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BOOKS**

Architecture

A short list

SOKOL BOOKS

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Cover image: item n.1.

1. ACKERMANN, Rudolph, ed. *A History of the University of Cambridge, its Colleges, Halls, and Public Buildings.*

London, printed for R. Ackermann, 1815.

£9,500

FIRST EDITION, second issue. Royal 4to. 2 vols. I: illustrated front., pp. [i-ii], illustrated front., [iii-iv], engraved portrait, [v-vi], [ix]-xii, [2], [vii]-viii, 296, [6] + 36 leaves of plates; II: pp. [2], illustrated front., [2], 324, [8] + 60 leaves of plates. Plates' watermark: J. Whatman 1812. Engraved portrait of the dedicatee, the Duke of Gloucester, University Chancellor, to vol.1, a total of 96 hand-coloured aquatints of views of Cambridge colleges and portraits of their founders. Overall a little offsetting from plates, the odd leaf just toned, I: title, illustrated front. and first slightly foxed. An excellent copy, very wide-margined in contemporary straight grained citron morocco (in the style of Dawson & Lewis), triple blind and quadruple gilt ruled, gilt-stamped fleurons to corners and outer border, spine gilt into compartments and gilt-lettered, inner edges gilt, imitating doublure, a.e.g., joints rubbed. C19 armorial bookplates of Christopher Turnor, Stoke Rochford Library, and HRH the Duke of Gloucester.



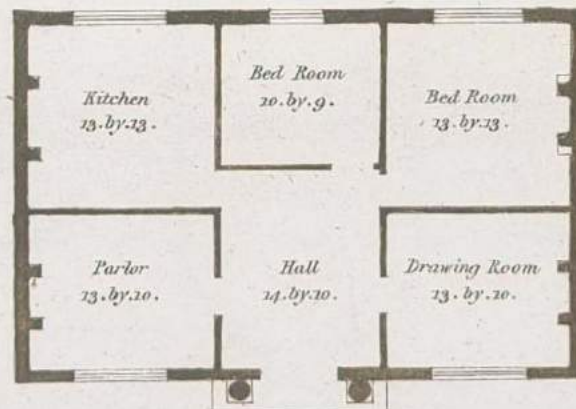
An excellent, very wide-margined copy, elegantly bound, of the first edition of this lavishly illustrated history of Cambridge University, complete with 96 hand-coloured aquatints of colleges and their founders. 'The fine aquatints, with their somewhat old-world flavour, are well suited to reproduce the spirit and to recall the antique associations of the old quads and courts' (Prideaux). Born in Saxony, Rudolph Ackermann emigrated to London in the 1780s, where he started trading in prints and eventually opened a business in the Strand dealing in books, prints, medallions and artists' materials. 'He was particularly influential in furthering lithographic illustration in Britain', and published 'many important, elegantly illustrated topographical books' (Archer, p.14). Each section includes a history of the college foundation as well as lists of its most important alumni and benefactors to the early C19, with detailed biographies including interesting bibliographic information, such as the nature and fate of the mss production and personal collection of the C17 antiquary Thomas Baker, fellow of St John's, or the mention of the 'specimen of a intended edition of "Aeschylus"' by Anthony Askew, from Emanuel, published in Leiden in the 1770s, but never eventually completed.

Christopher Turnor (1809-86) was a Tory MP, educated at Trinity College, Cambridge. Stoke Rochford Hall was rebuilt in Jacobean style by William Burn in 1839. HRH Prince Henry, Duke of Gloucester (1900-74) was younger brother of Edward VIII and George VI, and a great bibliophile. He was at Trinity in 1919, but not allowed to live in college by his father, for fear of his association with 'bad company'.

The 1812 watermark and the later state of pl. 73 (cf. Abbey) confirm this as the second issue.

Abbey, Scenery, 80; Prideaux, 125-26 and 332; Tooley 4.

Plate 1.



COUNTRY HOUSES FOR 'THE MODERN LIFE'

2. BUSBY, C.A. A Series of Designs for Villas and Country Houses.

London, for J. Taylor at the Architectural Library, 1808.

£3,250

FIRST EDITION. Royal 4to. pp. [1]-20 + 24 leaves of plates. 24 aquatints of façades and plans of country houses. Entirely untrimmed, some fore-edges a trifle soiled. A very good, large copy in publisher's paper boards, C20 cloth reback, paper label to spine, boards a bit rubbed, oil stain to upper, pencilled ms note to outer margin of p.20.



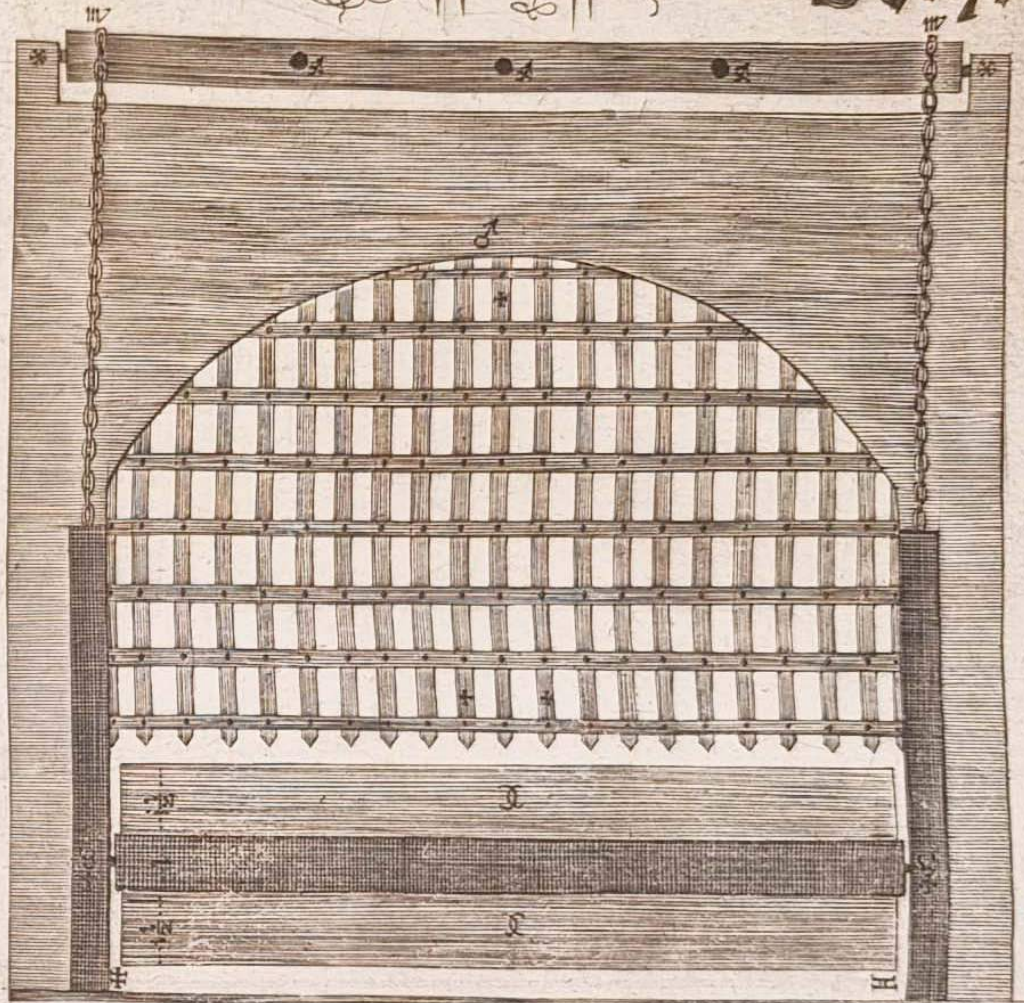
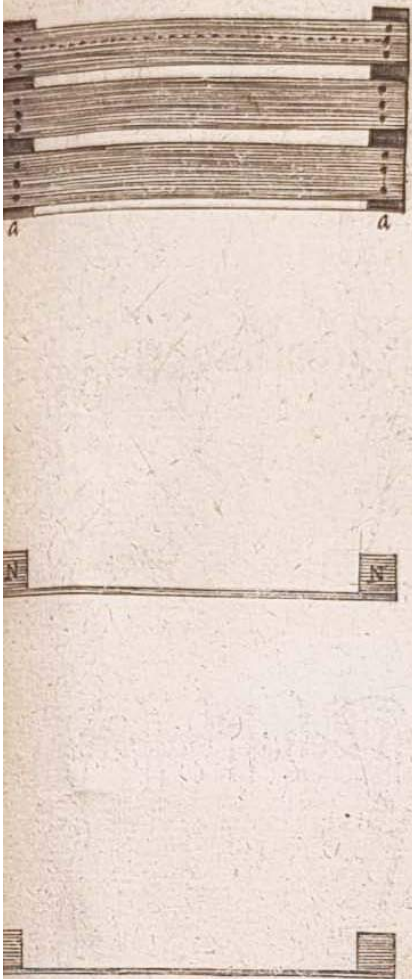
A very good copy, entirely untrimmed, of the uncommon first edition of this influential architectural work on the design of country villas and houses, 'adapted with economy to the comforts and to the elegancies of modern life', illustrated with 24 aquatints of façades and plans. The English architect Charles Augustin Busby (1786–1834) designed buildings in Brighton and London; in 1817–18, he was in North America, where he visited New York and toured New England. The present was his first published work, intended for a middle class, property-owning readership of varying but not insubstantial means, eager to improve and embellish. Here, 'Busby contradicted not only Malton, Atkinson, and Lugar, but also Repton and Knight; he admitted the beauty of picturesque natural scenery but denied the role for the picturesque in architecture. Rural buildings should not be composed of "irregular masses, and assemblages of light and shade" [...]. Instead, a building "forms only a component part of the scenery and [...] all the beautiful effects [...] are produced by the contrast of the regularity of the building with the picturesque variety of nature' (Archer, p.93). Busby preferred ancient Greek designs, which he celebrated against the 'heavy, uncouth and inelegant' Egyptian architecture – a style he called 'most absurd' when used in buildings of his own times – albeit he admits that 'unfortunately Architects of all ages and countries are obliged to submit to national and prevailing customs'. The plates illustrate small country houses of half a dozen rooms on average, with 'all conveniences usually required for a small respectable family', at times providing also for servants' apartments, according to budget. One of the villas was built at Nightingale Lane near Clapham Common, then surrounded by a park and trees, and no longer standing today, some are 'small country houses', others are said to provide 'a pleasant occasional retreat to a gentleman engaged in business'.

BAL 512; Archer 30.

L4171

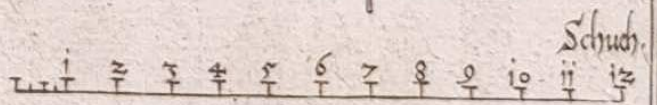
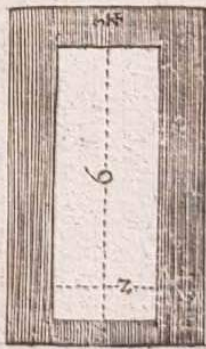
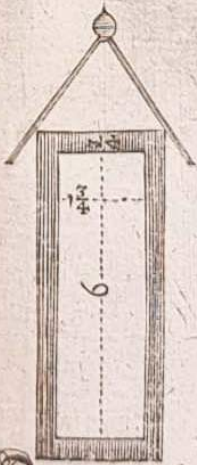
Wasserhassel

R. 7.



Erste Sentinella.

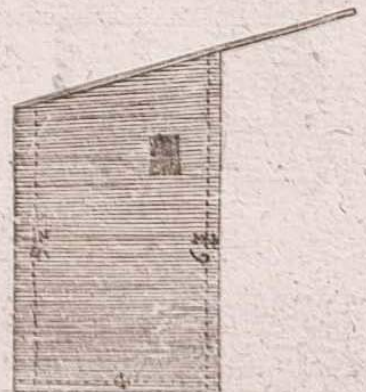
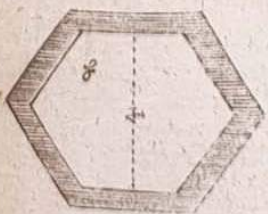
Ander Sentinella.



Seiten der Andern Sentinella

Gründriß

Gründriß



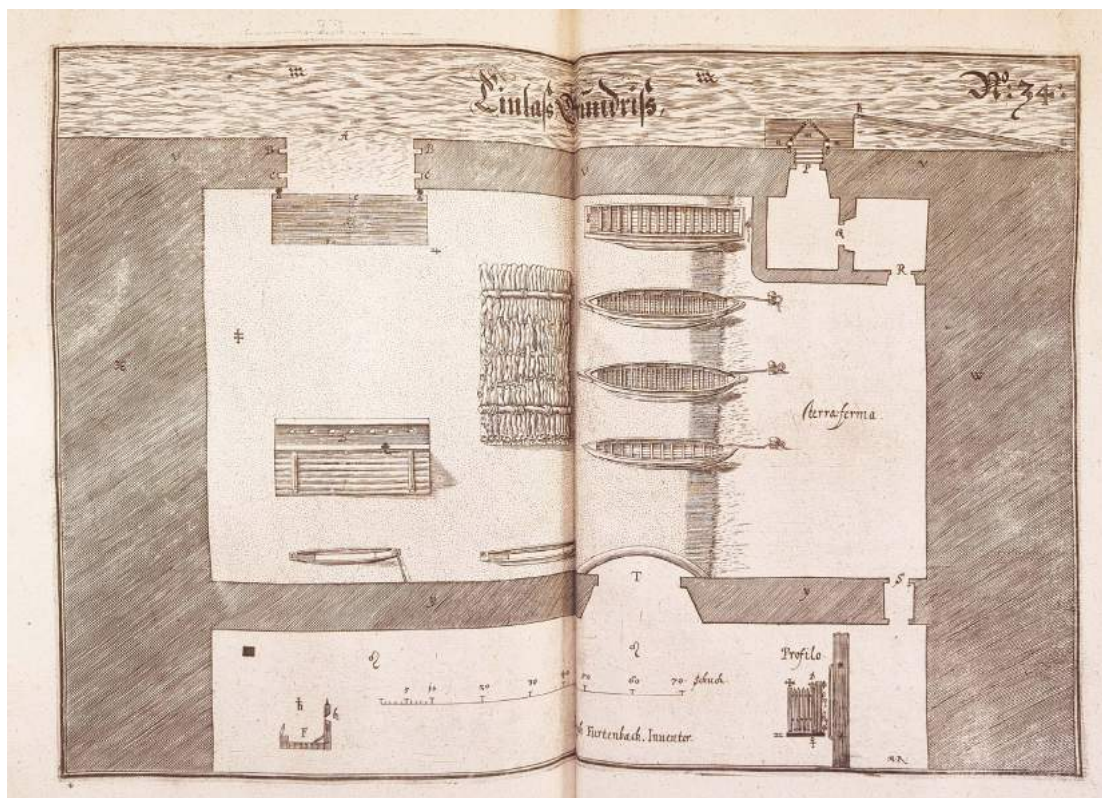
ILLUSTRATED ARCHITECTURE AND SHIPWRIGHTING

3. FURTTENBACH, Joseph *Architectura universalis*.

Ulm, J.S. Medern, 1635

£7,850

FIRST EDITION. Folio. pp. (ii) (xxiv) 159 (i), without added author's engraved portrait as usual. Large Gothic letter. T-p in red and black with typographic border, 61 double-page engraved plates (1 unnumbered, 5 folding), decorated initials, head- and tailpieces. Margins of t-p a bit thumbbed, small interlinear repair, faint water stain at upper gutter or to upper outer corner of few gatherings, slight marginal foxing, couple of tears to lower margin, small marginal hole to plate 37 just touching border, one to p. 77 touching catchword on verso, few ll. lightly age yellowed, tiny worm holes to blank upper outer corners, plate 60 minimally torn at fold. A good copy in slightly later half vellum over marbled boards, modern paper label to spine, little rubbed, C18 inscription 'N.181 Zimmermann (?) Bland(?)' to upper blank margin of first plate, contemporary inscription 'Exemplari Collegii (?) Wengensis Ulmo (?)' to t-p.



Good, clean copy of the first edition of this handsomely illustrated, influential work on military architecture and shipwrighting. Of 11 German copies we have been able to consult, only 4 have the additional author's engraved portrait whilst the remaining 7, like this one, do not; no portrait is recorded in US copies. Born in Germany, Joseph Furtttenbach (1591-1667) spent twenty years in Italy to train as a merchant with his uncles; he also studied engineering and architecture developing a side-interest in scenic design for theatre plays and pageants, several of which he described in detail. 'Architectura universalis' is features material from his previous works—'Architectura civilis' (1628), 'navalis' (1629) and 'martialis' (1638)—all published in Ulm, where he settled to take up a position as city architect in 1621. Part I is devoted to military architecture with observations on the choice of the right terrain and material, as well as suitable designs for walls, barracks, bridges and casemates according to their location and purposes. Part II is devoted to civil architecture including gardens, baths and lazaretti. 'Furtttenbach's approach is by different building types...his discussion includes [some] not often discussed in his time, such as schools, hostels, barracks, prisons and hospitals. His projects are extremely functional in conception. Thus he evolves a three-storey "burgher's house"...in which the object of every room is precisely defined...[he] even goes so far as to include the furnishings of several rooms in his plans' (Kruft, 'History of Architecture', 174). Part III discusses how to fortify rivers and inlets, and design functional war ships as well as efficient and safe ports and harbours. Part IV illustrates the construction of armories with handsomely illustrated cannons and ammunitions. The striking engraved plates, signed 'M.R.', are used as a guideline throughout as the index lists each subject linking it to its illustration. A strikingly encyclopaedic, beautifully illustrated work.

BL Ger. C17 F1370 (one of three recorded with author's engraved portrait); Fowler 132 (no portrait recorded).

L3061

EXQUISITE GOTHIC ARCHITECTURE

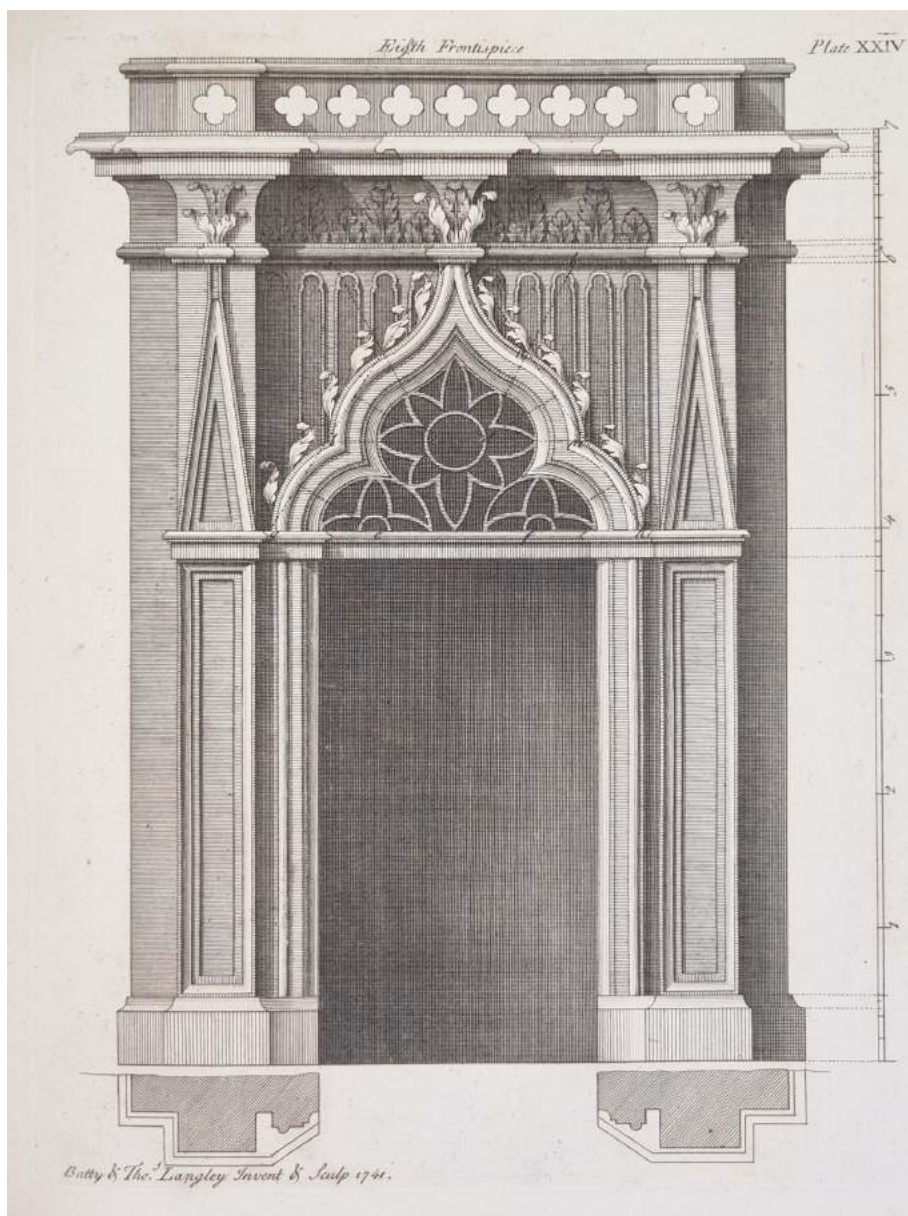
4. **LANGLEY, Batty.** *Gothic Architecture, Improved by Rules and Proportions...Plans, Elevations and Profiles.*

London, John Millan, 1747

£2,950

4to. (i) 64 engraved plates. Black letter, some Roman. Label of Edmond L. Lincoln to pastedown. Slight age yellowing, light browning to edges of tp. A very good, clean, well margined copy on thick paper in contemporary speckled calf with gilt border, spine with gilt tools in compartments, red morocco label.

Batty Langley (baptised 14 September 1696 – 3 March 1751) was an English garden designer and prolific writer who produced a number of engraved designs for “Gothick” structures, summerhouses and garden seats during the first half of the 18th century. He published extensively, and attempted to “improve” Gothic forms by giving them classical proportions while retaining the home-grown English roots. This example is his best known work, first published in 1742 and reissued in this 1747 edition. It uses the original plates from the first edition (dated 1741 and 1742), adding a new 1747 title page.

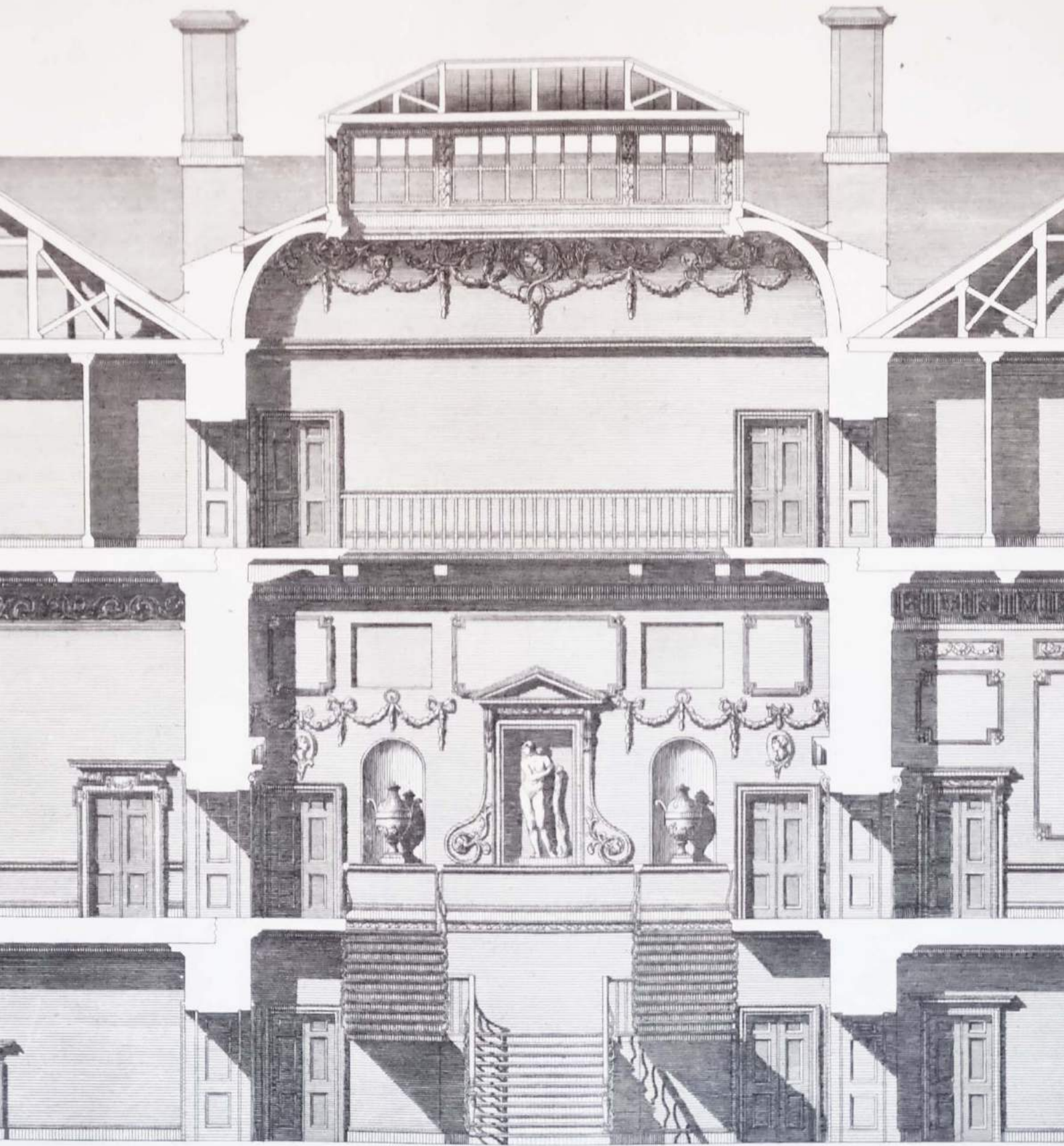


He provided inspiration for elements of buildings from Great Fulford and Hartland Abbey in Devon to Speedwell Castle in Brewood in Staffordshire and Tissington Hall in Derbyshire, as well as the Gothic temple at Bramham Park in Yorkshire. Eileen Harris and Nicholas Savage observe, ‘Langley had much to gain by concentrating his publishing activities on architecture, for which there was a considerably larger, more diversified, and less discriminating market.’

*The text consists entirely of exquisitely engraved plates that provide scale designs for columns, doors, ornamentation, facades, and other architectural elements with the correct classical dimensions and proportions. Ornate Gothic-style embellishment frames these. The five classical orders are given a English medieval twist, marrying antiquity with the contemporary taste for revivalist architecture. The work was influential and popular, though not to all. Horace Walpole, owner of the renowned Gothic revival house Strawberry Hill, stated “All that his books achieved, has been to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter, and who mistake his clumsy efforts for real imitations, to censure the productions of our ancestors, whose bold and beautiful fabrics Sir Christopher Wren viewed and reviewed with astonishment, and never mentioned without esteem.” (Walpole, *Anecdotes of Painting*, 1798, p 484).*

Harris 1990 411; Archer 172.3; Schimmelman 61; New Berlin Cata. 2276; Wiebenson III-A-29; Not in Fowler.

L2924



Section from East to West of Gosforth.

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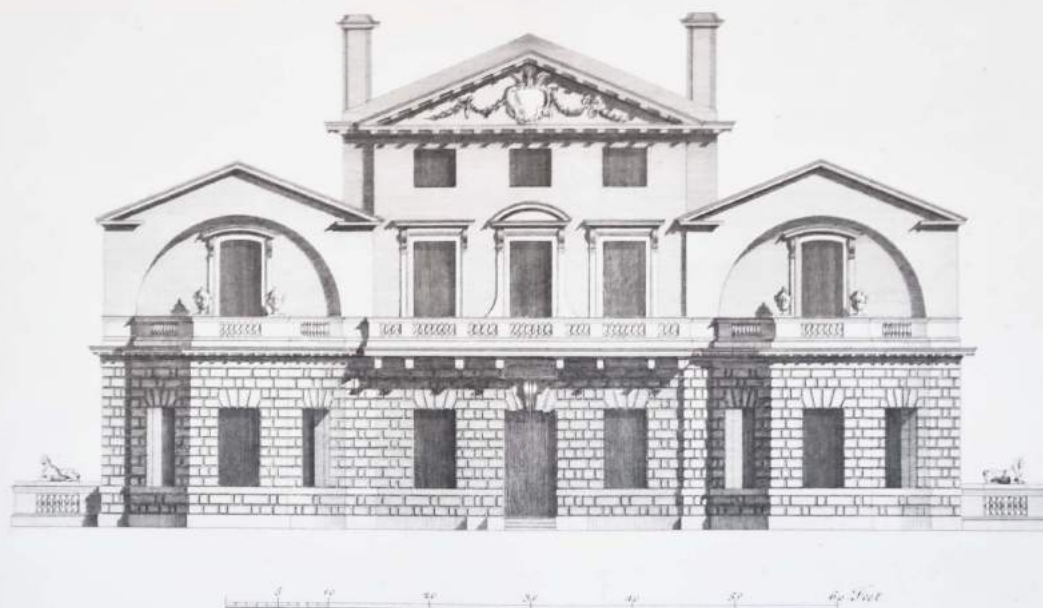
ILLUSTRATED MANSIONS AND HALLS

5. PAINE, James. *Plans, Elevations and Sections of Noblemen and Gentlemen's Houses.*

London, Printed for the Author, 1783.

£22,000

FIRST EDITION, second issue of Part 1. Large folio. 2 parts in 2 vols. I: pp. [4], iv, [5], ii, [1], 4-11, [1], 12-16, [18-21], [1] + 74 engs on 55 plates, as called for on title; II: pp. vi, 32 + 101 engs on 68 plates. A total of 123 engraved plates, 53 double-page, of plans, elevations and sections of country and town mansions. Letterpress ll. of vol.1 and title of vol.II very lightly browned, occasional minor offsetting. A very good copy in contemporary half sheep over stippled paper boards, a little scuffed, gilt morocco labels, C19 armorial bookplate of Oscar-Antoine Surmont, Baron de Volsberghe, to front pastedowns.



Front to the Lawn or principal Entrance at Stockeld in Yorkshire.

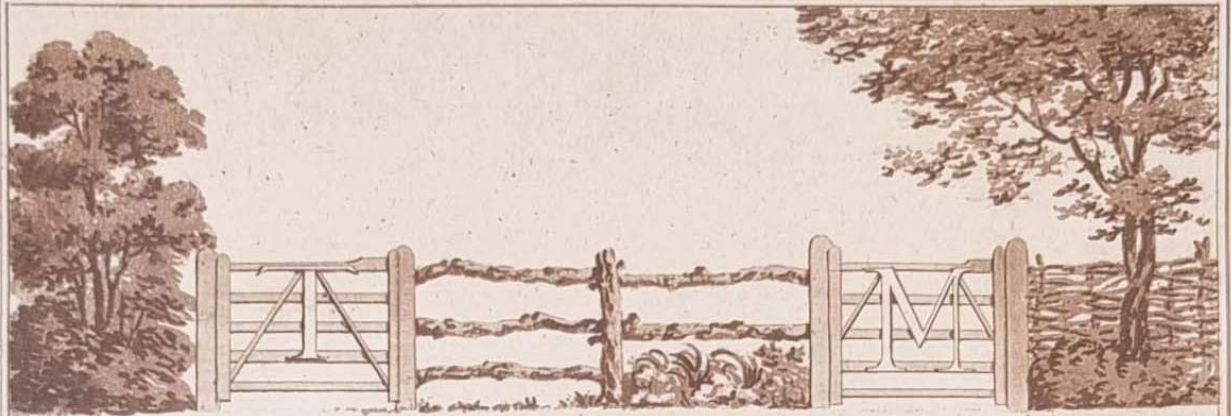
A very good copy of this sumptuous collection of designs of English aristocratic town and country houses, with 123 engraved plates of plans, elevations and sections, both vols in their first edition, vol.1 the rare second issue (see below). The English architect James Paine (1717-89) was especially known for his designs for private houses, including Chatsworth. The second vol. was probably put on hold after 1775. 'From the beginning of the [American Revolutionary] war until 1783 most of Britain remained in a building depression. During this period the pace of architectural publication was modest. [...] Some may have considered the Treaty of Versailles a portent of economic recovery: in 1783 [...] Paine issued the second volume of "Plans". [...] But the ongoing need to finance large war debt meant funds for building were scarce' (Archer, p.19). In his work, Paine condemned Neoclassical reliance on copying ruins of Greek architecture; that is why he did not provide the five orders in his work, as architects should first and foremost be guided by taste (Archer, pp.39, 44). The designs include elevations (purely architectural, without the surrounding vegetation), plans and sections of Chatsworth, Cowick Hall, Sandbeck and Stockeld in Yorkshire, and Gosforth House and Belford Hall, Northumberland. 'The purpose of issuing this first major collection of designs was twofold; on the one hand he wished to advertise his executed designs in order to gain further work, and on the other he hoped [...] to discourage English patrons from looking for models outside their own shores' (BAL).

The Flemish Oscar-Antoine Surmont (1832-77), Baron de Volsberghe, has remained obscure, though a few books are recorded with his bookplate, all remarkably illustrated.

This copy of Part I appears to be the rare second issue of the first edition of 1767 with the cancel title dated 1783 and the only copy thus.

BAL 2375 and Archer 243.1; Berlin Kat. 2339; ESTC t135969 (vol.1, first ed.), n023469; Fowler 207; Harris 664; Lowndes III, p.1761; Millard II, p.60; Upcott, p.xxxiii.

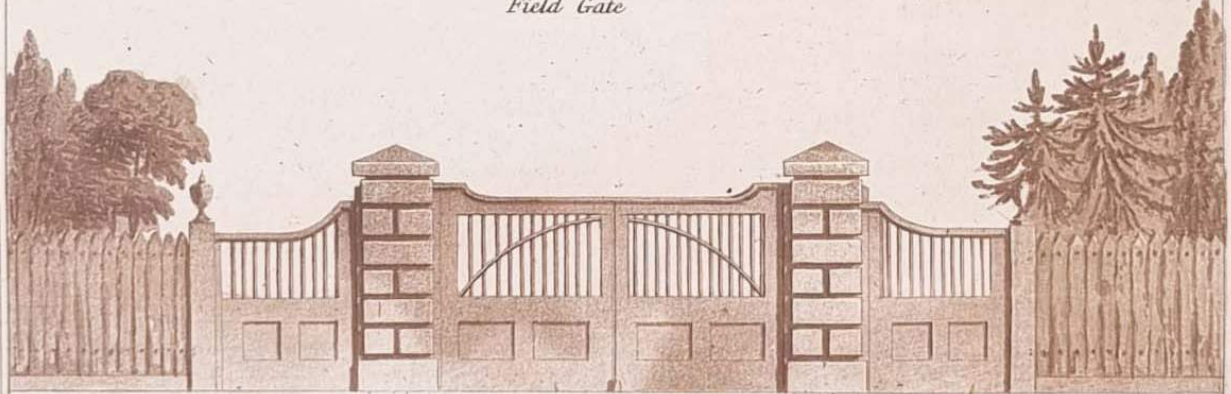
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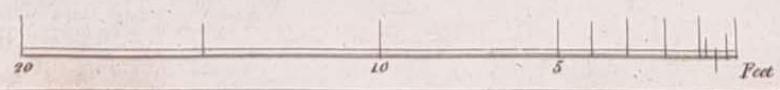
Hunting Gates



Field Gate



ENTRANCE
GATES



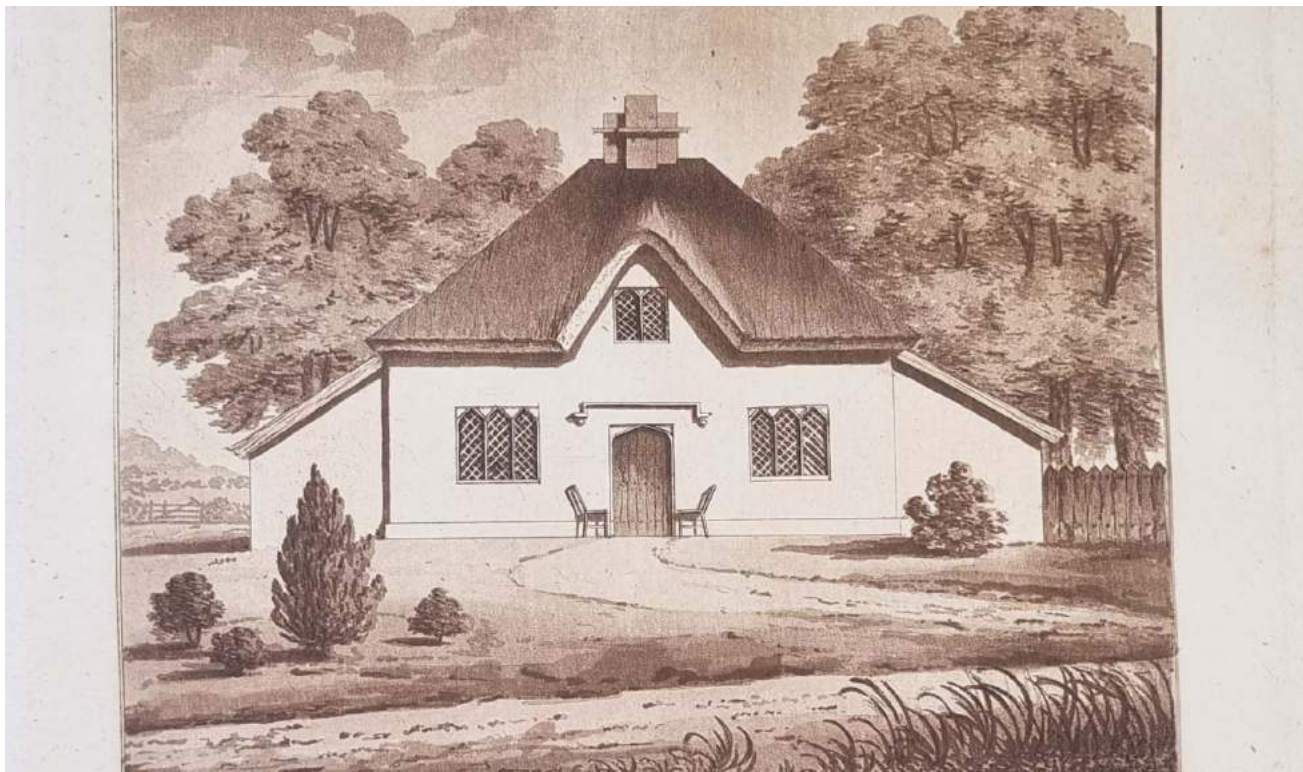
ORNAMENTAL ENGLISH COUNTRY ARCHITECTURE

6. PLAW, John. *Ferme Ornée; or Rural Improvements. A series of Domestic and Ornamental Designs.*

London, I. and J. Taylor at the Architectural Library, 1796.

£2,500

Royal 4to. pp. [4], 13, [1] + 38 leaves of plates, 2 folding ll. of bookseller's catalogue of architecture books tipped-in at rear. 38 charming aquatints, each with tissue guard, of gates, paddocks, plans, dog kennels, pavilions and various rural ornamental buildings. Most edges untrimmed, blank margins somewhat foxed and occasionally dusty to plates, a little toning. A good copy in modern half calf over original marbled boards, spine gilt.

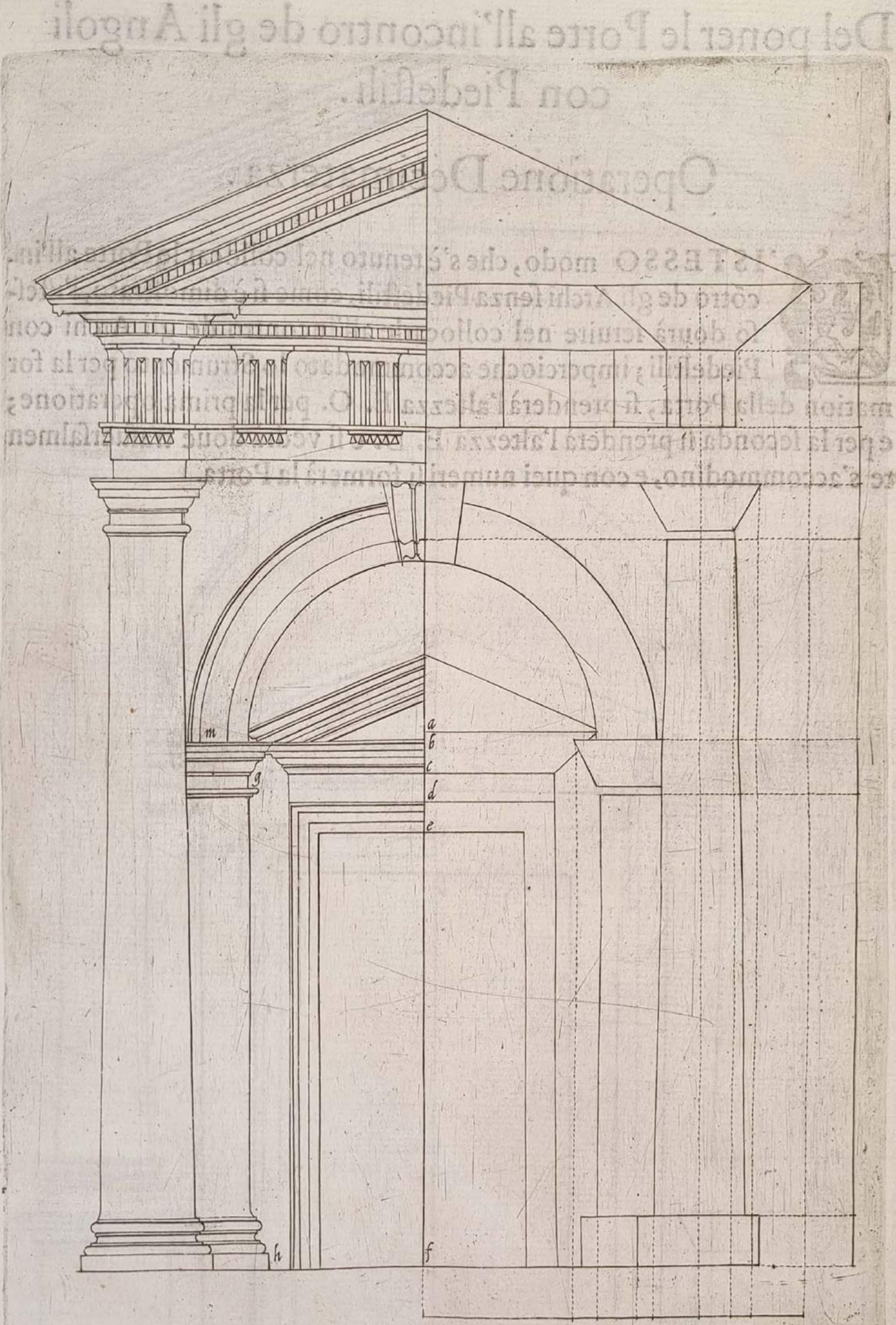


Second edition of this attractive work on architectural designs for the embellishment of rural houses, with 38 fresh aquatints of fences, cottages, poultry houses, gates, paddocks, pavilions, fishing bridges, shooting lodges and even a dog kennel. It set a new style for architectural books with aquatint designs in a picturesque landscape. 'In the late C18 and early C19 the growing middle class became a ready market for books of picturesque designs for modest cottages and villas suitable for country "retreats", resorts and suburbs. Many authors addressed their books directly to potential clients' (Archer, p.21). John Plaw (1745-1820) was active as an architect in the 1780s and 90s – exhibiting his drawings at the Royal Academy of Arts – and author of illustrated books focused on rural buildings, with a preference for classical circular designs. He was 'the first British architect to employ aquatint as a means of book illustration', from 1785, 'a technique that greatly expanded the available range of tones and textures for illustrating buildings and scenery' (Archer, pp.31, 107). First published in 1795, this work begins with an explanation of the plates, specifying the clients and location for which these buildings or ornaments were produced, the practical reasons for Plaw's designs, and the way in which they were built. The preface provides a short account of 'the new method of building Walls for Cottages, &c. as practised in France', by which walls are made of dry earth beaten together in a mould; this Plaw considered a complementary method to the techniques for mud-walls used in Devonshire, where he worked. The dog kennels, for Lt. Col. Thornton's fox-hounds, formed 'an encampment for his spaniels and pointers on an eminence, in a stately grove of oaks, [...] which would have a very picturesque effect in the park'. Unexpected for an English country location is the design for American Cottages, i.e., double cottages built 'on the plan and in the style of some in America', where Plaw would later relocate. These Plaw saw in Kent and added them to his work 'for their extreme singularity'. The last two leaves, tipped-in, contain a long bookseller's catalogue for Taylor's Architectural Library, with price, size, available deluxe copies and publisher's binding.

'Plaw set the model for villa and cottage pattern books that became a feature of architectural publishing in England for the next fifty years' (Millard, 57).

ESTC N9750; Archer, 259.2. Not in BAL.

L4187



7. REVESE BRUTO, Ottavio. *Archisesto per formar con facilità li cinque ordini d'architettura.*

Vicenza, appresso gli Heredi di Dominico Amadio, 1627

£10,500

FIRST EDITION. Folio, pp. (viii), [2], 100, [2]. A4 A-M4 N2. Italic and Roman letter. Elegant title page with half-page engraving of an architectonic sector (archisesto) and pair of compasses headed by the motto 'FIRMA EX MOBILIBUS' in cartouche. Floriated woodcut initials, head and tail pieces, and typographical ornaments. Large folding plate after prefatory material showing in detail the components of the architectonic sector; engraving of baluster on final plate. Richly illustrated with fifty fine architectural engravings for practical use. Pencil autograph of Emilio Barcovich from the city of Fiume (now in Croatia and known as Rijeka) and handwritten record of provenance (Coll. Ing. Robert Panicali – Parigi/Suresnes) on front pastedown, maybe by the noted collector Giancarlo Beltrame. Date of publication in old hand at foot of t-p; early ms. on verso of rear endpaper: 'liber perrarus' (very rare book). A very good, clean copy, some mostly marginal spotting, title a bit dusty with small hole in blank at head, occasional ink spot or thumb mark. In contemporary vellum over boards.

First and only edition of Ottavio Revese Bruto's (Brendola 1585-1648) architectural textbook, which shows how to make and use an 'archisesto'. The 'archisesto' is a proportional compass invented by the author, who based his invention on Galileo Galilei's geometrical and military compass, the sector. The name 'archisesto' comes from the words 'archi[tettura]' and 'sesto' (compass). This work is a 'do-it-yourself' aid for architects; the tool became quite popular between C17th and C18th, especially in Britain, where it was known as the architectonic sector. A nobleman from the area of Vicenza, Revese Bruto was educated at the prestigious Accademia Olimpica, where he had the opportunity to study the legacy of some of the greatest Italian architects of the Renaissance, such as Andrea Palladio, Sebastiano Serlio, and Vincenzo Scamozzi. To mention but one, the triumphal arch of Campo Marzo (destroyed in 1938) was among his most important achievements, and his 1620's fine engraving of the stage of the Teatro Olimpico became soon a widespread and well-known illustration of the most celebrated theatre of Vicenza. His interests spanned from theatrical art to the technique of perspective. He is given as the author of treatises on these subjects, even though Archisesto appears to be his only published work. As the title has it, the architectonic sector's aim is to facilitate the mathematics behind the design of the five orders of architecture: the Tuscan, Doric, Ionic, Composite, and the Corinthian.

The book is divided in five sections which focus on these styles, and it is strongly informed by earlier paramount works on Classical architecture and proportion (above all, Vignola 1562; Palladio 1570). Revese Bruto illustrates how to design arches, architraves, columns, pedestals, capitals and balustrades according to the canons of each one of the five orders. His addressee is Federico Cornaro, Bishop of Vicenza, who is praised in verse at the beginning. It is known that Cornaro commissioned the re-styling of the façade of the Vicenza bishop's palace to Revese Bruto in the same period in which Archisesto was published. The five sections are preceded by the advice to the reader. Instructions on how to make an architectonic sector follow, together with the folding plate that illustrates its components. In the advice, the author states that the design of ornaments has always been the most delightful part of his profession. However, he knows the decoration of buildings is no easy task, since the attainment of right proportions often requires complex calculations. His architectonic sector offers a shortcut in this respect, making the burden of mathematics lighter. Revese Bruto's only regret, he confesses, is not to have succeeded in showing how to divide the lines of the arch.

In addition to the practitioners of architecture, the author makes clear that anybody dealing with geometry, arithmetic, and music, will benefit from the use of this multifunctional object. Not only will his 'scherzo matematico' (mathematical joke) help one to design archways and divide the lines of the arcade, but also it will allow the architect to plan 'temples, theatres, amphitheatres, circles, towers, pyramids, colossai, mausoleums, and so on.' Most interestingly, Revese Bruto instructs the reader on how to build an architectonic sector. By cutting the components out of the large folding plate, and gluing them on either card board or plywood, one can start to assemble a model of the tool, which however is way longer and more complicated a process. Revese Bruto explains it in detail, advising on materials to use, such as German brass foil, without neglecting the entrepreneurial aspect of his invention. He leaves the reader suggesting the purchase of a good metal architectonic sector in Padua's Piazza della Signoria at the shop premises of the craftsman Aquilin Serena Giovine.

BM STC IT. C17th., pp. 742-743; Graesse, VI, p. 97; Riccardi, p. 351. Not in Fowler.

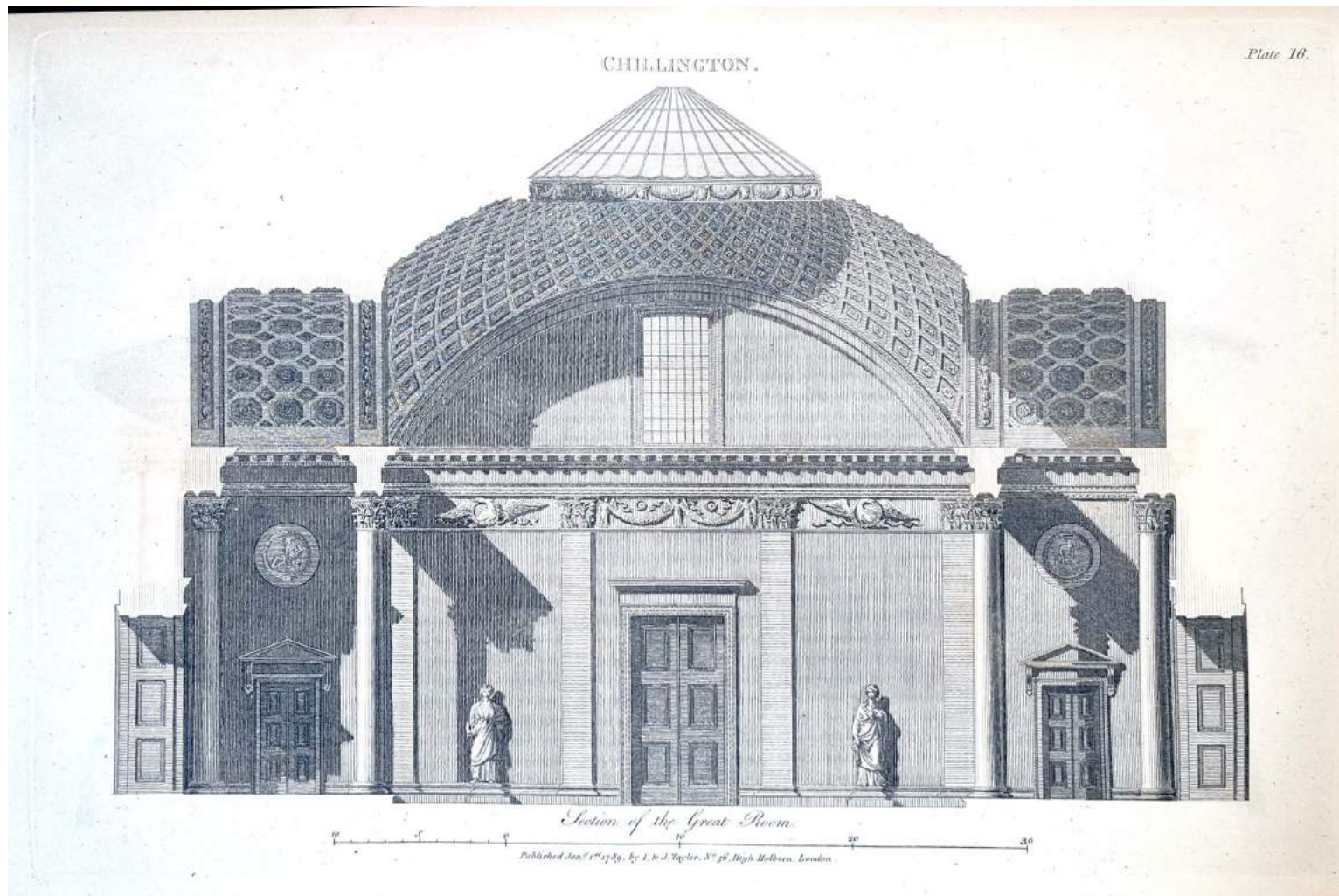
L2657d

8. SOANE, John, Sir. *Plans, Elevations and Sections of Buildings.*

London, Messrs Taylor at the Architectural Library, 1788.

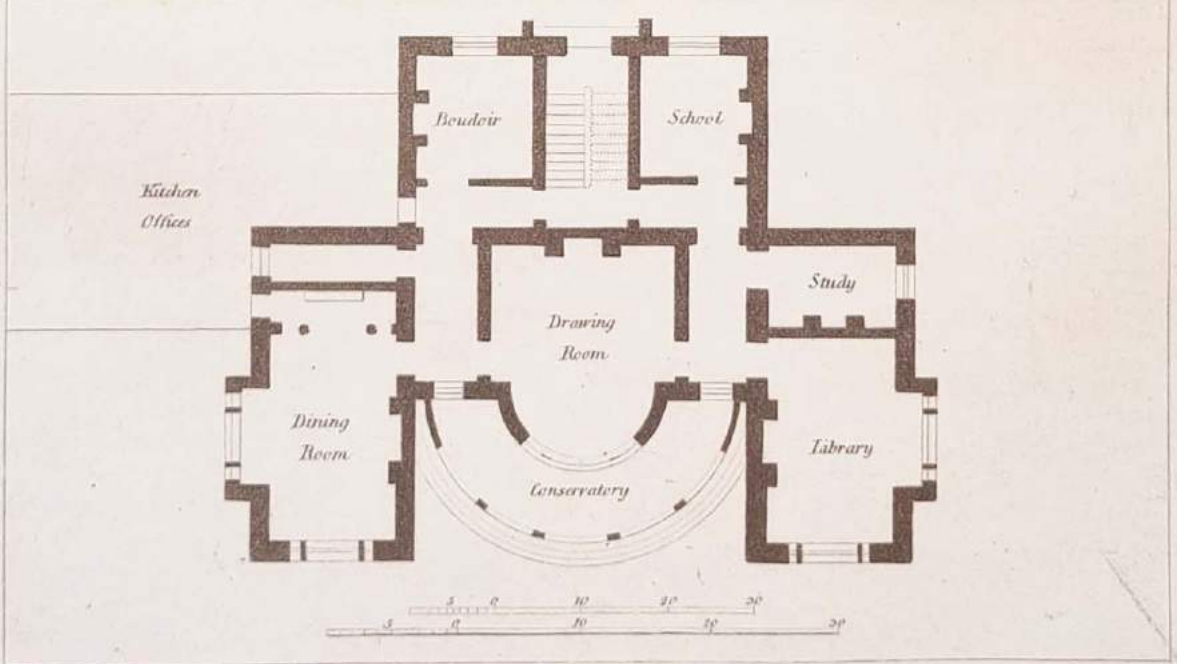
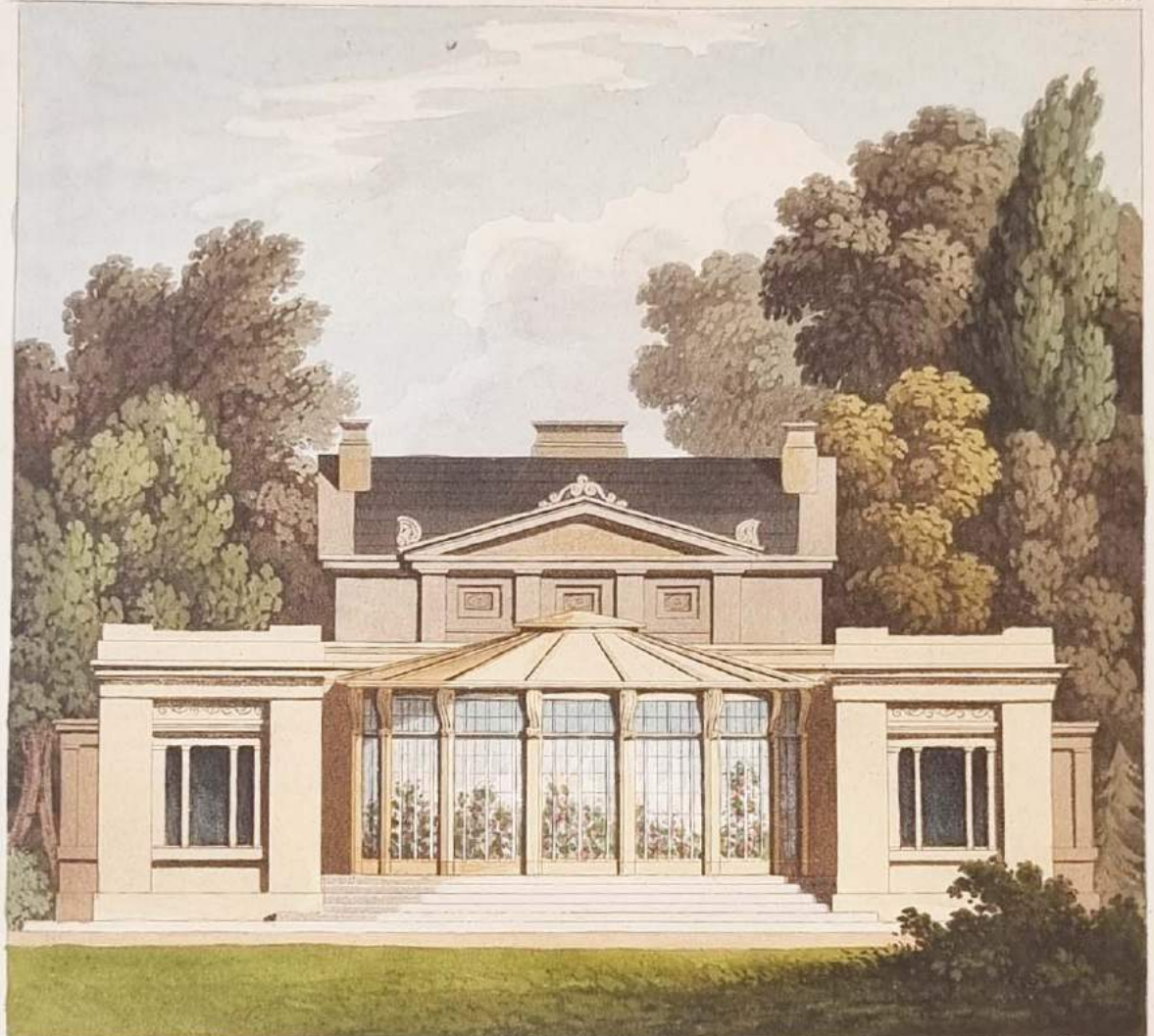
£2,850

FIRST EDITION. Large folio. pp. [8], 11, 16 printed ll. + 47 leaves of plates. 47 etchings of buildings located in Norfolk, Suffolk, Yorkshire, Staffordshire, Warwickshire, Hertfordshire and others. Slightly browning, offsetting to blank versos, texts a little foxed or toned at margins, scattered ink spots to outer blank margin of last few ll. A good copy in 1/4 C20 crushed blue morocco over marbled boards.



The first edition of this most interesting collection of designs for country houses designed by Sir John Soane (1753-1837) – a master of the Neoclassical style. Soane trained at the Royal Academy of Arts and, in 1778, was granted a travelling scholarship to study in Italy by King George III, to whom this work is dedicated. Among his major designs are those of the former Bank of England, rebuilt in 1833, the Dulwich College Picture Gallery, and his own house in Lincoln's Inn Fields, now the Sir John Soane Museum. The learned preface – 'his first published text with a fairly lengthy introduction expressing the author's philosophy of architecture' (BAL) – was intended to showcase Soane's knowledge of classical and Italian architecture, with quotations from Vitruvius and Alberti. He states, in his designs, he was 'more anxious to produce utility in the plans than to display expensive architecture in the elevations', with the buildings 'to unite convenience and comfort in the interior distributions, and simplicity and uniformity in the exterior'. Ornaments should be 'simple, regular in form and clear in outline, serving to emphasise the function and character of a building' (Kruft, p.256). The 47 plates are purely architectural drawings, without scenery, and the featured buildings include Shottisham, near Norwich, Malvern Hall, Warwickshire, Chillington, in Staffordshire, Skelton Castle, in Yorkshire, Burn Hall, in Co. Durham, and the Parsonage at Saxlingham. The last plate shows the interior of a building proposed as a museum for the Dilettanti Society, which boasted Joshua Reynolds, David Garrick and Richard Payne Knight among its members.

BAL 3098; Archer 319.1; Berlin Kat I (1977) 2341; ESTC t101996; Harris 842; Lowndes III, p.2437. Not in Fowler or Millard. H.-W. Kruft, *A History of Architectural Theory* (1994).



GRECIAN RESIDENCE.

'THE EPITOME OF THE "VILLA" BOOK'

9. THOMSON, James. *Retreats: A Series of Designs, consisting of plans and elevations for cottages, villas, and ornamental buildings.*

London, M. Taylor, 1840.

£7,500

Royal 4to. pp. [2], vi, [7]-36 + 41 leaves of plates, 16pp. contemporary bookseller's catalogue of mainly architectural titles tipped-in at rear. 41 hand-coloured aquatints of plans and elevations of rustic cottages and elegant villas. Slight toning, occasional slight offsetting from plates, couple just foxed at margins. A very good copy in modern half crushed crimson morocco over marbled boards, spine gilt-lettered, a trifle faded, bookplate of J. & M. Piper to front pastedown, blind stamp and pencilled acquisition date of Derek Gibson to fep.

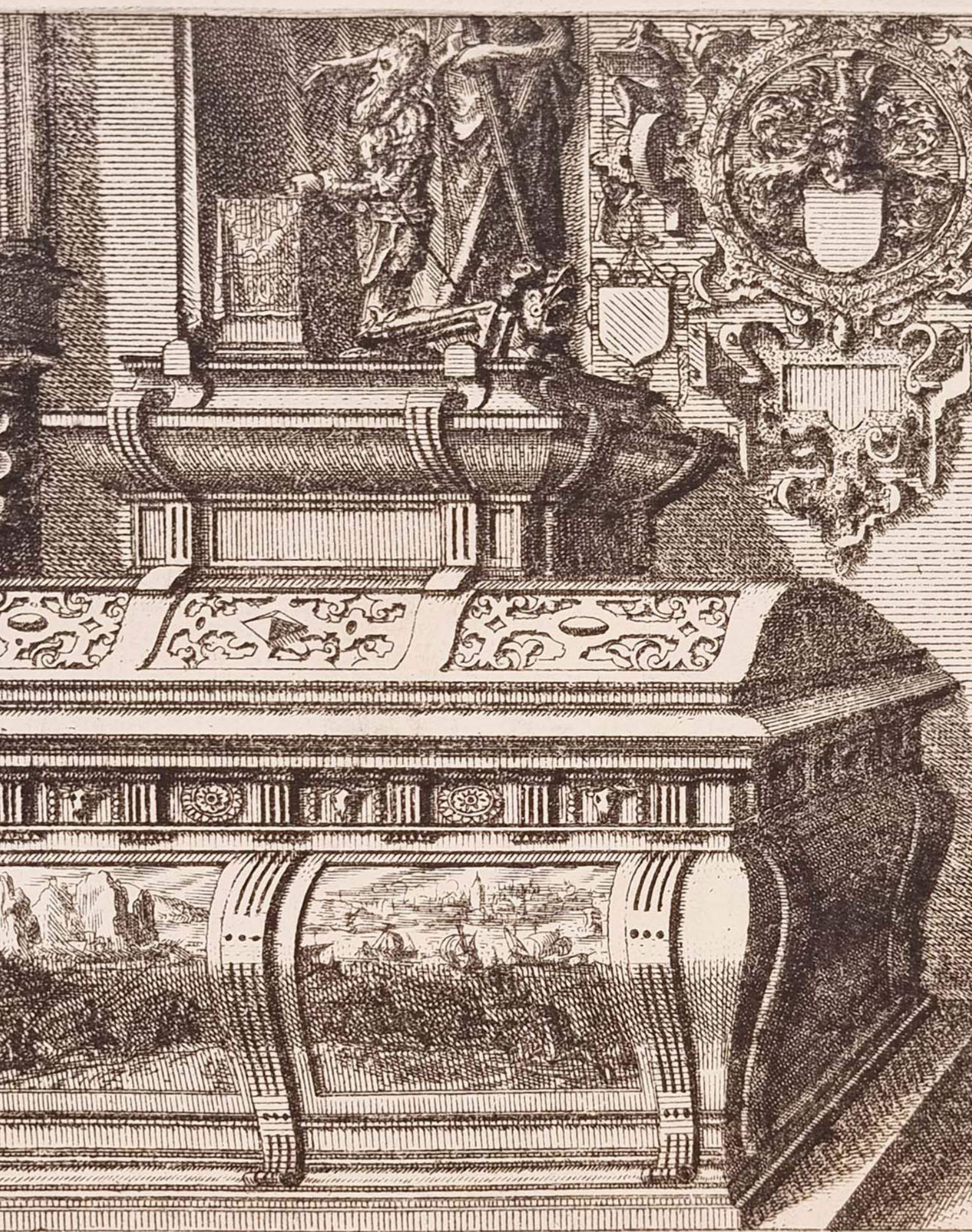


A very good copy of the second edition – a deluxe copy with 41 hand-coloured aquatints – of the ‘epitome of the “villa” book’ (Archer). The British architect James Thomson (1800-83) trained with John Buonarroti Papworth and later designed several buildings in London, including Cumberland Place, near Regent’s Park, and the staircase at Charing Cross Hospital. First published in 1827, and reissued in 1833 and 1835, ‘Retreats’ is a collection of designs, plans and elevations for several types of cottages (e.g., regular, Gothic, uniform), villas, country buildings (e.g., parsonage house) and ornamental buildings (e.g., a bath, aquatic temple, rustic lodge, bridge and stable). ‘The text includes important observations on matters of style, landscape setting, function, and expression, and the plates contain designs in Doric, Ionic, Corinthian, and Gothic styles. The prose descriptions indicate Thomson’s attention to his clients’ vanities and pretensions, as well as their practical, social, and occupational circumstances. There are designs, for example, suited to “an active partner in a mercantile house”, a “family residence”, and “persons fond of retirement and study”. Each design is illustrated in plan and elevation, and the elevations – depicted in aquatint and in many copies hand colored – are well integrated with surrounding lawns, shrubbery, trees, and distant hills’ (Archer, p.30).

John Piper (1903-92) was a British painter and designer of stained-glass window, theatre settings, ceramics and tapestry. His works are preserved in several UK and overseas museums. His wife, Myfanwy (1911-97) was an art critic and opera librettist.

Archer 333.4. This ed. not in BAL.

L4196



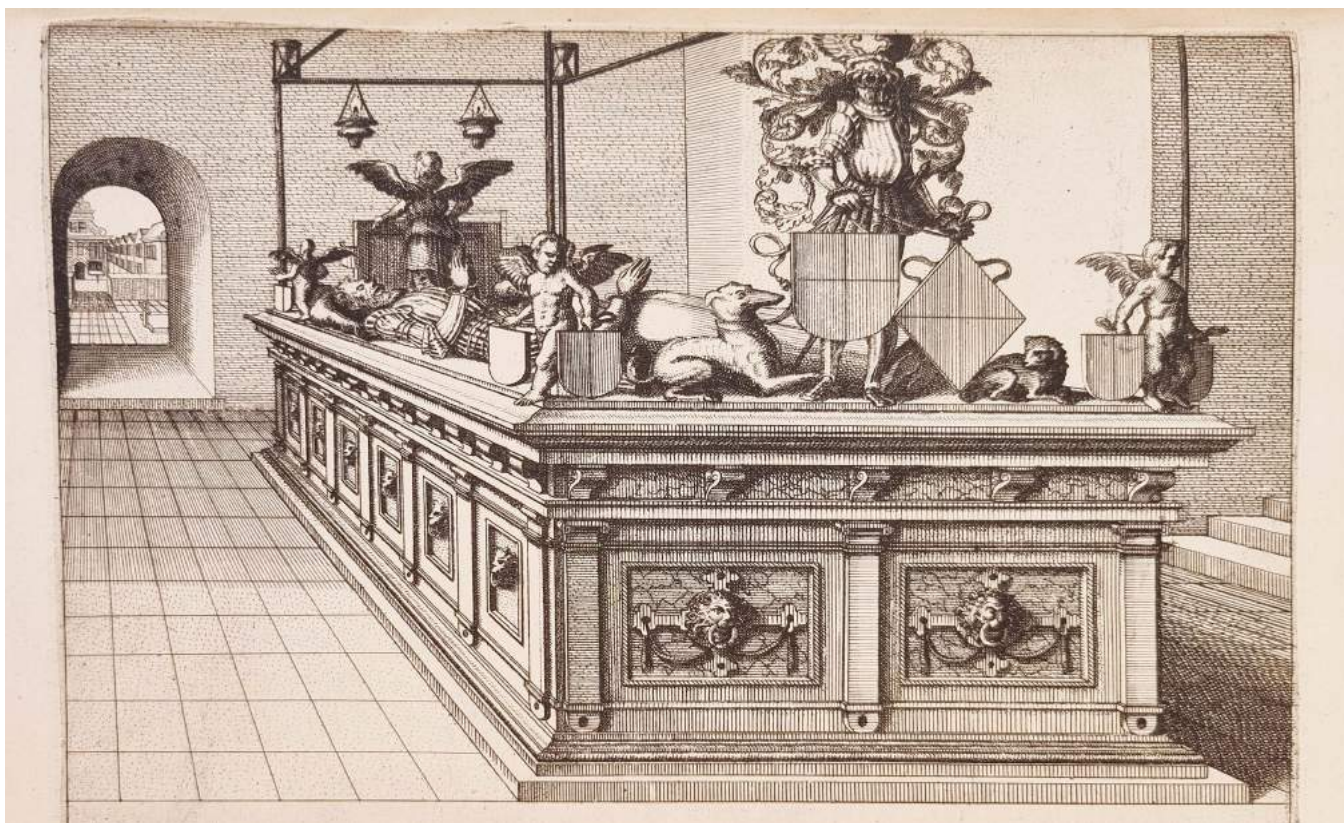
SUPERB FUNERAL MONUMENTS

10. VREDEMAN de VRIES, Hans. *Pictores, statuarii, architecti.*

[Antwerp], [Philippe Galle], 1563

£11,500

FIRST EDITION. Folio. Engraved t-p with interlacing ribbons, skulls, bones and shovels + 26 full-page engraved plates of tombs, sarcophagi and funerary monuments with pictorial and sculpted decoration. Edges a little dusty and slightly softened, largely uncut, couple of worm holes to blank margins, slight offsetting to blank verso of most plates, occasional thumb marks. A very good, wide margined copy, in fresh impression, in modern crushed half morocco over cloth boards, preserving c1800 blue wrapper, modern bookplates to front pastedown, autograph c1700 to fly.

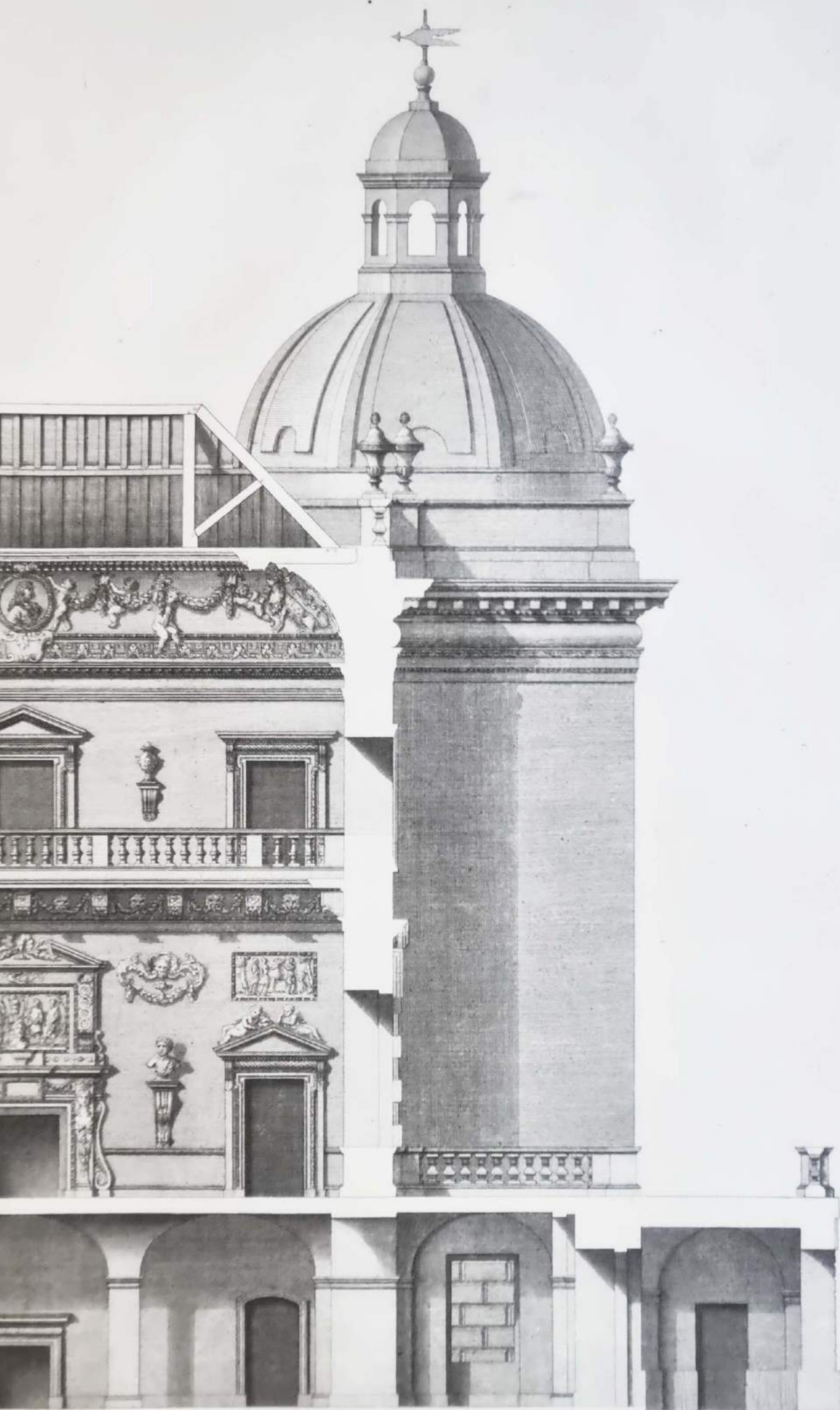


A very good copy of the first edition of this important series of plates, here in fresh impression, produced by Hieronymus Cock, depicting major funerary monuments of royal, aristocratic and ecclesiastic personalities. Hans Vredeman de Vries (1527-1604) was a Dutch architect, painter and engineer, renowned for his skilled knowledge of perspective and architectural ornament, as well as his building of fortifications for major European capitals. His biography was among those included in Vasari's 'Lives of the Artists', and probably written by Vredeman himself. First published in 1563, 'Pictores' was a ground-breaking architectural work anticipating the C17 Mannerist innovations of northern architects like Dietterlich. The 26 engravings of major funerary monuments abandon classical simplicity in favour of complex ornamentation and heavy stone drapery. Vredeman 'gave western Europe the fantasy architecture of a haunted dream, delivered with a command of perspective that carried his plates through edition after edition from his "Pictores"... until well into the C17' ('Architecture Without Kings', 75). Although some of the tombs portrayed are assigned to real people—Charles V, Queen Isabella and Andrea Doria—they do not represent the actual monuments, but fictional variations conceived by Vredeman. Influenced by Catholic ideals, the typology of his funerary monuments reflected the connection between 'the rank of the deceased and the form of their tomb' (statues, pictorial decoration, canopies, location, etc.), based on social factors and categories—the nobleman, the religious, the faithful wife, the emperor and the admiral, and unassigned sarcophagi ('Sumptuous Memories', 25, 22-23). A handsomely produced witness to the complex social iconography of funerals, caught between the Reformation and the CounterReformation.

This copy (probably a very early issue?) was printed without the Latin verse captions praising the deceased or musing on death.

Columbia, NYPL, Princeton and Wellesley (last two lacking t-p) copies recorded in the US. BerlCat 3641; Brunet V, 1387; BM STC Dutch, p. 209; Netherlandish Books 31202. T. Mowl and B. Earnshaw, Architecture Without Kings (Manchester, 1995); F. Scholten, Sumptuous Memories (Zwolle, 2003).

L3099



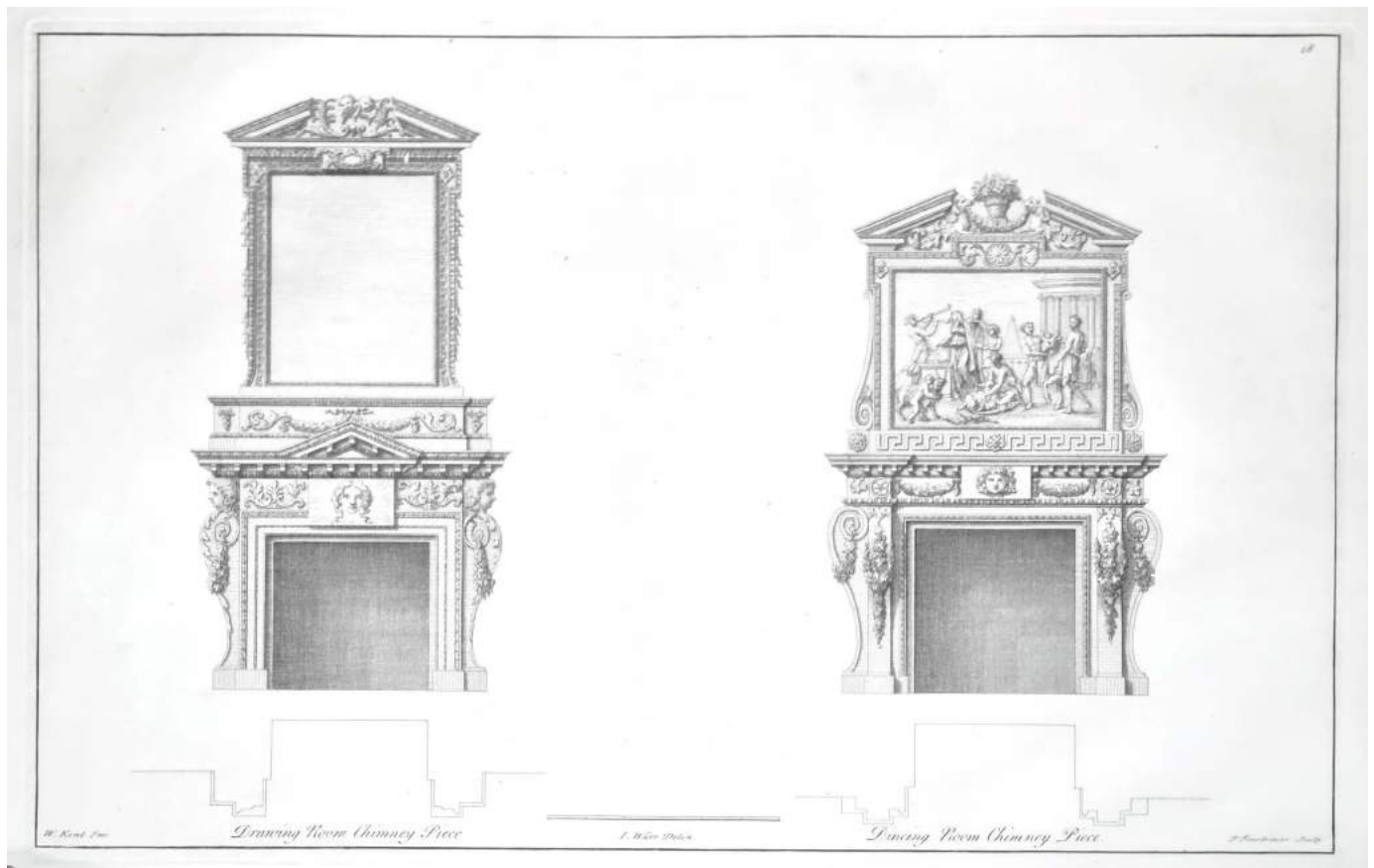
WITH THE RARE GEOMETRICAL PLAN

11. [WARE, Isaac, ed.]; FOURDRINIER, P. *The Plans, Elevations, and Sections [...] of Houghton in Norfolk.*

[London, I. Ware], 1735.

£7,500

FIRST EDITION. Large folio. ff. [1, engraved title], pp.2 (text) + 28 plates. Engraved title vignette, 27 engraved plans, elevations and sections of chimneys and ceilings of Houghton, Norfolk, 8 double-page; double-page plan of the Garden Park and Plantation, all by P. Fourdrinier. Small water stain to lower outer blank margin, occasionally strengthened, pls 5, 27 (plan), 34 and 35 variably browned. A very good copy in contemporary English marbled calf, C20 reback and corner repair, outer border of gilt dentelles, gilt cornerpieces with urn, dolphins within crowned roundels, fleurons and stars, original morocco label, ms 'Letter Buckley 4' (C18), 'Orrery 1745' and three early shelfmarks to front pastedown.

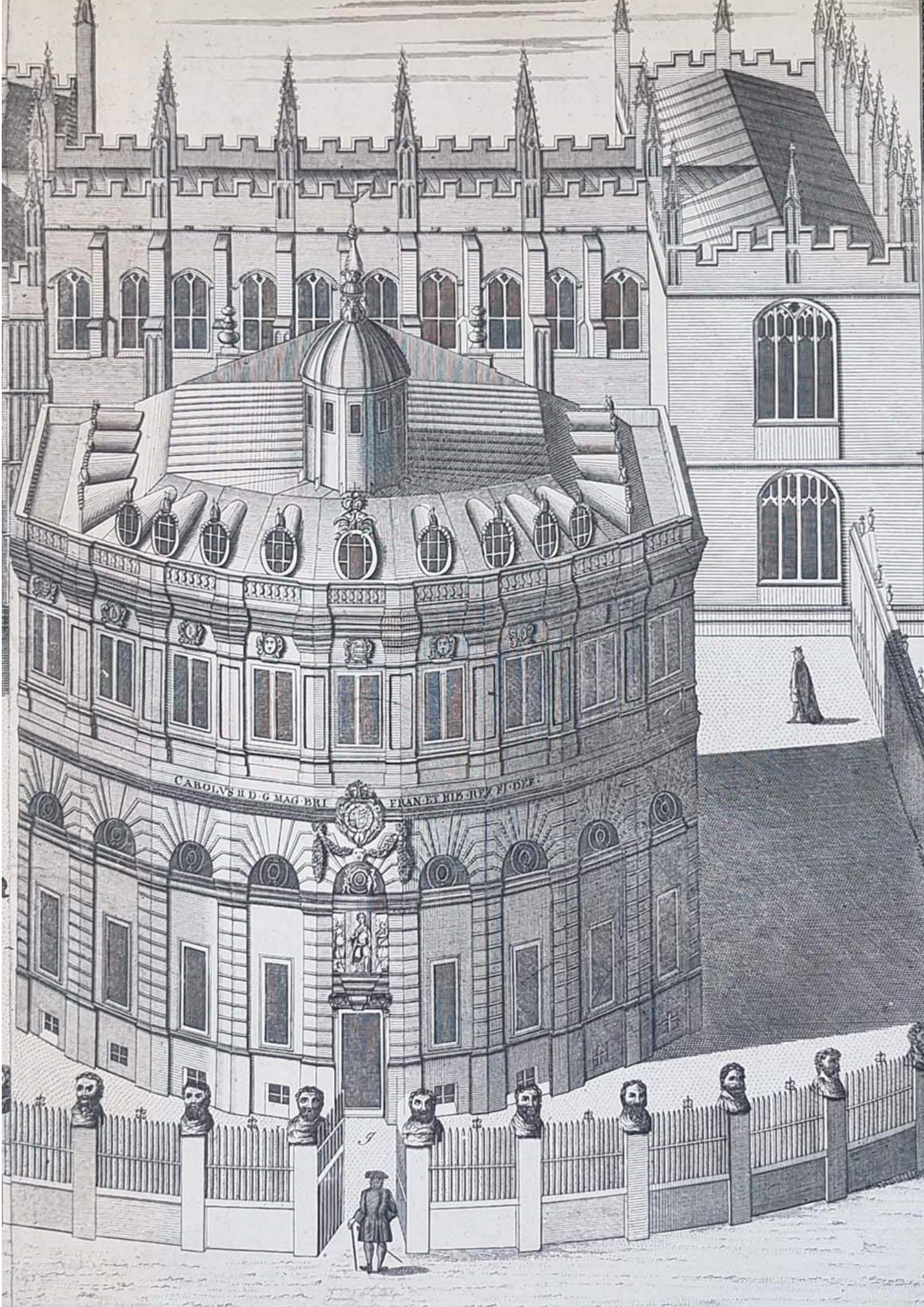


A very good copy of the first edition of this beautifully illustrated book of designs for Houghton Hall, Norfolk – with 28 engravings by P. Fourdrinier, and the added double-page plan of Houghton. 'Ware's volume was not only a trophy of the completion of a great house, but is also the first monograph on a British country house' (BAL). Among the best examples of English Neo-Palladianism, Houghton was commissioned in the 1720s by Sir Robert Walpole, 1st Earl of Orford, and first 'de facto' British Prime Minister, and finished in 1735. In 1791, it was inherited by the writer Horace Walpole. The publisher, Isaac Ware, was apprentice to Thomas Ripley, who designed parts of Houghton. The work features designs by Colen Campbell, Thomas Ripley (who mostly executed and at times revised Campbell's designs), and William Kent, who worked on the interiors. These were copied by Ware for the plates, four of which were also cut by him, and the remainder by P. Fourdrinier, an obscure though prolific engraver specialising in architecture. The designs include elevations and sections of Houghton from the east and west, plans of each floor, examples of the Neoclassical ceiling decoration in various rooms, and several exquisite chimney pieces. The final geometrical plan included revisions to the original, some of which were never realised. Unmentioned in BAL, it is recorded by Archer as being an additional plate for the second edition of 1760 only, albeit it features in Upcott's collation of the first edition – the sole reference in a major bibliography – as pl.2.

This copy was in the library of John Boyle (1707-62), 5th Earl of Orrery, who acquired it in 1745. He was an author, acquaintance of Alexander Pope, Jonathan Swift (on whose work he published a book) and Samuel Johnson.

BAL 3583; Archer 288.1; Berlin Kat. 2331; ESTC t042439; Harris 911; Upcott, pp.988-89.

L4199



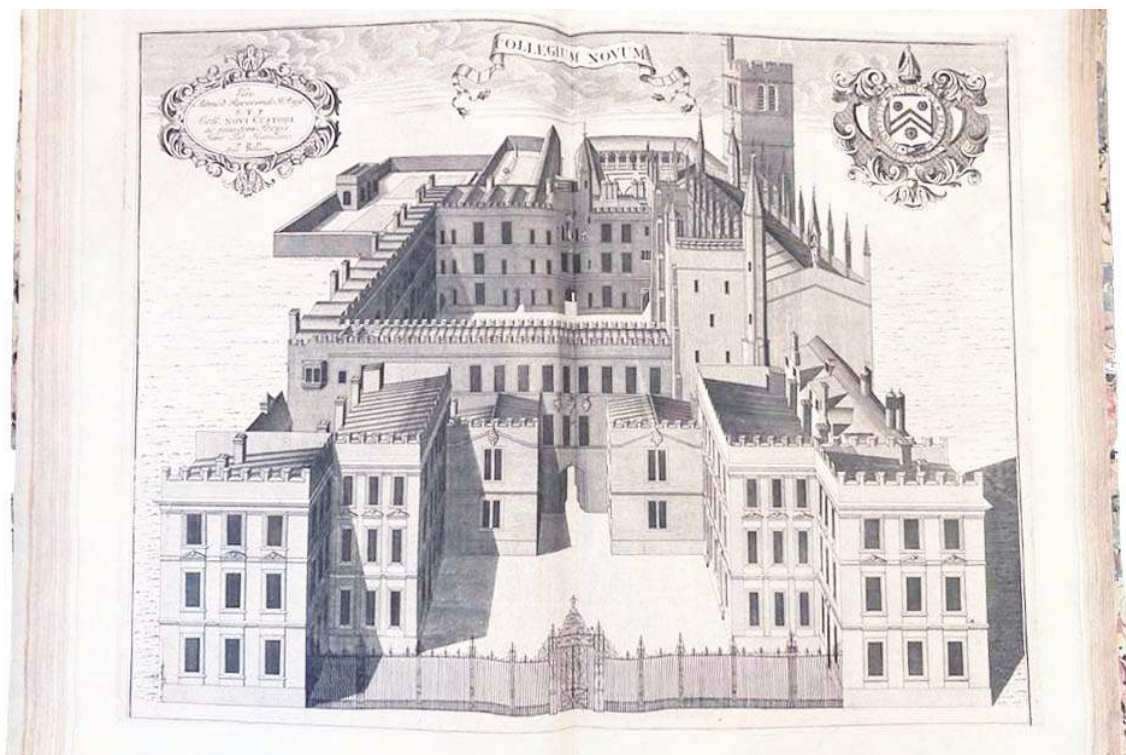
CAROLVS II D G MAG BRI
FRAN ET HIB RE P DE

12. WILLIAMS, William. *Oxonia depicta sive collegiorum et aularum [...] delineatio.*

Oxford, published by the Author, 1732-33.

£27,500

FIRST EDITION. Large folio. 68 engraved ll. of plates. Engraved architectural title with Oxford in the background, 66 double-page engraved copperplates of Oxford views and college buildings, including 1 extra-large of the Bodleian (folding), engraved index with list of subscribers and corrective editorial ms slip. Extreme lower outer blank corner of pl.27 repaired, dedication plate pl.65 on thicker paper. A fine copy, crisp and clean, in contemporary English calf, double blind ruled to a panel design, blind rolls with gouges, blind roll with tendrils along joints, blind-stamped fleurons to corners, spine gilt, gilt-lettered morocco label, marbled eps, all edges sprinkled red, joints restored, corners worn, neoclassical engraved bookplate with monogram RW to ffep verso, ms 'a+m+q' (binder's instructions) to rear ep



A fine copy, in very fresh, clean impression, of the first edition of this famous, monumental and richly illustrated collection of views of Oxford and its colleges, by the little-known Welsh engraver William Williams (fl.1724-33). Intended as an update to David Loggan's 'Oxonia illustrata' (1675), it is a rare instance of the rolling press machine of Oxford University being used to print a purely illustrated book (Gadd, p.21). The 60 years that separate Loggan's and Williams's works were a period of great architectural change at the University, beginning with the construction of the 'Old Ashmolean', near the Sheldonian (Tyack, p.127). 'The colleges soon followed the University's lead in commissioning new buildings. [...] while the overall numbers [of students] fell, the average wealth of the students increased. By 1700 only about a quarter of the undergraduates were being recruited from outside the gentry and aristocracy. [These] gentlemen commoners baulked at the idea of sharing rooms [...]; instead they demanded a set of at least two rooms. [...] The changing social composition of the colleges brought about fundamental changes in architecture and layout', with increasing interest in classicism (Tyack, pp.129-31). 'Oxonia depicta' begins with a southern and eastern view of the city, a reproduction of the Agas map (1578), a very detailed plan of the university, a majestic extra-large folding plate of the Bodleian buildings, with the heraldry of illustrious people (e.g., John Selden and Kenelm Digby) and a long file of students and officers in academic dress, a couple more copperplates devoted to the Bodleian's interiors, and a plan of the Botanic Gardens. The remainder are devoted to the façades, plans, courtyards and gardens of colleges, with small cartouches with dedications to important alumni featured in the subscribers' list. One plate is devoted to the chapel of Trinity College and All Souls, another to the handsome garden of St John's College. The subscribers' list encompasses Cambridge colleges, Eton School, a dozen earls and a few dukes, including Buckingham.

Columbia, NYPL, Stanford and LC recorded in the US. Brunet V, 1455; ESTC N72326; Upcott III, p.1107; Lowndes II, 1954. Not in Fowler. History of Oxford University Press: Volume I, ed. I. Gadd et al. (2013); G. Tyack, Oxford: An Architectural Guide (1998).

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