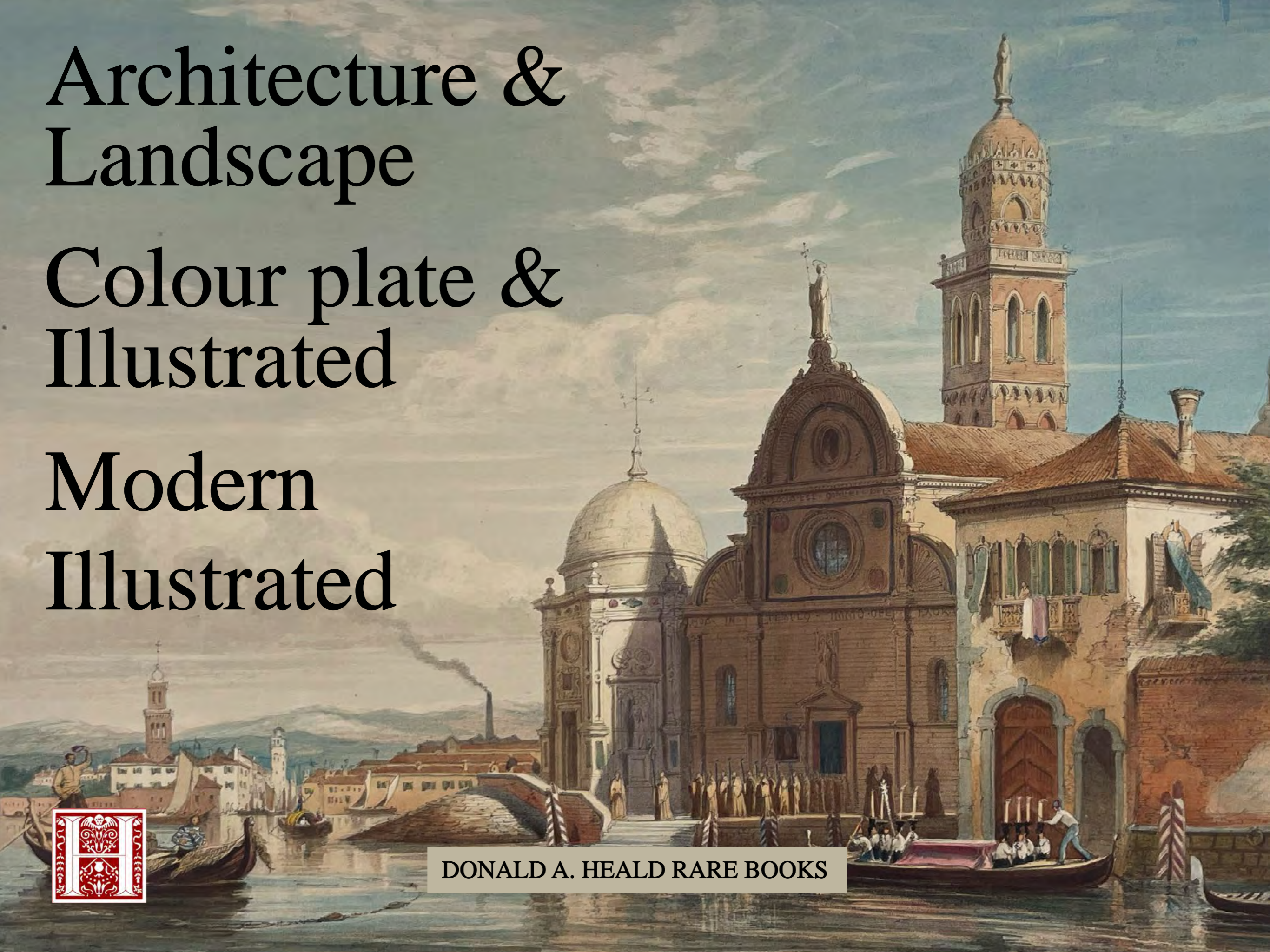


Architecture &  
Landscape

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DONALD A. HEALD RARE BOOKS

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E. A. Brooke.

London: T. McLean, 36, Bazaar-st.

Printed at F. & M. Colnaghi.

UPPER AND LOWER TERRACE GARDENS, BOWOOD  
THE SEAT OF THE MOST NOBLE THE MARQUESS OF LANSDOWNE

**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 Duchess of Sutherland, letter-pressed text, 16 uncoloured lithographic vignettes on india paper mounted, 24 fine lithographic plates, printed in colors and finished by hand. Original green morocco-backed boards, title stamped in gilt on upper cover.

*A lovely copy of this famous colour-plate book: an important pictorial record of garden design in the mid-19th century.*

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."

(Description continues on the next page.)



E. A. Proctor

London T. M. Lea, 28, Haymarket

Enville Hill, W. of Marlow, Bucks.

THE RIVER HORSE FOUNTAIN, ENVILLE.  
THE SEAT OF THE RT HON<sup>BLE</sup> THE EARL OF STAMFORD AND WARRINGTON

Bowood House, Alton Towers, Woburn Abbey, Holkham House, Castle Howard, Wilton House, and thirteen others are featured. The resulting plates offer a rare eyewitness 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.

(Description continues on the next page.)



Many of the gardens were begun in earlier times, but most feature additions, sometimes in the Italian style, which proved a major attraction for Brooke. The magnificent gardens depicted include those at Trentham Park (laid out by Capability Brown with additions by Charles Barry in the 1840s), Enville Hall (gardens extended in the mid-19th century and celebrated for its fountains, its floral display, and its domed and turreted oriental palace of a conservatory), Bowood House (originally laid out by Capability Brown but with Italianate terraces added), Alton Towers, Elvaston Castle (famous for its splendid arboretum), Shrublands Hall (Italianate terraces by Barry), Woburn Abbey (a Repton masterpiece), Holkham House (William Kent-Capability Brown, with extensive 1850s additions including a parterre with the Earl of Leicester's initials in box, and a pair of flower beds in a Louis XIV pattern accompanying a fountain representing St. George and the dragon), Castle Howard (whose modern additions included a new parterre using yew hedges to frame the lawns and the Triton Fountain taken from the Great Exhibition), and others.

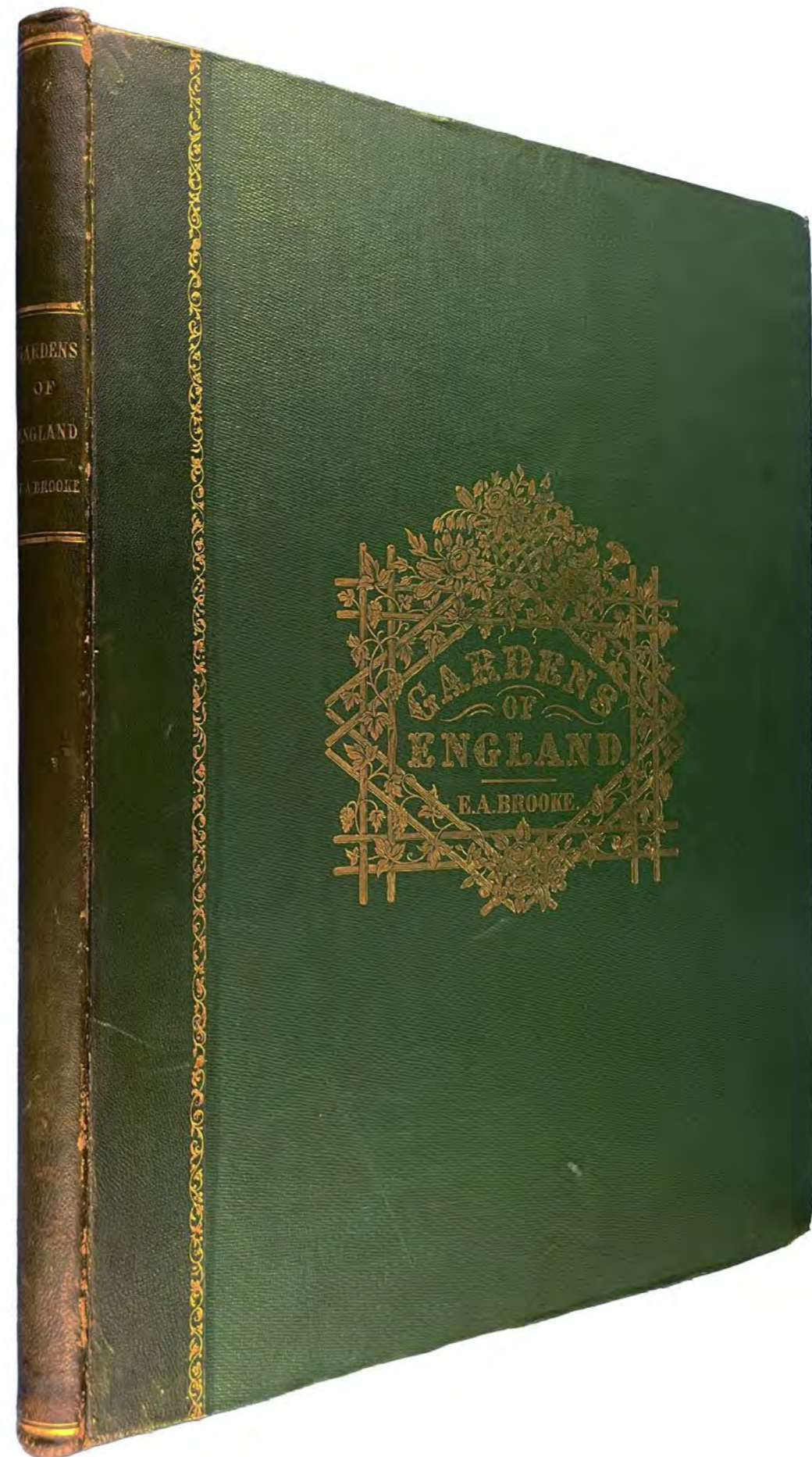
A notice of the work appears in the February 23, 1856 issue of the *Gardeners' Chronicle*: "Mr. McLean has issued a prospectus of an illustrated work to be called 'The Gardens of England' ... The plates will be executed in lithotint in folio; being finished by hand, and sold at twice the price of the ordinary prints ...".

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.

(#40815)

\$ 30,000





**CHAMBERS, Sir William (1726-1796). *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surry, the seat of Her Royal Highness the Princess Dowager of Wales.***

London: printed by J. Haberkorn, published for the Author [et al.], 1763. Folio (20 1/2 x 14 5/8 inches). Ad 1: iv, 8 pp. (including dedication to Augusta, Dowager Princess of Wales). With 43 engraved plates and plans (3 folding), by E. Rooker, Wm. Woollett, Charles Grignion, Paul Sandby, T. Miller, James Basirer, Ja. Noval, F. Patton after William Kent, Chambers, Smeaton, Paul Sandby, Cipriani et al.

[Together with:] *Desseins des Edifices, Meubles, Habits, Machines et Ustenciles des Chinois: Graves Sur Les Originaux dessines a la Chine: Auxquels est ajoutee Une Description de leurs Temples, de leurs Maisons, de leurs Jardins, &c*

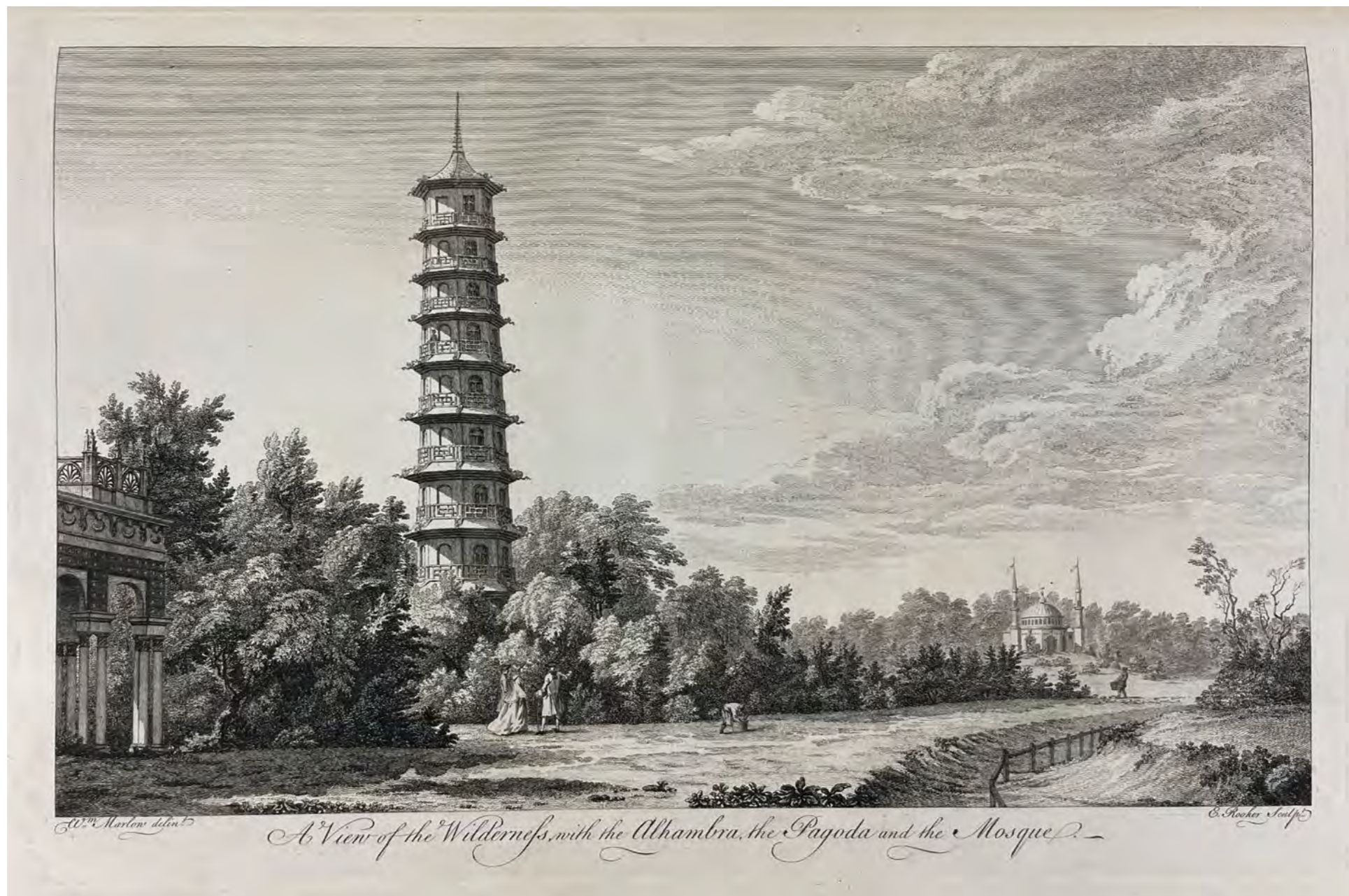
Londres/London: De L'imprimerie De J. Haberkorn, Dans Gerrard Street; se vend chez L'auteur, a Cote du Caffé de Tom en Russel Street. Covent Garden; and chez A. Millar and J. Nourse, Libraries dans le Strand, 1757. Ad 2: [8], 19, [1] pp. With 21 engraved plates. Contemporary German green morocco, elaborately gilt, wide outer border richly gilt, spine gilt, red morocco lettering piece, within green cloth slipcase.

*Spectacular volume of the highest interest for historians of eighteenth-century landscape architecture and architecture, containing the two most important works by Sir William Chambers, both in First Edition.*

The first work a sensational record of the Kew Gardens in London, Chambers' greatest architectural achievement, and a monument of landscape architecture which incorporated Chinese garden design. Chambers (1726-1796) designed more than 25 buildings for Kew, including a Mosque, a Palladian bridge, a menagerie and the Great Stove, all of which have long since disappeared. Still standing are the Orangery, Ruined Arch, the Temple of Bellona, the Temple of Aeolus, and his most famous building at Kew: the Pagoda. One of Kew's most astonishing features, the Pagoda was completed in 1762 for Princess Augusta, George III's mother, who actually founded the botanic garden at Kew.

(Description continues on the next page.)





The 10-story octagonal building reaches a height of nearly 50 meters. The present volume contains the highly important full-page engraved plates of the gardens as it was originally intended. Kew Gardens was drastically altered during the nineteenth century by William Nesfield; thus the present volume is of great importance.

The fashion for Chinese design in decorative architecture was very much influenced by Chambers, who was employed as architect by Princess Augusta as she continued the creation of Kew Gardens after the death of her husband, Prince Frederick, in 1751. Chambers' *Desseins des Edifices* (see below) appeared in 1757, the same year that work began on the Pagoda. His *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew* was issued in 1763, just after the Pagoda had been completed.

Chambers wrote: "All the architectural designs were done by me with the greatest care and accuracy, the figures by Signor Cipriani, and the views by Messieurs Kirby, Thomas Sandby, and Marlow, all of them excellent draughtsmen. The whole work is engraved by the most eminent of our Artists... the whole of this very expensive publication has been carried without the least charge to me; the work having been undertaken by Royal Command, and nobly paid for by the Royal Bounty" (Description of the Plates, pp. 7-8). These amazing views of Kew Gardens absolutely must be seen to be fully appreciated.

(Description continues on the next page.)



The second work a First Edition in French, published simultaneously with the English Edition, of Sir William Chambers' first book, which was "the first to examine Chinese buildings as architecture" (Eileen Harris). Blanche Henrey writes: "While in Canton, Chambers made some sketches of Chinese architecture and costume which were later engraved and published in 1757 in his first book, entitled *Designs of Chinese buildings, furniture, dresses...* The work includes an account 'On the art of laying out gardens among the Chinese' (pp. 14-19)." Harris claims that account "attracted more attention than any other part of the *Designs*. It was reprinted in its entirety in the *Gentleman's Magazine* in May 1757. Edmund Burke considered it 'much the best that has been written on the subject' and, as it corroborated the most controversial principle of his *Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. He published it in the first volume of his *Annual Register* in 1758."

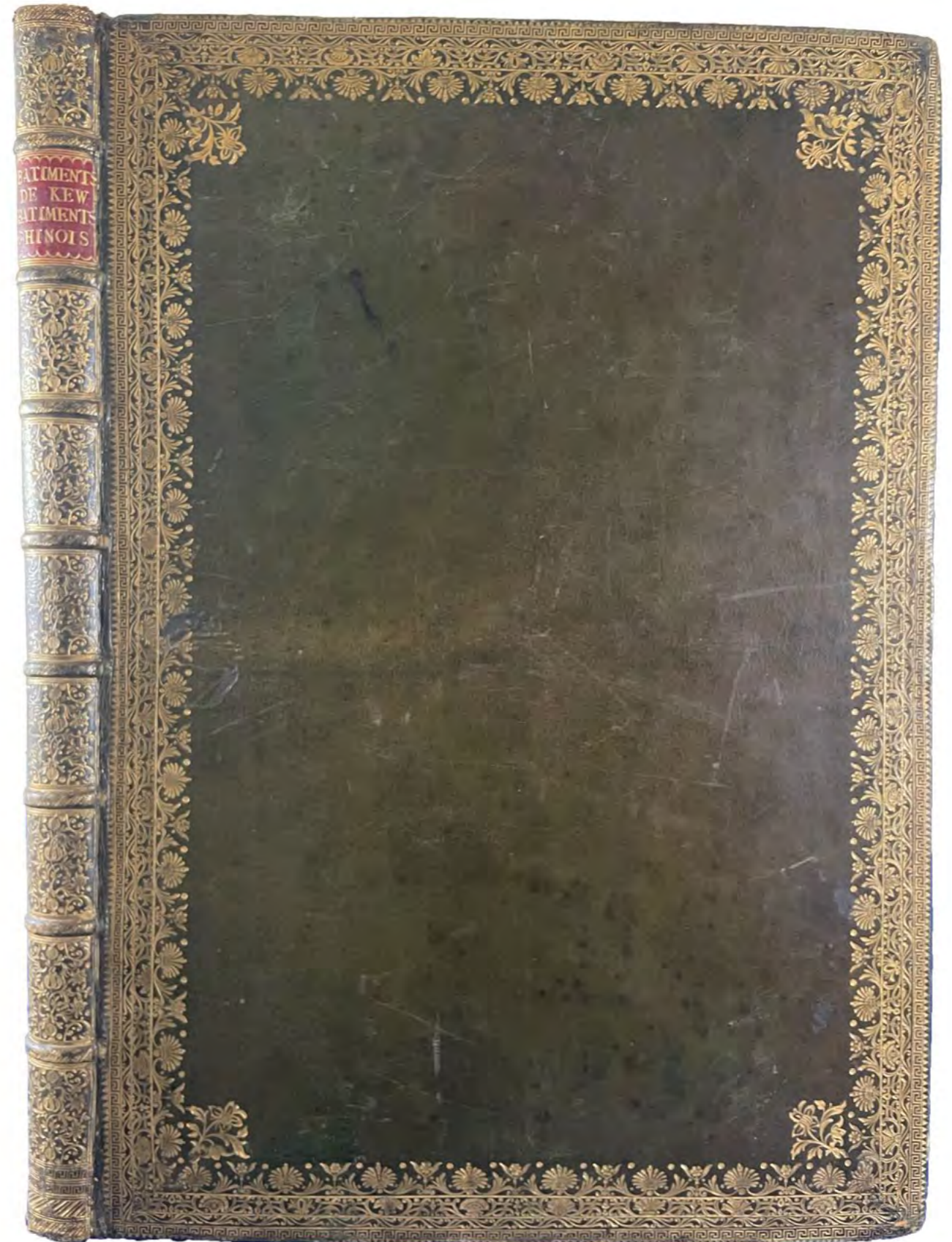
Although Chambers' *Desseins* received violent reactions from such persons as "Capability" Brown and Hogarth, its favourable influence on the Continent is well documented: George Louis Le Rouge devoted the entire fifth cahier of the celebrated *Jardins Anglo-Chinois* to the *Desseins*, and Johann Carl Krafft employed them in his *Plans des Plus Beaux Jardins Pittoresques* and *Recueil d'Architecture Civil*.

The present volume offers a more accurate account of Chambers' attitude toward Chinese gardening than his later *Dissertation on Oriental Gardening*, and is of some significance in Chambers' theory of gardening in that it predates his Chinese garden designs at Kew. Minor foxing, overall in excellent condition. In a spectacular German blue/green full morocco binding. From the library of the Grand Duke (of Saxony?), with neat ex-libris stamp on title.

John Harris, "Sir William Chambers and Kew Gardens" in: *Sir William Chambers: Architect to George III* (ed. John Harris & Michael Snodin, Yale University Press, 1996). Berlin *Katalog* 2337. Fowler 87. Millard, British 14. Harris / Savage 121.

(#40334)

\$ 22,500







**DE LETH, Hendrik (1703-1766).** *Het zegenpralend Kennemerland, vertoont in 100 heerlyke Gezichten van de voornaamste Lustplaetzen, Adelykehuizen, Doren Stedegebouwen.*

Amsterdam: Jan Roman, [c.1729-1732]. 2 parts in 1 volume; folio (16 1/2 x 10 1/4 inches). Pt 1: (8) + 24p; Pt 2: (2) + 18p. With engraved folding map, and 100 engraved views and plans on 50 ff. Bound to style in 18th-century calf and marble paper boards.

*Descriptions and illustrations of 40 magnificent Dutch villas and gardens*

The Kennemerlant pleasure houses, idyllic country retreats beloved by Amsterdam's affluent bourgeoisie, boast remarkable gardens influenced by the Dutch Régence style. With their emergence circa 1720, these gardens have gradually evolved, incorporating natural elements that surpass the rigid French-inspired layouts of earlier periods. In a captivating compilation of views and plans, this compendium showcases the splendor of approximately 40 estates nestled north of Haarlem. Marquette, Meerestein, Velzer-beek, Waterlant, Biezenvelt, Papenburg, Spyk, Duin-en-Berg, Velzerhooft, and Uit den Bosch, while an engraved map pinpoints their geographical locations.

Dutch and French captions lend linguistic finesse to the visual opulence, while the main text succinctly recounts the historical narrative of each edifice and its ownership. Although the houses themselves exhibit an understated charm, it is their gardens that command attention. These meticulously designed landscapes display grass parterres, serene water basins, meandering pathways, and imposing hedges.

(Description continues on the next page.)





Beyond the borders of these estates, the outer perimeters beckon with vignettes of village life, canals, pastoral scenes featuring grazing animals, and the remnants of long-forgotten grand mansions. Such juxtapositions of artistry and rustic allure imbue the surroundings with a beguiling harmony. Two estates, in particular, stand out for their groundbreaking innovation. Waterlant, constructed around 1720, heralds the advent of the picturesque garden, a concept lauded in the esteemed *Oxford Companion to Gardens*. Waterlant's audacious design takes the form of a labyrinth, where meandering allées reveal surprises at every turn. Among these delightful features are a camera obscura projecting moving images of boats serenely gliding on a nearby lake and a Turkish tent, evoking a sense of exoticism. Equally striking is the domain of Duin-en-Berg, dating back to approximately 1730. This estate's asymmetrical plan within a geometric framework defies convention, harmoniously embracing the natural landscape. By seamlessly incorporating the undulating North Sea sand dunes into its design, Duin-en-Berg celebrates the breathtaking beauty of its surroundings, creating a picturesque backdrop that accentuates its allure.

This beautifully illustrated work invites admirers to immerse themselves in the refined elegance of the Kennemerlant pleasure houses. Its pages unfold a journey through time, where the intricate interplay of architecture, horticulture, and nature weaves a tapestry of beauty and sophistication.

Berlin *Katalog* 2246(8); Millard, *Northern European* 9; Thieme Becker XXIII.138; *Oxford Companion to Gardens*, "Netherlands", "Waterland", "Duin-en-Berg"; see also, Anna G. Bienfait, *Oude Hollandsche Tuinen*, 1943, pp181-194, plates 234, 243-259.

(#41135)

\$ 5,500

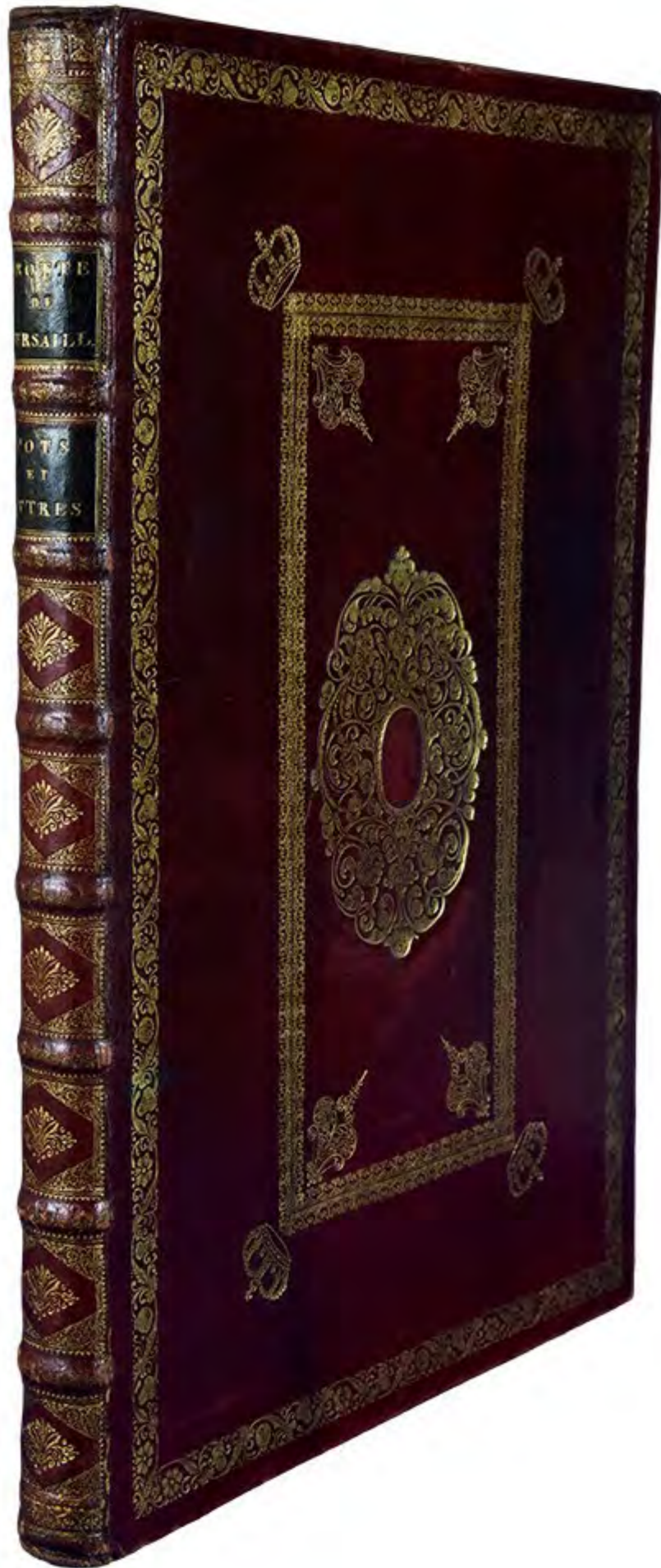


**FÉLIBIEN, André (1619-1695).** *Description de la Grotte de Versailles.* Paris: de l'Imprimerie Royale, 1679. Folio (19 1/4 x 13 inches). Letterpress title with large engraved printer's device and royal coat-of-arms; 20 engraved plates (including 3 double-page); 17 additional plates depicting vases, herms, and sphinxes by Jean Le Pautre. Contemporary French red morocco with elaborate gilt lozenge within gilt borders and crowned corners, spine in six compartments with raised bands, green morocco lettering piece in the second and third, others with a repeat decoration in gilt, all edges gilt, marbled endpapers. *Provenance:* David Lionel Salomon.

*First edition of an important festival book, extra-illustrated with engravings by Jean Le Pautre in a fine contemporary red morocco binding.*

The Grotte de Thétys, designed by Charles Perrault, formed an integral part of the iconography of the palace and gardens of 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. 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.

(Description continues on the next page.)



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).

“It was designed to represent the climax of the astrological myth of the entire garden, the completion of Apollo’s solar course and his return to rest in this underwater cave. The grotto was a marvel of technical innovation. Félibien considered it to be a completely successful imitation of nature by art. The creation lasted only twenty years. It was destroyed in 1684 to be replaced by Mansart’s north wing of the palace. However, its unique beauty is preserved with this recording by Félibien” (Millard).

Berlin *Katalog* 3447; S. Taylor-Leduc, ‘A new treatise on seventeenth-century garden history: André Félibien’s “Description de la Grotte à Versailles”’, in *Studies in the history of gardens and designed landscapes*, 18:1 (1998 Spring), p. 35-51; RIBA, *Early Printed*, 1 (1994), 515; *Millard*, I (1993), no. 69, p.180-2.

(#39691)

\$ 15,000



**HEIDELOFF, Victor (1757-1817).** *Ansichten des Herzoglich-Württembergischen Landsizes Hohenheim. Ansichten von Hohenheim: Lieferung I-VI. [In six parts.]*. Nuremberg: Johann Friedrich Frauenholz, 1795-1800. 6 vols.; folio (20 x 15 inches). Engraved hand-colored plan and 37 fine hand-colored aquatint plates. Publisher's neat blindstamp to a few plate margins. Original printed wrappers with marbled paper spines, labels on covers of all six volumes, within a cloth chemise and quarter green morocco clamshell box.

**[Together with:] HEIDELOFF, Victor (1757-1817).** *Merkwürdigste Innere Ansichten der Gebäude und Gartenpartien in Hohenheim. Heft I-3.* [Nuremberg]: Johann Friedrich Frauenholz, 1795. 3 vols; folio (19 x 13 3/4 inches). 6 fine hand-colored aquatint plates. Original silk-covered limp boards with printed white silk label to upper covers bordered in gilt within a cloth chemise and quarter green morocco clamshell box.

*Two splendid works depicting the gardens and lavish interiors at the Duke of Württemberg's estate in Hohenheim.*

(Description continues on the next page.)



Charles Eugene, Duke of Württemberg (1728-1793), acquired the former manor of Bombast von Hohenheim for his mistress and later wife Franziska von Hohenheim (1748-1811) in 1768. The garden was reconstructed along the lines of an English estate (one of the first in Germany) under the auspices of the court architect Reinhard Heinrich Ferdinand Fischer (1746-1813). Around 60 buildings, comprising follies and monuments in Baroque and antique styles, were added to the property before the Duke's death in 1793. Though much of the estate fell into disrepair, several of the buildings were ultimately preserved and the site now houses the botanical gardens of the University of Hohenheim.

The present copy of *Ansichten des Herzoglich-Württembergischen Landsizes Hohenheim* is the only complete copy we could trace for sale, the last example being one with the plan and only 23 plates that was sold at Sotheby's in 1965.

The work includes the following plates:

Vol. 1 plates: Grundriss Des Gartens, Facade Des Schloss, Die Köhler-Hütte, Das Boudoir, Tempel Der Vesta, Hallers Monument. Vol. 2 plates: Das Grabmal Des Nero, Die Meyerei, Das Romische Gefängis, Das Grosse Schweizer-Haus, Das Knaben-Haus, Das Romische Bad. Vol. 3 plates: Das Rothhauss, Das Treib, Der Lange See, Das Wirthshauss, Die Mühle, Der Sibillen-Tempel. Vol. 4 plates: Der Alte Thurm, Das Schul-Hall, Die Militair-Strasse, Das Spiel-Haus, Die Gothische Kirche, Der Alte Thurm. Vol. 5 plates: Der Flora-Tempel, Der Bogen und Das Fischer-Haus, Der Mercurs-Tempel, Die Säule, Der Feigen-Saal, Die Grossen Romischen Bäder. Vol. 6 plates: Die Drey Eiegesunkanen, Die Piramide, Die Gothische Kapelle, Die Einsideler, Der Cibelle-Tempel, Das Laboratorium, Der See mit Der Insel, Die Käse Küche, Register.

The second work in this set, *Merkwürdigste Innere Ansichten der Gebäude und Gartenpartien in Hohenheim*, depicts the interiors and many features of the Duke's complex of buildings. The beautiful aquatints in the work's three volumes take one on a tour, starting in the grotto behind the waterfall, and ending in the concert hall, with stops along the way in the covered horse-riding arena, the Boudoir, the Gothic church, and the library. These engravings are a spectacular lens onto 18th century German court life and its environs.

(#41684)

\$ 52,000



*Das Boudoir*



aa Renard des Indes.  
 b Chamou.  
 c Belier de Walachie.  
 d Chat Sauvage.  
 e Loup des Indes.  
 f Grand Eroquet.  
 g Belier Tripolitain.

Sal. Kleiner I.R.M. del.

h Civette.  
 i Antique de marbre blanc.  
 k Arbre a poix Resine.  
 l Sedum Africanum folio et viridi luteo variegato.

aa Indiamische Fuchse.  
 b Saibs.  
 c Wallachisch Schaaf.  
 d Wilde Kat.  
 e Indiamischer Wolff.  
 f Indiamischer Käb.  
 g Wilder Widder von Crispoli.

Com. Pr. Sic. Ger. Mag. Herod. Ter. Wolff. exc. Aug. V.

h Indiamische Käse.  
 i Antique Statue von weissen Marmor.  
 k Wunder Baum oder rother Damois live Picinus.  
 l Sedum Africanum folio et viridi luteo variegato.  
 m Tyntalodes Africana non laterceus Squamato caule Simplic.

Laub Gottlob Theobald & Co. del.

**KLEINER, Salomon (1700-1761). *Residences Memorable De l'incomparable Heros de nôtre Siecle ou Representation exacte des Edifices et Jardins de Son Altesse Serenissime Monseigneur Le Prince Eugene Francois Duc de Savoye et de Piemont...*[bound with:] *Representation Des Animaux de la Menagerie de S. A. S. Monseigneur le Prince Eugene Francois de Savoye et de Piemont...***

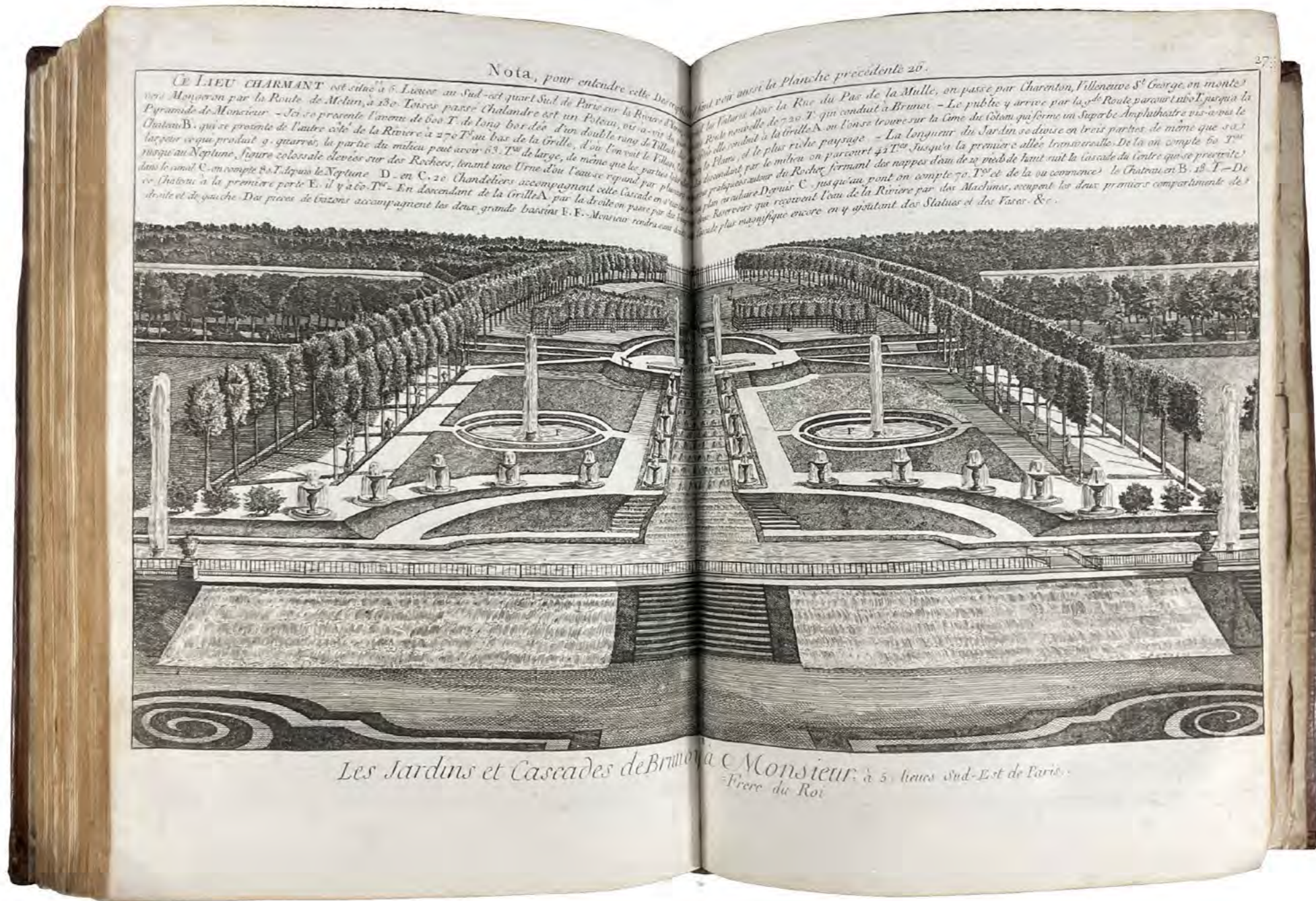
Augsburg: Heirs of Jeremias Wolff, 1731-1740; 1734. Folio (12 9/10 x 19 4/5 inches). First edition. 2 works bound in one volume. 11 engraved calligraphic title pages in French and German (10 in first work, one in second), text in French and German, one engraved dedication leaf at beginning of first work, 102 fine engraved plates after Kleiner, 90 in the first work with 9 folding and 12 in the second work. Late nineteenth-century brown half Morocco over wood-grained paper boards, gilt-framed spine compartments.

*First edition with 102 fine plates of a masterpiece of Baroque architecture: the Belvedere Palace and Gardens in Vienna, brought to life by Salomon Kleiner's unequalled engravings. Together with the wonderful illustrations of the Prince's menagerie.*

(Description continues on the next page.)







**LE ROUGE, George Louis (c.1707-1790, publisher); CHAMBERS, William (1723-1796, architect). *Les Jardins Anglo-Chinois.***

Paris: Chez Le Rouge, Rue des Grands Augustins, 1775-1789. 21 cahiers in 4 vols. Folio. (11 x 8 inches). First edition. Complete. Volume I: Cahiers 1-5: "Traite des edifices, meubles, habits, machines et ustensiles des Chinois, graves sur les originaux dessines a la Chine," 30 pp., 128 copper-plate engravings. Volume 2: Cahiers 6-10: 113 plates. Volume 3: Cahiers 11-15: 111 plates. Volume 4: Cahiers 16-21: 139 plates. 491 plates total with 30 pp. of text as in Royet. On both blue and white laid paper, varying throughout. Contemporary calf, covers bordered in blind, flat spine divided into six gilt compartments, red Morocco lettering piece in the second, volume number in the fifth, in two clamshell boxes backed in brown Morocco with gilt lettering and felt interiors with felt-lined dividers. *Provenance:* Didier Wirth, founder of the European Institute of Gardens and Landscapes.

*An exceptionally rare complete set of Le Rouge's monumental work on garden design and decoration: "The most important engraved work concerning the history of European gardens during the 18th century." (Korzus)*

(Description continues on the next page.)



Le Rouge's *Jardins Anglo-Chinois* series, published over fourteen years, is a treasure of "jardinomania," the fervent enthusiasm for Chinese gardens that swept Europe in the eighteenth century. It is the defining printed work of the era on the history of European gardens and the influence of the Anglo-Chinese aesthetic. An all-encompassing panorama that depicts flowerbeds, labyrinths, temples, man-made lakes, amphitheaters, pavilions, ruins, waterfalls, bridges, and aviaries, among other features, *Les Jardins Anglo-Chinois* includes French gardens such as Versailles and Roissy; English gardens such as Kew and Chiswick; German gardens such as Bagno Park and Würzburg; and most famously, Cahiers 14-17's 99 plates are dedicated to the gardens of the Emperor of China, including the famous Beijing garden the Yuanming Yuan that was destroyed in 1860.

While collations of the book's plates differ, and can be seen as variously calling 491, 492, and 493 plates as complete, we believe the count stipulated by Royet's masterful bibliography to be correct, which is 491 as seen on pages 78 and 273. Every plate in Royet is contained in this copy. The thirty-page essay by the Swedish architect William Chambers, which was published in Cahier 5, is here bound-in preceding Cahier 1. The map of Potsdam published in Cahier 3 is here bound-in after Cahier 1 and before Cahier 2.

(Description continues on the next page.)



Le Rouge was a famous cartographer, engraver, publisher, and architect. Likely born in Hanover to the French architect Louis Rémy de la Fosse, Le Rouge began his career publishing maps of Darmstadt and Alsace, and while in the service of Maurice of Saxony, a large map of Holland. From 1736 he lived in Paris, where he obtained the position of Ingénieur-géographe du roi for King Louis XV and Louis XVI. Le Rouge began to publish *Les Jardins Anglo-Chinois* in 1775 and continued the project over a period of fourteen years, incorporating plans, views, and texts often adapted from earlier printed sources, and occasionally from original drawings. Of great import are the detailed plans of a number of gardens that have either disappeared completely or have been altered to the point where the designer's original intentions are no longer evident, such as the garden at Raincy, which now only exists on paper. Perhaps more significant, and typifying the 18th-century vogue for chinoiserie, are the 99 plates of the gardens and palaces of the Qianlong Emperor of China in Cahiers 14 to 17, which are particularly valuable and more carefully executed than the versions published by Chambers. All of these 99 plates were engraved after Chinese woodblock illustrations or paintings, including those dating from 1744 when the emperor commissioned an album of 40 scenes from the painters Shen Yuan and Tang Dai. The album was later copied and given to the Swedish Ambassador in France before serving as a model for Le Rouge.

The art historian Bernard Korzus writes of *Jardins Anglo-Chinois*, "As a whole this publication contains the most complete collection of views of gardens of Anglo-Chinese or any other mode. These images document the history of gardening over an exceptionally long period, from the projects of George Loudon at the start of the 18th century for the alterations to Wanstead, to the gardens of Monceau and Ermenonville."

Complete copies of *Jardins Anglo-Chinois* are of the utmost rarity; the present copy is the most complete available in years. The census of institutional copies, complete and incomplete, in the United States and Europe that is included in Royet's masterly bibliography notes only 25 known copies. Of these, we could locate only nine complete copies, with sixteen incomplete.

Berlin *Katalog*, 1613. *Inventaire du fonds français, Graveurs du XVIIIe siècle XV*, 56-72. Ganay, 99. Royet *Le Rouge, Les Jardins Anglo-Chinois*. (#39554) \$ 95,000



LEONARDI, Domenico Felice (fl.1743, Author), DEL RÉ, Marc Antonio (1697-1766, Engraver). *Le Delizie della Villa di Castellazzo Descritte in Verso.*

Milan: Giuseppe Richino Malatesta, Stampatore Regio Camerale, 1743. Folio (14 1/4 x 9 1/4 inches). First edition. [I]-LXVIII [2]. 70 pp. 83 ff. 24 double-page engravings with contemporary hand-coloring. Letterpress title, Dedication, Contemporary hand-colored engraved double-page portrait of Count G. A. Arconati-Visconti, 23 contemporary hand-colored double-page engravings with borders heightened in gold, mounted on guards, with interspersed leaves of letterpress verse. Contemporary quarter calf on yellow marbled boards, flat spine with six gilt-ruled raised bands forming seven compartments, gilt-lettered tan morocco lettering-piece in second compartment, spinkled black and yellow endpapers, within a blue clamshell cloth box with gilt-lettered navy morocco on front board. Unsophisticated copy with minor wear to spine.

*First edition example of this exquisitely illustrated, hand-colored work of Italian palatial garden views, a splendid celebration and precious record of Villa Arconati and its transformation to the French style.*

(Description continues on the next page.)



Veduta del Palazzo e Giardini in Castellazzo di sua Ecc. il Sig. Conte D. Giuseppe Arconati

A. Pall. del R. C. C.

Vue du Palais et Jardins de son Ecc. le Mons le Comte Arconati dans Castellazzo

The tradition of opulent villas in Lombardy, akin to those in Veneto, is deeply rooted in the region's historical, cultural, and architectural evolution. These villas not only represented architectural feats but also served as significant markers of the societal aspirations, cultural shifts, and artistic trends of their time. The Villa Arconati in Castellazzo de Bollate stands as a remarkable exemplar of this tradition. As a masterpiece of architectural innovation and design, it captures the essence of Lombardy's villa culture while its Palladian architectural elements, coupled with Austrian influences, reflects the interconnections of 17th and 18th-century European architectural trends. Under the direction of Count Galeazzo Arconati, an elaborate garden in the Italian style took root at the Castellazzo estate in 1627. As times changed, however, the gardens underwent a redesign under the skilled hands of the Frenchman Jean Jauda. Jauda's artistry was apparent in his adept fusion of contemporary trends with the garden's original Renaissance blueprint. This metamorphosis brought forth a sprawling parterre, a reimagined layout of groves, and the meticulous artistry of topiary, all of which bore the unmistakable influence of Dezallier d'Argenville's (1680-1765) groundbreaking work, *La Théorie et la Pratique du Jardinage* (1709). Thus, the very fabric of the gardens, from the intricate construction of palisades to other vegetal architectural elements, echoed French garden aesthetics from the Grand Siècle.

(Description continues on the next page.)



The new gardens in the French style were celebrated in a lavish publication with engravings by Del Ré, a prominent engraver and architect based in Milan. Del Ré had compiled an illustrated description of the luxury villas in the outskirts of Milan, published as the *Ville de Delizie* in 1743, and it included the Villa Arconati. Inspired by Del Ré's work, Leonardi compiled the present separate publication focusing on the Villa Arconati alone, giving it a fuller description and a greater number of illustrations. Notably, Leonardi allows readers glimpses at a whimsical Rococo zoo, an example of the 18th-century tradition that brought to the gardens exotic or fantastical animal sculptures to evoke a sense of wonder and delight in visitors. The work also features depictions of sculpture and picture galleries, which points to the residents' participation in the enduring tradition of collecting for the *Kunstkammer* or, in the Italian tradition, the *studiolo*, *museo*, or *galleria*. Leonardi's inclusion of these interior vignettes widens the lens of a book of garden landscapes, hinting at the tangible connections these spaces held with the broader tapestry of artistic and cultural endeavors. As the scenes unfold within these private sanctuaries, the pages speak not only of the Villa's magnificence, but also resonate with a larger narrative of intellectual curiosity. In this, Leonardi's deliberate curation transcends the confines of gardens and interiors, weaving a narrative thread that intertwines with the eighteenth century's spirit of exploration, enlightenment, and the insatiable pursuit of knowledge, beauty, and the extraordinary.

Berlin Katalog II, 3496. Bobins V, 1448. Cicognara 4030. Masson, *Italian Gardens*, p.252. Matteucci, *Quelque reflexions*, p.144. Millard IV, 33. Ruggeri, "Initiateur en Lombardie d'un chapitre extraordinairement intéressant dans le domaine des villas résidentielles," in *Villas de charme dans la province de Milan*, pp.13-49.

(#41187)

\$ 85,000





**REPTON, Humphry (1752-1818).** *Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.* London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (9 3/4 x 13 1/2 inches). Half-title. 10 hand-coloured aquatints engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece. Bound to style in 18th-century half calf, 18th-century marbled paper boards. Spine gilt in 6 ruled compartments, red morocco lettering piece.

*First edition of the first and rarest of Repton's three great works on landscape gardening. One of only 250 copies printed.*

(Description continues on the next page.)



Humphry Repton was the main successor to Lancelot ‘Capability’ Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his ‘Red Books’. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton’s own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. The present work is made up to a large degree of extracts from the ‘Red Books’ of 57 houses which Repton had been called upon to ‘improve’. A list of these houses, their location and their owners is given in a valuable two-page list towards the front of this volume. The work is broken down into various chapters: ‘Concerning Buildings’, ‘Concerning Water’, ‘Concerning Approaches’, etc. In each chapter Repton selects the relevant section from each ‘Red Book’ that is helpful to the point he is trying to make.

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of ‘Capability’ Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown’s work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen ‘Sources of pleasure in Landscape Gardening’ and William Wyndham’s letter to Repton in support of his theories: ‘Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life, and their conformity to those purposes is that which constitutes their true beauty: with this view gravel walks, and neat mown lawns... are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture’.

The plates echo the watercolours with which Repton invariably illustrated the ‘Red Books’. He makes extensive use of movable flaps or ‘slides’ - generally to explain the effect he is trying to create by showing the property before his improvements (with the flap down) and after, with the flaps lifted. The quality of the aquatints is exceptional, and the folding view of the Duke of Portland’s house Welbeck Abbey in Nottinghamshire is particularly interesting as it apparently shows Repton and his assistants at work on a survey of the estate.





**REPTON, Humphry (1752-1818).** *Designs for the Pavillon [sic.] at Brighton. Humbly inscribed to His Royal Highness the Prince of Wales. By H. Repton ... with the assistance of his sons, John Adey Repton, F.S.A. and G.S. Repton, architects.*

London: J.C Stadler, to be sold by Boydell & Co., and others, 1808 Text watermarked 1822; plates watermarked 1825]. Folio (21 1/8 x 14 1/2 inches). Emblematic frontispiece hand-coloured, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an overpage, one double-page with two overslips, one folding with two overslips, one single-page with two overslips, one single-page with one overslip]), 11 aquatint illustrations (seven uncoloured, one with a sepia wash, three hand-coloured [two of these with a single overslip]), all by J.C. Stadler after Repton. Half blue morocco, cloth boards. Marbled endpapers. Original wrapper title preserved on front pastedown. Spine lettered gilt.

***Repton's fascinating proposal for a royal palace at Brighton.***

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. His proposal for Brighton pavilion was no different and the present work "was based directly on the original Red Book, which was sent to the publisher and engraver, J.C. Stadler, of 15 Villiers St., Strand. The drawings, by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides. Stadler himself took on the financial responsibility" (Millard, *British* p. 245).

(Description continues on the next page.)





“Repton was first summoned to Brighton by the Prince of Wales in 1797. Payments were made to him over the next five years for works in the garden of the Prince’s still modest marine villa... Then, in October 1805, Repton was requested to attend on the Prince in Brighton... The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements... The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806 in the form of [a]... Red book, now in the Royal Library at Windsor... By then the prince’s initial enthusiasm had dulled; he was beset with financial difficulties and had laid aside all elaborate schemes for the enlargement of the pavilion” (Millard *op.cit.* pp.243-244). Repton’s designs were inspired directly by the wonderful Indian architecture so ably pictured in Thomas and William Daniell’s *Oriental Scenery* (1795-1808).

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV. Between 1815 and 1822 Nash redesigned and greatly extended the Pavilion, and it is the work of Nash which can be seen today. The pavilion as it was finally completed still owed a huge debt to Indian architecture but was in a form which re-interpreted the Indian ideal in a fashion more suitable to both English tastes and climate.

Millard *British* 66 (2nd edition); Tooley p.207; Prideaux p.349; Abbey, *Scenery* 57.  
(#40064)

\$ 8,500



WATER AT WENTWORTH, YORKSHIRE.

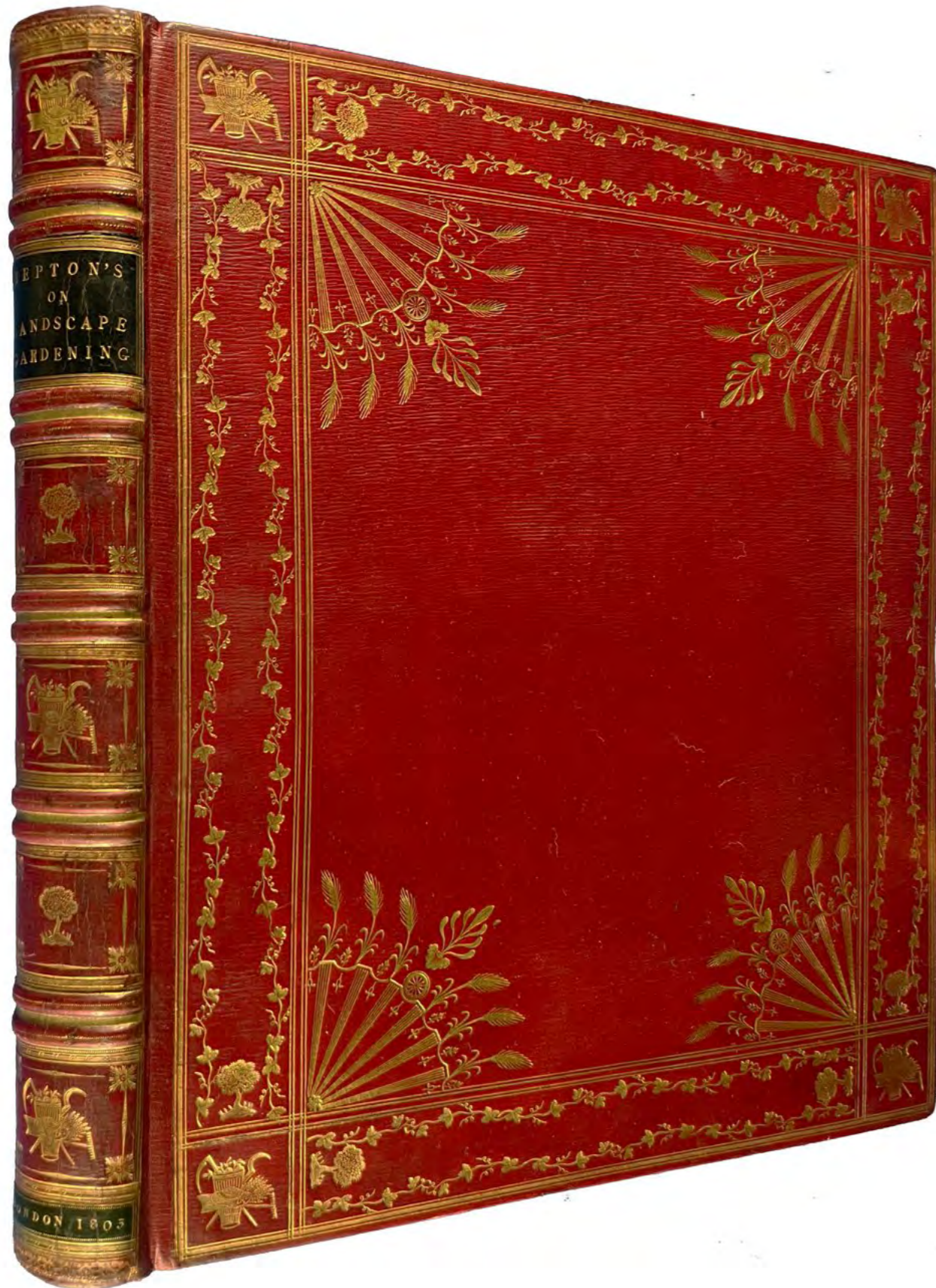
London, Published by J. Taylor High Holborn. 1803.

**REPTON, Humphry (1752-1818).** *Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture, collected from various manuscripts, in the possession of the different Noblemen and Gentlemen.*

London: J. Taylor, 1803. Quarto (to be measured). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations, 2 with overslips. (Small neat repairs to folding plate). Full, straight grain, red morocco, spine in six compartments with raised bands with black and green morocco labels. Boards and spine elaborately gilt with tools related to the book's themes of landscaping and gardening. Inner dentelles. .

*First edition in a magnificent red morocco binding of the classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the fixed principles which should be adhered to in any large-scale landscape improvement.*

(Description continues on the next page.)



Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books' so named by Repton for their distinctive red leather bindings he favoured. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

Textually this is one of Repton's most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and it also contains Repton's major contribution to the evaluation of 'Capability' Brown. Although critical of some minor details the general tone of these passages is full of praise for the memory of the great gardener, and an able defense against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

This volume's binding celebrates the author's carefully compiled prospectuses for which he is known. Decorated with tools of vines, well-pruned trees, gardening motifs, and fanning scalloped elements borrowed from architecture, this extraordinary binding serves as a dynamic display of the advice and philosophy within.

Abbey *Scenery* 390; Tooley 399; Henret I, p. 546; Prideaux, p. 349; Hardie, p. 128 (#41047)

\$ 15,000



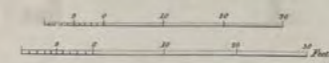
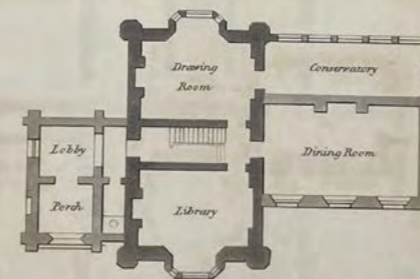
**THOMSON, James (1800-1883).** *Retreats: A Series of Designs, Consisting of Plans and Elevations For Cottages, Villa and Ornamental Buildings.*

London: J. Taylor, Architectural Library, 1827. 4to (11 11/16 x 9 1/4 inches). [5], vi-viii. 1-32 pp., 41 aquatint plates (31 hand-colored), 16 pp. publisher's advertisements at end, 1 loose paper back cover "Notice de Quelques Ouvrages". Publisher's paper boards, re-backed retaining original paper spine label, edges uncut.

*First Edition of this scarce, illustrated model book of Regency designs in Grecian, Gothic, and Rustic styles.*

"A delightful and amusing book in fine grain aquatint skillfully coloured (Abbey)." This first edition copy captures the whimsy of "retreats" or supplemental buildings on a property, popular on estates in the Regency England. These curious structures, which could be fashioned as cottages, villas, and ornamental buildings ranging from conservatories to fishing lounges, are a fascinating aspect of Regency architecture, which extended beyond the true Regency (1811-1820) from the turn of the century to the end of George IV's reign in 1830. This architectural period, bolstered by the post Napoleonic building boom and spendthrift habits of George IV, produced a range of structures marked by continued classical inspiration of the Georgian Era and new Revival Gothic, Greek, Italian, Indian, and Chinese inspirations. One of the forms these new styles took were the "retreats" on estates which saw a boom in this period that resulted in the distinct Regency architectural footprint of "innumerable stucco villas throughout the land, which are the more noticeable today for their self effacing decorum" (Reilly).

(Description continues on the next page.)



GOTHIC RESIDENCE.

Published by J. Taylor, Architectural Library, High Holborn, London.



UNIFORM COTTAGE.

London, Published 1815, by J. Pugin High Holborn.

This trend is captured beautifully in this text with 31 coloured plates of a wide variety of these “retreats” and 10 more supplemental design plates that capture the frivolity of these villas, cottages, and ornamental buildings. Further, each of the 31 plates is supplemented with the written design explanation and inspiration for the retreat. One especially amusing commentary covers an ornamental structure “The Bath” which draws inspiration from the Greeks who “formed a part of the ancient gymnasia” and the Romans whose dedication to public baths formed “the most stupendous ruins of that famous city” of Bath. Classical inspiration was fashionable in the Regency era, but unlike in Ancient Greece and Rome this bath was not designed for the masses, but instead for private use, “proposed to be erected on the grounds belonging to a family mansion.” Each design is accompanied by commentary such as this, and provides a glimpse into Regency estates.

The author, James Thompson, was an important architect and writer of this era. His contributions to Regency architecture include his work as the executive architect for Cumberland Terrace, which has been described as the most splendid of the Regent’s Park terraces, and his design of the Royal Polytechnic Institute on Regent Street, London. His written works include this text as well as a later work on school houses.

Abbey, Life 76; “Cumberland Terrace,” *UCLA Epidemiology*; Paul Reilly, *Introduction to Regency Architecture*.

(#41132)

\$ 6,500



**BERNUCCA, Francesco (1777-1825, Editor), LOSE, Friedrich (1776-1833, Watercolorist), LOSE née Von Schlieben, Carolina (1784-1837, Engraver).** *Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e Como.*

Milan: Presso Francesco Bernucca, Contrada dei Tre Re, No. 4091, 1818. Oblong 4to. Sheets: (9 3/4 x 12 1/2 inches). Plates: (7 1/2 x 9 1/4 inches). 50 aquatint plates printed in grisaille and watercolored by hand over etched line, mostly by Carolina Lose after her husband Friedrich Lose, but several by A. Biasioli, D. K. Bonatti, Fumagalli, G. Mantelli, Muller, L. Rados, G. Sasso, and G. Zancon, after E. Adam, G. B. Bosio, and G. Castellini, on wove paper with some plates, e.g. 36, "Pianello," and 54, "Villa Passalacqua," are watermarked "J Whatman 1816," and many are heightened in gum arabic. Each with a letterpress descriptive text-leaf in Italian with post-horn watermarks, bound with an expertly executed ink manuscript facsimile title page with dedication to Conte Enrico di Bellegarde. Bound to style in full green straight-grained morocco, spine in six compartments with black morocco lettering-piece in the second, gilt ruled with elaborate gilt patterning and symbol in each remaining compartment. Front and back boards with rolled-gilt decorative borders and gilt dentelles. Contemporary green endpapers.

***A gorgeous, rare album of vedute of three lakes in the Lombardy region of Northern Italy, including Lake Como, with 50 bright aquatint plates watercolored by hand over etched line. Almost never seen with this number of plates, nor in such remarkable condition.***

(Description continues on the next page.)



*Veduta della Villa Passalacqua a Moltrasio sul Lago di Como*

*Milano presso Francesco Bernucca Contrada dei Tre Re N. 4091.*



Veduta di Pianello sul Lago di Como.

Milano presso Francesco Bernucca Contrada di via Morzelli N° 100.

This rare collection of fine views of Italy is an example of the picturesque journey, a genre of illustrated book which was in vogue at the beginning of the nineteenth century. The genre is equal parts touristic guidebook and fine art portfolio. The volumes consisted of a number of plates and extensive descriptive commentary, as if a plein air painter had joined up with a representative from the local tourism bureau. The plates themselves were issued uncolored, these printed in grisaille, but could be colored at request, as all 50 plates are in this copy. These lavish productions were aimed at the same demographics as those who were able to travel for leisure along the route of the Grand Tour at the time: nobles, wealthy merchants, intellectuals, and artists. The vedute in *Viaggio pittorico* capture the last period before European industrialization and the mass consumer economy in the lakeside towns of Lombardy and Ticino; the scenes are idyllic, even dreamlike and entrancing to the contemporary viewer.

This pictorial and historical journey to three lakes in the Lombardy region, lakes Maggiore, Lugano, and Como, is a series of 50 aquatint plates watercolored by hand over etched line produced in Milan by a married artist couple named Friedrich and Carolina Lose. It was published by Francesco Bernucca, who worked with the same couple on other picturesque Italian journeys, including volumes on Monte Spluga (1820), the mountains of Brianza (1823), and the Promenade dan le Parc et les jardins de Monza (1825).



Veduta della Villa Cornaggia ossia Geno sul Lago di Como.

Milano presso Francesco Bernucca Contrada di via De' N° 100.

Freidrich Lose was born in Görlitz and studied in Leipzig with Adam Friedrich Oeser (1717-1799). Subsequently Lose lived in Paris. His wife, Carolina Lose, was a student of Moritz Retzsch (1779-1857) and the daughter of the Dresden court counselor Von Schlieben. The couple moved to Milan following the victory of Napoleon and the appointment of Eugène Beauharnais as Viceroy of Italy in 1805; but they stayed even after the fall of the Napoleonic regime. Friedrich executed his landscapes in watercolor and Carolina carried out the aquatint engravings after them, and they both supervised and participated in the graceful coloring of the plates.

(Description continues on the next page.)

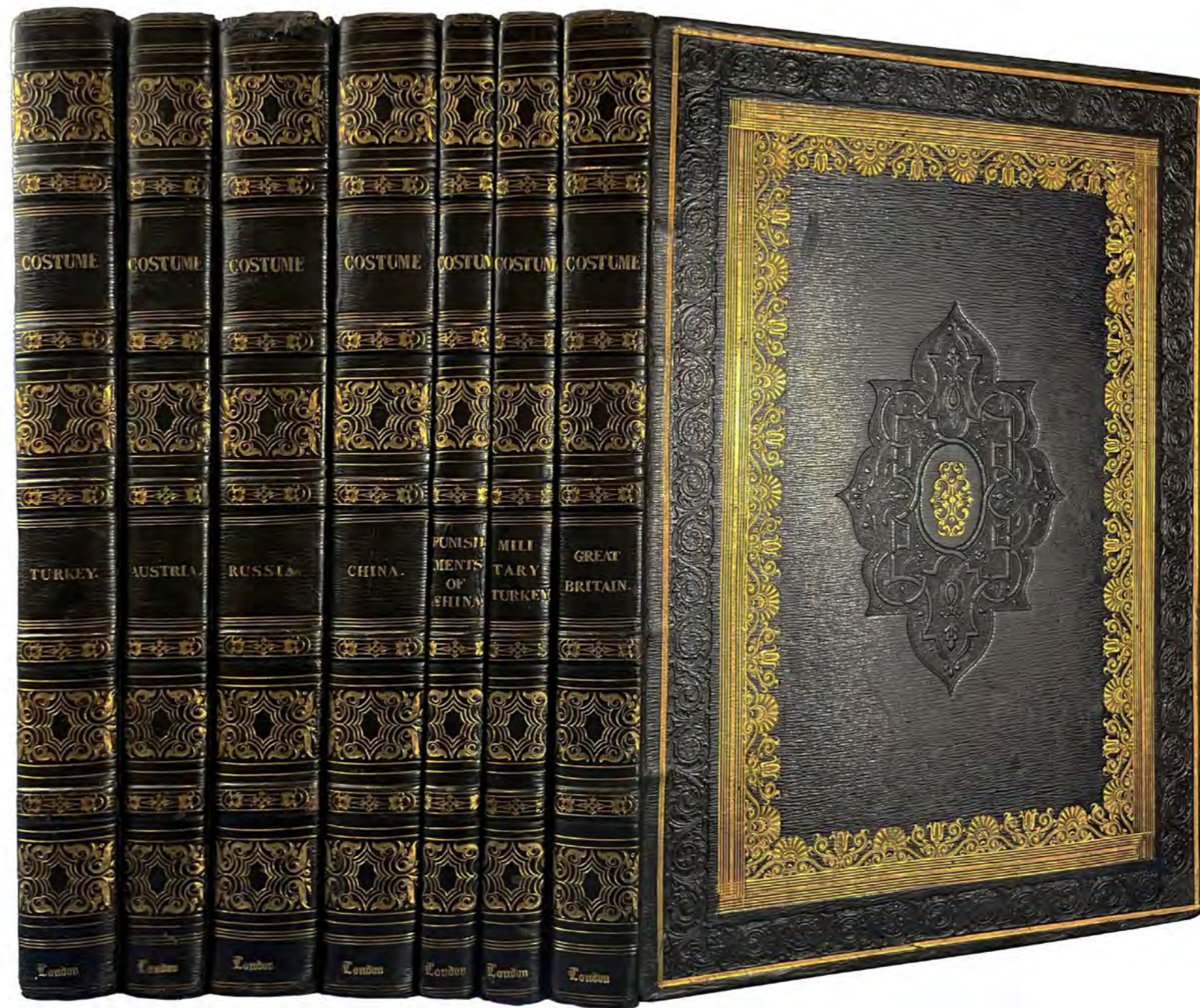




This album is exceedingly rare because the aquatints are so bright and beautiful that numerous copies have been broken and their plates distributed. The album is not even owned by the Bertarelli Collection or the Libraries Milanese. According to Brunet, the work was first published in 1815, though most copies are dated 1818, and intended to have 50 color plates. The plates in this copy are numbered up to 56 (skipping 5, 17, 20, 24, 44, 45). The plates are bound out of numerical order, as in the Bobins copy. Though some sources have suggested that 60 plates are called for, the actual counts in existing copies offered at auction in the post-war period have invariably been fewer (Christie's 2002, 49 plates; Sotheby's 2004, 40 plates; Bonhams 2015, 50 uncolored plates), and the Bobins copy has 46 plates only. All of those copies were also dated 1818. The present copy, with 50 colored plates, is unmatched. The complete list of page is available on our website.

Bobins 1026. Brunet V 1168. Graesse VII 295. Not in Abbey.  
(#40119)

\$ 22,500.



**[COSTUMES] - Octavien DALVIMART (1770-1854); Thomas Charles WAGEMAN (1787-1863); Antoine Francois Bertrand DE MOLEVILLE (1746-1818); William Henry PYNE (1769-1843); William ALEXANDER (1767-1816); George Henry MASON (1770-1851). *[A fine set of the Costumes of China, Austria, Great Britain, the Russian Empire and Turkey, including the Punishments of China and the Military Costume of Turkey, all being the very rare deluxe issue with the backgrounds of each plate fully coloured].***

London: For William Miller by Bulmer [but Thomas McLean], 1804-1818 [but circa 1819] [plates watermarked 1819]. 7 volumes, imperial quarto (14 1/4 x 10 inches). 358 hand-coloured etched, stipple engraved and aquatint plates (including three illustrated titles), with the backgrounds entirely in watercolour. Titles and text in English and French. Contemporary uniform navy blue straight-grain morocco, covers elaborately blocked and tooled in blind and gilt, spines with semi-raised wide bands in six compartments, lettered in gilt in the second and fourth, the others with a repeat decoration in gilt, edges gilt.

***Very rare complete set of the deluxe issue, with the added watercolour backgrounds to each plate, in a beautiful contemporary binding.***

(Description continues on the next page.)



The set comprises the following volumes:

1) Octavien Dalvimart. *The Costume of Turkey*. London: Printed for William Miller... by William Bulmer and Co., 1804. Title and text in English and French. Illustrated title with hand-coloured vignette, 60 hand-coloured plates.

2) Thomas Charles Wageman. *The Military Costume of Turkey*. London: Thomas McLean, 1818. Illustrated title with hand-coloured vignette, hand-coloured frontispiece and 29 hand-coloured plates.

3) Antoine Francois Bertrand de Moleville. *The Costume of the Hereditary States of the House of Austria*. London: Printed for William Miller... by William Bulmer and Co., 1804. Title and text in English and French. 50 hand-coloured plates.

4) William Henry Pyne. *The Costume of Great Britain*. London: Printed for William Miller... by William Bulmer and Co., 1808. Illustrated title with hand-coloured vignette, 60 hand-coloured plates.

5) William Alexander. *Costume of the Russian Empire*. London: Printed for William Miller... by William Bulmer and Co., 1804. Title and text in English and French. 73 hand-coloured plates.

6) George Henry Mason. *Costume of China*. London: Printed for William Miller... by William Bulmer and Co., 1804. Title and text in English and French. 60 hand-coloured plates.

7) George Henry Mason. *Punishments of China*. London: Printed for William Miller... by William Bulmer and Co., 1804. Title and text in English and French. 22 hand-coloured plates.

(Description continues on the next page.)





*Parisian Delimitation, Delin.*

*London, 1802*

*Published January 1802 by W. Miller, Old Bond Str. London.*

Although maintaining the William Miller imprints on the titles, this set was published by Thomas McLean, who had acquired William Miller's original plates in 1818 from publisher John Murray (who had taken over Miller's premises and stock in 1812). A printed note inserted into some extant examples of McLean's 1818 *Military Costume of Turkey* advertise remaining copies of Miller's original work. It is believed that McLean's successful sale of these remaining copies prompted him to re-issue the full set of seven volumes in 1819 or 1820, as here. See Abbey, *Travel* 373 and 533 for a lengthy discussion of the publication history of McLean's issue.

However, the existence of this deluxe issue with fully coloured backgrounds is unknown to bibliographers, including Lowndes, Allibone, Abbey, Colas, Lipperheide, Tooley, etc. The present deluxe issue, on thick paper, include much more detailed and beautiful hand colouring than the regular issue, and with added contemporary watercolour backgrounds behind the hand-coloured stipple-engraved figures, and with ink rules around each plate. The landscapes and interiors, not found on the regular issue, are all carefully executed with evident care taken to ensure that colouring, architecture and general ambiance is appropriate for the subject of each plate. Such deluxe editions are believed to have been done by the publisher for presentation; that we have been unable to locate contemporary advertisements for this issue being offered for sale would seem to support that theory.

This extraordinary set with provenance to John Allnutt, a wealthy Clapham wine merchant, whose noted art collection was sold by Christie Manson and Woods in 1863. The only comparable set we have found on the market, with fully coloured plates and in a contemporary binding, was the Atabey set, selling for £10,755 in 2002.

Dalvimart: Abbey, *Travel* 370; Blackmer 444; Colas 782; Wageman: Abbey, *Travel* 373; Blackmer 1125; Colas 2059; Abbey, *Travel* 71; Colas 2112; Tooley 333; Pyne: Abbey, *Life* 430; Colas 2447; Tooley 388; Alexander: Abbey, *Travel* 245; Colas 702; Mason Costume: Abbey, *Travel* 533; Colas 2009; Tooley 320; Mason Punishments: Abbey, *Travel* 532; Colas 2010; Atabey 314; (#41186)

\$ 29,500



FERRIOL, Charles de (1652-1722, Editor), LE HAY, Jacques (c.1645-1713, Publisher), CARS, Laurent (1699-1771, Editor), VAN MOUR, Jean Baptiste (1671-1722, Illustrator). *Recueil de Cent Estampes Representant Differentes Nations du Levant, Gravées sur les Tableaux Peints d'apres Nature en 1707 et 1708. Par le Ordres de M. De Ferriol Ambassadeur du Roi a la Porte; Et Mis au Jour en 1712 et 1713. Par les Soins de M. Le Hay. Parts I and II.*

Paris: Chez Basan Graveur, 1714. Folio (21 x 13 1/2 inches). Cars's edition. [2] [I]-[XVI] [1-210] 228 pp. 114 ff. 102 hand-colored engraved plates extensively heightened with gold and mica chips, numbered 1-100, 2 unnumbered, and 3 are double-page. The engravings are by Bernard Baron (1696-1762), Charles-Nicolas Cochin (1688-1754), Jacques de Franssieres (fl.1670-1730), Claude Du Bosc (1682-1745), Jean-Baptiste Haussard (c.1680-1749), Pierre de Rochefort (1673-1728), Gerard Scotin the Older (1643-1715) and Younger (c.1698-1755), and Philippe Simmoneau (c.1685-1753), after Jean-Baptiste Van Mour. Title, Preface, Anecdotes de l'Ambassade, Explication des Figures, Music Sheet, 102 hand-colored engravings. Quarter green morocco with tips, straight-grain paper boards with gilt roll-tooled borders, spine in seven gilt-ruled compartments with title in second compartment and gilt device of a lyre in the rest, edges uncut.

*A beautiful example of the expanded edition, uncut with all the plates finely colored and many luxuriously heightened with gold and mica chips, of Le Hay, de Ferriol, and Van Mour's landmark Turquie work depicting the costume of the Ottoman Empire.*

The greatest color-plate book of the Ottoman Empire, the *Recueil* has 99 typological portraits and 3 scenes of Ottoman life at the dawn of the Tulip Era after paintings by Jean-Baptiste Van Mour. Van Mour was a Flemish-French painter who studied with Jacques-Albert Gérin (d.1702) and lived in Constantinople from the early-1700s until his death in 1737. One hundred of Van Mour's highly successful paintings were commissioned by the Marquis Charles de Ferriol between 1699 and 1709, while de Ferriol was the French ambassador to the Porte. De Ferriol represented Louis XIV in the Ottoman Empire at Hungary and Constantinople from 1692-1711 during the rule of Sultan Ahmed III. De Ferriol then worked with the artist and publisher Jacques Le Hay to have a roster of well-regarded printmakers execute engravings after Van Mour's paintings, and to publish the resulting collection. The project was so well-received that Van Mour was granted the unique post of "Peintre Ordinaire du Roi en Levant" in 1725.

(Description continues on the next page.)



*Le Grand Seigneur  
en habit de Ceremonie le jour du Beiram.*

*P. Simonneau delin. sculp.*

*1.*

*Avec Priv. du Roi.*





Fille Turque  
prenant le Caffé sur le Sopha.

J. Mouton sculp.

48.

Avec Priv. du Roi

Most copies were issued uncolored, and these are still the majority of copies seen today. A few were sold with hand-coloring and an even smaller number were extensively embellished with gold and mica chips to simulate the jewels in the buckles and finery of the many Ottoman portraits. The present uncut copy is extensively embellished and its coloring is especially attractive. This example of the second edition edited by Cars contains the Recueil, the Explication, and the additional leaf titled "Anecdotes de l'Ambassade de M. de Ferriol." Usually, the title page to this edition carries the name of "L. Cars" together with that of Basan, but the present copy, and that from the Atabey collection, have the name of Basan alone.

Atabey 429-430. Blackmer 591. Boppe, *Les Peintres du Bosphore au XVIIIe Siècle*, passim. Brunet III, 947-948. Cohen and De Ricci 619-620. Colas 1819-20. Graesse IV, 150. Lipperheide 1413-4. O'Quinn, *Engaging the Ottoman Empire*, p.93. Vinet 2335.

(#41450)

\$ 80,000



**GARTSIDE, Mary (1755-1819), BENNETT, W. J. (1787-1844, Engraver), HAVELL, Daniel (d.1826, Engraver), HAVELL, Robert (fl.1796-1832, Engraver).** *Ornamental Groups, Descriptive of Flowers, Birds, Shells, Fruit, Insects, &c. and Illustrative of a New Theory of Colouring. From Designs and Paintings by M. Gartside. The Whole Engraved and Coloured Under Her Immediate Inspection.*

London: William Miller, Albermarle-Street; Printed by W. Bulmer and Co. Cleveland Row, St. James's; T. Gardiner, 20 Princes Street, Cavendish Square, 1808-May 1811. Folio (22 x 16 inches). [4] [1]-44. pp. 44 [but 90]. 22 colored and uncolored etched aquatint plates, 12 mounted as issued, including 7 on card, 14 hand-colored over etched line, 4 tinted black and white, 4 printed black. 16 of the plates from 1808, 6 from 1811. Title, Subscribers List, Preface, Introduction, First to Eighteenth Groups. A few leaves misbound. 165 copies subscribed. Contemporary red straight-grained half morocco with turquoise marbled paper over boards, black and white marbled endpapers. Watermark of [J. Whatman | 1806].

*An exceedingly rare large-format hand-colored plate book by the early Female colorist Mary Gartside, whose visionary theorizing anticipated Goethe and Sowerby, with the full suite of 22 plates. "Thirty years ahead of its time." (Abbey)*

"In a small Work which I published some time ago, entitled an *Essay on Light and Shadow*, on Colors, and on Composition in general, I endeavored to demonstrate, that, by a peculiar arrangement of Colors in painting, according to the respective brilliancy they possess, they advance or retire from the eye of an observer, in obedience to the will of the painter, independent of Light and Shadow." - Gartside, from the preface.

(Description continues on the next page.)







Mary Gartside was a pioneering watercolor teacher and botanical painter, who exhibited at the Royal Academy. Her text *Essays on Light and Shade* (1808) was the only work of color theory published by a woman for almost one hundred years. The Princeton Library remarks that *Ornamental Groups*, was intended as a demonstration of the principles in *Essays*, “features colorful still lifes that illustrate Gartside’s theories of color arrangement and placement. The red peony, for instance, is partially shaded so as to not overwhelm the pinks and whites that surround it, obtaining perfect visual balance.” Gartside is “one of the only nineteenth-century women to have composed theoretical treatises on color, nearly a century before Emily Noyes Vanderpoel published her *Color Problems* (1902).” (Loske) Her work anticipated the color theories of Goethe, as well as those in James Sowerby’s 1809 *A New Elucidation of Colors*; she draws “parallel conclusions” about the “eye of the beholder as the center and origin of color perception.” (Loske) Gartside cloaked her conceptual theories about color within the gender-safe confines of the instructional painting manual. “The very modesty of the genre,” writes Bermingham, “obscured the originality of her inquiries,” which allowed Gartside to pursue scientific matters without reproach. It is perhaps of note, then, that the two pre-eminent subscribers in the list of 165 were women: Queen Charlotte and Princess Elizabeth.

Yale states its copy has the “four original parts” while the 1812 *Quarterly Review* lists *Ornamental Groups* as “Six parts at Price One Guinea each part.” This copy has the full suite of 22 plates, which is seldom encountered as most copies, even those in institutional collections or described in Abbey, only have 18 plates. Six of the 22 plates carry printed dates of 1811 in their legends, though Abbey and others note having some of these 1811 plates while still dating the book 1808. *Ornamental Groups* almost never appears on the market; even early in the twentieth century its “exceeding” rarity was remarked upon when it did.

Abbey, *Life* 128. Bermingham, *Learning to Draw*, passim. Campbell, *Women in the Victorian Art World*, p.152-3. Loske, “Mary Gartside: A Female Color Theorist in Georgian England,” *Journal of Art History and Museum Studies*, 14. Murray, *The Quarterly Review*, 1812, p.234. Nissen, BBI Supplement 687. *Valuable Collection of English Literature . . . by the Late J. W. Harrison*, 425-6 pp.

(#40820)

\$ 18,500



**ORME, Edward (1775-1848). *An Essay on Transparent Prints, and on transparencies in general.***

London: J.G. Barnard for the author, Longman & Co. [etc], 1807 [watermarked 1802-1806]. Folio (15 x 10 1/2 inches). Uncut, parallel text in English and French, half-title, 8pp. list of subscribers. Engraved additional title, 16 plates after Orme (10 hand-coloured engravings or aquatints [7 of these with colour on verso], 5 uncoloured engravings or aquatints [one of these double-page], 1 plate with six mounted shaped paper samples), 5 tailpieces (3 engraved, 2 wood-engraved). Expertly bound to style in blue straight-grained half morocco, the flat spine in seven compartments divided by fillets and roll tools, lettered in the second compartment, the others with repeat pattern of a centrally-placed stylized flowerhead within a lozenge outlined with double fillets, small roundel cornerpieces.

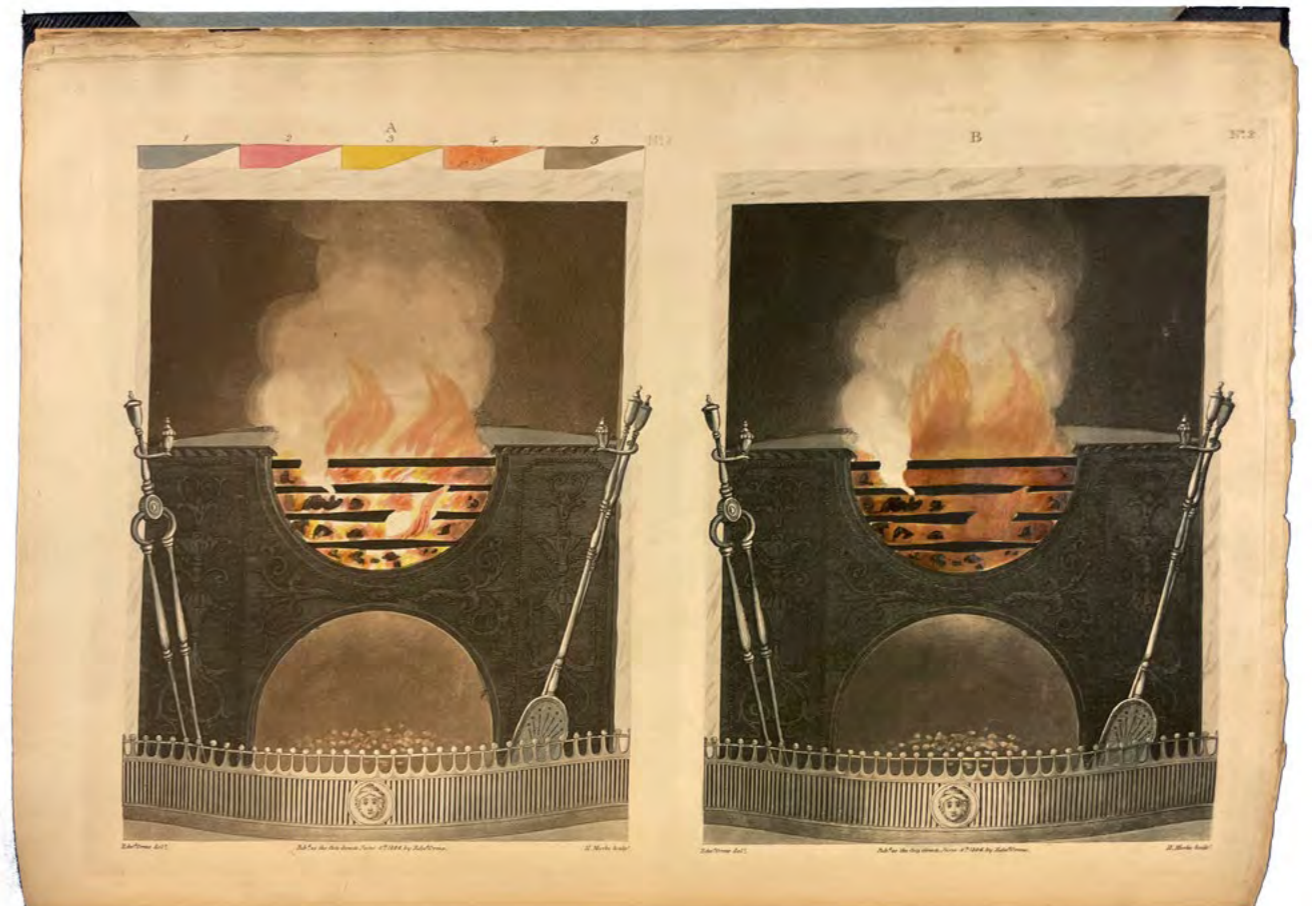
*A very fine uncut copy of the first edition of this rare, curious and beautiful book on a fashionable pursuit from the turn of the nineteenth century.*

In this detailed and beautifully illustrated monograph Orme not only describes his own method of producing transparent prints, but also gives careful instructions on how to produce transparent effects using a number of other methods. These include etching then painting glass, painting on glass prepared with a 'ground' of dried putty and laying prints onto glass then rendering transparent selected areas. Orme also suggests various objects that would be suitable for ornamentation by the methods he describes: blinds, lanterns, panorama, windows, etc.

In the description of his own method, Orme also describes the accident which led to its discovery: 'In trying to improve the varnish generally used for oil paintings, some of it dropped unnoticed upon the dark part of an engraving; which being afterward exposed against the light, the spot where the varnish had been spilt formed a light in the midst of shadow. This, being daily before my eyes, suggested the idea of producing by the same means a strong transparent light in prints previously prepared for effect'

Abbey *Life* 230; Lowndes III, p.1731; Prideaux pp.284 & 346 (#41188)

\$ 6,500





**PLOOS VAN AMSTEL, Cornelis (1726-1798, Artist), JOSI, Christian (1765-1828, Author, Publisher).** *Collection d'imitations de dessins d'après les principaux Maîtres Hollandais et Flamands, commencée par Ploos van Amstel continuée et portée au nombre de cent morceaux avec des Renseignemens historiques et détaillés sur ces Maîtres et sur leurs Ouvrages. Precedés d'un Discours sur l'état ancien et moderne des arts dans les Pays Bas. Volumes I-II.*

London; Mannheim; The Hague and Amsterdam: Chez C. Josi, 42, Gerrard Street, Soho Square; Chez Artaria et Fontaine; Chez les Frères van Cleef, 1821-[1828]. 2 volumes. Folio (21 2/5 x 16 1/4 inches). First edition. 1 of 100 copies. Vol. I: [i]-xxxiv [1]-18. Rest unpaginated. 105 mounted plates on 101 sheets in mezzotint, aquatint, roulette work, and other engraving techniques, often combined, all plates with printer's stamp on verso, printed in color, grey, or sepia, by Ploos van Amstel, Josi, and others after Rembrandt, Van Ostade, Rubens, Goltzius, Van Dyck, and others. Engraved author portrait, Engraved title, Dedication, Subscribers' List showing 55 subscribers, Epigraphs, Preliminary Discourse, Names of the Masters, Alphabetical Table of Masters, 105 mounted plates with interspersed descriptive letterpress text leaves, Conclusion. Nineteenth-century red half morocco ruled gilt on marbled boards, six raised bands forming seven compartments on elaborately gilt spine with gilt-lettered lettering piece in second and third compartments, all edges gilt. *Provenance:* Engraved bookplate of Sir Titus Salt, Baronet (1803-1876), textile industrialist, founder of Saltire model village, and Member of the British Parliament.

*“One of the most important productions in the history of illustration that has ever appeared.” - Abbey*

In this extremely rare work, which Abbey called “one of the most important collections of engravings ever published,” Van Amstel perfected a method of reproducing paintings that was never revealed to others, and when he died in 1798, he took the secrets of his workshop with him. It was not until 1821, with publication having been delayed by political and economic troubles afflicting the Netherlands, that his relative and apprentice Christian Josi finally succeeded in publishing Van Amstel's collection in London. Also noteworthy is Josi's preface, which is full of historical anecdotes about eighteenth-century collecting and collectors. The 105 plates are accompanied by handsomely printed letterpress biographies of the artists with anecdotal information regarding sales, collectors, and collections, as well as interesting examples of prevalent artistic fashions.

(Description continues on the next page.)





Van Amstel's technique caused such a furor that he was required to print a plate in public in Haarlem. As a result of this exhibition, he was given "a certificate that 'his figures were neither engraved, nor etched, nor hammered on copper, but were produced by means of ground varnishes, powders, and liquids; that he did not color his prints by hand, but printed them entirely, not with water-colors, but with oil-colors'." Van Amstel's printing methods were so advanced that plates from this book still show up at auction as "real" old master prints.

Van Amstel was a Dutch painter and art collector who was a pupil of Norbert van Bloemen (1670-1746) and Jacobus Buys (1724-1801), and a member of the Amsterdam artist society *Arte et Amicitia*. He is famed as a collector and copyist of seventeenth-century Netherlandish artists. According to Van der Aa, he kept a cabinet of five thousand drawings, including many by Rembrandt. In 1800, his collection was auctioned, without the Rembrandts, for the enormous sum of 109,406 guilders. Not only a patron of the arts, he was a teacher and writer of instructional materials who helped illustrate a new atlas of Amsterdam and catalog the art at the Amsterdam City Hall.

This example, finely-bound and uniform across two volumes, is in remarkable condition and one of only one hundred copies printed.

Abbey, *Life* 211. Hardie, p.57. Hind, p.302. Hollstein III, 247.42. Landwehr, p.11. Laurentius 266.25. Thieme-B XXVII, 158.  
(#40829)

\$ 18,500



**PRICE, Lake (1810-1896); NASH, Joseph (1809-1878, lithographer). *Interiors and Exteriors in Venice.***

London: T[homas] McLean (1788-1875), 70 St. Martins Lane, 1843. Folio. First edition, Deluxe issue. 8 pp. of letterpress text with p. 3-4 repeated as in Bobins, with Price's introduction and a list of plates, each with title and description. Hand-colored lithographic title page and 25 hand-colored lithographs of vedute heightened with gum arabic and mounted on card, ink manuscript titles, loose as issued. Sheets: (17 1/2 x 21 1/2 inches). Images: (11 3/4 x 16 1/4 inches). Quarter-bound period portfolio with black Morocco on spine and edges, with a black Morocco title label [VIEWS IN VENICE | BY | LAKE PRICE.] in gilt with decorative motif and ruling, purple moiré-patterned boards with cream endpapers and two brown cotton ties. In a modern navy blue clamshell box, quarter-bound in black Morocco with raised bands in eight compartments and gilt-lettered [VIEW IN VENICE | LAKE PRICE] on spine.

*The very rare Deluxe issue of Price's renown portfolio of views, with original fine handcoloring heightened with gum arabic and mounted on card as issued, capturing the architectural splendor and grandeur of Venice.*

(Description continues on the next page.)



“Having, during a three years’ tour in Italy, been struck with the gorgeous magnificence of the Interiors of the Palaces and Churches of Venice, and considering that, though they were to Englishmen peculiarly interesting, as connected with some of the grandest conceptions of our greatest poets and authors, no representations of these magnificent scenes had been published, I determined to devote myself to the collection of studies of them, and for that purpose resided in Venice during a period of eighteen months.” - Lake Price, from the introduction.

Price, once an apprentice to the English Gothic Revival architect Augustus Pugin, embarked on a remarkable journey to Italy that would lead him away from his architectural aspirations and into the realm of art. His transition to watercolor painting, photography, and lithography unveiled an unbounded talent, and his architectural background gave his artistic creations an informed perspective, allowing Price to capture beauty and structure in each stroke. The art world took notice, and Price’s drawings graced the esteemed halls of the Royal Academy from 1828 to 1832. It was his later affiliation with the London Photographic Society, from 1855 to 1860, that cemented his position as a revered figure in the artistic domain.

(Description continues on the next page.)



The printmaker Joseph Nash, author of *The Mansions of England in the Olden Time* (1839-49), was a luminary in the fields of English watercoloring, painting, and lithography. Nash was known for meticulously portraying historical buildings, suffusing them with a vibrancy that transcended the limitations of the print medium. Nash's masterful renderings of historical buildings entwine seamlessly with Price's evocative depictions of Venetian interiors and exteriors, forming a cohesive visual aesthetic and approach that captures the grandeur of European architectural heritage. Abbey has a note suggesting Nash used Charles Hullmandel's stump technique to produce tinted lithographs that "nearly equal the pencil [i.e. watercolor brush] in color . . . indeed it may be called painting on stone." But a close examination of the plates shows hand-finishing and heightening.

A list of plates is available upon request.

Abbey, *Travel* 171. Bobins V, 1701.  
(#41239)

\$ 24,000



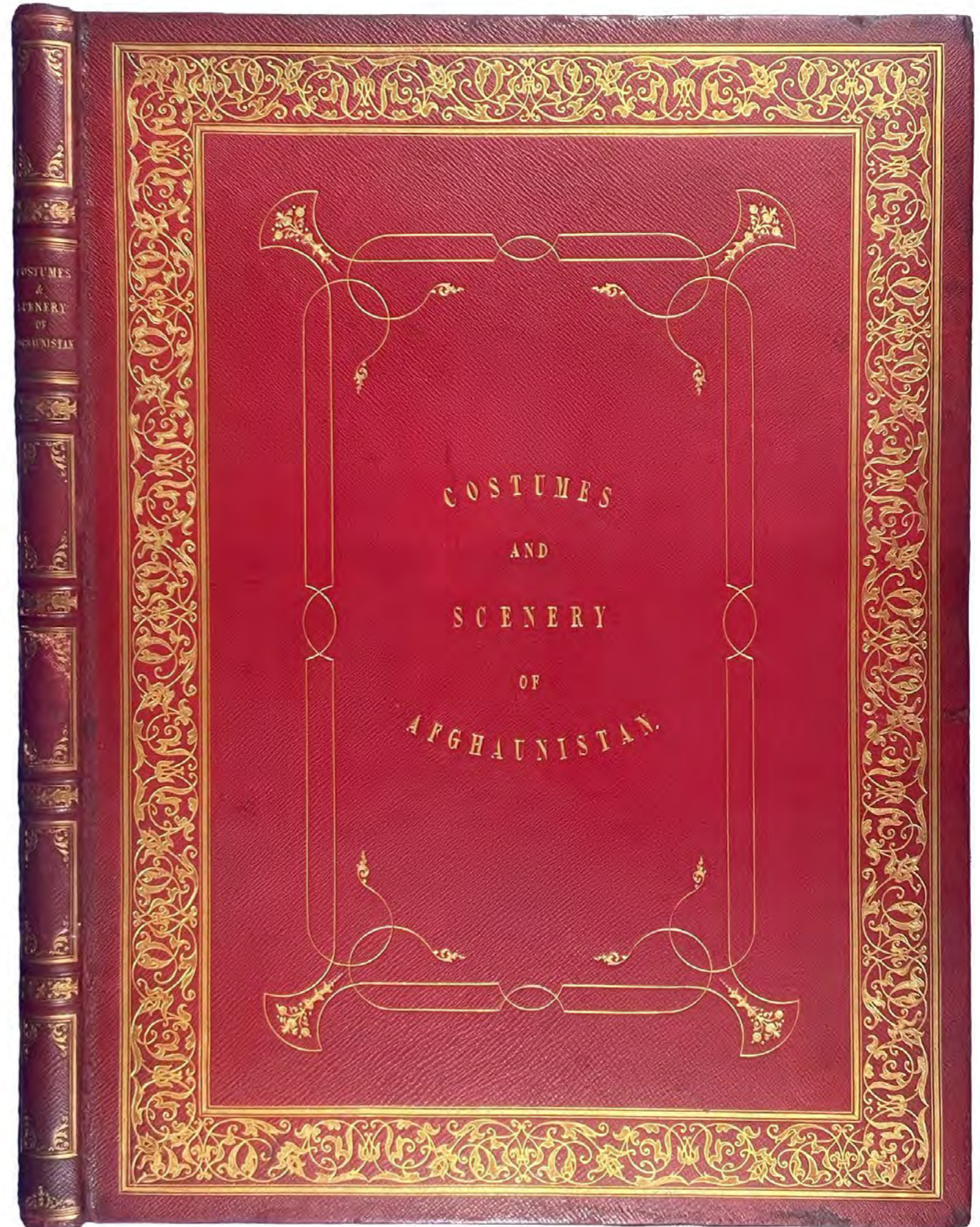
**RATTRAY, James; Lieutenant. *The Costumes of the Various Tribes, Portraits of Ladies of Rank, Celebrated Princes and Chiefs, Views of the Principal Fortresses and Cities, and Interior of the Cities and Temples of Afghaunistaun.***

London: Hering & Remington, 1848. Folio (23 1/2 x 16 3/4 inches). Hand coloured lithographed additional title, 25 hand coloured lithographed plates (i.e. numbered 1-30, with plates 6/7, 14/15, 19/20 and 24/25 on single sheets). Contemporary full red morocco, gilt decoration on front and rear boards with gilt title on front, spine gilt in six compartments, gilt title in second compartment, marble endpapers.

*The finest illustrated book on Afghanistan and an important color plate book issued in the early days of the “Great Game,” in a magnificent contemporary morocco binding.*

Published in London between 1847 and 1848, this important work was one of the first texts to chronicle the British conflict in Afghanistan. Rattray, who served with the 2nd Grenadiers, Bengal Army, during the conflict, took great pains to note specific details of dress and local customs of the Afghani soldiers and statesmen with whom he came into contact. He held the Afghan landscape, costume, and architecture in high esteem and his collected views form the most extensive and the largest colour-plate book on Afghanistan.

(Description continues on the next page.)







This work is set against the background of the First Afghan War of 1838. A British force replaced the Emir Dost Mohammed with the pro-British Shah Suja as part of a policy to contain Russian expansion. After two years, the situation in Kabul had deteriorated rapidly, leading to a disastrous retreat. The list of subscribers suggests that the work was planned before the confusion of 1841-1842 and includes Sir Alexander Burnes and Sir William Macnaughten (both killed at Kabul in 1841). Asterisks mark the names of deceased subscribers, which by 1848 included all the senior officers in the Afghan campaign except General Pollock, whose defence of Jalalabad was one of the few consolations to British morale. The book is dedicated to the Kandahar force and its late General William Nott.

The illustrations include some fine native portraits as well as Dost Mohammed (while a “Prisoner of state”) and the Shah Suja. The views include Kandahar, Kabul and Lugdulluk, scene of the final defeat of Elphinstone’s force.

Abbey *Travel* 513; Colas 2489; Lipperheide 1497  
(#40808)

\$ 45,000





**REMMELIN, Johann (1583-1632); Michael SPAHER of Tyrol .**  
*A Survey of the Microcosme: or, The Anatomy of the Bodies of Man and Woman. Wherein The skin, veins, arteries, nerves, muscles, viscera, bones, and ligaments thereof are accurately Delineated, and so disposed by Pasting, as that all the Parts of the said Bodies, both Internal and External, are exactly represented in their proper site. Useful for all physicians, chyrurgeons, statuaries, painters, &c. By Michael Spaher of Tyrol, and Remilinus. Corrected by Clopton Havers, M. D. and Fellow of the Royal Society.*

London: Dan. Midwinter, and Tho. Leigh, 1702. Folio (16 1/4 x 12 1/4 inches). 10 pp. Printed title, engraved plate of the human body showing the skin and veins, 3 engraved plates or 'visio', with moveable parts, 4 pages of description for the plates, a little dust soiling and light old marginal dampstaining, heavier staining to left and lower margins, but generally in good condition and complete with all hinged overlays. Contemporary calf over marbled boards with modern morocco backed cloth box chemise.

*An early example of a book containing anatomical illustrations with interactive elements*

One of the most elaborate early books with anatomical illustrations; the plates are copies of the original Latin edition of 1613. Although called 'second edition' there are now three earlier English issues known between 1675 and 1695 and there is one subsequent edition of 1738. The anatomical image with attached moveable flaps that, when lifted, reveal underlying layers that illustrate the organs, blood vessels, and bones of the human body is a type of print that was produced throughout the sixteenth and seventeenth century. The many different language editions and reeditions testify to the popularity of this genre. The tradition goes back to Strasbourg artist Heinrich Vogtherrs depiction of a seated woman of 1538 in which a flap on the womans belly can be lifted to reveal the organs inside. The present work illustrates the continuation of that tradition into the seventeenth century in England (The Metropolitan Museum of Art). All editions are very rare, particularly in good condition. It is not in fact by Michael Spaher, but by Johann Remmelin.

ESTC T147736; Russell 697.  
(#40776)

\$ 12,000



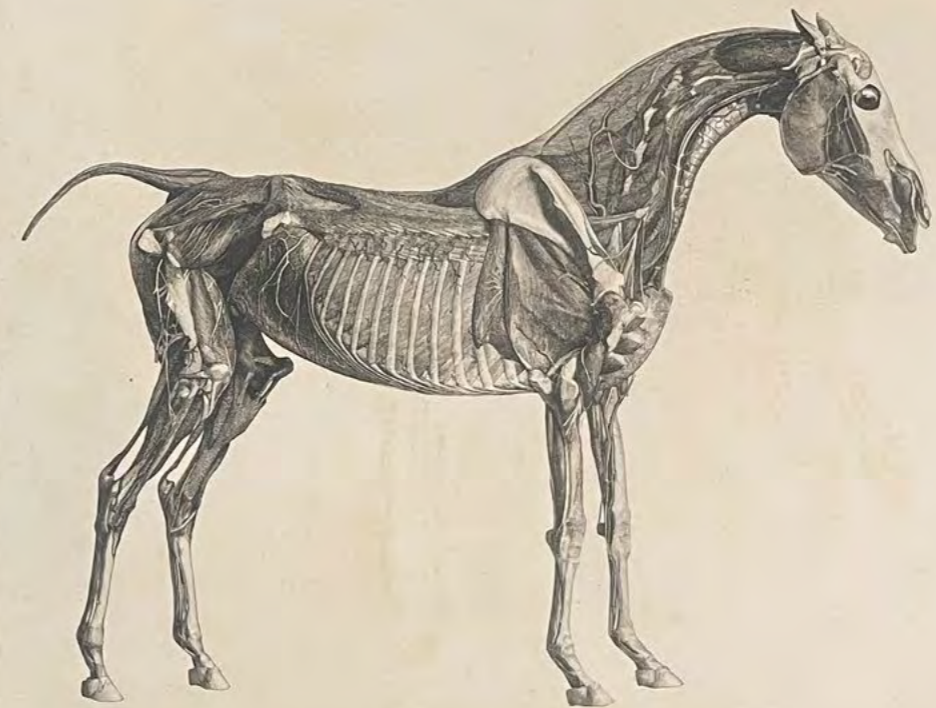
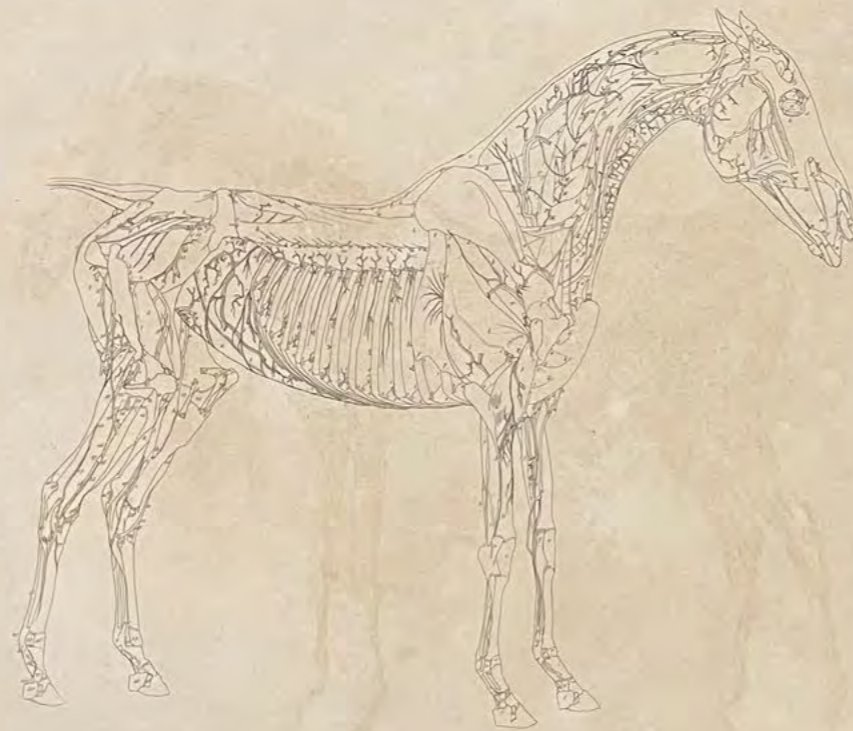


**STUBBS, George (1724-1806).** *The Anatomy of the Horse: Including a Particular Description of the Bones, Cartilages, Muscles, Fascias. Ligaments, Nerves, Arteries, Veins, and Glands.*

London: J.Purser for the Author, 1766. Oblong imperial broadsheets (entirely uncut) (19 1/2 x 23 1/4 inches). (2) 47pp. Rare errata leaf pasted onto endpaper. 24 etched plates all by Stubbs. Half calf over gray boards to style, gilt morocco label to upper cover, raised bands, gilt title on label.

*First edition, on laid paper throughout. A landmark work of equine anatomy. One of a select group of books which can be said to have 'revolutionised men's understanding of the natural world' (Lennox-Boyd). The etchings have a 'fine exactness and austere beauty' that 'give them a timeless beauty' (Ray).*

(Description continues on the next page.)



The desirability of this work is vastly increased if the plates are on thick laid paper, used for the 1766 first edition. First edition early printings from the plates shows a precision that later impressions, printed on wove paper, cannot match. Examples on laid paper are increasingly difficult to find - even the Duke of Gloucester's copy (sold for over \$34,000 at auction in 2006) was printed on wove paper.

Stubbs created these remarkable illustrations over a period of 18 months, during which he painstakingly dissected a number of horses, keeping carcasses in his studio for six or seven weeks. Stubbs taught himself how to make the engravings, and produced them over the next six years. The plates document all layers of equine anatomy, revealing the muscles, ligaments, nerves, veins, skeleton, etc. Stubbs' bibliographer Christopher Lennox-Boyd ranked *Anatomy of the Horse* as 'among the most important of the several works of its time which, by emphasizing the importance of precise systematic observation, revolutionised men's understanding of the natural world.' Originally published in 1766, the work's enduring popularity saw it being issued well into the 19th century.

Garrison and Morton 308.1; Dingley *Comben* 600; Eales (Cole) 1840; Huth p.42; Lennox-Boyd, *Stubbs* 165-188; Mellon *Books on the Horse and Horsemanship* 57; Nissen ZBI 4027; Ray p.6; Sparrow pp.165-188; Brunet, V, p.571; ESTC T147211; Norman 2032 (later issue, plates watermarks '1798') (#40544)

\$ 30,000



**MAN RAY (b. Emmanuel Radnitzky; 1890-1976).**

*Mr. and Mrs. Woodman.*

The Hague: Edition Unida, 1970. 4to (10 7/8 x 9 3/4 inches). 27 gelatin silver prints, each tipped to thick card. Each stamped “épreuve originale Man Ray,” the first one also signed in ink on the reverse. Signed and numbered “49” in ink (colophon). Number 49 from an edition of 50 signed copies numbered 1-50; plus 9 signed copies numbered 1-9 accompanied by the original wooden mannequins; and 15 copies numbered I - XV reserved for the artist and his collaborators. Total edition: 76 copies. Together with an engraving (sheet size: 10 3/4 x 9 1/2 inches), signed and editioned “49/50” in pencil by the artist. . Original red Morocco by M. Bueno, front cover blind-stamped with monograph “MR,” spine lettered in gilt, gilt edges, marbled endpapers, lacking original paper-covered slipcase edged with red Morocco.

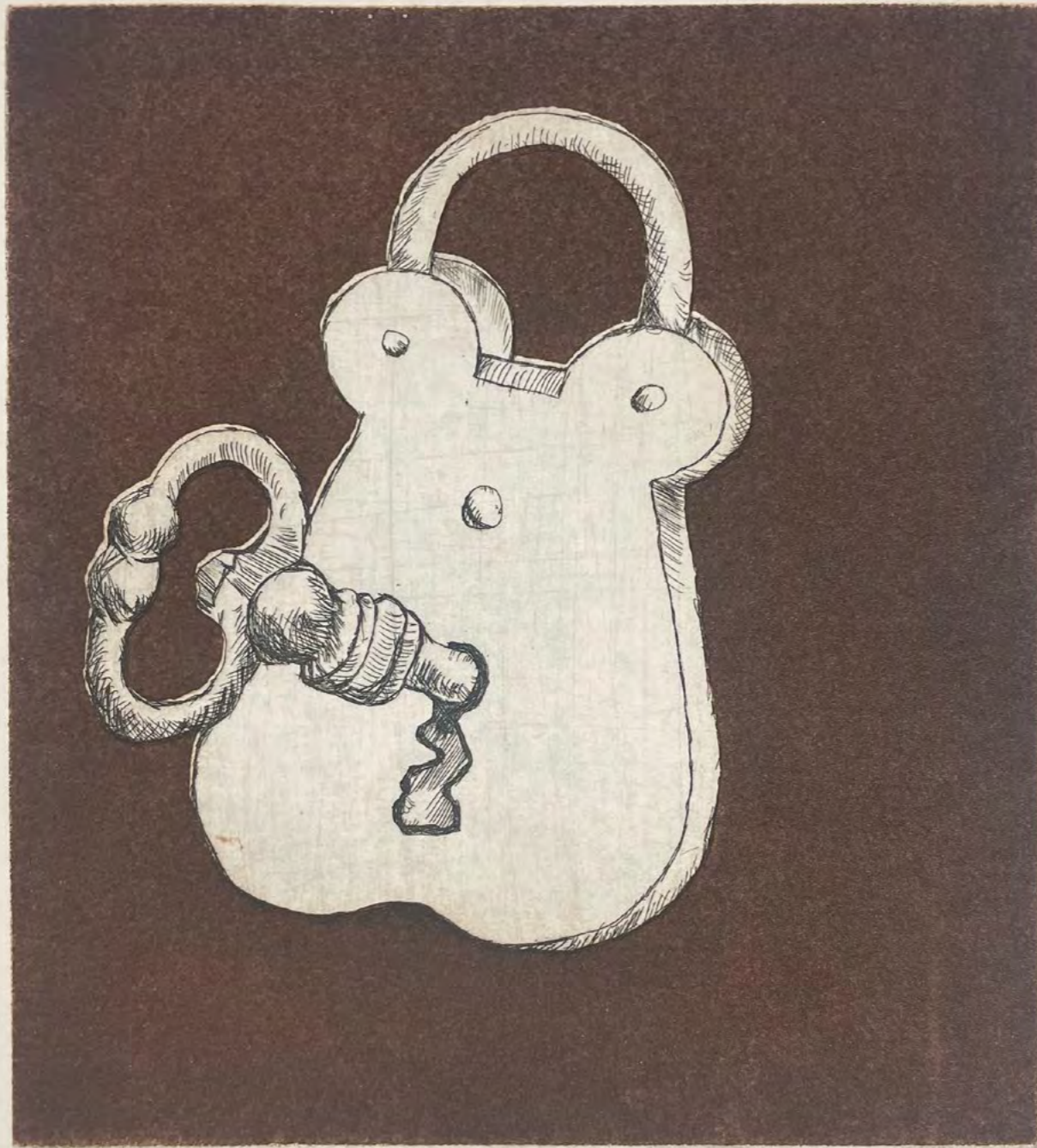
*Among the exclusive selection of just 50 signed copies, Man Ray’s Mr. and Mrs. Woodman stands as a captivating testament to the artist’s profound commentary on the artificiality of gender roles and the performative nature of identity.*

This remarkable series comprises 27 photographs featuring artists’ wooden mannequins arranged in a mesmerizing array of sexual positions. Originally photographed in Hollywood in 1947, these evocative images were later published in this limited edition in 1970.

Man Ray’s exploration of mannequins traces back to the late 1920s and remained a recurring theme throughout his illustrious career. In his photographs and sculptures, he masterfully wielded these lifeless, stylized figures as conduits for conveying intricate ideas and narratives. With *Mr. and Mrs. Woodman*, the artist employed the mannequins as surrogate beings, deftly manipulating their forms to delve into the boundless possibilities of erotic visual language and challenge conventional notions of representation.

(Description continues on the next page.)





49/50

Man Ray

In true Surrealist fashion, Man Ray departed from the traditional use of artists' mannequins for mere life studies. Instead, he breathed life into these wooden figures, liberating them from their inherent inanimate nature. With distinct names, individual stories, and intricately crafted intimacies, the mannequins assumed a palpable vitality, blurring the boundaries between the animate and the inanimate.

*Mr. and Mrs. Woodman* exist as both idealized and abstracted versions of human beings. Through their meticulously arranged poses and sculpted forms, they embody notions of beauty, desire, and societal expectations. Yet, these enigmatic figures transcend their mere representations, evoking profound contemplation on the interplay between artifice and authenticity, the complexities of human relationships, and the fluidity of identity.

*Mr. and Mrs. Woodman* engages the viewer in a visual dialogue that oscillates between fascination and discomfort, underscoring Man Ray's enduring legacy as a visionary artist and a bold provocateur.

(#41085)

\$ 28,000



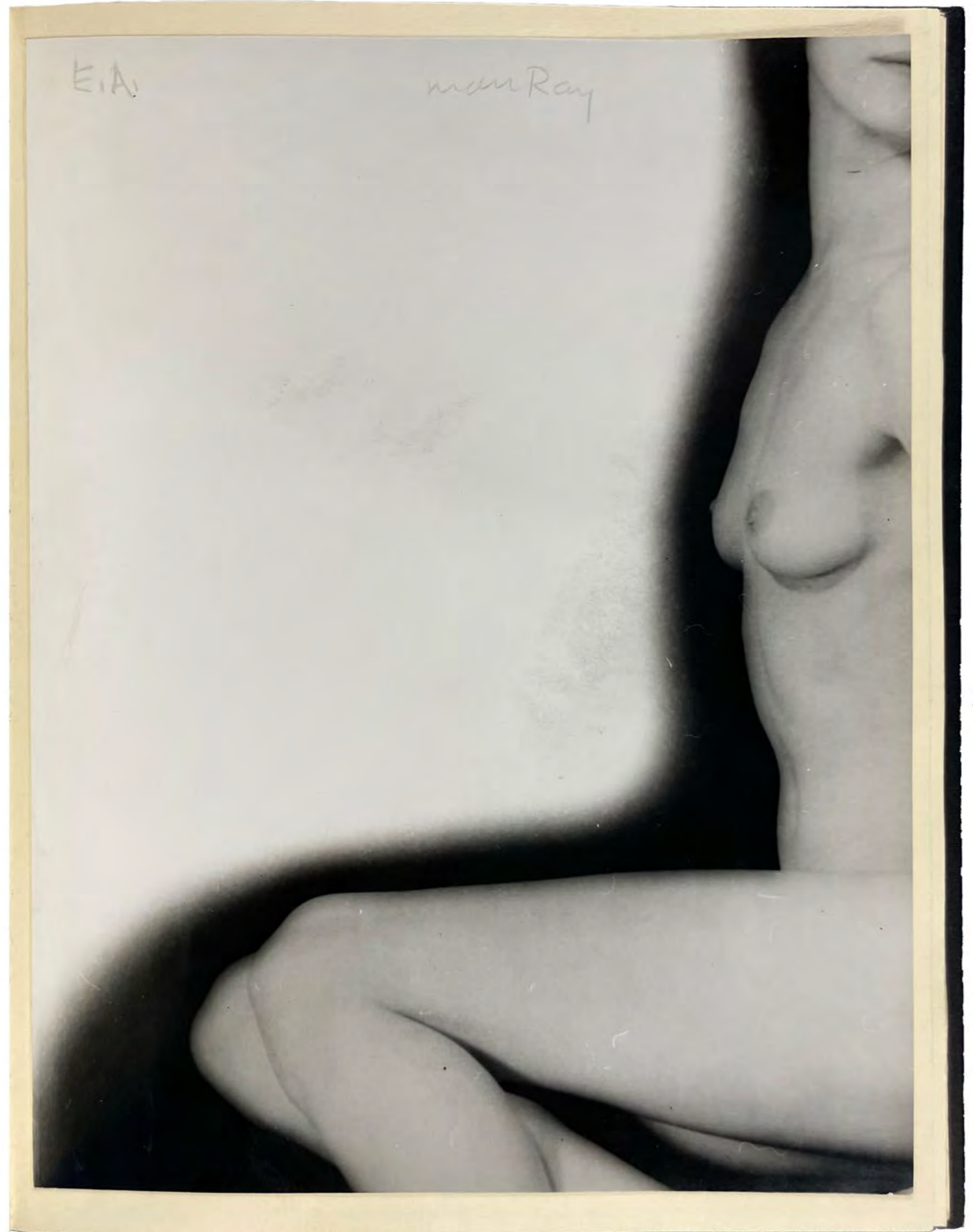
**MAN RAY b. Emmanuel Radnitzky (1890-1976); ÉLUARD, Paul (1895-1952). *Facile. Poemes de Paul Éluard, Photographies de Man Ray. With Prospectus and 5 Original Photographs.***

Paris: Editions G. L. M. 79 Avenue de Segur. Type printed by Les Presses des Editions G. L. M. [Guy Lévis Mano, typographer (1904-1980)]; heliogravures printed by Les Presses de Breger, October 24, 1935. 4to (9 1/2 x 7 inches). pp. 52. Foliated in pencil 1-18 including 5 original photographs. Number 388 out of 1000 copies on papier velin from a total edition of 1,225 copies: 25 on Japan of which 5 were hors commerce, and 200 on papier velin hors commerce numbered VI to CCV. Original book is illustrated with twelve black and white heliogravure photographs, one of which is a double-page, with four poems. Extra-illustrated with 5 original Man Ray photographs, including one which is solarized, printed from original negatives between 1967 and 1970. Various image sizes: (7 1/2 x 6 inches to 9 x 7 inches). Bound by Henri Mercher (1912-1976) who worked with many prominent artists including Joan Miró and Jacques Villon (Gaston Duchamp). Lettered in gold on doublure [MERCHANT]. Mercher patented a binding process using Plexiglass, as here. Quarter-bound in black Morocco lettered direct. Plexiglass boards, preserving intact publisher's original glossy pictorial wrappers. Black endpapers at rear, at the bottom of which is [1970] in gold numerals.

*An extraordinary, embellished presentation copy, inscribed by Man Ray to his printer Serge Béguier near the beginning of their association, with 5 original Man Ray photographs of Paul and Nusch Éluard, printed by Béguier and in a binding by Henri Mercher, two of which are pencil signed, dated, and stamped on verso, and three of which are pencil signed, stamped on verso, and marked "E. A." (artist edition).*

"This small book has come to be regarded as one of the iconic French photobooks of the 1930s." - Parr and Badger, *The Photobook*

(Description continues on the next page.)





Besides Duchamp, the poet Paul Éluard, a signatory to the Surrealist manifesto, was Man Ray's closest friend between the Wars. Man Ray and Éluard were frequent collaborators and together produced the 1935 photobook *Facile*, which features Éluard's poetry accompanied by Man Ray's composite photographs of Nusch Éluard (b. Maria Benz, 1906-1946).

This copy of *Facile* is signed and inscribed by Man Ray to the printer of his photographs [à Serge Béguier bien amicalement! - Man Ray] in ink on the half-title. Serge Béguier (1934-1991) printed photographs for Man Ray in the late 1960s and 70s. Béguier was an artist in his own right, who worked often with the French poet Henri Chopin, with whom he made the short film *L'Energie du sommeil*. While little is known about Man Ray's early printers, it is documented that Man Ray exclusively worked with Pierre Gassmann (1913-2004) upon his return to Paris in 1951 until they had a falling out in the late-1960s. It is then that Man Ray found Serge Béguier at the PhotoBac Lab. One distinction between the two printers is that Gassmann used Ilford paper, while Béguier used Agfa paper. Béguier is perhaps better known today for the actions of his ex-wife, Hélène Béguier, who after Serge's death in 1991 began to sell fraudulent, unauthorized Man Ray prints using negatives she obtained from Béguier's studio.

Further embellishments to this copy of *Facile* include prints of three nude photos of Nusch, two of which were reproduced as heliogravures in *Facile*, as well as prints of two other photos taken later, in 1939, when Man Ray visited Paul Éluard in Miguères, a village in France where Éluard had been stationed by the French Army. One of the 1939 photos, *Man Ray and Paul Éluard*, shows Man Ray with Éluard in army uniform, while the other, *Paul et Nusch Éluard*, is a photo of both Éluards gazing lovingly at one another. Each photo is signed and dated "1939" by Man Ray in pencil. They are both stamped "Man Ray Paris" on their backs. The three prints of photos taken for *Facile* are sensual black and white nude portraits of Éluard's wife, the muse of the Surrealists, Nusch Éluard, of whom Picasso painted a portrait. These three photos, referred to as *Nude: Nusch Éluard*, *Nusch Nue*, and *Nusch Éluard in Silhouette*, are signed and marked "E. A." (artist edition) by Man Ray in pencil and stamped on their versos, but are not dated. *Nude: Nusch Eluard* is solarized, and though the photo was taken for *Facile*, it was not included. The photographs themselves were likely printed from 1967 to 1970 and then signed and two were backdated to the date of the negatives by Man Ray, as was usual for him. The photos would have been printed by Béguier, to whom the book is inscribed.

(Description continues on the next page.)







Man Ray's 12 heliogravures in *Facile* are accompanied by Éluard's poems, the titles of which are "Tu te leves l'eau se déplie"; l'Entente"; A la fin de l'année, de jour en jour plus bas, il enfouit sa chaleur comme une graine"; and "Facile et bien." The poems are love poems written for Nusch, Man Ray's model, who Éluard had married the year previous to publication. The two French Communists were to be deeply involved in the French Resistance, with Nusch dying tragically in 1946.

The binding by the French book artist Henri Mercher was then state of the art: Mercher was a pioneer in using Plexiglass for bindings and held a patent for his innovation. Mercher was well known in modernist circles, and worked with many of the principal artists of the time. The binding of this copy of *Facile* is dated "1970," and with Mercher's death in 1976, it gives us a terminal date for this collection.

*Facile* is a canonical photobook, one of the most beautiful of the twentieth century. It is elegantly designed and integrates "Man Ray's solarized, superimposed, double-exposed and negative images into the page spreads in a way that makes image and text appear to intimately embrace." The images of Nusch are "solarized nudes that drift across the pages as if in a dream" but are still "appropriately simple, either done in high key tones or mysteriously dark and backlit" (Parr & Badger). "From cover to cover the book points to a single universe expressed by two different languages. The poem is made up of images, and the images coalesce into a poem. The directness of the poet's voice makes the woman presence intensified by but hardly originating in the photographs. This immediacy in no way weakens the dream quality so pronounced in this collaborative work" (Hubert).

Accompanied by the original four-page prospectus printed in black in 1935 for Editions G. L. M.

Andel, *Avant-Garde Page Design*, 339. Caron, *De Goya a Max Ernst*, 290-297. De L'Ecotais, *Man Ray: Photography and Its Double*. Getty, *In Focus, Man Ray: Photographs from the J. Paul Getty Museum*. Hubert, *Surrealism and the Book*, 73-83. Krauss and Livingston, *L'Amour Fou: Photography and Surrealism*. Mélusine, 163-77. Naudet, "The Man Ray Affair," *American Photo*, July-Aug 1998, 48-52; 92-95. Parr & Badger, *The Photobook: A History*, Vol. 1, 104-05. Picaud, *Des livres rares depuis l'invention de l'imprimerie*, 1941. Roth, *101 Books*, 86-87. Schwarz, *Man Ray: The Rigour of Imagination*. Sinibaldi and Courtier, *Regards sur un siècle de photographie à travers le livre*, 48. Skira, *Man Ray. Album Eluard*, 173. *The Open Book*, 118-9. *Perpetual Motif: The Art of Man Ray*, 221.

(#41410)

\$ 30,000



**LAWRENCE, Jacob (1917-2000).** *The First Book of Moses, called Genesis. The King James Version.*

New York: The Limited Editions Club. Printed by Heritage Printers on Cartiere Enrico Magnani paper; silkscreens printed by George Drexel at Osiris Printing on Whatman paper, 1989. Imperial folio (21 3/4 x 16 1/2 inches). First edition. Numbered 18 of 400 copies. Signed by the artist in pencil on the colophon. With 8 original color silkscreens. Plate marks: (19 1/4 x 14 inches). Sheet sizes: (21 1/2 x 16 inches). Bound in full midnight blue Japanese cotton with gilt lettering, within a suede-lined dark blue clamshell box with gilt stamp label.

*A signed epic production of the Book of Genesis with eight striking silk-screen illustrations by the seminal American painter of the Black experience, Jacob Lawrence.*

Each of these eight Jacob Lawrence prints describes a passage from the Book of Genesis in the King James version of the Bible. As Lawrence explained, "My inspiration came from memories of the preachers at the Abyssinian Baptist Church in New York City, the Church in which I was baptized and which I faithfully attended in my youth." The main preacher who inspired Lawrence was the Reverend Adam Clayton Powell, Sr., the father of the famous congressman and Civil Rights leader Adam Clayton Powell, Jr.

The color prints in *Genesis* exemplify the unity and visual eloquence characteristic of his work. Lawrence used bold colors, simplified forms, narrative storytelling, and dynamic compositions, to convey a sense of movement and energy that brought the viewer into his world.

(Description continues on the next page.)





Lawrence was born in Atlantic City, New Jersey, during WWI and his family then moved to Harlem; the vibrant New York neighborhood later became an inspiration for his work. At a young age Lawrence began drawing and painting, and his talent was recognized while he was still a teenager. In 1937, he received a scholarship to attend the American Artists School in New York. Lawrence's canonical work *The Migration Series* was created between 1940 and '41 and comprises 60 small paintings that portray the mass movement of African Americans from the rural South to the urban North in the early twentieth century. The series crystallizes the social, economic, and cultural aspects of the Great Migration, a transformative period in American history.

According to the publisher, between 17 and 21 screens were required to print the colors for each of the eight illustrations in *Genesis*, a total of approximately 140 separate stencils, all of which were destroyed after the strictly limited number of 400 original sets of prints were achieved.

In *Genesis*, a biblical book about the beginning of human history, Lawrence found the beauty and struggle of Black life in the American century.

Limited Editions Club Newsletter, Number 558, May 1990.  
(#41091)

\$ 9,000



**JOYCE, James (1882-1941); MOTHERWELL, Robert (1915-1991).** *Ulysses by James Joyce with Etchings by Robert Motherwell. With Prospectus, "The Ulysses Etchings of Robert Motherwell," and Publisher's Correspondence.*

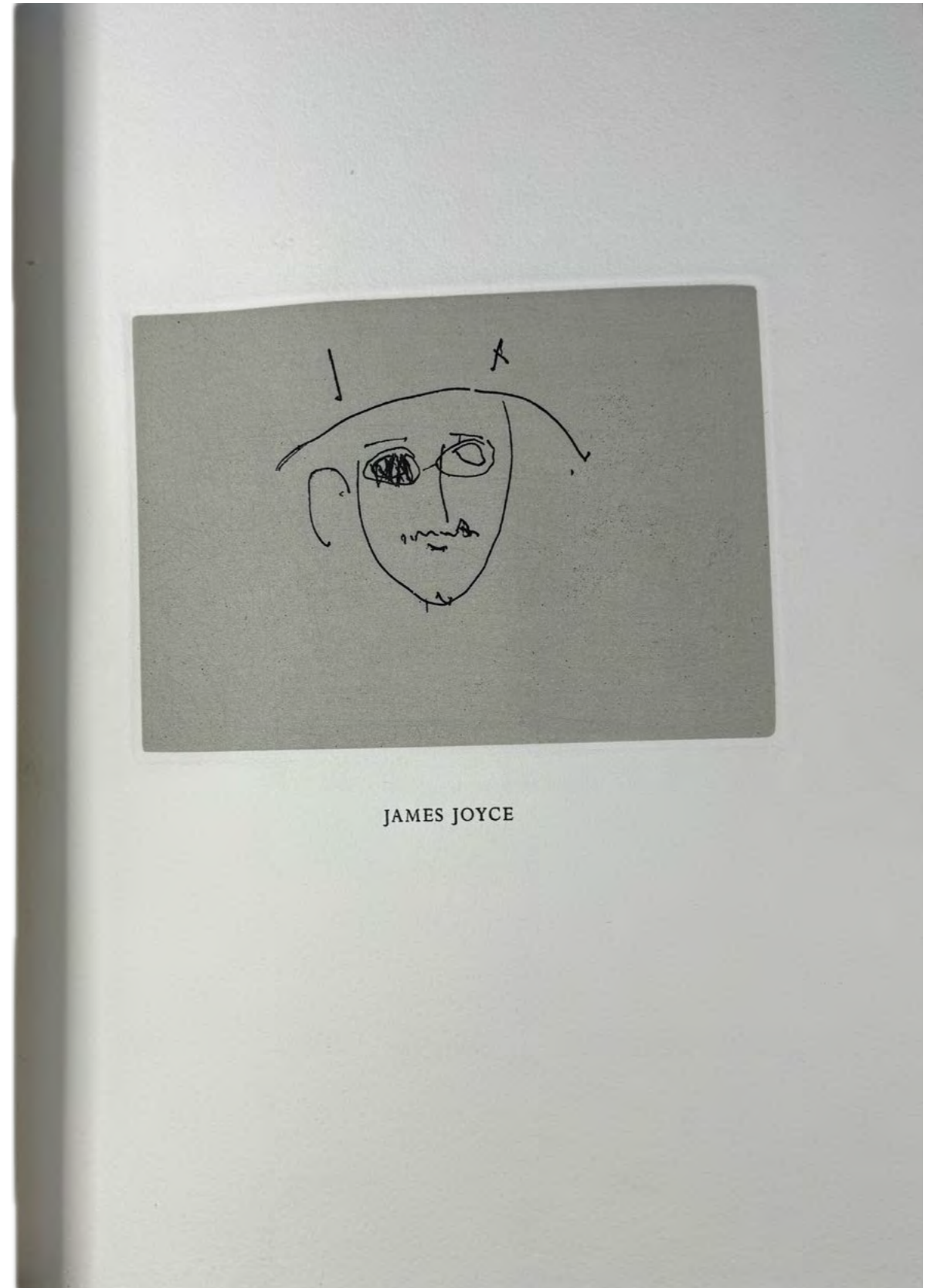
San Francisco: Arion Press. Etchings printed by Robert Townsend and Katherine Hanlon at R. E. Townsend in Georgetown, MA, 1988. Large 4to Book: (12 3/4 x 9 1/2 inches). Sheets: (12 1/2 x 9 inches). Plate marks: (4 1/4 x 5 3/4 inches). First edition. [I-VIII] [1-8] 9-835 [12] with 40 plates interposed throughout, pp. 835. 40 etchings, 20 in color; 18 are chapter numbers, 22 are illustrations. Numbered 123 of 175 copies: 150 for sale, 25 hors commerce, plus 10 additional printers' copies without illustrations and with modified limitation page and titles. Signed by Motherwell on limitation page. Blue, white-flecked silk half-bound in white, alum-tawed pigskin with dye-stamped blue letters in Gill Sans type on spine. Within blue, white-flecked silk slipcase with label printed in black on spine, as issued. The forty prints are joined as twenty pairs, tipped together at the fore-edge and gutter, with hinges pasted and sewn into sections. The sections are hand-sewn with linen thread over linen tapes and with linen headbands. Printed in Perpetua type on mould-made Johannot wove paper.

*The extraordinary fine Arion Press edition of Joyce's masterpiece Ulysses, signed by artist Robert Motherwell and featuring 40 of his etchings, together with extra promotional materials and publisher's correspondence.*

"Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed . . ."

And so begins James Joyce's *Ulysses*, a rollicking tour-de-force of the English language, and Joyce's magnum opus. In the world of fine press publications, the Arion Press edition of *Ulysses* stands out as a remarkable testament to the power of artistic collaboration and visual storytelling. Created by the esteemed, long-running Arion Press of San Francisco, this major literary achievement offers readers a journey nonpareil where words and images intertwine to leave a lasting impression.

(Description continues on the next page.)





THE BED

At the heart of this exceptional edition are forty exquisite etchings by Robert Motherwell, a canonical figure in American Abstract Expressionist painting. Motherwell's free-flowing etchings breathe life into Joyce's prose and capture the essences of Stephen Dedalus, the Blooms, and Buck Mulligan, as well as of Ireland itself. Each etching contributes to the thematic and textural depth of *Ulysses*, providing readers with an evocative visual companion to the Dublin adventure.

Included with the work are copies of *The Ulysses Etchings of Robert Motherwell*, pp. 26, only 250 copies published; *Prospectus for Ulysses by James Joyce with Forty Etchings by Robert Motherwell*, pp. 24; and two items of correspondence from 1988 to New York City bookdealer Carol H. Cohen from Andrew Hoyem and G. B. Carson of Arion Press.

*Ulysses* is the twenty-seventh publication by the Arion Press. The book was designed by Andrew Hoyem and produced under his direction with G. B. Carson, Matthew Kelsey, Gerald Reddan, Glenn Todd, Lawrence Van Velzer, and Marilyn Young. Monotype for the roman was composed by Michael Bixler in Skaneateles, New York, and cast by Lewis Mitchell at Mackenzie Harris Corp. in San Francisco. The display type and italic in the text was set by hand; the pages were made up and the letterpress printing was done on a Miller cylinder press at Arion Press. The etching plates were prepared and proofed by Catherine Mosley at Robert Motherwell's studio in Greenwich, Connecticut. Additional color proofing and the intaglio printing was done at R. E. Townsend, Inc., in Georgetown, Massachusetts, by Robert Townsend and Katherine Hanlon.

The titles of the twenty-two Motherwell illustrations are "James Joyce," "Telemachia - Odyssey - Nostos," "The Tower," "History," "Philology," "Nymph," "Communicants," "Hades," "Lungs," "Architecture," "Scylla and Charybdis," "The Streets," "Music," "Cyclops," "Star of the Sea," "The Hospital," "Midnight," "Skin-the-Goat," "Skeleton," "The Bed," "Penelope," "Trieste - Zurich - Paris." (#41092) \$ 13,500



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