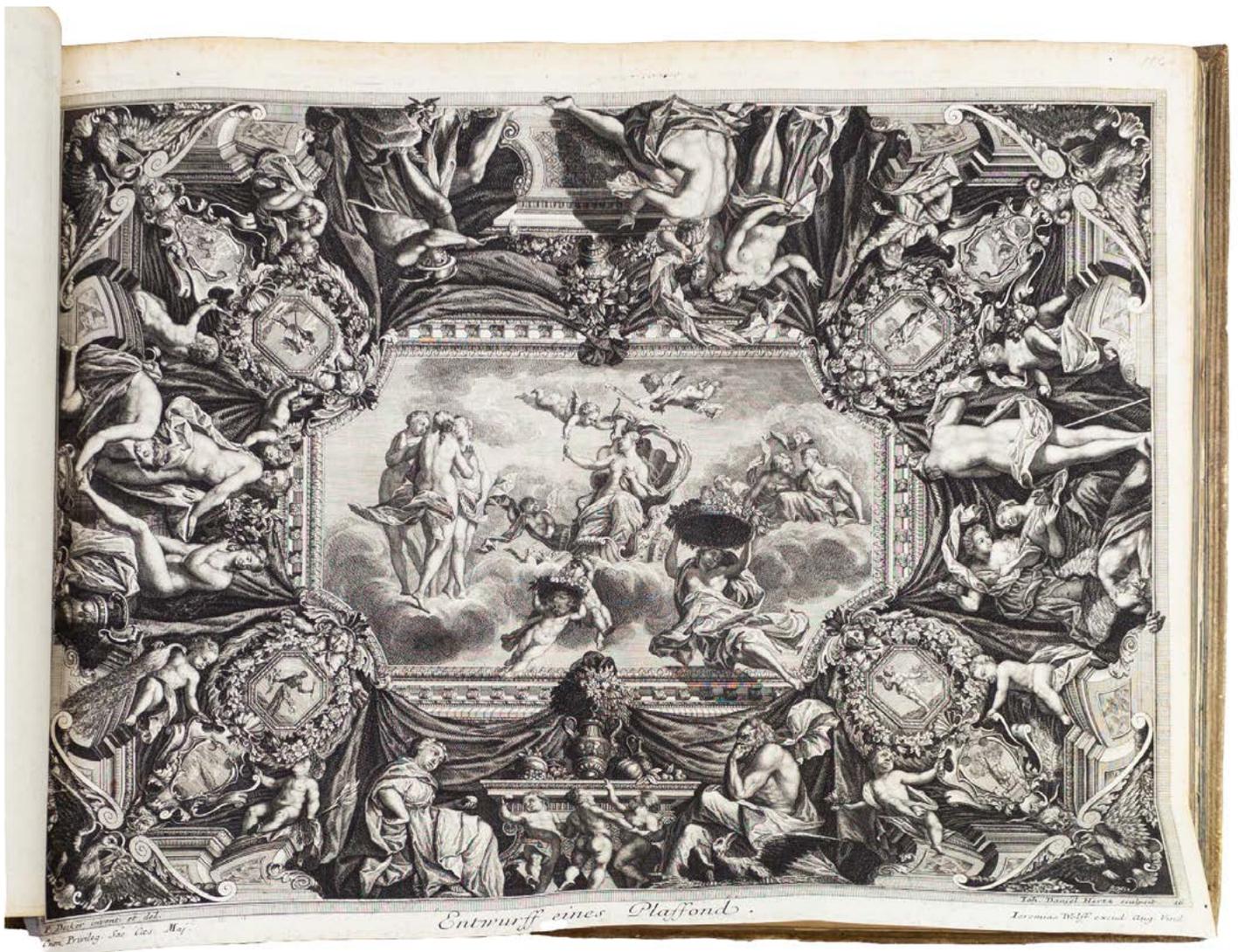


illustration), a small number of plates with a light dampstain, some faint dust-soiling and various other slight defects, but these issues never approaching significant, and overall A MOST APPEALING COPY INTERNALLY, THE PLATES CLEAN AND GENERALLY IN FINE CONDITION. \$35,000

This is an outstanding early 18th century architectural sammelband, composed of four German Baroque folios with impressive engravings and preserved in its first binding with annotations by its original owner. All four works come from the press of Jeremias Wolff and were collected and assembled by Johann Ernst von Glauburg (1681-1733), a descendent of the wealthy Frankfurt family whose ancestors had been important supporters of the Reformation. The first work here, with







illustrations by Paul Decker the Elder (1677-1713), forms the most voluminous part of the *sammelband*, containing some magnificent architectural engravings of residences both real and imagined. The work consists of three parts, including the rare supplement with plates depicting the buildings and parks of Erlanger Schloss, one of the first Baroque buildings constructed in the Franconia region of Germany. A zealous promotor of the Baroque style, Decker intended the work to serve as a model for the ideal modern palace, and included his ideas on layout, decoration, materials, and even color selection, hoping that it might act as a reference for other architects. The second work by Donato Giuseppe Frisoni (1683–1735) contains illustrations depicting the spectacular Ludwigsburg Palace, also known as the “Versailles of Swabia,” consisting of 18 main buildings and hundreds of rooms. Frisoni was its chief architect from 1715-33, and the plates here include sweeping views and plans of the palace and its extensive grounds, as well as some of its richly painted interiors and architectural details. The third work, by Leonhard Christoph Sturm (1669-1719), was intended as a piece of professional marketing to show potential clients, with plans and elevations founded on the ideas of Nicolaus Goldmann, a 17th century architectural theorist. Sturm was the building director for Friedrich Wilhelm I of Mecklenburg-Schwerin as well as the author of about 40 works on civil engineering—many of them based on Goldmann’s theories. The fourth and final work included here is by Johann Friedrich Nette (1673-1714), court architect to Eberhard Louis, Duke of Württemberg. The 16 neatly composed plates in the work show Nette’s designs for townhouses “according to the modern taste.” Together, these four publications form an exceptionally rich sourcebook of German Baroque architectural tastes and design in the early part of the 18th century. These four extensively illustrated works show up from time to time, but separately and frequently incomplete; our copy is especially desirable for retaining its original binding and, other than a few minor paper repairs, showing no sophistication. (Lhi21052)

*“The Supreme Study of Perspective,” Full of Immense Extravaganzas
That Are Shown in Vast, Magnificent, and Richly Impressed Plates*

61 (ARCHITECTURE AND THEATRE ILLUSTRATIONS - 18TH CENTURY). GALLI DA BIBIENA, GIUSEPPE. ARCHITETTURA, E PROSPETTIVE. (Augsburg: Andreas Pfeffel, 1740-[44?]) 635 x 410 mm. (25 x 16"). [3] leaves of text, ALL ENGRAVED. FIRST EDITION. Early 19th century half vellum over marbled boards, flat spine divided into panels with gilt fleurons by decorative gilt rolls, red morocco label, marbled endpapers, reinforced hinges. WITH portrait of Karl VI by Martin de Meytens and 50 ENGRAVED ARCHITECTURAL AND THEATRICAL PLATES, mostly engraved by Johann Andreas Pfeffel. **Lacking the allegorical frontispiece.** Front pastedown with small monogrammed bookplate of Paul and Marianne Gourary; verso of front flyleaf with paper library label. Fowler 136; Berlin Katalog 4152; Cicognara 431; Brunet I, 849. ♦ Slight overall external soiling, significant wear at extremities, but the binding quite secure. Title leaf with two neatly mended tears to head edge, one plate with one-inch light brown stain to image, minor marginal foxing, otherwise very fine internally, the plates bright, fresh, and richly impressed, with far less of the foxing commonly seen in copies of this work. **\$15,000**



This is an immense, stunning book displaying the work of Giuseppe Galli da Bibiena (1696? - 1756), the most talented member of a family of Italian architects and decorators who served the Austrian court. In 1732, he was appointed court architect and theater engineer in Vienna, where he was responsible for mounting dramatic and operatic productions as well as staging royal festivals. His grand baroque style played with color and light and deeply influenced his pupil Gloriette, the designer of the castle of Schönbrunn. As Fowler indicates, the skillfully engraved plates here “show brilliant baroque compositions for catafalques [domes designed as elaborate frames for sarcophagi at state funerals], theatrical scenes, a series of the Passion in elaborate architectural settings, and the decoration of the riding school at Vienna for the marriage of the Archduchess Marianne to Prince Charles of Lorraine.” Despite their key role in establishing the north Italian architectural style in Austria, the master’s constructions (like those of Leonardo da Vinci) were for the most part temporary structures, and he confesses in his preface that the designs offered here in this, his major publication, are sometimes embellished with elements, especially statuary, which were not always completely realized. Ground plans for a few of these extravaganzas are also included, although it is hard to know how much of what is depicted was actually three dimensional. Certainly the elaborate cityscapes with their fantasy



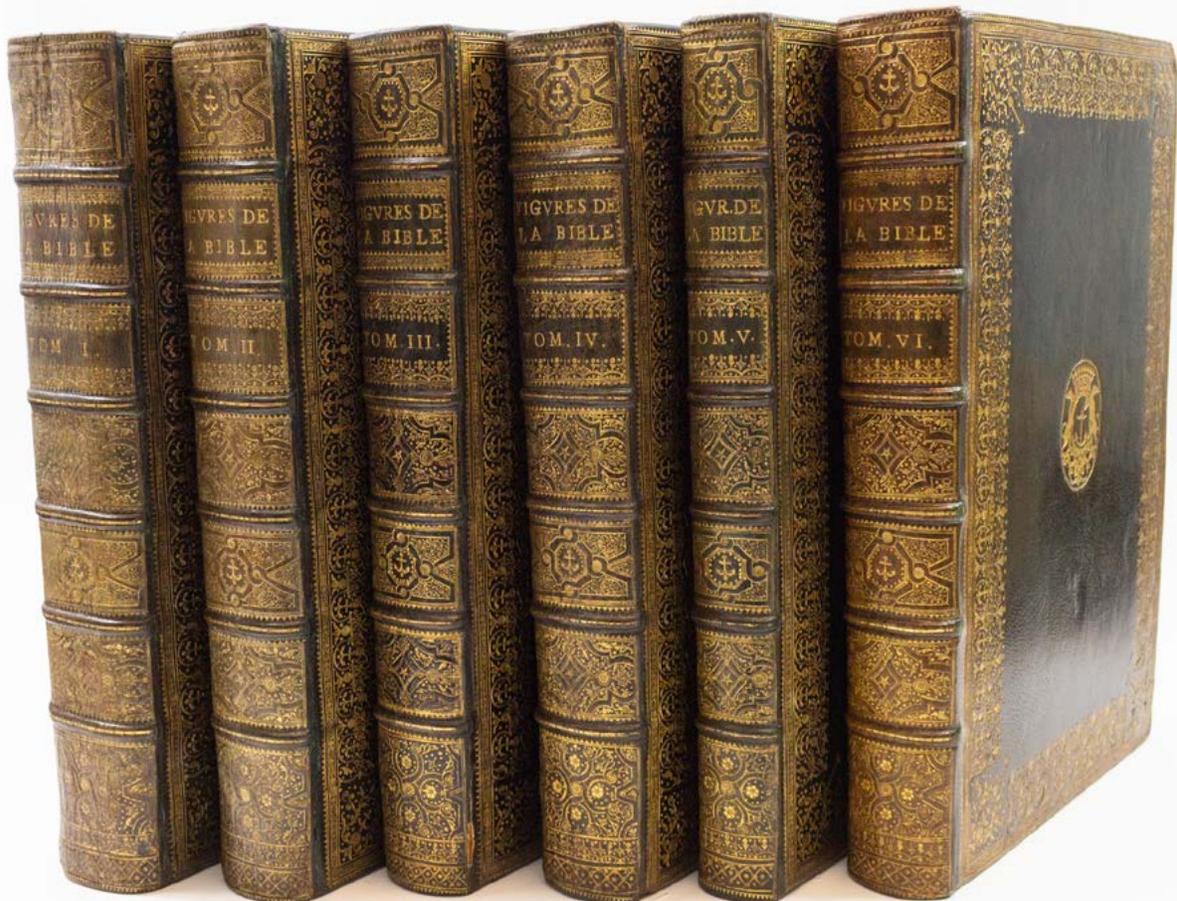
architecture represent flat stage scenery, much of it designed for the wedding of the Elector of Saxony, Prince of Poland. The elaborate ballroom, designed for the wedding of the Archduchess Marianne and shown in one plate filled with dancers in fancy dress, is certainly real, although Galli transformed an existing structure for the occasion, rather than building from the ground up. Despite the fact that Cicognara does not care for the taste of Galli's "contraptions and decorations," he calls this work the "supreme study of perspective." In any event, the vast plates are almost without exception striking, full of elaborate detail, and very richly impressed. They invite protracted examination, and some of them, at least, will be memorable for every onlooker. (Lhi21108)



SECTION V: MISCELLANEOUS

An Enormous Set, with More than 200 Plates, Printed on the Most Deluxe Paper, Luxuriously Bound by Padeloup le Jeune, and Owned by the Richest Man in Europe

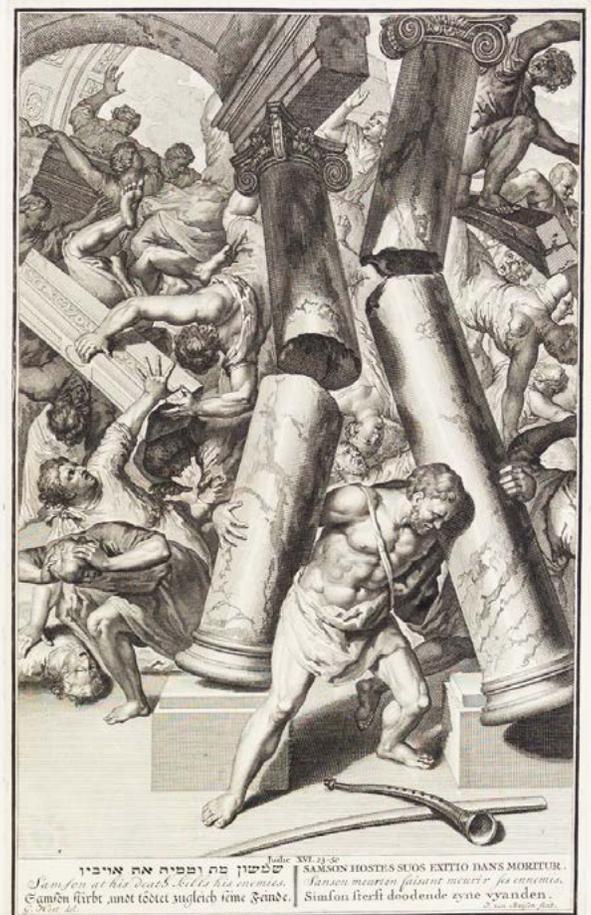
62 (BIBLE ILLUSTRATIONS, ROCOCO). (BINDINGS - PADELOUP). (BIBLE COMMENTARY). SAURIN, [JACQUES]. DISCOURS HISTORIQUES, CRITIQUES, THÉOLOGIQUES ET MORAUX, SUR LES ÉVÉNEMENTS LES PLUS MÉMORABLES DU VIEUX ET DU NOUVEAU TESTAMENT. (La Haye [The Hague]: Pierre de Hondt, 1728-39) 520 x 365 mm. (20 1/2 x 14"). **Six volumes.** FIRST EDITION, FIRST STATE, ON IMPERIAL PAPER. MAJESTIC CONTEMPORARY DARK GREEN MOROCCO, LAVISHLY GILT, FROM THE WORKSHOP OF ANTOINE-MICHEL PADELOUP, covers with wide dentelle border of repeating tools, prominent among them an anchor, a star, and a floral sprig, arms of Samuel Bernard at center of each board, raised bands, spine compartments with centerpiece of anchor or star surrounded by strapwork and much gilt tooling, gilt lettering, turn-ins with gilt floral roll between two dogtooth rolls, marbled endpapers, all edges gilt. WITH 213 SUPERB ENGRAVINGS, 28 OF THESE DOUBLE-PAGE, designed and engraved by Bernard Picart, Gerard Hoet, and Jacobus Houbraken, engraved on copper by Duflos, Thomassin, Gouwen, Folkema, and others. Front pastedown of first volume with engraved armorial bookplate of G. Bernard de Rieux. Cohen-de Ricci 940-41; Ebert 20371; Brunet V, 150. ♦ Spines sunned to a light brown, some minor exterior signs of use, but the imposing bindings very well preserved, with shining gilt. First two volumes with dampstains (not severe, though certainly noticeable) to the (very wide) lower margins, nine of the double-page plates in these volumes with tear along the fold extending from tail edge to halfway up the sheet, the large plates with isolated short tears to tail of fold, final two leaves in volume III with text printed on thinner paper and set into frames of the imperial paper (and so apparently from a different copy), occasional light browning or marginal smudges or stains, but, taken as a whole, an amazing set of thick, imposing volumes in mostly very fine condition—the text bright, clean, and quite fresh, with vast margins and sharp impressions of the engravings. **\$55,000**

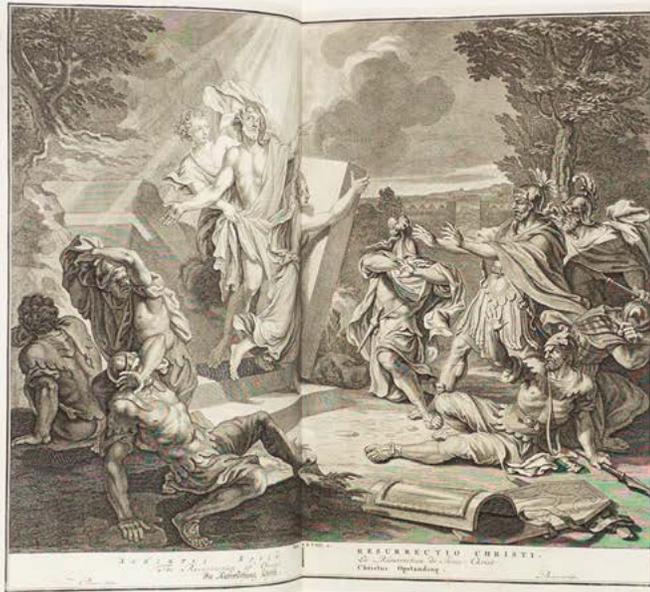


These enormous volumes are from the most deluxe version of one of the rarest and most beautiful books produced in the early 18th century, offered here in elaborately gilt morocco by the royal binder, and with distinguished provenance. This "historical, critical, theological, and moral discourses on the most memorable events of the Old and New Testaments"



is the chief work of French Huguenot preacher Jacques Saurin (1677–1730), whose skills of oratory had earned him the sobriquet “Chrysostom of Protestantism.” Fleeing religious persecution in France, he settled in The Hague in 1705, and spent his final years writing and ministering to the French Protestant community there. The most notable illustrator of this work, Bernard Picart (1673-1733), was also a French Protestant (for more on Picart, see item #6, above). Picart, Dutch master Gerard Hoet (1648-1733), and Hoet’s pupil Jacobus Houbraken (1698-1780) prepared these splendid engravings between the years 1705 and 1720 for publisher and bookseller Pieter de Hondt (1696-1764); they were offered for sale individually before being collected for this volume and for de Hondt’s Dutch Bible. Captioned in English, German, Latin, French, Dutch, and Hebrew (Old Testament) or Greek (New Testament), the giant folio plates capture “the most memorable events” from the Scriptures, as promised by the title, rendering the scenes with grace and drama, and in meticulous detail. Brunet says this work was printed on “ordinary or median paper” (sold for 80-100 francs), “royal paper” (120-150 francs), “super-royal” (150-200), and our “imperial paper” (200-250). Copies on imperial paper were the choice of the elite; owners of this issue included the kings of France and England, Madame de





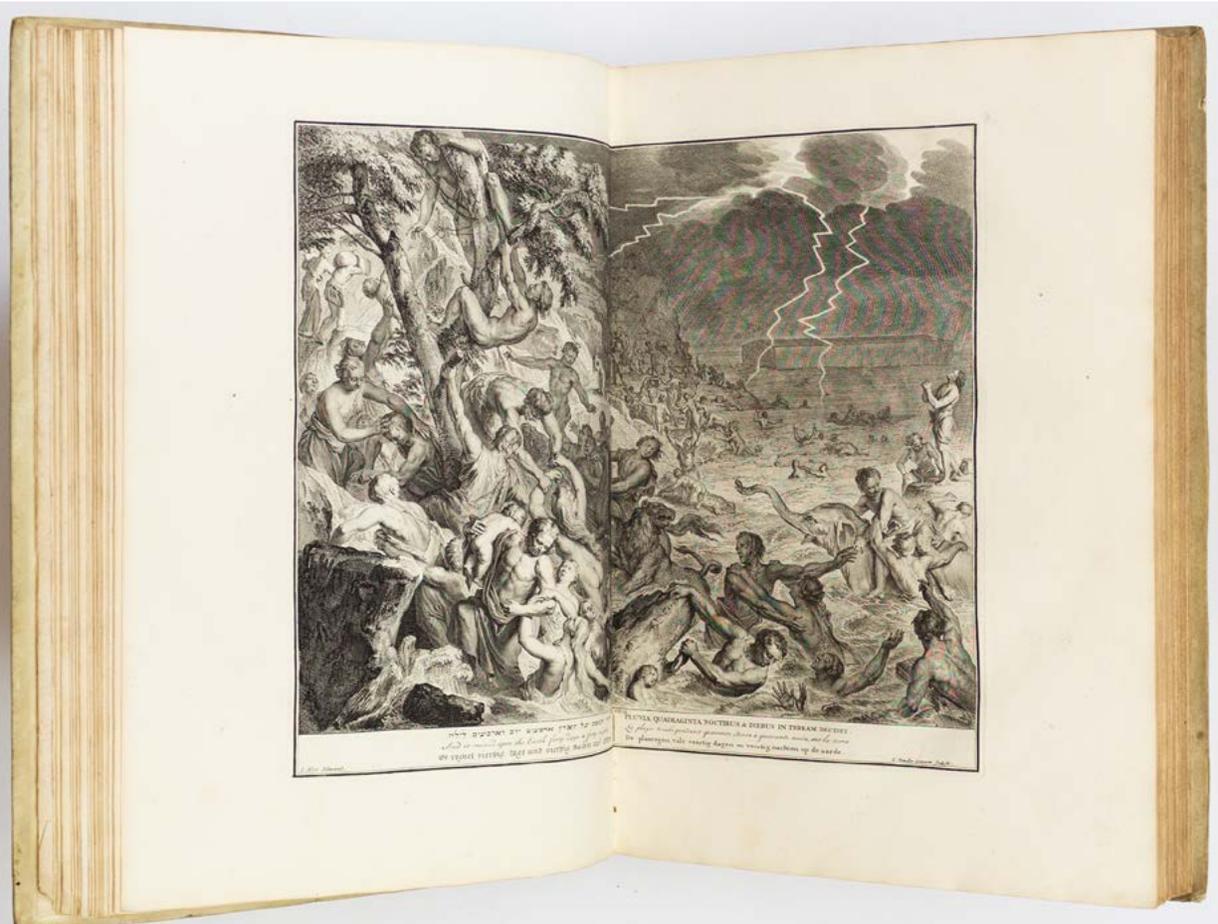
Pompadour, the Prince de Soubise, and our former owner Samuel Bernard, described in the memoirs of the Duc de Saint-Simon as “a famous banker and the richest man Europe.” The illustrations here were clearly the chief attraction for Bernard: when he had this set sumptuously bound by the preeminent French workshop of Antoine-Michel Padeloup, he had the binder label the spines “Figures de la Bible.” (For more on the binder, see item #30, above). A key financier to Louis XIV and Louis XV, Bernard (1651-1739) funded the War of the Spanish Succession for the former, who ennobled him in 1699. Louis XV created him Count of Coubert in 1725. Bernard owned vast properties, including a magnificent house on the rue du Bac in Paris and a chateau in Coubert. The binding bearing his arms is one of only two known contemporary armorial bindings on this work; the other set bore the arms of the king’s mistress, Madame de Pompadour. Our set was bequeathed to Bernard’s second son, Gabriel Bernard de Rieux (1704-88), president of the second Court of Inquiry in the Parliament of Paris and a noted connoisseur and bibliophile. Copies of this work on ordinary paper appear at auction from time to time, but they are almost always incomplete or in less-than-desirable condition; we were able to trace just one set on imperial paper, an ex-library copy sold in 2004 (for £4,780 all in). (Lhi21089)

**Three Extra-Illustrated Oversize Volumes with More than 275 Engravings,
Printed on Super-Royal Paper To Produce the Best Impressions**

63 (BIBLE ILLUSTRATIONS, ROCOCO - EXTRA-ILLUSTRATED). BIBLE IN DUTCH. TAFERELEN DER VOORNAAMSTE GESCHIEDENISSEN VAN HET OUDE EN NIEUWE TESTAMENT. [DEPICTIONS OF THE MOST IMPORTANT HISTORIES OF THE OLD AND NEW TESTAMENTS]. (The Hague: Pieter de Hondt, 1728-29) 470 x 330 mm. (18 1/2 x 13”). **Three volumes.** First Edition with these Illustrations, this copy PRINTED ON SUPER-ROYAL PAPER. Contemporary blind-stamped vellum, covers with multiple plain rule borders, central arabesque, raised bands, spines inked with neat calligraphic titles. WITH 276 VERY FINE ENGRAVED PLATES, comprising TWO FRONTISPIECES, THE 212 PLATES CALLED FOR (29 double-page, 183 full-page) by Gerard Hoet (119), Houbraken (27), and Bernard Picart (64), engraved on copper by Duflos, Thomassin, Gouwen, Folkema, and others; and EXTRA-ILLUSTRATED WITH 62 DOUBLE-PAGE COPPERPLATE ENGRAVINGS by Johannes Luyken from “Icones Biblicae Veteris Et N. Testamenti.” Ebert 20371; Cohen-de Ricci 940-41; Brunet V, 150. ♦Perhaps half a dozen plates with faint marginal dampstains, intermittent minor foxing and browning to text, other trivial imperfections, but A FINE COPY—especially clean and fresh, and with rich impressions of the plates on thick paper. **\$15,000**



The beautiful illustrations in this imposing Bible are printed on “super-royal” paper which, in Cohen-de Ricci’s opinion, showed off the engravings to best advantage. The splendid—one might even say divine—engravings for this book were created for publisher and bookseller Pieter de Hondt by Dutch master Gerard Hoet, his pupil Jacobus Houbraken, and by Bernard Picart, described by John Harthan in “The History of the Illustrated Book” as “a man of vast industry, training many engravers and illustrating books of all kinds.” For more on these engravings, see

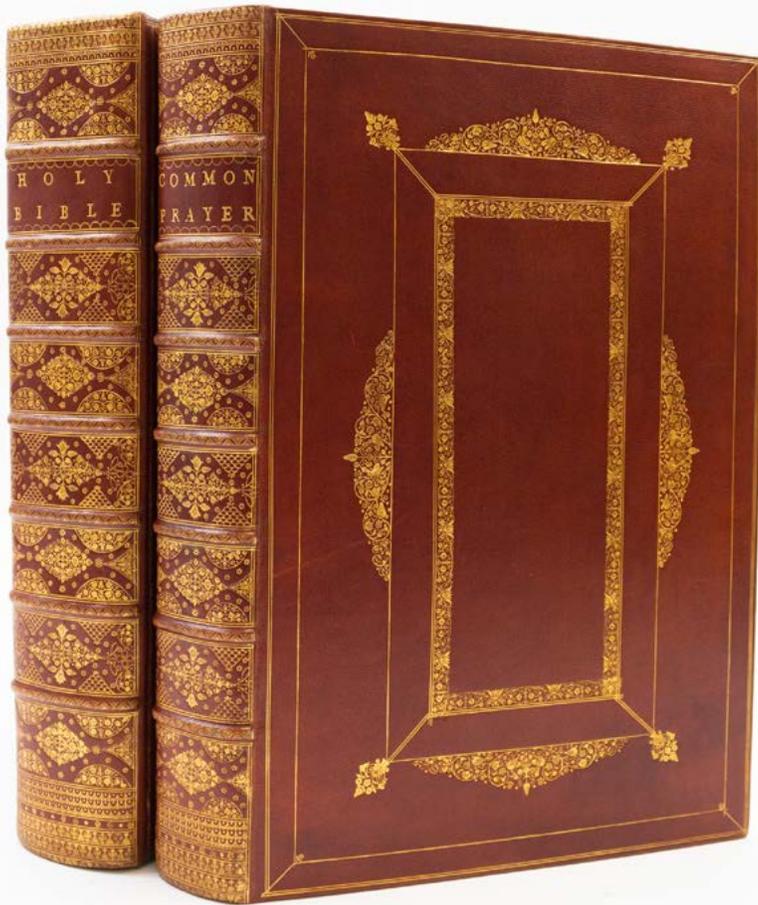




previous item. Our Bible is blessed with an additional 62 engravings of biblical scenes by Johannes [Jan] Luyken (1649-1712). Son of Amsterdam engraver Kaspar Luyken, he is best known for the 104 plates of religious persecutions in "The Martyr's Mirror." His Bible illustrations were issued ca. 1700; the impressions here were likely done for the 1729 printing of "Icones Biblicae" by Covens & Mortier, one of the most important Amsterdam publishing firms—especially for cartography—in the first half of the 18th century. (Lhi21090)

**Heavy Reading: Two Weighty (and Well-Preserved) Tomes
With Dramatic, Diverting, and Skillfully Executed Biblical Engravings**

64 (BIBLE ILLUSTRATIONS, 17TH CENTURY ENGLISH). OGILBY, JOHN, Illustrator. BIBLE IN ENGLISH (KING JAMES VERSION). THE HOLY BIBLE. [and] THE BOOK OF COMMON PRAYER. (Cambridge: Printed by John Field, 1660 [New Testament dated 1659]) 435 x 290 mm. (17 x 11 1/4"). The Apocrypha and New Testament bound following the Book of Common Prayer in volume II. **Two volumes.** VERY STRIKING RECENT PERIOD-STYLE RED MOROCCO, EXTRAVAGANTLY GILT, covers with gilt-rule frames with gilt floral tooling along sides, gilt floral spray at corners, raised bands, spine compartments with central floral lozenge surrounded by gilt-tooled triangular and semi-circular compartments, gilt lettering, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and decorative initials, title pages with decorative border and small printer's device, engraved frontispiece of the King's Arms, ELABORATELY ENGRAVED TITLE PAGE OF SOLOMON ENTHRONED, A FOUR-PAGE FOLDING PLATE OF JERUSALEM, AND 109 DOUBLE-PAGE PLATES (including a four-panel map of the Holy Land as well as three double-page plates of Solomon's Temple, these four illustrations said to be additions in an "extra-illustrated" copy sold in 1998 at California Book Auction Galleries). Leaves ruled in red, with text in double columns. Beginning of each volume with a list of engravings written in a quite neat contemporary hand. Front pastedown with unidentified armorial bookplate. Front free endpaper with armorial bookplate of Joseph Livesey, perhaps the philanthropist and temperance advocate from Preston (1794-1884) who published the first teetotal publication in England. Darlow & Moule 525; Wing B-2258; ESTC R17044 and R31275. ♦First four leaves of volume I with repairs at bottom corner



(title page with a few square inches added, either from another copy or in remarkably dexterous manuscript, dedication page with loss of printer's last name), one folding plate with tip of lower right corner repaired (no loss), title page of Common Prayer a little soiled, otherwise remarkably fine with only trivial imperfections (minor stains, tiny rust spots, or faint foxing here and there). Apart from the repairs at the beginning, a very fine copy internally, and in unworn, sympathetic bindings that make a powerful impression. \$22,500

This very large, magnificently illustrated Bible is the creation of John Ogilby (1600-76), the Scottish miscellaneous writer whose name is attached to so many collectible illustrated folio editions of classical and geographical works. As DNB indicates, Ogilby, "with the assistance of Dr. John Worthington and other divines . . . brought out at Cambridge in 1660 a noble edition of the Bible (two vols. royal folio), illustrated with 'chorographical sculps' by Ogilby himself, and 107 engravings by Dutch Golden Age engraver Cornelis





Visscher (1629-58), after Rubens, de Vos, de Bruyn, Tintoretto and others. Having presented a splendidly bound copy of it to the king on his first coming to the royal chapel at Whitehall, he was commanded to supply other copies for use in the chapel, closet, library, and council chamber, at a cost of £200. He presented another copy to the House of Commons, for which he received £50." Presumably flushed with such acceptance and monetary success, "he petitioned the king to prohibit anyone for 10 years from printing a folio Bible such as his, and to commend his edition to all churches and chapels, that he might thereby be

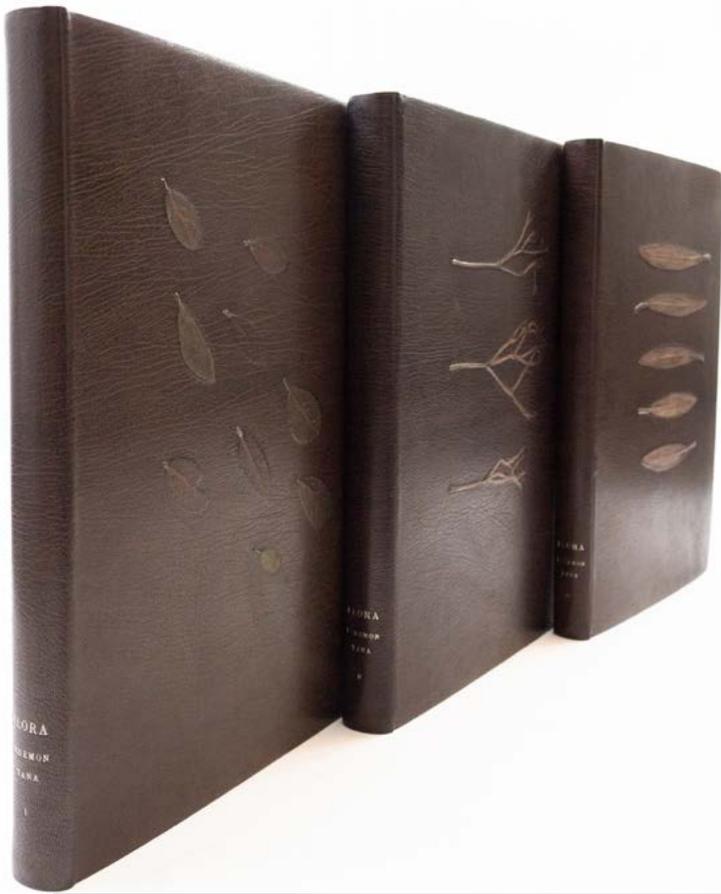




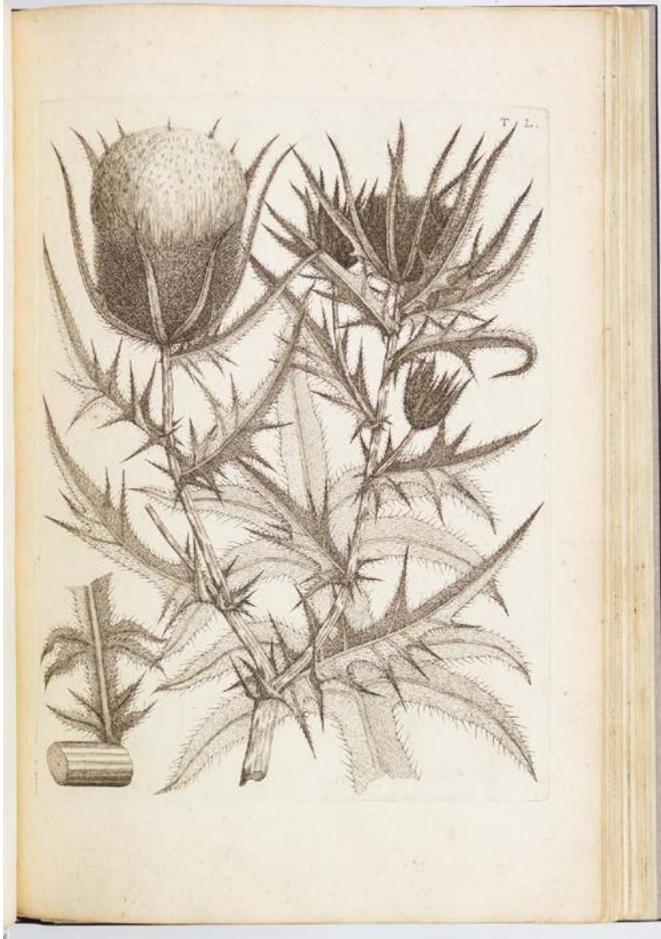
encouraged in his design of printing a polyglot Bible." He was apparently persuasive, because, according to Wing, the next folio Bible to be printed in England did not appear until 1674. This Bible would not have enjoyed wide use, however, because its size would very likely have confined its serviceability primarily to the church or chapel lectern. Pepys comments in his diary on 27 May 1667 that he was approached by a bookbinder with quires of Ogilby's Bible, and although Pepys seems resigned to buying the set, he comments that "it is like to be so big that I shall not use it." (Our books weigh more than 30 pounds.) But it is the very size of the volumes that contributes to the impressiveness of the engravings, a number of which are very dramatic, full of diverting detail, and skillfully executed. These are the kinds of illustrations that invite frequent and avid use of a book, so we are lucky that for some reason the present extremely well-preserved set was not much looked at. (Lhi21165)

***A Finely Engraved Regional Florilegium, Taxonomically Important
And Bound by a Modern "Grande Dame" in Appropriately Botanical Style***

65 (BOTANY). ALLIONI, CARLO. PEYROLERI, FRANCESCO AND PIETRO, Illustrators. (BINDINGS - ANNIE BOIGE). FLORA PEDEMONTANA SIVE ENUMERATIO METHODICA STIRPIUM INDIGENARUM PEDEMONTIL. (Turin: Michael Briolus, 1785) 410 x 270 mm. (16 1/8 x 10 5/8"). Volume II with pp. 3-4 bound before pp. 1-2, but complete. **Three volumes.** FIRST EDITION. INVENTIVE AND ELEGANT BROWN CRUSHED MOROCCO BY ANNIE BOIGE (stamp-signed "A. Boige" on front pastedown and dated 1996 on rear pastedown), upper covers cleverly encrusted with botanical specimens (leaves or branches), smooth spines with silver titling, leather hinges, watermarked light gray endpapers. Housed together in the original suede-lined brown cloth drop-back box, suede-covered separators preventing contact between volumes. WITH engraved frontispiece portrait of the king of Sardinia in volume I, engraved allegorical vignette on title pages, and 92 FINE ENGRAVED PLATES ILLUSTRATING 237 BOTANICAL SPECIES. A Large Paper Copy. Cleveland Collections 557; Dunthorne 6; Sitwell, "Great Flower Books," p. 67, 69; Nissen BBI 18. ♦ One plate with minor repair to fore-edge margin, another with tiny rust hole (not touching image), half a dozen plates with insignificant smudges made during the printing process, other trivial imperfections, but A VERY FINE COPY, clean, fresh, and wide-margined, in a flawless binding. **\$8,500**



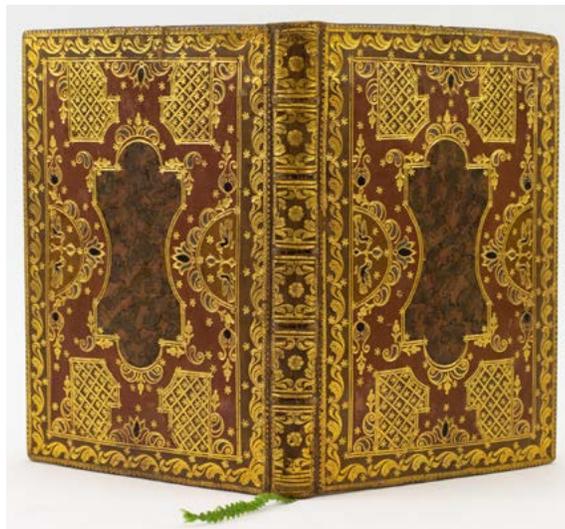
This is a major work of 18th century botany, describing more than 2,800 species of plants found in Italy's Piedmont region, illustrating 237 previously unknown specimens, and—crucially—classifying them all according to the new Linnean system, becoming one of the first regional botanicals to use that taxonomy; as a bonus, our copy comes in a particularly appropriate and charming binding with prominent botanical design elements. "Flora Pedemontana" was the chief work of Italian physician Carlo Allioni (1728-1804), professor of botany at the University of Turin and director of its natural history cabinet and botanical garden. The illustrations were drawn and engraved by the botanical garden's resident artist, Francesco Peyroleri, and his son Pietro. Our flora is also an important source of information on Alpine flowers. The modern binding is by an artisan who was proclaimed the "Grande Dame of French bookbinding"



by the journal "Art & Métiers du Livre." Annie Boige trained at the Estienne School and at the Vésinet Applied Art Workshop before establishing her atelier in 1985. An art bookbinder, she is noted for her monochrome color schemes and her use of beautiful leathers and vegetal materials, a felicitous choice here. (ST18172)

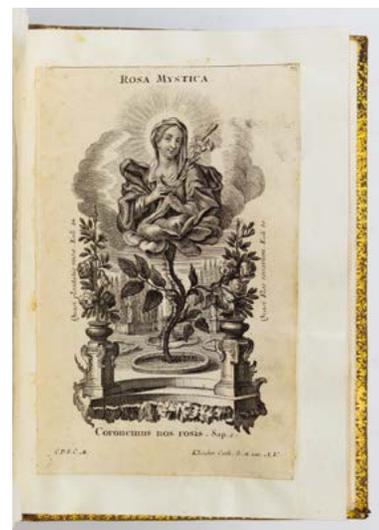
*Virginal in Content, and in Nearly Virginal Condition:
A Lovely Rococo Binding Protected in its Original Pull-off Case*

66 (EMBLEM BOOK - VIRGIN MARY). KLAUBER, JOSEPH SEBASTIAN, and JOHANN BAPTIST KLAUBER, Engravers. COMPLETE SUITE OF ENGRAVINGS FROM "LITANIAE LAURETANAE AD BEATAE VIRGINIS." ([Augsburg: Johannes Baptist Burckhart, 1758]) 191 x 132 mm. (7 1/2 x 5 1/4"). [57] leaves. Second Edition in Latin. ORNATE CONTEMPORARY TAN CALF, INLAID AND GILT, covers with gilt frame of large volutes and small stars enclosing a central panel of terra-cotta-colored calf with decorative compartments of citron calf tooled with either a diapered pattern of stars or a pair of birds, centerpiece of marbled calf, many gilt and painted floral and geometrical ornaments and sprinklings of gilt stars, raised bands, spine gilt in compartments with central rosette enclosed by volutes, floral paste-paper endpapers, all edges gilt. IN THE ORIGINAL PULL-OFF CASE of marbled calf (small portions of the case torn away). WITH 57 BEAUTIFUL ENGRAVINGS (frontispiece and 56 numbered plates) of the Litany of Loreto, all mounted on high-quality paper. Verso of front flyleaf with ink inscription of the title of the work in Italian. Peter Stoll, "Empire of Prints: The Imperial City of Augsburg and the Printed Image in the Seventeenth and Eighteenth Centuries" (Augsburg, 2016). ♦Extremities faintly rubbed, leaves a little wavy (from glue used to affix the engravings), isolated trivial rust spots or smudges to plates but A VERY FINE COPY, the illustrations clean and fresh, the binding extraordinarily unworn, thanks to its protective box. \$3,900



This is a beautifully bound and exceptionally well-preserved devotional book with a litany of prayers to the Blessed Virgin Mary and richly symbolic emblems intended to inspire contemplation. First used ca. 1558 at the Shrine of Our Lady in Loreto, and approved by Pope Sixtus V in 1587, the litany addresses Mary in her attributes of Mother (10 emblems), Virgin (six emblems), and Queen (eight emblems), and in her capacity as Refuge of Sinners, Seat of Wisdom, and Comforter of the Afflicted, among others. The intricate engravings by Joseph Sebastian Klauber (1710-68) and his brother Johann Baptist (1712-87) of Augsburg from designs by Gottfried Bernhard Göz (1708-74) have more than enough allegorical and symbolic elements to inspire hours of study. In "Mater Inviolata," for example, Mary stands atop a crescent moon, the monogram of Christ emblazoned on her chest, the full moon and a circle of stars functioning as a halo. A ring set with the signs

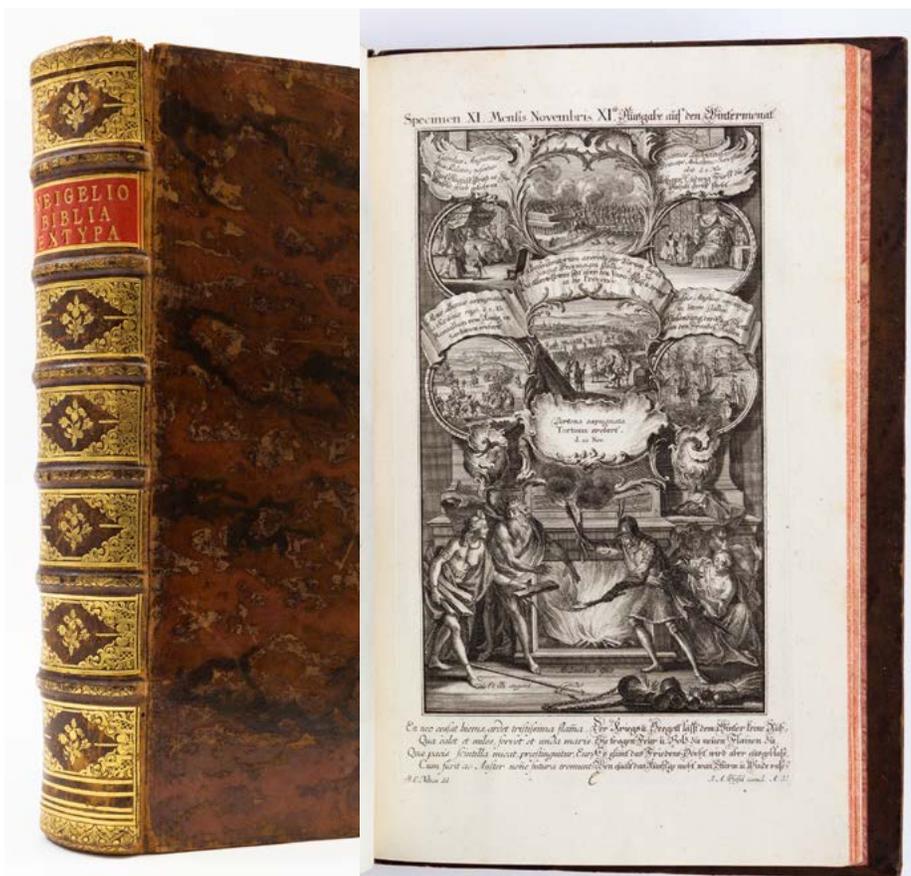
of the Zodiac hovers over her, and the dove of the Holy Spirit flutters above her shoulder, emanating a bright ray that reflects off a mirror held by a putto and lights a candle set at the Virgin's feet. To the modern eye, the compositions are almost Surrealistic, but their allegorical and biblical references would be rife with meaning for a contemporaneous reader. In his study of Augsburg printers, "Empire of Prints," Peter Stoll tells us that "the workshop of Joseph Sebastian and Johann Baptist Klauber is often looked upon as an epitome of Augsburg, eighteenth-century print art." The Klaubers were devout Catholics in a Protestant city, and proudly advertised this fact to potential patrons. According to Stoll, "in a city whose print business had long been dominated by Protestants and where it had been a matter of course to assign Catholic subjects to Protestant engravers, the Klaubers' public emphasis on their denomination can only mean that they wanted to entice Catholic patrons away from Protestant engravers by implying that now, in the middle of the eighteenth century, Catholics at last no longer needed to turn to heretics for prints." Possibly Italian in origin, based on design elements and the inscription in that language at the beginning of the book, our elaborately decorated Rococo binding is nothing short of exquisite, and has been well protected over the years by its original sturdy pull-off case. (ST18166)



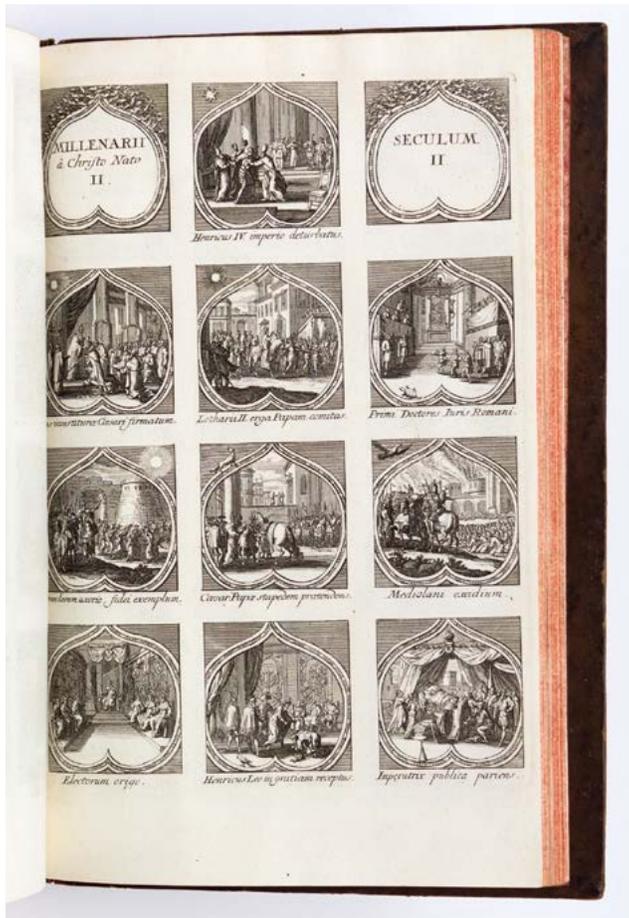
*A Thick, Tall Folio in Outstanding Condition,
Chock Full of More than 1,000 Intriguing Emblems*

67 (EMBLEM BOOK). WEIGEL, CHRISTOPH (and others, as below). BIBLIA ECTYPA SIVE ICONES EX SACRIS BIBLIIS VETERIS TESTAMENTI ET NOVI. [bound with] ENGELBRECHT, M[ARTIN]. SERIES OF 28 ENGRAVINGS FOR A BOOK ON CLASSICAL MYTHOLOGY. [bound with] (MYTHOLOGY). SERIES OF 27 ENGRAVINGS. [bound with] [WEIGEL, CHRISTOPH]. SCULPTURA HISTORIARUM & TEMPORUM MEMORATRIX. [bound with] PFEFFEL, JOHN ANDR. MONUMENTA MNEMONEUTICA. (Augsburg and Nuremberg: 1720-50) 368 x 240 mm. (14 1/2 x 9 1/2"). **Five works bound in one volume.** Attractive late 18th century marbled calf, raised bands, spine handsomely

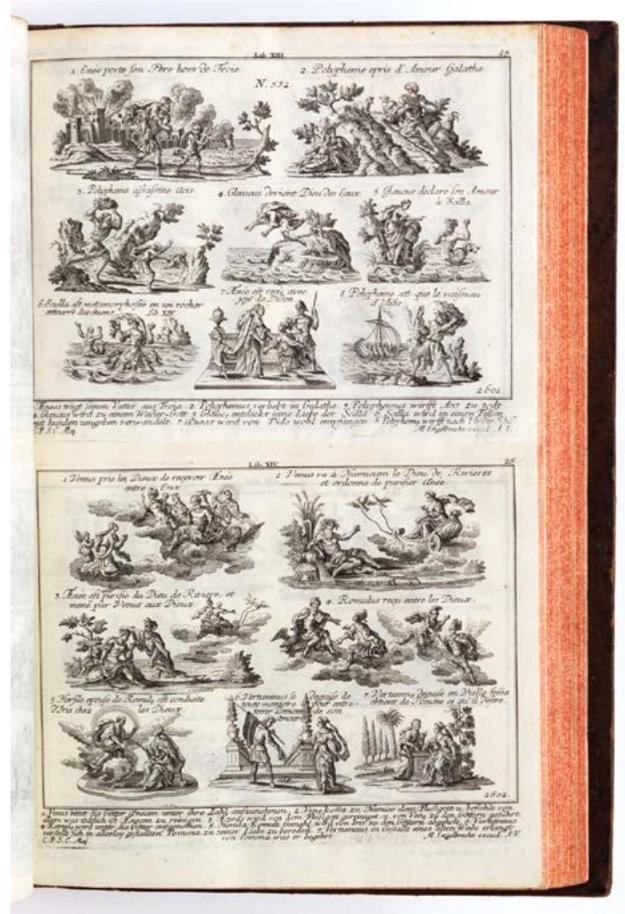
gilt in compartments with large, ornate cornerpieces with latticing and volutes, botanical centerpiece, red morocco label, red daubed endpapers. WITH MORE THAN 1,000 BAROQUE ENGRAVINGS of biblical or mythological subjects, as described below. Weigel "Biblia" and "Sculptura" with notations in an 18th century French hand, including mysterious symbols of playing cards. ♦ Joints and extremities a little dried and worn, boards a bit dried and abraded (as usual with treated calf), one engraving cut out and missing and with three other engravings neatly replaced, occasional minor foxing or marginal smudging, other trivial imperfections, but, apart from these flaws, AN EXTREMELY ATTRACTIVE GROUP OF PLATES IN VERY FINE CONDITION—unusually clean, fresh, and bright in a binding with a lovely spine providing considerable shelf appeal. **\$9,500**



This anthology of Baroque engravings contains works by three of the most distinguished German engravers and printmakers of the late 17th and early 18th century. Christoph Weigel (1654-1725) studied engraving in Augsburg and, after stints working in Vienna and Frankfurt, established a successful publishing house in Nuremberg, which his widow continued to operate after his death. His "Biblia" contains engraved title pages plus 831 (of 832) engravings of scenes from the Old and New Testaments, each with a Latin title above and German text beneath explaining the subject and giving the biblical citation. Weigel's "Sculptura" contains 514 small engravings (each measuring 60 x 60 mm. and printed 12 to a page) as well as five larger engravings. There is an interesting mixture of scenes from the Bible, classical mythology, and actual historical events arranged chronologically to form a pictorial history of the world. Both Weigel works feature intriguing annotations, marking certain engravings with a playing card symbol (heart, spade, club, or diamond) and letters or numbers. Some of the Bible illustrations also have handwritten descriptions of the scene, penned in French. Martin Engelbrecht (1684-1756) was one of the most prolific engravers and printsellers in Augsburg at the close of the 17th century. Along with his brother Christian, Martin dominated the print trade, producing some of the finest engravings of his day. His portraits and landscape studies are outstanding, and his religious and allegorical engravings display a technical aptitude superior to many of his contemporaries. Here we have 28 of his engravings apparently done for a book on ancient history and classical mythology. There are also 27 engravings on four folding sheets with mythological subjects, done by an unknown artist. The final work, by Johann Andreas Pfeffel (1674-1748), contains 24 full-page plates, each representing the events of a month in the years 1746 and 1747. Each features a large allegorical scene and a number of small medallions or cartouches depicting important incidents that took place that month. Latin and German text below each plate explains the contents. All of the plates in the volume are attractive, but



this last group is most impressive, being characterized by exceptional artistic design and skill in execution. These artists established reputations for excellence beyond the works seen here—Pfeffel, for example, produced 750 large folio plates for the celebrated “Physica Sacra.” The present assemblage of attractive plates represents works

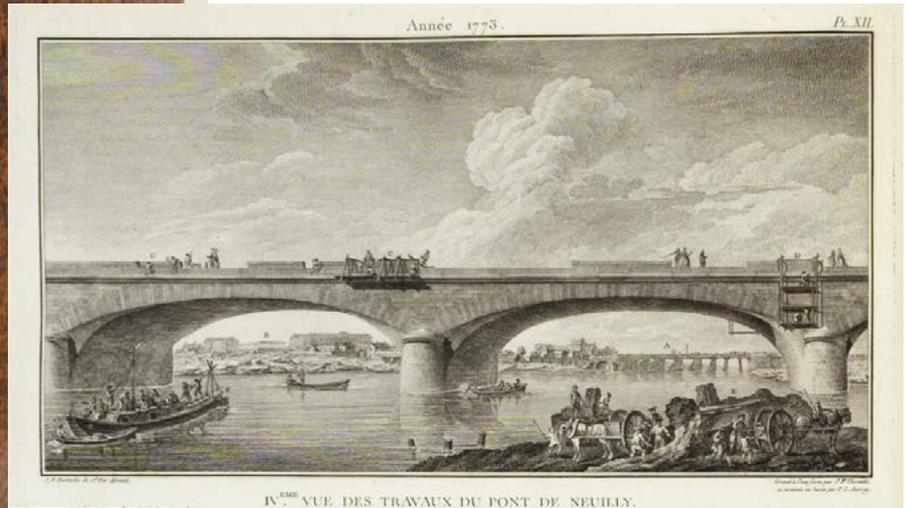
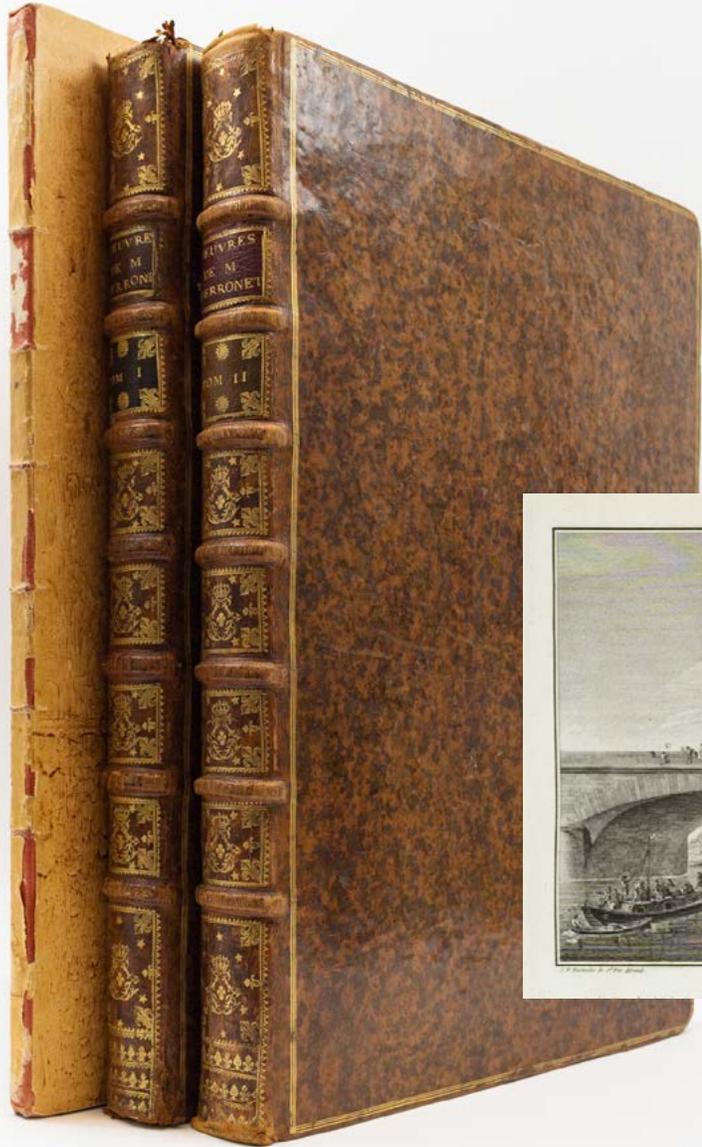


that are sold separately for significant sums of money; besides in our volume, we could not find these works offered anywhere else in combination at auction. (Lhi21087)

The Bibliographers' Uncommonly Handsome Contemporary Copy of a Giant Folio Describing the Stone Arch Bridges Perfected by the Father of Modern Bridge Building

68 (ENGINEERING - BRIDGE DESIGN). PERRONET, JEAN-RODOLPHE. DESCRIPTION DES PROJETS ET DE LA CONSTRUCTION DES PONTS DE NEUILLY, DE MANTES, D'ORLÉANS ET AUTRES, DU PROJET DU CANAL DE BOURGOGNE, POUR LA COMMUNICATION DES DEUX MERS PAR DIJON, ET DE CELUI DE LA CONDUITE DES EAUX DE L'YVETTE ET DE BIÈVRE À PARIS. [and] SUPPLÉMENT. (Paris: de l'Imprimerie Royale; Didot & Jombert, 1782-83, 1789) First two volumes: 572 x 420 mm. (22 1/2 x 16 1/2"); Supplement: 595 x 435 mm. (23 1/2 x 17 1/8"). **Three volumes.** FIRST EDITIONS. Pleasing contemporary polished mottled calf, raised bands, spines gilt in compartments decorated with fleurs-de-lys and a crown, red and green morocco labels, blue endpapers, all edges gilt. Supplement in original paste-paper boards (recased with modern endpapers), leaves untrimmed. With engraved frontispiece portrait, engraved vignettes on titles, and 78 SUPERB ENGRAVED PLATES (many folding or double-page), 67 in the main work and 11 in the supplement. Front pastedown with ex-libris of Bibliotheca Mechanica. Roberts & Trent “Bibliotheca Mechanica,” p. 249 (this copy); Brunet IV, 515. ♦Leather bindings with a little wear to extremities, including quite minor loss at head and tail of spines, other trivial signs of use; the insubstantial paste-paper binding with flaking along spine and a little uneven fading to boards, but a lucky survival, and the three bindings all attractive and entirely solid. First two volumes with negligible imperfections (mostly confined to text pages), a handful of leaves in each volume faintly toned, supplement volume (printed on less good paper) with a bit of browning and foxing (though still minor). In all, the defects of no significance, and clearly A VERY FINE COPY, THE PLATES ESPECIALLY, FRESH, CLEAN, AND BRIGHT. \$17,500

With the rarely seen supplement, this is an uncommonly fine contemporary copy of the handsomely illustrated giant folio describing the planning and construction of the stone arch bridges perfected by Jean-Rodolphe Perronet, considered by many to be the father of modern bridge building. According to Britannica, Perronet (1708-94) discovered “that the horizontal thrust of a series of elliptical arches was passed along to the abutments at the ends of the bridge. Armed with this knowledge, he carried the stone arch bridge to its ultimate design form, with extremely flat arches that were supported during construction by timbering (falsework) and mounted on very slender piers, which widened the waterway for navigation and reduced scour from the current.” His innovations



substantially reduced the size and cost of the bridge’s piers and foundations, in addition to producing some of the most aesthetically pleasing bridges to be constructed, among them his Pont de la Concorde in Paris and the Pont de Neuilly, described by Britannica as “the most graceful stone bridge ever built.” Both are described and beautifully illustrated in what Brunet describes as our “highly esteemed and well-executed work,” along with his bridges at Orléans, Mantes, and his most daring construction, the Pont-Sainte-Maxence, with its rise-to-span ratio of 1:11 (contrasted with traditional 1:5). Perronet served as the first director of the École des Ponts et Chaussées (still the premier French engineering school), and as First Engineer to King Louis XV. Apart from the importance of their content, these immense volumes are elegantly bound, beautifully printed, and richly illustrated, using very high-quality materials and very pleasing designs. The French have always been good at both book making and engineering. (Lhi21044)





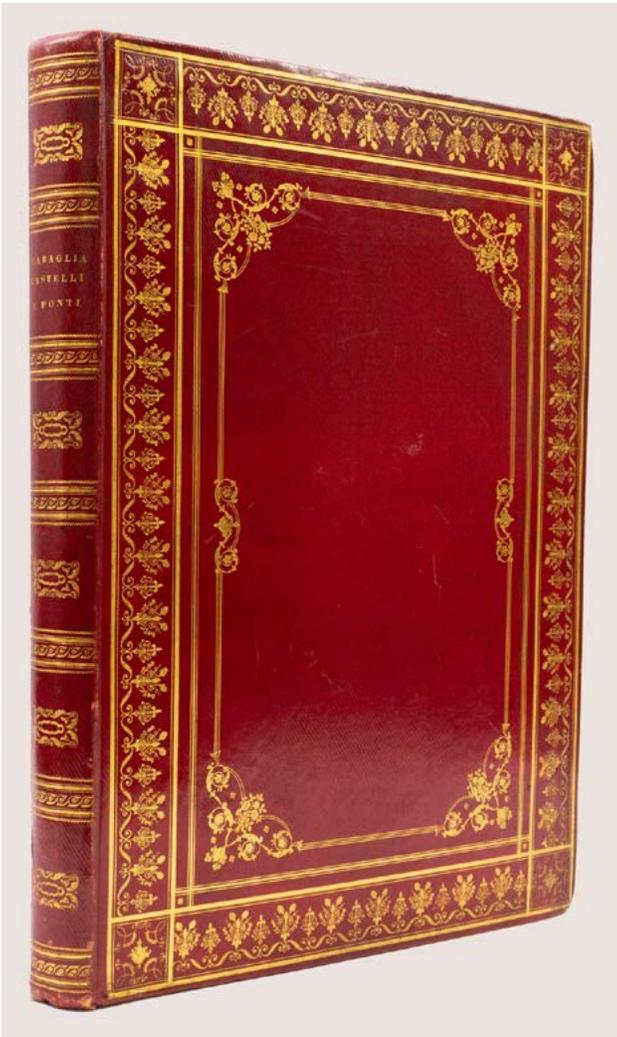
VUE PERSPECTIVE DU PONT PROJETTE PAR LE S^r PERRONET POUR ÊTRE CONSTRUIT SUR LA SEINE, EN DEHORS DE LA BRACQ LOUISX^e.



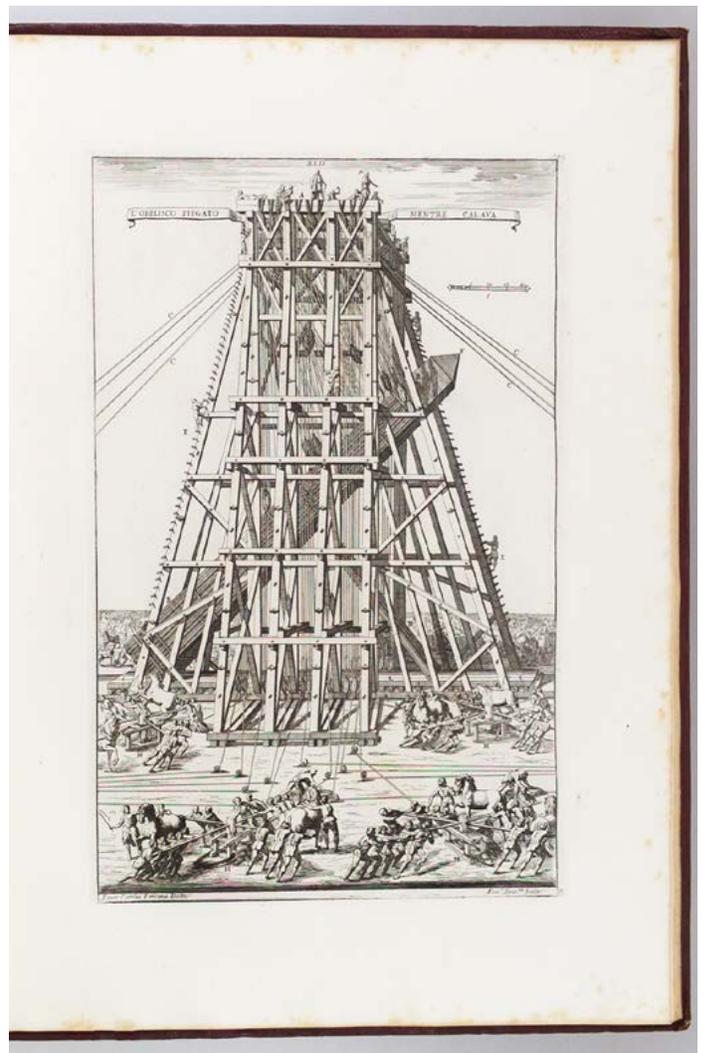
VUE DU DECENTREMENT DU PONT DE NEUILLY.

fait en présence du Roy le 22. septembre 1773.

*Featuring 62 Oversize and Folding Plates of Elaborate Construction Devices
Used by the "Engineer of the Vatican," in Very Fine Period Red Morocco*



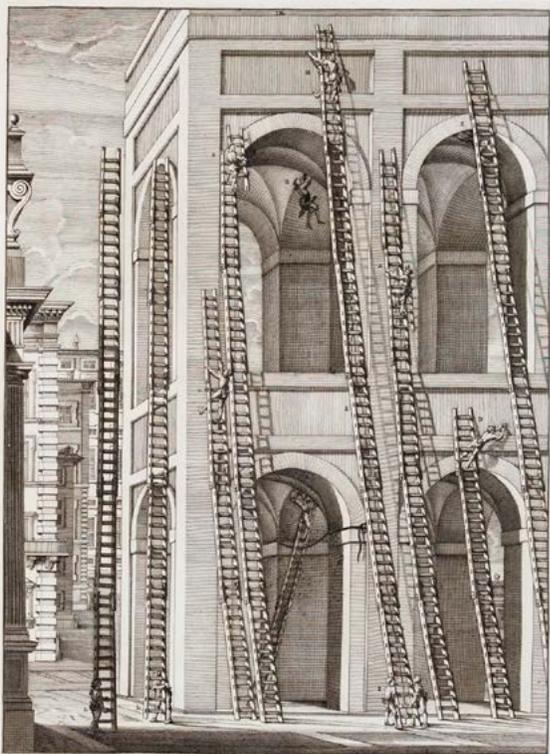
69 (ENGINEERING - OBELISKS). ZABAGLIA, NICCOLA, and DOMENICO FONTANA CASTELLI, *E PONTI CON ALCUNE INGEGNOSE PRATICHE, E CON LA DESCRIZIONE DEL TRASPORTO DELL' OBELISCO VATICANO E DI ALTRI DI D. FONTANA*. [bound with] *CONTIGNATIONES AC PONTES NICOLAI ZABAGLIA*. (Rome: Crispino Puccinelli, 1824) 520 x 370 mm. (20 1/2 x 14 1/2"). 4 p.l., XXIX, [1], 46; [4], 48 pp. **Two volumes bound in one.** Edited and with notes on the life and work of Zabaglia by Filippo Maria Renazzi. "Second Edition with the Addition of Later Machines and Premises." **SPLENDID CONTEMPORARY RED MOROCCO, VERY ATTRACTIVELY GILT**, covers with frames formed by thick and thin gilt rules filled with alternating fleuron tools above an undulating ribbon roll, central panel framed by multiple gilt rules connecting ornate floral corner- and sidepieces, flat spine divided into panels by multiple plain and decorative rules, these panels with rectangular centerpiece composed of volutes, arabesques, and floral tools, marbled endpapers. Engraved portrait of Zabaglia by Girolamo Rossi after a drawing



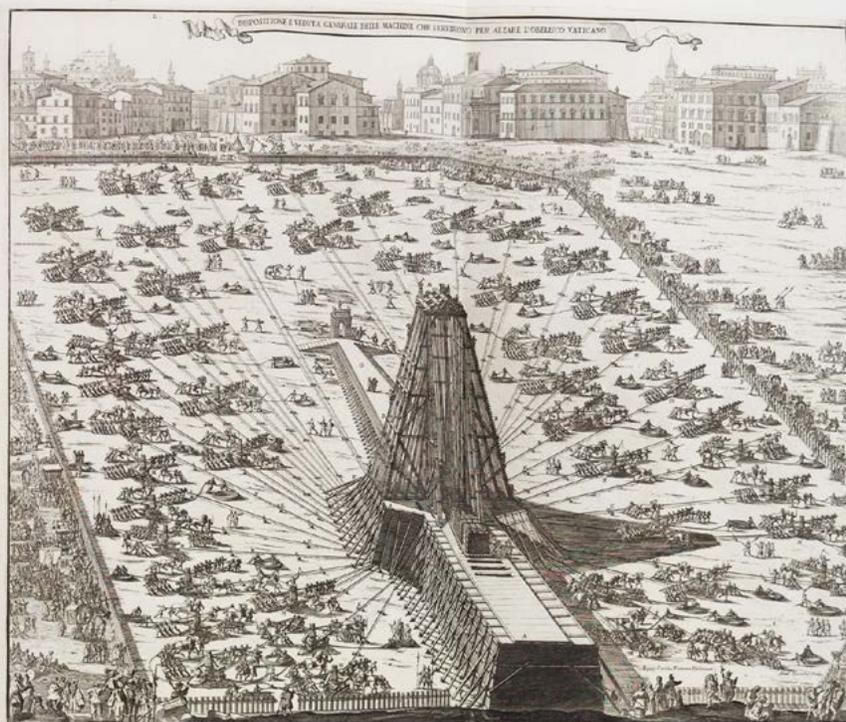
by Pietro Leone Ghezzi, engraved vignettes on both title-pages, and 62 FINE ENGRAVED PLATES, 10 OF THEM FOLDING, after designs by Francesco Rostagni. Berlin Katalog 2755; Brunet V, 1515; Graesse VII, 501; Cicognara 968 (all citing the first edition). ♦Trivial signs of use to the binding and contents with insignificant imperfections only: AN EXCEPTIONALLY FINE COPY, the attractive binding lustrous and virtually unworn, and THE PLATES REMARKABLY CLEAN, FRESH, AND BRIGHT, with especially ample margins. **\$17,500**

This is a remarkably beautiful copy, inside and out, of the second, enlarged edition of a fundamental work for the history of engineering and the construction of buildings, expanding the original 1743 edition for educational use, with text in academically appropriate Latin in addition to the original Italian. Niccola [or Nicolò] Zabaglia (1667-1750) began working as a day laborer on the construction of St. Peter's Basilica in 1686, and was employed full time on the

project by 1691. According to *Dizionario Biografico degli Italiani*, “by 1696, he was able to demonstrate his ability as a mechanic, moving the large porphyry cup and the bronze statues placed in the Vatican baptistery.” Although illiterate, he was an ingenious practical engineer. DBI notes that “the preparation of scaffolding and exceptional castles, and the transport of extraordinary weights” were his strongest skills. For the Vatican, he organized the removal, transportation, and installation of several obelisks at St. Peter’s and other churches, figured out a way to move a large marble altar, and prepared the scaffolding needed to construct, maintain, or restore areas of St. Peter’s. He was involved in strengthening its famed dome after the earthquakes of 1703 and 1730, inventing the necessary machines to do the work and training the construction crew. This volume’s splendid oversized engravings illustrate the machinery and instruments used for the restoration of the dome—elaborate hoisting devices, construction tools, pulleys, scaffolding, ornamental tiles, etc.—as well as the craftsmen at work. The transportation of the Vatican obelisk by Domenico Fontana in 1590 is represented by a fine selection of plates from Carlo Fontana’s work on St. Peter’s (“*Templum Vaticanum*,” published in 1694 and derived from Domenico’s original “*Delle trasportazione dell’obelisco Vaticano*”). This undertaking may be compared with the plates depicting Zabaglia’s methods for transporting



and erecting obelisks. The greatest honor conferred on the unofficial “Engineer of the Vatican” in his lifetime was the first edition of this work, published at Rome by Niccolò & Marco Pagliarini in 1743, with a total of 55 plates. The present second edition is enlarged with a biography of Zabaglia written by jurist Filippo Maria Renazzi (1742-1808) and with eight more plates, which are among the very best and largest in the book; it is less commonly encountered than the first edition. This may be due to the fact that, if put to the intended use in educational settings, copies of the 1824 edition would have seen far more wear and tear than the earlier printing. (Lhi21048)

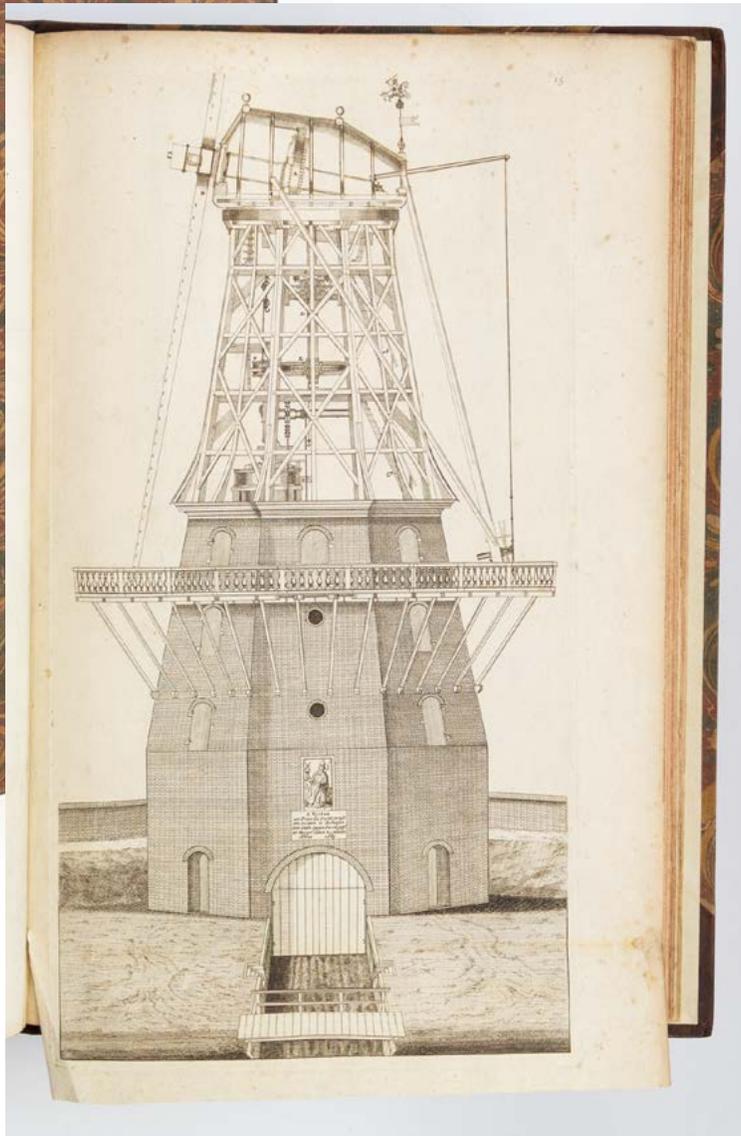
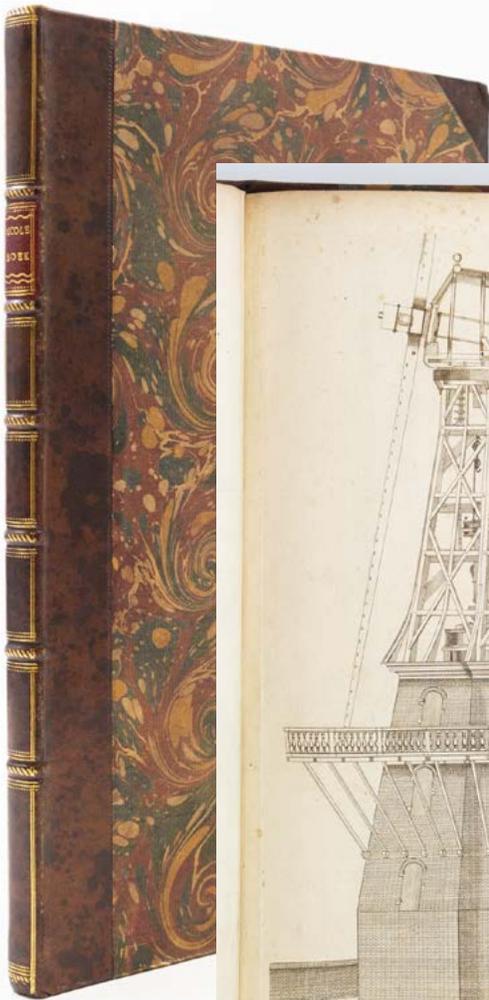


A Rare, Finely Preserved Copy of the Earliest Dutch Specialist Book on Windmills

70 (ENGINEERING - WINDMILLS). LINPERCH, PIETER [PEHR LINDBERG]. ARCHITECTURA MECHANICA. MOOLE BOEK OF EENIGE OPSTALLE VAN MOOLENS NEFFENS HAARE GRONDEN. (Amsterdam: J. Danckerts, [after 1685, probably ca. 1700]) 420 x 285 mm. (16 1/2 x 11 1/8"). [4] leaves of text.

FIRST EDITION. Recent retrospective half calf over marbled paper boards, raised bands, spine compartments framed by gilt fillets, red morocco label. WITH ENGRAVED ILLUSTRATED TITLE PAGE AND 32 COPPERPLATE ENGRAVINGS (17 DOUBLE-PAGE) on 31 plates. Jeroen Goudeau, "Sparkles under the Northern Sun:

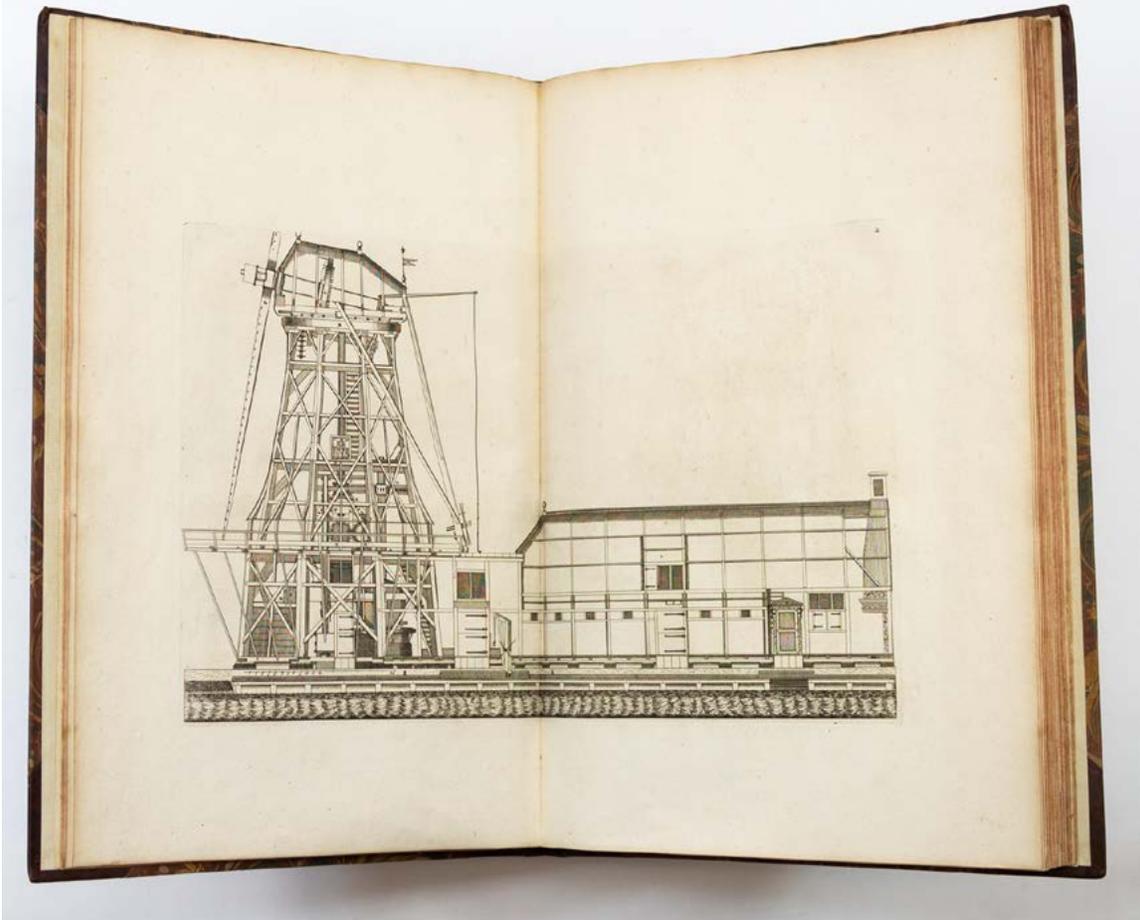
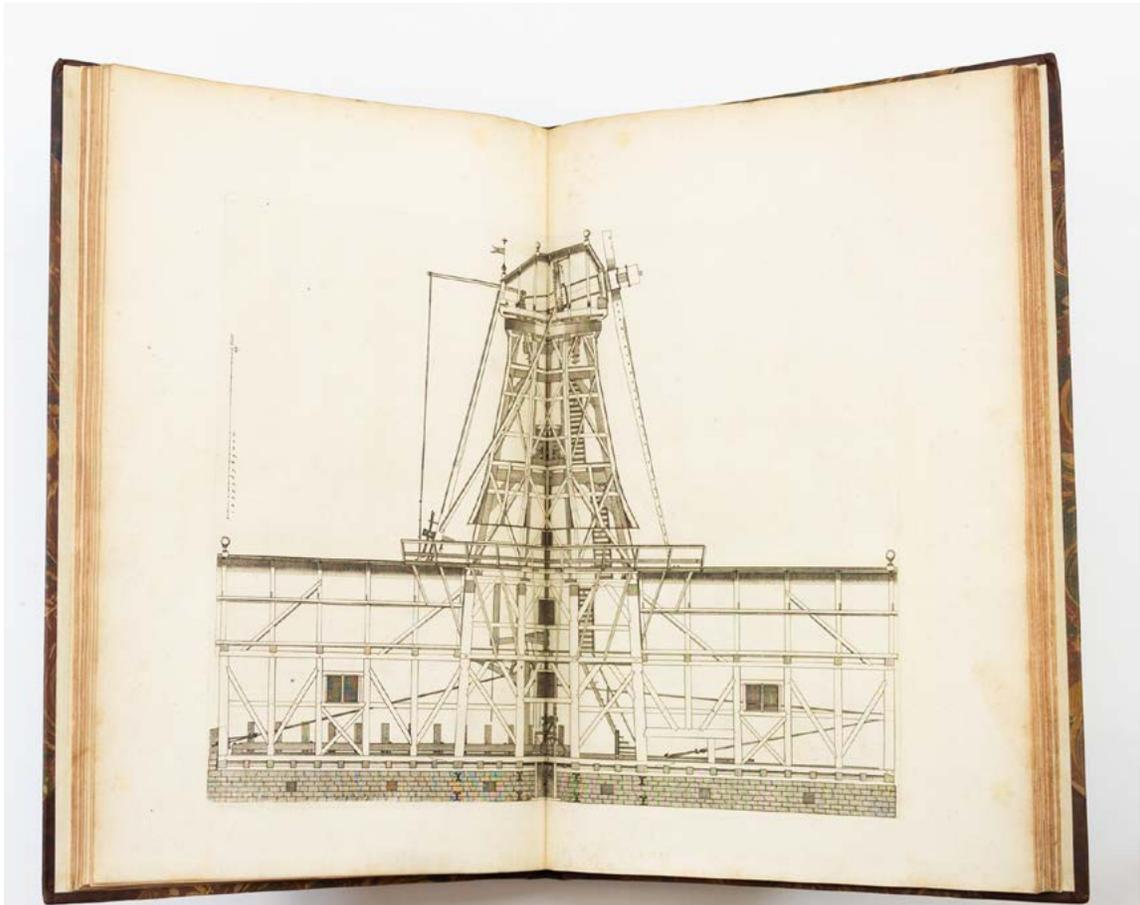
The Danckerts Press and the Slow Introduction of Writing on Building Technique in the Dutch Republic," in *Opus Incertum* (2020) pp. 114-29. ♦A little mild foxing to edges of title page and to margins of half a dozen plates, last three plates with light dampstain to fore-edge margin, but A VERY FINE COPY—unusually clean and fresh internally, in a pleasant new binding. \$5,500



This is a rare copy of the first edition of one of the first Dutch architectural books to focus on building techniques and engineering; it is also perhaps the first to describe the type of structure most associated with the Netherlands—the windmill.

The Danckerts family of printmakers and book publishers had specialized in architectural works for three generations, issuing a number of influential titles in the 17th century, many of them based on classical architecture books from France and Italy. In the late 17th century, the Danckerts press began to turn from theoretical books to more practical works geared toward the rising professional class of civil engineers and builders. Sometime in the years between 1685 and 1700, Justus

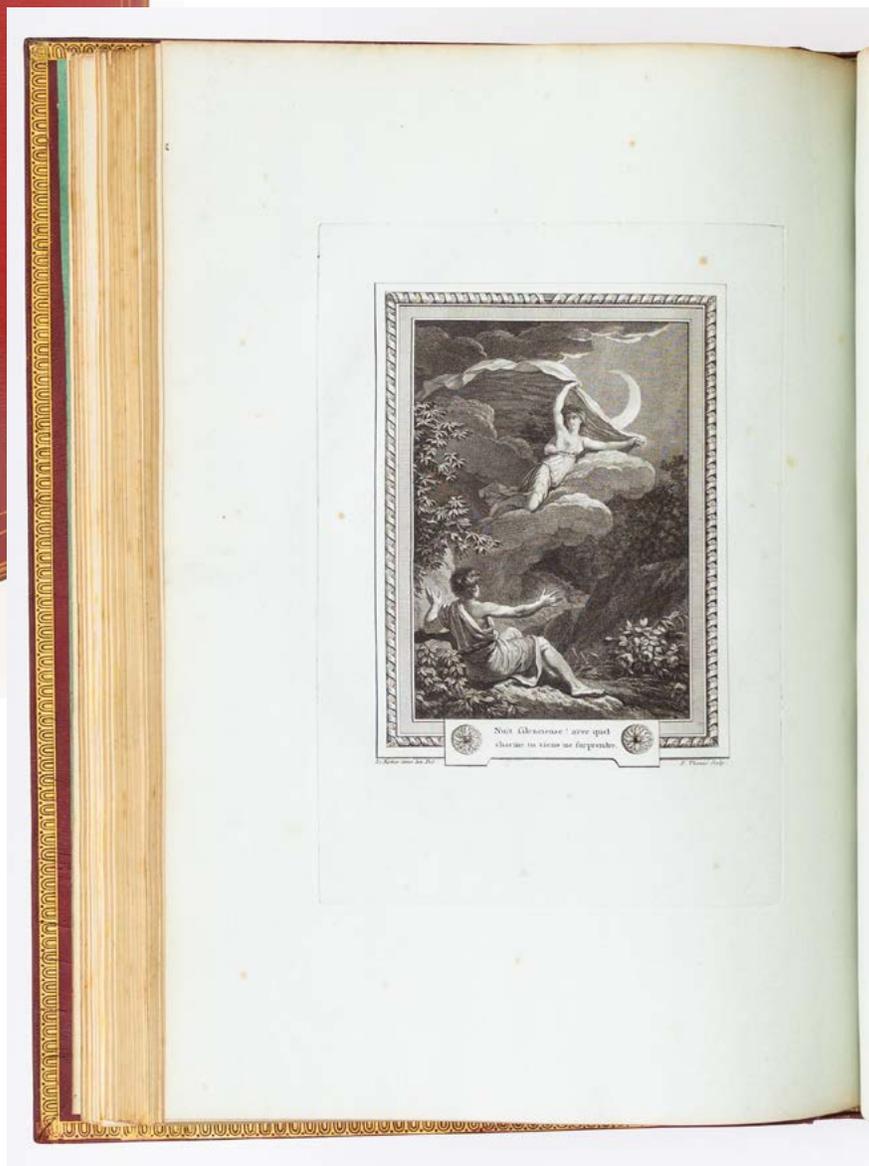
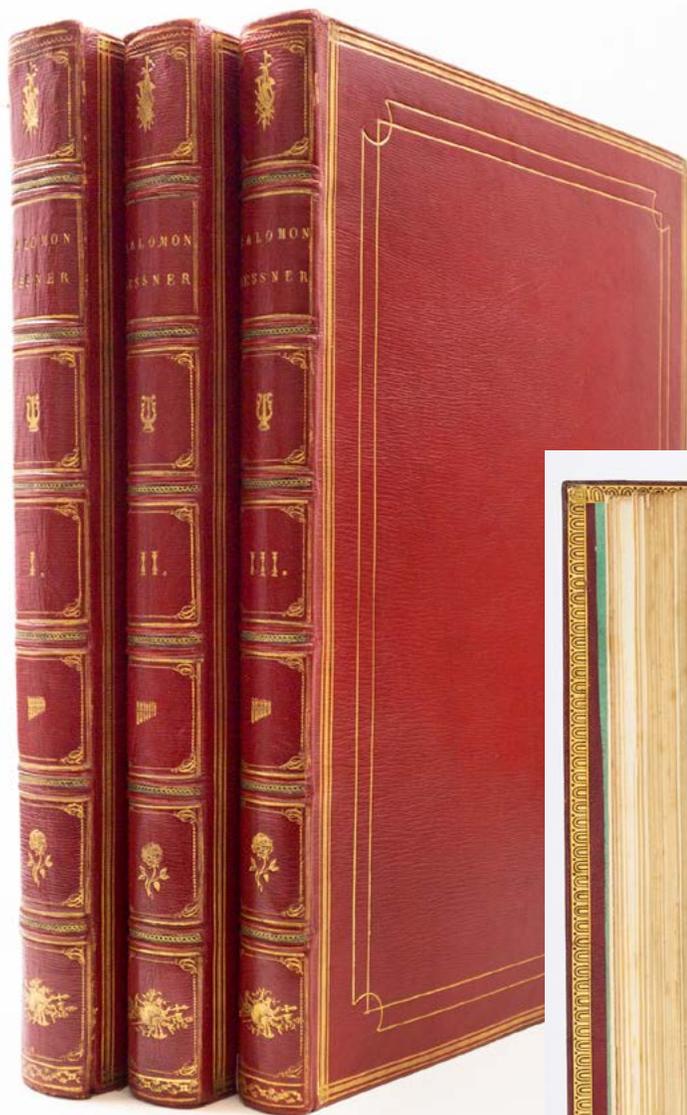
Danckerts partnered with Swedish millwright and draughtsman Pieter Linperch (also known as Pehr Lindberg), who had come to the Netherlands to study windmills. The present work illustrates the result of Linperch's research on mills in the Netherlands, Denmark, and Sweden. Some of these were built to grind grains, some to press oil, and some to saw timber. Goudeau says, "It is likely that this folio with its large prints, drawn to scale and showing in plano sections, plans and installations, is the earliest Dutch specialist book on windmills. It surely is of high standard, both in respect of its illustrations and in the . . . description of the buildings' parts and measurements." Our first edition is very seldom seen for sale, presumably because, as a work to be consulted in unprotected environments, most copies would have been destroyed over time. (ST18232)



*Representing the Very Best in 18th Century French Book Arts:
(Extremely) Large Paper Copy, First State Plates, Elegant Binding by Bozerian*

71 (FRENCH ILLUSTRATED BOOKS - 18TH CENTURY). **GESSNER, SALOMON. OEUVRES.** (Paris: Chez l'Auteur, V[eu]ve Hérisant et Barrois, l'aîné, [1786-93]) 485 x 340 mm. (19 x 13 1/2"). **Three volumes.** First Edition with these Illustrations. ELEGANT RED STRAIGHT-GRAIN MOROCCO BY BOZERIAN (signed in

gilt on front free endpaper), covers framed by gilt fillets, double raised bands separated by a strip of black morocco tooled with gilt chain, spine gilt in compartments with a rose or a musical instrument gilt at center, turn-ins with gilt arches roll (Culot 18), green endpapers, all edges gilt. 147 FINE ILLUSTRATIONS AFTER DESIGNS BY JEAN-JACQUES-FRANÇOIS LE BARBIER: three engraved title pages, four vignettes, 66 tailpieces, and 74 leaves of plates (including frontispiece portrait of Gessner) engraved by Alix, Baquoy, Dambrun, de Longueil, et al., ALL IN FIRST STATE, those in volumes I and III with original tissue guards. A Large Paper Copy. Cohen-de Ricci 433; Ray

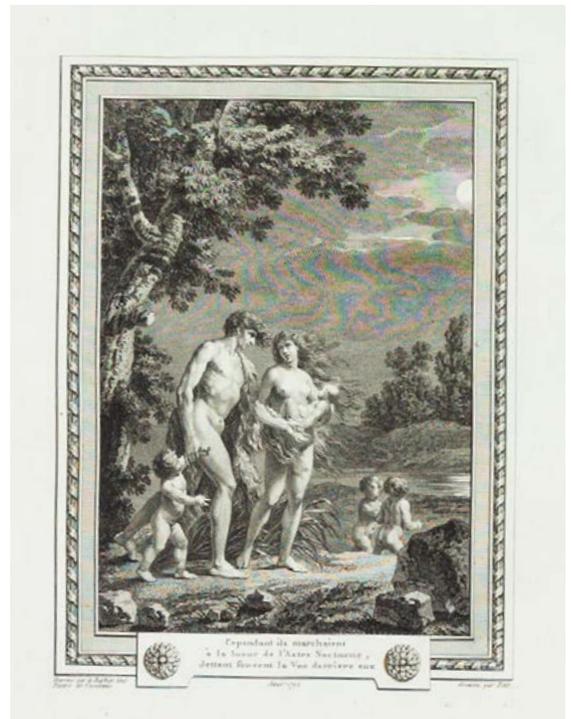


39. For the binding: Culot, "Jean Claude Bozerian," roulette #18. ♦ Just a hint of rubbing to upper joint of first volume, small indent to front cover of volume II, occasional, mostly marginal mild foxing (more frequent in volume II), but QUITE A FINE SET, clean and fresh internally, with beautiful impressions of the engravings and enormous margins, in lustrous bindings with few signs of wear. \$13,000

This is a sumptuous set approaching 20 inches tall that epitomizes the best in 18th century French book arts: a Large Paper Copy of a book that, in Ray's opinion, "represents one of the happiest of all collaborations between artist and writer"—all of this in a graceful binding by the preeminent Paris atelier of the day. Gessner (1730-88) was a painter and poet from Zurich, who hoped to renew the ancient genre of the eclogue. In his imagined neoclassical world, all the shepherdesses are beautiful, virtuous, and sensitive, and the shepherds are always honest and respectful. This struck a chord with illustrator Jean-Jacques-François Le Barbier (1738-1826), who wrote in the dedication, "the charm of Gessner's poems filled my imagination, and transported it to the happy centuries of the world's innocence." It also inspired him to collaborate with Gessner on this present work. Le Barbier (1738-1826) was one of the first great French neoclassical illustrators, and this work is both an important early success in that style and, in Ray's words, the "most sustained and accomplished series of illustrations" by the artist. Most of Le Barbier's designs for this work are set in the classical world—the exception being "Le Mort d'Abel," based on the story of Cain and Abel in the Bible. There are nymphs, fauns, and other fantastical creatures mingling with humans in bucolic settings. While Le Barbier illustrates many love scenes, they are romantic and wistful rather than passionate; he was a master of nudes, but those depicted here seem innocent rather than erotic. As Ray says, "Le Barbier's emphasis is on simplicity and naturalness. We are in a different world from the witty gallantry and sophisticated sentiment of the rococo pastoral illustrations." The engravings are characterized by the clarifying use of softly radiant light and by a restrained



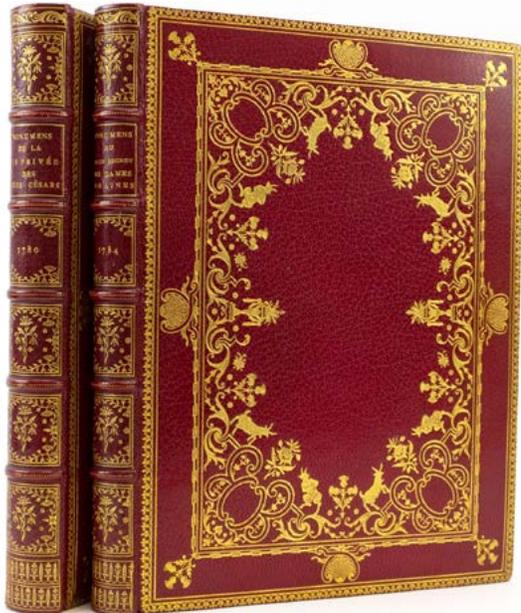
animation, and the book as a whole is "a work of harmonious distinction which admirably realizes the ideals of its author and illustrator." (Ray) The elegant binding by Bozerian is notable for its refinement, and it continues the motif of noble simplicity set by author and illustrator. Jean-Claude Bozerian (1762-1840) was the elder of the Bozerian brothers (François is referred to as "le jeune") and was active in Paris from 1795 to about 1810. He began his career in Lyon as an apprentice bookseller, printer, and bookbinder, eventually deciding to focus on the latter craft. Marriage to the widow of binder Pierre Boulrier allowed him to establish a binding workshop in Paris, where he was joined by his brother. His bindings were soon much in demand by French bibliophiles, who appreciated their superior materials, tasteful design, and flawless execution. A rich man by age 50, he decided to retire and enjoy his leisure, turning his business over to his nephew Lefebvre. Gessner's "Oeuvres" typically appears in quarto; Large Paper Copies like this one are very rare, especially with all of the plates in first state (which according to Cohen-de Ricci is recognizable by the lack of numbering to the plates and their appearance on bluish paper). It would seem next to impossible to imagine a book with margins as wide as are seen here. (Lhi21081)



Sexual Excesses of the Romans, Cloaked in Elegant Bindings by Cuzin

72

(FRENCH ILLUSTRATED BOOKS - 18TH CENTURY, EROTIC). (BINDINGS - CUZIN). [HANCARVILLE, PIERRE-FRANCOIS HUGUES D'].



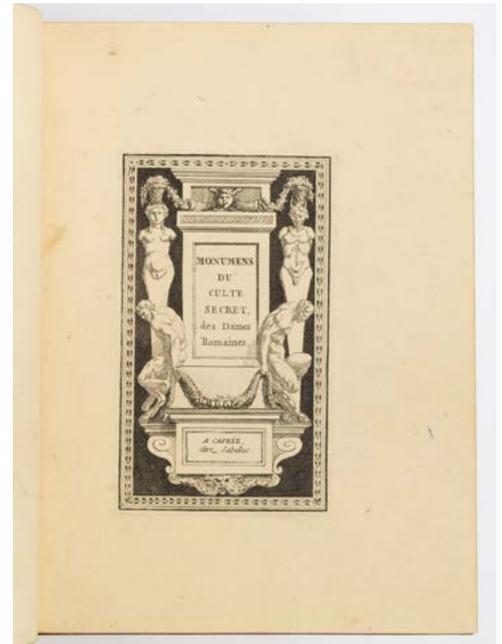
MONUMENS DE LA VIE PRIVÉE DES DOUZE CESARS. [with] MONUMENS DU CULTE SECRET DES DAMES ROMAINES. (Caprée [i.e., Nancy]: Chez Sabellus, 1780, 1784) 256 x 190 mm. (10 x 7 1/2"). **Two volumes.** FIRST EDITIONS, FIRST PRINTINGS (11 lines on title page and long "s" in text) with these Illustrations. BEAUTIFUL 19TH CENTURY RED MOROCCO, GILT IN THE ROCOCO STYLE, BY CUZIN (stamp-signed in gilt on front turn-ins), covers with a gilt-ruled border featuring rocaille motifs at the sides and a floral spray at each corner, elaborate inner frame of strapwork interwoven with scrolling acanthus, drawer-handle tools, flower garlands, and several special tools, including satyrs, mountain goats, insects, and large vases of flowers, raised bands, compartments with gilt lettering or a central floral sprig surrounded by a frame of leaves and flowers, turn-ins with intricate gilt lace roll-tooling, all edges gilt. WITH A TOTAL OF 102 EROTIC PLATES by Denon (each volume with a frontispiece and 50 plates), plus an engraved title in volume II. Front pastedowns with ex-libris of Léon Gambetta. Cohen-de Ricci 474-75. ♦Light offsetting from illustrations, paper in both volumes perhaps lightly pressed (but not washed), FIRST VOLUME with the faint stain from

a ribbon marker (now gone), one plate slightly toned and with two very small repairs to margin, otherwise IN FINE CONDITION; paper in volume II slightly toned and with occasional small spots and light stains, but still excellent. None of this significant because THE GLORIOUS BINDINGS LUSTROUS AND UNWORN. **\$11,000**

Despite their scholarly titles, which promise scenes from the private lives of the 12 Caesars and secrets from an ancient Roman cult, these are among the most famous erotic books of the 18th century. In the first volume, the 12

Roman emperors from Julius Caesar to Domitian are depicted engaged in a panoply of intimate acts, beginning with Julius Caesar's liaison with King Nicomedes IV of Bithynia, which led his enemies to dub him "Queen

of Bithynia." We see what Caesar's heir Augustus was willing to do in order to succeed his great-uncle, and his later sexual excesses as emperor, including incest. Antony and Cleopatra are relatively demure compared to the orgies of Caligula, Nero, and Claudius' wife, Messalina. The "Secret Cult of Roman Women" examined in the companion work is devoted to the fertility god Priapus and his phallic symbols, with guest appearances by assorted satyrs, nymphs, and Bacchantes. The images are white-on-black, to resemble sculptured wall medallions, and claim to be based on ancient carvings; however, Cohen-de Ricci informs us that, while the text is evidence of d'Hancarville's erudition, the illustrations are entirely the result of his (libertine) imagination. Art historian Pierre-François Hugues, Baron d'Hancarville (1719-1805) established himself in the world of antiquarians when he helped William Hamilton acquire the impressive Porcinari collection of Etruscan, Greek, and Roman antiquities that would subsequently be purchased



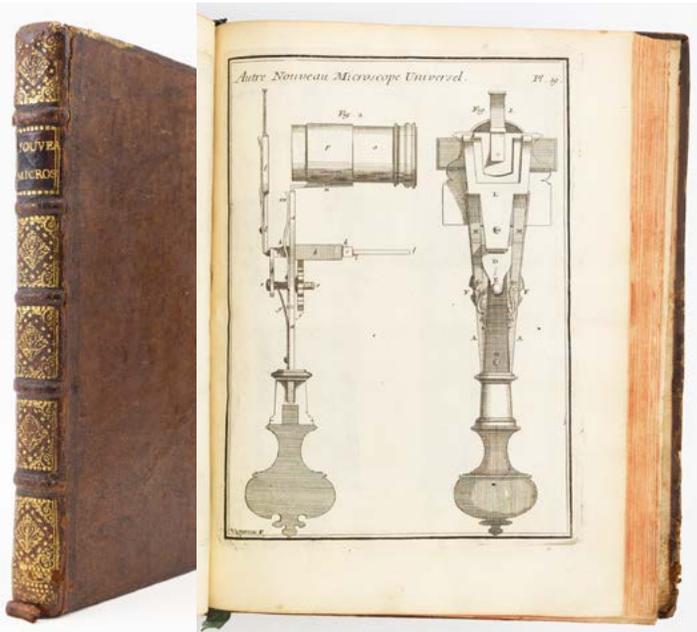


by the British Museum. He then supervised the production of four sumptuous volumes of engravings documenting the collection. He seems to have undertaken the present work for his own amusement. A later issue of the second title facetiously attributed publication to the Imprimerie de Vatican (the Church had, of course, put it on the Index of Prohibited Books). According to Cohen-de Ricci, this is the first and most desirable printing, identifiable by 11 (rather than 10) lines of text on the title page of the first work, and by the use of the f-like "long s" in both volumes. The especially splendid bindings by Francisque Cuzin (1836-90) nod to the Rococo bindings of the 18th century and to the risqué subject matter, with satyrs cavorting about the elegant frame. Cuzin opened his Paris workshop in 1855, and soon made his name among bibliophiles of that city with his exquisite bindings, establishing what was called the "Cuzin style." Devauchelle says that this style was copied by Cuzin's colleagues, but was never equalled. Cuzin was not a gilder, but employed some of the best in the

trade to execute his graceful designs, among them Marius Michel père, Wampflug, Maillard, and Cuzin's eventual successor, Émile Mercier. Our copy was once in the library of the distinguished French statesman Léon Gambetta (1838-82), one of the founders of the Third Republic, who served as president of the Chamber of Deputies. (ST17950)

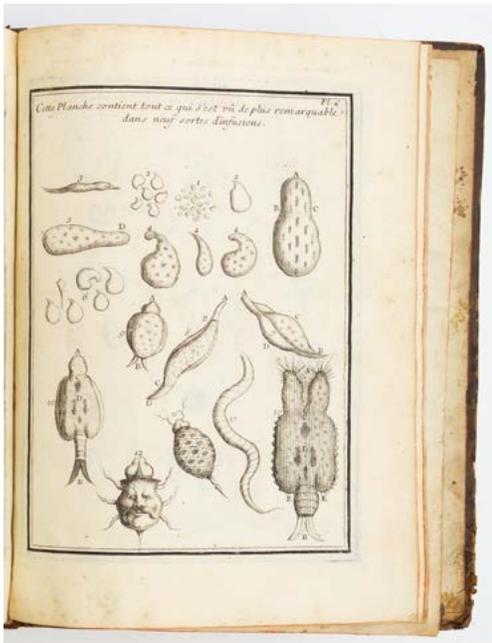
On Early Microscope Construction, and the First Printing of the First Treatise on Protozoa, By Someone More Deserving than van Leeuwenhoek of the Title "Father of Microbiology"

73 (MICROSCOPY). JOBLOT, LOUIS. DESCRIPTIONS ET USAGES DE PLUSIEURS NOUVEAUX MICROSCOPES. (Paris: Chez Jacques Collombat, 1718) 255 x 190 mm. (10 x 7 1/2"). 6 p.l., 78, 96 pp., [3] leaves. FIRST EDITION. Contemporary speckled sheep, raised bands, spine ornately gilt in compartments featuring scrolled cornerpieces with foliate lozenge centerpiece with crown at apex, surrounded by stars and dots, swirls at corners, maroon morocco label (older repairs to head of spine). Woodcut device on title page, woodcut initials, headpiece, and tailpieces, engraved first page (including fine historiated headpiece and initial), and 34 PLATES SHOWING MICROSCOPES AND MICROSCOPIC OBSERVATIONS after drawings by Joblot. Front pastedown with engraved bookplate with the monogram "L. M." Title page with small Jesuit library stamp, "Dom. S. Aloys, Cantiliac." Wellcome III, 356; Nissen ZBI 2113; Dolan, "Re-visiting the Ridiculed Rival of Leeuwenhoek: Louis Joblot" in *Protist*, Vol. 173, No. 3 (June 2022), <https://doi.org/10.1016/j.protis.2022.125882>; Woodruff, "Louis Joblot and the Protozoa" in *The Scientific Monthly* Vol. 44, No. 1 (Jan. 1937), pp. 41-47; DSB VII, 110. ♦ Joints cracked at head alongside top compartment, lower corners of boards quite worn, minor loss of leather along head edge of front board (apparently from worming), other minor external signs of use, but the original unrestored binding quite solid and still pleasing. Slight soiling to final leaf, otherwise internally clean, fresh, and bright, with excellent impressions of the plates and extremely wide margins. \$2,500



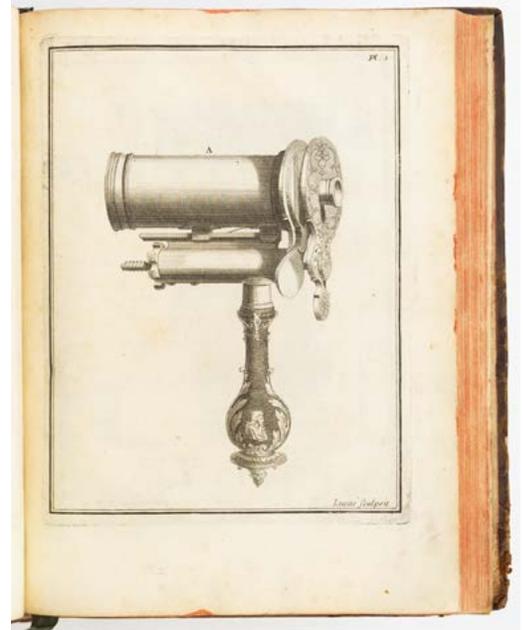
headpiece, and tailpieces, engraved first page (including fine historiated headpiece and initial), and 34 PLATES SHOWING MICROSCOPES AND MICROSCOPIC OBSERVATIONS after drawings by Joblot. Front pastedown with engraved bookplate with the monogram "L. M." Title page with small Jesuit library stamp, "Dom. S. Aloys, Cantiliac." Wellcome III, 356; Nissen ZBI 2113; Dolan, "Re-visiting the Ridiculed Rival of Leeuwenhoek: Louis Joblot" in *Protist*, Vol. 173, No. 3 (June 2022), <https://doi.org/10.1016/j.protis.2022.125882>; Woodruff, "Louis Joblot and the Protozoa" in *The Scientific Monthly* Vol. 44, No. 1 (Jan. 1937), pp. 41-47; DSB VII, 110. ♦ Joints cracked at head alongside top compartment, lower corners of boards quite worn, minor loss of leather along head edge of front board (apparently from worming), other minor external signs of use, but the original unrestored binding quite solid and still pleasing. Slight soiling to final leaf, otherwise internally clean, fresh, and bright, with excellent impressions of the plates and extremely wide margins. \$2,500

This is the landmark first treatise on protozoa by the scientist considered by some experts to be the father of microbiology, whose research was significant in developing the theory of the transmission of germs, and in helping to disprove the idea of spontaneous generation. According to Dolan, the work is also "the first treatise that contained both methods for the construction of microscopes and original observations of microorganisms." It was printed in a limited quantity, at the author's



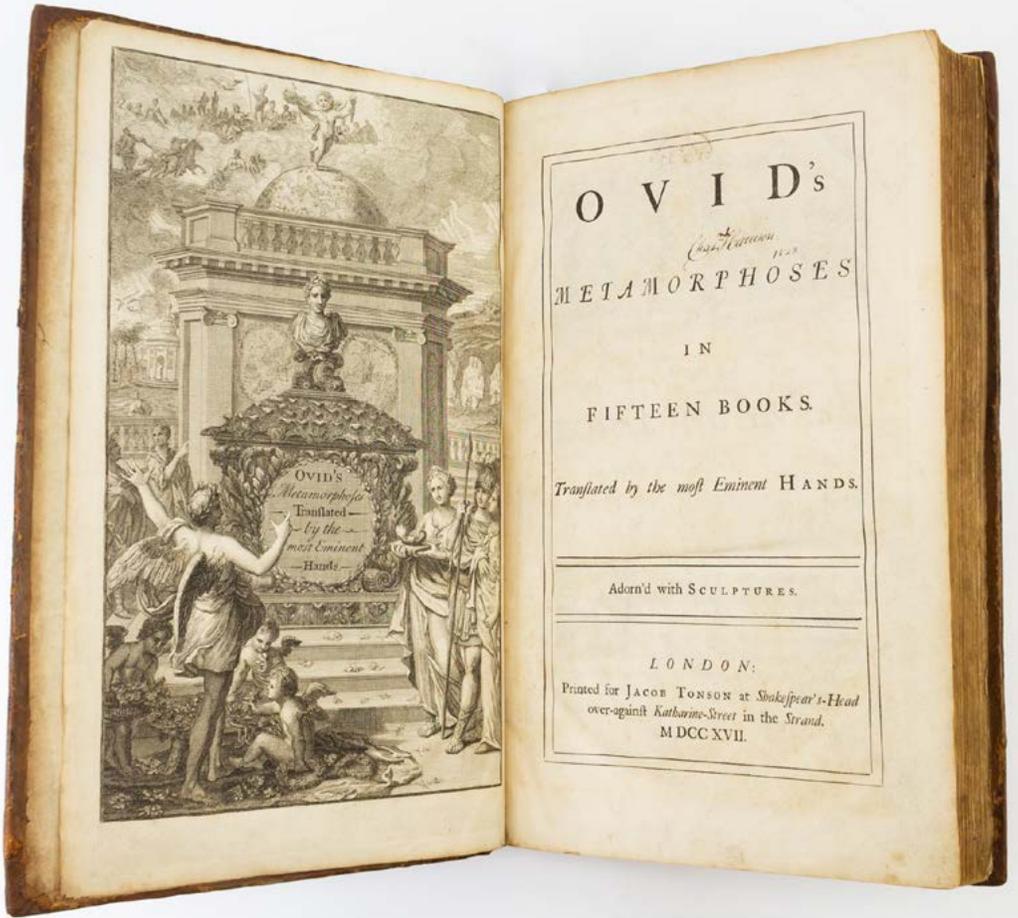
expense, with engravings of the drawings he had made of microscopic creatures. In addition to instructions on the building of several types of microscopes, which by his day had become complex (and sometimes ornate) contraptions, the work delineates Joblot's own pioneering observations of protozoa, which he called "fishes" or "caterpillars," or even such whimsical terms as "slipper," "gobbler," or "bagpipes." Their movements fascinated him, and he reported what he saw in rapturous terms: "a dozen 'fishes' differing from each other and so strange to see and observe that I do not think that the entertainment of Comedy, of the Opera with all its magnificence, of rope dancers, acrobats or the animal fights that we can see . . . could be preferred to it." The mathematics professor Joblot (1645-1723) was a contemporary of, but far less well known than, Anton van Leeuwenhoek, the man credited with discovering protozoa. Dolan, in an effort to bring Joblot "out of the shadow of Leeuwenhoek," considers the latter "an 'immortal dilettante' and not the founder of any discipline," pointing out that "Leeuwenhoek's observations were known mainly through the 114 letters published by the Royal Society . . . [which] addressed a

large variety of topics. . . . He did not produce a coherent singular work that could be considered as the foundational piece of a field of study." Joblot, on the other hand, "is known for conducting the first experiments on spontaneous generation employing heat sterilization. . . . Joblot's experiments have been used literally as a textbook example of an early experiment in microbiology." A pirated edition of this work, expanded with unauthorized information from Joblot's notes and from other, plagiarized works, appeared in 1754-55, and was widely promoted by its publisher (Briasson), who sought to capitalize on the mid-century craze for microscopy. That later pirated amalgamation achieved a much greater distribution than our first edition and is consequently more commonly encountered today than our original issue. (ST17681)



74 (MYTHOLOGY). OVID. METAMORPHOSES. (London: Printed for Jacob Tonson, 1717) 398 x 248 mm. (15 5/8 x 9 5/8"). 3 p.l., xx, [4], 548 pp. (lacking engraved dedicatory portrait of the Princess of Wales). Edited by Samuel Garth and translated by John Dryden, Joseph Addison, and others. First Edition with these translations. Contemporary panelled calf (sympathetically rebaked with new backstrip, corners and parts of edges repaired), covers with gilt coat of arms of Henry Blencowe, raised bands, original red morocco label with gilt lettering. With extra engraved title page and 15 LARGE, RICHLY DETAILED ENGRAVED PLATES. Front pastedown with book label of Ian Jack (presumably the British journalist of that name). ESTC T108889. ♦ Old leather a bit abraded, hinges cracked, but the binding very sturdy and with significant antique appeal; light offsetting from plates, isolated small stains, marks, foxing, and other trivial defects, but these faults all quite minor, and, overall, the contents in fine condition (or nearly so)—very clean throughout and obviously well looked after. **\$3,000**

Translated by the most "Eminent Hands" (as the extended title of this work tells us), including John Dryden, Joseph Addison, William Congreve, and Alexander Pope, this handsomely illustrated large folio edition of Ovid's magnum opus contains a charming suite of engravings that is unusually animated and full of interest. The artists of these illustrations were not content with just one theme: each masterful composition contains subjects from several different legends. Among the scenes pictured in these engravings are: people becoming trees and Phaeton falling from his chariot in the sky; Perseus flourishing the head of Medusa while Minerva chats with the Nine Muses and, in the background, the ship of Odysseus sails past the Sirens; Apollo and Artemis slaying the children of the arrogant Niobe, with a vignette, off to one side, showing Minerva turning the weaver Arachne into a spider; and a medley of scenes from Homer's "Iliad," including Thetis appealing to Zeus in the sky, Hephaestus forging the armor of Achilles, and the funeral pyre of Patroclus. Although the work as a whole is

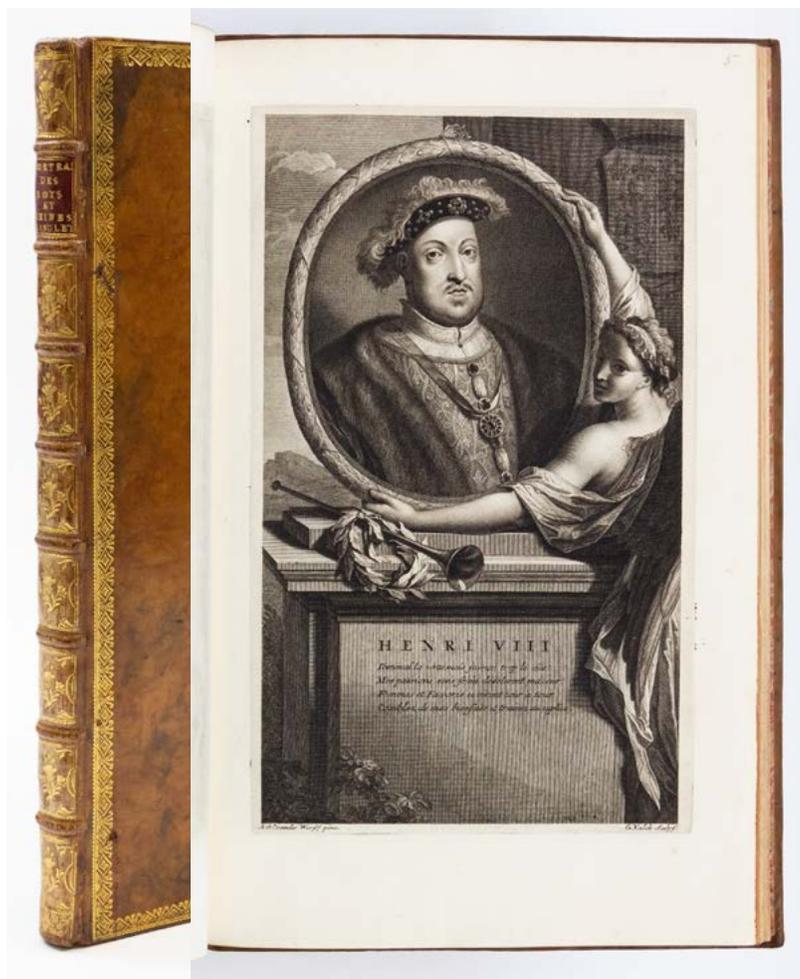


dedicated to Caroline, Princess of Wales, at the foot of each plate is a small crest and dedication to other notable contemporary women, with Mrs. Walpole, Viscountess Townshend, and the Honourable Mrs. Margaret Pelham being among these dedicatees. The present work comes from the library of Henry Blencowe (1676-1721), High Sheriff of Cumberland, with his gilt armorial device on each cover. (ST17496-008)

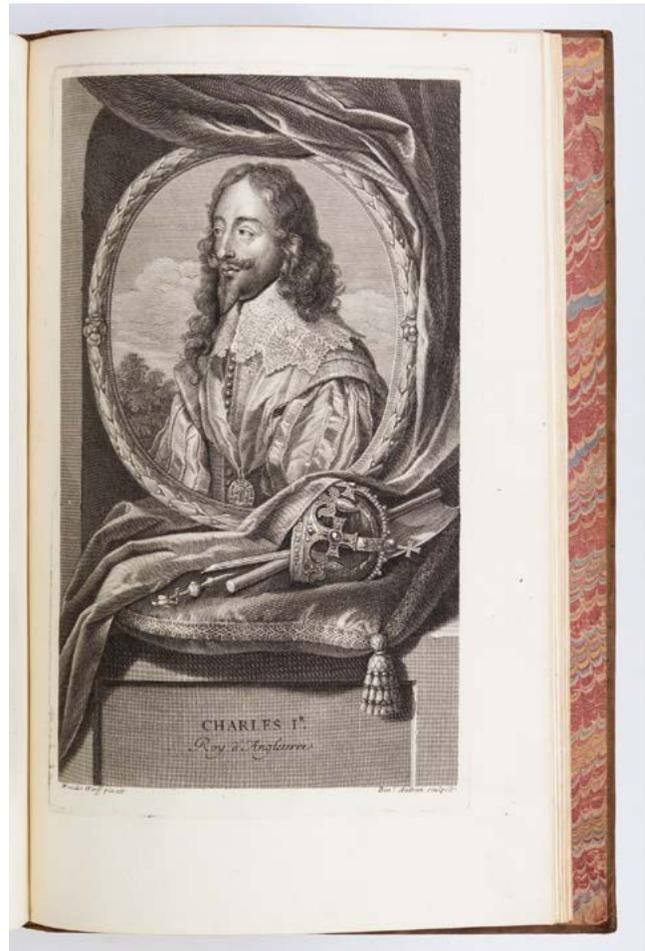
A Very Fine Unrestored Contemporary Copy, with Remarkable Engravings of English Worthies, Including Queen Elizabeth as Not your Tightly Cinched Figure Dwarfed by Mountainous Ruffs

75 (PORTRAITS - MONARCHS AND NOBLES). VAN DER WERFF, ADRIAEN, Artist. PORTRAITS DES ROYS ET REINES D'ANGL[ET]TERRE (spine title), presumably extracted from LARREY, ISAAC DE. HISTOIRE D'ANGLETERRE, D'ECOSSE ET D'IRLANDE. ([Rotterdam: Reinier Leers, 1697- ca. 1713]) 390 x 245 mm. (15 3/8 x 9 5/8"). APPEALING CONTEMPORARY MARBLED CALF, GILT, covers with border roll of alternating diamonds and lilies, raised bands, spine compartments with thistle, tulip, and acorn centerpiece, foliate cornerpieces, burgundy morocco spine label, marbled endpapers, all edges gilt. WITH 66 SENSITIVELY DRAWN AND EXPERTLY ENGRAVED PORTRAITS of notable personages after Adriaen van der Werff, created for Larrey's "Histoire." Brunet III, 852;

Graesse IV, 110-11; Lowndes II, 1313 (all citing Larrey's "Histoire"). ♦Leather with a few minor scratches, a half dozen plates lightly browned, isolated mild marginal foxing, but A VERY FINE COPY—the plates especially clean and fresh, with rich impressions of the engravings, and in a lustrous, unrestored, contemporaneous binding. \$7,500



These brilliant portraits by Dutch Baroque painter Adriaen van der Werff (1659-1722) were unanimously deemed by Brunet, Graesse, and Lowndes to be the only valuable part of Larrey's otherwise disappointing history of England, Scotland, and Ireland; and our former owner seems to have agreed, choosing to have them bound—quite beautifully—apart from the text. The engravings here are mostly of 16th and 17th century kings, queens, religious figures, and statesmen of England, but they also include



some continental European monarchs such as Holy Roman Emperor Charles V, Philip II of Spain, and Frederick the Great of Prussia. The plates are not only beautifully engraved—by accomplished Dutch engravers Pieter van Gunst, Cornelis Vermeulen, and Gerard Valck—but are wonderfully convincing images with considerable personality. For once, Queen Elizabeth I looks like a real woman, as opposed to a tightly cinched flattened figure floating above a farthingale and dwarfed by mountainous ruffs. And Henry VII looks much less regal than he does haggard and rueful. According to the “Handbook of Painting,” van der Werrf’s portraits “were so highly admired by princes and men of fortune, that he found it impossible to execute all the commissions given him.” His fortune was made when John William, Elector of the Palatinate, commissioned his own portrait: so pleased was the elector with this work that he put the artist on a generous retainer, presented him with a portrait executed in diamonds, and awarded him a knighthood. Larrey’s “Histoire d’Angleterre, d’Ecosse, et d’Irlande” was issued between 1697 and 1713, with a second edition in 1723. Brunet notes that the work was available with and without plates, suggesting the suite of engravings was issued apart from the text; it is obvious our set has been together from the beginning in its present early 18th century binding. (Lhi21128)

The Wardington Copy of a Work with “Great Historical Value,” Since the Original Tapestries Showing Britain’s Greatest Sea Victory Have Been Lost

76 (TAPESTRIES). PINE, JOHN. THE TAPESTRY HANGINGS OF THE HOUSE OF LORDS: REPRESENTING THE SEVERAL ENGAGEMENTS BETWEEN THE ENGLISH AND SPANISH FLEETS, IN THE EVER MEMORABLE YEAR MDLXXXVIII. (London: John Pine, 1739) 534 x 372 mm. (21 x 14 5/8”). 2 p.l., 24 pp. FIRST EDITION. Pleasing contemporary sprinkled calf (expertly rebacked by James Brockman, with new, sympathetic backstrip, hinges neatly reinforced with cloth), raised bands, spine gilt in eight compartments. With engraved title and a total of 18 ENGRAVED DOUBLE-PAGE PLATES, including five plates each with two engraved maps, one map of the British Isles showing the route of the Spanish Armada, 10 plates of sea battles printed in dark blue-green ink surrounded by engraved black & white borders, and two maps of Cornwall & Devon and the Thames. Rear pastedown with the bookplate of Lord Wardington. Berlin Katalog 1677; McMurray, “Prints, Politics & Peers: John Pine’s Tapestry





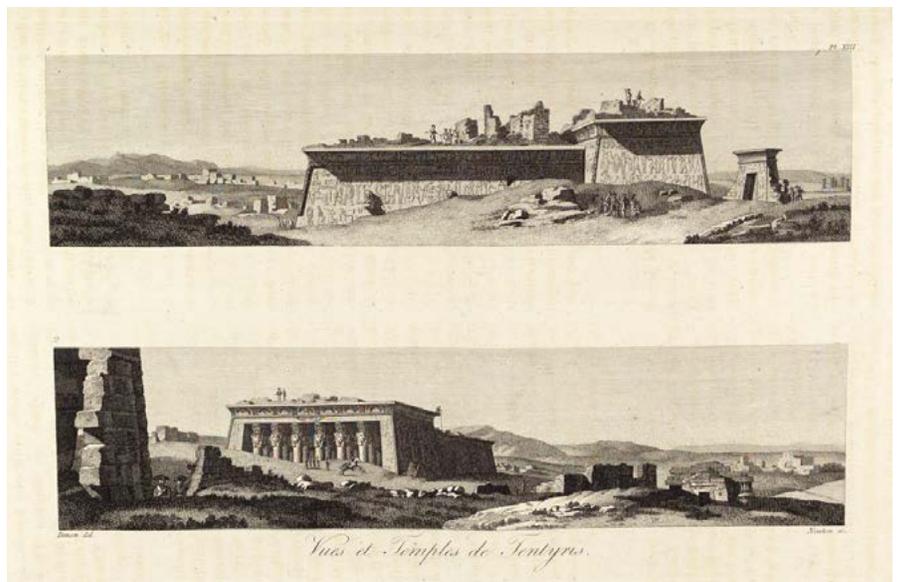
Hangings of the House of Lords," Royal Museums Greenwich website (Sept. 30, 2019), <https://www.rmg.co.uk/stories/blog/library-archive/prints-politics-peers-john-pines-tapestry-hangings-house-lords>. ♦Original boards with some stains and scratches, three short marginal tears expertly repaired, text otherwise with only trivial imperfections: A FINE COPY, the attractively restored binding entirely solid, the text clean, fresh, and deeply impressed, and THE PLATES VERY RICHLY PRINTED WITHIN VAST MARGINS. \$29,000

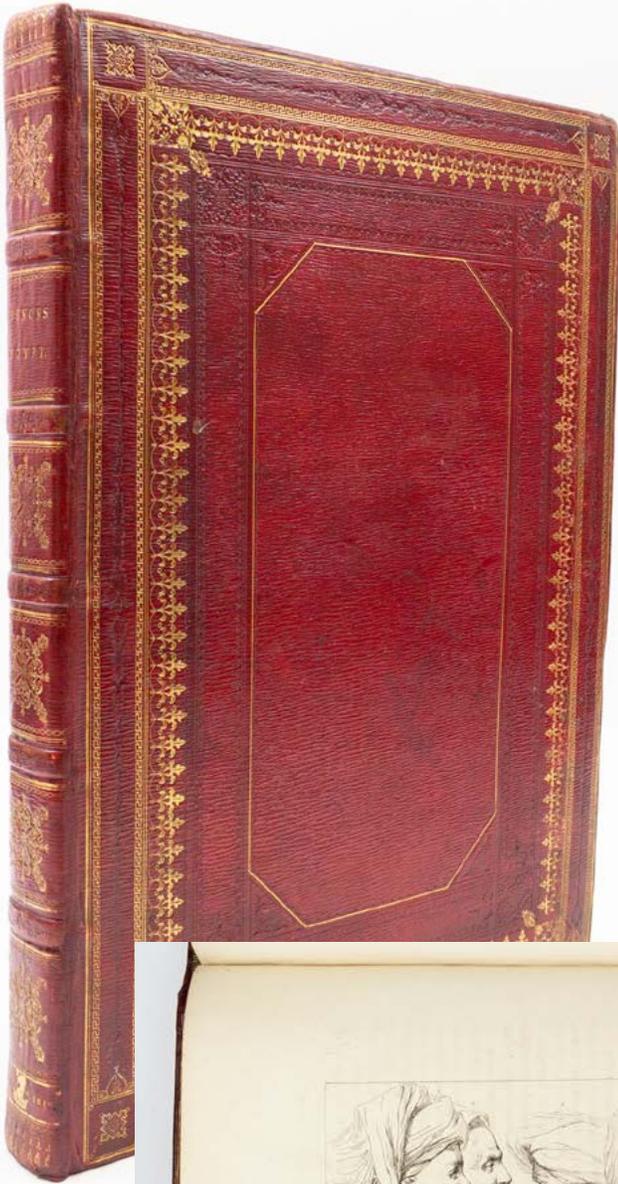
One of the major productions of John Pine's distinguished career, these magnificent plates reproduce tapestries commissioned in 1591 to commemorate the defeat of the Spanish Armada; in the words of DNB, they are "of the greatest historical value," since the original hangings were destroyed in the 1834 fire that decimated the Medieval parliamentary buildings where they had been displayed. DNB notes that engraver and publisher Pine (1690-1756) recognized their worth from the beginning of the project, "since he used his influence to ensure that the Copyright Act of 1735 gave him the exclusive right to copy the tapestries." The 10 original tapestries were woven from designs by Dutch marine artist Hendrick Vroom (1563-1640) that document the progress of the 1588 naval engagements that would produce what is generally acknowledged as the greatest victory at sea in British history. French artist Clement Lemprière (1683-1746) did the drawings from which these plates were engraved, and the renowned French illustrator Hubert Gravelot (1699-1773) created the elegant borders featuring oval portraits of the battle's heroes, Sir Francis Drake and Lord Howard among them. The tapestry engravings are printed in dark ink with a blue-green tinge, and the contrast to the black ink of the borders increases the impact of the illustrations. McMurray informs us that the maps here are taken from charts produced by Robert Adams, cartographer, engraver, and Queen Elizabeth's Surveyor of Buildings. They were first published in the now very rare 1588-90 "Expeditionis Hispanorum." The original tapestries occupied a special place in the national imagination, symbolic of British power and strength, and depictions appear in the background of several historical works, including James Gillray's "Consequences of a Successful French Invasion" (1798), which shows French troops desecrating the sacred artifacts. When plans were made for the Palace of Westminster following the 1834 fire, they included a scheme to replace the tapestries with paintings duplicating six of the original scenes. Although this vision did not come to completion until 2010, it would have been altogether impossible without Pine's engravings, which were used by the artists involved as the source for their subjects. Our copy comes from the distinguished Wardington library, and is in the fine condition typical of that collection. It sold for £14,400 (approximately \$27,000 at the time) in the Wardington's sale at Sotheby's in October of 2006. (Lhi21103)



77 (TRAVEL AND VIEWS - EGYPT). DENON, DOMINIQUE VIVANT, BARON. *EGYPT DELINEATED.* (London: Charles Taylor, 1819) 515 x 350 mm. (20 1/4 x 13 3/4"). vi, 146, [2] pp. FIRST EDITION. HANDSOME CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, GILT, covers elaborately framed in gilt and blind, raised bands, spine panels with intricate gilt medallion centerpiece, gilt lettering, heraldic crest of Lyme stamped in gilt at foot of spine, turn-ins framed in gilt and blind, (original?) leather hinges, all edges gilt (very expert joint and corner restoration). With 110 ENGRAVED PLATES of Egyptian places, people, and antiquities, one double-page, seven folding, as called for. A Large Paper Copy. Text in French and English in parallel columns. Front pastedown with armorial bookplate of Lyme (engraved by J. F. Badeley and dated 1904) and small library shelf label. ♦Frontispiece portrait and half a dozen other plates somewhat foxed, four folding plates with expert repairs, faint offsetting from engravings, isolated marginal foxing, otherwise fine—quite clean, fresh, and bright internally, with crisp impressions of the engravings and generous margins. \$3,500

This is the rare oversize first edition of these text excerpts and plates, adapted from Baron Denon's much more costly





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his influential plates, considered the highlight of his work, to a wider, international audience. The present copy once resided in the stately library at Lyme Park, the family seat of Thomas Legh, 2nd Baron Newton, where other holdings included the Caxton Missal (1487), the earliest surviving printing of a missal using the Sarum Rite. (ST17496-040)



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