

Colour-Plate and Illustrated Books



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BOWYER, Robert (publisher) (1754-1834). *A Selection of Fac-Similes of Water-Colour Drawings, from the Works of the Most Distinguished British Artists.*

London: R. Bowyer. Printed by T. Bensley, Crane Court, Fleet Street, 1825. Folio (19 1/4 x 14 3/4 inches). Letterpress title, 9 leaves of explanatory letterpress text. 12 fine aquatint plates printed in color and finished by hand, two with pre-publication watermarks from 1823 and 1824, on thick stock, after Samuel Prout (4), R. Hills (3), F. Nicholson (3), J. Smith (1) and W. Collins (1). Later half blue Morocco with blue cloth boards, spine lettered in gilt.

First edition, first issue of a rare color-plate book, which Hardie wrote was a "tour de force of engraving and coloring."

Martin Hardie's comment about plate 9, could equally be applied to the whole book: it is truly a "tour de force." This beautiful aquatint work is rare, infrequently appearing at auction over the last thirty years. The images include genre and landscape work with scenes in England, France, and Flanders, and are each accompanied by informed notes about the artists, the subjects, and the original history of the paintings on which the plates are based. The five artists were among the most popular of their day and include S. Prout, R. Hills, J. Smith, and F. Nicholson. Their work is of high quality, but it's evident that they were chosen by Bowyer to show off the mastery of his anonymous printmakers and colorists. This first edition, first issue is complete with 12 plates, each untitled; the work was reissued in 1828.

Abbey, Life 197; Tooley, p. 67; Prideaux, p. 351; Martin Hardie, p. 145.

(#41365)

\$ 2,500.





CLAUDE Gellée, dit le Lorrain (c.1600-1682, artist). - Richard EARLOM (1742-1822, engraver). *Liber Veritatis; or A Collection of Prints after the original designs of Claude le Lorrain; in the collection of [vol.I-II] His Grace the Duke of Devonshire [vol.III: the Duke of Devonshire, Earl Spencer, Richard Payne Knight, Benjamin West..., Charles Lambert, Edward Turnor, George Gosling, and Joseph Farrington]. Executed by Richard Earlom, in the manner and taste of the drawings. To which is added a descriptive catalogue of each print; together with the names of those for whom, and the places for which, the original pictures were first painted ... and the present possessors of many of the original pictures.*

London: [vols.I-II] published by Messrs. Boydell & Co, printed by W.Bulmer & Co; [vol.III:] published by Hurst, Robinson & Co., printed by Thomas Davison, [1774-1775]; [1775-1777]; [1802]-1819. 3 volumes, small folio (16 1/4 x 10 3/4 inches). 2 mezzotint portraits (of Claude and Earlom), 1 stipple-engraved portrait of John Boydell. 300 etchings with mezzotint, all printed in bistre, all by Earlom after Claude. Expertly bound to style in half russia over period marbled paper covered boards.

“The first complete edition, with the engravings [sic.] in the best and final state, embodying the important drawings from the great English collections of the period” (Abbey).

“This capital work, a landmark in the history of the reproduction of master drawings, is ... an important forerunner of later publications on [Art Collections]... It contains 300 etchings of drawings by Claude Lorrain, pastoral, mythological, and biblical subjects, and was called *Liber Veritatis* [Book of Truth] for the purpose of identifying Claude’s genuine works from forgeries, or from drawings wrongly attributed to the master. They are all printed in a warm bistre colour to aid the resemblance ... The catalogues in each volume give a comprehensive description of each drawing, indicating also for whom they were executed, which pictures were painted from them, and the ownership at the date of publication of the book - in short, a real *catalogue raisonné*” (Abbey).

Abbey *Life* II 200; Lowndes II, p.1398; Lewine 325; Cohen-de-Ricci 242; Wessely, Earlom NR 149ff; Thieme-Becker x, 283 and xiii 369.
(#26090) \$ 15,000.





DE GHEYN, Jakob (1565-1629). *Waffenhandlung von den Rören Musquetten undt Spiessen [The Exercise of Arms]*.

Amsterdam: Johan Jansson, 1649. Folio (14 3/4 x 10 1/2 inches). Engraved title, [4], [84], [6], [86], [6], [64] pp. 117 numbered plates. Full marbled calf, front and back boards gilt. Gilt spine with raised bands in 7 compartments. *Provenance:* Johann Jacob Freiherr De Walbott Et Bornheim (bookplate).

One of the most significant works of its kind from the Dutch Golden Age

This highly regarded work consists depictions of soldiers from the early 17th century, showcasing various military exercises and drills. The series includes 117 numbered plates from the drill manual for foot soldiers and is divided into three sets: Marksmen (42 plates), Musketeers (43 plates), and Lansquenets (32 plates), with individual figures in drill posture on each plate. These illustrations provide valuable insights into the weaponry, tactics, and military culture of the era. This work is highly regarded not only for its historical significance but also for its artistic quality, as Jacob de Gheyn II's attention to detail and technical skill are evident in each etching.

“The Exercise of Arms” is a valuable resource for historians, military enthusiasts, and art scholars, offering a glimpse into the world of warfare and military training during the Dutch Golden Age.

Nagler, *Die Monogrammist* pp. 887; Cohn, *Catalog des antiquarischen Bücherlagers von Albert Cohn* 97; Cockle, p.65.

(#41358)

\$ 9,500.



Vue du fond de la Grotte de Versailles ornée de trois Groupes de Marbre blanc qui représentent
le Soleil au milieu des Nymphes de Thetis, et ses chevaux peints par des Tritons.

Prospectus Cypiteri interioris Versaliarum ubi sol inter Nymphas Thetidis,
et quatuor equi cum Tritonibus status marmoris exhibentur.

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 French red morocco binding.

(Description continues on the next page.)



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.

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, *French I* (1993), no. 69, p.180-2.

(#39691)

\$ 15,000.





Follower of Jacques-Louis David. *Pen Sketches of Napoleon I. [Album of 39 Mounted Pen and Ink Wash Drawings Chronicling Napoleon's Life].*

Rome, Italy: c. 1825. Oblong quarto (8 1/4 x 10 1/2 inches). 39 pen and ink wash drawings over graphite, with black ink borders, each mounted recto and verso onto the first twenty guarded cards, the drawings each approximately 4 x 5 1/2 inches, with ink manuscript captions in the artist's hand. Two of the drawings, numbers 36 and 37, use sepia wash. Many of the captions provide years for the events depicted. 22 blank cards complete the album. Nineteenth-century pebble-grained navy morocco paneled and tooled in gilt and blind, gilt-titling on upper board, with owner's monogram "W. F. H." in gilt on bottom board, four raised bands forming five richly gilt compartments on spine, gilt Greek key design running on board edges, gilt dentelles, all edges gilt, with color-printed floral-patterned endpapers, binder's ticker of "E. Andersen / Roma / Legatore di Libri" on front free endpaper.

Charming album of 39 original ink wash drawings of iconic episodes in Napoleon's life, captioned by hand, in an extraordinary 19th-century fine binding.

(Description continues on the next page.)

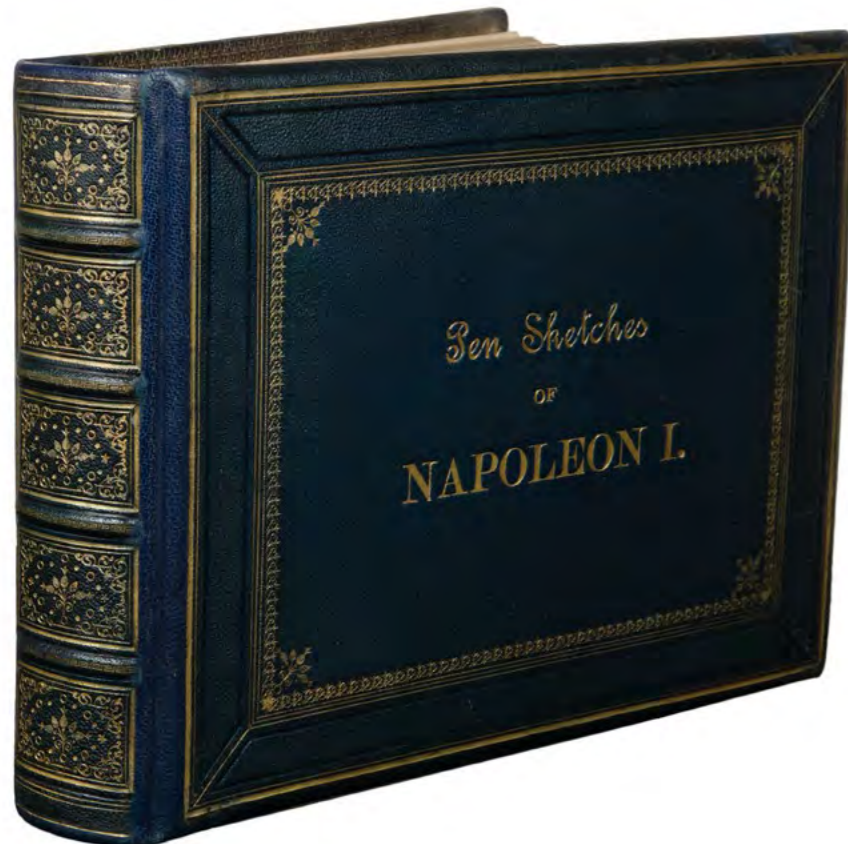


A dynamic album of memorable original drawings chronicling Napoleon's life, with an emphasis on his Italian campaigns. The lively drawings are united in their style and graphic weight, with interesting variations in the fluidity of line and the level of detail. Napoleonic events depicted herein include sieges and battles (Mantua, Lodi, Trebbia, Marengo); the signing of treaties (Campo Formio, Tolentino); the deaths of generals (Duphot, Joubert); and the royalist attempt to assassinate Napoleon with a "macchina infernale." Later scenes include the battles of Wagram, Ligny, and the catastrophic Waterloo, as well as Napoleon's final exile to St. Helena.

An early bookseller's note on a preliminary blank identifies the 39 drawings present here as the work of Jacques-Louis David (1748-1825), which, though false, is not as laughable as it first appears. Though known for his finely rendered dramatic realism in oils, David's more casual sketches share more than a little resemblance to those in the present album. (See David's "View of the Campidoglio in Rome" at the Met.) The unknown Italian artist behind these Napoleonic tableaux was clearly a follower of David, and inspired by the grand mode of neoclassical French history painting: "Fine della giornata di Marengo," the 19th drawing in the album, expands a detail of a battle scene by Carle Vernet (1758-1836), and "Napoleone all' Isola de Lobau," the first drawing, echoes a painting by Charles Meynier (1768-1832).



The 39 drawings were neatly mounted in the present album by E. Andersen, a Roman bindery active in the 1800s, known for producing lavish gift books for travelers on the Grand Tour. Interestingly, the person who originally commissioned the album, presumably the "W. F. H." of the bottom board's monogram, did not choose to have the scenes arranged chronologically. The viewer is hurtled from 1813 to 1797 to 1800 and back again, abruptly following Napoleon from Alexandria to Waterloo to Paris to Saint Helena, on battlefields and in council chambers, as if his life were flying by one's eyes.



The drawings are captioned as follows: 1. Napoleone all' Isola di Lobau. 2. Morte del Duca de Montebello. 3. Battaglia di Wagram, 1809. 4. Resa di Montova, 1796. 5. Provera prigioniero, 1796. 6. Bonaparte Presidente della Repubblica Italiana. 7. Assassinio del Duca di Bery. 8. Napoleone in Vienna, 1809. 9. Napoleone Bonaparte relagato con pochi fuor fidi all' Isola Saint Elena. 10. L'Italia del Secolo XIX. 11. Battaglia di Lipsia nel 1813. 12. Feste Solemni in Milano, 1797. 13. Trattato di Campo Formio, 1797. 14. Uccisione del General Duphoth, 1798. 15. Magdonald alla Trebbia, 1799. 16. Concordato di Religione. 17. Bonaparte a Parigi, 1797. 18. Convenzione di Alessandria, 1800. 19. Fine della giornata di Marengo. 20. Consiglio dei Cinquecento, 1793. 21. Joubert a Novi e sua Morte, 1799. 22. Repubblica Cisalpina, 1797. 23. Spoglio degli oggetti d'arte, 1796. 24. Trattato di Tolentino, 1797. 25. Repubblica di San Marino, 1797. 26. Trattato di Lune Ville. 27. Lusighe a Dotti, e Letterati. 28. Atto di Liberta in Campo Vaccino. 29. Menou nel Piemonte unito alla Francia. 30. Ingresso in Milano. 31. Bonaparte ordina un Monumento a Marengo. 32. Convenzione Nazionale, 1793. 33. Feste in Venezia, 1797. 34. Macchina Infernale. 35. Morte del Principe Pouniatoski, 1813. 36. Battaglia di Waterloo. 37. Battaglia di Ligny. 38. Monumento decretato a Bonaparte. 39. Bonaparte a Ponte di Lodi.

(#29316)

\$ 15,000.



FOSSÉ, Charles-Louis François de (1734-1812, author). - Louis-Marin BONNET (1736-1793, engraver). *Idées d'un militaire pour la disposition des troupes confiées jeunes officiers dans la défense et l'attaque des petits postes.*

Paris: printed by François-Ambroise Didot l'ainé, published by Alexandre Jombert, jeune, 1783. Large quarto (11 1/2 x 8 1/4 inches). Half-title, title with wood-engraved vignette, letterpress dedication with engraved armorial headpiece printed in colours. 11 engraved plates (10 folding) printed in colours "en manière de pastel" by Louis-Marin Bonnet "premier Graveur en ce genre", each plate hinged to the upper margin of the relevant caption leaf, as issued. Contemporary tree calf, covers bordered in gilt, flat spine divided in compartments with gilt roll tools, red morocco lettering piece in the second, the others with a repeat decoration in gilt, marbled endpapers.

The first edition of a work of great importance to the history of the development of colour printing.

One of the most successful eighteenth century experiments in colour-printing, this is the only book illustrated by Bonnet, the inventor of pastel manner engraving, or "gravure en maniere de pastel." The crayon manner technique for reproducing chalk drawings in three-colour prints had been invented by J.C. François in 1757, and Bonnet was his pupil. Bonnet extended the technique to suggest tone and printed additional colours, calling his new method the pastel manner. This technically demanding process allowed Bonnet to produce colour prints of the highest quality and paved the way for the great French illustrated works of the late-18th and early-19th century.

The text is the work of the French military engineer Charles-Louis de Fossé and divides naturally into two sections. The first dealing with the strategies to be employed when attacking (or defending) a small military outpost manned by between 30 and 300 men; the second dealing with the correct use of colour when drawing military maps and plans (and touching on perspective drawing as applied to military plans). This second part is illustrated using Bonnet's plates. Apart from the colour printing, another unusual feature of this beautifully produced work is that the plates are all attached along the upper margin of the descriptive associated caption leaves: this allows for individual plans to be folded out whilst the relevant text in the body of the book is studied.

Brunet II,1354; cf. V. Carlson & J. Ittmann *Regency to empire: French Printmaking 1715 - 1814* (Baltimore Museum of Art, 1984); *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*. (Washington: National Gallery of Art, 2003-2004) no. 46; Jean Fürstenberg *Das französische Buch im 18 Jahrhundert* p. 121; Graesse II:620; Jacques Herold *Louis-Marin Bonnet, catalogue de l'Oeuvre grav.* (Paris: 1935) p.28; Joseph Marie Quérard *La France littéraire, ou Dictionnaire bibliographique des savants* (Paris: 1829) III, p.173 ('ouvrage estimé').

(#30521)



\$ 3,500.



**FOWLER, William (1761-1832). *Engravings of the Mosaic Pavements ...*
*[Bound With:] [Appendix to the above] ... [And With:] [A Second Appendix].***

Winterton and London: the author, [1798-]1804 (first series); 1809 (first appendix); 1824 (second appendix). 3 volumes, folio (25 3/4 x 20 inches). Printed dedication to Sir Joseph Banks in each volume, trimmed and mounted within a black-ruled border. 78 engravings, most hand coloured, trimmed and mounted as issued within an ink ruled border [complete]. Extra-illustrated with 25 separately-issued prospectuses and letterpress descriptions, as detailed below. Additionally extra-illustrated with 7 unpublished engravings, as below. Expertly bound to style in half purple morocco and blue-green cloth boards, original morocco labels on the upper covers.

An extraordinary collection, comprising the complete work with the very rare second appendix: extra-illustrated with numerous prospectuses and unpublished plates.

“The immense works of William Fowler of Winterton in Lincolnshire -- builder, antiquary, artist, engraver, born 1761 died 1832 -- cannot be widely known, for his three vast volumes of hand-colored etchings, issued as single prints, have been rare for more than a century ... Of the third volume (second ‘Appendix’) [Henry] Ball wrote in 1888 that it ‘seems to be quite unknown, no mention of it having ever appeared in print, to the writer’s knowledge. This can only be accounted for in the supposition that the number of copies completed was so extremely small that a perfect set of the three volumes has never yet been offered for sale’ ... Fowler did not limit himself to mosaic: early stained glass interested him equally, and wandering through those published collections a fine contrast establishes itself between minutely recorded tesserae in mosaic and areas of splendid colour in the windows ... [Fowler was] the creator of some of the finest English colour prints in that ample period, and a pioneer artist-antiquary across the two unrelated themes of Roman mosaic and stained glass” (Franklin).

(Description continues on the next page.)





Hugh surnamed Lupus. First EARL of CHESTER.



SELEY ABBEY CHURCH - PART OF THE EAST WINDOW



Richard Son of Hugh. Second EARL of CHESTER.

The present collection is complete as issued, with 78 engravings, though is extra-illustrated 7 of the unpublished plates, as well as an astonishing number of the ephemeral prospectuses. There is some bibliographic confusion over the number of prints issued by Fowler, as some early references have mistakenly listed prints with multiple images as separate engravings, or listed nearly unique, unpublished prints (done for Fowler's own amusement or as gifts for friends) as being part of the published series. A full list of the contents of this extraordinary set is available upon request.

Binnall, Peter B. G. "William Fowler: Artist and Antiquary" in *Journal of the British Society of Master Glass-Painters*, vol. 2, no. 4 (1928); H.W.B. Notes on Mr. William Fowler, of Winterton (Barton:1869); Lowndes I, 827 (unaware of the second appendix and stating that thirty or forty copies only were printed); Hardie, *English Coloured Books*, pp.13-14 ("The second appendix is almost unknown and a perfect set of the three volumes seems never to have appeared in the sale room."); Franklin, 'William Fowler of Winterton,' in *Book Collector*, 2004, 318-412.

(#34998)

\$ 29,000.



GILLRAY, James (1756-1815). *The Works of James Gillray, from the Original Plates, with the Addition of Many Subjects Not Before Collected.*

London: Printed for Henry G. Bohn, York Street, Covent Garden. Printed by Charles Whiting, c. 1847-1851. Elephant folio (24 3/4 x 19 1/4 inches). 153 ff. 306 pp. 589 plates including an mezzotint frontispiece portrait of Gillray by Charles Turner executed in 1819, a woodcut vignette by Gillray on the letterpress title of William Pitt, and 587 caricatural etchings originally dating from 1779 to 1811 printed recto and verso, including 59 one-page etchings, two of which have their versos blank. Plates numbered 1-582 but with additional plates at 86*, 100*, 207*, 379*, 379**, 379***, and no plate 238, as issued. Red half morocco ruled gilt over French curl-patterned marbled boards, six raised bands forming seven compartments on richly gilt spine, with gilt-titling in second compartment, matching endpapers with all edges gilt. Two leaves stained.

Fully-illustrated elephant folio volume of over 580 Gillray etchings in all their vituperative glory.

(Description continues on the next page.)



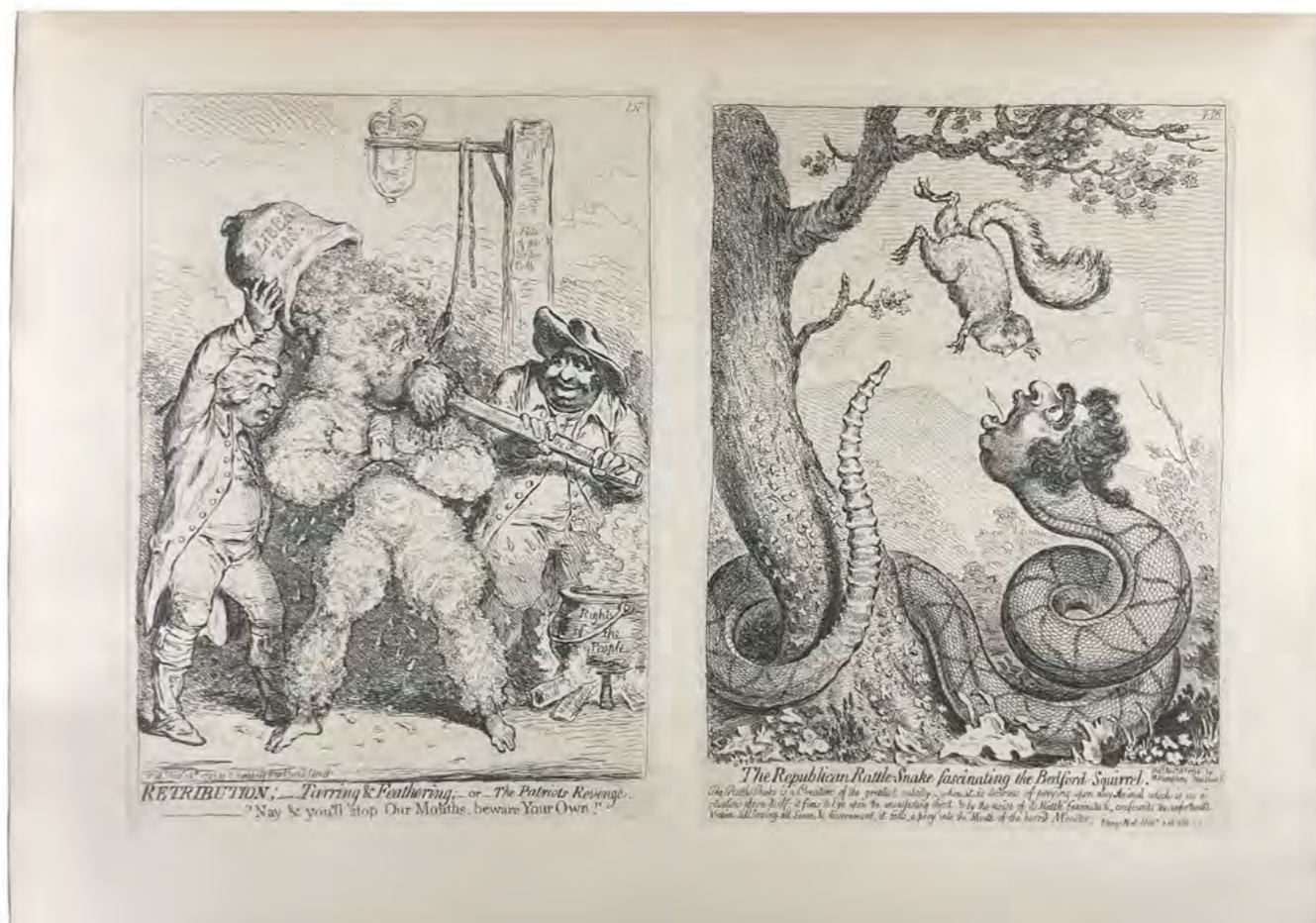
Gillray, widely considered the father of the political cartoon, used vicious humor and unparalleled draftsmanship to produce some of the greatest political satire in history. A British caricaturist and printmaker, Gillray's lively cartoons of George III, Napoleon, and William Pitt were wildly popular with the public and left a lasting impression on English politics and cartooning. Indeed, one of Gillray's publishers wrote that he was "universally allowed to have been the most eminent satirist of modern times; he stood without a rival in the art of graphic burlesque." Through his caricatures, Gillray scathingly attacked social follies, with no fault escaping his notice, but the quality of his work also owes to his drawings, which are finely and artfully wrought in and of themselves. Gillray began his career as a letter-engraver before he attended the Royal Academy of Art and worked as an engraver for hire, giving his work an artistic competency that escaped some of his followers. Regarded as one of the two most influential early cartoonists, the other being William Hogarth, Gillray's wit and humor, keen sense of the ludicrous, and beauty of execution, has kept his work relevant to this day.

The present work is not the 1874/1880 Chatto and Windus title of the same name edited by Thomas Wright, but the rarer Henry George Bohn edition, undated and without the text volume, with several printings from 1847 to 1851. Bohn purchased Gillray's original copper-plates at auction and re-struck them, some dating back sixty years at the time, to print the present folio volume. In the same period, Bohn issued a separate small volume, not present, for 45 plates of Gillray's most censorable material, mainly scatological or sexual in nature. That volume is referred to in Gillray literature as "The Suppressed Plates." The present Bohn edition is considered the first comprehensive collection of Gillray's cartoons, though it should not be used as a catalogue raisonné as several omissions are known. Some confusion exists about the Bohn edition: according to some sources, the initial issue of the Bohn edition was printed recto only; this is not the case. It is always found printed recto verso, as in the present example.

Lowndes III, p. 894. Whitman 224.

(#39907)

\$ 4,800.





GILLRAY, James (1756-1815). *Illustrative Description of the Genuine Works of Mr. James Gillray.*

London: Thomas M'Lean, 1830. 8vo (9 7/8 x 6 11/16 inches). viii, 388. [4] pp. The final [4] pp. contains a list of political caricatures recently published by M'Lean. Half calf over marbled boards, flat spine ruled in six compartments, lettered in the second.

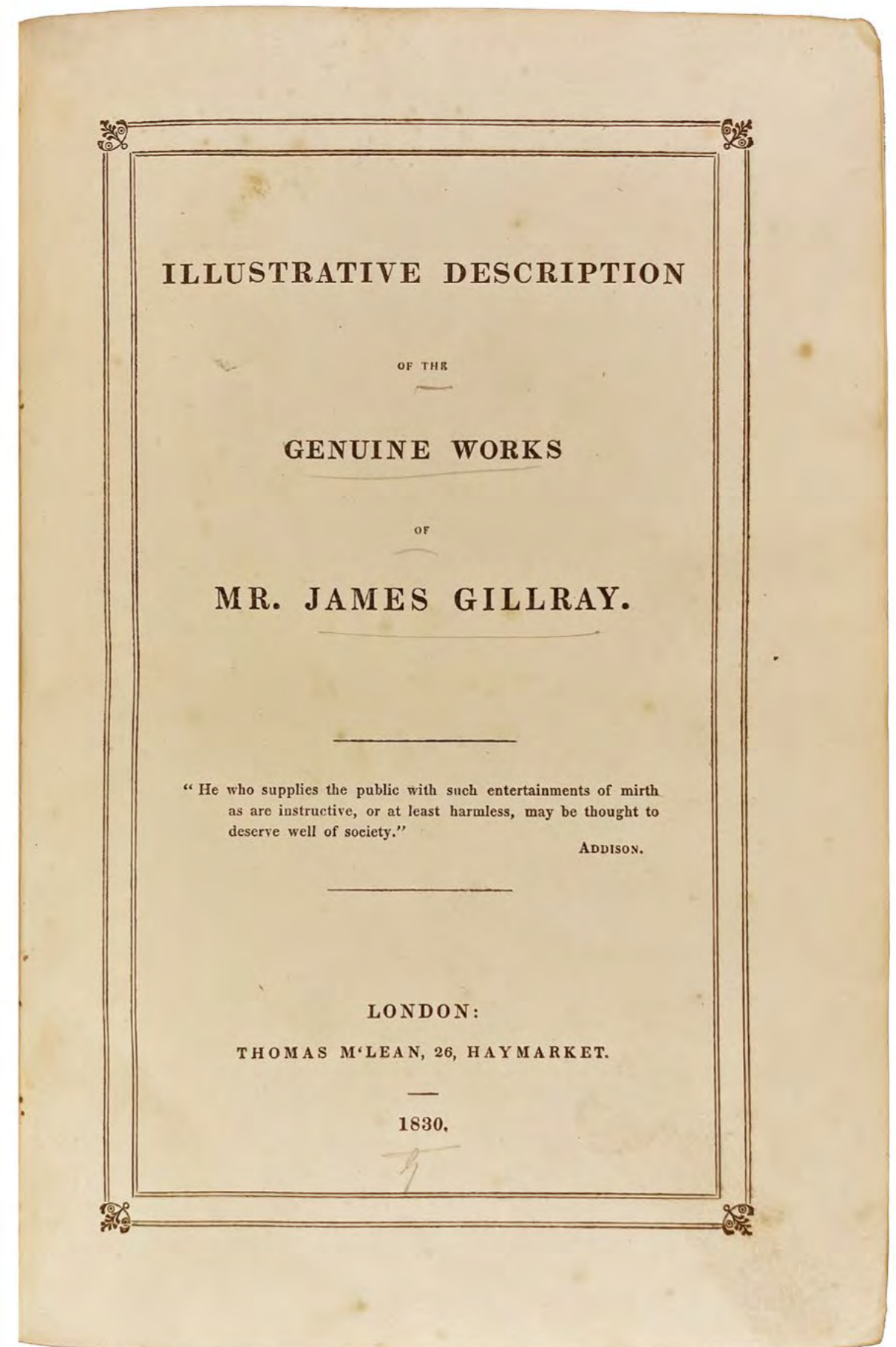
The very rare text volume, limited to 100 copies published, that accompanied Gillray's famous collection of satirical prints.

Widely considered the father of the political cartoon, James Gillray used his vicious humour and unparalleled draughtsmanship to produce some of the greatest political satire in history, providing foundations for an unapologetically British art form. His lively cartoons of George III, Napoleon I, William Pitt, and countless other characters were extremely popular with the public at the time and left a lasting impression upon eighteenth-century politics in England. Indeed, the author of *Illustrative Description*, possibly the publisher Thomas M'Lean, observes that his subject is 'universally allowed to have been the most eminent satirist of modern times; indeed, he stood without a rival in the art of graphic burlesque'.

The present work accompanied two large folio volumes (not present) that collected Gillray's prints, also published in 1830. The text volume is rare, as only 100 copies were printed for sale.

Bennett II, 1000 (refers); Lowndes III, 894 (refers).
(#41159)

\$ 2,800.





GOYA Y LUCIENTES, Francisco de (1746-1828). *Los Proverbios: Coleccion de diez y ocho laminas inventadas y grabadas al agua fuerte por Don Francisco Goya. Publicala la R! Academia de Nobles Artes de San Fernando.*

Madrid: La Real Academia de Nobles Artes de San Fernando, 1864. Complete set of 18 etchings with aquatint and drypoint, executed 1816-24, on heavy wove paper, richly printed impressions from the First published in an edition of three hundred copies, with the lithographic title page on heavy wove paper, without watermarks. Plate sizes: 9 1/2 x 14 inches. Sheet sizes: 12 x 17 1/2 inches. Quarter morocco over 19th century marble paper boards. Spine lettered gilt.

First edition, one of 300 copies, of Goya's last print series, completed in the years between 1815 and 1824.

(Description continues on the next page.)



The original series comprised 22 plates. These copper plates were left with Goya's son Xavier on his departure from Spain in 1824. The plates remained hidden until Xavier's death in 1854. After which time, 18 of the plates passed through two different owners before they came to the Royal Academy of San Fernando in 1862, where they were published in this first, posthumous edition in 1864. Four remaining plates were discovered in Paris in the early 1870s, and were eventually published in the periodical, *L'Art*, in 1877.

Evidence suggests that Goya started work on this series in 1815 and continued until 1819. When he left Spain and the absolutist regime of King Fernando VII for exile in Bordeaux, France, in 1824, he effectively left the proofs of *Los Proverbios* in wooden boxes in Spain, and never returned to them. Although Goya almost certainly intended to publish the series, it was never published in his lifetime.

The first edition, published by the Real Academia de Nobles Artes de San Fernando, Madrid, in 1864 was at the time titled *Los Proverbios* (Proverbs). It quickly became apparent that the mysterious scenes depicted by Goya were not illustrating proverbs at all, but in 1864 the proofs Goya had produced in his lifetime were not known, nor was his title for them, *Los Disparates* (Follies).

The series was made in a very particular political and personal context for Goya, at a time when he was not in the court's favour anymore, the new King Fernando VII preferring the court painter Vicente López (1772-1850) to him. Goya had confined himself to his house and focused on a world of his own, fully aware of the political situation and events around him but artistically removed from the demands of the court.

The works also came at the end of the War of Independence (the Peninsular War, 1808-1814), the horrors of which the artist had unapologetically explored in one of his other great print series, *Los Desastres de la Guerra*. This context allowed Goya's fierce imagination to develop in *Los Proverbios*, in a work stunningly modern for its time.

Deltiel 202-219; Harris 248-265.
(#40099)

\$ 48,000.





From the Original Drawing by Hans Holbein

IN HIS MAJESTY'S COLLECTION.

Published as the Act directs March 1704 by J. Chamberlaine

Engraved by C. Knight

HOLBEIN, Hans (1497-1543). *Imitations of Original Drawings ... in the collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With biographical tracts [by Edmund Lodge]. Published by John Chamberlaine.*

London: printed by W. Bulmer & Co. and Shakespeare Printing Office, 1792-1800. Folio (21 1/2 x 16 1/2 inches); 2 volumes bound in 1. 84 portraits on 83 stipple-engraved plates, largely by F. Bartolozzi. Contemporary full tan morocco gilt.

Chamberlain's noted work reproducing the Holbein portraits in the Royal collection with tour-de-force colour printed engravings by Bartolozzi.

In Ray's words, "this magnificent work is surely the finest early example of English colour printing." The collection of Hans Holbein's drawings of the Lords and Ladies of the court of Henry VIII contains some of the most remarkable portrait studies ever made, and the group gives an accurate idea of the fashions and faces of the nobility of the period. "The originals, in chalk heightened with pen and metal-point, were made by Holbein during his two sojourns to England. They constitute preliminary studies for several of his most famous oil paintings. The drawings were originally in a volume now preserved in the Royal Library at Windsor Castle, called the Great Booke." Abbey says it is "in every way a splendid book, the colour printing reproducing with extraordinary fidelity the original designs." The earliest drawings date from Holbein's arrival in England about 1526, and subsequent drawings were done almost up until his death in 1554. The engravings are remarkably lifelike and seem very modern, particularly where the portrait is left partly in sketched form. John Chamberlaine, antiquary and keeper of the King's drawings, was responsible for making this publication happen, and it was he who sought out Francesco Bartolozzi's expertise. An original member of the Royal Academy as well as Engraver to the King after 1764, Bartolozzi (1728-1815) was instrumental in popularizing the stipple engraving method used here; Ray tells us he was a "master" of the method, "particularly as used for colour printing." There were two later reprints of this work, reduced in size to quarto, but Abbey states "the reduced reissue of 1812, reprinted in 1828, gives no idea of the book's quality."

Abbey *Life* 205 and 206; Lowndes 1381; Lowndes II, p.405; Martin-Hardie pp.62-3; Prideaux p.56. Ray, *England* 19; Brunet III, 259-260 ("ouvrage magnifique").

(#40066)

\$ 15,000.



JONES, Owen, (1809-74) and Jules GOURY (d. 1834). *Plans, Elevations, Sections, and Details of the Alhambra.*

London: Owen Jones, 1842-1845. 2 volumes, folio (26 1/4 x 19 1/2 inches). Chromolithographic titles and 102 lithographic plates [51 in each volume], of which 70 are chromolithographs and a number heightened in gold. Contemporary dark-green half morocco, marbled boards, panelled spines decorated in gilt, gilt contrasting lettering-pieces. *Provenance:* Frederick du Cane Godman (bookplate).

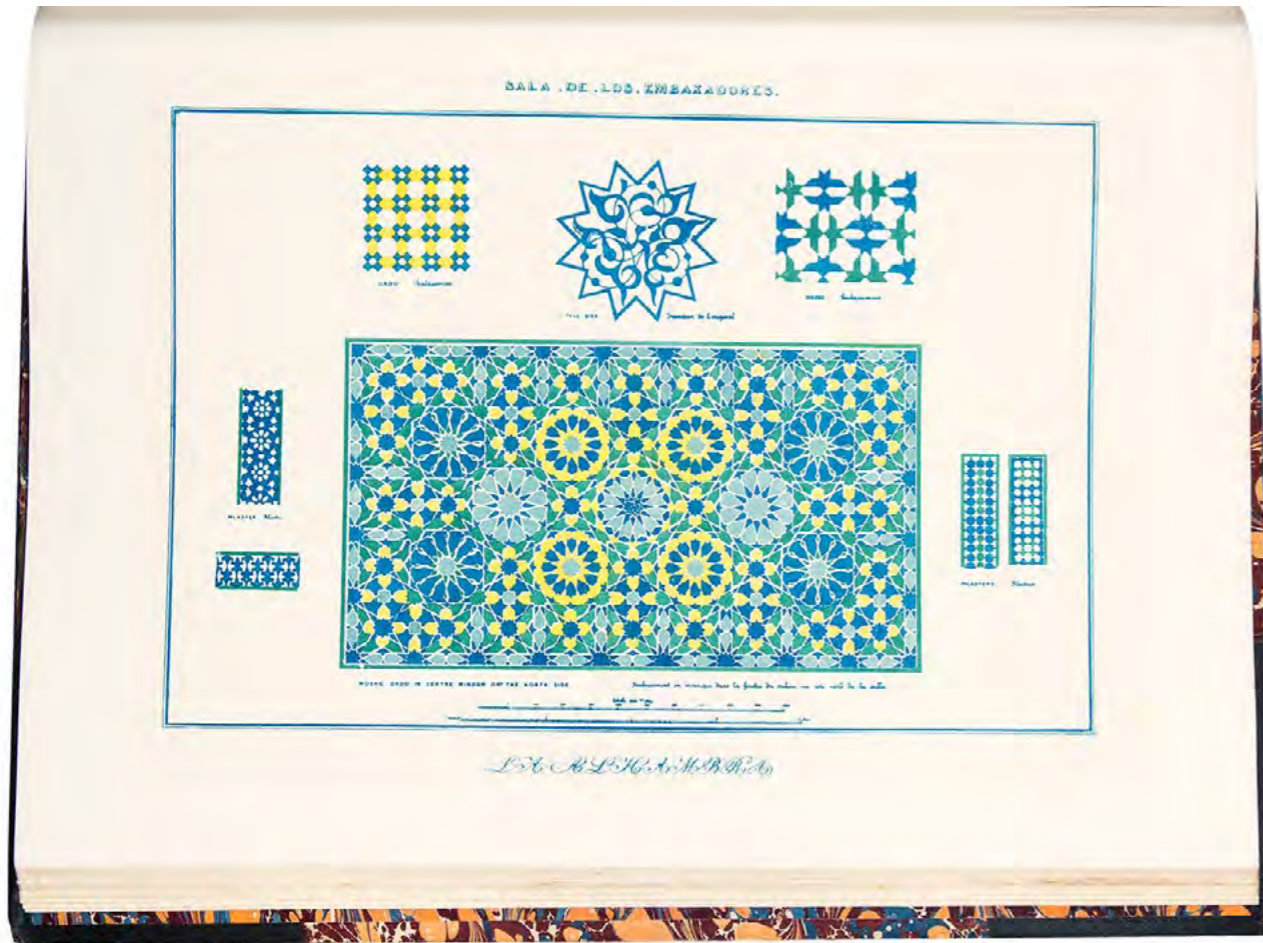
Large paper copy of the first edition of this highly-detailed and beautifully-produced work.

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

Owen Jones was the son of a prosperous Welsh furrier. In 1833, Jones, who had been articled to Lewis Vuillamy from 1825-1831, made a tour of the Middle East (including Constantinople and Cairo) painting watercolour landscapes: this sparked his fascination with Islamic buildings. In the following year he made a tour of Spain accompanied by the young French architect Jules Gourey, visiting Granada, and the Alhambra in particular. Both were fascinated by the Moorish Palace and they planned to study it in detail. At that time, it was possible for suitable visitors to rent a suite of rooms within the palace itself: Washington Irving had been inspired to write his *Tales of the Alhambra* whilst staying there in 1829 and following in his footsteps, Jones and Gourey stayed at the palace whilst making detailed drawings of the architectural and coloured decorations of the building. Tragically, Gourey contracted cholera during his stay, and died on the 28th August, 1834. Owen Jones returned to England with both his and Gourey's sketches. He also brought

(Description continues on the next page.)





back an enormous number of casts that he and Goury had made of the ornaments and mouldings. A note at the beginning of the present work explains that “to insure perfect accuracy, an impression of every ornament throughout the palace was taken, either with plaster or with unsized paper.” Jones returned to the Alhambra again in 1837 to complete the recording and measuring of a number of aspects of the palace that had remained unfinished at the time of Goury’s sudden death.

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

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

Cf. Abbey *Travel* I. 156 (small format); Burch pp.183-185; Courtney-Lewis pp.139-140; Martin Hardie pp. 243, 250, 252-253; Brunet III, 564. (#37448)

\$ 24,000.



JUNIOR ETCHING CLUB [Illustrators]. *Passages from Modern English Poets. Illustrated by the Junior Etching Club.*

London: William Tegg, [1876]. 4to (10 5/8 x 8 1/4 inches). 96 pp., 47 lithograph plates on 45 sheets. Publisher's red cloth, gilt decoration and title on front cover and spine.

A delightful volume of lithographic plates by the Junior Etching Club, a prestigious organization instrumental in the revival of etching in late-Victorian England, with illustrations by James McNeil Whistler and others.

'Passages from Modern English Poets, was issued by Day and Son, in 1862, in a large octavo. In 1876 another edition in large quarto, with etchings transferred to stone, and printed as lithographs, was published by William Tegg. In this notable volume Millais is represented by Summer Indolence, a most graceful study of a girl lying on her back in a meadow with a small child, who is wearing a daisy chain, seated at her side. Mr. J. McNeill Whistler contributes two delightful landscapes, The Angle and A River Scene.

"Summer Indolence" by famed Pre-Raphaelite artist John Everett Millais derives from a figure in Millais's painting "Spring (Apple Blossoms)." The Etching Revival and Pre-Raphaelite Movement shared many commonalities, as new artistic forms in the Victorian Era. These groups held artists in common as well as close ties with literature, especially poetry. Communing the poetry of authors Lord Byron, Wordsworth, Tennyson, etc with new expressive etchings, *Passages from Modern English Poets* encompasses a whimsical artistic and literary facet of the Victorian Era.

Gleeson White, English illustration, 'The Sixties': 1855-70; "A Selection of Etchings by the Etching Club," The Met.

(#40759)

\$ 500.





KEY, Axel (1832-1901), and Magnus Gustaf RETZIUS (1842-1919).
Studien in der Anatomie des Nervensystems und des Bindegewebes.

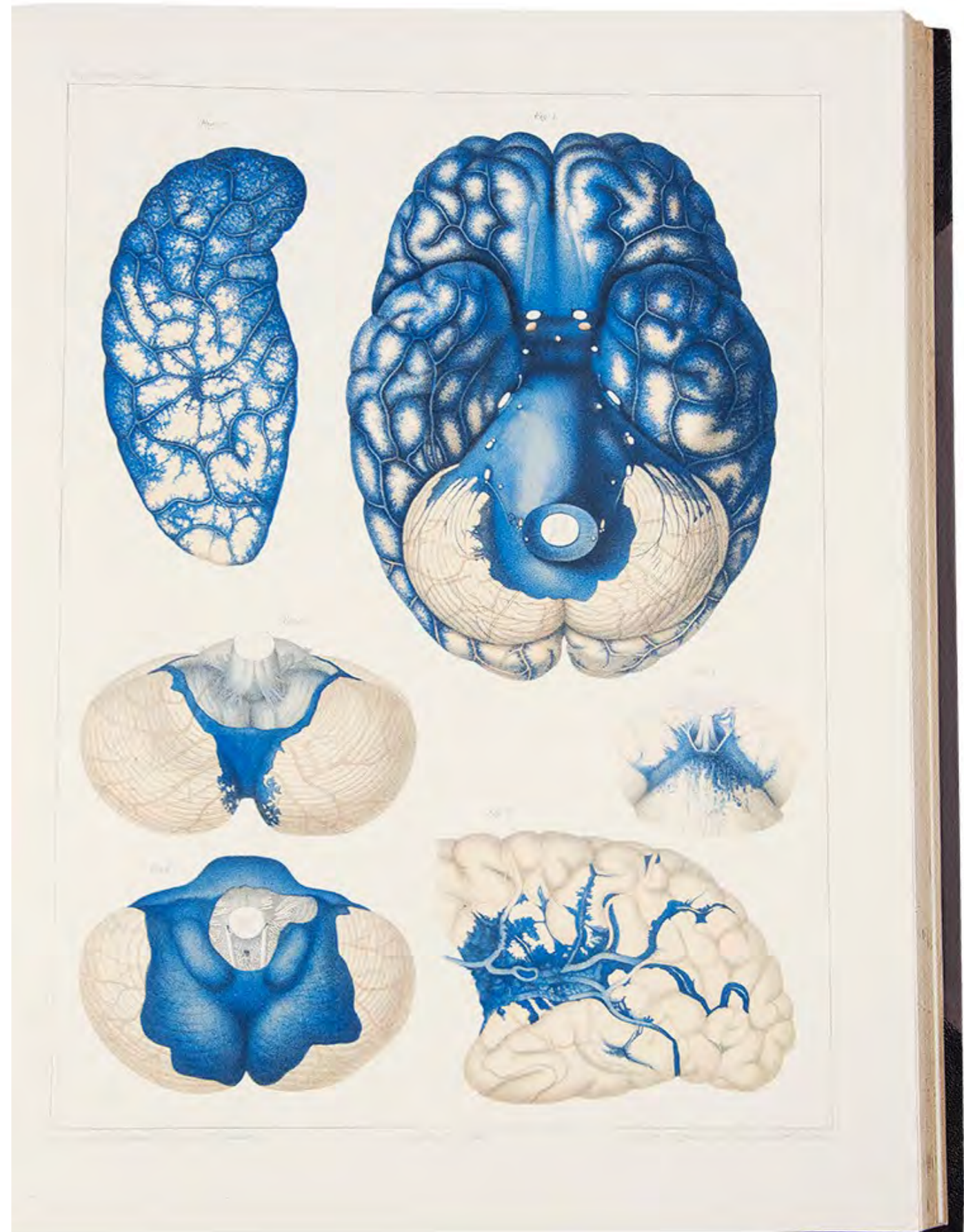
Stockholm: P.A. Norstedt & Söner for Samson & Wallin, 1875-1876.
2 volumes, folio (16 x 12 inches). Half-titles. 75 fine plates after N. O. Björkman, Th. Lundberg and A. Rosengren (comprised of 57 lithographs [3 folding, 25 printed in two or more colours] by Schlacter & Seedorff (Stockholm), or J.G.E. N. Strassberger, J.G. Bach or E.A. Funke [all of Leipzig]; 18 uncoloured engravings by W. Grohmann [Berlin], Jenny Hansen [Copenhagen] or Thornam [Copenhagen]). Publisher's brown half morocco over cloth-covered boards, title in gilt on upper covers, spines in five compartments with raised bands, lettered in gilt in the second and fourth compartments, volume numbers in gilt in the third, gilt edges.

The first edition of this important and beautifully printed and illustrated colour-plate book and a landmark work in the history of neuropathology which established the reputations of its authors. "As a work of art and of scientific accuracy, the two volumes of beautifully colored lithographs rank with the best [medical] atlases of any age" (Heirs of Hippocrates).

"One of the most strikingly beautiful neuroanatomies ever published, with exquisite reproductions of the colour dye injection experiments. The authors confirmed the existence of the foramina of Magendie and Luschka, and studied the movement of the cerebrospinal fluid" (Garrison-Morton).

The coloured plates have the spectacularly-beautiful quality of 20th-century abstract art compositions, whilst still clearly showing the organic nature of the origins of the images. These were produced by artist/technicians who were absolute masters of their medium: they are not only an important record of scientific discovery but also a monument to the technically most-accomplished period in lithographic printing.

(Description continues on the next page.)





Axel Key, professor of pathological anatomy and rector of the Karolinska Institute in Stockholm, together with his assistant, Gustaf Retzius, published this work on the anatomy of the nervous system with special regard to the cerebrospinal fluid pathways. This magnum opus met wide international success. Because of it, Key became one of the leading authorities in the emerging discipline of neuropathology, and one of the most influential figures in European academic medicine in the late 19th century. Retzius dedicated much of the rest of his life to scientific research, particularly the histology of the sense organs and nervous system, and went on to publish over 300 scientific works on a wide range of subjects.

This set is without the supplement (76 pp. and 8 plates, Stockholm, 1903) as usual: this was apparently limited to just 25 copies.

Cushing K64; Garrison-Morton 1408.2; *Heirs of Hippocrates* 1974; Waller 5279 (vol.I only); Haymaker & Schiller, p. 71.
(#39543)

\$ 10,000.



LAIJOUÉ, Jacques de (1687-1761). *[A collection of engravings of cartouches, architectural fantasies and fans, all in a single album].*

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

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

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

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

This album was apparently assembled in 1905 or shortly afterwards, perhaps by F.A. Magliss. Cohen/de Ricci (column 589) record a similar 'sammelband' but it includes fewer images: 160 images including titles, as opposed to 174 images in the present work. The order in which the various suites are bound here is the

same (with one or two insertions or omissions) as the Cohen/de Ricci example: this suggests that the compiler had knowledge either of the Cohen/de Ricci example or of their description of it. The majority of the plates are mounted to size (a few are cut into the plate mark, but, with two exceptions, the image area is not affected). The Berlin *Katalog* describes a smaller 'sammelband' basically made up from suites 6-10 and 15 from the present work, and their entry includes two of the 'chinoiserie' plates that are part of suite number 18 in this album. The full list of engravings can be found on our website.

Cf. Benezit VIII, p.322; cf. Berlin *Kat.alog* 400 and 401; cf. Cohen/de Ricci 589. (#19311)

\$ 16,000.



LAVATER, Johann Kaspar (1741-1801). *Essays on Physiognomy, designed to promote the knowledge and love of mankind.. illustrated by more than eight hundred engravings.. executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter.*

London: T.Bensley for John Murray, H.Hunter and T.Holloway, 1792 [watermarked 1804]. Three volumes in five, large 4to (13 1/8 x 10 3/4 inches). 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations (one on India paper mounted) by Blake (3), Thomas Holloway and others after Fuseli and others. Scattered foxing. Contemporary blue straight grained morocco, covers with a wide elaborate Greek key border, spines in six compartments with semi-raised double bands, lettered in the second, third, fourth and fifth compartments, the others tooled in gilt, brown endpapers, gilt edges. *Provenance:* Charles W. Burr (bookplate).

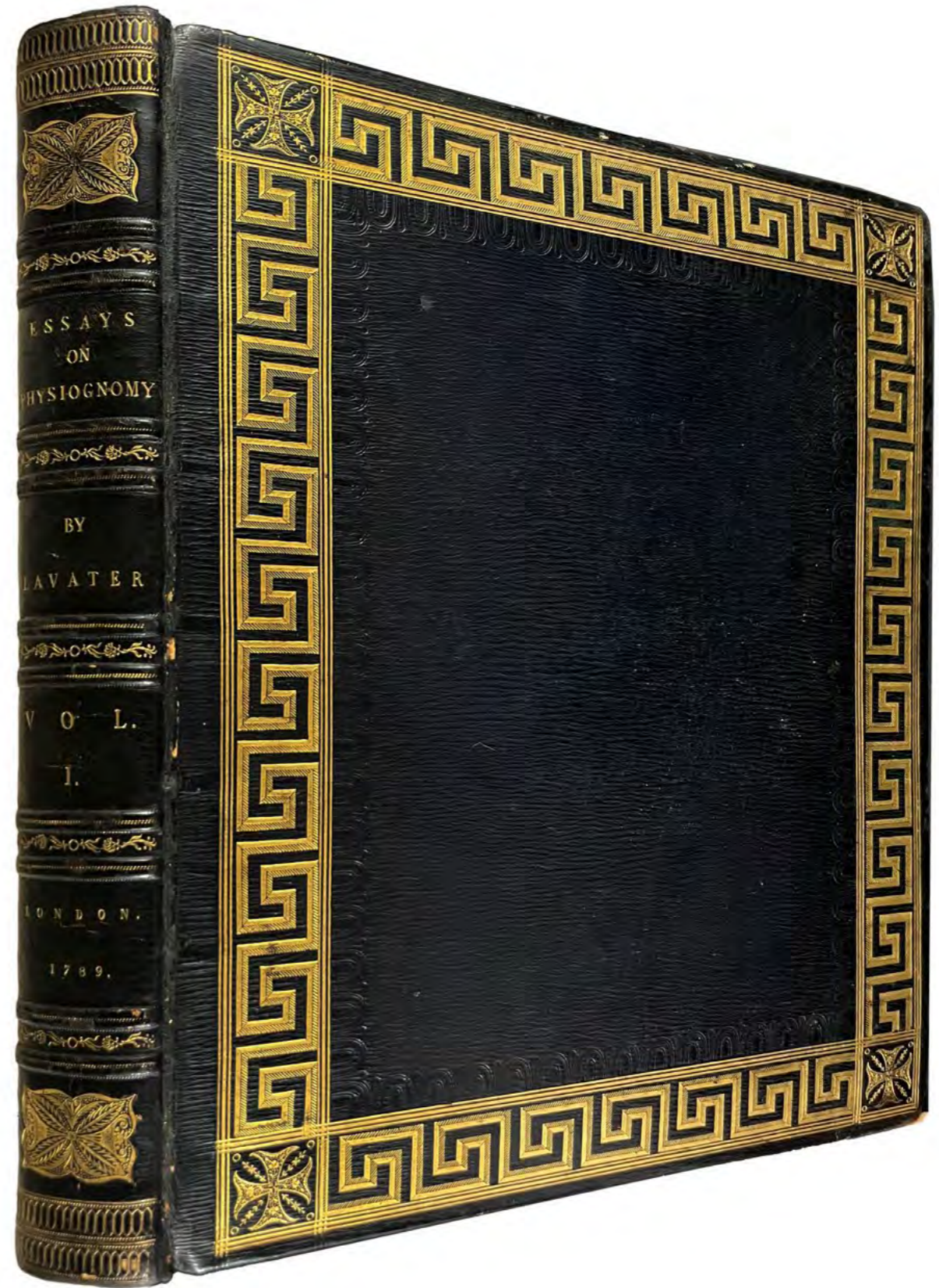
A very fine set of this influential work with four images engraved by William Blake and the whole work overseen by Henry Fuseli.

Lavater's work was first published in German („Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe“) between 1775 and 1778. Fuseli, a friend from Lavater's youth, was one of the moving forces behind the present “sumptuous edition” (Lowndes) which was first published in 41 parts between January 1788 and March 1799.

There are four Blake engravings: a portrait of Democritus (after Rubens), and there are three signed illustrations in vol.I on pp.127, 206 and 225. First printed in 1792, the work continued in print, with some changes to the imprints, to 1817-1818. The present set with paper watermarked 1804 and in a lovely contemporary binding.

Cf. Bentley *Blake Books* 481; cf. Lowndes II, p.1321. (#32388)

\$ 2,400.





LUCAS, Fielding (1781-1854, Publisher), KNEASS, William (1780-1840, Engraver), STRICKLAND, William (1787-1854, Illustrator, Engraver), GROGAN, William (fl. 1780-1830, Author), COX, William (d.1851, Author), ALSTON, J. William (fl. 1780-1830, Author). *The Art of Colouring and Painting Landscapes in Water Colours accompanied with Ten Engravings Selected from the Best Masters on Those Subjects by an Amateur.*

Baltimore: Fielding Lucas Jr., No. 138 Market Street. Printed by Joseph Robinson, 1815. 4to (9 1/2 x 5 3/4 inches). First edition. [8] [1]-67 [1]. 76 pp. 48 ff. 11 total plates, 7 of which are hand-colored, including a hand-colored engraved additional title with vignette, 10 aquatints numbered I-X printed from 8 plates, 6 of which are hand-colored aquatint engravings, 4 are uncolored aquatint engravings, and 3 of those are heightened with white tint. List of Plates, Introduction, An Explanation of Technical Terms and Elementary Instructions, Art of Colouring, &c. Period green and orange boards, printed orange paper label with decorative border, skillfully rebaked preserving original spine, with an impressive artistic ink manuscript inscription to Susan M. Jones on a preliminary leaf.

A first edition of this early drawing instruction book which Reese called “the first American example of a popular genre.” With the additional hand-colored engraved title and all ten aquatint plates, including six hand-colored and three hand-tinted.

“The cultivation of the arts, unquestionably holds a very distinguished place among our enjoyments; and, as it tends to enlarge and exalt the mind, is justly considered an essential part of education in Europe, though hitherto in this country, it has been a matter of secondary consideration.” - Introduction

Though the author of this, the pioneering work of American art pedagogy, is unknown, it has been attributed variously to William Grogan by Shaw and Shoemaker; to William Cox by James A. Foster of the Maryland Historical Society; and to J. W. Alston in the Bernard Halliday catalog, likely due to a similar British Museum catalog entry. Reese states the innovative publisher and promoter Fielding Lucas himself might have written the text; he certainly was the force behind the project. As Reese relates, “Lucas was perhaps the most successful American publisher of 1810-1830, following the path of Benjamin Franklin and Isaiah Thomas in building a distribution network for his books throughout the United States.” More importantly, Lucas was “one of the first to experiment

(Description continues on the next page.)





with color illustration in books outside of the large works issued by subscription. Lucas clearly saw that the addition of color could be an effective marketing tool for publishers.” [Reese]

This was Lucas’s first published book with color illustrations. Using color illustrations in books in the nineteenth century was expensive and labor-intensive. After creating the aquatint plate, it would be printed in black and white, and colored by hand with watercolors. Publishers drastically limited their market when they used color, as the price of the book was far higher than a title with only black and white illustrations. However, with this initial book’s success, many such color-illustrated books published by Lucas followed, including 1820’s *The Art of Drawing Landscapes Being Plain and Easy Instructions* and 1827’s *Lucas’s Progressive Drawing Book*, which focused on American scenery.



The Art of Colouring’s ten didactic plates instruct readers on how to outline and shade a landscape, and then how to color increasingly complex scenes, ending with one of a burning ship at sea in the dark of night. The plates were drawn by William Strickland, the architect who studied with Benjamin Latrobe (1764-1820) and later became a leading exponent of the Greek Revival in America.

The present copy is in its original paper-backed boards with a printed label on the front cover. The title and date for the present copy are taken from the engraved title-page. The printed title-page reads somewhat differently from the engraved title-page, and is undated.

A comparable copy sold at Christie’s for \$25,200 in 2022.

List of Plates:

Engraved Title and Vignette. 1. Pencils, Diagrams, Tints, &c. 2. Outline of Landscape. 3. First tints, in preparation. 4. Preparation. 5. Coloured Landscape. 6. Preparation for Sunset. 7. Sunset subject. 8. Moonlight subject. 9. Snow subject. 10. Fire subject.

Bennett, *A Practical Guide to American Nineteenth Century Color Plate Books*, p.69. Dreppred, *American Drawing Books*. Halliday, catalog no.177 (nos. 61, 155). Koke, “John Hill, Master of Aquatint, 1770-1850,” *New-York Historical Society Quarterly*, vol.43, no.1, January 1959, note 39, p.84. OCLC 9813364. Reese, *Stamped with a National Character 7; America Pictured to the Life 79*. Shaw and Shoemaker, *American Bibliography*, 33885, 34826. Weitenkampf, “Early American Landscape Prints,” *The Art Quarterly*, vol. 8, 1945, p.63.

(#41021)

\$ 9,500.



MEYRICK, Sir Samuel Rush (1783-1848); and Joseph SKELTON. *A Critical Inquiry into Antient Armour, as it Existed in Europe, particularly in Great Britain, from the Norman Conquest to the reign of King Charles II. Illustrated by a series of illuminated engravings. With a glossary of military terms of the Middle Ages ... Second edition, corrected and enlarged ... [with:] Engraved Illustrations of Antient Arms and Armour, From the Collection at Goodrich Court, Herefordshire, from the drawings, and with the descriptions of Sir Samuel Rish Meyrick ... by Joseph Skelton.*

London: Henry G. Bohn, 1842-1854. 5 volumes, folio (14 1/2 x 10 1/2 inches). [Meyrick:] Half-titles. Hand-coloured lithographic frontispiece to vol. I, 80 plates (70 hand-coloured aquatints, most heightened with gilt, 10 etched uncoloured plates), 27 large hand-coloured initials, most heightened with gilt. [Skelton:] Engraved titles and engraved frontispieces in each vol., portrait and 150 engraved plates. Contemporary half red morocco over marbled paper covered boards, spines with raised bands in six compartments, black morocco lettering pieces in the second and third, the other with a repeat armour themed decoration in gilt, marbled endpapers, gilt edges.

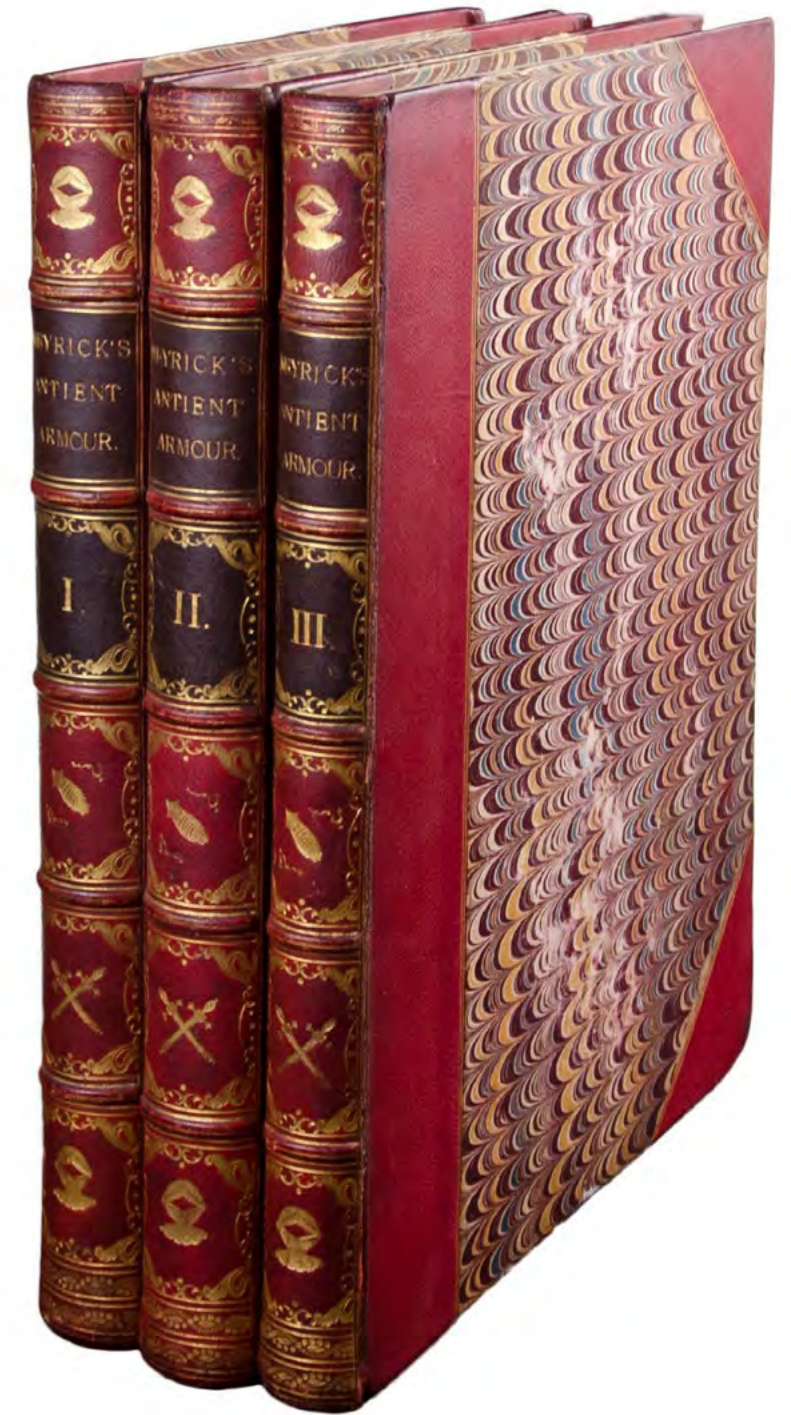
An excellent set of the second and best edition of Meyrick's great work on arms and armour, with beautiful plates "as fine as the monuments of Westminster Abbey" (Edinburgh Review). This set with the supplement by Skelton on the famed Goodrich Court collection.

Prideaux writes that this "book is certainly superb." A contemporary review echoed this sentiment: "Sir Walter Scott justly describes this work as 'the incomparable Armoury.' 'This most superb archaeological work is animated with numerous novelties, curious and historical disquisitions, and brilliant and recondite learning - Learning going to Court in the full, rich costume of the Order of the Garter. - Plates as fine as the monuments of Westminster Abbey. Really and truly the work is admirably executed, and deserves every eulogy.' - Edinburgh Review." (quoted in Lowndes II, p.1541).

First published in 1824, this work was one of the first to view the subject of ancient arms and armour from an historical perspective. The present second edition includes revised text and a new hand-coloured lithographic frontispiece to the first volume. The presentation is otherwise very similar to the first edition with both plates and initials hand-coloured and heightened with gold where necessary. As a whole the work is beautifully designed and printed. The plates

(Description continues on the next page.)





and initial letters, which are expertly hand-coloured, are taken from copies of “antient [sic.] seals, illuminations, painted glass, and monuments” (preface, p.xiv), whilst the author’s intention for the whole work was that it should supply “the general deficiency of information on the subject: to throw a glimpse of light over the rugged paths of the historian, to furnish dates to the antiquary, and to give vividness of truth to the efforts of painting, sculpture, and the drama” (preface, p.xiv).

Cf. Hiler p.587; Lipperheide Qb62 (2nd edition); Lowndes II, p.1541; cf. Prideaux p.322.
(#26519)

\$ 2,500.



NASH, Joseph (1809-1878). *Views of the Interior and Exterior of Windsor Castle.*

London: Thomas M'Lean, 1848. Folio (28 x 21 1/4 inches). Letterpress title, dedication to Queen Victoria (one leaf); prefatory note (one leaf); "List of Plates" (one leaf); and 25 leaves of text descriptions of the plates. Lithographic title with vignette finished by hand and text printed in blue, and 25 very fine printed colour lithographic plates, hand-finished by Nash and mounted on card heightened with gum arabic and outlined in gold. Title printed in blue with hand-coloured vignette, dedication to Queen Victoria printed in blue. Publisher's half red morocco over blue velvet boards, flat spine, lettered gilt.

Very rare "Royal" issue, with the plates hand finished by Nash and mounted on card.

(Description continues on the next page.)



First edition of this “early example of three-colour printing. The figures and smaller details are hand-finished by the artist, this being one of the few ‘Royal Copies’” (Abbey). Nash, an architectural draughtsman and student of Pugin, was commissioned by Queen Victoria and Prince Albert to record the visits of the monarchs of France and Russia. These drawings were then supplemented with further views to complete the series.

“On the various occasions when the Continental Sovereigns were entertained by Her Majesty at Windsor Castle, Mr. Nash had the honour of receiving Her Majesty’s commands to make Drawings of the scenes illustrative of the state and ceremony which distinguish the Royal hospitality ... From those Drawings originated the idea of making a Series of Plates that should embrace, not only the already well-known Views of the Castle, and the Apartments denominated ‘State’ but those less known and visited, the more elegant and private portion of the Castle; more particularly the Residence of the Sovereign [...]” (preliminary text).

The most elaborate and beautiful of Nash’s publications.

Abbey, *Scenery* 360; *Tooley* 339.
(#39343)

\$ 16,500.





NETTO, Johann F. (1756-1810); and F. L. LEHMANN. *Die Kunst Zu Stricken in ihrem ganzen Umfange Oder: Vollständige und gründliche Anweisung alle sowohl gewöhnliche als künstliche Arten von Strickerei nach Zeichnungen zu verfertigen.*

Leipzig: Georg Voss, 1804. Oblong folio (11 1/8 x 18 1/2 inches). Engraved hand-coloured title in the form of a sampler and 50 engraved plates in two states (25 hand-coloured). The colour plates on laid paper, the text and uncoloured plates on wove paper, as issued. Contemporary linen-backed marbled paper covered boards. Housed in a red morocco backed box.

Second enlarged edition of a beautifully-illustrated pattern book on knitting, crocheting, lace making and more.

The first edition of this knitting manual was published by Voss in 1800, with only 30 plates (15 plates in two states). In the preface of the present edition the author explains that for this new, improved edition the text has been improved and expanded with additional chapters and an index, and that new plates had been engraved.

Netto's work aimed to provide women with a detailed guide to knitting, with instructions for crocheting, bobbin lace-making, filet crocheting, and more. Twenty-four chapters and a supplement contain basic descriptions of stitches, technique, types of yarn, and other highly technical instruction.

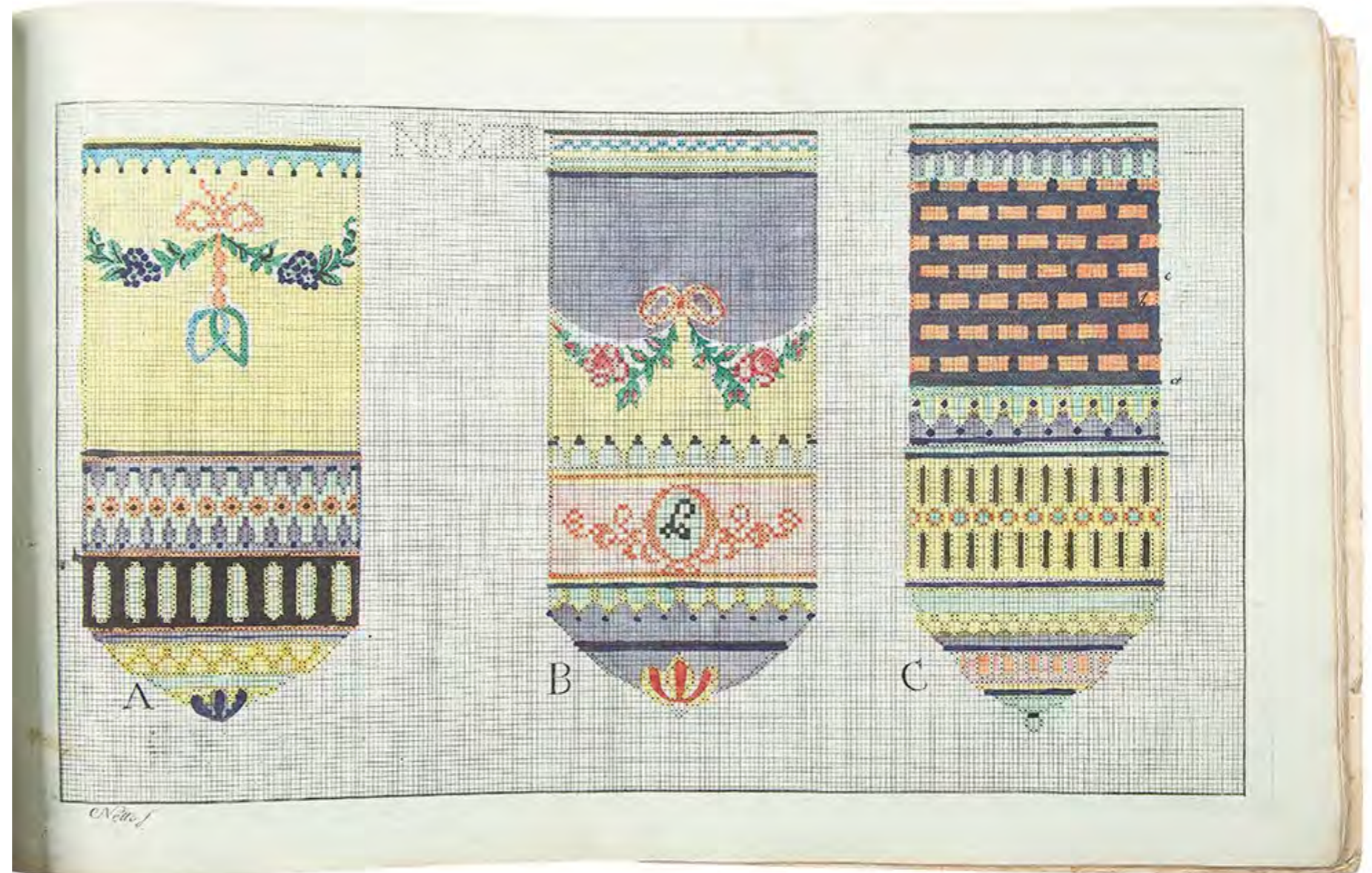
The engraved plates are present in two states, the uncoloured states showing the stitches and intended to be used to transfer the design, and the colored plates the final results. They include a variety of decorative motifs, including letters, numbers, floral and abstract geometric motifs, and patterns for hats, a child's dress, banners, and more.

As with many such pattern books from this period, very rare complete with all plates.

Berlin *Katalog* 1537.

(#36839)

\$ 5,500.





Outside of a Cottage in Buckinghamshire.

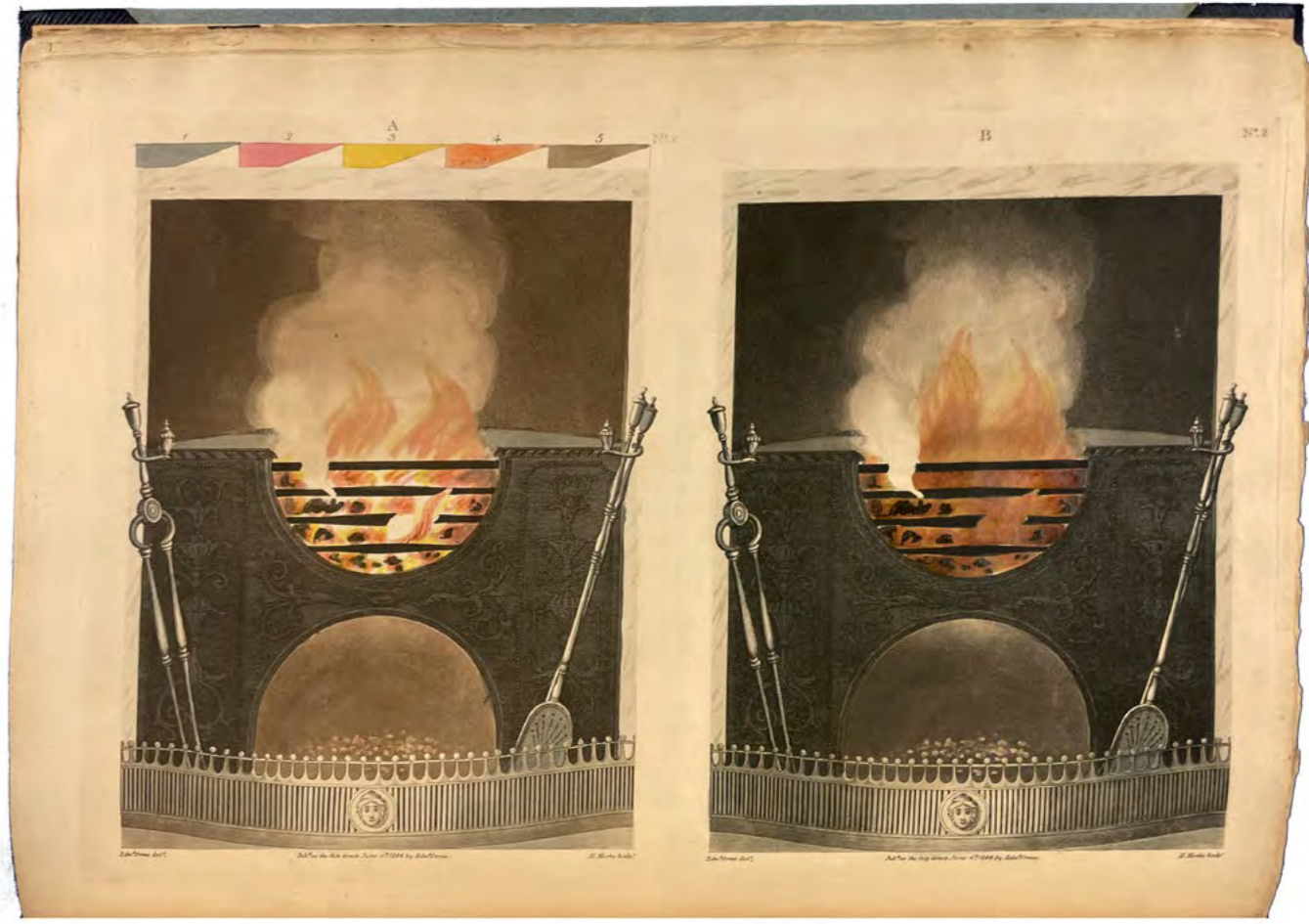
Published Jan^y 1, 1807, by D. Orme, Strand, Street, London.

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 this rare, curious and beautiful book on a fashionable pursuit from the early nineteenth century.

(Description continues on the next page.)



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; Bridson/Wakeman A230.
(#41188)

\$ 5,500.



RAPHAEL. Raffaello Sanzio d'Urbino (1483-1520) - **Nicolas DORIGNY** (1648-1746, engraver). [*Psyches et Amoris nuptiae fabula a Raphaelae Sanctio Urbinatense Romae in Farnesianis hortis Transtyberim ad veterum aemulationem ac laudem colorum luminibus expressa a... Dorigny... delineata et incisa, et a Ioanne Petro Bellorino notis illustrata*].

Rome: Domenico de' Rossi, 1693 [or later]. Large folio. 10 hand-coloured engraved plates by Dorigny on laid paper (each 15 7/8 x 26 inches approximately), titles and imprints printed in gold, black ink-ruled borders, each plate cut to the edge of the image, mounted on large sheets of contemporary thick laid paper (each 29 3/8 x 40 3/8 inches approximately). Unbound.

A suite of ten engraved plates with very fine original hand colouring offering a stunning visual record of one of the best of the decorative interior schemes carried out by Raphael in Rome.

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

„Raphael Invenit: Stampe da Raffaello“ (1985) Dorigny 37-46; cf. Brunet IV, 1111; cf. Berlin *Katalog* 4066. (#15680)

\$ 12,000.





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, complete with all hinged overlays. Contemporary calf over marbled boards with modern morocco backed cloth box.

Rare eighteenth-century edition of the first anatomical atlas making extensive use of the flap method to depict the structure of the human body.

One of the most elaborate early books with anatomical illustrations; the plates are copies of the virtually unobtainable 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 engravings that were produced throughout the sixteenth and seventeenth century. The many different language editions and re-editions 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, *British Anatomy* 697.
(#40776)

\$ 10,000.





WEALDEN-PERIODE.

PERIODE DU WEALDIEN.

UNGER, Franz (1800-1870). *Die Urwelt in Ihren Verschiedenen Bildungsperioden* [English title: *The Primeval World in Various Developmental Periods*].

Leipzig: T. O. Weigel, 1858. Oblong folio (16 5/8 x 21 1/4 inches). (6) 16p., 16 tinted lithographed plates illustrating epochs of landscape formation from primeval periods through human emergence, each with explanatory text leaves in German. Original half brown morocco over 19th-century marble paper boards.

Temporal development of Earth's surface through deep time, illustrated by some of the earliest printed visualizations of prehistoric science: tropical landscapes, primeval swamp forests, evolutionary storms, ancient botany and geology, and representations of reptilian and mammalian life culminating with the appearance of humanity on the final plate. A stunning tableau of our planet through the millennia lithographed by Leopold Rottman after paintings by Josef Kuwasseg. The very rare second edition with two additional plates. Only a single auction record traced (Henkels, 1895).

(Description continues on the next page.)



Originally published in 1851 in Vienna, the work was “the most ambitious project of its kind yet undertaken.” (Rudnick) Considered a landmark in the popularization and visual representation of paleontology,” (Gliboff) and one of the first attempts to visualize the modern conception of biological evolution, eight years before Darwin published *The Origin of the Species*. Each print image is set within a decorative border, and the geological period, as then posited, is printed as the title in the lower margin in German and in French.

The original watercolors on which the prints are based were a collaboration of two Austrians: Josef Kuwasseg, a landscape painter in the Romantic vein, and Franz Unger, a university professor, botanist and paleontologist, who commissioned Kuwasseg to illustrate his theory of the development of life based on his studies of the fossil record. Unger initially resisted the suggestions of his students and colleagues to collaborate with an artist to visualize his ideas, lest the interpretation become too fanciful and unscientific. He was skeptical when a fellow botanist suggested Josef Kuwasseg, who although an accomplished and successful landscape painter, was not a natural history artist. Kuwasseg’s initial sketches won Unger over, and the two worked together to visualize his conception of the various eras represented in geological strata, with a special emphasis on plant life, given Unger’s background as a botanist. The images also include the emergence of reptiles (sea and land), birds, amphibians, mammals and, in the last illustration, human beings. The original watercolors currently are in the collection of the Landesmuseum Joanneum in Graz, Austria, and were exhibited there in 2006.

Kuwasseg’s paintings were first lithographed in 1851 for *Die Urwelt* in *Ihren Verschiedenen Bildungsperioden*, with 14 prints in a folio atlas, along with an explanatory booklet in German and French. Unger praised Kuwasseg for patiently working through “frequent trials” to finally attain “such a perfect comprehension of the conceptions I had formed of these remote periods, that the undefined visions of my fancy were, by his genius, developed into clear and vigorous images.” *Die Urwelt* was enthusiastically received by Unger’s scientific colleagues in Vienna and abroad. A magic-lantern show of its images attracted large audiences throughout Europe in 1852 and 1859 as well as at the World’s Fair in London in 1861.

(Description continues on the next page.)





Franz Unger is an important figure in pre-Darwinian theories about evolution. He had an inquisitive mind and a wide range of research interests, as well as an individualistic streak that questioned conventional wisdom. During the 1830s and '40s, he published innovative works on cell biology, plant pathology, geographical distribution of plants, and fossils. He also aspired to find a unifying explanation of the history and nature of life. As he gradually integrated his knowledge of these various disciplines, he evolved an understanding of the origins of present-day species and rejected theories that then held sway such as “spontaneous generation.” In 1851, he made the bold assertion that new plant species developed from old ones and that all plants had developed from a single ancestor, most likely a single cell. In addition to publishing these ideas in a scholarly text on botany, he also published a popular illustrated version as *Die Urwelt* (as offered here), which explicated his view of plant development as that of successive interdependent assemblages of flora in which some individual species had faded away and others had continued into later eras.

Josef Kuwasseg was an Austrian artist from a family of artists. Josef worked primarily in watercolors and lithography and was best known for his landscapes idealized and actual, topographical paintings.

Bénézit, E., *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*. France: Librairie Gründ, 1966. Vol. 5, p. 333 (Kuwasseg); Vol. 7, pp. 378-379 (Rottmann); „*Die Urwelt. Fossile Reste und ihre gemalte Interpretation.*“ 2006. Landesmuseum Joanneum; Gliboff, Sander. “*Evolution, Revolution, and Reform in Vienna: Franz Unger’s Ideas on Descent and Their Post-1848 Reception.*” *Journal of the History of Biology* 31: 179-209, 1998; “Joseph Kuwasseg 1799-1859.” Leykam Buchverlag; Rudnick, Martin J.S. *Scenes from Deep Time*. Chicago: University of Chicago Press, 1995, pp. 98-99.

(#40858)

\$ 26,000.



VICTORIA, Queen (1819-1901); and Prince ALBERT (1819-1861).
[Presentation album of 80 etchings by Queen Victoria & Prince Albert].

[Windsor Castle: 1840-1848]. Folio (19 x 14 inches). 80 etchings, all mounted India paper proofs, by Queen Victoria (57) and Prince Albert (23). Contemporary purple morocco, bound by Bignell, covers bordered with wide gilt filets, upper cover with central lettering and Royal crowns in gilt, spine with raised bands in six compartments, ruled, stamped and lettered in gilt, silk moire endpapers, gilt edges. *Provenance:* Sir Theodore Martin.

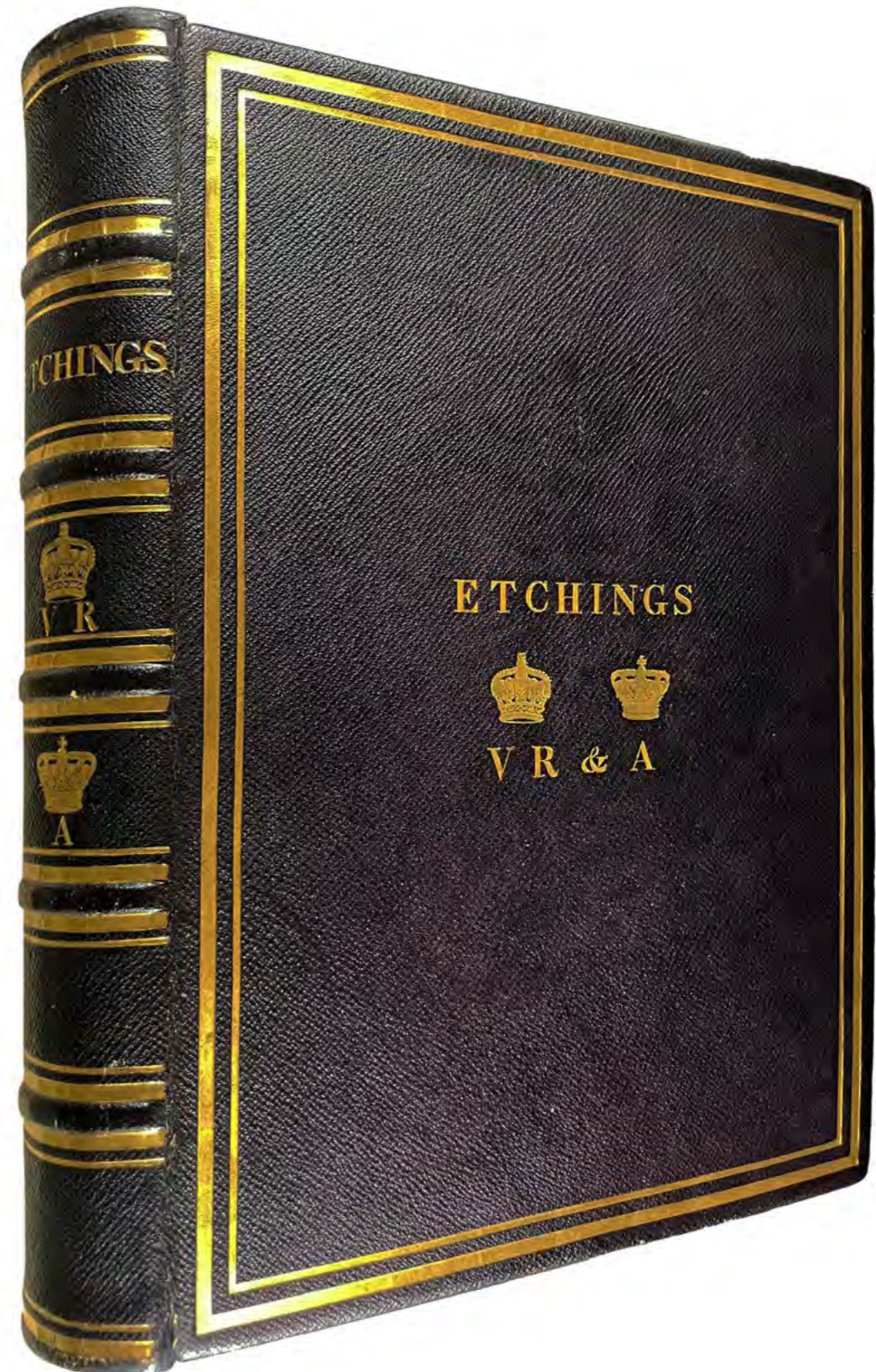
Incredible album of original etchings by Queen Victoria and Prince Albert.

A talented amateur artist, Queen Victoria took up etching as a hobby, introducing the art to her husband shortly after their marriage in 1840. The royal couple etched frequently for about four years, the Queen being the more prolific, producing sixty-two plates as against the Prince's twenty-five. Both Sir George Hayter and Sir Edwin Landseer taught the royal couple. The plates were etched at Windsor Castle, sometime with both Victoria and Albert working together on the same plate, and it is believed some proof impressions were pulled from a small press there. Some of the plates (though largely the proofs) were bit and printed by the Queen's dresser Marianne Skerrett, though most were re-bit and printed by Colnaghi. However, very few of each of the etchings were printed, the pastime being largely for the royal couple's own amusement; an occasional print and a very few sets, like the present, were distributed as gifts.

“The etchings offer a picture of the interests of the royal couple in their early married years. The prince had a keen interest in art and the Old Masters; he introduced Queen Victoria to German romantic literature and Goethe and Schiller in particular. Prince Albert read to the Queen from Schiller's works. Their family absorbed them and the children and dogs play an important role in the etching subject-matter” (The British Museum).

Two complete sets of the etchings are known: the Royal Collection includes a complete set of etchings, as well as many proofs, kept by Queen Victoria; a second complete set was presented by King George V to the British Museum. The present nearly complete album was presented to Sir Theodore Martin, the official biographer of the Prince Consort in 1869. Martin's biography, *Queen Victoria as I Knew Her* (1901) recounts the receipt of

(Description continues on the next page.)





this album along with the now lost letter that originally accompanied it: “Of Her Majesty’s executive power as an artist I cannot speak, as what I know of her work is confined to a few slight sketches, and the etchings which she made, when Prince Albert and herself were for a time fascinated by that attractive but difficult process. Of these I owe to the Queen’s kindness a complete series. They came with the following note:- ‘Osborne, May 3, 1869. The Queen sends Mr Martin to-day a volume of the beloved Prince’s and her own etchings, which she has had purposely bound for him, and which she hopes he will place in his library, as a trifling recollection of his kindness in carrying out so many of her wishes.’”

The album offered here includes all but five of Queen Victoria’s etchings and all but two of Prince Albert’s. The etchings not included are generally reworkings of other etchings present. The list of eighty etchings present as bound in the album (i.e. chronologically), with titles as per Scott-Elliott, and with plate size, date and Scott-Elliott reference numbers is available upon request.

Aydua H. Scott-Elliott, “The Etchings by Queen Victoria and Prince Albert” in *Bulletin of the New York Public Library*, vol. 65, no. 3 (March 1961), pp. 139-153. (#31489)

\$ 125,000.



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