

# Donald Heald Rare Books

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## Colour-plate and Illustrated

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1] ACKERMANN, Rudolph (1764-1834). **A History of the University of Oxford, its colleges, halls, and public buildings.** London: L.Harrison and J.C.Leigh for R.Ackermann, 1814 [watermarked 1812-1814]. 2 volumes, large quarto (13 3/8 x 11 inches). Half-titles. 6pp. subscribers' list. Engraved portrait of Lord Grenville by Henry Meyer after William Owen, 114 hand-coloured plates (comprising 64 aquatint views [two with overslips] by J.Bluck, J.C. Stadler, D.Havell, F.C.Lewis, J.Hill and others after A.Pugin, F.Mackenzie, W.Westall, F.Nash and others, 17 line and stipple engraved plates of the costume of the members of the university by J.Agar after T.Uwins, 33 line, stipple and occasionally aquatint portraits of the founders). (Lacking the 6pp. subscribers' list from vol.I i.e. pp.[ix]-xiv). Later green morocco gilt by Morell, covers with elaborate border composed from gilt and blind fillets, a decorative floral roll and cornerpieces with a stylised floral spray on a sémé of small gilt dots, expertly rebaked to style, the spines in seven compartments with raised bands, lettered in the second and fourth compartments, the others with repeat decoration in gilt composed from various small tools, gilt turn-ins, yellow-stained edges. *Provenance:* Lionel Phillips (armorial bookplates, dated 1905).

*An excellent copy, with pre-publication watermarks and clean bright early impressions of the plates. One of the great aquatint viewbooks, this work is a pre-requisite for any serious collection of English topographical colour-plate books.*

Abbey records different states for eight of the plates. In the present copy Abbey's plates 39, 50 and 78 are in their first state, the remainder are all in their second states. The views, mostly after Pugin and Mackenzie, depict all of the most famous Oxford colleges. As with Ackermann's complementary work on Cambridge, each of the plates is enlivened by some detail of contemporary life. These 'asides', generally showing members of the university or citizens of Oxford, serve both as points of interest in the plates, and as indicators of the scale of the buildings depicted. An unlooked-for by-product of this fine detailing is that it encourages the viewer to examine each plate with great care: what exactly is being prepared for dinner in the kitchen of Christ Church (see plate facing p.76, vol.II). The costume plates by Agar after Uwins have the appearance of being portraits of individuals (rather than clothes with generalized faces attached) and are also very fine.

The text, understandably overlooked when competing for attention with the plates, repays careful study. College by college the author gives details of the founders, the names of subsequent benefactors together with their

contributions. The physical descriptions of the colleges are next, and include details of the colleges greatest treasures: pictures, sculpture, books, etc. The college descriptions conclude with the names, dates and details of their presidents, together with similar notes on famous alumni. After these follow notes on the university halls, public buildings including the Radcliffe and Bodleian libraries, Ashmolean museum and the Physic garden. The text concludes with notes on the members of the university

Abbey *Scenery* 278; Tooley 5.

(#23119)

\$ 6,000.

2] ADAMS, Ansel Easton (1902-1984). **Parmelian Prints of the High Sierras**. San Francisco: [letterpress printed by the Grabhorn Press] Jean Chambers Moore publisher, August 1927. Quarto (13 x 10 1/4 inches). [6]pp. of quarto letterpress (p.[1] title with an armorial vignette printed in blue and gilt, p.[2] printing details, including limitation, p.[3] dedication to Albert M. Bender, p.[4] blank], p.[5] 'Plate Titles', p.[6] blank); 18 'parmelian' or gelatin silver-print photographs, printed by Ansel Adams on 'parchment' paper (the images measuring 5¾ x 7¾ inches, the sheets measuring 10 x 12 inches). Each photograph with a letterpress title printed in the margin beneath, and each photograph tipped into a folded folio sheet (13 x 10 1/4 inches when folded), with a more detailed letterpress caption. . First 6pp. stitched, otherwise unbound as issued, now all within a later black cloth portfolio in the style of the original, blocked in gilt with the title on the upper cover, golden shot-silk liners and flaps, with the original black cloth upper cover also laid in. Modern half black morocco box. *Provenance*: inscribed "Ansel Adams / San Francisco / 4-9-80" on dedication leaf.

*An inscribed copy of this classic of western photography probably limited to no more than about 75 copies: a landmark work in twentieth-century photography and in the career of Ansel Adams, containing beautiful images of Yosemite and the Sierras.*

*Parmelian prints of the High Sierras* is Adams' first published portfolio, and contains a number of his best known images. The phrase "Parmelian prints" was constructed by the publisher and used in preference to, say, "Photographic prints" in an effort to raise Adams' work above the level of the standard silver gelatin prints. Adams was evidently very happy with the results, writing to his wife "My photographs have now reached a stage when they are worthy of the worlds critical examination. I have suddenly come upon a new style which I believe will place my work equal to anything of its kind."

Ansel Adams (1902-1984) was born in San Francisco and first visited Yosemite in 1916. He returned the following year with photographic equipment, and beginning in 1919 he was the custodian of the Sierra Club's headquarters in Yosemite for four years. Adams spent these years hiking and photographing Yosemite and the Sierras. He published his first photographic prints in 1921 and worked to develop a realistic quality in his images, though he still planned on a career as a pianist. Adams' career as a photographer took a quantum leap in 1926 when the San Francisco businessman and philanthropist Albert Bender encountered his work and suggested that they should published in a portfolio. Bender arranged for Jean Chambers Moore to publish the work, and for Edwin and Robert Grabhorn, of whom Bender was also a patron, to produce the necessary letterpress text.

Within hours, Bender had sold fifty-six of the portfolios, and eventually a contract was drawn up which specified that 150 portfolios should be produced (this is the figure printed in the limitation information on the verso of the title). In the event, only about one hundred sets of the prints were completed by Adams but some were destroyed in a warehouse fire, and a total of only approximately seventy-five portfolios were offered for sale. Adams printed his images on Kodak Vitava Athena Grade T Parchment, a cream-colored, gelatin silver paper that is translucent when held up to light. This translucency, together with the wide tonal range give the whole series a captivating ethereal quality. Included among the prints are some of Adams' most iconic images, including the majestic "Monolith: the face of Half Dome", and pictures of "El Capitan" and "The Sentinel".

The prints (with the detailed titles taken from the folded folio leaves) are:

- 1) "Sierra Junipers / Upper Merced Basin / Yosemite Valley"
- 2) "The Abode of Snow / From Glacier Point / Yosemite Valley"
- 3) "Monolith: / The Face of Half Dome / Yosemite Valley"
- 4) "From Glacier Point / Yosemite Valley"

- 5) "On the Heights / Yosemite Valley"
- 6) "A Grove of Tamarack Pine / Near Timber Line"
- 7) "Mount Galen Clark / Yosemite Park"
- 8) "Mount Clarence King / Southern Sierra"
- 9) "Roaring River Falls / Kings' River Canyon"
- 10) "Marion Lake / Southern Sierra"
- 11) "El Capitan / Yosemite Valley"
- 12) "Banner Peak / Thousand Island Lake / Central Sierra"
- 13) "Mount Brewer / Southern Sierra"
- 14) "Kearsarge Pinnacles / Southern Sierra"
- 15) "The Sentinel / Yosemite Valley"
- 16) "Lower Paradise Valley / Southern Sierra"
- 17) "East Vidette / Southern Sierra"
- 18) "Cloud and Mountain / Marion Lake, Southern Sierra"

Grabhorn Bibliography 95.

(#20904)

\$ 110,000.

3] ANONYMOUS. - John Bouchier, Lord BERNERS (1466/7-1533, translator). - J. HARRIS (colourist). **The History of the Valiant Knight Arthur of Little Britain. A Romance of chivalry, originally translated from the French by John Bouchier, Lord Berners. A new edition: with a series of plates from illuminated drawings contained in a valuable ms. of the original romance.** [Edited by Edward Vernon Utterson]. London: printed for White, Cochrane & Co., 1814. Royal quarto (11 3/8 x 9 inches). Title in red and black, half-title. 25 plates present in two states: uncoloured line engravings, and richly hand-coloured by J.Harris, heightened with gold and silver and bordered in black, in imitation of the original illuminated manuscript (the verso of the coloured state of plate 1 signed in pen "J. Harris Pinxt."), 1 full-page woodcut and black letter "facsimile" of the title of the 16th century edition. Near-contemporary brown morocco gilt by Charles Smith of London (with his inked pallet on the front free endpaper 'Bound by C.Smith'), covers with outer border of thin fillets, volutes, ivy-leaf terminals and circles, the corner-pieces centered on individual tools, spurs or sections of armour, at the center of each cover a helm tool above crossed dagger tools, the spine in six compartments with semi-raised bands highlighted with arabesque tooling, lettered in the second compartment, the others with a repeat design centering on a repeat tooling of the helm and crossed daggers used on the covers, with arabesque tooling to either side, turn-ins tooled with a scrolling-vine roll and triple fillets, the pastedowns and free endpapers dark green with an overall sprinkling of gold, gilt edges, expert repairs to the joints. *Provenance*: Augustus Langdon (armorial bookplate).

*From the large paper issue of only 25 copies, one of very few copies with the plates in two states "one plain, the other exquisitely coloured and illuminated with gold and silver" (Bernard Quaritch): this copy signed by the original colourist.*

The typography, illustration and binding are all of the highest quality in this beautifully-produced edition of an undated 16th-century issue (printed in London by Robert Redborne) of a French Romance translated by Lord Berners. "This romance [set in Brittany] was written in the earlier half of the fifteenth century, and is remarkable as having influenced Spenser to the composition of his *Fairy Queen*. The author's name is unknown. The story is only Arthurian by virtue of the hero's supposed descent from Lancelot" (Bernard Quaritch).

The whole of the present 1814 edition was limited to only 200 copies, of which 25 were on large paper; but this example with the coloured plates illuminated is, according to both Lowndes and Bernard Quaritch, one of only a handful of examples. In his 1890 catalogue of *Medieval Literature*, Quaritch included a copy of the present issue and he noted that the "plates were issued plain in the ordinary state; coloured in the better state; and illuminated with special care in a few instances only." This is supported by Lowndes who mentions the sale of three different issues: the uncoloured Drury copy; the Masterman Sykes copy from the second issue "with coloured plates"; and he finishes with two examples of the large paper issue with "duplicates of the plates ... in colours, heightened with gold": one sold at Sothebys in 1824, a second sold at the Brockett sale.

An apparently unique feature of the present copy is that the colourist has signed the verso of the coloured frontispiece. To even know the name of any of the talented colourists from this period is unusual, and for an

individual to be asked to sign his work is extraordinary: it perhaps represents a tacit acknowledgment that the colouring of these plates are of the absolute highest quality. Harris captures the jewel-like quality of the originals using the translucency of watercolour juxtaposed with the opacity of the silver and gold to brilliant effect. The layout and typography of the text by J. Moyes offers appropriate homage to the work of the best of the early 16th-century masters, and the binding echoes this acknowledgment of the past with a deceptively simple re-interpretation of panelled bindings of the 16th and 17th centuries. This is a very fine example of Charles Smith's work, one of the great binders of his generation.

Lowndes I, p.74; cf. B. Quaritch *A Catalogue of Medieval Literature* [1890] item number 258; cf. Henry Sotheran *Catalogue... no. 621* [July 1902], item number 46.  
(#23175) \$ 5,750.

4] BERMUDA. - [N.E. LUSHER, photographer]. **An album containing photographs of buildings, people and landscape in Bermuda.** [Bermuda: circa 1882]. Oblong folio (10 1/2 x 14 1/2 inches). 31 mounted albumen photographs (sheet size: 7 1/4 x 9 inches approx.) by N.E. Lusher on 16 card leaves (mounted recto and verso of the first fifteen leaves and recto only of the sixteenth). (Small chips, creases or very slight surface damage to 7 images). Expertly bound to style in black half morocco over original black cloth-covered boards.

*An important album from one of the great photographers of Bermuda*

Three images have been definitely attributed to N.E. Lusher (or 'N.E. Lusher & Sun' as he referred to himself): the first image of the construction of a gangway to a docked vessel at St. Georges; the eighth image of a shaded crossroads and the charming ninth image of a black woman and a young boy seated in a donkey cart. The remainder of the album shows a uniformity of production allied with a consistently high quality to the images which suggest that they are all the work of N.E. Lusher.

Lusher apparently worked as a professional photographer from 1882 onwards, and is known for a wide range of work. His success more or less tied in with the explosion of tourism to the island that followed the first visit of HRH Princess Louise to Bermuda in 1883. The images in the present album offer a good selection of the best of his work. They range from the reportage of the dock scenes, to the topographical images of the lighthouse and other locations on the island, to the true art of landscape photography, to the whimsy of images which feature the local inhabitants.

The images include: 1. the Dock at St Georges, Bermuda; 2. the town of St. George's; 3. a stone quarry; 7. Royal Palms on the road to Paget, 8. a shaded crossroads; 9. a donkey cart; 12. Gibb's Hill Lighthouse; 14 a field of easter lilies; 16 stalactites (probably in the Crystal Cave); 18. Royal Palms; 19. waterfront town with a paddle-steamer at dock.  
(#24008) \$ 13,500.

5] BLAKE, William (1757-1827, illustrator) -- Edward YOUNG (1683-1765). **The Complaint, and the Consolation; or, Night Thoughts.** London: R. Noble for Richard Edwards, 1797 [watermarked 1794]. Large quarto (16 x 12 1/2 inches). 4 section titles and 39 pages with engraved border illustrations by William Blake, with the letterpress Explanation of the Engravings leaf. (15 illustrations slightly shaved as usual, small repaired marginal tears to final Explanation leaf). Contemporary red straight-grained morocco, covers tooled with wide decorative border in gilt and blind, spine in seven compartments with raised bands, the bands highlighted with a decorative roll in gilt, lettered in the second compartment, the others tooled in gilt with small tools and pointillé work, marbled endpapers, g.e. *Provenance:* Thomas Taylour, Earl of Bective (1844-1893, courtesy title of eldest son of the Marquis of Headfort, Underley Hall, Westmorland, armorial bookplate); Dr. Greville Matheson MacDonald (1856-1944, Blake collector, bookplate); George Goyder (1908-1997, Blake collector, armorial bookplate, signature dated 1937).

*The MacDonald-Goyder copy of a spectacular work illustrated by Blake.*

"Of the merit of Mr. Blake ... the editor conceives it to be unnecessary to speak. To the eyes of the discerning it need not be pointed out; and while the taste for the arts of design shall continue to exist, the original conception, and the bold and masterly execution of this artist cannot be unnoticed or unadmired" (advertisement, p.viii). Despite the

editor's assertions, contemporary lack of appreciation for Blake's masterly illustrations has meant that very few examples of this remarkable work are to be found in fine contemporary bindings. The present copy is, however, in a glorious contemporary binding, with the additional benefit of having been in at least two of the most important Blake collections ever assembled. Dr. MacDonald, the eldest son of novelist George MacDonald, assembled a wide-ranging collection of Blake's works, many of which were offered for sale by the bookseller Francis Edwards (probably in 1930). George Goyder, who evidently acquired this book in 1937, was a co-founder in 1949 of the Blake Trust and a president of the William Blake Society: his collection of original artwork and books illustrated by Blake was probably the greatest assembled during the 20th century.

Blake originally intended the present work to be the first installment of a much larger illustrated edition of Young's best selling poem. He chose 43 images to engrave from the 537 drawings in watercolour he had made around pages of the first edition of Young's poem, inlaid in album sheets. Perhaps baffled by the novelty of Blake's interpretations, the public remained unreceptive, and the book remains what is essentially a remarkable fragment: a tantalising hint of what might have been.

Bentley 515; Bindman 337-379; Bentley 515; Ray, *Illustrator and the Book*, 3.  
(#21938)

\$ 25,000.

6] BOWYER, Robert (publisher). **A Selection of Fac-similes of Water-Colour Drawings, from the works of the most distinguished British artists.** London: R. Bowyer, 1825 [pre-publication watermarks]. Folio (19 1/4 x 15 inches). Letterpress title, 9 leaves of explanatory letterpress text. 12 fine hand-coloured aquatint plates, on thick stock, after Samuel Prout (4), R. Hills (3), F. Nicholson (3), J. Smith (1) and W. Collins (1). Contemporary straight-grained green half morocco over marbled paper-covered boards, rectangular green morocco label on the upper cover with title in gilt within a wide decorative gilt border bordered. *Provenance*: Martha Helen Davidson (d.1854, presentation inscription, from her brother Thomas Davidson, dated 3 November 1825).

*First edition, first issue of a rare colour plate book, from the library of an amateur artist of note.*

Martin Hardie's comment about plate 9, could equally be applied to the whole book: it is truly a "tour de force of engraving and colouring." The work is also very rare, with only one complete copy appearing in the auction records over the last thirty years. The images include genre and landscape work with scenes in England, France and Flanders, and are each accompanied by informed notes about the artists, the subjects or the original history of the paintings on which the plates are based. The five artists whose work is represented were amongst the most popular of their day and their work is of a very high quality, but is evident that the works were also chosen by Bowyer as examples which would show off the mastery of his anonymous print-makers and colourists. This particular copy was given in 1825 as a gift to a recipient who would have truly appreciated the quality of the images: Martha Helen Davidson was an amateur artist of some ability, who would have known and admired the work of Prout, Hills, Nicholson, Smith, and Collins. This first edition, first issue is complete with 12 plates, each untitled; the work was reissued in 1828.

Abbey, *Life* 197; Tooley, p. 67; Prideaux, p. 351; Martin Hardie, p. 145; *The Exotic and the Beautiful* II:618.  
(#21793)

\$ 9,500.

7] BOYS, Thomas Shotter (1803-1874). **Picturesque Architecture in Paris, Ghent, Antwerp, Rouen &c Drawn from nature on Stone.** London: Printed entirely in colours by C. Hullmandel, published by Thomas Boys, 1839. Folio (21 1/4 x 14 1/8 inches). 2pp. letterpress on laid paper headed "Descriptive Notice" otherwise lithographed throughout. Chromolithographed title, lithographed dedication, 28 chromolithographed views on 25 leaves, all drawn on stone by Thomas Shotter Boys, printed by Charles Hullmandel. Original red half morocco gilt, the upper cover with an inner red watered-silk panel, enclosed by a continuation of the morocco spine tooled in gilt and blind, red morocco label at the centre of the silk panel lettered in gilt, the lower cover with embossed grained cloth, the flat spine tooled and lettered in gilt, yellow glazed-paper endpapers.

*One of the most important books in the history of English colour-printing, here in the publisher's presentation binding*

"A very beautiful book...Apart from the brilliance, sensitivity, and...mastery of the drawing on stone there is the great...technical and artistic achievement of Hullmandel in making possible the transmission of such drawings, and

in developing the cool, transparent, graduated tints, subtle in colouring, on which the unique effect of the book depends. .. Deservedly.. the book appears to have made a great impression at the time, King Louis Philippe...is said to have presented the publishers with a diamond ring; and a review in a contemporary magazine, *Art Union*, said: Our recommendation of it to all who love and can appreciate art cannot be given in terms too strong; it is worthy of the highest possible praise. The Work is of exceeding beauty." (*Abbey Travel I*, 33).

The plates represent the first serious challenge to the supremacy, in England, of the hand-coloured aquatint. The plates "are produced entirely by means of Lithography: they are printed with oil-colours, and come from the press precisely as they now appear. It was strictly stipulated by the Publisher that not a touch should be added afterwards" (see "Descriptive Notice"). The Notice goes on to state that previous attempts at chromolithography had suffered from an unnatural flatness "whereas in these views, the various effects of light and shade, of local colour and general tone, result from graduated tone. The atmospheric appearance of the skies, giving day-light appearance to the out-door scenes, is the best evidence of the purity and relevance of the tints of colour; which...combine solidity with transparency". Boys fully explored the range of possibilities that the new technique offered: one subject is presented as if it were "a crayon sketch heightened with colour", others "a sepia drawing, with touches of colour...a slight sketch in water-colours...a finished water-colour...an oil painting", etc.

*Abbey Travel I*, 33 (see plate III, "probably a publisher's presentation binding"); E. Beresford Chancellor, *Picturesque Architecture in Paris..by Thomas Shutter Boys*, London: Architectural Press, 1928; Friedman 134; Tooley 105.

(#22038)

\$ 19,500.

8] BRAY, Anna Eliza (1790-1883). **Life of Thomas Stothard, R.A. with personal reminiscences.** London: Bradbury & Evans for John Murray, 1851. 1 volume expanded to ten, small quarto mounted to large quarto (14 5/8 x 10 3/4 inches). Lithographic portrait frontispiece, on india paper mounted, additional title within decorative wood-engraved border printed in bistre, title with wood-engraved headpiece, numerous wood-engraved illustrations printed in bistre, extra-illustrated with approximately 1,344 additional items (including 1 autograph letter signed from the author, 8 original pen, ink and wash drawings by Stothard, 6 original watercolour drawings by Stothard, and 1,323 engravings after Stothard including 14 by William Blake). 19th-century red morocco gilt by Riviere, covers with wide decorative borders of filets and a decorative roll of stylized foliage and flower-heads with stylized flower-spray cornerpieces, spines in seven compartments with raised bands, lettered in the second and third, the others with elaborate repeat decoration of massed small tools, gilt turn-ins, marbled endpapers, gilt edges (small expert repair to head of vol.VIII).

*A unique collection of Stothard's work, based around the first edition of the first full biography of the artist by his daughter-in-law, expansively extra-illustrated with original watercolours, drawings and engravings after Stothard by many of the greatest engravers of the late-18th and early 19th century, including Stothard's friend William Blake*

'In 1779 Stothard commenced his career as an illustrator of books, being employed to illustrate Ossian and Hervey's *Naval History*. But his principal employers were Bell and Harrison, and in this year his numerous designs for Bell's *Poets* and Harrison's *Novelist's Magazine* began to be published. The first of the latter was a scene from Joseph Andrews (dated 1 Dec.), and in the following year he made no less than 148 drawings for this publication, for which he was paid a guinea apiece. He also made many drawings for the *Ladies' Magazine* in this and the following years, and a number of small but spirited drawings of the famous actors and actresses of the day. Among the prose works illustrated by him were novels by Fielding, Smollett, Richardson, and Sterne, Ridley's *Tales of the Genii*, Paltock's *Peter Wilkins*, *Don Quixote*, *Gil Blas*, *Robinson Crusoe*, the *Arabian Nights*, the *Vicar of Wakefield*, and *Gulliver's Travels*. These designs made a new departure in book illustration by their variety of invention, their literary sympathy, their spirit and their grace. Those to *Peregrine Pickle* and *Peter Wilkins* have been specially admired, but Stothard never surpassed those to *Clarissa Harlowe* for elegance, or those to *Tristram Shandy* for delicate humour. He may be said to have founded the types of *Sancho Panza* and *Uncle Toby*, afterwards adopted by his friend Charles Robert Leslie and others. To this period also belong a few charming illustrations to *Ritson's Songs* (1783). A little later (1788-9) came his illustrations to the *Pilgrim's Progress*, in which he found a region of pure but very human allegory well suited to his gentle imagination...

To 1790 belong his illustrations to *Robinson Crusoe*, published by John Stockdale, and engraved by Medland, a series of great beauty (re-engraved by C. Heath, and published by Cadell thirty years later); and also a set of six charming groups of children at school and at play. Besides these more important designs, he executed a number of

headpieces, tailpieces, frontispieces, and vignettes of all kinds, including some charming miniature drawings of royal festivities. He designed even shop-cards and fashion plates, for, though popular, he was poorly paid, and, having married in 1783, had to provide for an increasing family...

It was in 1793 also that his first illustrations to Rogers's *Pleasures of Memory* were executed. The first edition of the poem in the British Museum, illustrated by Stothard, is dated 1794, but there are two engravings in the print-room (one of them the delightful *Hunt the Slipper*) which are dated 1793...

In 1796... appeared his illustrations to the *Fables of Flora*, which are remarkable for the gracefulness of their fancy and the beautiful drawing of the flowers. In 1798 were published his beautiful illustrations to Pope's *Rape of the Lock*, in 1790 the *Seven Ages* from Shakespeare, and by the close of the century he may be said to have almost covered his field of illustration...

During... [the early part of the 19th century]... his taste was frequently consulted in the decoration of the houses of his wealthy friends and patrons, of whom Samuel Rogers was the earliest and most constant. Stothard helped in the decoration of Rogers's house in St. James's Place (built 1803), and in the illustration of successive editions of his poems for over forty years. In the most elaborate editions of Rogers's *Italy* (1830) and the *Poems* (1834) Stothard joined with Turner in contributing illustrations, which were engraved on steel by Finden and others. The smaller engravings on wood by Luke Clennell (the first of which appeared in Rogers's *Pleasures of Memory*, 1810) are justly prized for their close imitation of Stothard's beautiful touch with the pen. Less known are the little illustrations of the *Pleasures of Memory* (1808) and *Human Life* (1810) in the *Royal Engagement Pocket Atlas*, an annual for which he provided the headpieces for many years...

In 1815 Stothard went over to Paris with Chantrey and others, and visited the Louvre before the dispersion of Napoleon's spoils. In 1817 and 1818 respectively he exhibited *San Souci* and *Fête Champêtre*, in which the influence of Watteau is perceptible. They were followed in 1819 by the illustrations to *Boccaccio* (published 1825) already referred to. In 1821... he sustained a severe shock from the sudden death of his son, Charles Alfred [first husband of Mrs. Bray]. This is said to have had a permanent effect on his spirits...

In 1825 his wife died, and in 1826 he lost his lifelong friend, Flaxman, who had in early life been attracted to him by the sight of some of his book illustrations in a shop window...

He continued to walk out alone, in spite of his weakness and deafness, till the close of the autumn of 1833, when he was knocked over by a carriage. He sustained no apparent injury from the accident, but he never recovered from the effects of it, and died at his house, 28 Newman Street, on 27 April 1834. He was buried in Bunhill Fields...

Stothard's life appears to have been as pure and blameless as the art to which it was devoted. His disposition was retiring, and he did not seek society; but he was justly esteemed by his fellow-artists and his few intimate friends. He paid visits to Archdeacon Markham and other of his friends; he went once to Paris; but his art supplied him with sufficient pleasure to the end of his life. As Leigh Hunt said of him in his last days, an angel dwelt in that tottering house amidst the wintry bowers of white locks, warming it to the last with summer fancies.' (*DNB*).

For Blake engravings: Bentley *Blake Books* 417C; 436; 485 (nos.1 and 2); 486 (nos. 2 and 3); 487 (nos.1, 2 and 3); 491 (no.7); 494 (nos.1,2,3 and 4)

(#6120)

\$ 28,500.

9] BROOKE, Edward Adveno (1821-1910). **The Gardens of England**. London: T. McLean, 1857. Folio (21 x 17 3/4 inches). Mounted on guards throughout. Chromolithographic title, uncoloured lithographic dedication to the Dutchess of Sutherland, 16 uncoloured lithographic vignettes on india paper mounted, 24 fine chromolithographic plates, all finished by hand, and mounted in imitation of watercolours on their original card mounts, each with an ink-ruled border and the title added to the mount in manuscript in a fine calligraphic hand, extra-illustrated with a similar plate of an Italian garden, similarly mounted. Expertly bound to style in dark green straight-grained morocco, gilt, the covers with decorative border in gilt and blind, the spine in seven compartments with raised bands, lettered in the second, the others with elaborate overall repeat pattern in gilt made up from massed small tools, chocolate-coloured endpapers.

*A very rare deluxe issue of this beautifully-executed colour-plate book: an important record of the cutting-edge of garden design in the mid-19th century.*

This deluxe issue with the plates mounted in imitation of watercolours is so rare that it is not mentioned in any of the standard bibliographies, and we have never handled a copy before. The plates are here seen to their best advantage: mounted on card in imitation of watercolours with ink-ruled borders and titled in manuscript on the mount. In fact, Brooke's master-piece is rare in any form: only four non-deluxe copies are listed as having sold at

auction in the past thirty-five years, the most recent being the Abbey copy in 1997.

At the core of the book are the beautiful series of images taken from Brooke's original watercolours. The impending publication was announced by the publisher in February 1857, but according to the preface the work "was the result of years of labour... 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".

Bowood House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eye-witness record of many of the gardens of these best-known English country houses at a time when they were coming into what was to prove to be their glory days. Various factors combined to produce this flowering amongst the English landscape: fashion amongst the landed elite required them to surround their great houses with great gardens; a flood of new species were arriving from throughout the Empire and beyond; a generation of knowledgeable gardeners were in place to employ the latest effective cultivation techniques; public interest in general was focused on botany and on a number of plant groups in particular (tulips, auriculas, camellias, orchids and ferns). Given this set of circumstances and the plethora of botanical monographs and periodicals that were published at this time, it is surprising that this work is almost unique in what it set out to do.

There are no other pictorial surveys that can match Brooke's work for its scale or its scope: it is one of the truly great gardening books.

Abbey *Scenery* 392; Bobins 62; Mass.Hort.Soc.(1918) p.39; cf. *Gardeners' Chronicle* February 23,1856, 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. ...").  
(#20733) \$ 45,000.

10] BURY, Thomas Talbot (1811-1877). **Coloured Views on the Liverpool and Manchester Railway, with plates of the coaches, machines, &c. from drawings made on the spot... with descriptive particulars, serving as a guide to travellers on the railway.** London: F. Shoberl for Ackermann & Co., sold by R. Ackermann, jun., 1833 [text watermarked 1829-1832; plates 1831-1833]. Quarto (13 1/4 x 10 7/8 inches). 16 hand-coloured aquatint plates (13 by S.G.Hughes or H.Pyall after T.T.Bury, 3 folding by S.G. Hughes [2 after I. Shaw, 1 unsigned]), extra-illustrated with a cancel title from 1831 issue. (Folding plates with folds reinforced on verso with linen [as issued]). Expertly bound to style in red straight-grained half morocco over contemporary green paper-covered boards, the upper cover with an onlaid contemporary red straight-grained morocco title label, lettered and tooled in gilt, the spine divided into eight compartments by triple fillets, repeat overall decoration in each compartment, original grey/brown paper wrappers to the 1831 issue bound in.

*Third edition, with the additional plate and the title to the first edition bound in. An eye-witness account of travel on the world's second practical railway line, with plates after Bury, "an outstanding architectural designer" (Abbey) and a detailed report of the difficulties overcome during the railways construction.*

Thomas Bury `a pupil of Augustus Pugin, was the artist responsible for the best-known views of the Liverpool and Manchester Railway. Published as hand-coloured aquatints in paper covers by Ackermann in February 1831 [titled *Six Coloured Views of the Liverpool and Manchester Railway, with a plate of the coaches, machines, &c*], Bury's work went through many editions covering a period of about three years. There were seven views in the first edition and thirteen in the second. A reissue appeared in 1832 followed by Spanish and French editions, while the prints were reproduced separately in France and Germany. After re-engraving, new editions appeared in England in 1833 and 1834 ... Ackermann clearly realized the potential of the British and European markets for railway prints as no other work passed through so many editions' (Rees). The present copy includes the first state of one of the two folding plates of carriages and engines: before canopies were added to the lower set of carriages. The view of the interior of the Wapping to Edge Hill tunnel is in a later state (possibly the fifth) dated 1833 and after the removal of the steaming train (the train was a mistake as no train under steam was allowed in the tunnel).

The inspiration for the project to build the railway was the success of the Stockton to Darlington rail line and the urgent commercial need for faster links between the docks of Liverpool and the factories of Manchester ("goods have been known to make the transit from New York to Liverpool in less time than from the latter town to Manchester.") The route was proposed in 1824 and, under the direction of George Stephenson and with parliament's blessing, the immense work was completed by 1830: the line being opened to the public on the 15th September of that year. Despite the tragic death of the Liverpool member of parliament Mr. Huskisson (the first fatality attributable to the Railways) and the huge cost of the work (£ 740,000 by 1830), the railway was an immediate popular and financial success. Speeds in excess of 30 m.p.h. were recorded for the 31 mile journey and as the author predicted in the final paragraph "The success of this experiment... has been....so complete, as to justify the anticipation of the speedy introduction of railways throughout the country.." The plates include three plates of the train and rolling stock employed on the railway, and 13 others of views of the railway in operation.

Abbey *Life* 400; Gareth Rees *Early Railway Prints* (1980) p.21 and see plates 5-9 & 13; Tooley 120 (#13867)

\$ 12,500.

11] CABINET DU ROI - Israel SILVESTRE (1621-1691), Jean LE PAUTRE (1618-1682), Jean EDELINCK (c. 1643-1680) and others. [**Vues, plans, etc. du Chateau de Versailles, avec les statues, termes et vases**]. Paris: [no date but plates dated 1664-1689]. Folio (19 1/8 x 13 inches). Engraved throughout, 83 engraved plates and plans by Le Pautre, Silvestre, Edelinck, and others (4 folding, 23 double-page). Contemporary French red morocco gilt, covers panelled in gilt with Royal French crowned double-L monogram at the corners and a large blocked French Royal arms in an oval at the centre of each cover, spines in seven compartments with raised bands, leather lettering-piece in the second, the others with repeat decoration with fleur-de-lys at each corner, surrounding a centrally-placed royal French monogram, gilt turn-ins, marbled endpapers, gilt edges. *Provenance*: Thomas Pitt, 1st Baron Camelford (1737-1793, armorial bookplate).

*A delightful work, with a distinguished provenance, from the 'Cabinet du Roi' series with plates by some of the greatest engravers of the period: the result contains some of the finest images of Louis XIV's incomparable palace at Versailles*

This work is from a series that was all based on the *Cabinet du Roi* collection of engravings. This project was undertaken on the orders of the King in an attempt to record the possessions of Louis XIV. The work as a whole was never completed but various categories were published under separate titles. The present work, recording the exterior views of Versailles and its gardens, together with the fountains, statues and vases to be found in the gardens, is found with various numbers of plates: the copy in the Staatlichen Kunstbibliothek in Berlin appears to be identical with the present copy, as was a copy sold in 1996,) but Brunet calls for only 78 plates (dated from 1672 to 1684)

The work is made up of: 17 general plans and views of the exterior of the chateau and its gardens (15 double-page, 2 folding; including 13 by Sylvestre;) 10 large views of fountains and their settings (8 double-page, 2 folding; including 4 by Sylvestre, 3 by Le Pautre;) 18 single-page plates of fountains by Le Pautre; 23 single-page plates of statues (including 10 by Edelinck, 8 by Le Pautre;) 9 single-page plates by le Pautre of herms and 6 single-page plates by Le Pautre of vases. The whole forms a valuable record of a remarkable feat of engineering, architecture, gardening and landscape design.

The transformation of Versailles began in 1661, when King Louis XIV started his personal reign. 'The idea of leaving Paris, where as a child he had experienced first-hand the insurrection of the Fronde, had never left him. Louis XIV commissioned his architect Le Vau and his landscape architect Le Nôtre to transform the castle of his father, as well as the park, in order to accommodate the court. In 1678, after the Treaty of Nijmegen, the King decided that the court and the government would be established permanently in Versailles, which happened on May 6, 1682.

At the same time, a new city was emerging from the ground, resulting from an ingenious decree of the king dated May 22, 1671, whereby the King authorized anyone to acquire a lot in the new city for free. There were only two conditions ... [first, a small tax had to be paid ; and second, a house had to be built on the lot according to strict criteria] ... The old village and the Saint Julien church were demolished to make room for buildings housing the administrative services managing the daily life in the castle. On both sides of the Avenue de Paris were built the

Notre-Dame neighborhood and the Saint-Louis neighborhood, with new large churches, markets, aristocratic mansions, buildings all built in very similar in style according to the models established by the Surintendant des Bâtiments du Roi ... Little by little came to Versailles all those that needed or desired to live close to the political power. At the death of the Sun King in 1715, the village of Versailles had turned into a city of approximately 30,000 inhabitants

The present copy is particularly interesting, as it is from the library of a nephew of William Pitt the elder. Lord Camelford (1737-1793) was both a politician and art patron: He sat in parliament from 1761 till 1784, siding against his uncle and following George Grenville, who was also a relative; and in 1784 he was raised to the peerage. He dabbled in architecture and the arts generally, and was a prominent figure in the artistic circles of his day.

Berlin Kat. I. 2469; cf. Brunet I, 1443; cf. Millard *French* 46 (for information about the 'Cabinet du Roi')  
(#19180) \$ 32,500.

12] CHARPENTIER, Henri Désiré (1806-1883), and others. **Recueil des Costumes de la Bretagne & des autres Contrées de la France. Ou la mise des Habitans offre quelque singularité remarquable dédié a son altesse royale Madame Duchesse de Berry.** Nantes: Charpentier père, fils & cie, [N.d. but ?1829-1831]. 2 volumes, small folio (14 3/16 x 10 3/8 inches). Each volume with engraved title preceding the plates (being an original parts upper wrapper on pale green paper stock, backed onto a sheet of plain wove paper), 120 fine hand-coloured lithographed plates by the Charpentiers, a number drawn on stone and signed in the plate 'H.C.', a few by J. Maubré. Contemporary sheep-backed marbled paper-covered boards, the flat spines divided into six compartments by double gilt fillets, lettered in the second compartment, numbered in the fourth. *Provenance:* John Rawlings (bookplate).

*A beautiful and very rare series, bound from the original parts.*

A contemporary celebration of the huge regional diversity in costume still to be found in the France of the 1820s, with excellent lively work from the Nantes based firm of Charpentier. Only one complete set of this work is listed as having sold at auction in the past 35 years (in 1975, with wrappers bound as titles, and no lithographed table, as here). The images have the appearance of being portraits of real people who happen to be wearing interesting costume, rather than plates showing stiff formulaic mannequins with all the artistic effort reserved for the clothes. Some of the head-dresses are truly fantastic, and the stilt-walking shepherds of the "Département des Landes" also bear close scrutiny. This work was evidently published periodically in 'livraisons' or parts, and is traditionally dated from 1829-1831. The dedication to the Duchesse de Barry makes publication dates after 1830 unlikely (she was forced to flee France in 1830 following the 'July Revolution') and the presence of the date '1824'; on the jacket of a figure in the third plate of the second volume, perhaps suggests that the whole work was published earlier than had previously been suggested.

The Départments represented by the largest selection of plates are the Loire Inférieure with 18 plates and 22 from Finistère. The volumes are made up as follows. Volume I: 18 plates of costume from the "Département de la Loire Inférieure"; 6 from the "Département de la Vendée"; 6 from the "Département des deux Sèvres"; 6 from the "Département de la Charente Inférieure"; 6 from the "Département de la Gironde"; 6 from the "Département des Landes"; 1 from the "Département de l'Ain"; 2 from the "Département du Rhône"; 1 from the "Département de la Vienne"; 1 from the "Département d'Indre-et-Loire"; 7 from the "Département de Maine et Loire". Volume two includes 5 from the "Département du Morbihan"; 4 from the "Département d'Ille et Vilaine"; 22 from the "Département du Finistère"; 2 from "Côte du Nord"; 11 from the "Département de la Seine Inférieure"; 5 from the "Département de l'Eure"; 3 from the "Département de la Manche"; 4 from the "Département du Calvados"; 2 from the "Département d'Eure et Loir"; 1 from the "Département de la Mayenne"; 1 from the "Département de la Loiret". Colas mentions a lithographed table, not called for by the other reference works, that was probably a temporary check list, designed to be discarded and not required in the final form of the work.

Colas I, 612(mentions a lithographed table in vol.I); Lipperheide Fe 7; OCLC 18509000 (2 copies, but location given for only a single set); Rahir 365; Vinet 2279  
(#21815) \$ 17,500.

13] COROT, Jean Baptiste Camille, Charles-François DAUBIGNY, Eugene DELACROIX, Jean-François MILLET and Theodore ROUSSEAU. **Quarante Clichés-Glacs de J.B.C. Corot - C. Daubigny - E. Delacroix - J. F. Millet - Th. Rousseau tirés sur les plaques provenant de la collection de M. Cuvelier.** Paris: Chez Maurice

Le Garrec, successor d'Edmond Sagot, 1921. Folio (18 1/2 x 15 inches). 36 variously-sized cliché-verre plates numbered 1-40 (one plate includes five images), each plate with the pencilled edition number "32/150" and the publisher's stamp on the verso, each matted to a uniform size. Unbound as issued within original brown cloth portfolio, title blocked in gilt on the upper cover, cloth ties.

*A rare portfolio of cliché-verre prints by notable artists of the Barbizon school, limited to 150 copies*

"Essentially a hybrid of printmaking and photography, cliché-verre [also known as cliché-glace, both translated as glass negative] uses neither ink nor camera to produce, through photographic chemistry, hand-drawn or composed images on paper ... The period from the early 1850s through the 1870s was the golden age of cliché-verre in France. Along with Corot, a number of artists working in and near the town of Barbizon adopted the technique, including Theodore Rousseau, Charles Daubigny, Charles Jaque, Francois Millet, Paul Huet and others" (*Encyclopedia of Nineteenth Century Photography*, pp. 305-306).

This rare portfolio, issued by Parisian art dealer Maurice Le Garrec, publishes 40 cliché-verres by Corot, Millet and others in the collection of Eugène Cuvelier, himself a noted fine art photographer and cliché-verre artist.

The plates included are:

COROT (19, including 5 on one sheet): La Petite Soeur; Le Petit Cavalier Sous Bois; Le Songeur; La Jeune Fille et la Mort; Le Grand Cavalier Sous Bois; Le Petit Berger 1re Planche; Le Petit Berger 2me Planche; Le Jardin de Périclès; L'allée des Peintres; Griffonnage; Le Grand Bucheron; La Tour d'Henri VIII; Souvenir d'Ostie; Les Jardins d'Horace; Jeune Mère a l'Entrée d'un Bois; Les Arbres dans la Montagne; Un Déjeuner dans la Clairière; La Ronde Gauloise; Souvenir du Bas-Bréau (Delteil 41-43, 45, 46, 49, 50, 52-56)

DAUBIGNY (16): Le Marais aux Canards; Les Cerfs; Sentier dans les Blés; Le Pont; Le Ruisseau dans la Clairière; Le Grand Parc a Moutons; Le Gué; La Rentrée du Troupeau; La Gardeuse de Chèvres; La Fenaison; L'ane au Pré; Effet de Nuit; Le Bouquet d'Aunes; Vaches a l'Abreuvoir; La Machine Hydraulique; Vaches Sous Bois (Delteil 133-147, 149)

DELACROIX (1): Tigre en Arrêt (Delteil 131)

MILLET (2): La Précaution Maternelle; Femme Vidant un Seau (Delteil 27, 28)

ROUSSEAU (2): Le Cerisier de la Plante a Viau; La Plaine de la Plante a Biau (Delteil 5,6).

Only one set of this edition has appeared on the market in recent years: Sotheby's London, 1 July 2004, £14,400.  
(#23073) \$ 29,500.

14] COSTUME, Italy. **An album of 35 original watercolours of the various regional costumes worn in the Kingdom of Naples.** [Naples: circa 1800]. Quarto (11 1/8 x 8 3/8 inches). 35 original watercolour and bodycolour drawings on wove paper (26 on sheets size as given, 9 on smaller sheets of various sizes), each image within a black ink-ruled border, manuscript titling below each image, in black ink, in a single early hand. Contemporary dark blue half straight grain morocco over marbled paper-covered boards, spine gilt in five compartments with wide semi-raised bands, the bands highlighted with gilt tooling, lettered in the second compartment, the others with repeat decoration in gilt, marbled endpapers, marbled edges. *Provenance*: Samuel Appleton (armorial bookplate).

*A spectacular grand tour manuscript record of the vibrant costumes worn by the peoples of southern Italy.*

At the time when this album was produced, the Kingdom of Naples (or the Regno delle Due Sicilie) included twelve mainland provinces and covered much of the southern half of Italy. The album was probably sold in the city of Naples itself: 11 of the individual costumes and all five of the scenes at the back of the album are of Naples and its immediate environs (the general views are of a religious procession, street musicians, a street vendor and his stall, a lively crowd watching a Punch and Judy puppet show, and a very lively couple dancing the famed Tarantella). The other costumes represented are from the provinces of Catanzaro (1), Salerno (3), Calabria (4), Abruzzo (4), the island of Ishia (1), Lavoro (1), Aquila (2), Basilicata (1), Avellino (1) and Molise (1). The women's costume was

evidently more picturesque than the men's: of the 30 individual images, 5 are of men, and 25 of women.

This album of watercolours is a particularly fine example of its type. No gentleman's education was complete unless he had taken a grand tour, and albums of this type were prepared as a reminder of the places and people encountered. At the lower levels, uncoloured engraved albums could be purchased for a relatively modest sum; at the mid-level hand-coloured engravings were available. At the highest level, albums such as the present fine selection, were offered to the privileged few.

(#23587)

\$ 12,000.

15] COURVOISIER-VOISIN, Henri (1757-1830), and others (artists). - Eugene DUBOIS and others (engravers). **[Album of hand-coloured copper-engraved views of Paris]**. Paris: chez Basset, [no date but circa 1815-1818]. Oblong folio (15 3/8 x 20 inches). 45 hand-coloured copper-engraved plates by Eugene Dubois, Claude Fortier, Blanchard aîné and others, after Courvoisier-Voisin (42), La Gardette (1) and 2 unsigned. Contemporary marbled paper-covered boards, the upper cover with onlaid red morocco title label, expertly re-backed and cornered to style in straight-grained red morocco, spine gilt in seven compartments with raised bands, lettered in the second repeat decoration in the others.

*A very rare hand-picked selection of coloured plates from the extensive series of views of Paris issued by Basset.*

This beautifully-presented album is not in the standard references but includes all Basset's greatest images, the vast majority of which are by Couvoisier-Voisin. The dating of a number of plates suggest that they were produced in answer to a demand created by the return of the Grand Tourists to the streets of restoration Paris after the perceived dangers of the Napoleonic era had passed.

All aspects of Paris are here: from the formal splendour of the Palais de Justice to the more informal beauty of the Paris gardens; from the formal expressions of joy shown at the re-entry of Louis XVIII into Paris in May 1814 to the fun of the 'Montagnes de Bellville'; from the powerful edifice of the Bourse to the stall-holders selling flowers outside the Palais de Justice; the cemetery of Pere Lachaise; the library of the Pantheon; the Palais des Beaux-Arts, the Louvre, the Theatre de l'Opera Comique and the Theatre des Varietes. All the buildings are carefully delineated and the scenes then enlivened by the presence of numerous contemporary Parisians: in a hurry or idling at leisure, children playing, street sellers going about their business. All lively and believable, with the added dimension of colour to bring all the scenes to life.

(#18765)

\$ 15,000.

16] [DALVIMART, Octavien (illustrator) - William ALEXANDER (1767-1816)]. **The Costume of Turkey, illustrated by a series of engravings; with descriptions in English and French.** London: printed for William Miller by T. Bensley, 1802 [but text watermarked 1796 and 1811; plates 1811 and 1817]. Folio (14 1/8 x 10 1/2 inches). Parallel text in French and English. Letterpress title with integral hand-coloured stipple-engraved vignette, 60 hand-coloured stipple-engraved plates by J. Dadley or William Poole after Octavien Dalvimart. Contemporary green straight-grained morocco, covers bordered in gilt and blind, skilfully rebacked to style with the spine in six compartments with double raised bands, the bands highlighted with gilt tooling, lettered in gilt in the second compartment, the others with repeat decoration in gilt, oatmeal endpapers, gilt edges. *Provenance*: William Rees Mogg (Cholwell House, Somerset, England, armorial bookplate).

*A good copy of this classic work on the costume of the Ottoman Empire.*

Starting with the "Kislar Aga or first black unuch [sic.]" in the "Grand Signior's Seraglio" the subjects covered are quite wide-ranging but centered on the inhabitants of Constantinople and those who were visiting the capital city: a "Sultana", "Officers of the Grand Signior", "Turkish woman of Constantinople", "Turkish woman in provincial dress". Dalvimart does make occasional forays out into the provincial areas of the empire: included are images of an "Albanian", an "Egyptian Arab", a "Bedouin Arab", a "Dervise [sic.] of Syria", an "Armenian", a "Bosniac" as well as a number of fine plates of the female costume of the Greek Islands (which are much admired in the text). "The Drawings, from which ... [the] plates have been engraved, were made on the spot ... [in about 1798] by Monsieur Dalvimart, and may be depended upon for their correctness. They have been accurately attended to in the progress of the engraving; and each impression has been carefully coloured according to the original drawing, that the fidelity of them might not be impaired" (Preface). Abbey points out that the informative text is attributed to

William Alexander in the British Library catalogue.

Abbey *Travel* II,370; Atabey 313; cf. Colas I, 782; cf. Lipperheide I, Lb37; cf. Vinet 2337.  
(#23227)

\$ 3,500.

17] DAMAME-DÉMARTRAIS, Michel François (1763-1828). **Paris et ses alentours, à plus de trente lieues à la ronde; ouvrage national de gravures.** Paris: Firmin Didot, 1818. Large folio (28 3/4 x 21 inches). Letterpress title (verso blank), 1p. dedication to Louis XVIII (verso blank), 1p. 'avant-propos' (verso blank), 30ll. explanatory text (all but two printed recto only, one leaf preceding each plate). 30 fine uncoloured aquatint plates by and after Damame-Démartrais. (The 12th plate, a view of Notre-Dame, with a repaired tear in the outer margin). Contemporary blue/green straight-grained morocco-backed paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in the second compartment, old repairs to spine.

*A beautiful and rare large-scale work of views of Paris and its environs.*

According to Dulau's 1828 catalogue this work was originally sold in parts. They offered the present uncoloured issue at £20 (item 12456), whilst the issue with the plates printed in colours and finished by hand (item 12457) was on sale at £40. An idea of the book's current rarity can be garnered from the fact that OCLC list only a single copy: that in the Victoria & Albert Museum's "National Art Library" in London, and even the distinguished Bobins collection contains only a fragmentary work (with 5 plates in two states).

Damame-Démartrais is now best known for his *Collection complete des divers jardins et points de vue des maisons de plaisance imperiales de Russie....* [Paris, 1811]: a result of the nine years he spent living in Moscow and St.Petersburg between 1796 and 1805. Paris born, Damame-Démartrais was apparently taught by David but is now celebrated for his drawings and aquatints. The present work, dedicated to King Louis XVIII, was prompted by the artist's wish to record the new open vistas in Paris and its environs: each of the beautiful large-scale plates is accompanied by brief text which gives relevant details of the subject. The artist also notes in the 'avant-propos' that this work fills a gap, as there were no other comparable books of views of Paris and its environs. The majority of the plates are of places in Paris, but, as the title suggests, there are also a significant minority of the views of beautiful locations outside the city.

Cf. Bobins *The Exotic and the Beautiful* II, 516; *A Catalogue of the Library of the Athenæum* (1845) p.85; A. Dulau & Co. *Catalogue of Books in Foreign Languages*, A. Dulau & Co. (1828) p.600; F. E. Joubert, père. *Manuel de l'Amateur d'Estampes* (1821) p.386; Le Blanc *Manuel* (1856) II, p.84.

(#20858)

\$ 37,500.

18] DICKINSON Brothers (publishers). **The Officers' Portfolio of the Striking Reminiscences of the War, from drawings, photographs, and notes, taken on the spot, made into complete pictures by eminent artists.** [London]: Dickinson Brothers, [circa 1856]. Folio (26 x 18 1/8 inches). Original light grey paper upper wrapper mounted on thin card as title-page with title (as above) printed in letterpress. 18 (of 24) hand-coloured lithographed plates, each mounted on card in imitation of a watercolour (as issued,) with manuscript captions in ink in a single hand on the mount below each image. Unbound as issued in original dark green half morocco, upper cover with blocked design in gilt of four soldiers, a flag, various 'trophies' of war and the word 'Sebastopol', cloth ties.

*An exceptionally rare work: no copies, complete or otherwise, are listed as having sold at auction in the past thirty years*

We have only ever seen one other copy of this work, which is now in the Bobins collection, it is not in Abbey or Blackmer, and only two (or three) copies are listed by OCLC (the second and third copies are both at Dartmouth College, RI, and may represent duplicated entries for a single copy.)

This fine series of views and scenes from the Crimean War are presented as if they were mounted watercolours, with manuscript titles beneath each image. This was generally only done for the most expensive publications (the de luxe issue of David Roberts' *Holy Land* for example,) and may be taken as in indication of the exclusive nature of this important record. The excellent plates are unsigned, but some are evidently drawn up from sketches made on the spot, whilst others were worked up from photographs - an important early example of this technique.

The views are titled as follows: Valley of Inkermann; Entrance to Balaklava; Sebastopol from the Rear of the Great Redan; Trektir Bridge after the Battle of the Tcheraya; The Aqueduct; Major General Sir Arthur Torrens at Inkermann; The Chalakhoff; Rocks near Balaklava; Arrival of French Troops at Balaklava; Rifle Party Skirmishing; Removing the Wounded from the Great Redan; Sebastopol from the Sea; The Hurricane; Sebastopol from the Plateau; Troops in Review in the Rear of 21 Gun Battery; Balaklava; Repulse of the French from the Little Redan; Salient of the Redan - Midnight.

Bobins *Exotic and Beautiful* I.186 (24 plates); OCLC 12791901 (1 copy, 23 plates); 12791944 (2 copies, 23 plates) (#18105) \$ 17,500.

19] EDMUNDS, Mary Beresford (artist and compiler). **An album of original watercolour and wash drawings, titled "Illustrations of the Natural History of the Bible with additional Illustrations of some texts in the Holy Scriptures ... Mary Beresford Edmunds fecit"**. [No place, but England: no date, but some leaves watermarked 1825-1827]. Folio (16 1/4 x 11 inches). Title in gouache with gilded areas, on vellum backed with paper, in the form of a medieval illuminated manuscript leaf, with one large illuminated initial, calligraphic lettering, a miniature of Noah praying whilst the animals enter the Ark, and an elaborate decorative border incorporating plants and animals. 126 leaves (116 paper, 10 vellum) with original watercolour or wash drawings, mounted recto only of 120 leaves (including 11 watercolours drawn 'from nature'; 97 from various printed sources; 18 unassigned). Contemporary russia, the covers with wide elaborate borders tooled in gilt and blind with blocked inner cornerpieces, spine in six compartments with broad raised bands, the bands highlighted with gilt tooling, lettered in the second compartment "History /of the / Bible", and again at the foot of the spine "Illustrations", the other compartments with elaborate repeat decoration in gilt with panels and arabesque scrolling foliage tools, gilt turn-ins, brown glazed endpapers, gilt edges.

*A natural history album of the first rank: beautifully bound with original natural history watercolours of a very high standard.*

The album is arranged systematically: plants (leaves 1-41); followed by mammals (44-76); birds (78-97); reptiles, fish, arachnids (101-107); Insects (110-116); Shells (118-120); Ethnographical and Antiquities (121-128), with a final larger watercolour view on toned paper of Mount Ararat (mounted on a sheet with a decorative border).

Most drawings include what appears to be a page reference to a work on the Bible or Bible History. In addition, when appropriate, the printed source for each image is given. The sources are generally identified by the author's surname, and include; James Bruce, *Travels to Discover the Source of the Nile.*; Friderik Ludwig Norden, *The Antiquities, Natural History, Ruins...of Egypt, Nubia and Thebes*; Asiatic Society of Bengal; *Asiatick Researches, or Transactions of the Society*; Joseph Pitton de Tournefort, *Relation d'une voyage du Levant*; Charles Nicolas Sonnin, *Travels in Upper and Lower Egypt*; Prosperus Alpinus, *Historiae Aegypti Naturalis*; J Wolf & Bernard Meyer, *Naturgeschichte der Voegel Deutschlands*; James Grey Jackson, *An Account of the Empire of Morocco.*; and works by others including Morier, Bulliard, Rumphius, Cuvier, Shaw and Ridinger.

The features that make this album stand out from other 'amateur' albums of the period when the ability to draw was considered a necessary accomplishment, is the quality and care taken over every aspect of its production. The title is appropriate and beautifully executed; in most cases the images are taken from printed sources, but the artist's talent was such that she improved upon the originals: life is given back to the formulaic (see the leopard on leaf 64); and when the images are taken from life and drawn on vellum the results are truly spectacular (see the 'Fritillaria Imperialis' on leaf 32). A great deal of thought also went into the binding: too often good drawings were relegated to standard and rather uninspiring albums - the present album has been designed specifically for the collection of drawings, it is the work of a binder at the top of his game, and forms a fitting setting for the jewel-like drawings within.

(#23450)

\$ 15,000.

20] FELIBIEN, André (1619-1695). **Déscription de la Grotte de Versailles**. Paris: de l'Imprimerie Royale, 1679 [-1683]. Folio (19 1/4 x 13 inches). Letterpress title with engraved vignette, 1 engraved head-piece, 1 engraved 9-line initial, 20 engraved plates (3 double-page) by Jean Lepautre and others, extra-illustrated with 28 related engraved plates by Jean Lepautre, Israel Silvestre, L. Simmoneau and others (8 double-page, 2 folding). Expertly bound to style in 18th-century red half morocco over marbled paper-covered boards, spine gilt in seven

compartments with raised bands, black morocco lettering-piece in the second compartment, the others with repeat decoration centering on a large fleur-de-lys tool.

*The Grotto at Versailles, with additional plates of the statuary and fountains in the gardens at Versailles*

The first twenty plates relate to the Grotte de Thetis: a plan, an exterior view and a number of plates of details of statuary and shell and coral decoration of the interior. The Grotto of Thetis was the 'the supreme example of the grotto-nymphaeum; once a reservoir, it was within this triple arcaded structure that "the King goes ... to take rest from his great works. [Refreshed he returns] with the same ardour as the Sun who begins again to light the world". Behind the triumphal arch were niches resplendent with nymphs and tritons attending Apollo, and hydraulic machines which set in play "an infinity of small crystal globes, among a confused mass of drips and atoms of water that seem to move in this place as the atoms of light which one discovers in the rays of the Sun" (Andre Felibien, *Description...*, 1676)' (*Oxford Companion to Gardens*, p. 237). This work is particularly valuable as a pictorial record as the Grotto was demolished in 1684 to make way for the new southern wing at Versailles. The remaining twenty-four plates are of the statuary and fountains to be found in the gardens themselves.

Berlin *Kat.* II, 3447 (20 plates)  
(#22758)

\$ 18,500.

21] FERGUSSON, James (1808-1886), and James S. WATERHOUSE (1842-1922) and W. H. GRIGGS (1832-1911). **Tree and Serpent Worship: or, Illustrations of Mythology and Art in India in the first and fourth centuries after Christ. From the Sculptures of the Buddhist topes at Sanchi and Amravati. Prepared under the Authority of the Secretary of State for India in council. Second edition. Revised, corrected, and in great part re-written.** London: India Museum, W.H. Allen & Co., publishers to the India Office, 1873. Large quarto (13 x 9 1/2 inches). Tinted lithographic additional title by William Griggs after Lt.Col. Maisey, 101 plates on 77 leaves (comprised of 14 mounted albumen print photographs by James Waterhouse [12 of these mounted recto and verso of 6 leaves], 38 mounted albumen print photographs by W. H. Griggs [36 of these mounted recto and verso of 18 leaves], 1 double-page coloured lithograph plan, 1 tinted lithographic map, 20 tinted lithographic plates after Maisey, 25 uncoloured lithographic plates after Maisey, Lieut. Cole and others, all the lithographs printed by William Griggs), numerous wood-engraved illustrations. Original half red morocco over green pebble-grained cloth-covered boards, the upper cover blocked in gilt, spine in six compartments with semi-raised bands, the bands flanked by gilt fillets, lettered in the second and fourth compartments, top edge gilt (neat restoration to joints and corners). *Provenance*: Henry H. Getty (1837-1920, signature to title, armorial bookplate).

*The Henry Getty copy of the second (and best) edition of this important early photographically-illustrated work on Indian architecture: "revised, corrected, and in great part re-written", including the excellent Waterhouse images of the temple at Sanchi: now a world heritage site.*

James Fergusson, after making his fortune in Calcutta, from about 1845 onwards devoted the rest of his life to his passion for Indian architecture. As part of his studies he also assembled an important collection of photographs of Indian architectural antiquities. His initial intention had been to publish a work which concentrated solely on the architectural fragments removed from the stupa at Amravati and shipped back to London (where the author found them stored in the coach houses of the India Museum). With the assistance of the director of the museum, the fragments were photographed by W.H. Griggs "the photographer attached to the museum" (preface to the first edition). But, before the monograph was completed, the author discovered the "beautiful series of drawings of the Sanchi Tope, made in 1854 by Lieutenant-Colonel Maisey of the Bengal army, and which were then in the Library of the India Office; and at the same time received from Lieutenant Waterhouse, R.A., a set of Photographs of the same monument" (Preface to the first edition). The author therefore seized the opportunity to publish a single work on the two great monuments, acknowledging that, then as now, the illustrations were the principle attraction of this important early illustrated work. James Waterhouse did not take up photography until after he arrived in India in 1859, but he went on to serve as president of the Royal Photographic Society (in 1905-1906) after a distinguished career in India. He was appointed in 1866 as head of the photographic department of the survey of India, and at the time of his retirement in 1897 was the Assistant Surveyor General. His contributions to photographic research were recognized in 1890 with the award of the Royal Photographic Society's Progress Medal, and the Vienna Photographic Society's Voigtländer Medal in 1895. The provenance of this copy is particularly apt: H.H. Getty was the great Chicago collector of early Buddhist art whose wife Alice Getty wrote on the subject.

Cf. Gernsheim *Incunabula of British Photographic Literature* 419  
(#24015)

\$ 4,200.

22] FIRST WORLD WAR. - André-Victor-Edouard DEVAMBEZ (1867-1943). **Douze eaux-fortes par André Devambez.** [France: 1915]. Folio (18 7/8 x 14 3/8 inches). Without title or text (as issued, title taken from upper wrapper). 12 etched plates (11 with aquatint), by Devambez, each signed and titled in the plate, each further signed in pencil beneath the image and numbered in pencil '48/150', each with protective tissue guard. Unbound as issued within original thick paper wrappers, the upper cover with the title incorporated into an overall etched scene of French troops on the move, the lower cover blank, all contained within an original rough cloth oatmeal-coloured portfolio, the upper cover with blindstamped circle containing blindstamped titling "12 / eaux fortes / et une couverture / par / André Devambez", cloth ties, cream paper pastedowns and flaps.

*Rare, and powerful series of etching/aquatints*

Andre Devambez was a French painter, etcher and illustrator whose work covered a wide range of subjects executed in a number of mediums. The unifying factors that run throughout his work are his sense of the dramatic and his ability to convey a sense of scale when needed whilst also concentrating on the small details. Devambez trained as a history painter at the Académie Julian, working under Benjamin Constant (1845-1902), and Jules Lefèbvre (1836-1911), and winning the prix de Rome in 1890. He subsequently turned to illustration, collaborating with his father who was an engraver. His pre-war work included some fantasy illustrations, subjects which in a way prepared him for the unimaginable horrors of the First World War.

In the present series he uses elevated or un-expected points of view to full effect, and the influence of Francesco Goya's horrors of war is evident in some of the images. The plates are titled in the images: 1. Le charbon (etching with aquatint, civilian life under rationing); 2. les réserves (etching, reserve troops wait behind the lines for the order to move up to the front); 3. Un Schrapnell (etching with aquatint, five French soldiers frantically crouch down in their trench, avoiding the flying shrapnel); 4. Le bouclier (etching with aquatint, a human shield of men, women and children try and prevent german troops from advancing across a bridge); 5. l'Espionne (etching with aquatint, two French soldiers try to impress with tales of their exploits); 6. la pluie (etching with aquatint, a small group of soldiers trudge through a sodden landscape); 7. Le froid (etching with aquatint, a disconsolate group huddle in a shell hole); 8. les Otages (etching with aquatint, a group of civilian hostages are led away); 9. le troue d'obro (etching with aquatint, a battlefield scene, full of tension, movement and menace); 10. Gare la Marmite! (etching with aquatint, the moment a bomb explodes ); 11. Le Fou (etching with aquatint, a man driven mad by the guns wanders through the ruins of a town); 12. l'Incendie (etching with aquatint, the retreat from the coming inferno); .

OCLC 21496397 (5 copies)  
(#23757)

\$ 2,850.

23] FRASER, James Baillie (1783-1856). **Views in the Himala Mountains.** London: published by Messrs. Rodwell & Martin, 1820 [plates watermarked 1818-1820; interleaves watermarked 1816]. Elephant folio (32 x 23 inches). Uncoloured aquatint title (sheet size: 30 3/8 x 21 3/8 inches), 20 hand-coloured aquatint plates (sheet size: 30 5/8 x 21 1/2 inches approx.), all by Robert Havell & Son after Fraser, all on uncut leaves tipped at the inner margin onto paper guards, interleaved with leaves of blank Whatman /Turkey Mill wove paper (32 x 23 inches). Contemporary red straight-grained half morocco over marbled paper-covered boards, the flat spine divided into nine compartments by quadruple gilt fillets, lettered in gilt in the second, olive drab endpapers, four pairs of green cloth ties. Housed in a red morocco backed folding cloth box.

*A completely untouched copy of this spectacular and very rare large-scale record of the first recorded journey by Europeans through the Himalayas to the sources of the Ganges and Jumna.*

The work stands as a magnificent record of the two month tour undertaken in 1815 by Fraser and his brother William, a political agent. Their journey took the brothers along the river valleys of the Himalayas, with occasional sorties to higher latitudes (where Fraser and his party suffered from altitude sickness), and as far as the sources of both the Jumna and Ganges rivers. The spectacular Views in the Himala Mountains contains twenty of Havell's masterly plates worked up from sketches made on the spot by Fraser. In style, the plates are similar to and very much a match for Henry Salt's and the Daniell brothers' large scale views published 10 and 20 years earlier. This

was a deliberate strategy by the publishers who drew attention to the similarities in their advertisements which describe the work as being "uniform with Daniell's Oriental Scenery, and Salt's Views in Abyssinia."

Fraser's plates are titled as follows: Seran Rajas Palace; Country to the Northward from Nowagurh Teeba; View of the Country from Urshalun Teeba; The Ridge and Fort of Jytock; The Town of Rampore; House of Rana of Cote Gooroo; Bheem Ke Udar; The Valley of the Jumna with two grand Peaks of Bunderpooch; Fort of Raeengurh; Corssing the Touse; Gungotree the Holy Shrine of Mahadeo; Assemblage of Hillmen; Assemblage of Ghoorkas; Village & Castle of Bumpta; Temple of Mangneee; Village of Shai; The Junction of the Touse and Pabur; The Village of Jushul; Bhyramngahattee; Jumnotree the Source of the River Jumna.

Only four other complete copies are listed as having sold at auction in the past thirty years: this particular example, in a contemporary binding, with the plates in immaculate untouched condition, on uncut sheets with pre-publication watermarks is the finest that we have ever seen.

Abbey *Travel* II, 498; Prideaux p.336.  
(#21924)

\$ 110,000.

24] GALARD, Gustave de (artist). - S.E GÉRAUD. **Recueil des divers costumes des habitants de Bordeaux et des environs. Dessinés d'après nature par ... Galard, et précédés de notices rédigées par ... Géraud.** Bordeaux: chez Lavigne jeune, [1818-1819]. Small folio (14 1/8 x 10 inches). Mounted on guards throughout. 1 sugar-paper upper wrapper mounted as a title, 32 hand-coloured engraved plates after Galard. 19th-century red morocco-backed marbled cloth-covered boards, covers blocked in blind, spine in six compartments with raised bands, lettered in gilt in the second and third compartments, original upper and lower wrapper bound in.

*A fine complete set of this very rare work on the costume and people of the Bordeaux region.*

The top quality plates picture a mixture characters and classes from market traders, to shepherds, to barge owners, to firemen. Each plate is accompanied by explanatory text that includes notes about where the subjects came from, the history of their town or region, their jobs, their costume: there are two particularly intriguing plates of "Grisettes": the text to the first of these plates of a pretty young girl notes that as a type they are very honest and very hard-working, whilst also noting that a number of them live in a state that is "ni célibat, ni le mariage". This copy is particularly desirable both for its excellent condition, and also because it includes examples of both issues of the wrappers, as outlined by Colas.

Colas I, 1153 ("très rare complet"); Hiler p.349; Lipperheide Fe 1 (incomplete set) ; Rahir 435; Vinet 2281.  
(#21816)

\$ 12,000.

25] GARNIER, Marie Joseph Francis (1839-1873). **Voyage d'exploration en Indo-Chine effectué pendant les années 1866, 1867, et 1868 par une Commission Française présidée par M. le Capitaine de Frégate Doudart de Lagrée.** Paris: Librairie Hachette, 1873. 4 volumes in three (text: 2 vols., large 4to [12 3/4 x 9 1/2 inches]; atlas: 2 volumes in one, folio [20 1/8 x 15 1/2 inches]). Text: titles in red and black, half-titles. Portrait frontispiece, 1 plate of medals, 12 maps and charts (8 coloured), numerous illustrations (39 full-page); atlas: 12 maps, (2 double-page); 9 plans (2 double-page); 1 tinted lithographic aerial view; 48 plates on 40 sheets (6 double page, 2 engraved, 10 hand-coloured lithographs, 1 chromolithograph, 27 tinted lithographs). Expertly bound to style (the text:) in crimson morocco-backed original pebble-grained cloth, [the atlas:] in crimson half morocco over original pebble-grained crimson cloth-covered boards, the spines of all three volumes gilt in six compartments with raised bands, lettered in gilt in the second and fourth compartments, the others with repeat decoration in gilt, marbled endpapers, the atlas with t.e.g.

*Rare complete set of the first edition of the official printed record of the most important 19th-century exploratory expedition into Indochina.*

This first edition was limited to 800 copies. The maps are after Garnier himself, whilst the views are taken from sketches by the expedition artist Louis Delaporte. These views, in conjunction with the fine illustrations in the text volumes, form a valuable and remarkably wide-ranging visual record of Indochina as a whole, with the depictions of the ancient capital of Laos at Viet Chan and Angkor in Cambodia being particularly impressive.

Garnier was part of the French expedition under Captain Ernest Doudard de Lagrée which set out from Saigon in 1866 to explore the valley of the Mekong River in the hopes of finding a navigable route into south-western China. Garnier took command of the mission when de Lagrée died and he safely led the expedition to the Chinese coast via the Yangtze River. The expedition traversed almost 5,400 miles travelling through Vietnam, Cambodia, and Laos, mapping over 3,600 miles of terrain previously unknown to Europeans, and becoming the first westerners to enter Yunnan by a southern route.

Subsequently, Garnier returned to France a hero, fought in the Franco-Prussian war, and finished the present account of the expedition before eventually returning to Indo-China to establish a colony in Tonkin.

Cordier *Sinica* 329; Cordier *Indosinica* 1012.

(#18660)

\$ 67,500.

26] GELL, Sir William (1777-1836). **The Topography of Troy, and its Vicinity; Illustrated and Explained by Drawings and Descriptions.** London: printed by C. Whittingham for T.N. Longman & O. Rees, 1804 [watermarked 1801]. Folio (16 13/16 x 10 3/4 inches). Title with hand-coloured engraved vignette, 28 engraved and aquatint plates (3 folding), 2 hand-colored engraved maps, 14 vignettes (12 hand-colored). Later half vellum over blue cloth-covered boards by Birdsall of Northampton, blue/green morocco spine label. *Provenance*: N.A.G. Embiricos (bookplate).

*A pioneer work with hand-coloured plates of great quality: "the most beautiful book on Troy ever produced" (Lascares)*

In this work Gell published his findings which established the approximate site of Homeric Troy for the first time in the modern era. Sir William Gell, a classical archaeologist and traveller, prepared his own sketches for most of the plates. Rightly, they are known for their exactness and attention to minute detail. Gell also published works on Pompeii and ancient Rome: all three were considered the standard treatises of their era, and remain important as a historical record of the topography of the time and of the state of the archaeological remains.

Abbey *Travel* I, 399; Blackmer 660

(#23659)

\$ 9,500.

27] HAAS, Frédéric. **L'Art Hindou. Voyage aux Indes Orientales.** Paris: Typographie Chr. Krüsi, 1885. Small folio (15 1/4 x 11 3/4 inches). [4], [1, verso blank], 47 pp. French text in two columns. 31 albumen photographs on captioned mounts (one signed in the image by Samuel Bourne, another by Robert Phillips, the others unsigned). (Scattered foxing to the text, repaired tear to one text leaf). Publisher's red pebbled cloth, front cover decoratively tooled with a gilt and black border and titled in gilt, rear cover with a decoratively tooled black border, spine stamped in gilt and black, silk moire endpapers, g.e. (Minor wear at head and tail of backstrip, spine lightly faded).

*Rare photographically-illustrated book on Buddhist temples in India.*

Mostly focussing on the southern portion of the continent (although including a few images of northern and western regions) this scarce book includes mounted albumen photographs illustrating the following: Mahavelipore (2) [Mahishasuramarthini cave temple at Mahabalipuram]; Tope de sarnath; Mont Aboo (2) [interior views of one of the Dilwara Temples on Mount Abu]; Madura (6) [Madurai, including the Meenakshi-Sundareswarar Temple, Thirumalai Nayakar Mahal, the Koodal Azhagar Temple, and others]; Trischnapoly [Rockfort Temple at Tiruchirappalli]; Tanjaor (4) [Brihadishwara Temple and the Shrine of Sri Subramanya at Thanjavur]; Chillambam (3) [Chidambaram Temple]; Seringam (5) [Sri Ranganathaswamy Temple in Srirangam]; Pondichery (3) [Puducherry, two city views plus an image of the statue of Dupleix]; Madras (2) [city views of Chennai]; Colonne de Delhi [Qutab Minar in Delhi]; and an image titled "Ceremonie Religieuse Boudhiste" depicting 8 monks seated on the ground, two playing dung chen.

The author of the book served as a French diplomat in China and Southeast Asia, including time as the French Consul at Mandalay. The two signed images, by Samuel Bourne and Robert Phillips, are by well-known commercial photographers working on the continent.

Although there is no limitation given, most photographically illustrated books from this time period were produced

in small numbers due to the high cost of production. This is further supported by the book's rarity, with no copies listed in OCLC or in the auction records.

Not in *Truthful Lens*.

(#22665)

\$ 7,000.

28] HAVELL, William (1782-1857). [**A Series of Picturesque Views of the River Thames. From the drawings of Wm. Havell. Dedicated to the commissioners of Thames navigation, by ... Robt. Havell.** London: Robert Havell, 1818]. Large folio (22 7/8 x 17 3/4 inches). 12 hand-coloured aquatint plates by Robert Havell after William Havell, each with black ruled border at the edge of the image and a buff wash border, on thin card, all on guards. Expertly bound to style in dark green straight-grained morocco, covers with fine decorative border composed from fillets and an arabesque roll-tool of stylized foliage, spine in eight compartments with double raised bands, the bands highlighted in gilt, lettered in the second and fourth compartments, the others with repeat decoration in gilt made up from various small tools, gilt turn-ins, gilt edges.

*A very fine copy of this important series of Thames views: a visual essay in the picturesque from one of the great watercolour landscape artists of the time, with plates by Audubon's engraver.*

The almost unobtainable original edition was published in 1812 with plates aquatinted by Robert Havell from his cousin's watercolours. It marked the start of a long series of important publications by Robert Havell that were to culminate with his work on Audubon's *Birds of America*. The present work, also very rare, is the second edition published by Thomas McLean in London in 1818, here bound without the title.

The *British Dictionary of National Biography* describes William Havell as being "one of the best earlier painters in watercolour," an artist of the highest calibre whose images are "distinguished by pure and delicate colour." Born in 1782 in Reading, England, he traveled widely in his search for subjects: Wales, the Lake District, Europe and eight years in India and Burma. However, the present series drawn from the river that flowed through his home town is arguably his best work. The panoramic views betray the artist's intimate understanding of his subject, he ably captures both the river as a calm focus for scenes of great picturesque beauty, and the river as a vital highway for transport and trade.

The plates offer the viewer a visual journey: from Oxford and the famous skyline of the Colleges, through the busy market town of Abingdon, to Wallingford (a view taken in 1810 whilst the bridge was being repaired), then two wonderful truly panoramic views of the Thames Valley, one viewed from higher ground at Streatley, and a second of Caversham Bridge near Reading. The journey continues with bucolic views near Park Place in Oxfordshire, the weir viewed from Marlow bridge and Clifden spring and woods, near Maidenhead. Taplow is next, then an interesting view of Windsor Castle before the renovations showing a skyline that is strange yet familiar. The journey ends with a fine view of Datchet Ferry near Windsor and a spectacular view of Staines church in newly emerged sunlight, whilst the rain clouds behind are lightened by a beautifully observed double rainbow.

Abbey *Scenery* 433; Prideaux p.265; Tooley p.141

(#16892)

\$ 30,000.

29] HECK, Johann Georg (d.1857). **Iconographic Encyclopedia of Science, Literature, and Art. Systematically arranged by J.G. Heck. Translated from the German, with additions, and edited by Spencer F. Baird.** New York: D. Appleton & Co, 1869. 6 volumes (text: 4 volumes, octavo [10 x 6 1/2 inches]; plates: 2 volumes, oblong folio [9 1/2 x 11 3/4 inches]). Plates: 2 general letterpress titles, 10 letterpress division titles, 495 engraved maps and plates (the numbering adds up to a total of 500 but this includes 5 plates or maps with double numbers, 2 of these folding). Uniform contemporary brown half morocco over marbled paper-covered boards, the spines in six compartments with raised bands, the bands highlighted with fillets in gilt and blind, lettered in gilt in the second and fourth compartments, cream glazed endpapers, gilt edges. *Provenance*: H.C. Lewis (bookplate).

*A fine set of an American edition of this profusely-illustrated work: almost 500 plates with 12,000 figures.*

According to the preface the text "is based upon the well-known *Bilder atlas zum conversations lexicon* ... [Leipzig: 1849-1851] The second volume ... has been entirely rewritten." The contributors to the American text include John Cassin, Louis Agassiz, Asa Gray and others. The text volumes are bound by subject: vol.I mathematics and

astronomy, physics and meteorology, chemistry, mineralogy, and geology; vol.II botany, zoology, anthropology and surgery; vol.III geography and planography, history and ethnology, military sciences, naval sciences; vol.IV architecture, mythology, the fine arts, and technology. The plate volumes, in which are reprinted all the plates from the original German work, follow approximately the same order as the text. Volume I: mathematics and astronomy (14 plates); natural sciences (124 plates); geography (42 maps and plates [2 folding]); history (39 plates); ethnology (42 plates). Volume II: military sciences (51 plates and maps); naval sciences (32 plates and maps); architecture (60 plates); mythology and religious rites (26 plates); fine arts (26 plates); technology (35 plates and maps).  
(#23704) \$ 1,500.

30] HEINE, Wilhelm (1827-1885). **Graphic Scenes of the Japan Expedition.** New York: GP Putnam & Company, 1856. Folio (20 1/4 x 14 1/2 inches). 12 ff. letterpress text. 10 lithographic prints (one tinted portrait of Perry from a daguerreotype by P. Haas, nine views by Heine [two of these chromolithographed, seven printed in two colours on india paper mounted]), all printed by Sarony & Co. 20th-century maroon half morocco over paper-covered boards, titled in gilt on spine, original wrappers bound in.

*An important work recording Commodore Perry's expedition to Japan.*

William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued, in a smaller format, with different images and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time. "As artistic productions, the pictures speak for themselves ... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe" (Introduction). Copies were produced tinted on regular paper as in the present copy and hand-coloured.

The plates are numbered and titled as follows [1. portrait of Perry]; 2. Macao from Penha Hill; 3. Whampoa Pagoda; 4. Old China Street, Canton; 5. Kung-kwa at On-na, Lew-Chew; 6. Mia or road side chapel at Yokuhama; 7. Temple of Ben-teng in the harbor of Simoda; 8. Street and bridge at Simoda; 9. Temple of the Ha-tshu Man-ya-tshu-ro at Simoda; 10. Grave yard at Simoda Dio Zenge.

Bennett describes the plates as "many times finer than those in the regular account of the Perry expedition." His remarks on the work's great rarity are confirmed by its absence from both of Cordier's Japanese bibliographies.

Bennett, p.53; McGrath *American Color Plate Books* 123.  
(#20647)

\$ 35,000.

31] HOGARTH, William (1697-1764) and others, illustrators. - Ebenezer FORREST (d.1793). **An account of what seemed most remarkable in the five days peregrination of the five following persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill, and Forrest. Begun on Saturday, May 27th, 1732, and finished on the 31st of the same month.** London: Printed for R. Livesay, 1782. Oblong folio (11 1/2 x 17 1/2 inches). 9 hand-coloured aquatint plates by Richard Livesay after Hogarth (6) and Scott (3), proofs before all letters with imprints, titles, artist's names and publication dates supplied in dark brown ink by a single contemporary manuscript hand, extra-illustrated with 16 variant plates (an additional suite of all nine of the plates in uncoloured aquatint printed in black, a third partial suite of six plates in uncoloured aquatint printed in bistre with open-letter titles, and a single example from a fourth state with the plate printed in black with open-letter title). Expertly bound to style in half 18th-century russia over contemporary marbled paper-covered boards, the flat spine divided into six compartments by gilt fillets and a greek-key roll, red/brown morocco lettering-piece in the second compartment, the others with repeat decoration in gilt. *Provenance:* Edward Cheney (1803-1884, armorial bookplate); Robert William Shipway (d.1928, Grove House, Chiswick, bookplate dated 1896).

*A unique example of a rare and early aquatint work, with plates after Hogarth present here in multiple states.*

Only two copies of this charming work are listed as having sold at auction in the past thirty years, and neither copy included any additional plates, as here. The text, in diary form, describes an excursion to the north coast of Kent that the 35 year-old Hogarth made with four friends. The journey, reminiscent of the fictional ramblings of Mr. Pickwick

and friends, begins with the departure from London's Covent Garden. They made their way by boat down the Thames to Gravesend and then on foot to Rochester, then Chatham, then back to Rochester, along the banks of the Medway, then Upnor Castle, Sheerness, Queenborough, then by boat back up stream to Billingsgate in London. The account, written by Ebenezer Forrest, is enlivened with notes on the people they met, descriptions of the inns in which they stayed, the food and drink they consumed, and their high-jinks along the way. The text ends with a detailed account of the expenses incurred on the trip (6 guineas in total). The text also cross-references the fine plates, giving fascinating information about when the original drawings were produced. Six of the plates were from Hogarth's drawings and three from drawings by Samuel Scott. Both the written account and the drawings remained unpublished at the time of Hogarth's death in 1764. Ronald Paulson notes that Richard Livesay was employed from 1777 to 1785 by William Hogarth's widow to produce authorised copies of "Hogarth's drawings and some rare prints." That the impetus which led to the production of the present work came from Mrs. Hogarth is not evident from the title (where she is not mentioned) but is alluded to in the imprint line to the plates: "Publish'd ... by Rd. Livesay at Mrs. Hogarths Leicester Fields." The existence of multiple states of the plates are referred to by Lowndes, but are not mentioned by the later bibliographies.

The provenance of the present copy is particularly interesting: Edward Cheney was a connoisseur and art collector of note, and Robert Shipway was a Hogarth aficionado who owned Hogarth's country house in Chiswick, opened it to the public in 1904 and gave it to Middlesex County Council in 1907.

Abbey *Life* 307 (with hand coloured aquatints); *Bibliotheca Grenvilliana* I, p.330; Cohen pp 156-7; Lowndes II, p.1082 ("These engravings occur in four states"); Prideaux p.340.

(#22761)

\$ 16,000.

32] HOGARTH, William (1697-1764). [**Works**]. London: 1738?-1764. Folio (23 x 18 inches). Engraved throughout, 45 plates by or after Hogarth (28 full-page, 17 smaller format and backed onto 8 sheets of early wove paper [14 of these half-page and mounted two to a page on 7 sheets, 1 sheet mounted with 3 plates]) (The first and last plates with old vertical creases, more pronounced to the first plate). Early 19th-century red morocco gilt by Hardy, over marbled paper-covered boards, spine in seven compartments with raised bands, lettered 'Hogarth's / Works' in the second, dated '1764' in the third, the others with repeat decoration of an interwoven monogram ('GGM' or 'GGX') surmounted by the armorial crest of the Graham or Graham-Moir family, marbled endpapers, top edge gilt. *Provenance*: Graham or Graham-Moir family (binding); Bathurst (of Lydney Park, Glos., England, 19th century armorial bookplate).

*A fine selection from the best of Hogarth's graphic work: all published during his lifetime.*

This fine selection concentrates chiefly on the most important part of Hogarth's output as an engraver and publisher: his series on various contemporary moral subjects. This was an oeuvre that he almost invented and certainly brought to a peak that has not been equalled by any artist before or since. Hogarth lived in an age when, through prints, art was bought to the attention of the masses (in shopwindows, taverns and public buildings and sold in printshops) - it was no longer something that was only shown in churches or the homes of rich patrons and connoisseurs. In the arts in general, old hierarchies broke down, and new forms began to flourish: the ballad opera, the bourgeois tragedy, and especially (through Henry Fielding and the like) the novel. Hogarth wished his message to be seen and understood by the widest possible audience, and he decided on an approach that allowed him to tell a (moral) story graphically: he would paint and engrave "modern moral subjects ... to treat my subjects as a dramatic writer; my picture was my stage," as he wrote in his manuscript notes. His approach was a great popular success, and his engravings ensured that his images were widely disseminated during his lifetime and were copied many times since his death. The images produced during his lifetime (as here) are undoubtedly much more powerful than the later impressions, and they include some of the defining images of life in the 18th century.

A pencilled note on the front free endpaper notes that the current selection is of 'picked impressions,' and after a self-portrait, the album starts with the second of Hogarth's great series: the Rake's Progress (8 plates). Other series follow: Marriage-a-la-Mode (6 plates); an Election series (3 of 4 plates); the Idle and Industrious Apprentices (10 of 12 plates); the Stages of Cruelty (4 plates) and the Invasion (2 plates). In addition there are a number of subjects treated on single plates.

The contents are as follows (with Paulson numbers):

- 1.Hogarth Painting the Comic Muse, 204a, 7th state (of 7), 1764 (vertical crease)
- 2.Rakes Progress, pl.1, 132a, 3rd state (of 4), 1740s
- 3.Rakes Progress, pl.2, 133b, 5th state (of 5), ?
- 4.Rakes Progress, pl.3, 134a, 3rd state (of 3), 1740s
- 5.Rakes Progress, pl.4, 135c, 3rd state (of 3), early 1740s
- 6.Rakes Progress, pl.5, 136b, 3rd state (of 3), 1763
- 7.Rakes Progress, pl.6, 137, 3rd state (of 3), ?
- 8.Rakes Progress, pl.7, 138, 4th state (of 4), ?
- 9.Rakes Progress, pl.8, 139b, 3rd state (of 3), 1740s
- 10.Marriage-a-la-mode, pl.1, 158, 6th state (of 8), 1745
- 11.Marriage-a-la-mode, pl.2, 159, 3rd or 4th state (of 5), 1745
- 12.Marriage-a-la-mode, pl.3, 160, 2nd state (of 3), 1745?
- 13.Marriage-a-la-mode, pl.4, 161, 3rd or 4th state (of 4), 1745?
- 14.Marriage-a-la-mode, pl.5, 162, 4th state (of 5), 1745?
- 15.Marriage-a-la-mode, pl.6, 163, 2nd or 3rd state (of 3), 1745
- 16.The Enraged musician, 152a, 2nd state (of 2), 1741
- 17.Mr. Garrick in the Character of Richard III, 165, 2nd state (of 2), 1745
- 18.[Strolling Actresses dressing in a Barn], 150, 4th state (of 4), 1738?
- 19.Canvassing for Votes, pl.2, 199a, 6th state (of 6), 1758?
- 20.The Polling, pl.3, 200a, 3rd state (of 3), Feb. 1758
- 21.Chairing the Members, pl.4, 201a, 3rd state (of 3), Feb. 1758
- 22.Benjamin Hoadly, Lord Bishop of Winchester, 226, 1st and only state?, 1743
- 23.The Idle 'Prentice at Play in the Church Yard, pl.3, 170, 2nd state (of 2), 1747, mounted
- 24.The Industrious 'Prentice a favourite entrusted by his Master, pl.4, 171, 2nd state (of 2), 1747, mounted
- 25.The Idle 'Prentice turned away and sent to sea, pl.5, 172, 1st state (of 3), 1747, mounted
- 26.The Industrious 'Prentice out of his Time, & married to his Master's Daughter, pl.6, 173, 4th state (of 4), 1747?, mounted
- 27.The Idle 'Prentice return'd from Sea, & in a Garret with a common prostitute, pl.7, 174, 2nd state (of 2), 1747?, mounted
- 28.The Industrious 'Prentice grown rich, & Sheriff of London, pl.8, 175, 2nd state (of 2), 1747?, mounted
- 29.The Idle 'Prentice betray'd by his Whore, & taken in a Night Cellar with his Accomplice, pl.9, 176, 3rd state (of 4), 1747?, mounted
- 30.The Industrious 'Prentice Alderman of London, the Idle one brought before him & Impeach'd by his Accomplice, pl.10, 177, 2nd state (of 2), 1747?, mounted
- 31.The Idle 'Prentice Executed at Tyburn, pl.11, 178a, 3rd state (of 3), 1747?, mounted
- 32.The Industrious 'Prentice Lord Mayor of London, pl.12, 179, 3rd state (of 3), 1747?, mounted
- 33.John Wilkes, 214, 1st state (of 2), 1763, mounted
- 34.Simon Lord Lovat, 166, 2nd state (of 3), 1746, mounted
- 35.[The Stage-coach, or the country inn yard], 167, 2nd state (of 3), 1747?, mounted
- 36.[Columbus breaking the Egg], 194, 2nd state (of 2), 1753, mounted
- 37.[The Sleeping Congregation], 140, 3rd state (of 3), 1762, mounted
- 38.The Times, pl.1, 211a, 3rd state (of 3), 1762, mounted
- 39.The Bench, 205a, 4th state (of 6), 1764, mounted
- 40.First Stage of Cruelty, 187, 1st state (of 2), 1751
- 41.Second Stage of Cruelty, 188, 1st state (of 2), 1751 (slightly creased)
- 42.Cruelty in Perfection. 189, 1st and only state, 1750/1
- 43.The Reward of Cruelty, 190a, 3rd state (of 4), 1751?
- 44.[The Invasion] France, pl.1, 202, 3rd state (of 3), 1756
- 45.[The Invasion] England, pl.2, 203, 3rd state (of 3), 1756

R. Paulson *Hogarth's Graphic Works* (London: 1989)  
 (#17758)

\$ 24,000.

33] HOGARTH, William (1697-1764). - Thomas COOK (c.1744-1818, engraver). [**Hogarth Restored. The whole works of the celebrated William Hogarth, as originally published ... Now re-engraved by Thomas Cook.**] [text vol:] **Anecdotes of Mr. Hogarth, and explanatory descriptions of the plates of Hogarth restored** . London: [text:] printed for the engraver and G & J. Robinson,, [album of plates: no date, but plates with imprints dated from 1795-1803]; [text:] 1803. 2 volumes (album of plates: large folio [23 1/8 x 19 inches]; text: octavo [9 13/16 x 6 3/8 inches]). Album: mounted on guards throughout, and interleaved with blank wove paper throughout. 111 engraved plates on 95 sheets by Thomas Cook after Hogarth (including the 'Before' and 'After' plates [sheets 28 and 29] that are often suppressed; and with the 12 "Industry and Idleness" plates inlaid to size), extra-illustrated with an early letterpress broadside "An Explanation of the Eight Prints of The Rake's Progress" mounted to size. (Repaired tears to the 2nd, 3rd and 44th sheet); Text: 4pp. list of subscribers. Album: later red half morocco by Zaehnsdorf, spine in six compartments with raised bands, the bands flanked by gilt fillets, lettered in the second compartment, marbled endpapers, top edge gilt; Text: later green half morocco, spine gilt in six compartments with raised bands, the bands highlighted with gilt tooling and flanked by fillets and roll tooling in gilt and blind, lettered in the second compartment.

*The complete suite of Cook's plates, including Before and After often suppressed, together with his useful commentary.*

The broad strokes of Hogarth's humour is timeless: genius needs no apology, but some of the more detailed imagery is difficult to understand from our modern perspective - for a true understanding, and therefore a true appreciation, Cook's text is very useful. It is generally agreed that Cook, an engraver of the first order, was sympathetic in the handling of Hogarth's images, as he was understanding of his intentions: the results are generally spectacular.

Cf. R. Paulson *Hogarth's Graphic Works* (London: 1989)

(#23511)

\$ 4,500.

34] HOLBEIN, Hans (1497-1543, artist). - Edmund LODGE (1756-1839). **Portraits of Illustrious Personages of the Court of Henry VIII. Engraved in imitation of the original drawings of Hans Holbein, in the collection of His Majesty, with biographical and historical memoirs by Edmund Lodge.** London: Published by John Chamberlaine, printed by William Bulmer & Co., '1812' [title watermarked 1829]. Demy quarto (13 1/8 x 9 7/8 inches). 84 engraved portraits after Hans Holbein by G.S. Facius, Marie Anne Bourlier, C. Knight, J. Minasi, A. Cardon, T. Cheesman and others (comprised of: 2 colour-printed stipple-engraved portraits of Holbein and his wife, 80 colour-printed stipple-engraved portraits [49 printed on pink, lilac or tinted paper], 2 hand-coloured engraved plates of portrait miniatures), extra-illustrated with a 1p. ALS from Delos Lake to Alfred A. Cohen concerning the gift of the book. Contemporary red half morocco over marbled paper-covered boards, spine in six compartments with semi-raised bands, the bands highlighted with gilt tooling, lettered in the second compartment, the others with elaborate overall repeat decoration in gilt, marbled endpapers. *Provenance:* Thomas Andrews (armorial bookplate); Judge Delos Lake (San Francisco, California, d.1882, presentation inscription dated 1877 and related letter to); Alfred A. Cohen (1829-1887, Fernside, Alameda, California).

*Cohen-Delos Lake copy of this beautifully-produced work with an interesting early California provenance.*

This work is one of the greatest English colour-printed works. Each of the plates are individual technical masterpieces which capture beautifully the immediacy of Holbein's original drawings (which are still to be found in the Royal Collection at Windsor). First published by John Chamberlaine in 1792 in a folio format under the title *Imitations of Original Drawings*, the majority of the plates were the work of Bartolozzi: the great innovator in the field of English colour-printing. The plates are reduced from the original work, but not diminished, and the work as whole is more manageable than the folio edition.

This copy is noted by the splendidly-named Flora Haines Apponyi Loughhead in her *Libraries of California*, containing descriptions of the principal private and public libraries throughout the state. (San Francisco, 1878, p.74): "Among other prized works [in Alfred A. Cohen's library] is ... Holbein's Court of Henry VIII, ... a handsome copy, presented to Mr. Cohen by his friend Judge Lake." She describes in general the libraries of both Delos Lake (op. cit. pp.143-146) and Cohen (op. cit. pp.71-74), noting that the latter had what was "regarded by some as the choicest private collection in the State." In public life, Delos Lake served as Judge and US District Attorney in California, and Cohen as financier, banker, railroad builder and legal council for the railroads.

Cf. *Abbey Life* 205; cf. Lowndes I,p.405.

(#23202)

\$ 2,500.

35] HULLMANDEL, Charles (1789-1850), & Bartolomeo PINELLI. **Roman Costumes; Drawn from nature by Pinelli and C.Hullmandel: on Stone by C.Hullmandel.** London: C.Hullmandel for Rodwell & Martin, [no date, but plates dated Feb.- Dec. 1820 and watermarked 1817-1821]. Folio (16 1/4 x 12 inches). Lithographed throughout. Calligraphic title with decorative vignette, written on stone by J.Netherclift, printed by Hullmandel, 24 hand-coloured lithographed plates, drawn on stone and printed and coloured by J.Hullmandel (5 after his own drawings, 19 after Pinelli). Expertly bound to style in red straight-grained half morocco over contemporary marbled paper-covered boards, the flat spine divided into seven compartments by gilt fillets and roll tools, lettered in the second compartments, the others with repeat decoration in gilt.

*A deluxe coloured copy of this very rare incunable from the dawn of lithography as an art, in Great Britain. Printed, lithographed, and in five cases from original drawings by "the man... who did more than any other to establish lithography in England" (Abbey "Travel" I, p.151).*

The present work appears to be the first substantial book to be printed entirely by Charles Hullmandel (his earlier *Twenty-four views of Italy* [1818] includes a varying number of plates printed by Moser & Harris). It is clearly very rare (it was unknown to Abbey, and does not appear in auction records). Hullmandel appears to have begun the publication on his own, presumably in an attempt to build on the success of his earlier work, and using the highly fashionable Pinelli's etchings as his models.

Hullmandel was born in Mayfair on 15 June 1789 to a German father and French mother. "After training as an artist, he went abroad for a time, and it was apparently on his return journey... that he first met Senefelder and became interested in lithography, at first only as a means of publishing his own sketches... Hullmandel went to Moser and Harris for the printing of these early drawings, with the result... that he determined 'to have a press and materials of my own', which he set up in his lodgings at 51 Great Marlborough Street." (Abbey Travel I, p.148). He printed a number of individual views and small groups of prints, and then in 1820 produced the present work. In 1823 a second substantial work appeared "in which the sketches, and not just the drawing on stone, are by Hullmandel himself, *Views of the South of Germany, the Tyrol and Italy... from sketches by C. Hullmandel.* Realizing that to succeed he must thoroughly understand the chemical basis of the process, Hullmandel studied under Faraday... Amateurs and artists gathered round to learn the use of the press, and No.51 became practically a school of lithography. Soon Hullmandel had the artists Ward, Westall, Lane, and particularly Harding, working for him... while in 1821 Théodore Géricault... did a series for him, Various subjects drawn from Life and on Stone (Abbey Travel I.p.149). His subsequent influence on his contemporaries in the field of lithography was enormous, and his technical achievements vital to the establishment of the lithograph as a medium through which great art could be achieved.

Colas 2382; Lipperheide Ja 20 (calling for 23 plates).

(#21307)

\$ 9,500.

36] JENKINS, James (publisher). - William HEATH (1795-1840, illustrator). **The Martial Achievements of Great Britain and her allies from 1799 to 1815.** London: [1815] plates watermarked 1831, text 1810 - 1812]. Quarto (14 1/4 x 11 3/8 inches). Uncut. Engraved title with hand-coloured vignette, engraved dedication to the Duke of Wellington with his coat-of-arms hand-coloured, hand-coloured aquatint frontispiece and 51 plates by Thomas Sutherland after William Heath. Without the 4pp. subscriber's list called for only in early issues. Expertly bound to style in red straight-grained half morocco over contemporary marbled paper-covered boards, spine gilt.

*A fine copy of this beautifully-illustrated record of the battles and campaigns during the war against Napoleon's France: "A brilliant and worthy record of a brilliant period in England's history" (Hardie).*

First published in 1814-1815, Jenkins' *Martial Achievements* enjoyed enduring popularity, with the result that it was re-issued several times. The present issue includes text from the original printing (on paper watermarked 1810 and 1812) whilst the plates are re-issues on paper stocks including watermarks dated 1831. This copy is particularly desirable as it is on paper that is completely uncut, offering the additional luxury of the widest possible margins to both plates and text.

Whilst this work does include nine scenes from locations as diverse as India, Israel, Egypt, Italy, South America and Russia, it is essentially a record of the Peninsular War from August 1808 when Lieutenant-General Sir Arthur Wellesley (the future Duke of Wellington), landed in Portugal, through until the ultimate defeat of Napoleon at Waterloo in June 1815. Each plate captures a pivotal moment during a pivotal action: the text describes the scene pictured and then, using excerpts from contemporary bulletins, dispatches, letters, and speeches gives an account of the action as a whole, often ending on a fascinating but more sombre note by recording the names and regiments of the senior officers killed.

With the brilliant strategist Wellington at their head, the British and their Portuguese and Spanish allies fought to eject Napoleon and the French firstly from Portugal, and then Spain. In a seven year period, during which over a million people lost their lives, the French (with the most experienced and successful army in Europe) went from being the masters of a demoralized and all-but-defeated Spain to being ejected forever from the Iberian Peninsula, having been repulsed during a long series of engagements against Spanish irregulars supporting Wellington's Anglo-Portuguese Army. Many of these engagements are pictured and described here in a work that Prideaux notes is "worthy of its theme ... one [could not] desire a finer record of heroic deeds". (224). Scenes include "The Battle[s] of Roleia"; "... Vimiera"; "... Corunna"; "... Grigo"; "... Salamonda"; "... Talavera"; "... Busaco"; "...Barrosa"; "... Pombal"; "... Salamanca"; "... Seville"; "... Vittoria"; "The Storming of St. Sebastian"; "The Entrance of the Allies into Paris"; and "The Battle of Quatre Bras" and two of the "Battle of Waterloo." The plates are all the work of aquatint engraver Thomas Sutherland, who specialised in hunting, coaching, military, and naval subjects: his earliest dated work is from 1804, and shortly thereafter was employed by London publisher Rudolph Ackermann. Here, Sutherland works from originals by William Heath who is now best known for his caricatures, political cartoons, and images which offered a visual commentary on contemporary life. The present work is typical of his earlier output - from about 1820 on he focused on satire. Some of his works were published under the pseudonym "Paul Pry".

Abbey *Life* 365; Hardie *English Coloured Books* 147; Prideaux, 341; Tooley 281.

(#23160)

\$ 4,800.

37] JONES, Owen, (1809-74) and Jules GOURY (d. 1834). **Plans, Elevations, Sections, and Details of the Alhambra: from drawings taken on the spot by the late M. Jules Goury and in 1834 and 1837 by Owen Jones ... With a complete translation of the Arabic inscriptions, and an historical notice of the Kings of Granada, from the conquest of that city by the arabs to the expulsion of the moors, by Mr. Pasqual de Gayangos.** London: published for Owen Jones, 1842-1845. 2 volumes, folio (26 3/8 x 19 3/8 inches). 1p. list of subscribers. 2 chromolithographic additional titles, 2 hand-coloured plans, 100 plates, measured drawings and plans, engravings or lithographs (38 on india paper mounted [4 of these folding], 67 chromolithographs) after Owen Jones or Jules Goury, by Jones, T.T. Bury, W.S. Wilkinson and others. Contemporary green half morocco over marbled paper-covered boards, spines in seven compartments with raised bands, red/brown morocco lettering-piece in the second, dark brown morocco lettering-piece in the fourth, the others with overall repeat decoration in gilt with a sémé of interlocking circles, marbled endpapers, gilt edges.

*Large paper copy of the first edition of this highly-detailed and beautifully-produced work.*

According to Abbey this work was first published in two forms: small paper for £18.16s (as the Abbey copy) or £31.10s for the large paper issue (as here). Abbey does not mention if there were any other differences in the make-up of the two issues, but the plates on india paper found here (which are not in the Abbey copy) are only found in the large paper issue. The lithographs, printed in colours, are highly important in their own right as early experimental examples of the chromolithographic process that was to come to dominate colour lithography for most of the second half of the nineteenth century. These images, combined with the excellent text, form an important historical record of the Alhambra as it stood early in the 19th century: at least twenty years before the first detailed photographic records were made.

Owen Jones was the son of a prosperous Welsh furrier. In 1833, Jones, who had been articled to Lewis Vuillamy from 1825-1831, made a tour of the Middle East (including Constantinople and Cairo) painting watercolour landscapes: this sparked his fascination with Islamic buildings. In the following year he made a tour of Spain accompanied by the young French architect Jules Goury, visiting Granada, and the Alhambra in particular. Both

were fascinated by the Moorish Palace and they planned to study it in detail. At that time, it was possible for suitable visitors to rent a suite of rooms within the palace itself: Washington Irving had been inspired to write his *Tales of the Alhambra* whilst staying there in 1829 and following in his footsteps, Jones and Goury stayed at the palace whilst making detailed drawings of the architectural and coloured decorations of the building. Tragically, Goury contracted cholera during his stay, and died on the 28th August, 1834. Owen Jones returned to England with both his and Goury's sketches. He also brought back an enormous number of casts that he and Goury had made of the ornaments and mouldings. A note at the beginning of the present work explains that: "To insure perfect accuracy, an impression of every ornament throughout the palace was taken, either with plaster or with unsized paper. Jones returned to the Alhambra again in 1837 to complete the recording and measuring of a number of aspects of the palace that had remained unfinished at the time of Goury's sudden death.

"On his return with his drawings ... Jones apparently had difficulty in finding any printer to undertake the unfamiliar and difficult work of color printing [especially the need for the flat, opaque and accurate colour schemes to reproduce the decorative motifs] ... With the promise of some help from Day & Haghe, Jones therefore set up an establishment ... [in London] ... training his own workmen and providing his own presses ... Jones's approach to colour-printing was that of the precise architect with an eye for abstract design and the harmony of colours ... Here Jones is a forerunner of Morris, the Pre-Raphaelites, and Art Nouveau [including Christopher Dresser]" (Abbey).

His subsequent career was not limited to the theoretical. He designed the internal decoration of the Vulliamy and Roumieu church, All Saints, Ennismore Gardens (c.1850), which is now the Russian Orthodox Cathedral in London. In 1851, Jones was appointed Superintendent of the works for the Great Exhibition, and in 1854 he designed the Egyptian, Greek, Roman and Alhambra Courts when the Crystal Palace was moved to Sydenham. In 1856 he published, with Sir Matthew Digby Wyatt, the celebrated and monumental *Grammar of Ornament*, creating a nucleus of ornamental ideas that still has resonance today.

Cf. Abbey *Travel* I. 156 (small format); Burch pp.183-185; Courtney-Lewis pp.139-140; Martin Hardie pp. 243, 250, 252-253.

(#18746)

\$ 20,000.

38] JONES, Rev. Calvert Richard (1804-1879). **An Album of Original Sketches by the artist and photographic pioneer, Rev. Calvert Richard Jones, showing shipping and other nautical scenes, sailors at work and in repose, and studies from the Antique and the Old Masters.** [N.p., but probably Swansea, Wales]: 4 September 1849 - 22 April 1850. Oblong 8vo (6 11/16 x 9 3/4 inches). 31ll. with forty-nine pages of pencil, ink, and gouache sketches, most with captions, (including 1 watercolour sketch, 10 pen and brown ink [some with wash and touches of white], 1 double-page pencil sketch heightened with white, 21 pencil sketches heightened with white, 15 pencil sketches), all but three on light grey or light green tinted paper, the leaves measuring 6¾ x 9¾ inches. Original black straight-grained half morocco over marbled paper-covered boards by Herbert Jones of Swansea, the border between leather and paper on the covers marked with a gilt roll tool, contained within a modern black morocco-backed box, spine with semi-raised bands and tooled in gilt.

*From the dawn of the photographic age: drawing studies by a photographic pioneer.*

An album of attractive and most handsomely-executed sketches by the highly-skilled Welsh artist and photographic pioneer Calvert Richard Jones. Jones is best remembered for his contributions to the development of the early photographic processes, and was a contemporary of Henry Fox Talbot. He became deeply interested in photography in the mid- to late-1840s, his most memorable images being calotype maritime views of Swansea harbour.

In addition to his experiments with photography, however, he was also a highly accomplished watercolourist, specializing in maritime scenes and vignettes of men at work or at rest, i.e. the same themes that Jones emphasized in his photographic work. The present album of original pencil, ink, and watercolour sketches shows how the classical art of painting and the art of photography influenced each other in first decade of photography, and it is an important tool for understanding the early interplay of those two media.

Calvert Richard Jones was born in Swansea, Wales, and grew up in Heathfield House, Mount Pleasant. He attended Oriel College, Oxford, was ordained in 1829, and was installed as Rector of Loughor. He was an enthusiastic

painter from an early age, specializing in nautical themes - usually showing ships afloat or at dock. While at Oxford he became friends with the "wealthiest commoner in Britain", C.R.M. Talbot. It was through him that Jones met the pioneering photographer, Henry Fox Talbot - the inventor of the calotype process for making several positive images from a single negative. Jones and Fox Talbot became friends, and Jones went on to become an important photographic pioneer in his own right, using the calotype process to take early photographs of ships and seamen in and around Swansea Harbor. Jones is credited with taking the earliest dated photograph in Wales. Like many other artists, Jones was in the habit of making preliminary pencil and wash sketches of any subjects that caught his eye, whether they be nautical scenes or portraits. The editors of the ground-breaking exhibition catalogue *Undersail* contend that his portrait sketches "are probably related to his photographic studies, as the subjects are always arranged in a pose with limbs supported, as was necessary with the long exposures required for photography" (page 102).

The excellent sketches in the present album heavily reflect Jones' artistic and photographic themes, as they are largely composed of nautical scenes or scenes of men at work or at rest. Thirty of the sketches are delicately drawn renderings of ships at sea or at dock, showing the ships tossing in rough waters or under repair in dock. Jones is very accomplished at giving a sense of motion in his maritime scenes, and at capturing the intricate details of ship's rigging. Another ten sketches show men at work or at rest, including scenes of men pulling rope lines or resting after a bout of hard work. One of these scenes, showing three men pulling ropes, is beautifully executed with watercolour heightened with white gouache. In support of the editors' of *Undersail's* contention (see above), most of the drawings of the men at rest show them leaning against walls or otherwise supported, evoking the poses used in early photographic figure or portrait studies. The other nine sketches are rough figure drawings or works showing classical statuary. Most of the sketches are dated and often have accompanying notes describing the subject or place of the sketch.

A remarkable album of original maritime and figure sketches by a prominent British artist and important photographic pioneer, and an important source in understanding the effect of the new medium of photography on the art of painting.

*Under Sail: Swansea Cutters, Tallships and Seascapes 1830-1880* (1987 exhibition catalogue), pp. 101-107.

(#21075)

\$ 75,000.

39] LABORDE, Comte Alexandre Louis Joseph de (1774-1842). **Voyage pittoresque en Autriche [volume III: Précis historique de la guerre entre la France et l'Autriche en 1809]**. Paris: P. Didot l'ainé [volumes I-II] and J. Didot l'ainé [volume III], 1821-1822. 3 volumes, folio (22 11/16 x 16 1/2 inches). 159 plates, plans and battle-plans on 119 sheets (made up as follows: 142 plans and plates on 102 sheets, by Gros, Piringer, Schwartz and others after Gauermann, Haechle, Jantscha, Laborde, Lieb, Piringer, Schütz and others [comprising: 129 hand-coloured engraved aquatint plates (3 of these double-page), 4 uncoloured plates, 6 tinted plates, 3 uncoloured plans (1 of these double-page)]; 17 engraved maps and battle plans [comprising: 4 double-page uncoloured engraved maps, 13 hand-coloured engraved battle plans (8 double-page, one of these with overslips) and including an additional single-page battle plan titled 'Prise de Landshut' not called for in the list of contents]). In addition there are 2 double-page uncoloured lithographic tables and numerous engraved head- and tailpieces, most hand-coloured, tinted or aquatinted. Expertly bound to style in red straight-grained half morocco over contemporary paper-covered boards, the flat spines divided into five compartments by gilt fillets and roll tools, black morocco lettering-piece in the second compartment. *Provenance*: Signet Library (early inscriptions and bookplates).

*The Signet Library copy of the very rare hand-coloured, large-paper issue on papier vélin of the greatest illustrated work on Austria.*

An uncut and complete copy of this very rare deluxe issue of Laborde's spectacular work on the picturesque beauties of Austria. Only the Botfield and von Gutmann copies of this issue are recorded by ABPC as having sold at auction since 1975.

Laborde gathered material for this work during the nine years he served in the army of Emperor Joseph II, years which Laborde describes in the introduction as "le temps le plus heureux de ma vie" (p.iv). The result is justifiably called by Mayer a "monumental work of topography, valued for its numerous splendid views: the Danube, Viennese vedutas, battles, the environs of Vienna, popular scenes, costumes, the marriage festivities for Maria Louise etc."

The quality of the coloured plates is exceptional and stands as an example of French aquatint work of the highest calibre. The collation of the plates in this work is challenging as Laborde is inconsistent in assigning numbers to individual images. The plates in this copy have been collated against the list of contents in each volume and are all present.

The work was published in three states: uncoloured, printed on papier demi-jésus, priced at 360 francs; uncoloured with the plates before letters, at 540 francs; and, as here, hand-coloured sets printed on "papier vélin demi-colombier" at 900 francs.

It is difficult to establish exactly how many of the deluxe coloured large-paper sets were published, but it would have undoubtedly been few. Quérard notes only that "quelques exemplaires" were published; Bohn's *A Catalogue of Books* (London: 1841) included a copy (item 1872) and noted that "Only 12 copies are said to have been finished in colours"; whilst Brunet writes that 40 sets were printed.

Brunet III, 713 (variant collation); Mayer coll. 271 (the ordinary edition only); Nebhay/Wagner II, 348 & 349; Quérard IV, p.344 (variant collation); UCBA II, 1065; Vicaire IV, 752 (not calling for the double-page "Plan de la Ville & des Faubourgs de Vienne" in volume II); Exotic and the Beautiful 437. Not in Abbey.

(#22764)

\$ 47,500.

40] LAJOUE, Jacques de (1687 - 1761). [**A collection of engravings of cartouches, architectural fantasies and fans, all in a single album.** Paris: Huquier and others, circa 1740] - 1744 - 1768. 18 suites and 4 unassigned plates in one volume, folio (21 5/8 x 14 inches). Engraved throughout. 150 leaves with 13 titles and 161 plates, all after Lajoue (1 folding, 1 hand-coloured reverse-printed 'vue d'optique' plate), most plates mounted to size, some plates cut to the edge or into the plate area. Mid-nineteenth century green morocco gilt, covers with wide decorative border tooled in gilt, expertly rebaked to style, spine in compartments with double raised bands, lettered gilt. *Provenance:* F.A. Magliss (inscription dated 1905? on the verso of the second plate in the 16th suite).

*A unique 'sammelband' including the greatest engraved work produced from Jacques de Lajoue drawings: a celebration of French rocaille at its peak, as executed by an exuberant master.*

Jacques de Lajoue 'is one of a group of masters who, during the last years of Louis XIV's reign, reacted against the conventional austerity and heaviness of form that characterised the art of the 17th century. Gillot, Watteau, Aurèle Meissonier and Gilles-Marie Oppenord were friends of his. Alongside them he provided work for Gabriel Huquier to engrave. Huquier rendered 39 [sic.] drawings by Lajoue - of ornaments, trophies, griffins [sic.] and architectural monuments ... It was through his influence that the taste for rocaille developed' (Benezit VIII, p.322).

Lajoue 'was the son of the architect and master mason Jacques de La Joue and Marguerite Cannaban. He was accepted by the Académie Royale as an architectural painter on 26 April 1721 and he continued to take part in its exhibitions until 1753. He exhibited at the Place Dauphine in 1721 and his success never seems to have waned from this date onwards. He obtained work in several decorative projects in royal palaces and buildings. In 1732, he won great acclaim with a *View of the Bibliothèque Ste-Geneviève*. From 1730 to 1739, he provided drawings to C. Nicolas Cochin (junior) to be used for engravings ... Lajoue was patronised, in particular, by Mme. de Pomadour... [he] was also a close friend of Nicolas Cochin, de Troy, Lemoyne and Coustou the Elder. (*op.cit.*)

This album was apparently assembled in 1905 or shortly afterwards, perhaps by F.A. Magliss. Cohen/de Ricci (column 589) record a similar 'sammelband' but it includes fewer images: 160 images including titles, as opposed to 174 images in the present work. The order in which the various suites are bound here is the same (with one or two insertions or omissions) as the Cohen/de Ricci example: this suggests that the compiler had knowledge either of the Cohen/de Ricci example or of their description of it. The majority of the plates are mounted to size (a few are cut into the plate mark, but, with two exceptions, the image area is not affected). The Berlin *Katalog* describes a smaller 'sammelband' basically made up from suites 6-10 and 15 from the present work, and their entry includes two of the 'chinoserie' plates that are part of suite number 18 in this album.

The suites are as follows:

1. Livre Nouveau de Douze Morceaux de Fantasia utile a divers usages. Paris: chez l'Auteur ... et chez la Veuve Chereau, [no date]. Folio. Title and 11 plates after Lajoue by Lucas, Desplaces, Cochin fils, Guélard, Ch. Duflos,

Ravenet and Aveline. (5 plates cut to within the plate mark).

2. [Premier Livre de Divers Morceaux d'Architecture, inventés par J. de La Joue et gravés par Huquier]. Paris: [no date]. Folio. 11 plates after Lajoue by Huquier. (Plates cut to edge of plate mark, lacking title)
3. Deuxieme Partie Livre d'Architecture paysages et perspectives. Paris: chez Huquier, [no date]. Folio. Title and 11 plates after Lajoue by Huquier. (Two plates cut to within the plate mark, the final plate with neat old repairs, the lower left corner of plate 9 torn and repaired)
4. Troisieme Partie Livre d'Architecture, paysages et perspectives. Paris: chez Huquier, [no date]. Folio. Title and 8 plates only (of 11) after Lajoue by Huquier. (Lacking plates numbered 6, 8 and 10).
5. Quatrieme Partie. Livre d'Architecture paysages et perspectives. Paris: chez Huquere [sic.], [no date]. Folio. Title and 8 plates only (of 11) after Lajoue by Huquier. (Lacking plates numbered 9, 10 and 11).
6. Recüeil Nouveau de differens cartouche inventez par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
7. Second Livre de Cartouches Inventés par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
8. Troisieme Livre de Cartouches Inventez par ... La Joüe. Paris: chez Huquier, [no date]. Quarto. Title and 11 plates mounted on 6 leaves after Lajoue by Huquier.
9. Livre de Cartouches de Guerre. Paris: chez Huquier, [no date]. Folio. Title and 6 plates after Lajoue by Huquier, extra-illustrated with a cartouche from a map dated 1744, being an enlarged version of one of the plates.
10. Livre de Buffets. Paris: chez Mondhare, 1768. Folio. Title and 6 plates after Lajoue by Huquier. A later re-issue.
11. Livre de Vases. Inventés par ... La Joüe. Paris: chez Huquier, [no date]. Folio. Title and 5 plates after Lajoue by Huquier.
12. Nouveaux Tableaux d'Ornemens et Rocailles. Paris: chez Huquier, [no date]. Folio. Title and 8 plates after Lajoue by Huquier.
13. Second Livre de Tableaux et Rocailles. Paris: chez Huquier, [no date]. Folio. Title and 8 plates only (of ?14) after Lajoue by Huquier. This suite is numbered consecutively with number 12, i.e. numbered from 10-18, Cohen/de Ricci records an example of where numbers 12 and 13 combined included a total of '24 pièces'.
14. [Designs for 'écrans à main' i.e. hand-screens or fans]. [Paris:] Huquier, [no date]. Folio. 8 plates after Lajoue by Huquier. (All cut to the edge of the plate area, 2 cut into the plate area but not affecting the main image area).
15. Livre de divers Esquices [sic.] et Grifonemens. Paris: chez Huquier, [no date]. Octavo. Title inset to one leaf, 9 plates inset to three leaves, all after Lajoue by Huquier.
16. [Designs for 'dessus de portes' i.e. over doorways] Paris: ches [sic.] la veuve de François Chereau, [no date]. Folio. 13 plates after Lajoue by J. Ingram, N. Tardieu, C.N. Cochin (12 shaped designs and 1 rectangular design), extra-illustrated with 1 proof-before-letters, and 3 rectangular versions of three of the shaped designs. (8 plates cut into or close to the plate mark). The shaped designs may also have been intended as designs for 'écrans à main' i.e. hand-screens or fans.
17. [The elements]. Paris: ches [sic.] Basan, [no date]. Folio. 4 plates after Lajoue by F. Basan. (2 plates shaved into the plate mark). This is probably what Cohen/de Ricci calls the 'grands trophées' suite.
18. ['Chinoiserie' plates]. [Paris:] Basan. Folio. 3 plates after Lajoue by F. Basan. (2 plates shaved into the plate mark).
19. [Various subjects]. Paris: [no date]. 4 plates after Lajoue (1 plate present in two states: a normal uncoloured plate, and also a hand-coloured reverse printed 'vue d'optique').

Cf. Benezit VIII, p.322; cf. Berlin *Kat.* 400 and 401; cf. Cohen/de Ricci 589.

(#19311)

\$ 17,500.

41] LANDI, Gaetano. **Architectural decorations: a periodical work of original designs invented from the Egyptian, the Greek, the Roman, the Etruscan, the Attic, the Gothic &c. for exterior and interior decoration of galleries, halls, apartments &c either in painting or in relief and whatever relates to furniture.** London: published by Landi, sold by Thos. King Jun., 1810 [title watermarked 1808, plates variously watermarked 1802 and 1809]. Imperial folio (21 x 16 inches). Engraved calligraphic title, 30 hand-coloured aquatint plates, by G. d'Argenzo after Landi, the 7th plate with a slip pasted on as part of the title. Contemporary red morocco gilt, covers with wide decorative border in gilt and blind, composed from fillets, roll tools and star tools at each corner, expertly re-backed to style in red morocco, the spine in seven compartments with raised bands, lettered in the second, the others with repeat decoration in gilt, contemporary marbled endpapers.

*Very rare series of beautiful and unusual design treatments for buildings, rooms and accessories*

Each of the five styles (Greek, Roman, Gothic, Egyptian and Chinese) are represented by six plates (numbered [1]-6; 6 unnumbered; 13-18; [1]-6; and unnumbered. Landi, according to the title, was a professor at the University of Bologna and a member of the Clementine Academy, and he issued the present work from his address at the Sablonnière Hotel in London.

This work is very rare: over the past thirty years only two other copies are listed as having sold at auction (one of which included only 24 plates). Landi appears to have issued at least two other equally rare works of a similar nature (*A Collection of Designs of Architecture, Decorations and Ornaments* London: 1810, and *Original Designs for Exterior and Interior Decorations*, London: 1810).

A copy with 30 plates which sold at auction (Christies 30 October 1996, lot 85) was in a binding made up from the original boards rebaked, but was described as appearing "to be complete". The present example has the plates bound in a different order to the Christie's copy but is otherwise the same.

Lowndes II, p.1305; OCLC 44866539 (3 copies) and 71210692 (2 copies)  
(#20327)

\$ 48,500.

42] LAVATER, Johann Kaspar (1741-1801). **Essays on Physiognomy, designed to promote the knowledge and love of mankind.. illustrated by more than eight hundred engravings.. executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter.** London: T.Bensley for John Murray, H.Hunter and T.Holloway, 1792 [text watermarked with various post-publication dates up to 1817, plates 1812]. 3 volumes in five, large 4to (13 1/8 x 10 3/4 inches). 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations (one on India paper mounted) by Blake (3), Thomas Holloway and others after Fuseli and others. (Surface damage to verso of the portrait of Erasmus in vol.V, facing p. 384). Contemporary dark blue straight-grained morocco, the covers elaborately paneled in gilt and blind with fillets and neo-classical roll-tools, spines gilt in five compartments with wide raised bands, lettered in the second and fourth, the others with repeat decoration of scrolling Arabesque stylised foliage, gilt turn-ins, gilt edges. *Provenance*: Misses Brough (inscription in vol.I noting gift to); Henry Cartwright Gillmore (inscriptions dated 1874).

*A very fine set of this influential work from an edition not recorded by Bentley, with four images engraved by William Blake, and the whole work overseen by Henry Fuseli.*

Lavater's work was first published in German ("Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe") between 1775 and 1778. Fuseli, a friend from Lavater's youth, was one of the moving forces behind the present sumptuous edition which was originally published in 41 parts between 1789 and 1798. "Lavater's name would be forgotten but for ... [the various editions of the present work] ... The fame of this book, which found admirers in France and England as well as Germany, rests largely upon the handsome style of publication and the accompanying illustrations. The two principal sources from which Lavater developed his physiognomical studies were the writings of the Italian polymath Giambattista della Porta, and the observations made by Sir Thomas Browne in his *Religio Medici* (translated into German in 1748 and praised by Lavater)." (Wikipedia). The four Blake engravings are all to be found in vol.I: a portrait of Democritus (after Rubens) is here bound between pp.158 and 159, and there are three signed illustrations on pp.127, 206 and 225. Bentley notes that in 1810, Stockdale issued a new edition with his imprint, on paper watermarked 1806, but the present edition issued in 1817 or later is not recorded. Bentley goes on to note incorrectly that 'Blake's plates were apparently not printed after 1810' and that the '537 coppers were sold at auction by Mr.Saunders on 29 Jan. 1818'. This sale date allied with the watermarks would perhaps indicate that the present edition was printed in 1817-1818.

Cf. Bentley *Blake Books* 481; cf. Lowndes II, p.1321.  
(#20775)

\$ 12,000.

43] LE BRUN, Charles (1619-1690), Jacques BAILLY (1629-1679), Sébastien LE CLERC (1637-1714) - André FÉLIBIEN, Sieur des Avaux et de Jevercy (1619-1695). **Tapisseries du Roy, ou sont representez les quatre elemens [sic.] et les quatre saisons. Avec les devises qui les accompagnent, et leur explication.** Paris: Sebastien Mabre-Cramoisy, 1679. Folio (19 5/8 x 13 3/4 inches). Title with engraved vignette. Additional engraved title, 2 engraved section titles, 8 double-page plates from the designs of C. le Brun, by Sebastien le Clerc and others, 32 emblematic half-page illustrations after Jacques Bailly, 3 engraved head- or tailpieces, 2 engraved initials, extra-illustrated with 4 additional plates by le Clerc after le Brun, lacking the single leaf 'Avertissement' (Some light old dampstaining, leaf Pp with ink scribble in outer blank margin). Contemporary French red morocco gilt, the covers paneled with triple fillets around large centrally-placed French royal arms, crowned double-L cypher at inner corners of panel, spine in seven compartments with raised bands, lettered in the second, the others with repeat decoration of smaller crowned double-L cypher with small fleur-de-lys tool, marbled endpapers, gilt edges.

*A fine copy of the second edition of this work, celebrating the virtues of King Louis XIV, in a royal presentation binding, featuring the work of one of the greatest engravers of the time: Sebastien le Clerc.*

The work, first published in Paris in 1670, describes in some detail the two series of tapestries commissioned by the King on the twin themes of the four elements and the four seasons, the central panels were painted by Le Brun, with emblematic roundels in the borders at each corner after the miniatures of Jacques Bailly (1625-1679). These roundels are visible on each of the plates but are also enlarged and embellished and printed as half-page illustrations, each with letterpress explanatory text above and below. The text is by Félibien and under a thin veil of multiple explanations of the convoluted classical allusion and imagery amounts to a single hymn of praise to the greatness of the King. Three of the additional plates recall the martial achievements of King Louis in 1667 (two of the plates are dated 1680 and 1681), the fourth (dated 1682) depicts a diplomatic triumph of 1663.

Brunet I, 1443; Praz, p.58; Landwehr *Romantic Emblem Books* 286.  
(#2768)

\$ 10,000.

44] LONGUS. **Les Amours Pastorales de Daphnis et de Chloé ... Double Traduction ... de Mr. Amiot et d'un anonimie.** Paris: Imprimées pour les curieux, 1757. Quarto (7 7/8 x 5 3/4 inches). Final blank. Title in red and black with engraved vignette, text within decorative border of typographic ornaments. Engraved frontispiece by B.Audran after A.Coypel, 28 plates by Audran after Phillippe, duc d'Orléans, 1 unsigned plate after the Comte de Caylus, all within elaborate decorative borders by S.Fokke; 16 head- and tailpieces. Contemporary French red morocco, covers with triple fillet border in gilt, spine in six compartments with raised bands, black morocco lettering-piece in the second compartment, the others with elegant repeat pattern in gilt, centering in an acorn and oak leaf spray, gilt turn-ins, comb-marbled endpapers, gilt edges.

*A beautiful copy of an excellent edition of one of the most famous French bibliophile 18th-century illustrated books.*

The original drawings for the illustrations were made by Philippe, duc d'Orléans under the tutelage of Antoine Coypel in 1714 and subsequently engraved by Audran, and first published in Paris in 1718. The book was re-issued several times with different versions of the same engravings during the 18th century. For the present edition, a series of beautiful borders were added around the plates and a new version included of the risqué additional plate 'Les petits pieds' by the Comte de Caylus.

Cohen-de Ricci 653; Sander 1226; cf. Ray *French 2*  
(#23510)

\$ 4,500.

45] LYSONS, Daniel, and Samuel LYSONS. **Magna Britannia: being a concise topographical account of the several counties of Great Britain.** London: Strahan & Preston for T. Cadell & W. Davies, 1806-1822. 6 volumes in ten, large quarto (12 5/8 x 9 3/4 inches). 9 engraved folding or double page maps, hand-coloured in outline, 267 plates, some folding or double-page. Extra-illustrated with 1392 original watercolours, drawings or prints (comprising 30 original watercolours or drawings, 7 maps, 1355 prints). (Some plates shaved, others cut-down and mounted to size). Mid-19th century red morocco by J. Wright, covers with wide elaborate gilt border built up from fillets, and various decorative rolls, spines in six compartments with raised bands, olive morocco lettering-pieces in the second and third compartments, the others with elaborate overall repeat decoration made up from numerous small tools, gilt turn-ins, gilt edges. *Provenance*: Charles Douglas Halford (armorial bookplate).

*A spectacular pictorial record of the architecture and scenery of nine British counties, assembled in the late 1840s by C.D. Halford and his family: a very fine set of the large paper issue profusely extra-illustrated, and in a sumptuous binding by one of the best London binders of the time.*

The thirty pieces of original artwork, together with the bookplates, are an indicator that this was a family project: half of them are signed or initialled by various members of the Halford family - including Eleanor and Fanny Halford (probably Charles Douglas Halford's daughters). The family evidently spent time (and perhaps had family in) the West Country as 19 are of subjects in Devon, including Clovelly, Porlock, Lympstone, Tiverton, and Torbay. The subjects include churches, great houses and town/village scenes. The extra prints include a large proportion of views, including hand-coloured aquatints extracted from Ackermann's *Cambridge*; hand-coloured plates of Cornwall by Thomas Rowlandson; a fine series of coloured aquatint views of the Lake District, and others. The uncoloured views are mostly 19th-century, including the text and plates of J. Britton *History and Antiquities of the Cathedral Church of Exeter*, and works by Thomas Fisher of Bedfordshire; views by William Byrne, Joseph Farrington and others from *Britannia Depicta*; views of Cambridgeshire by John Sell Cotman; George Cuiitt's etchings of Chester, William Spreat's lithographs of Devon Churches. Earlier series include a number from Richard Polwhele of Devon, and a selection from Samuel and Nathaniel Buck's *Antiquities*... 1774.

The Lysons intention was to describe and picture every county in alphabetical order, but the project foundered before reaching the end of the letter 'D'. The set, therefore, covers the following counties: Bedfordshire... [Magna Britannia vol.I part 1]. 1806; Berkshire... [Magna Britannia vol.I part 2]. 1813; Buckinghamshire... [Magna Britannia vol.I part 3]. 1813; Cambridgeshire... [Magna Britannia vol.II part 1]. 1808; Cheshire... [Magna Britannia vol II part 2]. 1810; Cornwall... [Magna Britannia vol.III]. 1814; Cumberland... [Magna Britannia vol.IV]. 1816; Derbyshire... [Magna Britannia vol.V]. 1817; Devonshire... [Magna Britannia vol.VI]. 1822. 2 vols. The work was issued in both quarto and large quarto form - according to Lowndes the large paper issue sold originally for £46 10s, as opposed to the regular issue at £27 4s.

Lowndes II, p.1424.

(#23229)

\$ 18,500.

46] MOFFATT, James (1775-1815). [**An album of twenty four views in India**]. Calcutta: 1804-1810 [watermarked 1798-1807]. Folio (22 x 17 inches). 24 uncoloured aquatints by Moffat. Expertly bound to style using half 18th-century diced russia over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in gilt in the second and third compartments, modern morocco-backed cloth box, spine gilt.

*A fine and very rare album of Moffat's highly important views of India.*

In its entirety, this album represents the greatest series of aquatint views ever printed in India. We have occasionally been able to offer individual prints by James Moffat, but this is the first album that we have ever encountered: collections such as this are of the greatest rarity. The twenty four plates make up three different series, and were originally assembled in about 1820. All the plates are on laid paper, the majority with watermarks including dates. The three series are probably as follows: a series published in about 1804, a second published in about 1810 and the third group of four plates are from drawings of Gaur by Henry Creighton.

Little is known of Moffat. Mildred Archer writes that he 'was a Scotsman living in Calcutta from 1789 to 1815. He appears to have learnt his profession of painting and engraving in India. In 1798 and from 1805 to 1810 he produced views of towns on the Ganges and Hooghly, and in 1808 engravings from Henry Creighton's drawings of Gaur.'

The plates are bound and titled as follows:

- 1.'View of a Mosque at Chunar,' I.Moffat. sculp.1810 (watermarked 'S.Wise & Patch 1807')
- 2.'View of the large pagoda at Nuddea,' drawn and engraved by I. Moffat (watermarked 'J. Whatman 1804')
- 3.'View of Agra, on the River Jumna,' I.Moffat, sculp. (watermarked 'S.Wise & Patch 1807')
- 4.'Mausoleum erecting at Ghazepore, to the memory of the Marquis Cornwallis.' Engraved by I. Moffat, Calcutta (watermarked 'S. Wise & Patch 1805')
- 5.'View on the banks of the Ganges with representation of the Churruck Poojah, a Hindoo holiday,' I. Moffat. Del. et sculp. (watermarked 'Edmeades & Pine')

- 6.'Gate of Sultan Shah Hussein's tomb at Gour,' H.C. delin I. Moffat. sculp (watermarked 'S.Wise & Patch 1805')
- 7.'1st; view of the city of Benares,' drawn and Engraved by J. Moffat. Calcutta 1804, (14 ½ x 20 ¼ inches)
- 8.'2d, view of the city of Benares,' Drawn and Engraved by J. Moffat 1804, (14 ½ x 20 ¼ inches)
- 9.'West view of the city of Moorshedabad,' J. Moffat del: et Sculp, (14 ¾ x 20 ¼ inches)
- 10.'View of the hospital at Berhampore,' Drawn and Engraved by Jas. Moffat at Calcutta 1805 (Watermarked 'J. Whatman 1801')
- 11.'South view of Chinsurah,' J. Moffat del. Et Sculp. Calcutta 1803 (watermarked 'J.Larking')
- 12.'View of Seringapatam,' J. Moffat Sculp. (watermarked 'Budgen 1803)
- 13.'View in the fort of Monghyr,' Drawn and Engraved by James Moffat, Calcutta 1805 (watermarked 'J. Whatman 1801')
- 14.'South view of the new government house, Calcutta,' Drawn & Engraved in Aquatinta, by James Moffat, Calcutta 1803' (watermarked 'I Taylor 1798')
- 15.Kuddum Russoolat Gour, where they shew the print of their prophet's foot, in a piece of white marble,' H.C. delinr. I. Moffat sculp.
- 16.'Cutwally gate at Gour,' H.C. delinr. I. Moffat. Sculp. (watermark dated 1805)
- 17.'The small golden mosque at Gour,' H.C. delin I. Moffat. Sculp (watermarked 'S.Wise & Patch 1806')
- 18.'West view of Calcutta,' Drawn and Engraved by J. Moffat. Calcutta 1805 (watermarked 'J. Whatman 1801')
- 19.'South east view of the new government house Calcutta,' Delineated and Engraved in Aquatinta By James Moffat, at Calcutta 1st February 1803 (watermarked 'I Taylor 1798')
- 20.'View of the cantonments at Berhampore,' J. Moffat del. And sculp. 1806 (watermarked 'J. Whatman 1804')
- 21.'View of the ancient city gate, Rajemahal,' J. Moffat Del. Et Sculp. 1806 ) (watermarked 'S.Wise & Patch 1805')
- 22.'Mosque at Peruspore, Gour,' H.C. delin J. Moffat Sculp Calcutta (watermarked 'S.Wise & Patch 1805')
- 23.'View of the palace at Benares,' Drawn and Engraved by J. Moffat. Calcutta 1805 (watermarked 'J. Whatman 1801')
- 24.'Cossimundia Ghaut, Benares,' J. Moffat del. et sculp. (watermarked 'S.Wise & Patch 1805')

M. Archer *British Drawings in the India Office Library*, 1969, II, p.621

(#21937)

\$ 48,000.

47] MONGEZ, Antoine (1747-1835). **Tableaux, Statues, Bas-reliefs et Camées, de la Galerie de Florence et du Palais Pitti**. Paris: chez J.P. Aillaud, [1789-] 1819 [-1821]. 4 volumes, folio (21 1/2 x 14 1/8 inches). 387 engravings on 200 leaves. (Old dampstaining to vol.II, old ink stain to margins in vol.III). Contemporary French red half straight-grained morocco over textured red paper-covered boards, the flat spines divided into six compartments by double gilt fillets, lettered in the second, numbered in the fourth compartments.

*A complete set of this early survey of the art collections of Florence.*

"Les planches de cette galerie sont bien exécutées" (Brunet), most are divided in two with a painting above and an image taken from an antique cameo beneath. Every plate is preceded by explanatory text: in the case of the pictures this includes their dimensions, how they are painted ('peint sur bois', etc.), comments on the particular image and then general remarks on the painter. The text accompanying the cameos and other antique artifacts is necessarily limited to explanations of the stories shown.

Brunet II, 1455.

(#23528)

\$ 3,500.

48] MONTFERRAND, Auguste Ricard de (1786-1858). **Plans et Détails du Monument consacré a la mémoire de l'Empereur Alexandre. Ouvrage dédié a sa Majesté l'Empereur Nicolas Ier**. Paris: Chez Thierry frères, 1836. Large folio (24 x 17 7/8 inches). 41 fine lithographed plates and plans, drawn on stone by Bayot, V. Adam, Fragonard, Roux and others after Montferrand (39), Col. Glasine (1) or Colman (1), 11 lithographed vignette illustrations, drawn on stone by Bayot, V. Adam, Bichebois and others after Montferrand (10) or Colman (1), all printed by Thierry frères. (Occasional expert repairs). Contemporary English red morocco gilt by John Wright of London, elaborately tooled to a roccoco design reminiscent of the work of the best Parisian binders of the 18th century: covers elaborately panelled in gilt with a design incorporating shaped areas of black onlaid morocco, the central panel on the upper cover lettered in gilt with the title, the spine in seven compartments with semi-raised bands, highlighted in gilt, each compartment with an elaborate overall repeat pattern centering on an onlay of black morocco, gilt turn-ins, comb-marbled endpapers, gilt edges.

*A fine copy of this rare architectural work on the erection of the Alexandrine Column in St.Petersburg, in an exceptional exhibition-grade binding by John Wright, "a binder of the highest order" (Ramsden, 'London Book Binders.' p.154).*

A beautifully-illustrated record of this spectacular architectural and engineering achievement, in a remarkable binding. The plates, by the best lithographers working in Paris at the time, offer a mixture of fascinating technical plans and beautifully-worked views of the various stages of the project. "This work records the construction and erection of Montferrand's winning design in the competition to build a monumental column to the memory of Alexander I for the square behind the Winter Palace in St. Petersburg. The project took five years to complete, from the quarrying of the sandstone column in 1829 to the inauguration of the monument on the 30th August 1834" (RIBA catalogue). The project would have had particular significance for Montferrand as it was Tsar Alexander who had first employed Montferrand when he moved from post-war France in 1816.

Montferrand's initial design specified a column with a cross on top - this was eventually modified to an angel holding a cross. The plan was that the 600-ton column should be carved out of rock in Fredrikshamn, in Finland, and then make the 100-mile journey to Saint Petersburg by barge. Montferrand selected the quarry contractor in March 1830 after a bidding war that knocked the column price down from 420 to 150 thousand roubles. Carving took a year and a half, and in September 1831 the column safely separated from the rock. By April 1832 the carvers had completed shaping and started blasting the path from the quarry to the loading bay. Loading nearly ended in a catastrophe. The column broke through the ramp and threatened to roll over the barge; 300 workers managed to set it back in place. At the same time, Saint Petersburg crews prepared foundation and scaffolding; the cost estimate doubled to 2.36 million roubles. Montferrand summoned a total of 2090 soldiers, officers and professionals to erect the column, and raised it safely on August 30, 1832. Precisely two years later, the monument was inaugurated by Nicholas.

Brunet III, 1863 ("La plus grand partie des exemplaires de ce bel ouvrage ont dû passer en Russie"); RIBA Catalogue III, 2182  
(#23242) \$ 19,500.

49] MOREL, A., & Co., publishers. - PETIT & BISIAUX ("peintres-décorateurs") and Pierre CHABAT ("architecte"), editors. **Journal-Manuel de Peintures appliquées a la décoration des monuments, appartements, magasins, etc. bois, marbres, lettres, attributs, imitation de moulures, etc. Dirigé par Petit et Bisiaux [4th-12th years; or: ... Pierre Chabat, 16th-19th years]**. Paris: A. Morel, 1853-1861, 1865-1867. Volumes IV-XII, XVI-XVIII only, bound in four, folio (17 x 11 1/4 inches). 276 lithographic plates only (of 288, 178 coloured, 5 printed in two colours, 15 tinted, 79 un-coloured). Extra-illustrated with a duplicate of plate XII in the 17th volume. (About 6 plates shaved into the imprint area, and 10 plates with small tears, two plates with small sections chipped, some tears and repairs to the text leaves). Later brown half morocco by Whitman Bennett of New York, the flat spines titled in gilt.

*A rare substantial fragment from this important record of the decorative tastes of the mid 19th century.*

Only two substantial runs of this fascinating periodical are listed as having sold at auction in the last thirty five years: most recently the McCarty-Cooper copy (covering a period between March 1850 and December 1867) was sold in New York in January 1992; and two years earlier an ex-library copy dated between January 1864 to December 1871 sold in New England.

There are three aspects to this journal that are important: firstly, it offers a snap-shot of the taste of the time; secondly it gives quite detailed instructions on painting methods that have all but disappeared: there are only a few specialist decorative painters left who are capable of executing the designs and finishes described here, but armed with the instructions given here, these beautiful designs on a page could be 'brought to life' as part of an actual design scheme once again. Thirdly, this work offers a view of the state of French colour-printing: the quality of the images is perhaps surprising given the ephemeral nature of this publication, but the plates are of the highest quality. Some of the faux wood and marble panels are astonishing, as is the case with the best of the decorative 'tableaux'. These are a mixture of what appear to be original designs by Petit, Bisiaux or Pierre Chabat, or carefully copied from earlier eras - particularly the 18th century. Unsurprisingly, the earlier designs are almost exclusively French in

origin. The *Journal-Manuel* was evidently well-regarded by the 'trade' (architects as well as the craftsmen who executed the designs) as OCLC record that it was published for over fifty years, between 1850 and 1906.  
(#23517) \$ 2,500.

50] MUNNINGS, Sir Alfred (1878-1959). - Sir Lionel Arthur LINDSAY (1874-1961). **A.J. Munnings, R.A. Pictures of Horses and English Life With an appreciation by Lionel Lindsay.** London & New York: Eyre & Spottiswoode and Charles Scribner's Sons, 1927. Quarto (13 5/8 x 10 1/8 inches). Half-title. 28 mounted coloured plates, 86 leaves of uncoloured plates, all after Munnings. (Light spotting to tissue guards, light surface damage to the lower blank margins of p.165). Original vellum, the upper cover and spine blocked in gilt, marbled endpapers, t.e.g.

*Limited edition of 250 copies signed by the artist. An important record of the artistic career of Britain's greatest 20th-century equestrian artist.*

'There was never yet a great artist who linked the fashion of his mind to the fashion of the hour. Swift to take from his age whatever might help his self-development, the true artist has ever safeguarded his personality against the easy morality of fashion, or the dangerous charm of artistic theory. Such a man is A.J. Munnings.... To have revived a great sporting tradition, for which a perfect knowledge of the horse was a necessity, is to have done much; but to have found one's art in the texture of one's life, and embroidered upon it, in technical mastery, fresh and original design, is tantamount to a definition of genius.' (Lionel Lindsay)  
(#22736) \$ 2,750.

51] NASH, John (1752-1835) & Edward Wedlake BRAYLEY (1773-1854). **Illustrations of Her Majesty's Palace at Brighton; formerly the Pavilion: executed by the command of King George the fourth, under the superintendence of John Nash ... To which is prefixed a history of the palace, by ... Brayley.** London: J.B. Nichols & Son, also sold by R. Loder and James Taylor of Brighton, 1838. Folio (21 1/2 x 14 1/2 inches). Wood-engraved title vignette. 31 plates and plans after A. Pugin and others (20 present in two states, giving a plate total of 51): some aquatint, some hand-coloured, some line etchings, some on india paper mounted, some mounted. Expertly bound to style in half black straight-grained morocco over contemporary marbled paper-covered boards, spine with raised bands in 8 compartments, decoratively tooled in gilt.

*A unique copy of this valuable record of one of the most extraordinary architectural achievements of the early-19th century.*

John Nash was largely responsible for adapting Henry Holland's Marine Pavilion at Brighton for the Prince of Wales. Nikolaus Pevsner (*The Buildings of England*, Harmondsworth, 1951-74) notes that Nash "kept the shape of Holland's building entirely and only threw his fancy dress over it, and he added as outer pavilions larger rooms than any so far." During the 1820s, acting on a further commission from his Royal client, Nash asked his pupil Augustus Pugin to produce a series of drawings and from these and other drawings a series of plates were produced. These were published in a suite containing both coloured aquatints and uncoloured line etchings under the title *The Royal Pavilion at Brighton*. The publication methods of this lavish production were somewhat haphazard, resulting in copies of the book not conforming with the list of plates.

After Nash's death in 1835, the London publishers J. B. Nichols and Son acquired the plates and were commissioned to print Edward Wedlake Brayley's *Careful Survey of the Palace*, which they published in 1836. In 1838 they combined Brayley's text with the uncoloured outline etchings, and published *Illustrations of Her Majesty's Palace at Brighton*, dedication to Queen Victoria. This second issue of the plates is arguably a new work, in that for the first time the plates and text are combined. The work was issued complete with uncoloured outline etchings and text; however, the publishers offered separately-issued coloured aquatints, finished by hand and mounted on card, "to be bound with the Work at the option of the purchaser." Besides including some of these extra, and desirable, coloured plates, this copy includes variants of the uncoloured plates. Abbey describes some, but the present copy is unusual in the large number of different uncoloured and colour-printed variants.

Abbey *Scenery* 62; Tooley 338; Lowndes II, 1651; cf. Fischer, *New Berlin Kat.*, 1977, vol. I (Baukunst England) 2344.; cf. Brunet IV, 14.  
(#15724) \$ 17,500.

52] NOTMAN, William McFarlane (1826-1891, photographer). [**Canadian town and landscape scenery: an album of photographs**. circa 1860-1868]. Large folio (20 3/8 x 14 inches). 110 albumen print photographs (10 x 16 inches and smaller) by William Notman and others, mounted on 26 leaves of card (25 leaves with photographs on recto only, the first with photographs on recto and verso), titled in ink manuscript by a single hand, some photographs numbered in the negative. Contemporary brown morocco by Dawson Bros. (of Montreal), covers with outer margin tooled in gilt and black, expertly rebacked to style with the spine in six compartments with wide raised bands, the bands highlighted with tooling in gilt and blind.

*An important photographic record of Canada, including some stunning very early landscape images from one of the country's most important photographers: William Notman.*

Images in this wide-ranging album show 'evidence of [Notman's] ... characteristic and remarkable ability, not only of mirroring the likeness of a subject but also of seizing the "essence" of a place, of capturing the intrinsic and unchanging aspects of his subjects" ( Gordon Dodds, Roger Hall and Stanley G. Triggs. *The World of William Notman*, Toronto, McClelland and Stewart, 1992, p.20).

This wide-ranging album, with images photographed by Notman only four years after setting up as a professional photographer, includes scenes in or near Ottawa, Quebec, Montreal and Toronto including spectacular photographs of the Niagara Falls, Cape Eternity, Montmorenci Falls, Shawenegan Falls, and Fort Chambly: it recalls the so-called "Maple Box" which contained a pair of presentation albums that Notman assembled for presentation to the Prince of Wales (later Edward VII) to mark the occasion of the latter's visit to Canada in 1860. The dating of the present album from 1860 is based on the date given online by the "Science & Society Picture Library" for a number of images on their website that are from the same negatives as images in the present album. A possible no-later-than date of 25 May 1868 can be established from the uppermost image on the final leaf: this captures the moments after a salute was fired as part of Queen Victoria's birthday review at Ottawa. This latter image is reproduced, dated and identified in Ralph Greenhill and Andrew Birrell's *Canadian Photography 1839-1920*, plate 30, where no photographer is assigned, but given the number of other Notman photographs in the album it is at least likely that this too is the work of the Notman studio.

"When he first started his business in 1856, Notman worked alone, with perhaps one assistant to help carry the cumbersome camera, the portable dark tent and its equipment, and the heavy glass plates. But as the business grew he enlarged his staff in the Montreal studio, maintaining an average of thirty-five and in the mid-1870s increasing it to a peak of fifty-five. At any one time he had from six to eight photographers working for him, some in the studio making portraits or doing copy work and others in the field. The latter group worked on assignments most of which were largely speculative in nature: Notman relied on his knowledge of the market for his choice of subjects, and on his faith in his photographers to render the views in a manner of which he approved. Over the years he and his photographers ranged widely throughout eastern Canada to take views of towns, villages, steamboats, railways, landscapes, waterfalls and the activities of the people." (Stanley G. Triggs, text from the publication *William Notmans Studio. The Canadian Picture*, McCord Museum, 1992).

Cf. Gordon Dodds, Roger Hall and Stanley G. Triggs. *The World of William Notman*, Toronto, McClelland and Stewart, 1992; cf. Ralph Greenhill & Andrew Birrell. *Canadian Photography 1839-1920*. Toronto, 1979, particularly plate 30; cf. Harper, Russell and Stanley G. Triggs *Portrait of a Period*, Montreal, McGill University Press, 1967; cf. Stanley G. Triggs. *William Notman: The Stamp of a Studio*, Toronto, Art Gallery of Ontario and Coach House Press, 1985; cf. Stanley G. Triggs. *William Notmans Studio. The Canadian Picture*, McCord Museum, 1992

(#20186)

\$ 22,500.

53] ORME, Edward (publisher). - Samuel HOWITT (?1765-1822). **Orme's Collection of British Field Sports**. London: Edward Orme, 1807-1808 [pre-publication watermarks:1804-1806]. 1 volume, bound from the 10 original parts, oblong folio (17 11/16 x 22 inches). Hand-coloured aquatint title by James Godby and Henri Merke after W.M. Craig, letterpress contents leaf with hand-coloured aquatint vignette by J. Swain after Howitt, 20 hand-coloured aquatint plates (titled in English and French) by Godby, Merke, Craig, Clark, Vivares after Howitt (plate 2 with letterpress overslip "RACING" pasted over caption "RACEING"; plate 9 with overslip "COURSING 1" pasted over "COURSEING 1"). (Some unobtrusive expert marginal repairs). Modern dark blue straight-grained morocco gilt, spine with decorative roll-tool border, spine in six compartments with raised bands, lettered in gilt in the second

compartment, the others with repeat decoration in gilt, original upper wrappers to all 10 parts bound in.

*A fine copy of this "magnificent work, the most valuable English colour plate book on sport" (Tooley)*

Schwerdt also waxes lyrical calling this work "the finest and most important sporting book of the last two centuries". He was writing in 1928, but goes on to note that even then this work was "very rare" and records a copy in nine (of ten) original wrappers which sold for £2,600 at auction in London (to put this price into perspective, Scribner's offered a complete set of Audubon's *Birds of America* for sale for \$12,000 [or about £2,400] in 1929). There is some disagreement about the number of original parts that were issued: both Schwerdt and Tooley mention 9 whilst Abbey calls for 10 and 10 upper wrappers are included in the present example.

The plates are from drawings by Samuel Howitt, "genius, artist, sportsman" who concentrated his considerable artistic talents on picturing scenes of horse-racing and hunting in all its aspects. Born in Nottinghamshire, England, Howitt was largely self-taught, "although he must have been helped by his companions George Morland, Thomas Rowlandson and John Raphael Smith. Howitt's watercolours of hunting, shooting and racing have delightful spontaneity. An enthusiastic sportsman himself, he had sufficient family money to paint at first only for his own and his friends pleasure. However, this fortune was quickly dissipated and Howitt moved to London... [He made a living], partly by etching at which he was extremely skilled ... He illustrated Beckford's *Thoughts on Hunting*, and other books, including *Orme's Collection of British Field Sports...* The light touch of his pen, the delicacy of his brushwork and his experience of field sports ensured all that he drew was animated and accurate." (Charles Lane *British Racing Prints* pp.132-133).

Abbey *Scenery* 14; Mellon/Podeschi 86; Prideaux p.281 ("an important work"); Schwerdt II, p.53; Tooley 273 (#19312) \$ 60,000.

54] PALLAS, Peter Simon (1741-1811). **Travels through the Southern Provinces of the Russian Empire.** [Translated from German by F.W.Blagdon]. London: printed by A. Strahan for T.N. Longman & O. Rees, T. Cadell, jun. & W. Davies and J. Murray & S. Highley, 1802-1803 [pre-publication watermarks]. 2 volumes, quarto (10 1/2 x 8 1/4 inches). 1p. errata in each volume. 55 engraved or engraved and aquatint plates, plans and maps, most by or after G. Geissler (45 hand-coloured, 25 folding, 4 double-page), 29 vignette illustrations (23 hand-coloured). Expertly bound to style in half russia over contemporary marbled paper-covered boards, spines in six compartments with raised bands, lettered in the second and fourth compartments in gilt, the others tooled in gilt and blind, marbled endpapers, marbled edges.

*First edition in English of "an extremely charming colour plate book" (Tooley).*

Tooley notes that this work "deserves a place in every colour plate collection for its numerous attractive coloured vignettes, an unusual feature." Pallas's odyssey was first published in German in St. Petersburg under the title *Reise durch verschiedene Provinzen des russischen Reichs* (St. Petersburg, 1771-76). Pallas, the newly-appointed professor of natural history at the Imperial Academy of Science in St. Petersburg, had undertaken an official six-year expedition from 1768 to 1774 during which he explored the most distant regions of the Russian empire. The journey (taking him first to the Caspian sea, and then across the Urals to Tobolsk, the Altai mountains, Omsk, Kolyvan, Tomsk, and Krasnojarsk, next to Irkoutsk, Lake Baikal, Oudinsk, Sélinghinsk, Kiakhta, the Amour river, and back to Krasnojarsk, thence to Tara, Jaitskoi-Gorodsk, Astrakhan, Tasaritzin and St. Petersburg) is here well described and beautifully illustrated with most of the plates and vignettes being from originals by Geissler.

Abbey *Travel* I.222; *Cat. Rusica* P59; Tooley 357. (#23153) \$ 7,000.

55] PALLIÈRE, Jean León (1823-1887). **Album Palliere Escenas Americanas Reduccion de Cuadros, aquarelles y bosquejos.** Buenos Aires: En venta en la casa de los S[eño]res Fusoni H[erna]nos, [1864]. Oblong folio (12 x 17 3/4 inches). Lithographed throughout, title-page, 52 tinted plates printed by J. Pélvilain. Expertly rebound to style in red morocco-backed red pebble-grained cloth covered boards, the spine in five compartments with raised bands, lettered in the second, the others with repeat panelled decoration in gilt, the covers with wide outer rule in blind enclosing a thin inner gilt rule, yellow glazed endpapers.

*A spectacular album of mid-19th century South American images published in Buenos Aires.*

Extremely rare, no copies in OCLC or RLIN. This album of South American scenes contains fifty-two finely printed lithographic plates, printed in Buenos Aires by J. Pelvilain, after drawings made over a ten year period by [Jean or Juan] León Pallière. The plates include views and portraits of local inhabitants in Argentina (44), Brazil (4), Uruguay (2), Chile (1), and Bolivia (1). Pallière, born in Rio de Janeiro in 1823 to French parents, travelled to France as a young child and eventually studied art there under F. E. Picot. He continued his artistic training both in South America between 1848 and 1850 and in Europe between 1850 and 1855. He then returned to South America, travelling for the next decade in Argentina, Brazil, Uruguay, Chile, and Bolivia and producing the images found in this volume.

The views consist primarily of rural scenes, and many of these images portray local inhabitants in a variety of activities. These illustrations and the other images of the native and mestizo population represent a variety of local types and occupations including indians; rural and urban mestizo laborers (including a milk man and a bread seller); middle and upper class women in a theater gallery and in church; working men in pulperias; black men and women at a market in Bahia; gauchos; soldiers (apparently rural conscripts); and even a surveyor in the countryside. A number of the lithographs focus on life in the country: on the plains, in camp, and at home. One such image, of a couple standing outside a straw house, includes a ten-line romantic poem by R. Gutierrez (the original oil painting of this plate, titled 'Idilio criollo', is now in the Colección Museo Nacional de Bellas Artes in Buenos Aires).

Borba de Moraes p. 648; Palau 211114; cf. León Pallière *Diario de Viaje por la America del Sud* (Buenos Aires, 1945)

(#19134)

\$ 27,500.

56] PICART, Bernard (1673-1733). **Cérémonies et Coutumes Religieuses de tous les peuples du monde. Représentées par des figures dessinées & gravées par Bernard Picart [sic.], & autres habiles artistes ... Nouvelle édition. Enrichie de toutes les figures comprises dans l'ancienne édition en sept volumes, & dans les quatre publiés par forme de supplément. Par une Société de Gens de Lettres.** Edited by Poncelin de La Roche-Tilhac: Amsterdam, 'et se trouve à Paris': chez Laporte, 1783. 4 volumes, folio (15 1/2 x 9 1/2 inches). 3 half-titles. 4 engraved headpieces, 264 engraved plates (34 double-page, 4 folding) by and after Picart and others. Contemporary red straight-grained morocco, covers with triple fillet gilt border, the flat spines divided into four unequal compartments by gilt fillets and roll tools, green morocco lettering-piece in the second, the first and fourth compartments tooled with a design centering on a large cupid tool, the large third compartment with an integrated stylised design of a seated small child blowing a cornucopia, from which emerges a fountain made up from various decorative tools, including swags, flower sprays, a bow and a small circular stained section that is tooled with the volume number, gilt turn-ins, marbled endpapers, gilt edges.

*An exceptional copy of this fascinating survey of the religious ceremonies of the world.*

A beautifully illustrated work with images that were adapted by Picart and others from various sources, including (in volumes I and II) about 30 plates taken from the famous illustrations in de Bry's description of life in the Americas. Volume II also includes an important series of 15 plates offering a contemporary picture of the life and ceremonies of Jews in Europe. This work is based on Picart's *Ceremonies et coutumes religieuses de tous les peuples du monde* published in Amsterdam between 1723 and 1743 and, according to the title, includes all the plates that appear in the earlier work. The text for this edition appears to have been so extensively rewritten and improved by Poncelin that it almost amounts to a new and separate work. The binding on the present copy is spectacular. Unfortunately, the binder and even the country of origin of this masterpiece remains obscure. On stylistic grounds, the Netherlands, Germany, and Russia are all possibilities, but we have been unable to find any other comparable examples that will allow us to confirm a country or a suggested binder.

Brunet I, 1743; cf. Sabin 4932.

(#19513)

\$ 15,000.

57] PIRANESI, Giovanni Battista (1720-1788). **Le Anichità Romane...divisa in quattro tomi.** Rome: Stamperia Salomoni, 1784. 4 volumes, folio (20 5/8 x 15 3/4 inches). Letterpress title to vol.I. 1 etched portrait frontispiece of Piranesi by Francisco Piranesi; 3 etched titles; 2 engraved index leaves; 1 double-page etched dedication to Gustavus III of Sweden; 247 etched plates on 214 leaves (2 double-page by Francisco Piranesi, 245 by G.B. Piranesi [10 folding, 118 double-page; 6 single-page plates printed on three double-page leaves; 53 single-page plates, 60 half-page plates printed on thirty single-page leaves]), 1 etched headpiece, 1 etched illustration, 6 etched initials. Contemporary diced russia, covers with triple fillet borders, expertly rebaked to style using 18th-century russia, spines in seven compartments with double raised bands, the bands highlighted by gilt fillets and roll tools, lettered in gilt in the second and third compartments, gilt turn-ins, marbled endpapers, the four volumes in two modern half-morocco boxes with title labels on upper covers. *Provenance:* Sir Henry Goodricke (6th Baronet, of Ribstone, Yorkshire, 1765-1802, engraved armorial bookplates).

*A beautiful, fresh and complete copy of the second edition of this important and highly influential work. Through an unparalleled series of evocative views Piranesi captures the essence of the ancient city of Rome: from the spectacular large-scale images of the great buildings to the minutiae of the lettering in the catacombs.*

This second edition includes the portrait of Piranesi by Francesco Piranesi in place of the Polanzani portrait, and a dedication plate to Gustavus III of Sweden replacing the former dedication "to posterity."

More than any other antiquarian work, the plates of the *Antichità* played a dominant role in conveying information [about the ancient city], and Piranesi was to develop a whole new range of specialized illustrations in order to reveal aspects of antiquity which had hitherto been largely neglected. His aim, as with all his archaeological publications, was two-fold: to record the vanishing past for scholars and to inspire contemporary designers to emulate the achievements of the past. ... In the *Antichità* Piranesi consciously sets out to apply a completely new system of archaeological inquiry to the study of the remains of antiquity. The first volume explains the urban structure of ancient Rome in terms of its walls, defenses and aqueducts as well as its civic and religious monuments. The next two volumes ... are devoted to the extensive remains of tombs and funerary monuments around Rome. The final volume expounds the heroic feats of Roman engineering represented by the bridges and monumental structures like the Curia Hostilia (the substructure of the Temple of Claudio), Hadrian's Mausoleum (the Castel Sant' Angelo), and the Theater of Marcellus .. [In this work there are also signs of] Piranesi's attempts to counteract the increasing claims for the superiority of Greek art and architecture being made by Winckelmann and Laugier' (Wilton-Ely I, pp.327-328).

The son of a stonemason, Piranesi trained in the architectural studio of his maternal uncle, Matteo Lucchesi, and possibly with the artist and stage designer Ferdinando Bibiena at Venice before travelling to Rome as part of the Venetian delegation to honour the newly elected Pope Benedict XIV. Piranesi's early enthusiasm for antiquity was further excited at Rome, and the discoveries at Herculaneum, which Piranesi visited, heightened his own and others' fascination with ancient ruins. After eight years of careful study and excavation Piranesi published this four-volume work in Rome in 1756. Its popularity was such that it swiftly established his reputation in Europe as the leading expert on Roman archaeology.

Ficacci *Giovanni Battista Piranesi: The Complete Etchings* pp.166-319; Focillon 145-661; Hind, p.84; Wilton-Ely *Giovanni Battista Piranesi: The Complete Etchings I*, pp.327-582.

(#19171)

\$ 100,000.

58] Queen VICTORIA (1819-1901) and Prince ALBERT (1819-1861). **An album containing a collection of etchings.** [dated 1840-1844]. Small folio (12 x 9 inches). 22 etchings (sheet size 11 x 8 inches and smaller, three on india paper mounted) tipped onto 22 leaves. Later red morocco gilt, the covers with gilt outer border of a wide fillet, surrounding inset wooden panels carved in semi-relief with a border of stylized flower sprays within arched spaces, around a central panel of semi-naturalistic foliage, the flat spine gilt in six compartments, gilt metal locking clasp, gilt edges, by Asprey, 166 Bond Street (impressed name and address on lock). Modern cloth box.

*A fine and rare collection of 5 etchings by Queen Victoria and 17 by Prince Albert. A collection which gives insight into the domestic life of the monarch, a collection that was never meant to be seen outside the inner circle of the Royal court.*

Queen Victoria and her Consort Prince Albert took up etching together in 1840; Sir George Hayter, R.A. was in attendance, painting their portraits, and agreed to give them instruction. It is reported that the Queen sought it as an amusement while in retirement during her pregnancies. The Royal couple etched together, deriving their compositions mostly from paintings and drawings in their collection, including pictures by Edwin Landseer; but they also produced the occasional original composition or worked from each other's sketches. Their enthusiasm lasted five years, until 1849. In all, Victoria etched about 62 plates, Albert 25.

The plates were etched at Windsor Castle, where there was also a small press on which proof impressions were pulled. From time to time, the plates were discreetly entrusted to a local printer called Brown, on strict instructions that all impressions made should be returned, with the plates, to the Castle.

Nonetheless, unauthorized proofs were taken. In 1847, a local reporter named Jasper Tomsett Judge, who had made a career as a "royal-watcher", filing news and gossip about the court, and publishing cheap pamphlets describing the stables and kitchens at Windsor and other such matters for tourists, got wind of the existence of a cache of impressions. These were in the possession of a fellow called Middleton, who had been a printer at Brown's, and had been given the plates to print from, but, obviously, had disobeyed the Royal instructions they came with. Middleton struck a deal with Judge, who paid £5 for 60 prints.

Judge then collaborated with a London bookseller and printer named William Strange on the publication of a critical catalogue of these etchings, to be sold to visitors to the exhibition they planned for Strange's shop in Paternoster Row. Aware of the delicacy of this plan, Judge apparently attempted to seek, by correspondence, the artists' permission to go ahead with the plan - but not, apparently, until after Judge had filed a press release publicizing both pamphlet and exhibition, which was picked up and printed in dozens of regional papers always hungry for any copy concerning the Court.

The precise measure of Judge's propriety is open for debate; in any event, Queen Victoria and Prince Albert were not amused and promptly filed an avalanche of suits and injunctions against Judge, Strange, Middleton and even Judge's son, who had been living in France during the whole affair. Opinion in the press appears to have taken sides against their fellow journalist, hurling scorn on Judge, his co-defendants, and their plan. In 1849, William Strange printed a lengthy pamphlet written and published by Judge, *"The Royal Etchings". A Statement of Facts Relating To The Origin, Object, and Progress of the Proceedings in Chancery, Instituted by Her Majesty & the Prince Consort.* In it, Judge attempts to demonstrate that he was acting out of patriotic love for his Queen, to bring to the attention of the public further proof of their Royal talents, in order to extend the range of reasons for their subjects to admire and adore them. He quotes at length from his previous pamphlets, recounts numerous instances when he showed and described these etchings to acquaintances, to prove he was unaware he might be engaged in any wrongdoing, and documents the painstaking efforts he made to procure permission for his project from the Royal Household, averring that he refused to sell any of his pamphlets before he had that permission in writing - which he never got, obtaining law suits instead.

The following etchings, by Queen Victoria and her Consort Prince Albert, are on india paper mounted on stiff paper which may be the "card" referred to by Judge in his description of the paper on which the etchings he purchased from Middleton were printed. Very few etchings by either Royal artist "escaped" the private collections at Windsor, where a complete set is preserved in an album; another set was donated by George V to the British Museum.

Titles and numbers (with all Victoria's prints numbered first, then Albert's, and arranged chronologically) are from A.H. Scott-Elliott, "The Etchings by Queen Victoria and Prince Albert," *Bulletin of the New York Public Library*, 65, March 1961, 139-153.

By Queen Victoria: 12 A Dachshund, full length, to right (Waldman), 1840; 49 Five studies of the Princess Royal, 1842-43; Pussy, before going to bed; Victoria on Jan 1, 1844, in the costume of the late Princess Royal; Victoria and Albert as Gotha peasants, 1845.

By Albert of Saxe-Coburg, Prince Consort; 63 A Bearded Oriental wearing a turban in profile to right, 1840; 64 Wallenstein and his servant (from Schiller), 1840; 67 Romeo and Tybalt, 1840; 68 Fiesco and Andrea Dorea, 1840 (second state); 70 The head of a Dachshund, 1840; 71 A Figure in armour and cloak, bearing an axe, 1840; 73 Head of a young man with curling hair, in profile to right, 1840; 74 Six men, in 16th century costume, seated around a

table, 1841; 77 Götz of Berlichingen and the pilgrim, 1841; 78 Mignon, 1841; 79 The head of a man, full face, with straggling hair, 1841; 81 Two heads of eagles, 1841; 82 Two peasant women, one on crutches, 1842; 84 The Princess Royal and the Prince of Wales, 1843; 86 Crows and a fox attacking a dead stag, 1843 ; 87 A Greyhound and a skye terrier, lying down, 1844; a mining or dockside scene, 1851.

(#2823)

\$ 48,000.

59] RAPHAEL. Raffaello Sanzio d'Urbino (1483-1520). - Giovanni OTTOVIANI & Giovanni VOLPATO (engravers). **Delle Logge di Rafaele nel Vaticano**. Rome: 1772. Large folio (29 ¾ x 17 ¼ inches).

Large folio. (29 ¾ x 17 ¼ inches) 2pp. letterpress text in French "Aux Amateurs des Beaux Arts" with uncoloured engraved head-piece and initial and colophon at foot of second page. One small format folding plate "Ordine tenuto nel disporre le stampe de pilastri delle logge Rafaele.." (7 x 19 1/32 inches), 34 hand-coloured engraved leaves (comprising: 1 general perspective view with title and portrait of Raphael by Volpato after Pietro Camporesi [strip attached at lower edge to bring up to size]; 2 folding plates of doorways by Ottoviani after Gaetano Savorelli and Camporesi [each on two sheets joined, 36 x 17 ¼ inches overall]; 14 views of pilasters on 28 plates by Ottoviani after Savorelli and Camporesi [ the first plate of each view cut to edge of image with strip attached to lower edge to bring up to size]; general plan "Spaccato per il longe del seconde piano del loggia" on three plates by Ottoviani after Savorelli and Camporesi [designed to form a single panoramic image] ). (Lower blank margin of text leaf torn and repaired, small tears to folds of the doorway plates.)

[Bound with:]

RAPHAEL. - Nicolas DORIGNY (1648-1746, engraver). [**Psyches et Amoris nuptiae fabula a Raphaelae Sanctio Urbinatense Romae in Farnesianis hortis Transtiberim ad veterum aemulationem ac laudem colorum luminibus expressa a... Dorigny... delineata et incisa, et a Ioanne Petro Bellorino notis illustrata.**] Rome: Domenico de' Rossi, 1693 [or later]. Large folio (29 ¾ x 17 ¼ inches). 10 hand-coloured engraved plates by Dorigny, titles and imprints printed in gold. 2 works in one volume. Late 18th-century Roman red morocco gilt (contemporary with the first work), covers with elaborate border of dog-tooth roll, double-fillet, and repeated use of a three-flower spray, a heart and a rococo drawer-handle tool, the same tool massed to form a lozenge shape at the corners and forming a triangular motif mid-way up the long sides, with stars, birds and small and large flower-spray tools, all enclosing a large central lozenge formed from an outline of a simpler variant drawer-handle tool and large flower sprays enclosing a center of massed scrolling foliage with pomegranates and acorns, the spine in seventeen sections with raised bands, lettered in the second, the others with repeat decoration of a central flower spray with smaller sprays at the corners, patterned paper pastedowns. (Ties lacking, light worming to head and foot of spine with resultant small tears and loss), modern cloth solander box, morocco lettering-piece on the "spine".

*A very fine collection with richly hand-coloured plates of the best of the decorative interior work carried out by Raphael in Rome.*

The album is hand-coloured and bound in Rome in the fourth quarter of the 18th-century, and is clearly as it was delivered to its original owner (perhaps a Grand-Tourist, perhaps a local dilettanti?) and perfectly echoes his wishes: just the first part of Ottoviani's excellent work on Raffaello's Logge frescoes, that is the part on the pilasters, and include Maitre Dorigny's engravings, hand-coloured as well of course, but only the Loggia of Psyche set, and make sure they are all the same size.

The first work, part one of three, concentrates on the decorative pilasters executed by Raphael and his assistants, as part of a larger scheme of redecoration, between 1518-1519 in the Logge on the main storey of the Vatican apartments. The remarkable prints, the first to be carried out of the decoration of the Logge, were probably planned as early as 1760, but were not executed until 1774 to 1776. The project was carried out by the painter Gaetano Savorelli, the draughtsman Ludovico Teseo, the architect Pietro Camporesi and the engravers Giovanni Ottaviani and Giovanni Volpato. The plates were remarkable not just for their size and magnificent colouring, but also because of the influence they had on contemporary taste. The decision was made to 'borrow' elements from Raphael's Vatican tapestries and insert them where the original frescoes were in too poor a state to be legible. The finished plates therefore represented an amalgam of design elements presented with a crisp freshness of colour that held enormous appeal and did much to stimulate the taste for the 'grotesque' in the neo-classical period.

The second work is of Raphael's 'Cupid and Psyche' series of frescoes, carried out by Raphael between 1516 and

1518 in the Loggia of Psyche in the villa Farnesina in Rome. The series also comes with a title and an eleventh plate of the ceiling fresco in the adjoining Sala di Galatea, executed in 1512: neither the plate nor the title were ever bound in the present collection. Originally published by the Rossis, it is the work of Nicolas Dorigny (1658-1746) who lived and worked in Rome between about 1690 and 1719. The painter, classicist, and art historian Giovanni Pietro Bellori (1613-1696) provided the text at the foot of the plates (appropriate excerpts from Apuleius's Golden Ass).

"Raphael Invenit: Stampe da Raffaello" (1985) Volpato 1; Ottaviano 2-19 and Dorigny 37-46. Brunet IV, cf.1110 & 1111; Berlin "Kat". Cf.4068 & 4066; "Raphael: Reproduktions-graphik aus vier Jahrhunderten (Coburg 1984) p.104 & no.245; "Giovanni Volpato 1735-1803" (Bassano del Grappa, 1988) 173.

(#3753)

\$ 125,000.

60] RAPHAEL. Raffaello Sanzio d'Urbino (1483-1520) - Nicolas DORIGNY (1648-1746, engraver). **[Psyches et Amoris nuptiae fabula a Raphaelae Sanctio Urbinate Romae in Farnesianis hortis Transtyberim ad veterum aemulationem ac laudem colorum luminibus expressa a... Dorigny... delineata et incisa, et a Ioanne Petro Bellorrio notis illustrata]**. Rome: Domenico de' Rossi, 1693 [or later]. Large folio. 10 hand-coloured engraved plates by Dorigny on laid paper (each 15 7/8 x 26 inches approximately), titles and imprints printed in gold, black ink-ruled borders, each plate cut to the edge of the image, mounted on large sheets of contemporary thick laid paper (each 29 3/8 x 40 3/8 inches approximately). Unbound.

*A very fine suite of richly hand-coloured plates offering a stunning visual record of one of the best of the decorative interior schemes carried out by Raphael in Rome.*

This wonderful series records Raphael's 'Cupid and Psyche' series of frescoes, carried out by him between 1516 and 1518 in the Loggia of Psyche in the villa Farnesina in Rome. The series also comes with a title and an eleventh plate of the ceiling fresco in the adjoining Sala di Galatea, executed in 1512: neither the plate nor the title are present here. Originally published by the Rossis, the engravings are the work of Nicolas Dorigny (1658-1746) who lived and worked in Rome between about 1690 and 1719. The painter, classicist, and art historian Giovanni Pietro Bellori (1613-1696) provided the text at the foot of the plates (appropriate excerpts from Apuleius's Golden Ass).

"Raphael Invenit: Stampe da Raffaello" (1985) Dorigny 37-46; cf. Brunet IV, 1111; cf. Berlin Kat 4066

(#15680)

\$ 35,000.

61] RATHBONE, Frederick. **Old Wedgwood. The decorative or artistic ceramic work in colour and relief invented and produced by Josiah Wedgwood.** London: Bernard Quaritch, printed by G. Norman & son, 1898. 8 parts in one volume, folio (19 3/4 x 14 7/8 inches). Coloured lithographed portrait frontispiece of Wedgwood after George Stubbs, 1 photogravure portrait of John Flaxman, 64 coloured lithographed plates by William Griggs and others, 1 full-page illustration on verso of the last text leaf reproducing a document signed by various members of the Wedgwood dynasty. Contemporary full brown morocco, covers with a border composed from four gilt fillets and a dog-tooth roll, the inner corners with decorative cornerpieces composed from various small tools including stylised scrolling foliage, spine in six compartments with raised bands, red morocco lettering-piece in the second compartment, the others with elaborate repeat decoration composed from similar small tools used for the cornerpieces, gilt turn-ins, marbled endpapers, top edge gilt.

*One of 200 copies, illustrated with stunning colour plates.*

This beautifully-printed work concentrates on the production of porcelain by the Wedgwood factory at Etruria, in Staffordshire, between 1760 and 1794. "The illustrations executed by Georges Michel Grivell and William Griggs, are drawn from the best known examples in public and private collections. Selected by the author and produced in facsimile by a new process of printing in colour, these plates for probably the first time in the history of colour printing, achieve the desired effect of accurate resemblance in tint, relief, and shade to the originals" (Bernard Quaritch, catalogue 197, March 1900, item 4323). At the time of publication, *The Publisher's Weekly* described the work as "a sumptuous folio."

Freitag 13420; Solon, p. 350.

(#23149)

\$ 4,500.

62] ROBERTS, David (1796-1864). **The Holy Land, Syria, Idumea, Arabia.** London: F.G. Moon, 1842-1843-1842. 3 volumes, large folio (23 7/8 x 17 inches). Mounted on guards throughout. 4pp. list of subscribers. Lithographic portrait of Roberts by C. Baugnet on india paper mounted, 3 hand-coloured mounted lithographic titles, 120 hand-coloured lithographic plates, all cut to the edge of the image and mounted on card in imitation of watercolours, as issued, all drawn on stone by Louis Haghe after David Roberts. Contemporary green morocco gilt by Charles Lewis, the covers with an outer gilt border built up from numerous small tools including arabesques, stylised foliage, crescent moons, flowerheads, etc., the upper covers lettered in gilt with author and title, spines in six compartments with double raised bands, the bands highlighted in gilt, the second and third compartments lettered in gilt, the remaining compartments with repeat overall tooling using tools which echo those used on the covers, gilt turn-ins, cream glazed endpapers, gilt edges. *Provenance:* Henry Christopher Roberts (1811-1880, armorial bookplate, subscriber); William Graves Perry (bookplate dated 1931).

[*With:*]

David ROBERTS. **Egypt & Nubia, from drawings made on the spot... With historical descriptions by William Brockedon.** London: F.G. Moon, 1846-1849-1849. 3 volumes, large folio (23 7/8 x 17 inches). Mounted on guards throughout. 3 hand-coloured mounted lithographic titles, 121 hand-coloured lithographic plates, all cut to the edge of the image and mounted in imitation of watercolours, as issued, all drawn on stone by Louis Haghe after David Roberts, 1 engraved map.

Contemporary red morocco gilt by Charles Lewis, the covers with an outer gilt border made up from fillets and roll tools, all surrounding an elaborate inner border tooled to a rococo design incorporating shells, scrolling stylised foliage and irregularly-shaped panels with overall tooling of lattice work with small tools, the upper covers lettered in gilt with author, title and volume number, spines in six compartments with double raised bands, the bands highlighted in gilt, the second and third compartments lettered in gilt, the remaining compartments with repeat overall tooling to a rococo design which echoes the inner panel on the covers, gilt turn-ins, cream glazed endpapers, gilt edges. *Provenance:* Henry Christopher Roberts (1811-1880, armorial bookplate); William Graves Perry (bookplate, dated 1931).

*Very fine subscriber's copies of the deluxe hand-coloured editions of Roberts' monumental works on the Middle East: the Holy Land, Syria, Idumea, Arabia and Egypt. These two works constitute the greatest lithographically illustrated work issued in the 19th century.*

Roberts' masterpiece was issued in 41 parts over seven years. It is beautifully lithographed by Louis Haghe, to whom Roberts paid tribute in glowing terms, "Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone." Abbey regarded the work as "one of the most important and elaborate ventures of nineteenth-century publishing."

David Roberts was born at Stockbridge near Edinburgh, and at the early age of 10 apprenticed to Gavin Buego, a house painter. He continued to work for Buego after his apprenticeship had been completed, carrying out work on imitation stone-work and paneling at Scone Palace and Abercainey Abbey. By 1818 Roberts had become assistant scene painter at the Pantheon theater in Edinburgh, moving on to work in theatres in Glasgow and finally in late 1821 to Drury Lane theatre in London, where he worked with Clarkson Stanfield. Both artists exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his theatre work. In these early years he toured the continent and Scotland, and in 1832-33 visited Spain. In 1838 he made plans for his journey to the Near East, inspired by a love of artistic adventure; departing in August 1839 for Alexandria, he spent the remaining part of the year in Cairo, visiting the numerous tombs and sites. In February of the following year he set out to cross the desert for the Holy Land by way of Suez, Mount Sinai and Petra arriving in Gaza, and then on to Jerusalem, concluding his tour spending several months visiting the biblical sites of the Holy Land, and finally returning to England at the end of 1839. The drawings of his tour were submitted to F.G. Moon in 1840 who arranged to bring out a work illustrative of Scripture History, paying Roberts £3,000 for copyright to the sketches, and for his labour in supervising Louis Haghe's lithography. Both the exhibition of his original watercolours and the subsequent published work were an immediate success and confirmed his reputation as an architectural and landscape artist of the highest order.

It is clear that these two works should be considered as a set. They were supplied to the same original subscriber:

H.C. Robarts, a London banker and evidently a collector of some taste. He employed the veritable firm of Charles Lewis to bind the work, resulting in these unique and dramatic red and green highly-decorative bindings.  
(#20874) \$ 495,000.

63] ROWLANDSON, Thomas (1756-1827). **Loyal Volunteers of London & environs, infantry & cavalry, in their respective uniforms ... in 87 plates designed & etch'd by ... Rowlandson.** [No place but London: Rudolph Ackermann, No date but plates dated 1798-1799]. 4to (13 x 10 1/2 inches). 3pp. list of subscribers. Hand-coloured etched title-page, 86 hand-coloured etched plates, many heightened with gold or silver, all by and after Rowlandson, without the two later issued plates. Red straight-grain morocco, covers with gilt panels, rebaked to style, spine gilt in six compartments.

*A beautiful copy of this important work by Thomas Rowlandson, with early impressions of the plates heightened with gold and silver*

Paradoxically (this is a military costume book after all), Rowlandson here presents some of his most elegant and effective work in terms of pure print-making. The result is arguably the greatest of all military costume books, in that it ascends beyond being a mere record of uniforms to become an elegy to patriotism, an important social document and a cohesive work of art, all produced at a time of great national peril.

The phenomenon of the volunteer corps arose as a response to the perceived imminent danger of invasion by the French Napoleonic forces. Rudolph Ackermann notes in his introduction that 'At this moment, the enemy had advanced their best regulated legions to the shores of the British Channel; and for the determined purpose of spreading through our land such miseries as have already rendered wretched their own'. The British response was immediate and defiant, and Ackermann goes on to note that when the Loyal Volunteers of London were inspected by the King on 21st June 1799 the roll-call of volunteers, manning 11 different positions, totalled just over 12,200 men. The present work serves as a record of that overwhelming show of loyalty, as well as of the uniforms of all the main volunteer forces. In addition, Rowlandson pictures each individual in a particular drill position, the name and details of which are given in the engraved text beneath each figure.

Abbey Life 379; Prideaux p.350; C. Thomson *Bobins* II,385; Tooley 416  
(#18014) \$ 17,500.

64] SHLATTER, Ivan Andreevich (1708-1768). **Obstoiatel'noe nastavlenie rudnomu dielu, sostoiashchee iz chetyrekh chastei, v kotorykh opisany rudokopnyia mesta, zhily i sposoby dlia priisku onykh, takozh uchrezhdenie novykh rudnikov, potrebnia k rudnomu proizvedeniiu mashiny, i razobranie, tolchenie, i promyvanie rud; s pribavleniem o dobyvanii kamennago ugol'ia.** [St. Petersburg]: Pechatano pri Imperatorskoi Akademii nauk [i.e. printed by permission of the Imperial Academy of Science], 1760. Folio (15 3/4 x 10 1/4 inches). Printed in cyrillic script throughout. 38 folding engraved plates, 5 engraved headpieces. Contemporary paper-covered boards, rebaked and retipped with calf, the spine in six compartments with semi-raised bands, original red morocco lettering-piece in the second compartment retained from the original binding. Modern red morocco backed folding box.

*First edition of an important early illustrated guide to mining in Russia*

Shlatter was an important figure within a number of intersecting spheres of Russian society during the middle of the 18th century: he worked as a scientist at the chemical laboratory of the Mining Collegium, serving as its Director from 1760; previously he was a director of the Imperial Mint; and he also served as an advisor to Catherine the Great. The present work, dedicated to Petr Ivanovich Shuvalov, is divided into four sections dealing with different aspects of the subject, but together offering, as the title claims, a complete guide to the mining business. The lovely engraved plates provide fascinating depictions of 18th century mining equipment, processes and sites.

(#20699) \$ 24,000.

65] SMYTH, John Richard Coke (1808-1882). **A pair of albums, each titled "Sketches of Costume by Coke Smyth", containing original watercolours: the artwork for an unpublished work which was to have been entitled "The Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century".** [N.p. but London]: [1835-]1842. 2 volumes, quarto (11 3/4 x 1'0 3/4 inches). 2 ink manuscript titles "Sketches of Costume by Coke Smyth 1842", 125 card leaves on cloth guards, with 125 tipped-on original pencil and watercolour drawings by Smyth (sheet sizes approx. 8 7/8 x 7 7/16 inches, mounted recto only, one drawing per card leaf), all with integral pencilled captions beneath, three with additional manuscript notes in pencil by Queen Victoria, with 1 additional leaf (9 3/4 x 11 inches) with original pencil sketches by Prince Albert (including a recognisable self-portrait of Albert in medieval costume) mounted at the back of one volume. Contemporary green morocco bound for "P. & D. Colnaghi & Co. Pall Mall East", covers bordered with fillets in gilt and blind, elaborate corner-tooling in blind, spine in six compartments with semi-raised bands, the bands highlighted with gilt fillets and small arabesque tools, the compartments bordered in gilt and blind with fillets, gilt turn-ins, cream-glazed endpapers.

*An important re-discovery: two albums of watercolours by one of great early painters of the Canadian scene.*

Coke Smyth's connections to the Governor of Canada and his family are probably what led to him showing Queen Victoria and her Consort, Prince Albert, the present albums. The Royal couple were planning a bal costumé, or fancy-dress ball, with an historical theme and clearly looked through the albums searching for inspiration. The Queen appears to have particularly liked two of Coke Smyth's drawings and marked them as possible patterns for her and her husband's costume. Prince Albert seems to have had his own ideas, which he sketched out on the sheet bound at the back of one of the albums.

In the event, the ball took place at Buckingham Palace on 12th May 1842, and Coke Smyth was encouraged to record the costumes, a selection of which were published in James Robinson Planché's *Souvenir of the Bal Costumé, given by Her Most Gracious Majesty Queen Victoria, at Buckingham Palace, May 12, 1842 The drawings from the original dresses by Mr. Coke Smyth ; the descriptive letterpress by J.R. Planché.* (London : Printed by William Nicol, Shakespeare Press, for P. and D. Colnaghi, 1843). A folio, this very rare work included a coloured title and 52 coloured plates and evidently enjoyed enough success to encourage Coke Smyth to attempt to publish a further work on a similar theme, using the drawings in the present albums as the artwork. In conjunction with Colnaghi's he went ahead and issued a prospectus, but a lack of subscribers meant that the scheme was not taken any further, and the present albums remain the only pictorial record of what might have been.

There is a further particularly interesting facet to these albums: in addition to the 103 drawings that are obvious candidates for inclusion in a work on historical costume, there is also a significant selection of 22 drawings that are of contemporary costume as worn in Italy, Greece and the Turkish Empire. These appear to have been drawn from life and would therefore have been drawn by Coke Smyth during his journey to and stay in Constantinople.

According W. Martha E. Cooke's entry in the catalogue of the *W.H. Coverdale Collection of Canadiana*, John Richard Coke Smyth was born in 1808 "the only son of Richard Smyth and Elizabeth Coke (c.1777-c. 1851) ... More commonly known as Coke Smyth, with which name he signed his works ... Smyth's passport, still in the family's possession, would suggest that he was a gentleman of means who travelled widely on the Continent ... In 1835-6, Smyth visited Constantinople .... His on-the-spot sketches were published in *Illustrations of Constantinople made in the Years 1835-6* (London, 1837), which comprised 26 lithographic views arranged and drawn on stone by John Frederick Lewis ... Subsequently he was engaged as drawing master to the household of John George Lambton (1792-1840), 1st Earl of Durham. It was in this capacity in April 1838 that Smyth accompanied Durham, newly appointed Governor to the Canadas, and his party on board HMS *Hastings*. During Durham's brief tenure of office, which terminated with his resignation that October, he travelled extensively in Lower and Upper Canada. Thus there was ample opportunity for Smyth ... to sketch firsthand the Canadian scene at the time of the Mackenzie-Papineau Rebellions. ... Several of these drawings provided the basis for the 23 lithographic views dedicated to the Earl of Durham in *Sketches in the Canadas* (London, c.1840) by Coke Smyth. Smyth exhibited at the Royal Academy between 1842 and 1855 and also at the British Institution and Society of British Artists up to 1867. In 1842, Messrs. Paul and Dominic Colnaghi exhibited and later published Smyth's costume figures which were commissioned by Queen Victoria to illustrate a commemorative volume of the Queen's masked ball en-titled *Souvenir of the Bal Costumé* (London; 1843). Several of the drawings used for the lithographic plates are in an album in the Victoria and Albert Museum. Smyth specialized in costume studies. He approached Colnaghi with a

view to publication of an album ... [for which he issued a ] *Prospectus & Specimen of a proposed work on the Costume of the principal Nations of Europe from the beginning of the 13th to the end of the 17th century*. Smyth intended to etch the plates personally and provide accompanying text; however, it appears that the number of subscribers was insufficient to publish the work. Smyth is known to have experimented in lithography, and produced a self-portrait among his associates at drawing class. He also painted portraits of his family and made some fine architectural drawings. One of the latest known books to include his illustrations was Henry Beveridge's *A Comprehensive History of India*.(London, 1871). Coke Smyth died in 1882."

Substantial collections of Coke Smyth's work are very rare, however individual examples can be seen in the Public Archives of Canada (Ottawa); the John Ross Robertson Collection in the Metropolitan Toronto Central Library; the Royal Ontario Museum, Toronto; the Department of Prints and Drawings in the British Museum, London; the Victoria and Albert Museum, London; the National Portrait Gallery, London, and the National Gallery of Scotland, Edinburgh.

Cf. *Abbey Travel* II, 394 and 625; cf. *Allodi Canadian Watercolours* II, 1532-1583; cf. Benezit (2006) XII, p.1395; cf. *Bobins* I, 66; cf. *Colas* II, 2403; cf. *W.H. Coverdale Collection of Canadiana: Paintings, Water-colours and Drawings* (Ottawa: 1983), p.189; cf. Lande 2215; cf. *Staton & Tremaine* 2549; cf. *Thieme-Becker* 31, p.185.

(#21348)

\$ 27,500.

66] STACK, Frederick Rice (illustrator) - Mrs. Harriet WARD (1808-c.1860). **Souvenir of the Emperor Napoleon. Consisting of Six Drawings made in the Island of Saint Helena, representing the various spots rendered generally interesting from their association with the history of Napoleon. Drawn from nature by Lieutenant F.R. Stack, and lithographed by Charles Haghe ... with descriptive letter-press, by Mrs. H. Ward.** London: published by Gambart & Co., Paul & Dominic Colnaghi & Co. and Goupil & Co. of Paris, [N.d. but preface dated January 1851]. Large folio (24 x 17 1/2 inches). Lithographic dedication leaf to Prince Louis Napoleon Bonaparte, 6 hand-colored lithographed plates by Charles Haghe after Stack. Expertly bound to style in red half morocco over original plum-coloured textured cloth-covered boards, the upper cover blocked in gilt with "Souvenir of the / [image of an imperial French eagle] / Emperor Napoleon", cream glazed marbled endpapers, old ink stain to upper cover.

*Hand-coloured large paper issue of this beautifully-illustrated record of the island of Saint Helena: the location of Napoleon Bonaparte's final period of captivity.*

Abbey appears to have been unaware of the present large-paper, hand-coloured deluxe issue. The Abbey copy of this sumptuous production was considerably smaller (22 1/8 x 14 inches), in a variant publisher's binding and with tinted rather than hand-coloured plates (in addition Abbey gives a speculative date for his copy of 1859). The dating given above is taken from the foot of the letterpress preface, "Dover, January, 1851." Some confirmation of this earlier date is obtainable: Stack is known to have served with the Saint Helena regiment as a Lieutenant from January 1842 until he was promoted to Captain on 5 August 1853. He transferred to the 65th regiment and subsequently served in New Zealand from 1857 until 1862 - he is now perhaps best known for his *Views in the Province of Auckland, New Zealand*. which was published in London by Day & Son in about 1862. The strongly pro-Napoleonic text is by Harriet Ward.

The images, which are captioned in both English and French, are as follows:

1. The "Briars" at St. Helena (where Napoleon lived after his arrival, during the preparation of the house at Longwood).
2. The old house at Longwood St. Helena (in which Napoleon lived and died).
3. The interior of the room in St. Helena (in which Napoleon died).
4. The new house at Longwood, St. Helena (built for Napoleon).
5. Plantation house, St. Helena, the residence of the governor.
6. The tomb of Napoleon, St. Helena (since the removal of his remains).

Cf. *Abbey Travel* 319 (tinted issue only).

(#20883)

\$ 8,500.

67] STUART, James (1713-1788) and Nicholas REVETT (1720-1804). **The Antiquities of Athens.** London: [I] John Haberkorn, [II-III] John Nichols, "1762-1787-1794" [but later, large folding map dated 1824]. Volumes I-III only (of five), folio (20 13/16 x 13 3/4 inches). 2pp. 'general Table of Contents' in each volume. Engraved portrait of Stuart (at front of vol.II), 230 fine etched or engraved plates, maps or plans (5 double-page, 6 folding including a fine large hand-coloured map of 'Greece, Archipelago and Part of Andadoli'), 24 engraved headpieces and 25 tailpieces, extra-illustrated with a later issue of plate XX, chapter I, volume II with additional details and imprint removed. (Some light spotting). Contemporary half calf over marbled paper-covered boards (covers detached). *Provenance:* Paul H. Humphreys (book-labels).

*A later issue of the first three volumes of "one of the three most important architectural travel books of the century" (John Summerson.) and "the source book for the later Greek revival in England" (Fowler). "Ouvrage de luxe, le plus considerable et le meilleur que nous ayons eu pendant longtemps sur cette partie si interessante des antiquities." (Brunet V, 570)*

In the present set, volume I contains 71 plates (but no list of subscribers, "The list of subscribers exists in at least two states, and is absent from some copies." [RIBA online catalogue]), volume II contains the portrait, 74 plates and 1 additional plate; and volume III 85 plates. This set seems to have been bound from the sheets at a later date: each volume includes a plate list for volumes I-IV (datable to 1816 or later), and the map of Greece in volume III is dated 1824.

This is the first accurate survey of the classical buildings of Athens, and exerted enormous influence over the establishment of the Greek revival style in English architecture. Stuart and Revett carried out the survey, at the instigation of the Society of Dilettanti, between March 1751 and January 1754. On their return to England, Stuart's lackadaisical approach to writing the text to the proposed first volume, allied with his wish to use the text to discredit J.-D. Leroy, led to a delay in publishing the first volume until 1762. The second volume took even longer (17 years) to appear, and the third volume also faced inevitable delays after Stuart died in 1788. It finally appeared, edited by Willely Reveley, in 1794. This selection is without plate 29 in chapter 1, vol.II (which was never issued). The fourth volume was as delayed as the third but was eventually published in 1816, edited by Joseph Woods. From conception to completion, the first four volumes had taken from 1750 to 1816, and with the appearance of the final supplementary volume (mostly by C. R. Cockerell) in 1830, over 80 years elapsed from start to finish.

Cf. Blackmer 1617; cf. Brunet V, 570; cf. Cicognara 2713; cf. ESTC t022194; cf. Fowler 340; cf. Harris 857; cf. Millard II, 81.

(#20885)

\$ 17,500.

68] THIBAUT, Girard. **Academie de l'Espee.. ou se demonstrent par reigles mathematiques sur le fondement d'un cercle mysterieux la theorie et prtique des vrais et jusqu'a present incognus secrets du maniemment des armes a pied et a cheval...** [Leiden: B. & A. Elzevir]: 1628. Large folio (21 1/2 x 15 1/3 inches). Engraved title, portrait of the author, nine plates of coats-of-arms, 46 plates of fencing (45 double-page) by Crispin de Pass (1), Wilhelm Jacob Delff (3), J. Gilli (6), Crispian Queborn (6), S. or B. Bolswaert (6), Salomon Saurius (3), Andreas Stockius (3) and others. (Neat 18th-century repairs to title, the final armorial plate, and the 29th and 33rd of the fencing plates, four plates browned, some others lightly browned, three of these with small repairs, one text leaf with clean tear into text, a second with repaired marginal tears.). Early-18th century speckled sheep over pasteboard, spine gilt in nine sections with raised bands, lettered in the second, the others with repeat pattern of a tudor-rose tool flanked by two crowns on the sides, with small flower tools and blocked cornerpieces of stylized foliage (corners bumped, joints rubbed, the upper slightly split, endpapers creased).

*A fine copy of the most sumptuous book on fencing ever produced, with 43 plates which combine a strong design sense with beauty and historical importance, executed by some of the greatest engravers of their day. Thibault's theories of successful fencing using movement and mathematical principles are all beautifully pictured, and the work as a whole is a triumphant symbiosis of engraving and fine typography.*

The book was produced during a period when the Italian rapier (or epee) held sway. "The Italians discovered the effectiveness of the dexterous use of the point rather than the edge of the sword. By the end of the 16th century, their lighter weapon...and simple, nimble, and controlled fencing style, emphasizing skill and speed rather than

force, spread throughout Europe. Most of the wrestling tricks [used in earlier disciplines] were abandoned, the lunge was discovered, and fencing became established as an art" (*Encyclopaedia Britannica*).

The present work marks the zenith of the use of the epee in Europe. "In the latter half of the 17th century, the sword and swordsmanship changed dramatically with a change in gentleman's dress. In France the court of Louis XIV set the fashion of silk stockings, breeches, and brocaded coats...As the long trailing rapier was unsuited to this form of dress, fashion decreed the wearing of a light, short court sword. The French style set in throughout Europe as the Italian had done earlier" (*op. cit.*).

Vigeant p.125; Willems 302.  
(#3752)

\$ 40,000.

69] TIFFANY, Louis Comfort; [and Charles DE KAY]. **The Art Work of Louis C. Tiffany.** Garden City and New York: Doubleday, Page & Company, 1914. 4to (12 5/8 x 9 3/4 inches). Half-title. 62 plates (20 printed in colour and tipped onto mounts, 42 photogravures). Original embossed and gilt over red ground papier-mache covers, designed by Tiffany. *Provenance:* W. Dominick Benes, 1857-1935 (inscribed by Tiffany on front free endpaper).

*One of 492 copies on Japan paper of Tiffany's beautifully printed and lavishly illustrated autobiography: this a presentation copy inscribed by Tiffany to a noted architect.*

In 1913, having reached the age of retirement, Louis Comfort Tiffany commissioned Charles De Kay, a well-known art historian and former New York Times art critic, to co-author his memoirs. Tiffany explains in the Foreward to the work that the autobiography was written for the benefit and upon the request of his children, to whom he dedicates the book: "Much concerning their own father which may be known to his fellow artists or to workers in various fields of art ... is unknown to them. No reason for surprise in this: it is the commonest thing in the world to find that the last persons to be informed of what a professional man has achieved in his life work are his children."

The privately-printed and beautifully-produced book, lavishly illustrated with numerous plates, celebrates the range of Tiffany's artistic career: his glass work, paintings, interior and architectural design, jewelry, etc...The highly decorative binding of the book was designed by Tiffany himself. Tiffany underwrote the costs of the expensive production and presented the book to wealthy clients and friends. The work was issued in two limitations: a regular edition on Japan paper limited to 492 copies, and a very rare deluxe edition printed entirely on vellum and limited to but ten copies for himself and his family.

This copy is inscribed by Tiffany (with the text of the inscription in a secretary's hand, but signed and dated 28 March 1918 by Tiffany) to noted architect W. Dominick Benes, as follows: "It gives me great pleasure to give you my book as you are one of the few who understand the use of color in architecture." Tiffany and Benes had worked closely together in the 1901 design and construction of the Wade Memorial Chapel at Lakeview Cemetery, whose interior features Tiffany's window "The Flight of Souls."

(#23303)

\$ 12,000.

70] VAN LENNEP, Henry John (1815-1889). **The Oriental Album: Twenty illustrations in oil colors of the people and scenery of Turkey, with an explanatory and descriptive text.** New York: Anson D.F. Randolph, 1862. Folio (18 x 13 1/2 inches). Tinted lithographic additional title by Charles Parsons, printed by Endicott & Co., 20 chromolithographic plates by Parsons after van Lennep, all printed by Endicott & Co. of New York. (Text somewhat browned as usual). Original maroon pebble-grain cloth, upper cover blocked in gilt with the title above and below a vignette of a veiled lady seated on a camel being led by an arab, beneath a crescent moon, beside some palm trees (neatly rebacked in brown calf, some wear to outer corners). Modern cloth box, morocco lettering piece.

*A rare and important color-plate book: One of the relatively few American costume books, and certainly the best such created in 19th-century America.*

This is a notable and unusual instance of the taste for the Ottoman or "Turkish" which manifested itself in the furniture of the period but seldom in books. In terms of American color-plate books, this is one of the only large projects from the 1860's, when the Civil War seems to have curtailed production of such lavish enterprises. "The one really big chromolithographic book of this decade...the art is simple, but [Charles] Parson's hand is obvious in

the good lithography, and Endicott's printing is well done for its time" - McGrath. "...Endicott achieved a rich variety of color which demonstrated the increased technical ability of American printers in the medium." -Reese.

Henry Van Lennep was born in Smyrna, the son of European merchants. Educated, on the advice of American missionaries, in the United States, he returned to Turkey as a missionary in 1840, and spent most of the next twenty years in various parts of the Ottoman Empire. Returning to the United States in 1861, he turned his superb original drawings of Middle Eastern life into the Oriental Album. The plates include two scenes of Jewish life in the Ottoman Empire. Included are plates of "A Turkish Effendi", "Armenian Lady (at home)", "Turkish and Armenian Ladies (abroad)", "Turkish Scribe", "Turkish Lady of Rank (at home)", "Turkish Cavass (police officer)", "Turkish Lady (unveiled)", "Armenian Piper", "Armenian Ladies (at home)", "Armenian Marriage Procession", "Armenian Bride", "Albanian Guard", "Armenian Peasant Woman", "Bagdad Merchant (travelling)", "Jewish Marriage", "Jewish Merchant", "Gypsy Fortune Telling", "Bandit Chief", "Circassian Warrior", "Druse Girl."

Bennett, p.108; Blackmer Catalogue 1715; Blackmer Sale 1500; DAB XIX, 200; McGrath, pp.38, 115, 162; Reese, *Stamped with a National Character* 97; Atabey 11, 1274  
(#2824) \$ 15,000.

71] VIDAL, Emeric Essex (1778-1861). **Picturesque Illustrations of Buenos Ayres and Monte Video, consisting of twenty-four views: accompanied with descriptions of the scenery, and of the costumes, manners, &c. of the inhabitants of those cities and their environs.** London: printed by L. Harrison, published by R. Ackermann, 1820 [plates and text watermarked 1818]. Large quarto (14 1/4 x 11 inches). 24 hand-coloured aquatints (4 folding) after Vidal by T. Sutherland, G. Maile and J. Bluck. Original red roan-backed drab paper-covered boards, paper label to spine, modern blue morocco box, titled in gilt on upper cover and spine. *Provenance:* Quentin Keynes (sale Christie's London, 7 April 2004, lot 125, sold for £9,560).

*A superb copy of the first edition of "the only notable colour plate book in English dealing with the Argentine" (Tooley). Very rare in its original condition: publisher's boards, with uncut edges and pre-publication watermarks.*

The capture of Buenos Aires by Commodore Sir Home Popham and Colonel Beresford in 1806 aroused English interest in South America. Though the naval officers acted without strict official sanction, when these two "privateers" sent £1,100,000 worth of treasure back to London, they were paraded "through the streets of London in eight wagons, each drawn by six horses ... British interest in South America boomed" (*Abbey Travel* II, p.420). The present work is the greatest of a number of publications produced by Ackermann in an effort to exploit this widespread interest. Originally published in parts, this is first edition in book form and was published in an edition of only 750 copies.

Vidal had lived in the region for three years "sketching, originally without any view to publication, some of the characteristic features" (Preface). "These delineations will" he continues in the Preface, "... prove the more acceptable ... as ... no graphic illustration of those places has hitherto been submitted to the public." What resulted were the best and most famous illustrations of Argentina in the independence period. They are a spectacular mixture of topographical subjects and ethnographical images of the local people. Images include a double panorama view from the sea of both Buenos Aires and Montevideo, a typical farm in the countryside, well-known landmarks within the cities, and pure genre scenes, such as a horse race, chasing ostriches on horseback with a bolas, a travelling post-coach.

Vidal, born in about 1788, joined the navy in 1808 and retired in 1862. In addition to the time he spent in South America, he also served as secretary to Rear-Admiral Lambert on board H.M.S. *Vigo* on the St Helena Station, from July 14th, 1820, to September 11th, 1821. A bizarre but historically-important high-point in his artistic career came in early May 1821: Napoleon died on 5th, and, on 6th May, Vidal was one of five artists permitted to record the scene: "Napoleon's body on the bed in sleeping attire, with a crucifix on the breast" (*A St. Helena Who's Who* 1919, p.152).

*Abbey Travel* II, 698; Colas II, 3000; Tooley 495; Sabin 99460.  
(#21967) \$ 17,500.

72] [WAGEMAN, Thomas Charles (1787-1863)]. **The Military Costume of Turkey.** London: published by Thomas M'Lean, Howlett & Brimmer printers, 1818 [plates watermarked 1823]. Folio (14 1/8 x 10 1/4 inches). Hand-coloured stipple-engraved portrait frontispiece of Antonaki Ramadani by Thomas Charles Wageman, engraved additional title printed in sepia with integral hand-coloured aquatint vignette, 29 hand-coloured aquatint plates. Contemporary red straight-grained morocco, covers elaborately panelled in gilt and blind, expertly rebacked to style with the spine in six compartments with wide raised bands, lettered in the second compartment, the others with repeat overall decoration in gilt, brown sugar-paper endpapers, gilt edges.

*A good copy of a later issue of the first edition of this well-known work.*

"Persons from all parts of this immense empire, united in the pursuit of military distinction, present a strange association of figures and differences of hue. *The Military Costume of Turkey*, therefore, comprises a great variety of dresses, as well as men of countries distant from each other, and varying in their complexions from the scarcely tinged Georgian, to the sable Nubian. The subjects which compose this selection have been furnished by the liberality of a gentleman, who had stored his portfolio during his residence at Constantinople" (Preface).

The frontispiece is a portrait by Wageman of the dedicatee, "His Excellency Antonaki Ramadani" the Ottoman Ambassador to the British Court "engraved from a likeness ... for which his Excellency had the kindness and condescension to sit in his robes" (preface); the remaining plates each concentrate on a single figure in military garb, each with a facing leaf of explanatory text.

Abbey *Travel* II, 373; Blackmer 1125; Colas 2059; Vinet 2338.  
(#23225)

\$ 2,500.

73] WARE, Isaac (ca. 1717-1766). **The Plans, Elevations and Sections; Chimney-Pieces, and Ceilings of Houghton in Norfolk.** London: Published by I. Ware, sold by P. Fourdrinier, 1735.

Engraved throughout, title, dedication and 28 plates by Ware and Fourdrinier, 9 double-page. First Edition.

[Bound with:]

Thomas SMITH, of Derby (d. 1767). **Eight of the most extraordinary Prospects in the Mountainous Parts of Derbyshire and Staffordshire commonly called the Peak and the Moorlands.** [No place of publication: plates dated March-August 1743]. Titled beneath the image of the first plate. 8 etched or engraved double-page plates by Benoist, Vivares, Scotin and others after Smith (subjects include: Dovedale (2), River Manyfold at Wetton, Matlock Bath (2), River Wye (2), Castleton).

[And:]

**A collection of 10 other topographical views** (6 double-page after Smith: one of Haddon Hall, one of Chatsworth and 4 of views on the rivers Trent and Derwent; 2 after W. Oram of Catterick Bridge on the River Swale and Knaresborough on the Nidd; 2 double-page of the Giant's Causeway after Drury).

Folio (21 x 15 1/2 inches), mounted on guards throughout. Contemporary mottled calf gilt, covers with wide decorative border of fillets and roll-tools with various motifs including birds and bees, spine in seven sections, red morocco lettering-piece in one, the others tooled in gilt (joints weak, spine chipped at head and foot).

The views by Smith are particularly interesting and form a good representative selection of his work; he was self-taught but achieved a high reputation during his lifetime and was 'one of the earliest delineators of the beauties of English scenery' (DNB). The first work is on Houghton Hall in Norfolk which was built for Sir Robert Walpole from Ripley's designs, the interior detailing shown in the present work was designed by William Kent: the designs for the plaster ceilings were carried out by Italian craftsmen, with gilded and painted ornament; the walls are dressed with classical plinth, pilasters, and frieze; and pedimented chimneypieces contain bas-relief panels above the mantelpiece. As a whole the present collection is in fine condition with wide margins and clearly bound at the time of publication.

First work: Harris 911.  
(#2826)

\$ 15,000.

74] [WILSON, Horace Hayman (1786-1860, editor). - Thomas BACON (1813-1892, artist)]. **The Oriental Portfolio.** London: Smith, Elder & Co, 1838-1840. 2 original parts, folio (21 3/4 x 14 7/8 inches). Letterpress titles to both parts. 1 tinted lithographic additional title by T.H. Pitt after Bacon, printed by Lefevre, 10 tinted lithographic plates (9 after Bacon's sketches worked up by Dibdin (7) or Roberts (2), 1 after Stephanoff; lithographed by W. Gauci (5), A. Picken (1), Louis Haghe (2), W. Walton (1) and Hullmandel (1)), each with a leaf of explanatory letterpress text. Unbound as issued within original burgundy cloth portfolios, upper covers blocked in gilt with the title, the British Royal arms and a dedication to Queen Victoria, cloth ties, cream glazed pastedowns and flaps, all contained within a single modern red morocco-backed red cloth-covered box, spine gilt.

*An exceptional copy of this very rare work: the first edition in the original parts*

The present first edition was reissued in one volume with the same title in 1841: a work with which the present work is often confused. There is no record of a complete copy of this work in parts selling at auction in over 30 years. David Roberts and Thomas Dibdin prepared drawings after Thomas Bacon's sketches. Together they "transmuted Bacon's charming originals into splendid designs of true 1830s orientalism" (Archer & Lightbown)." "Thomas Bacon, a Lieutenant in the Bengal Horse Artillery, ... served in India for about five years until 1836 ... *The Oriental Portfolio* visually recalls Bacon's travels in India." (*Scenic Splendours* p. 68). Horace Hayman Wilson pointed out in the preface how much this work, complete with full explanatory text, was needed, as very little of note had been published since the Daniells' work of forty years earlier. Events proved him wrong: no more then the present two parts were ever completed, and they remain as a hint of what might have been: "it is greatly to be regretted then that *The Portfolio* expired after its second number in 1840, for if completed Roberts and his associates might have left us an India equal in sensitiveness and suggestiveness with his Spain, Palestine, and Egypt" (Archer & Lightbown).

Not in Abbey; Archer & Lightbown *India Observed* pp.122-6, 149-50 nos 183-4 (1841 reissue only); P. Godrej & P. Rohatgi *Scenic Splendours* pp.68-69

(#22041)

\$ 22,500.

75] WOODWARD, William R. (1876-1953). **Cherished Portraits of Thoroughbred Horses from the Collection of William Woodward. With notes by W. [alter] S. [pencer] Vosburgh [and a preface by Woodward.** New York]: privately printed [by Eugene V. Connett at the Derrydale Press for] Ernest R. Gee, 1929. Large quarto (12 1/2 x 9 5/8 inches). 68 heliogravure plates, with original tissue guards. Original red morocco gilt by Sangorski & Sutcliffe, covers with borders of a gilt fillet and a broken line roll, titled in gilt on the upper cover, spine in six compartments with raised bands, lettered in the second compartment, the others panelled in gilt, gilt turn-ins, top edge gilt, others uncut, silk page marker, original card box (binding with small blemish at centre of upper cover). *Provenance:* Gifford A. Cochran (owner of race-horses, including the winner of the 1925 Kentucky Derby, presentation inscription from Woodward at front).

*A very fine copy of the first edition, with a significant provenance: a presentation copy inscribed by Woodward, owner of the Belair Stud in Maryland, to one of the major American race-horse owners of the time. This one of just 300 copies on Japanese vellum.*

This beautifully-produced work reproduces 68 of the best equestrian portrait paintings in Woodward's collection, with examples of the work of J.N. Sartorius, George Stubbs, J.F. Herring Sr. and Harry Hall. Each portrait is faced by historical sporting notes on the horse depicted by Walter S. Vosburgh of the American Jockey Club, and the selection is preceded by a lengthy introductory essay by Woodward. Woodward was a New York banker from a Maryland family of note. His passion was racing, as the present collection and the work carried out at his Belair Stud, Collington Maryland bear witness.

E.V. Connett *A Decade of American Sporting Books & Prints* (New York: 1937), p. 69; cf. Mellon *Books on the Horse and Horsemanship* 373 (coloured copy).

(#23413)

\$ 3,500.