

# Art & Architecture



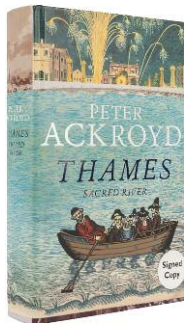
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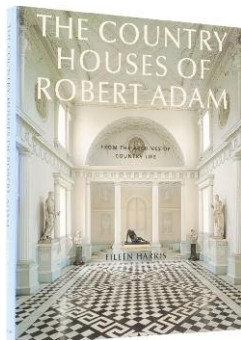
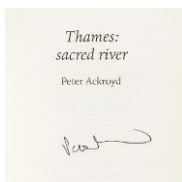
# ARCHITECTURE



**1. ACKROYD, Peter.** Thames. Sacred River. Chatto & Windus. 2007. **£30**

8vo., original laminated boards with three quarter length dust wrapper. A fine copy.

First edition signed by the author.



**2. [ADAM]. HARRIS, Eileen.** The Country Houses Of Robert Adam. From The Archives Of Country Life. Aurum Press Limited, 2007. **£125**

4to. Publisher's cloth, pictorial dustwrapper; pp.192, illustrated throughout in colour and b/w; fine in like dj.

First edition. A comprehensive survey of the work of Robert Adam (1728-1772), the leading neo-Classical

architect and designer of his time.

"Eileen Harris...has made a selection of two hundred of the archive's finest images to provide an illuminating study of twenty-two of Adam's masterpieces: his great country houses and his glamorous London houses. Arranged chronologically, they show the development of Adam's style of domestic architecture and decoration: his intricate planning and breathtaking interiors, including furniture and fittings, which demonstrate the enormous range of his genius."



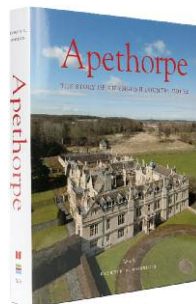
**3. ADJAYE, David.**

Adjaye Africa Architecture: A Photographic Survey of Metropolitan Architecture. Thames and Hudson. 2011. **£75**

4to., 7 paperback volumes in slipcase. A fine set.

First edition. "At just over

forty, David Adjaye is one of the worlds most exciting and accomplished architects, and has built many highly acclaimed houses and public buildings in the UK and USA. Over a ten-year period, the Tanzanian born, London-based architect has visited 53 major African cities and photographed thousands of buildings, sites and places that few of us will ever be able to visit. This 7-volume slipcased edition documents Adjayes tribute to African metropolitan architecture. The individual volumes present cities according to the terrain in which they are situated the Maghreb, Desert, The Sahel, Savannah and Grassland, Mountain and Highveld, and Forest. Each city is shown in a concise urban history, fact file, maps and satellite imagery, along with Adjayes personal travel notes and dozens of photographs of the citys civic, commercial and residential architecture. All six terrain volumes feature an introductory essay by Adjaye, and a separate volume is dedicated to essays by leading academics and commentators on Africa."

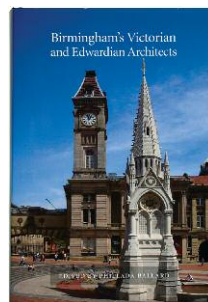


**4. MORRISON, Kathryn A.** Apethorpe. The Story Of An English Country House. New Haven and London, Yale University Press in association with Historic England for The Paul Mellon Centre For Studies In British Art, 2016. **£60**

4to. Blue cloth, photo-illustrated dust jacket; pp. xiv, 484, illustrated in colour and b/w.

This beautiful publication narrates the romantic biography of an architecturally significant country residence and its rescue from decline. Dating from the mid-15th century, Apethorpe in Northamptonshire was home to a succession of leading courtiers and politicians. At the command of King James I, the house was refurbished with a richly decorated state apartment. The suite, with its series of rare plaster ceilings and carved chimneypieces, unquestionably ranks as one of the finest-and least known-in Britain. In 2004, English Heritage rescued the house from ruin and has since restored it to much of its glory. This book places Apethorpe in its wider historical and architectural context, comparing it with other Tudor and Jacobean houses. It sheds new light on the furnishing, decoration, and circulation patterns of state suites in country homes. Written by architectural and archeological experts from Historic England, this monograph, the first on Apethorpe, is illustrated with new and historical photographs, paintings, maps, engravings, and specially commissioned interpretive drawings that reveal how the house looked at key moments in its history.

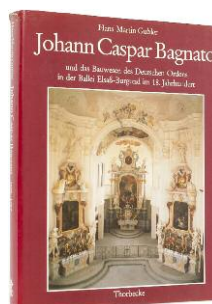
Edited by Kathryn A. Morrison. With contributions by Kathryn A. Morrison, Emily Cole, Nick Hill, John Cattell and Pete Smith.



**5. BALLARD, Phillada (editor)** Birmingham's Victorian and Edwardian Architects. Wetherby, Oblong for the Birmingham and West Midlands Group of the Victorian Society, 2009. **£41**

Royal 8vo. Black cloth, photo-illustrated dust jacket; xx, 630pp., illustrated throughout in colour and b/w

First edition.



**6. [BAGNATO]. GUBLER, Hans Martin.** Johann Caspar Bagnato 1696-1757. Sigmaringen, Thorbecke, 1985. **£50**

4to. Publisher's cloth, dust wrapper; pp. 456, colour frontispiece and 344 figures, chiefly black and white.

First edition. Text in German. An account of the Baroque architect who was active in southwest Germany and northern Switzerland.

## BOURNVILLE & PORT SUNLIGHT

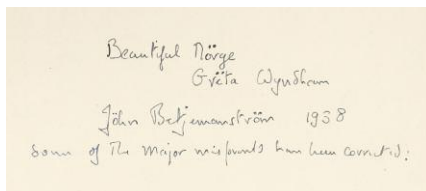
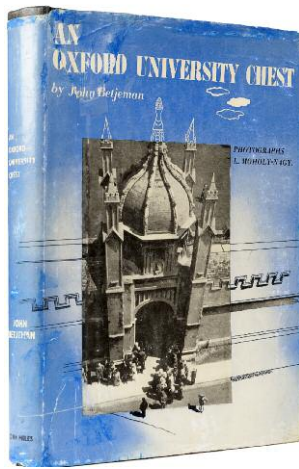


**7. BERLEPSCH-VAIENDAS, H[ans].E[duard].** Bauernhaus Und Arbeiterwohnung In England. Eine Reisesstudie. Stuttgart, J. Engelhorn, n.d. but between 1906 and 1912. **£498**

Folio (392 x 289 mm). Publisher's original quarter white leather over decoratively printed portfolio boards with ties; pp. 18, [2], 20 b/w plates reproducing perspective drawings by the author, 37 b/w photo figures and plans within the text, loose as issued; the backstrip expertly repaired with archive tissue.

Attractive suite of plates reproducing drawings of the principal houses on the model villages of Bournville and Port Sunlight by the Swiss architect, Hans Eduard von Berlepsch-Valendas (1849-1921), who had studied under Gottfried Semper in Zurich.

### INSCRIBED TO THE "GOLDEN HAired SWEDISH BEAUTY" OF THE IRISH UNIONIST'S FAREWELL TO GRETA HELLSTRÖM IN 1922?



**8. BETJEMAN, John.** An Oxford University Chest. John Miles. 1938. **£2,250**

4to. Original blue cloth back paper-covered boards; with photographs by Moholy-Nagy; with supplied scarce dustwrapper which is a little chipped and creased with a few closed tears.

First edition, author's presentation copy inscribed on the front free endpaper to Greta Wyndham, the wife of his friend, the artist Richard Wyndham: "Beautiful Norge / Gröta Wyndham / John Betjemanström 1938 / Some of the major misprints have been corrected." Betjeman has made the following holograph corrections: "John" to "James Gibbs" in the caption on p.18;

"Trinity College Chapel" for "Christchurch Cathedral" on p.118 and "Christine" for "Christian Longford" on p.186.

Richard Wyndham and Betjeman moved in the same social circles notably both appearing in the amateur film *The Sailor's Return* filmed at Cecil Beaton's home Ashcombe. The news of this film, with Lady Caroline Paget starring as Tulip, also provided Betjeman with one of his few front-page scoops as a journalist on the Standard. Wyndham also provided artwork for Shell when Betjeman was working there under Jack Beddington.

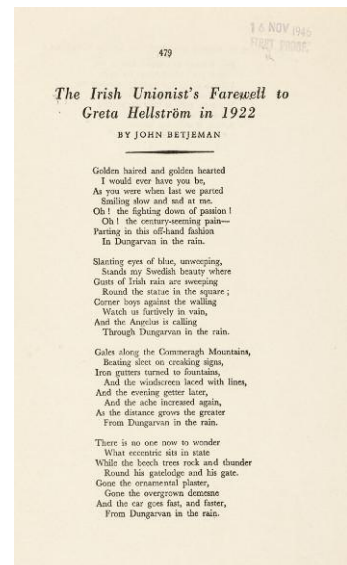
Caroline Dakers in *Clouds: The Biography of a Country House* comments "From 1929 onwards a regular visitor to Tickerage was Greta Wulfsberg, a Norwegian of 'piquant charm', one of Dick's [Richard Wyndham's] models. When she became pregnant in 1930, Dick agreed to marry her; his second daughter Ingrid was born the following year ... He gave Ingrid a lavish christening party at Clouds but otherwise spent little time with his baby daughter. She lived for much of her childhood with her grandfather Guy and Violet Wyndham at Parliament Piece. Meanwhile Dick and Greta agreed to remain on friendly terms, often visiting country houses together, hosting parties in London, but only occasionally cohabiting as husband and wife. With the freedom to pursue their own interests, they remained on affectionate terms."

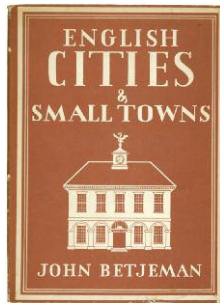
Betjeman's warm inscription to Wyndham's wife Greta may provide the solution to one of the unanswered Betjemanian literary puzzles, the identity of the "golden haired Swedish beauty" in the poem *The Irish Unionist's Farewell to Greta Hellström* in 1922. In his biography Bevis Hillier spends some time considering the case (*New Fame, New Love* pp.328- 333), finally proposing Emily Villiers-Stuart as the unidentified lover of the poem, but concluding "Like the "Mr WH" conundrum, the matter is likely to remain a tantalizing mystery - unless, some day, a cache of hitherto unknown love-letters should come to light, with indisputable revelations."

Although not a "cache of love-letters", the inscription in this book however would seem to cast Greta Wyndham in the role. Betjeman has changed her nationality from Norwegian to Swedish, possibly to disguise her identity, or for ease of scansion, or even perhaps to create a resonance with the best-known Greta in the 1930s - the Swedish Greta Garbo, who would have been specially well-known to JB as film critic of the Evening Standard in 1934-35. From a photograph of her taken with Dick at Tickerage it would also seem that Greta was in fact a brunette rather than 'golden haired', but certainly a beauty.

*The Irish Unionist's Farewell to Greta Hellström* in 1922 was first published in the December 1945 issue of the Cornhill Magazine and then collected in *New Bats in Old Belfries*. By this stage Greta had divorced Richard Wyndham and Betjeman may have felt therefore more confident in alluding to an earlier amorous tryst.

With loosely inserted a first proof (ink stamp dated 16 Nov 1945) of pp.479/480 from the December 1945 Cornhill Magazine printing the poem for the first time. It would seem highly improbable that Betjeman would send Greta Wyndham the proof if she were not the woman apostrophized in his poem.

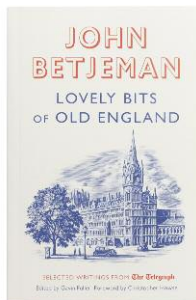




**9. BETJEMAN, John.** English Cities & Small Towns. William Collins, 1943. £30

8vo. Original pictorial paper boards, pictorial dust-jacket; 47 + [1]pp., illustrated with 8 colour plates and 31 b/w illustrations within the text; previous owner's bookplate and small, neat ink numerals below it, occasional very light spotting, otherwise a near fine copy in a good dust-jacket, the upper and lower edges of which have been professionally reinforced.

First edition.



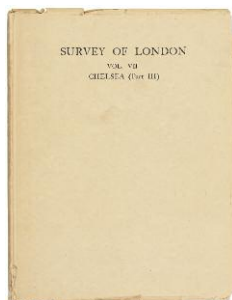
**10. BETJEMAN, John.** Autograph Postcard to Leonora Ison. Bakewell. [1963?]. £498

Colour Panoramic View Card of Chatsworth House. Betjeman was presumably staying at the House with his companion Lady Elizabeth Cavendish, sister of the then Duke of Devonshire.

Leonora Ison collaborated with Betjeman on his series of articles *Men and Buildings* written for the Daily Telegraph providing illustrations to accompany his text.

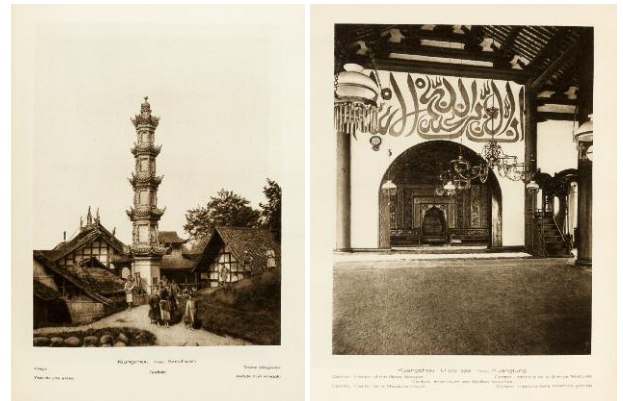
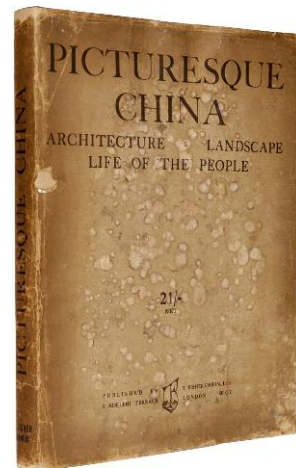
This postcard signed in full by Betjeman gives Ison the plan for the article *Preserve or Destroy* which appeared on September 9th 1963. "This time I'm writing about the quite false battle created by the fools like Reyner Banham and the Tories (but not mentioning names) between Destructivists and Preservationists. I want a drawing to show how in the 15th Cent, a comparable time with today, they added Perp to earlier work and both went well together. eg? W Front of Peterborough with its little perp porch, or North of Canterbury with choir layout, or any other thing you like as an example."

For the working relationship between Betjeman and Leonora Ison see Hillier *The Bonus of Laughter* (p.75-78).



**11. BIRD, James** Survey of London. Vol. VII. Chelsea [Part III]. London County Council, 1921. £40

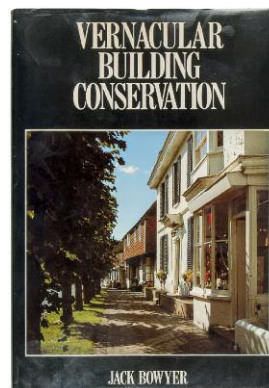
4to. Original buff card wrappers; pp. xv + [2] + 91; 88 black and white plates, two illustrations in the text, 30 heraldic illustrations; small tears to the extremities of the wrappers, internally clean copy.



**12. BOERSCHMANN, Ernst.** Picturesque China. Architecture and Landscape. A Journey Through Twelve Provinces. London, T. Fisher Unwin, [1923]. £598

Large 4to. Original red cloth with slightly spotted and repaired dust-wrappers; pp. xxvi, 288, 288 photogravure illustrations, captions in English, French, German, Spanish and Italian; cloth a little marked, occasional spotting to preliminary text; a good copy in the rarely seen dust-wrappers.

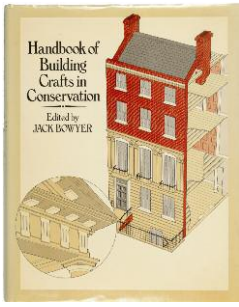
**First edition.** Actually printed by Wasmuth in Germany and distributed with titles and text in different languages, this is a pretty comprehensive pictorial stock take of the architectural heritage of China, including fine landscapes, often with traditional carriages and travellers. "The German architect and historian Ernst Boerschmann (1873–1949) spent his professional life engaged in research on traditional Chinese architecture ... When Ernst Boerschmann first arrived China in 1902 as a member of the German army he was already planning to undertake work on architecture' (Eduard Kögel in *China Heritage Quarterly*, online). - This is Boerschmann's main work, and an enduring record of traditional Chinese architecture, much of which has since been lost.



**13. BOWYER, Jack.** Vernacular Building Conservation. Architectural Press, 1980. £30

4to. Black cloth, photo-illustrated dust jacket; pp. [vi], 184, illustrated in b/w throughout.

First edition.



**14. BOWYER, Jack.** Handbook Of Building Crafts In Conservation. *Hutchinson*, 1981. £50

4to., (175 x 223 mm). Terracotta cloth, pictorial dust jacket; pp. 375, [1], illustrated in b/w throughout; a near fine copy in a very good dust jacket.



**19. BURCKHARDT, J.** Briefe an einen Architekten 1870-1889. *Munich: Georg Müller and Eugen Rentsch*. 1913. £98

8vo. Rebound in half tan pigskin with marbled boards, marbled endpapers; xiii + [3] + 282 pp., photographic portrait of author to frontispiece, 2 plates, 1 facsimile letter; a little scuffing to boards but internally very bright indeed.

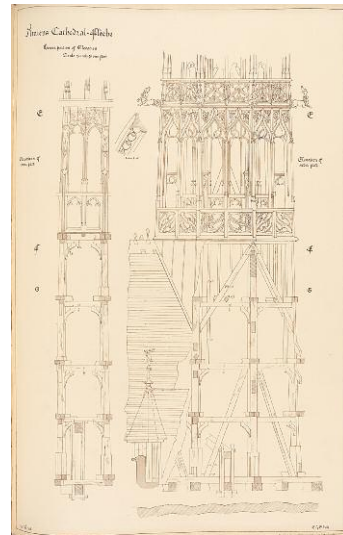
First edition. A collection of Jacob Burckhardt's essays on the architecture of several major European cities, including Munich, London, Rome, Mantua and Basle. The Swiss historian Burckhardt (1818 - 1897) was one of the greatest critics of the nineteenth century. Text in German.



**15. BREUHAUS, Fritz August.** Das Haus Eines Kunstfreundes. *Darmstadt, Alexander Koch*, 1926. £195

Folio (322 x 240 mm), publisher's original decorative cream cloth; pp. 146, [6], illustrated with b/w photo plates; library inkstamp to title page, foxing to first few leaves, very good.

First edition. A description of the house built by the architect Fritz August Breuhaus (1883-1960) for the editor and publisher Alexander Koch (1860-1939), a leading figure in the decorative arts. Breuhaus went on to become a major interwar architect, his most famous work being the interior of the airship *Hindenburg*



**20. BURGES, William.** Architectural Drawings By W. Burges Architect. *William Clowes*, 1870. £2,995

Folio (560 x 375 mm). Publisher's quarter crimson morocco over pebble-grain cloth covered boards, sometime rebaced preserving the original gilt-lettered spine; title-page, dedication leaf, pp. 29, [1], 2, subscribers' list, 75 lithographed plates; lightly bumped at the extremities, joints a little rubbed, else a very clean copy.

Sole edition. Shortly after Burges had left the office of Edward Blore (to whom he had been articulated) he spent a year and a half in France and Italy. It was his intention 'to write a sort of grammar of thirteenth-century architecture, and to illustrate it with carefully measured details... The plan of the book fell through, for I had scarcely been at work two months before the advertisement of M. Viollet le Duc's appeared, and I then continued the drawings for my own instruction and without any intention of publication ... to myself they were very valuable as they ... taught me the why and the wherefore, which is the base of all architectural knowledge; so they were put into strong working bindings, and thus they remained in my bookcase until the year 1864'.

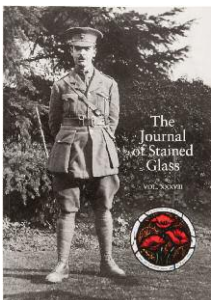
The plates were lithographed under the direct supervision of Burges himself, who undertook to deface the stones as soon as the plates had been struck off. The volume was privately issued from his office at 15 Buckingham Street, Strand, with the promise 'above all, to allow no copies to go into the trade'.

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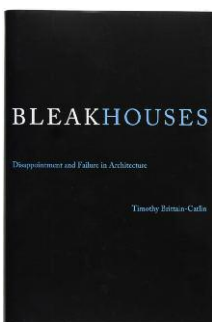
**16. BRITISH SOCIETY OF MASTER GLASS PAINTERS** The Journal of Stained Glass Vol. XXXVI. *British Society Of Master Glass Painters*, 2013. £20

8vo. Photo-illustrated card wrappers; pp. 224, illustrated in colour and b/w.



**17. BRITISH SOCIETY OF MASTER GLASS PAINTERS** The Journal of Stained Glass Vol. XXVIII. *British Society of Master Glass Painters*, 2015. £20

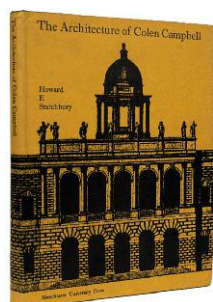
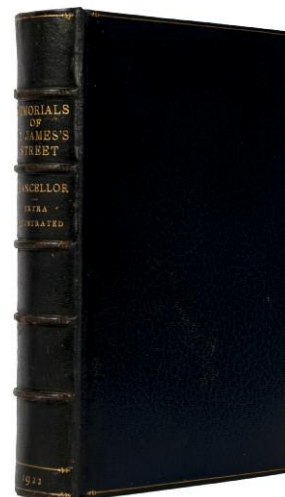
8vo., photo-illustrated card wrappers; pp. 192, illustrated in colour and b/w.



**18. BRITAIN-CATLIN, Tim.** Bleak Houses. Disappointment and Failure in Architecture. *MIT Press*, 2014. £17.95

8vo. Black cloth, dust jacket; pp. x, 182, illustrated throughout with b/w text figures; new.

First edition.

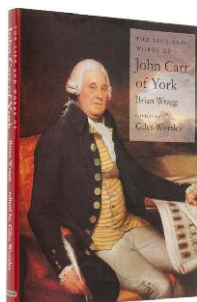


21. [CAMPBELL]. STUTCHBURY, Howard E. *The Architecture of Colen Campbell*. Manchester University Press, 1967. £75

4to (253 x 190 mm). Publisher's cloth, pictorial dust jacket; pp. xvi + 186 + 141 b/w photo plates; a very good copy.

*Provenance:* Simon Houfe, author, with his book label to the front pastedown.

First edition. The publication of *Vitruvius Britannicus* brought its author considerable fame, but despite designing and working on Burlington House, Wanstead House and Mereworth Castle, Campbell never achieved the same level of recognition for his architecture. The present volume seeks to redress the balance, exploring the role Campbell played as the first of the neo-Palladians and the impetus he gave to the development of Georgian architecture.

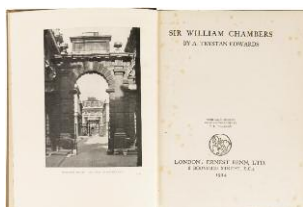


22. [CARR]. WRAGG, Brian. *The Life And Works Of John Carr of York*. Otley, Oblong, 2001. £45

4to. Original cloth, pictorial dust jacket; pp. 252, b/w portrait frontis and 251 b/w plates; fine.

Second revised edition. Edited by Giles Worsley. John Carr (1723-1807) was the leading architect in the north of England, his main works including Buxton Crescent and

Harewood House.



23. [CHAMBERS]. EDWARDS, A. Trystan. *Sir William Chambers*. Ernest Benn, Ltd., 1924. £30

4to. (247 x 184 mm). Quarter black buckram, gilt-lettered spine; pp. 25, [3], 35 b/w photo plates, including frontis; some

spotting to the text, otherwise a bright copy.

*Provenance:* Sir Albert Richardson P.R.A. (1880-1964), architect, author, teacher, with his book label to the front pastedown, and signed twice by him, once in ink and once in pencil, to the ffeep.

Monograph in the series *Masters of Architecture*, with photographs by F.R. Yerbury. Sir William Chambers (1723-1796), a founding member of the Royal Society, is best known for designing Somerset House and the pagoda at Kew.

24. CHANCELLOR, E Beresford. *Memorials of St James's Street together with The Annals of Almack's*. Grant Richards 1922. £750

8vo., sometime bound by Root in full dark blue crushed morocco, ruled in gilt, spine ruled and lettered in gilt, top edge gilt, rich gilt turn-ins over watered silk endpapers. With 16 illustrations, extra illustrated with 8 colour plates and 44 black and white plates (predominantly portraits). A little rubbing to raised bands on spine otherwise a very good copy.

First edition. A handsomely bound extra-illustrated copy including a hand coloured frontispiece of Pollard's *Four in Hand at the Roebuck* (rather incongruously as *The Roebuck* was in Turnham Green).

With a history of the Club Almack's. Almack's Assembly Rooms was a social club in London from 1765 to 1871 and one of the first to admit both men and women. It was one of a limited number of upper class mixed-sex public social venues in the British capital in an era when the most important venues for the hectic social season were the grand houses of the aristocracy. From 1871 it was renamed "Willis's Rooms"

The Assembly Rooms first opened in purposeful rivalry to Mrs. Cornelys' entertainments at Carlisle House; her masquerade balls were becoming notorious. At first it was described as a "female Brook's"—a gambling club to which women were admitted, as well as men. Male members proposed and elected the female members, and women proposed and elected the male members. At this time, like Almack's other establishments, it was meant to make money as what would now be called a casino. It was, like a male club, open any night, and gambling was all that went on, besides a little supper served by Mr. and Mrs. Almack, the latter of whom poured tea while wearing a fashionable sack gown.

In 1770, Horace Walpole wrote of "The Female Coterie", "There is a new Institution that begins to make, and if it proceeds will make, considerable noise. It is a club of both sexes to be erected at Almack's, on the model of that of the men at White's. Mrs Fitzroy, Lady Pembroke, Mrs Meynell, Lady Molyneux, Miss Pelham and Miss Lloyd are the foundresses. I am ashamed to say I am of so young and fashionable society; but as they are people I live with, I choose to be idle rather than morose. I can go to a young supper without forgetting how much sand is run out of the hour-glass.

This first phase of Almack's suffered from competition from The Pantheon or "Winter Ranelagh Gardens" from 1772 until it burned down twenty years later Play seems to have fallen off, as Almack's entered its second phase some time after 1800.

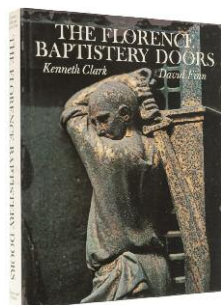


25. [CHICAGO] "Great Cities." Chicago. Parts I-X (all published). *Chicago*, S. B. Frank, February 20, - April 24, 1894.

£245

Oblong 8vo., (196 x 275 mm). Parts I-X, (all published), publisher's original photo-illustrated and titled, stapled buff paper wrappers; each part containing [16]pp. of captioned b/w photographs; one or two very small closed tears to the extremities of the wrappers.

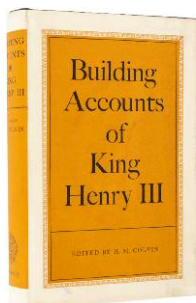
Part I. As Seen From the Skies, and Its Crowded, Busy Streets. Part II. Public Buildings and Monuments. Part III. Boulevards, Drives and Cabs. Part IV. Harbor Views and Sky-scrapers. Part V. Men of Millions and Their Homes. Part VI. Churches and Well-known Divines. Part VII. Memorable Events and the Mayors we've had. Part VIII. Depots and Hotels. Part IX. Theaters and Places to Visit. Part X. Thirty-two Men who Press the Button.



26. CLARK, Kenneth & FINN, David *The Florence Baptistery Doors* London, Thames & Hudson, 1980. £98

Large 4to. Original green cloth, gilt lettered to front cover and spine, photographic dust wrapper; pp. 328; very good.

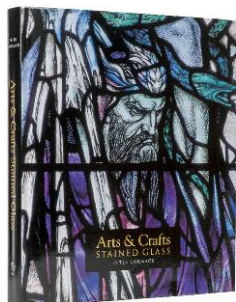
Inscribed to Stephen and Natalie Spender, with a facsimile of their John Craxton bookplate.



27. COLVIN, Howard. *Building Accounts of Henry III.* Oxford, Clarendon Press, 1971. £30

8vo. Dark blue buckram, dust jacket, price-clipped; xvi, 472pp., 15 b/w plates.

First edition. An important printing of these very early European building records, covering Westminster Abbey, Dover Castle and the great hall of Winchester Castle.



28. CORMACK, Peter. *Arts & Crafts Stained Glass.* New Haven and London, Yale University Press for The Paul Mellon Centre for Studies in British Art, 2015. £50

4to. Black cloth, pictorial dust jacket; pp. x, 354, illustrated in colour.

First edition.

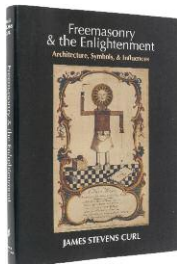
29. COTTINGHAM, Lewis Nockalls. *A Collection Of Architectural Ornaments And Decorations Selected From The Best Authorities For The Use Of Architects, Sculptors, Ornamental Painters, Mason Carvers, Modellers in Plaster, Casters in Metal, Paper Stainers And Every Business Connected With The Arts Of Design.* bound with a selection of plates from Plans, Elevations, Sections, Details And Views Of The Magnificent Chapel Of King Henry The Seventh. Priestley And Weale, [1824]. £3,850

Elephant folio (595 x 480 mm). Original marbled paper wrappers, corners and spine sympathetically repaired, paper title label to the centre of the upper cover, preserved in a modern solander box made with acid free liner, with upper board lettered to match original label; lithographed decorative title page and a total of 38 lithograph plates, all linen-backed, numbered thus, I-XXIII; IV, VI, XII, XV, XIX, XXII, XXVI, XXIX, XL, XLIV, then 3 plates, each trimmed, their numbers excised, XXX, XXIV, (the final 5 plates folding). This copy is dusty and has ancient water marks on some plates but many are very fresh; scarce.

The first twenty three plates depict classical Greek and Roman architectural details, these include plans, elevations and sections of the Erechthion (5 pls.), the Lantern of Demosthenes (1pl.), The Temple of the Winds (1pl.) and the Temple of Vesta at Tivoli, (2 pls.), the remaining fourteen plates within this group show classical ornamental details, capitals, ceiling roses, and borders, with one plate devoted to vases. The plates following this group are a selection derived from Cottingham's *Plans, Elevations, Sections, Details And Views Of The Magnificent Chapel Of King Henry The Seventh*, published in two volumes in 1822 and 1829 respectively. These depict details of the chapel's buttresses, window tracery, and sculptural elements.

Copies of the first work reported to OCLC by CCA, Columbia, MIT, Ocean State Universities, University of Illinois, Winterthur Mueum, and the University of Stuttgart.

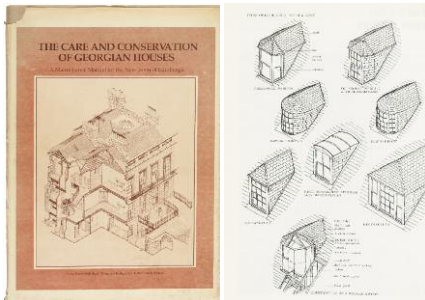




**30. CURL, James Stevens.** *Freemasonry & the Enlightenment. Architecture, Symbols, & Influences.* Historical Publications Ltd., 2011. £45

4to. Brown cloth, pictorial dust jacket; pp. xxviii, 356, illustrated in colour and b/w.

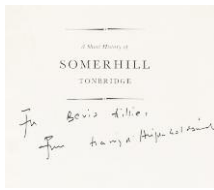
First edition. This wide-ranging, thorough and beautifully illustrated study of Freemasonry's influence on Western culture puts into context a movement that has left a significant legacy. Professor Curl shows how aspects of Freemasonic ideas have permeated the design of buildings, parks, gardens, and cemeteries, as well as other art-forms from literature to the performing arts. Some of Mozart's music has close connections with the Craft, and many of the stage-sets associated with his operas are reproduced, together with very detailed captions. The glossary explains some of the complex ideas and iconography of Freemasonry, and the extensive bibliography contains an enormous amount of material to stimulate further research.



**31. DAVEY, Andy.** *The Care And Conservation Of Georgian Houses. A Maintenance Manual for the New Town of Edinburgh.* Edinburgh, Paul Harris Publishing with Edinburgh New Town Conservation Committee, 1978. £150

4to., (296 x 211mm). Brown cloth, gilt-lettered spine, pictorial dust jacket with loss to the head and backstrip; pp. [14], 213, [1], illustrated throughout with b/w maps, tables, measured drawings, plans and sections; a near fine copy in a reasonable dust jacket.

First edition.



**32. [D'AVIGDOR-GOLDSMID, Sir Henry]** *A Short History of Somerhill Tonbridge.* [No Publisher] July 1952. £98

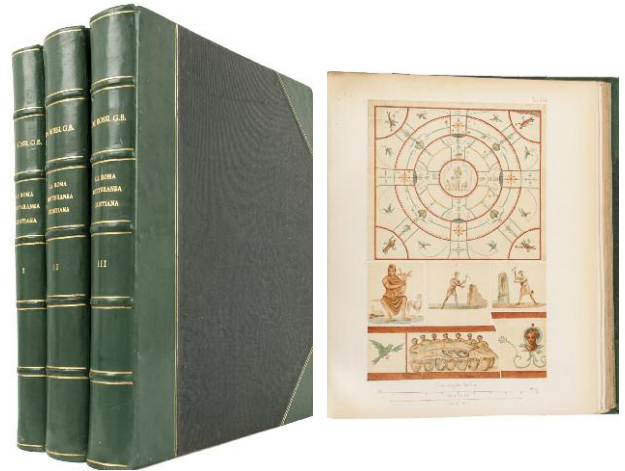
8vo., printed grey wrappers, stapled as issued; pp. 11. A little rusting to staples otherwise a very good copy.

First (only?) edition. Inscribed by Harry d'Avigdor-Goldsmid to Bevis Hillier. It is not clear whether this short guide to the house was written by d'Avigdor-Goldsmid himself or merely commissioned by him.

Somerhill House is a Grade I listed Jacobean mansion situated near Tonbridge, Kent, United Kingdom. It was built for The 4th Earl of Clanricarde in 1611–13. The estate was sequestrated by Parliament in 1645, and restored to its rightful owner in 1660. The building had become derelict by the mid-eighteenth century but was later restored. Somerhill was painted by Turner in 1811. It was bought by a member of the Goldsmid family in 1849 and greatly extended between 1879 and 1897, making it the second largest house in Kent, after Knole House, Sevenoaks.

Sir Henry d'Avigdor-Goldsmid inherited the house in 1940. Post-war, the house was the scene of much lavish entertaining. Lady Rosemary d'Avigdor-Goldsmid likened it to a hotel, "except that the guests didn't pay!" Amongst the distinguished visitors were John Betjeman, Hugh Casson, David Niven and Enoch Powell.

**VOLUMES 1 & 2 (OF 3) OF DE ROSSI'S WORK ON THE CATACOMBS IN ROME**



**33. DE ROSSI, G[iovanni]. B[attista].** *La Roma Sotterranea Cristiana.* Roma, Cromo-Litografia Pontificia, 1864, 1867. £645

Folio (366 x 287 mm). Three vols, comprising two text volumes and one volume of lithograph plates, the latter with original card wrappers bound in, each volume bound in recent half green morocco over the original green moiré cloth-covered boards, t.e.g., marbled endpapers; pp. [viii], 351, [1], 85, [1]; [viii], xliii, [1], 391, [1], 134, [2]; 40 lithograph plates, numbered I-XL, including one large, folding plan, closed tear to the upper margin extending into the plan; 4 chromolithograph plates lettered A-D, and 62 lithograph plates, including one large, folding plan; light dust marks and age toning to the margins of the leaves and plates, otherwise a bright set.

Ex-libris the Art and Science Department, the V&A with its ink stamps to the foot of the title pages, de-accession stamp to the same in each volume, neat embossed blind-stamp to the upper margin of the majority of the plates.

First edition of volumes 1 & 2 of the text with the plates for both volumes bound together. A third volume of text and plates [not offered here] was issued in 1877.

Giovanni Battista de Rossi (born 1822, died 1894) is considered the greatest of the 19th century Roman archaeologists. His first major project, which he started working on in 1842, was to assemble and publish all known ancient Christian inscriptions in Rome. It took him 15 years to do this, and in 1857 the Vatican press printed his *Inscriptiones christianae Urbis Romae*. The work contained 1126 inscriptions dating from the year AD 71 to 589.

While working on *Inscriptiones*, de Rossi also explored the catacombs. He built on Antonio Bosio's research, and made extensive use of the old Itineraries, pilgrim guides to the catacombs. The first catacomb he explored, in 1848, was that of Praetextus.

His most famous discovery was made in 1849. It was known from older sources that there was a papal cemetery in one of the catacombs, and it was thought that it was located close to the Cemetery of Callixtus on the Appian Way. In a shed belonging to a winery, he found a stone with the partial inscription ... NELIUS MARTYR. The only possible name was Cornelius. Pope Cornelius (251-253) died in exile, and was therefore considered a martyr. De Rossi continued his search of the area, and found the Chapel of the Popes in the Catacombs di San Callisto, where 14 popes were buried. He also excavated the catacomb of Thraso (1872) and of Catacomba di Priscilla (1880's).

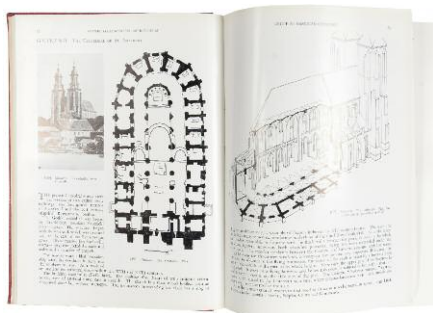
In 1863 de Rossi founded the *Bollettino di archaeologia cristiana* to publish his finds. The next year, he published the first volume of *Roma Sotterranea* (Subterranean Rome); vols. 2 and 3 were published in 1867 and 1877. While doing the research for this historical work, he was assisted by his brother Michele.



**34. DEBAT-PONSAN, J.** *Nouvelles Ecoles En France.* Paris: Editions Alexis Sinjon, [Nd, 1930]. **£165**

Folio. Publisher's boards with original tie fastening; pp. [4] + 56 black and white photograph plates and plans; boards rubbed to extremities with embrowning to spine and to text, otherwise a good copy with very clean and bright plates.

First edition.



**35. DMOCHOWSKI, Zbigniew.** *The Architecture Of Poland. An Historical Survey.* The Polish Research Centre, Limited, 1956. **£75**

Large 8vo. (248 x 183 mm). Original red cloth, endpapers printed with a map of Poland; pp. xxvi, [2], 428, [2], 1173 b/e photos, plans and measured drawings distributed throughout the text; a clean, bright copy.

*Provenance:* Sir Albert Richardson P.R.A. (1880 -1964), architect, author and teacher, with his biro signature to the verso of the ffp.

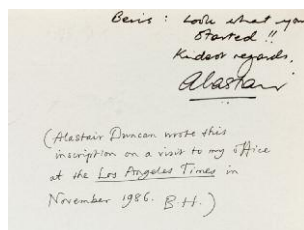
First edition. With a foreword by Lionel B. Budden.



**36. DUNCAN, Alistair** *American Art Deco* New York, Harry N. Abrams Inc., 1986. **£98**

4to. Original light brown cloth, titled gilt to spine, pictorial dust wrapper; [unpaginated]; near fine.

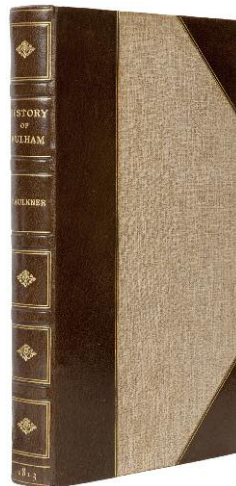
First edition, from the library of Bevis Hillier, with a facsimile of Hillier's Reynold Stone book label. Inscribed by the author to Bevis Hillier "Look what you started!!" i.e the interest in 'Art Deco'. Hillier's book, *Art Deco of the 20s and 30s*, was published by Studio Vista in 1968. This was the first major work on a hitherto neglected period of art, which had previously been referred to by various different names. His use of the term Art Deco became definitive.



**37. [EDINBURGH] YOUNGSON, A.J.** *The Making of Classical Edinburgh.* Edinburgh At the University Press. 1966. **£20**

Large 8vo., original cloth with leather spine label lettered in gilt with dust jacket; pp. xv, [iii], 338, illustrated with 82 photographs by Edwin Smith and 80 figures in the text; a near fine copy in a very good dj.

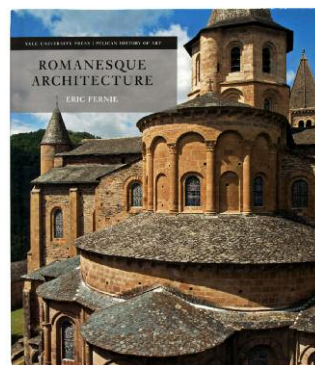
Fourth reprint of the first edition.



**38. FAULKNER, Thomas.** *An Historical and Topographical Account of Fulham including the hamlet of Hammersmith.* Printed for J. Tilling Chelsea for T Egerton; T. Payne, Becket and Porter; J. Hatchard; J. Asperne; Nichols, Son and Bentley; and Sherwood, Neely, and Jones. 1813. **£498**

8vo., sometime finely bound for Tregaskis in half double gilt ruled brown morocco, panelled and lettered in gilt on spine with gilt centre tools, top edge gilt. Folding map, 22 plates. A little offsetting from a couple of plates, very occasional light spotting, bookplate, generally a very good copy in a handsome binding.

First edition.

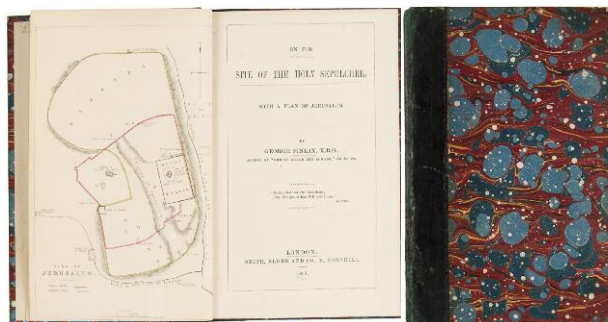


**39. FERNIE, Eric.** *Romanesque Architecture. The First Style Of The European Age.* New Haven and London, Yale University Press, 2014. **£55**

4to. Grey cloth, photo-illustrated dust jacket; pp. xxx, 297, [3], illustrated throughout in colour and b/w.

First edition. In a new addition to the Pelican History of Art

series, leading architectural historian Eric Fernie presents a fascinating chronological survey of Romanesque architecture and the political systems that gave rise to the style. It is known for its massive quality, thick walls, round arches, piers, groin vaults, large towers, and decorative arcading, as well as the measured articulation of volumes and surfaces. Romanesque architecture was also, at the time of its greatest popularity in the eleventh and twelfth centuries, the first distinctive style to dominate western and central Europe. The book includes an exploration of the gestation of the style in the ninth and tenth centuries and its survival in competition with the Gothic up to the fourteenth century. Notable structures include Speyer Cathedral, Sant' Ambrogio in Milan, the abbeys of Cluny, Vezelay and Caen, San Isidoro in Leon, the Church of the Holy Sepulchre in Jerusalem, Durham Cathedral and St Andrew in Krakow, as well as the castles of Loches and Dover. A superb teaching tool, close to 400 illustrations - full colour-plates, as well as black-and-white photographs of stunning, voluminous interiors plus plans and maps - pack this seminal text describing the design, function and iconography of key church, monastic and secular buildings of a formative era.

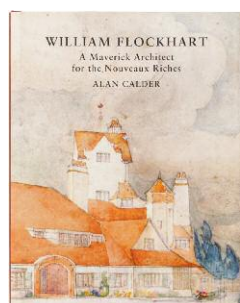


**40. FINLAY, George.** *On the Site of the Holy Sepulchre. With a Plan of Jerusalem.* London, Smith, Elder, 1847. £298

8vo. Contemporary calf-backed marbled boards, spine lettered in gilt; pp. 48, lithographic plan of Jerusalem, old and new wall outlined in colour; spine a little defective; otherwise good; *provenance*: early bookplate of Alexander B. McGrigor inside front cover.

**Very rare first edition.** George Finlay (1799-1875) was a British historian. His interest in the Greek struggle for independence took him to Cephalonia in 1823, where he was received by Lord Byron. He established himself in Athens, and undertook several trips to the Levant, of which this book is a product. 'The topographical opinions announced in this Essay are the result of a careful examination of the localities in the month of March [1846]' (p. 6).

*Provenance*: Alexander Bennett McGrigor of Cairnoch (1827-1891) was a lawyer, co-owner of a big Glasgow law firm and book collector.



**41. CALDER, Alan.** *William Flockhart A Maverick Architect for the Nouveaux Riches.* Donington, Shaun Tyas, 2014. £35

Large 8vo. Red cloth, pictorial dust jacket; pp. viii, 144, illustrated in colour throughout; new.

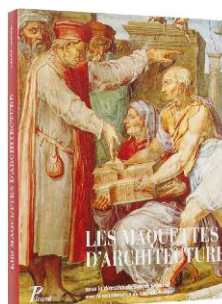
First edition. "William Flockhart (1852-1913) was an important and influential London-based Scottish architect ... His clients were principally the 'nouveau riches' - shipping magnates, business entrepreneurs, bankers, diamond merchants, art dealers, artists and photographers - and this study explores how he addressed their aspirations, often with extravagant, opulent and inventive designs. There are detailed descriptions of Flockhart's elegant houses, studios and business premises in London, his sophisticated town houses in Mayfair, and his grand country houses which culminated in Rosehaugh House, a monumental Wagnerian chateau cum mansion, in Ross and Cromarty" (blurb).



**42. [FOSTER, Norman] JENKINS, David.** *Norman Foster Works 6.* Munich, London, New York, Prestel, 2014. £95

4to. Grey cloth, titled acetate dust jacket; pp. 604, illustrated throughout in colour and b/w; as new.

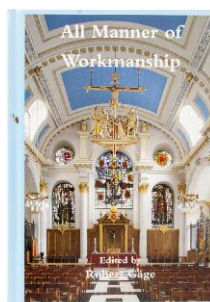
First edition.



**43. FROMMEL, Sabine (editor with Raphael TASSIN).** *Les Maquettes D'Architecture.* Paris, Editions A. et J. Picard, 2015. £55

4to. Pictorial card wrappers with flaps; pp. 325, [1], illustrated in b/w.

First edition. A study of architectural models.



**44. GAGE, Robert (editor).** *All Manner of Workmanship. Papers from a Symposium on Faith Craft.* Downton, Spire Books Ltd., 2016. £34.95

Large 8vo. Publisher's photo-illustrated laminated paper-covered boards; pp. 128, illustrated in colour.

First edition. With contributions from Elain Harwood, James Bettley, Michael Yelton and Stephen Keeble.



**45. GALLETTI, Sara** *Le Palais Du Luxembourg De Marie De Medicis 1611-1631.* Paris, Editions A. et J. Picard, 2012. £45

4to. Pictorial card wrappers; pp. 292, [2], illustrated in colour and b/w.

First edition.



**46. CARBONERI, Nino.** *L'Architetto* Francesco Gallo. *Torino, Società Piemontese D'Archeologia E Di Belle Arti*, 1954. **£35**

Large 4to. (314 x 230). Publisher's paper covered boards, lacking dust jacket; pp. xii, 228 + 98 half-tone plates; light, scattered spotting to the boards fore-edges and endpapers, else a good copy.

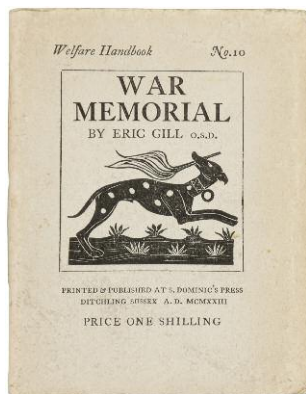
*Provenance:* Sir Albert Richardson P.R.A. (1880-1964), architect, author, teacher with his book label of the front pastedown, and his ink signature to the ffeep.

Sole edition. Italian text with a preface by Giuseppe Fuoco. Gallo (1672-1750) was a prominent Piedmontese baroque architect.



**47. [SURVEY OF LONDON]. GATER, G.H.** *Survey Of London Volume XVI. Charing Cross. (The Parish Of St. Martin-In-The-Fields, Part I).* *Published For The London County Council By Country Life, Ltd., 1935.* **£65**

4to. Original blue cloth, dust jacket; pp. xxii, [ii], 296, [2], colour frontispiece, 117 b/w photos, line drawings and plans; small tears to the extremities of the dust jacket, otherwise a very good copy.

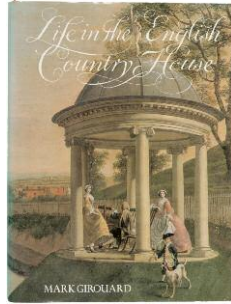


**48. GILL, Eric.** *War Memorial.* *Ditchling. St Dominics Press.* 1923. **£498**

Small 8vo., original heavy grey wrappers. With front cover and title-page illustration from a wood engraving by David Jones and a single wood engraving by Gill. The engraving is a preliminary study for Gill's relief sculpture entitled "Christ and the Money-Changers" and was the image used for the War Memorial Gill designed for Leeds College.. Wrappers slightly browned otherwise a very good copy.

First edition. This pamphlet is Gill's explanation of the work, in which he "commemorates the most just of all wars — the war of Justice against Cupidity."

With the bookplate of Michael Gerveys Sewell. Michael Gerveys Sewell, later Father Brocard Sewell, left school at 16 and found work as a general factotum in the London Office of 'GK's Weekly', the paper founded by GK Chesterton. Here he met writers, thinkers and artists. Among the many were, the printer and writer Hilary Pepler, a Quaker who converted to Roman Catholicism, Henry Williamson, the writer of Tarka the Otter and more controversial books, and Arthur Machen, a 'black-arts' writer. After he left GK's he went to join the Eric Gill's artistic community at Ditchling in Sussex. In that Catholic community he found an emotional haven and professional direction, and stayed for five years working as a compositor.



**49. GIROUARD, Mark.** *Life in the English Country House.* *New Haven and London, Yale University Press, 1978.* **£30**

4to. Red cloth, pictorial dust jacket; pp. viii, 344, 32 colour photo plates, illustrated throughout in b/w; the spine of the jacket lightly sunned else a near fine copy.

First edition.

**50. GOLDFINGER, Ernő and Ursula BLACKWELL.** *Planning your Neighbourhood for home, for work, for play.* [*London, for Air Ministry Directorate of Educational Services, 1944*]. **£2,000**

49.5 x 35.5 cms. 20 loose coloured pictorial boards, original pin holes for display to corners. A very good set (without original portfolio).

Designed by Erno Goldfinger and Ursula Blackwell. Assistant Martin Cobbett, Collaborators Sheila Hawkins for cartoons and Peter Shephard for landscaping.

The first plate acts as title-page, No.2 and No.3 contrast village and town life, No.s 4-10 describe what planning means: "Shops, Schools, Work and Recreation within easy reach of our home". No.s 9 and 10 talk about different types of homes (houses, flats or maisonettes) and the space needed to supply accomodation for different sized families. No.s 11-20 show the site in Shoreditch on which the plans were to be based and how the new changes would impact the site.

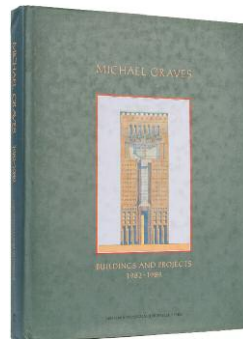
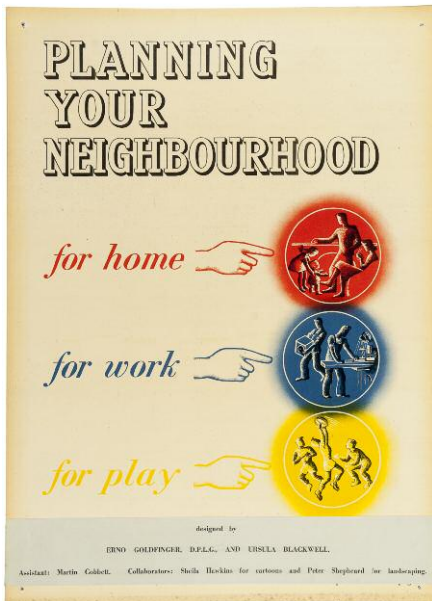
Britain's lack of trained planners in the years after World War II caused many established architects to begin town planning for the first time. As the war drew to a close, architect Ernő Goldfinger worked on exhibitions for the Army Bureau of Current Affairs and this accompanying publication *Planning Your Neighbourhood* on behalf of the Air Ministry Directorate of Educational Services. With his wife Ursula Blackwell, Goldfinger expounded the popular idea of neighbourhood planning, whereby parts of the cities are reconstructed in a unified style for a set number of people to live.

Here, Goldfinger designs a new neighbourhood on land in war-damaged Shoreditch, London. Through diagrams and montages he explains the logic of the design's placing of homes, shops, schools, green spaces, industry and traffic relative to each other. In doing so he planned to sweep away the slums, use space more efficiently, separating pedestrians and traffic and realigning new developments to Patrick Abercrombie's *County Plan*.

From *Planning Your Neighbourhood*, in which he envisaged the rebuilding of the heavily bombed London district of Shoreditch, to *Planning Your Kitchen*, Goldfinger's vision of post-war Britain embraced everything from bold urbanism, to warning home owners that "jazzy knobs collect dust".

A fascinating, almost utopian, post-war scheme for rebuilding the blitzed London. Goldfinger was to become known for his brutalist high rise developments which ironically were to lead to distinctly non-utopian social disintegration.

We were able to locate sets of these panels in RIBA and the National Trust Library only; not listed by COPAC; OCLC locates a set in the Canadian Centre for Architecture.

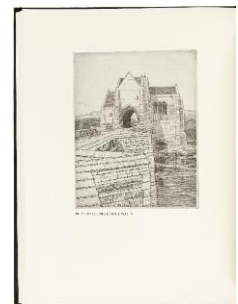
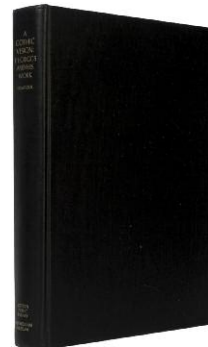
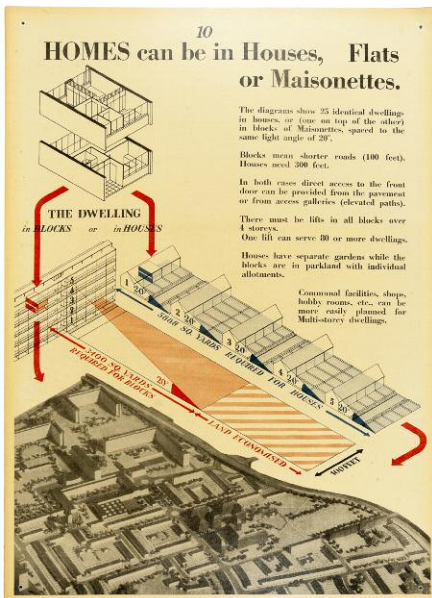


51. [GRAVES, Michael]. **editor NICHOLS, Karen Vogel & Patrick J. BURKE & Caroline HANCOCK.** Michael Graves. *Buildings And Projects 1982-89.* Essays by Robert Maxwell and Christian Norburg-Schulz. *Architecture Design and Technology Press, 1990.* £50

4to. Publisher's cloth and dustwrapper; pp. 351 richly illustrated with colour and black and white photograph plates;

fine.

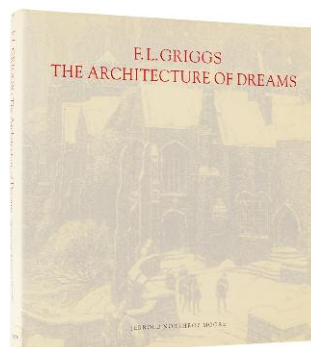
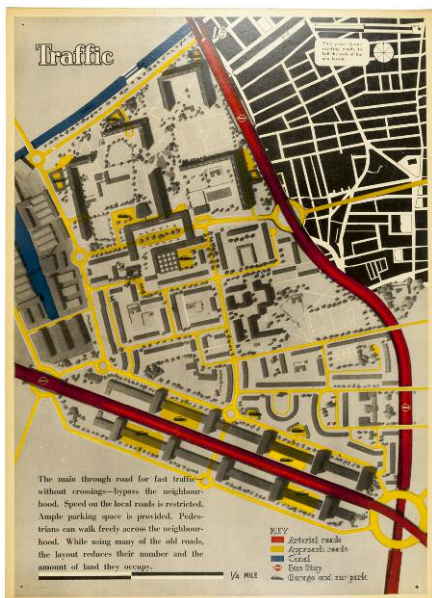
First UK edition. "Michael Graves's new monograph documents recent commissions - including museums, hotels, office buildings, private homes, and furniture - through original sketches and renderings, as well as photographs of models and completed projects. The monograph highlights such well known projects as the Humana Building in Louisville Kentucky and the Emory University Museum of Art and Archaeology in Atlanta. Other recent works included are the Whitney Museum, and Sotheby's Apartment Tower in New York."



52. [F.L. GRIGGS]. **COMSTOCK, Francis Adams.** *A Gothic Vision: F.L. Griggs And His Work.* Boston, Mass., Public Library; Oxford, Ashmolean Museum, 1978. £95

4to. Publisher's cloth; pp. xi, [1], 370, 155 black and white illustrations.

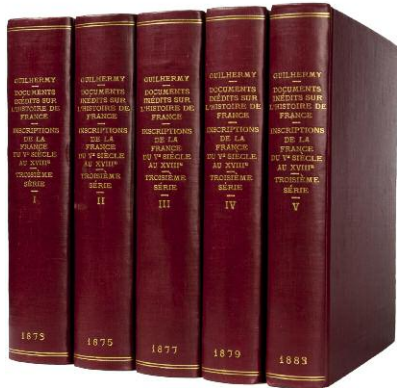
Second edition. One of 500 unnumbered copies. First published in 1966, Adams Comstock covers every aspect of Grigg's career including his architectural and furniture designs as well as the etchings for which he is best known. A useful bibliography concludes the volume.



53. [F.L. GRIGGS]. **MOORE Jeremy Northrup** F.L. Griggs *The Architecture of Dreams* Oxford: Clarendon Press, 1999. £110

4to. Publisher's cloth, pictorial dust jacket; pp. xii + 290, illustrated with 143 b/w figures; near fine in a very good dust jacket.

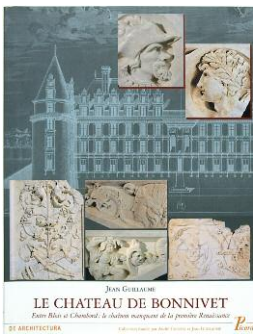
First edition. Griggs (1876-1938) was best known as an etcher and draughtsman but made real contributions to Arts and Crafts architecture, especially in his New Dover's Hosue in Chipping Campden.



**54. GUILHERMY, M. F[erdinand] de.** Documents Inédits Sur L'Histoire De France. Inscriptions De La France Du Ve Siècle Au XVIIIe. Troisième Série. Archéologie. Paris, Imprimerie Nationale, 1873-1883. £395

4to. Five vols. Bound in crimson library cloth, gilt-lettered spines, t.e.g.; 33 engraved plates *hors texte*, numerous figures within the text; the margins to the last three pages of Vol. II, the first two pages of Vol. III and the fore-edge of Vol. V, reinforced, ex-libris the National Art Library, V&A, with its neat ink de-accession stamp to the verso of the title-pages, otherwise a bright, clean set.

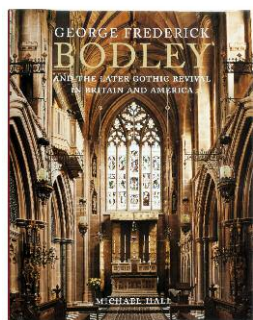
First edition. A comprehensive survey of the monuments of Paris.



**55. GUILLAUME, Jean.** Le Château De Bonnavet. Entre Blois et Chambord: le chaînon manquant de la première Renaissance. Paris, Editions Picard, 2006. £33

4to. Pictorial card wrappers; 153, [8]pp., illustrated throughout in b/w.

First edition.

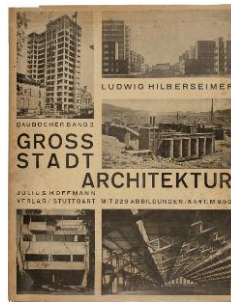


**56. HALL, Michael.** George Frederick Bodley & The Later Gothic Revival In Britain And America. New Haven and London, Yale University Press, 2014. £50

4to. Olive green cloth, photo-illustrated dust jacket; pp. [4], 306, illustrated throughout in colour and b/w.

British architect George Frederick

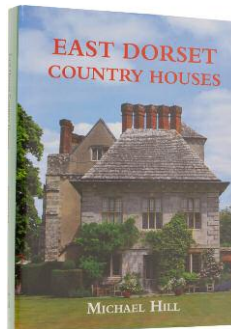
Bodley (1827—1907) fundamentally shaped the architecture, art, and design of the Anglican Church throughout England and the world; his work survives in the United States, Australia, India, and Italy, as well as the United Kingdom. This important book is the first to explore the life and work of this major Gothic Revival architect, a man with an evolving outlook on style and aesthetics who believed that every element of a building must be part of an integrated design strategy. A close colleague of William Morris and Edward Burne-Jones, Bodley was the first major patron of Morris's stained glass and, like Morris, was an accomplished textile and wallpaper designer. In 1874 Bodley founded Watts and Company—now celebrating its 140th anniversary—to manufacture ecclesiastical vestments, textiles, and wallpapers. In a seamless blend of architectural, art, and church history, this lavish volume features over 200 illustrations and offers impeccable scholarship on the work of an influential visionary of Victorian design.



**57. HILBERSEIMER, Ludwig.** Grossstadt Architektur. Stuttgart, Julius Hoffmann, [1927]. £198

4to. Original printed wrappers with illustrated dust-wrappers; pp. [iv], 108, highly illustrated throughout; wrappers a little browned, occasional light spotting to text.

**First edition**, published in the series *Baubücher* as volume III. A landmark publication of modernist urban architecture, by one of the leading Bauhaus architects.



**58. HILL, Michael.** East Dorset Country Houses. Reading, Spire Books Ltd., 2013. £49.95

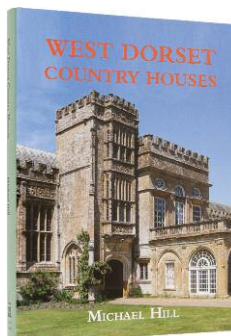
4to. Black cloth, photo-illustrated dustjacket; pp. 440, illustrated throughout with colour and b/w photo plates; new.

First edition. A superbly researched and illustrated account of country houses in eastern Dorset. This book contains numerous plans architectural drawings,

information on owners architects and craftsmen, and covers the whole social and historical background which led to their creation.

Ranging from the medieval palace buildings at Corfe Castle erected for King John, to minor masterpieces of the Modern Movement, such as Landfall, Poole, by Oliver Hill, over 30 major buildings are described in detail. 80 others, find a place in an illustrated gazetteer. The account includes important work by William Arnold, a major architect of the Jacobean period, and the 18th-century houses produced by the so-called 'Blandford School'. Large late Victorian mansions are represented too, especially the palatial Bryanston House, designed by the great Norman Shaw. This book is for anyone who loves country houses or the astonishingly beautiful county of Dorset.

Michael Hill is a widely-recognised expert on country-house architecture and is the reviser of the forthcoming Buildings of England volume for Dorset.

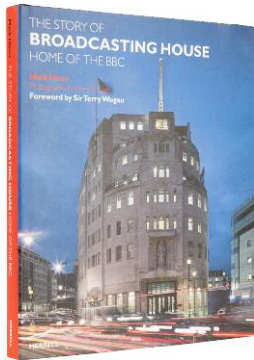


**59. HILL, Michael** West Dorset Country Houses. Reading, Spire Books Limited, 2014. £49.95

4to. Green cloth, photo-illustrated dust jacket; pp. 431, [1], illustrated throughout in colour and b/w.

First edition. A splendidly comprehensive account of the country houses in the western half of Dorset, which accompanies the author's previous acclaimed volume on the houses of the eastern part of the county.

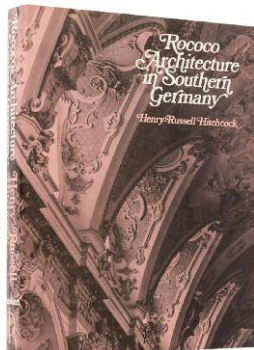
West Dorset presents a contrast with its intimate valleys and hidden houses. Major houses include Milton Abbey, built alongside a vast medieval monastic church and a rare example of Sir William Chambers' Gothick style. Its chief rival is the startlingly original Sherborne Castle, left incomplete by Sir Walter Raleigh at his execution. More than 40 further equally entrancing major houses are explained and more than 80 others follow in a comprehensive gazetteer. It is richly illustrated with both historic illustrations and sumptuous colour photographs taken especially for the book. This is for anyone who loves the beautiful county of Dorset or admires the riches of English country houses. Michael Hill is a widely-recognised expert on country-house architecture and is the reviser of the Buildings of England volume for Dorset.



**60. HINES, Mark.** The Story Of Broadcasting House Home Of The BBC. *Merrell*, 2008. £50

4to. Publisher's boards, pictorial dust jacket; 192pp., illustrated throughout in colour and b/w.

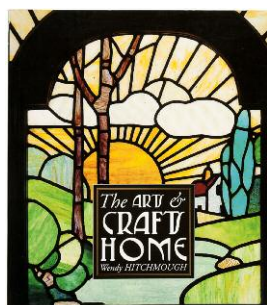
First edition. Photography by Tim Crocker. Foreword by Sir Terry Wogan.



**61. HITCHCOCK, Henry-Russell.** Rococo Architecture in Southern Germany. *Phaidon*, 1968. £35

4to. Mauve cloth, dust jacket; viii + 428pp. illustrated with 218 b/w photograph plates; a very nice copy.

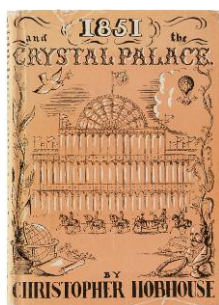
First edition.



**62. HITCHMOUGH, Wendy.** The Arts & Crafts Home. *Pavilion Books Limited*, 2000. £22

4to. Photo-illustrated card wrappers; pp. 192, illustrated throughout in colour; a near fine copy.

First paperbound edition.

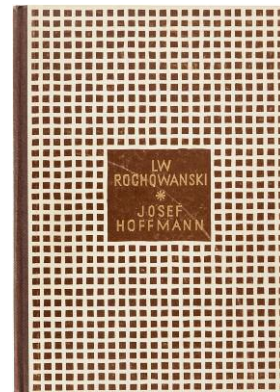


**63. HOBHOUSE, Christopher.** 1851 and the Crystal Palace. *London, John Murray*, [1937]. £58

8vo. Original cloth-backed decorated boards, in clipped dust-jacket, illustrated endpapers (the rear ones with photographic image of the fire); pp. xii, [2], 181, illustrated on folding plates and in the text; a very good copy in slightly used jacket.

**First edition.** 'The destruction of the Crystal Palace by fire [December 1936] gives this book topical interest. With the aid of many charming contemporary illustrations it tells the story of how the first international exhibition came to be planned. Of L.K. Brunel's proposal for a vast building, of how Joseph Paxton, the Duke of Devonshire's head gardener, came forward with his revolutionary scheme for a glass house, beat down a fierce and powerful opposition and rose to fame and wealth with his design. The building which burned down last December seemed a sort of national attic to our generation, but in 1851 it was the pride of all England, and one of the wonders of the world' (blurb inside front flap).

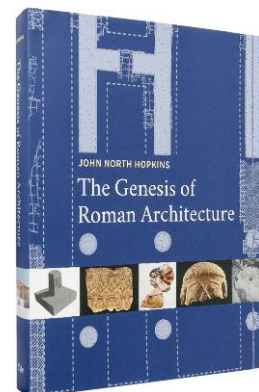
*Provenance:* De Beers.



**64. ROCHOWANSKI, L.W.** Josef Hoffmann. Eine Studie geschrieben zu seinem 80. Geburtstag mit Zeichnungen von Josef Hoffmann und einer Porträtzeichnung von Emil Orlik. *Wien, Der Österreichischen Staatsdruckerei*, 1950. £120

Large 8vo. Publisher's quarter cloth over decorative boards, gilt title to the centre of the upper cover; pp. 67 + [3], 15 line drawing illustrations.

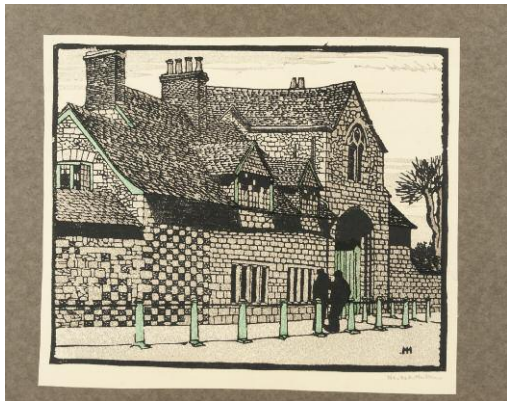
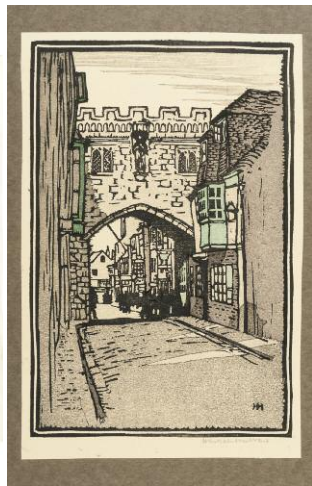
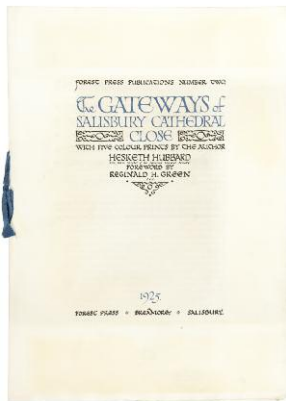
Sole edition. Published to mark the 80th birthday of Hoffmann, the Austrian architect and designer who co-founded the Vienna Secession with Gustav Klimt.



**65. HOPKINS, John North.** The Genesis of Roman Architecture. *New Haven and London, Yale University Press*, 2016. £45

4to. Blue paper covered boards, dust jacket; pp. 254, illustrated in colour and b/w.

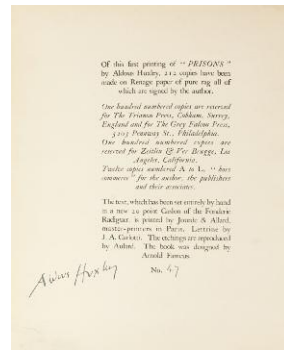
This groundbreaking study traces the development of Roman architecture and its sculpture from the earliest days to the middle of the 5th century BCE. Existing narratives cast the Greeks as the progenitors of classical art and architecture or rely on historical sources dating centuries after the fact to establish the Roman context. Author John North Hopkins, however, allows the material and visual record to play the primary role in telling the story of Rome's origins, synthesizing important new evidence from recent excavations. Hopkins's detailed account of urban growth and artistic, political, and social exchange establishes strong parallels with communities across the Mediterranean. From the late 7th century, Romans looked to increasingly distant lands for shifts in artistic production. By the end of the archaic period they were building temples that would outstrip the monumentality of even those on the Greek mainland. The book's extensive illustrations feature new reconstructions, allowing readers a rare visual exploration of this fragmentary evidence.



**66. HUBBARD, Hesketh (artist). Reginald H. GREEN (foreword).** *The Gateways of Salisbury Cathedral Close. With Five Colour Prints By The Author. Salisbury, Forest Press, 1925. £395*

Folio (434 x 310 mm). Original portfolio bound in quarter linen over grey paper-covered boards, printed paper label to the centre of the front board; [8]pp., descriptive letterpress printed in black and blue letter, 5 colour tinted woodcut plates, each signed in pencil in the lower margin by the artist, each mounted to stiff grey card; neat ink stamp of the V&A library to the lower margin of the front cover of the portfolio, and to the verso of the title-page, its ink de-accession stamp to the verso of the same, neat ink library stamp to the verso of the card mounts, the portfolio rather dustmarked, the letterpress and the plates bright and clean.

1. St. Anne's Gateway From The East. 2. St. Anne's Gateway From The West. 3. The Close Gateway From The South. 4. Harham Gateway From The East. 5. Exeter Gateway From The East.

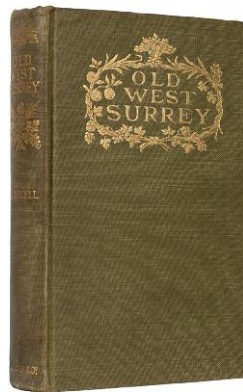


**67. HUXLEY, Aldous.** *Prisons. With the 'Carceri' Etchings of G. B. Piranesi. Trianon Press, 1949. £395*

Folio, (36) pp., with a frontispiece and 18 plates. Original stiff wrappers laid in cloth backed striped board portfolio with ribbon ties, both with printed labels. Plates are loosely inserted into a folded pocket at rear. Some fading to portfolio, with spotting and minor water staining to portfolio and book cover. Spine of portfolio has some wear and fraying. Plates and pages in fine condition.

Numbered 47 and signed by Aldous Huxley. Of the first printing, 212 were signed by the author; 100 copies were reserved for the Trianon Press, Cobham, Surrey, and the Grey Falcon Press, Philadelphia; 100 for Zeitlin & Ver Brugge, Los Angeles; 12 copies numbered A to L, "hors commerce" for the author, the publishers and their associates.

With a 16- page essay by Huxley and a critical study by Jean Adhemar of the famous fantasy prison etchings by Piranesi which inspired Huxley and Adhemar (curator of prints at the BN) to write a short history of prisons and criminality and an analysis of the plates. Eshelbach & Shober 50.



**68. JEKYL, Gertrude.** *Old West Surrey. Longmans, Green And Co., 1904. £200*

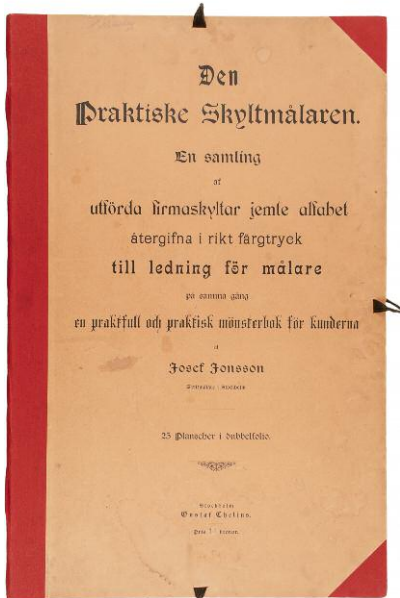
8vo. Publisher's cloth gilt; pp. xx + 320; illustrated throughout with black and white photographic plates; previous owner's bookplate to front pastedown, very good.

First edition. A wider ranging book than the title first admits, being concerned, as the author notes in her preface, with "the ways and lives and habitations of the older people of the working class of

the country I have lived in almost continuously ever since I was a very young child". The affection that Jekyll felt for her home county is evident in the text which describes a way of life that was to undergo irrevocable changes in the next decade. Both text and photographs cover in great detail West Surrey's architecture, furniture, crafts and customs.



STOCKHOLM SHOP SIGNAGE



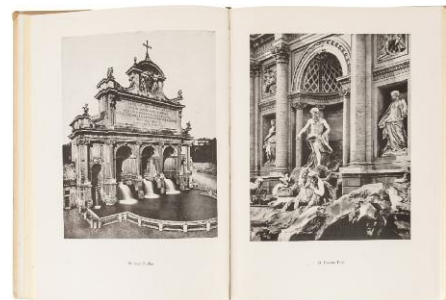
**69. JONSSON, Josef.** Den praktiske skyltmålaren :en samling af utförda firmaskyltar jemte alfabet återgifna i rikt färgtryck till ledning för målare *Stockholm. Gustaf Chelius, 1899. £4,995*

Folio, title-page, preface and 25 loose double page plates printed in gold, silver and colours, in original portfolio with ties. A little staining to portfolio, a couple of short closed tears otherwise a very bright fresh set.

First edition. A striking collection of double page plates showing designs for shop signs and displays. The designs include several alphabets, signage for glove makers, wine merchants, cigarette sellers, chocolatiers, boot and galoshes makers, glassware, metalworkers, artists materials, sheet music sellers, bookbinders etc.

Plates 21-23 show photographs of actual shops in Stockholm using examples of these designs.

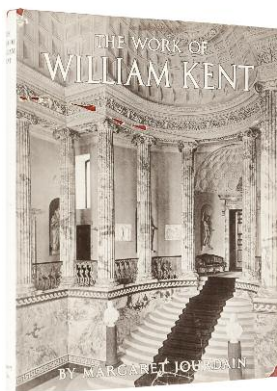
A rare and attractive piece of artisan advertising, copies only listed at Cambridge University and the National Library of Sweden.



**71. KERBER, Ottmar.** Von Bramante Zu Lukas Von Hildebrandt. *Stuttgart: W Kohlhammer, 1947. £45*

4to. Original cream cloth- backed paper-covered boards, vignette of dome to upper board, black lettering and rules to spine; pp. 182, illustrated throughout; binding a little dulled, very good.

First edition. Von Hildebrandt (1668-1748) was an Austrian architect whose work had a profound influence upon the architecture of the whole Habsburg Empire.

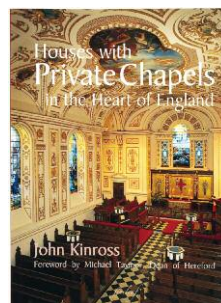


**70. [KENT] JOURDAIN, Margaret.** The Work of William Kent. *London, Country Life Limited, New York, Charles Scribner's Sons, 1948. £110*

4to. (282 x 225 mm). Publisher's cloth, photo-illustrated dust jacket, price-clipped; pp. xiii, 184, portrait frontispiece, 150 b/w photo plates; the dust jacket chipped with loose at the head of spine, with four small open tears to the upper panel of the same, else a very good, bright

copy of this scarce work.

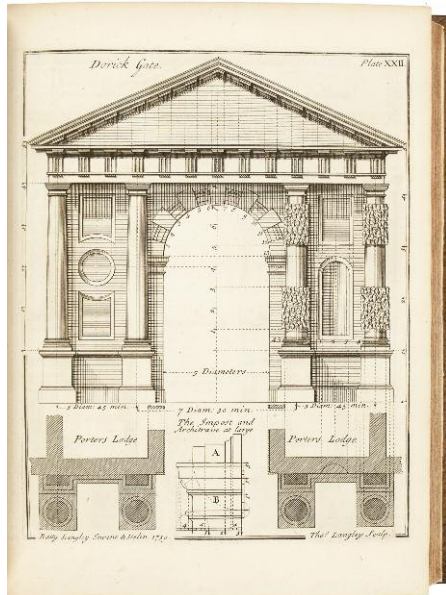
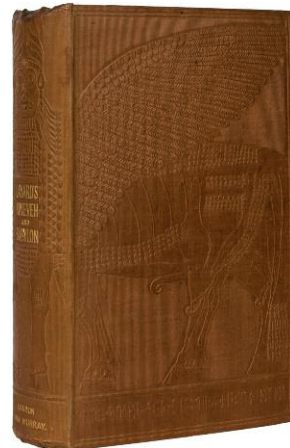
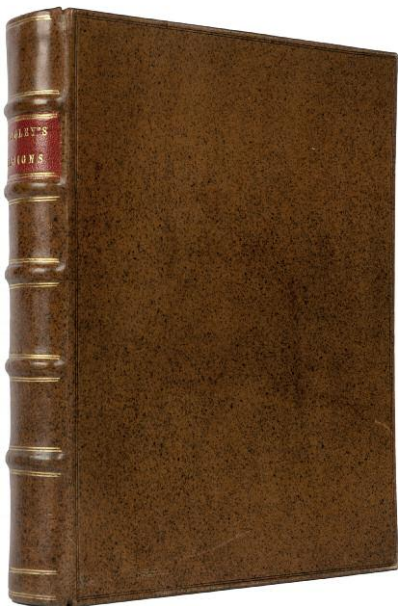
First edition. The first full-length study on the work of the landscape gardener, architect, artist and decorator. Kent (1685 - 1748) introduced the Palladian style of architecture to England and originated the English landscape garden, for instance at Stowe House.



**72. KINROSS, John.** Houses with Private Chapels in the Heart of England. *Pontshill, Fineleaf Editions, 2012. £9.95*

8vo. Photo-illustrated card wrappers; pp., 110, illustrated throughout with b/w photos.

First edition. Foreword by Michael Tavinor, Dean of Hertford.



**73. LANGLEY, B.** *The City and Country Builder's and Workmens Treasury of Designs: Or the Art of Drawing and Working The Ornamental Parts of Architecture.* S. Harding, 1750. **£1,800**

4to. (280 x 220 mm). Bound in recent full dark brown speckled calf period style, retaining the original red morocco and gilt label to the spine, endpapers renewed; title-page, 22pp. and 200 engraved plates (numbered I - CLXXXVI, 1 - 14); light dustmarks to the margins but generally a bright, clean copy.

Third edition. Batty Langley (1696-1751) was a prolific garden designer and architect who also published widely. This work was particularly influential in the American colonies, directly inspiring George Washington's house in Mount Vernon. He propounded a form of Gothicism tempered by a Classical sense of proportion.

Harris/Savage 451.

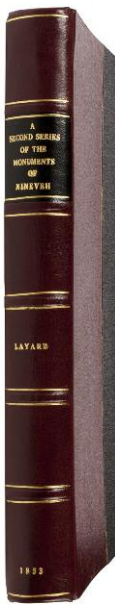
**74. LAYARD, Austen Henry.** *Discoveries in the Ruins of Nineveh and Babylon; with Travels in Armenia, Kurdistan and the Desert: being the Result of a Second Expedition undertaken for the British Museum.* John Murray, Albemarle Street, 1853. **£1,095**

8vo. Original brown cloth, overall image of Assyrian monument blind-stamped to covers and spine, lettered in gilt to spine; pp. xxiii, 686, [2, advertisements]; 8 tinted lithographs, one uncoloured lithographic plate of Assyrian script, 2 folding engraved plates, 2 large folding maps and 3 folding plans, numerous wood-engravings (some full-page) in the text; light foxing, small ink spot to lower joint, minor wear to foot of spine, else a very good copy; loosely inserted a one-page **letter signed by Layard**, sending congratulations to "Seymour" for his election to Parliament; *provenance*: bookplate of Philip Tyttelton Gell, the son of Eleanor Isabella Franklin (daughter of the Arctic explorer John Franklin by his first wife, Eleanor Porden). The Gell bookplate depicts the family arms against a background of two ships caught in ice against a sunburst - a reference to Franklin's fate.

**First edition.** Layard's discoveries, made on his first expedition to Mesopotamia during the years 1842-7 and described in his *Nineveh and its Remains* of 1849, met with popular acclaim back in Britain. In consequence, the British Museum funded a second expedition, of which Layard gives an account in the present work. This enabled Layard to return innumerable cuneiform documents from the 'King's Library' at the Kuyunjik Mound near Mosul, the eventual decipherment of which proved conclusively that ancient Nineveh had been located there.

The binding is a three-dimensional representation of a colossal statue of a winged bull (lamassu), similar to the ones kept in the British Museum. It was produced by Remnant & Edmonds, who employed as well Owen Jones as designer and produced the cloth bindings for Murray's Darwins.

Blackmer 969.



**75. LAYARD, Austen Henry.** A Second Series Of The Monuments Of Nineveh; Including Bas-Reliefs From The Palace Of Sennacherib And Bronzes From The Ruins Of Nimroud. London, John Murray, 1853. **£3,450**

Oblong large folio (378 x 594 mm). Recent half crimson morocco gilt, endpapers renewed, top edge gilt; 71 plates, of which 7 are chromolithographed, 61 tinted and 3 plain; the margins lightly age-toned, otherwise a bright, clean set of plates; *provenance*: V&A duplicate.

**First Edition.** Layard's second excavation campaign, financed by the British Museum, resulted in this luxurious publication. The diggings proved that ancient Nineveh was located at the Kuyunjik Mound outside Mosul. Layard's second expedition 'yielded ... important trophies and discoveries, including the cuneiform library of Sennacherib's grandson Ashurbanipal, on which most modern knowledge of Assyrian culture is founded' (*ODNB*).

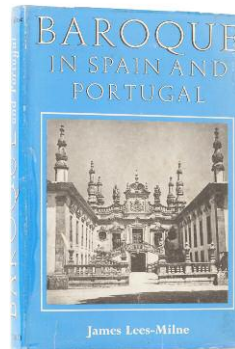
Atabey 688; not in Blackmer.



**76. [LE CORBUSIER] COHEN, Jean-Louis and Tim BENTON.** Le Corbusier Le Grand. Phaidon, 2008. **£100**

Large folio (431 x 331 mm.). Two vols; 768pp., 1000 colour and 1000 b/w illustrations.

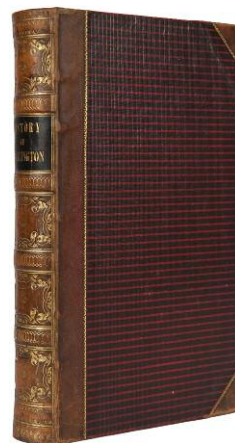
Second edition. Introduction by Jean-Louis Cohen. Chapter introductions by Tim Benton.



**77. LEES-MILNE, James.** Baroque in Spain and Portugal. London, B.T Batsford, 1960. **£38**

8vo., original cloth with dust wrapper. Spine ends of wrapper a little chipped, otherwise a very good copy.

First edition.

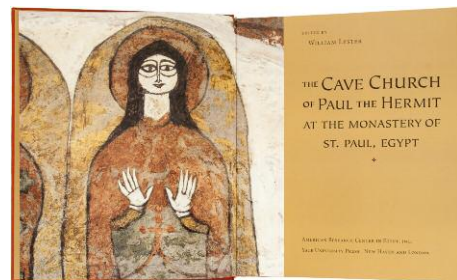


**78. LONGSTAFFE, William Hylton Dyer.** The History and Antiquities of the Parish of Darlington, in the Bishoprick. Darlington: The Proprietors of the Darlington and Stockton Times; London: J. Henry Parker and J.B. Nichols and Son; Newcastle: G.B. Richardson, [1849]-1854. **£148**

4 parts bound in one volume, 8vo. Contemporary half calf gilt, spine gilt in compartments, gilt morocco lettering-piece in one, marbled edges; pp. [iii]-viii, [2, directions to the binder], ix-xii, 1-374, [44, including one blank l.], [i]-cxxxiv, [2, colophon], engraved

frontispiece by Cave and Son after Longstaffe, 9 engraved plates by Cave and Son, G. Jewitt, T.A. Dean, et al. after S. Wilkinson, Longstaffe, T.L. Busby et al. and 2 tinted lithographic plates by W. Monkhouse and Stannard and Dixon after Longstaffe et al., woodcut title-vignette, illustrations, and head- and tail-pieces; extremities lightly rubbed, some light browning and sporadic light spotting, one plate trimmed.

**First edition,** an internally good and decoratively bound copy of a serious antiquarian and topographical study of Darlington Anderson, *British Topography* p. 99.



**79. LYSTER, William.** The Cave Church Of Paul The Hermit At The Monastery Of St. Paul, Egypt. New Haven and London, Yale University Press, 2009. **£45**

4to. Terracotta cloth, pictorial dust jacket; xix, [i], 395, [2]pp., illustrated throughout in colour and b/w; new.

First edition. Edited by William Lyster with essays by experts in the field.

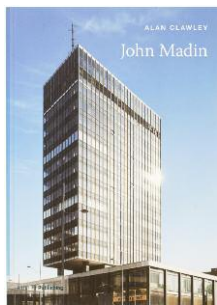


**80. MACARTNEY, Mervyn.** English Houses & Gardens in the 17th and 18th centuries, A Series of Bird's Eye Views reproduced from Contemporary Engravings By Kip, Badeslade, Harris and Others. *B.T. Batsford*, 1908. **£125**

Oblong 8vo (206 x 265 mm). Quarter parchment over printed paper-covered boards; pp. [12], xvi, 36, interleaved with 61 full-page b/w plates reproducing engravings by Kip, Badeslade, John Harris and others; the corners of the boards chipped, light scattered spotting to the first few leaves, otherwise a bright, clean copy.

*Provenance:* 1. Sir Albert Richardson PRA (1880-1964), architect, author, teacher, with his pencil signature to the ffe.p.; 2. Simon Houfe, author and grandson of Richardson, with his book label to the front pastedown.

First edition.



**81. [MADIN]. CLAWLEY, Alan.** John Madin. *RIBA Publishing*, 2011. **£20**

8vo. Photo-illustrated card wrappers; pp. 147, [1], illustrated throughout in colour and b/w.

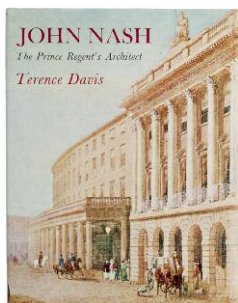
First edition.



**82. MILLAR, William.** Plastering Plain And Decorative. A Practical Treatise On The Art & Craft Of Plastering And Modelling. *B.T. Batsford*, 1899. **£195**

Thick 8vo. Publisher's cloth; pp. xvi, 604, xvi pp. advertisements; very light spotting to the endpapers otherwise a bright, clean copy.

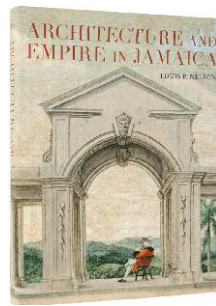
Second edition, revised. Also known as the "Plasterer's Bible", this was first published in 1897.



**83. [NASH]. DAVIS, Terence.** John Nash. The Prince Regent's Architect. *Country Life Limited*, 1966. **£20**

8vo. Red cloth, pictorial dust jacket; pp. 115, [1], illustrated throughout in b/w; a fine copy in like d/j.

First edition.

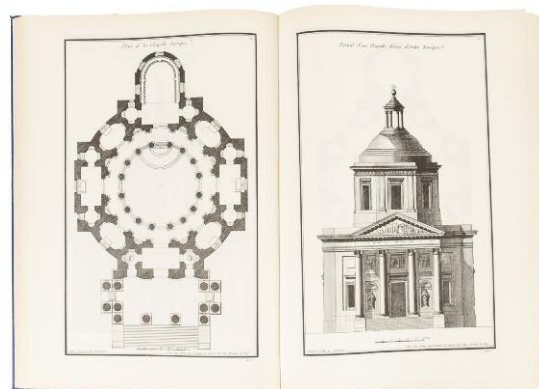


**84. NELSON, Louis P.** Architecture And Empire In Jamaica. *New Haven and London, Yale University Press*, 2016. **£55**

4to. Dark green paper-covered boards, pictorial dust jacket; pp. x, 313, illustrated in colour and bw.

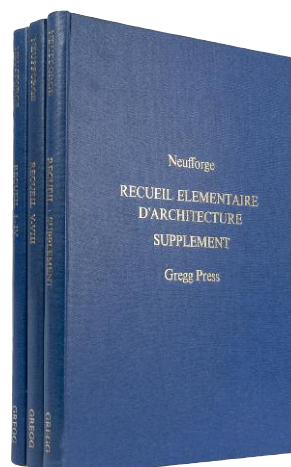
First edition. Through Creole houses and merchant stores to sugar fields and boiling houses, Jamaica played a leading role in the formation of both the early modern

Atlantic world and the British Empire. *Architecture and Empire in Jamaica* offers the first scholarly analysis of Jamaican architecture in the long 18th century, spanning roughly from the Port Royal earthquake of 1692 to Emancipation in 1838. In this richly illustrated study, which includes hundreds of the author's own photographs and drawings, Louis P. Nelson examines surviving buildings and archival records to write a social history of architecture. Nelson begins with an overview of the architecture of the West African slave trade then moves to chapters framed around types of buildings and landscapes, including the Jamaican plantation landscape and fortified houses to the architecture of free blacks. He concludes with a consideration of Jamaican architecture in Britain. By connecting the architecture of the Caribbean first to West Africa and then to Britain, Nelson traces the flow of capital and makes explicit the material, economic, and political networks around the Atlantic.



**85. NEUFFORGE, Jean François de.** Recueil Elémentaire D'Architecture. [*Paris, by the author, 1757-1780. (Farnborough, Gregg Press Ltd., 1967.)*]. **£465**

Folio. Eight vols plus supplement in three vols. Publisher's cloth; illustrated throughout with around 900 b/w plates; a near fine set. *Provenance:* Gavin Henderson, with his armorial book plate to the front pastedown of each volume.



Facsimile reproduced from the original in the British Architectural Library. This book of architectural engravings is the best known work of Neufforge (1714 - 1791), which was presented to the Academy of Architecture across many years and became widely used by architects for its Rococo depictions of staircases, facades, floor plans, columns, fireplaces and other important features.

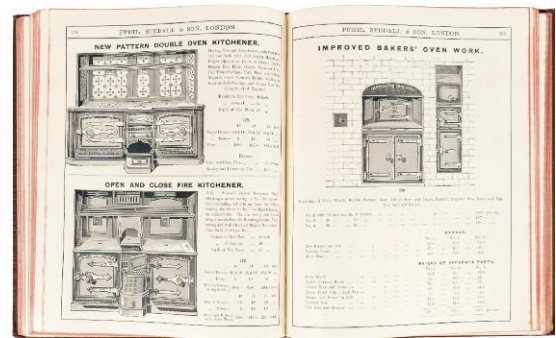
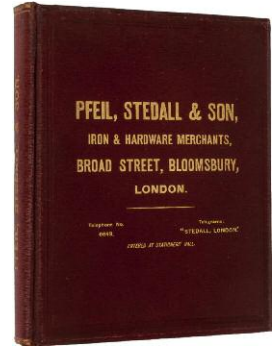


**86. OVER, Charles.** *Ornamental Architecture In The Gothic, Chinese and Modern Taste, Being Above Fifty intire New Designs Of Plans, Sections, Elevatons, &c.* Robert Sayer, 1758. **£1,600**

8vo. Recently rebound by Bernard Middleton in dark brown speckled calf gilt; pp. [1-3], 8, 54 engraved plates; old dust marks confined, in the main, to the margins, one or two very small old ink marks, again to the margins, generally a clean copy; ex-libris the National Art Library, V&A Museum, with its neat faint ink stamp to the foot of the title-page and the verso of the engraved plates, faint de-accession stamp to te verso of the title-page.

First edition. According the James Curl, this is “perhaps the prettiest and most Rococo [pattern book] of all” (*Georgian Architecture*) (2002), p. 59).

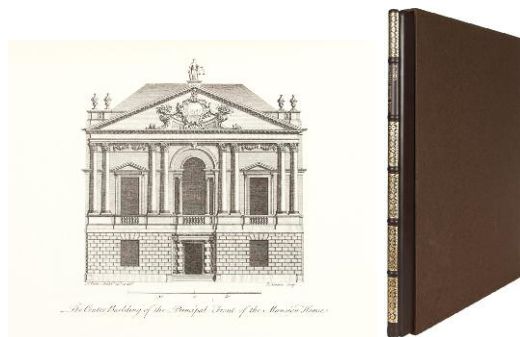
BAL Early Printed Books 2346; Harris/Savage 606



**88. PFEIL, STEDALL & SON. BUILDERS' TRADE CATALOGUE.** *Builders' Trade Catalogue Pfeil, Stedall & Son, Iron & Hardware Merchants, Broad Street, Bloomsbury, 1896.* **£395**

4to. (290 x 220 mm). Original maroon cloth-covered bevelled boards, the upper board and backstrip gilt-lettered; pictorial title-page showing the firm's warehouses and offices in Broad St., Bloomsbury and the iron and timber warehouses in Macklin St., St. Giles'; pp. 420, copiously illustrated with thousands of items with prices; a near fine copy.

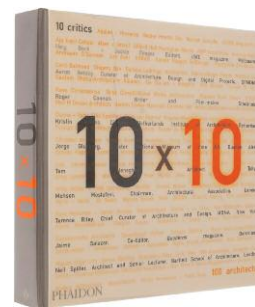
A handsome trade catalogue illustrating an enormous variety of cast and wrought iron work, ranging from screws, nuts and bolts to letterboxes, fireplaces, lathes, copying presses and planing machines.



**87. PAINE, James.** *The Mansion House Doncaster.* Howden, Goole, Hull Academic Press, 2002. **£225**

Folio (408 x 310 mm). Quarter chocolate calf over cloth-covered boards, gilt lettered and decoratively blocked spine, brown cloth slipcase; pp. [18] + 21 facsimile plates; fine.

Limited edition of 200 numbered copies. This copy numbered 14. Handsome facsimile of Paine's monograph on the Mansion House, Doncaster, privately published by the author in 1751.

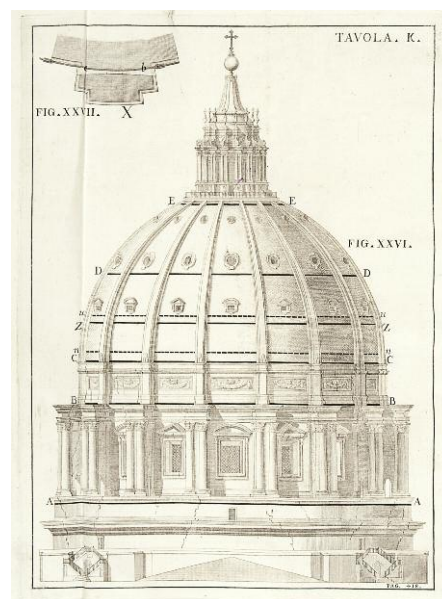
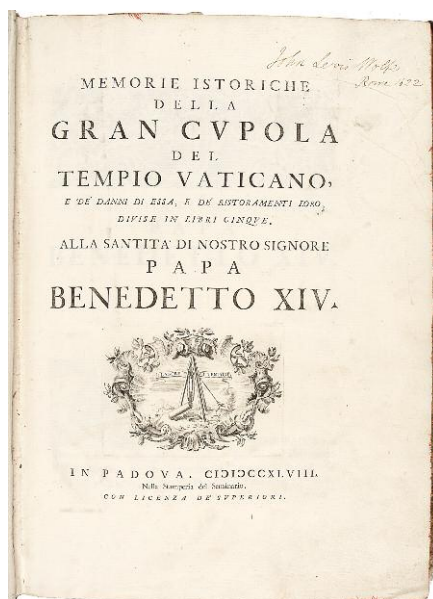


**89. PHAIDON.** *10 x 10: 10 Critics, 100 Architects.* Phaidon. 2000. **£48**

Square 4to., original publisher's binding. Lavishly illustrated throughout. As new.

First edition. “10 x 10 is a kaleidoscopic view of new architecture in the world today. 100 emerging architects have been selected by 10 leading international architecture curators and critics. Each critic has also selected and listed 10 cultural references - including designed objects, books, films, themes, and movements - to reveal a dynamic range of influences in today's design environment.”

**90. [ROME]. POLANI, Giovanni.** *Memorie Istoriche Della Gran Cupola Del Tempio Vaticano E De' Danni Di Essa , E De'*



Ristoramenti Loro Divise In Libri Cinque. Padova, Nella Stamperia del Seminario, 1748. £3,955

Folio (460 x 325 mm). Five books in one volume. Contemporary quarter calf over patterned paper-covered boards, brown morocco and gilt lettering piece to the spine, all edges speckled red; pp. [8], 118 leaves paginated in four columns recto and verso, apart from the final leaf which is paginated on the recto only, the pagination includes 9 folding, etched plates lettered A-G, H-K, 19 folding, etched plates *hors-texte*, numbered I-XIX; the binding rather rubbed at the extremities, the corners bumped, with some loss of the paper covering the boards, internally a bright, crisp copy.

*Provenance:* 1. John Lewis Wolfe (1798-1881), architect and stockbroker, with his ink signature dated Rome, 1822, to the upper margin of the title 2. Joseph Gwilt (1784-1863), architect, with his engraved armorial bookplate to the front pastedown. 3. Sir Albert Richardson P.R.A. (1880-1964), architect, author and teacher, with his engraved bookplate to the front pastedown and his ink signature dated 1907 to the recto of the ffep.

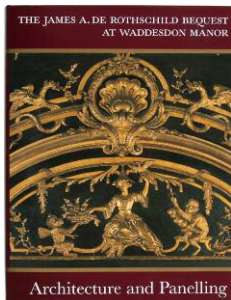
While the overall design of St. Peter's in Rome was Michelangelo's, work on the building continued throughout the sixteenth and seventeenth centuries under a number of architects, each modifying the original design to a greater or lesser degree. The dome itself was left unfinished at the time of Michelangelo's death in 1564 and work on it was continued, first by Vignola, and then by Giacomo della Porta, the latter altering the profile of the dome to improve its stability. Nevertheless cracks appeared almost immediately upon its completion. Work on the nave and the façade of the building by Carlo Maderno and then Bernini probably contributed to a further weakening of the dome, a problem exacerbated by earthquakes occurring in 1703 and 1730. Nothing, however, was done to address the problem until the election of Benedict XIV as Pope in 1740. He appointed four successive commissions to report in exhaustive detail on the fabric of the entire building, the conclusion on each occasion being that in general the structure was basically sound and in particular that there was no danger of the dome collapsing. It wasn't until a fifth commission of twenty-nine experts under Giovanni Poleni, the Professor of Mathematics at the University of Padua, that a number

of solutions were proposed: these included, as James Lees-Milne notes, 'substituting copper for lead on the dome, ... filling up the spaces made for Bernini's staircases to the loggias within the four crossing piers, ... strengthening the buttresses of the drum, and removing the lantern.' In the end it was Poleni's own proposal that prevailed, advising that the worst cracks should be filled and that the dome be encircled at strategic points with iron trusses; the positions of these may be seen in Plate K of the present volume. The work was carried out between 1743 and 1744 by the architect Luigi Vanvitelli. The *Memorie* was commissioned by Benedict in 1745 as record of the remedial works and comprises a history of the dome, details of the work of the fifth commission and the solution. The etched plates and ornaments are by Pietro Monaco after drawings by Poleni and Antonio Visentini respectively. According to Poleni himself only 700 copies of the *Memorie*, were printed.

The present work has an interesting provenance having belonged to the architect, James Lewis Wolfe. It appears to have been purchased by him in Rome in 1822 at the end of a tour of Europe in the company of fellow architects that included Thomas Leverton Donaldson, the co-founder and first President of the R.I.B.A. Subsequently the volume seems to have found its way into the library of the architect Joseph Gwilt, to whom Wolfe had been articulated in 1813. Wolfe's architectural career was short, concluding when he joined his brother's newly established company as a stockbroker, the pair establishing a highly successful business that continued until 1848. An interest in architecture, however, was continued by James, acting as adviser to his close friend, the architect Charles Barry. The designs of the latter's Travellers' Club and the Reform Club, both in London, owe much to Wolfe who had encouraged Barry to make a close study of the principal Renaissance buildings of Florence and Rome. In 1907 the volume was acquired by Sir Albert Richardson.

*Lees-Milne, James. St. Peter's. Hamish Hamilton, 1967.*

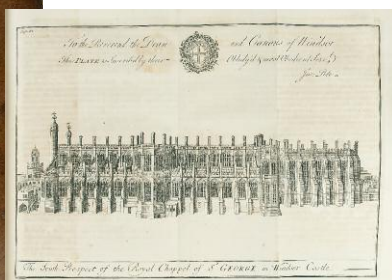
*BAL Early Printed Books 2588*



**91. PONS, Bruno.** Waddesdon Manor Architecture and Panelling. *Published for the Waddesdon Trust by Philip Wilson Publishers Limited, 1996.* £45

4to. Publisher's cloth, dustwrapper; pp. 704, illustrated throughout with numerous black and white plates and text figures.

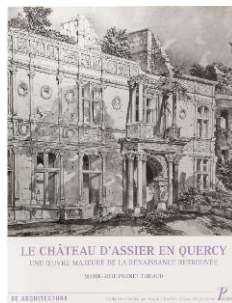
First edition. Waddesdon Manor was built by Baron Ferdinand de Rothschild in the late 19th century. This book contains a scholarly account of the origins of the house and the first ever catalogue of the celebrated panelling which it contains, carved in the 18th century in France for great houses in Paris, and now re-assembled at Waddesdon. Baron Ferdinand de Rothschild bought the Waddesdon Estate in 1874 but building did not begin until 1877. In the intervening years the Parisian architect Gabriel-Hippolyte Destailleur produced designs on an enormous scale for a French Renaissance-style chateau. The end result, completed in 1889, was a smaller house which became the epitome of grandeur and elegance and which represents several decisive landmarks in the history of architecture and decoration in France. The catalogue of the house's panelling comprises rather more than half the book. There are 335 entries, each one illustrated and including a description, measurements, location and provenance, and a commentary which discusses various aspects of each panel in relation to its fellows, its period and its history. Each group of panels is accompanied by a fully documented section on the houses for which they were carved-houses which were celebrated in the 18th century for the quality of their decoration.



**92. POTE, Joseph.** The History and Antiquities Of Windsor Castle And The Royal College, and Chapel of St. George: With The Institution, Laws, and Ceremonies of the Most Noble Order of the Garter... *Eton, Printed by Joseph Pote, 1749.* £498

4to. (272 x 215 mm.) Contemporary full calf, recently rebaked with contrasting morocco lettering piece, gilt roll-tooled board edges, all edges speckled, marbled endpapers, green silk marker; [3 (blank)], privilege, title printed in red and black letter, verso blank, engraved portrait frontispiece, dedication printed in red letter, verso blank, i-iii, [9 (subscriber's list and bookseller's advertisement)] [2 (contents)], pp. 431, [1 (blank)]; 12 engraved plates of which 3 are folding, woodcuts to text; extremities a little rubbed and bumped, covers scuffed, slight foxing throughout, some offsetting and age toning but a good copy.

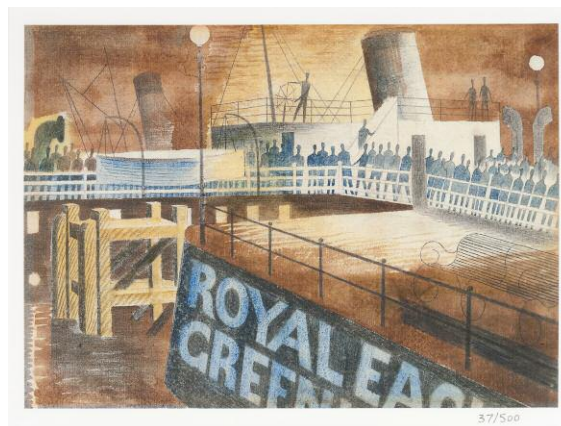
First edition. Pote was an Eton bookseller and publisher, as well as a printer, editor and occasional author. He became such a known figure in town that he attracted a couplet, popular with the Eton boys, 'Jos Pote, a man of great renown, / Buys a book for sixpence, and sells it for a crown.' The book itself is a comprehensive study of Windsor, its castle and environs and of the Order of the Garter (whose home is the Chapel).



**93. PRUNET-TRICAUD, Marie-Rose** Le Chateau D'Assier En Quercy. Une Oeuvre Majeure De La Renaissance Retrouvée. *Editions A. et J. Picard, 2014.* £33

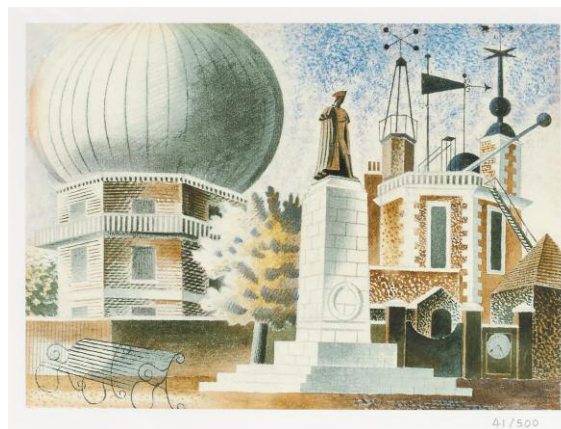
4to. Pictorial card wrappers; pp. 183, [1], illustrated in b/w and colour; fine.

First edition. A detailed account of this 16th century building.



**94. RAVILIOUS, Eric.** Greenwich Pier at Night, 1937. *Norwich. The Mainstone Press. 2006.* £75

Numbered limited edition of 500 copies.

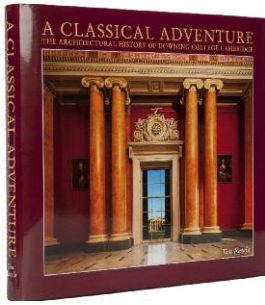


**95. RAVILIOUS, Eric.** Greenwich Observatory. 1937. *Norwich. The Mainstone Press. 2006.* £75

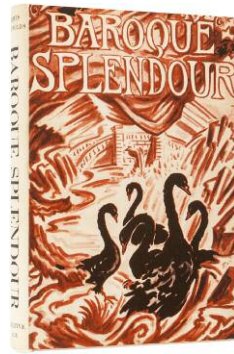
Numbered limited edition of 500 copies.

Mounted giclee fine art prints on Somerset mould-made paper. The prints have an image size of 19.5 x 27 cms and are numbered by hand and presented in an acid-free mount measuring 30 x 40 cms.

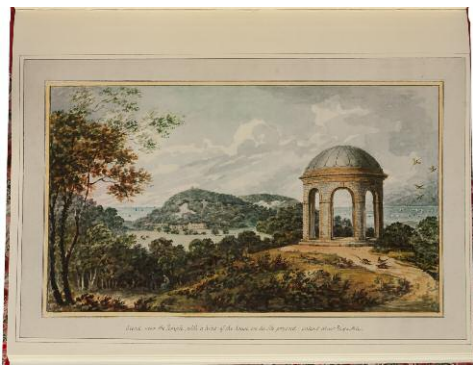
In 1937, Christian Barman, London Transport's Publicity Officer, asked Eric Ravilious to produce ideas for a poster promoting travel to Greenwich. Ravilious submitted two watercolours – one depicting the Observatory at Greenwich and the other, a nocturnal scene of Greenwich Pier. Although London Transport purchased both works, neither image was used due to the start of the Second World War. London Transport granted permission for The Mainstone Press to publish each of these watercolours in a limited edition of 500 copies.



**96. RAWLE, TIM A** *Classical Adventure: The Architectural History of Downing College, Cambridge.* Cambridge, The Oxbridge Portfolio Ltd., 2015. £30  
Oblong 4to. Photo-illustrated laminated boards, matching dust jacket; pp. 200, illustrated in colour. First edition. Edited by John Adamson.



**98. REYNOLDS, James.** *Baroque Splendour.* New York, Creative Age Press, 1950. £75  
Royal 8vo. Cream gilt-lettered cloth, pictorial dust jacket, pictorial endpapers; pp. 217, [1], illustrated throughout with reproductions after drawings by the author. First edition.



**99. RICHARDSON, George.** *The Basilica at York, containing the Public Courts of Justice, &c. for the County of York. (The Assize Courts). The New Vitruvius Britannicus; Consisting Of Plans And Elevations Of Modern Buildings, Public And Private, Erected In Great Britain By The Most Celebrated Architects. Printed By T. Bensley, ... For The Author, 1808.* £245

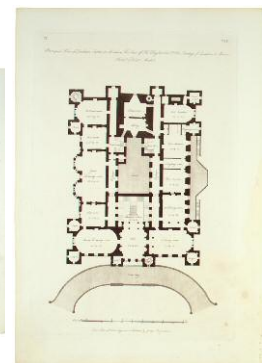
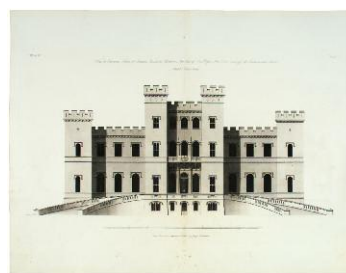
Two aquatint plates (522 x 692 mm. sheet size) showing the Assize Courts, York, designed and built by John Carr (1723 -1807) in 1773.

Elevation (257 x 692 mm. to plate mark), Plan (341 x 640 mm. to plate mark).



**97. REPTON, HUMPHRY.** *The Red Books of Humphry Repton.* London, Basellisk Press, 1976. £2,500

Folio and oblong 8vo. 4 vols. Limited numbered edition of 515 sets, quarter red morocco gilt over marbled boards, in cloth box, a fine set. A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton's drawings are meticulously reproduced in collotype and printed on wove paper as close as possible to the original Whatman stock.

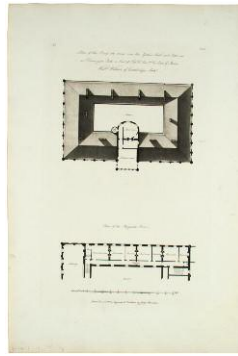


**100. RICHARDSON, George.** *Loudoun Castle, in Airshire, the Seat of the Right Hon. The Countess of Loudoun and Moira.* Printed By T. Bensley, ... For The Author, 1808. £245

Four aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Loudoun Castle designed by Archibald Elliot (1760-1823) for the Countess of Loudon and Loira and her husband. The house was gutted by fire in 1941 and is now a ruin.

Plan of the principal story (442 x 290 mm., to the platemark), plan of the bed-chamber floor (380 x 252 mm., to the platemark), elevation of the west or entrance front (382 x 640mm., to the platemark), elevation of the north front (342 x 674 mm., to the platemark).





**101. RICHARDSON, George.** Donington Park in Leicestershire, a Seat of the Right Hon. the Earl of Moira. *Printed By T. Bensley, ... For The Author, 1808* **£375**

Four aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Donington Park designed by William Wilkin (1751-1815) for the 2nd Earl of Moira, commenced around 1790 and substantially complete by 1802.

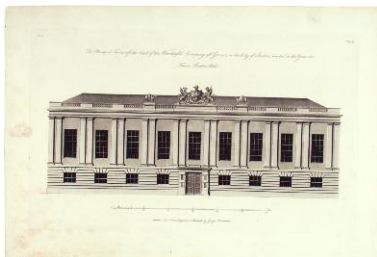
Plan of the principal floor (450 x 276 mm., to the platemark), plan of the chamber floor (276 x 232 mm., to the platemark), plan of the roof over the Gothic Hall and plan of the mezzanine floor (405 x 251 mm., to the platemark), elevation of the principal front (332 x 655 mm., to the platemark).



**102. RICHARDSON, George.** The Shire Hall, Stafford. *Printed By T. Bensley, ... For The Author, 1808.* **£295**

Three aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing The Shire Hall Stafford designed by John Harvey (-c. 1835). Colvin notes that he 'was probably the pupil and certainly the assistant of Samuel Wyatt'. The Shire Hall was Harvey's first major commission and was jointly designed with Wyatt.

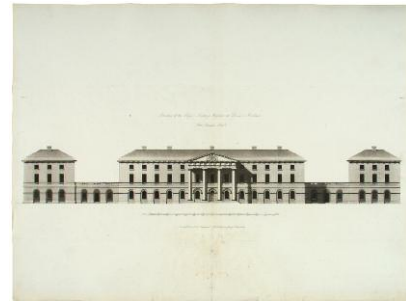
Elevation (367 x 550 mm., to the plate mark), plan of the basement (439 x 265 mm., to the plate mark), plan of the principal story (439 x 265 mm., to the plate mark).



**103. RICHARDSON, George.** The Hall of the Worshipful Company of Grocers in the City of London. *Printed By T. Bensley, ... For The Author, 1808.* **£100**

Two aquatint plates (522 x 360 mm., sheet size), showing the Hall of the Worshipful Company of Grocers, London, designed by Thomas Leverton (1743-1824) and built between 1798 and 1702. It was demolished in 1888 and replaced with a structure Henry C. Boyes, completed in 1893.

Elevation of the principal front (300 x 454 mm., to the plate mark), plan and elevation of the garden front (300 x 452 mm., to the plate mark).



**104. RICHARDSON, George.** The Royal Military Asylum at Chelsea, in the County of Middlesex. *Printed By T. Bensley, ... For The Author, 1808.* **£225**

Two aquatint plates (522 x 692 mm., sheet size), showing the Royal Military Asylum at Chelsea (now the Duke of York's Barracks), designed by John Sanders (1768-1820).

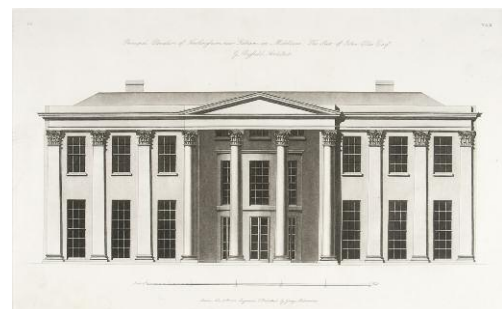
Plan of the principal floor (364 x 621 mm., to the platemark), elevation of the principal front (265 x 690 mm., to the platemark).



**105. RICHARDSON, George.** The House and Offices for the Rev. Dr. Synge, at Leslee in the County of Cork in Ireland. *Printed By T. Bensley, ... For The Author, 1808.* **£225**

Four aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Lislee, a 'marine villa' for the Rev. Dr. Synge but as Colvin notes although 'exhibited at the R.A. in 1803, as 'now building' ... (and illustrated in the present work), it is doubtful whether this house was ever completed and no trace of it now remains.'

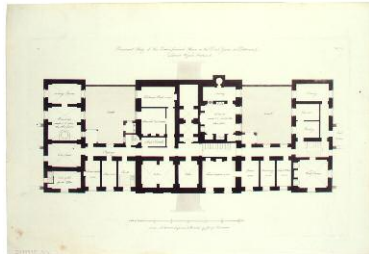
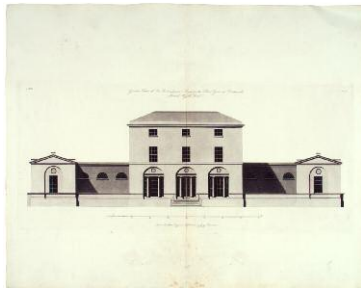
Plan of the principal story (268 x 468 mm., to the platemark), plan of the bed-chamber story (267 x 460 mm., to the platemark), elevation of the entrance front (252 x 670 mm., to the platemark), elevation of the lawn front (250 x 660 mm., to the platemark).



**106. RICHARDSON, George.** Hurlingham, near Fulham in Middlesex, the Seat of John Ellis, Esq. *Printed By T. Bensley, ... For The Author, 1808.* **£395**

Two aquatint plates (522 x 360 mm., sheet size), showing Hurlingham House (now the Hurlingham Club) for John Ellis, designed by George Byfield (c. 1756-1813), and built between 1797 and 1798. Colvin notes that, 'At the time of his death Byfield was described as 'an eminent architect, who has built several Goals, and for many years has made this branch of his profession his particular study'. In addition he designed or made alterations to a number of country houses in Worcestershire

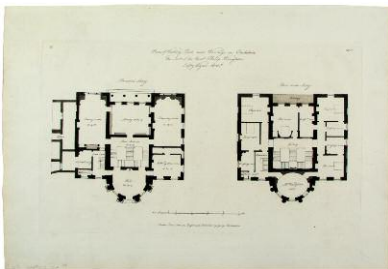
Plan of the principal story (300 x 392 mm., to the platemark), elevation of the principal front (290 x 475 mm., to the platemark).



**107. RICHARDSON, George.** The Commissioner's House in the Royal Dockyard at Portsmouth, Hampshire. *Printed By T. Bensley, ... For The Author, 1808.* £225

Four aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing the Commissioner's House in the Royal Dockyard, Portsmouth, designed by Samuel Wyatt (1737-1807) and built between 1784 and 1785.

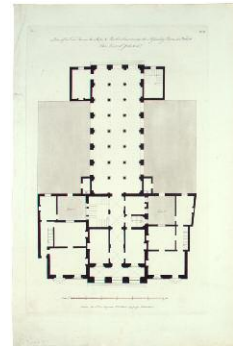
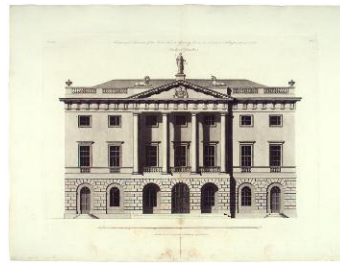
Plan of the basement story (275 x 454 mm., to the platemark), plan of the principal story (275 x 454 mm., to the platemark), elevation of the west or principal front (270 x 642 mm., to the platemark), elevation of the garden front (272 x 642 mm., to the platemark).



**108. RICHARDSON, George.** Woolley Park, near Wantage in Berkshire, the Seat of the Rev. Philip Wroughton. *Printed By T. Bensley, ... For The Author, 1808.* £295

Three aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Wooley Park, Chaddleworth, Berkshire, remodelled for the Reverend Philip Wroughton by Sir Jeffry Wyattville (1766-1840), in 1799, new wings were added in 1860.

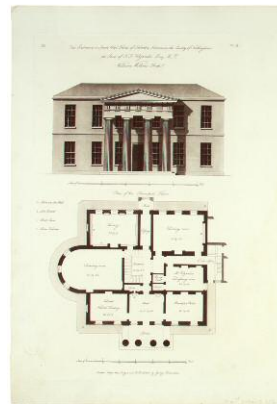
Plans of the principal and bedroom storeys (256 x 430 mm., to the platemark), elevation of the north-west front (279 x 340 mm., to the platemark), elevation of the south-east front (279 x 340 mm., to the platemark).



**109. RICHARDSON, George.** The Town Hall and Assembly Room, &c. at Newark in Nottinghamshire. *Printed By T. Bensley, ... For The Author, 1808.* £225

Three aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing John Carr's design for the the Town Hall at Newark, Nottinghamshire built between 1773 and 1776.

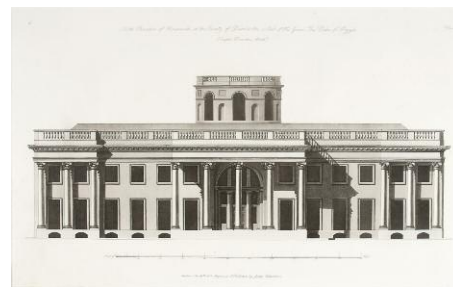
Elevation of the principal front (420 x 553 mm., to the plate mark), two single page plans (440 x 277 mm., to the plate mark).



**110. RICHARDSON, George.** Osberton House in Nottinghamshire, the Seat of F.F. Foljambe, Esq. *Printed By T. Bensley, ... For The Author, 1808.* £100

Two aquatint plates (522 x 360 mm., sheet size), showing Osberton House remodelled by William Wilkins (1778-1839), the eldest son of William Wilkins architect, in around 1805, but substantially altered in 1847 and again between 1872 and 1880.

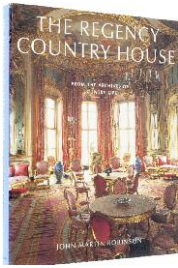
Elevation of the entrance front and plan of the principal floor (455 x 300mm., to the platemark), elevation of the north-west front and plan of the Chamber story (455 x 300 mm., to the platemark).



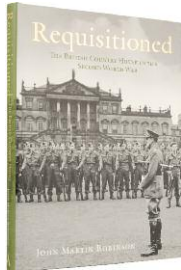
**111. RICHARDSON, George.** Roseneath in the County of Dumbarton, a Seat of His Grace the Duke of Argyle. *Printed By T. Bensley, ... For The Author, 1808.* £250

Two aquatint plates (522 x 360 mm., sheet size), showing Joseph Bonomi's (1739-1808) design for Roseneath, Dunbartonshire, built between 1803 and 1806, but gutted by fire in 1947 and demolished in 1961.

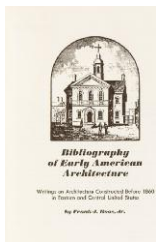
Plan (300 x 451 mm., to the plate mark), elevation of the principal front (300 x 451 mm., to the plate mark).



**112. ROBINSON, John Martin.** The Regency Country House. From The Archives of Country Life. *Aurum Press*, 2005. £65  
4to. Publisher's cloth, photo-illustrated dust jacket; pp. 192, illustrated throughout in colour and b/w; fine.  
First edition.



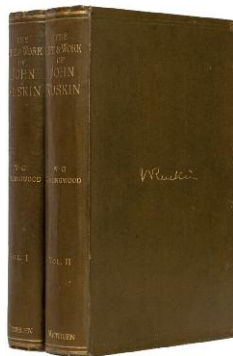
**113. ROBINSON, JOHN MARTIN** Requisitioned. The British Country House In The Second World War. *Aurum Press*, 2014. £25  
4to. Green cloth, photo-illustrated dust jacket; pp. 208, illustrated throughout in b/w; new.  
First edition.



**114. ROOS, Frank J** Bibliography Of Early American Architecture. Writings on Architecture Constructed Before 1860 in Eastern and Central United States. *University of Illinois Press*. 1968. £20  
8vo., original cloth lettered in black on spine. A very good copy (without dust wrapper)  
Revised and expanded edition.



**115. [RUSKIN, John]. THORNTON, John.** John Ruskin at St Mark's, Venice Broadside. *The Old School Press* 2000. £148  
Framed and glazed broadside, 503 x 352mm in frame. With pochoir design of the Lion at St. Marks designed and executed by John Thornton.  
Limited edition of 50 copies printed on hand-made Amalfi paper, in hand-set Stephenson Blake Caslon Old Face.



**116. [RUSKIN, John]. COLLINGWOOD, W. G.** The Life and Works of John Ruskin. *London, Methuen & Co.*, 1893. £198

Two Volumes, 8vo. Original khaki cloth, spines lettered in gilt and with Ruskins signature blocked in gilt onto front covers; pp. xiv, [4, including errata slip], 243, 16 (advertisements); vi, [2], 285, two frontispieces (portrait and folding facsimile), numerous plates; apart from a few pages towards the end of volume I with marginal spots, a near fine copy:  
*provenance* engraved armorial bookplates Sarah Angelina Acland inside front covers, later ms addition *Given in her mamory Jan / 26 1936* in lower margins of bookplates.

**First edition** of the first full-length Ruskin biography, written by the Ruskin disciple William Gershom Collingwood (1854–1932), author, artist, and antiquary. 'His biography of Ruskin, published in 1893 and rewritten in 1900, became a standard work, but after Ruskin's death in 1900 Collingwood declined to edit the Ruskin

Library Edition because he saw it as a mere money-making venture by Ruskin's executors. However, he arranged Ruskin exhibitions in Coniston (1900 and 1919), London (1901), and Manchester (1904)' (*Oxford DNB*).

*Provenance:* Sarah Angelina Acland (1849-1930) had been photographed by Lewis Carroll, was taught art by Ruskin, was acquainted with several pre-Raffaellites, introduced to photography by Julia Margaret Cameron and became the pioneer of colour photography. Her father, Sir Henry Wentworth Dyke Acland was a lifelong friend of Ruskin. Sarah Angelina Acland, who photographed Ruskin with her father in 1893, inherited Sir Henry's books.



**117. SALMON, William.** The London and Country Builder's Vade Mecum. *Monmouth: Richard Sidwell*. 1999. £25

8vo. Publisher's brown cloth backed marbled paper covered boards; pp. x + 188; fine.  
Facsimile of the second edition of 1748. A fascinating builders' guide.



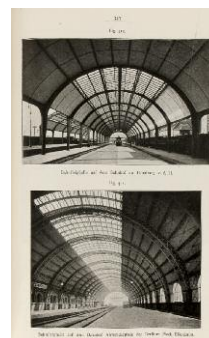
**118. [SCHINKEL]. HARTEN, Ulrike.** Karl Friedrich Lebenswerk. Die Bühnenentwürfe. *Berlin, Deutscher Kunstverlag*, 2000. £98

4to. Publisher's cloth and dustwrapper; pp. 484 illustrated with colour and black and white photograph plates + [2, text]; new.  
First edition.



**119. [SCHINKEL]. SPRINGER, P.** Schinkels Schlossbrücke In Berlin Zweckbau Und Monument Propyläen. *Frankfurt am Main, Berlin, Wien, Verlag Ullstein GmbH*, 1981. £25

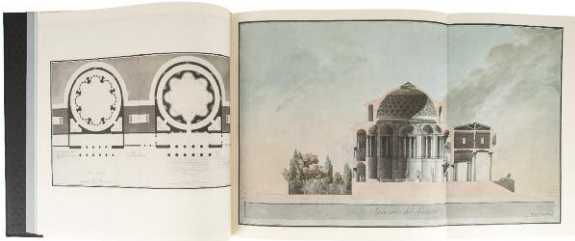
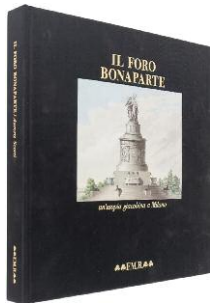
4to. Paper covered boards, dust jacket; pp. 332, illustrated in b/w; a near fine copy in a very good dust jacket.  
First edition. Karl Friedrich Schinkel (1781-1841) was one of Germany's most prominent architects and city planners who designed both neoclassical and neogothic buildings.



**120. SCHMITT, Eduard.** Entwerfen, Anlage und Einrichtung der Gebäude. 2. Halbband: Gebäude für die Zwecke des Wohnens, des Handels und Verkehrs. 4. Heft: Empfangsgebäude der Bahnhöfe und Bahnsteigüberdachungen (Bahnsteighallen und -dächer) *Leipzig, J.M. Gebhardt Verlag*, 1911. £78

4to. Original cloth-backed boards, spine and front cover lettered in dark blue; pp. vii, 308, [12, advertisements], highly illustrated with plates, plans, elevations and photographic illustrations in the text; light marking to the binding, otherwise very fresh and clean.

First edition of this monograph containing the latest in design and engineering of train stations, especially of the main halls and platform roofs, by the architect and engineer Eduard Schmitt, who was professor at the University of Darmstadt, which at the time was at the crossroads of all European modernist movements, ideally located half-way between Glasgow and Vienna, Paris and Berlin.

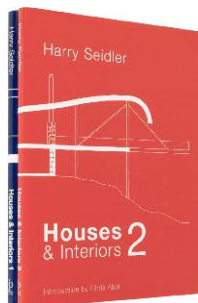


**121. SCOTTI, Aurora (author) Werner OECHSLIN, Werner (introduction).** *Il Foro Bonaparte: un'utopia giacobina a Milano.* Milan, F.M.R., 1989. **£60**

Square 4to. (308 x 306 mm). Original black gilt-lettered cloth, colour printed paper label to the centre of the upper board, preserved in the publisher's black-covered fall-down-box, pp. 301,[7], illustrated throughout in colour many plates mounted at large, a number of gate-fold plates; near fine in a very good box.

One of 5000 numbered copies. This copy numbered 773.

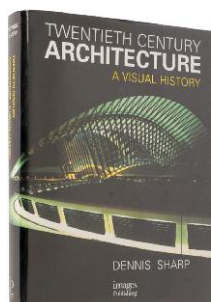
Handsome publication devoted to the grandiose designs by the Italian architect Giovanni Antonio Antolini (1756 – 1841) for what was to have been the centrepiece of the Cisalpine Republic's capital, Milan.



**122. [SEIDLER] ABEL, Chris.** Harry Seidler - Houses & Interiors 1 & 2. Victoria, Australia, *The Images Publishing Group*, 2003. **£95**

4to. 2 vols. Publisher's cloth and dustwrapper in cloth covered slipcase; pp. 144; pp. 147; illustrated throughout with black and white and colour photograph plates; as new.

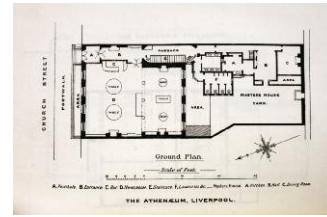
First edition. "Harry Seidler was a powerful architectural voice with internationally acclaimed, award-winning work spanning the decades. Awarded the RAIA Gold Medal and the RIBA's Gold Medal in 1996, he attended Walter Gropius' Master Class together with notaries such as I. M. Pei and Henry Cobb. He later studied with Marcel Breuer and Josef Albers. Seidler was well known for his tenacity in gaining approvals from planning authorities for his houses, which are all architectural triumphs."



**123. SHARP, Dennis.** *Twentieth Century Architecture - A Visual History.* Victoria, Images Publishing, 2002. **£50**

4to. Publisher's cloth and dustwrapper; pp. 497, richly illustrated with black and white photograph plates throughout; as new.

Third edition.

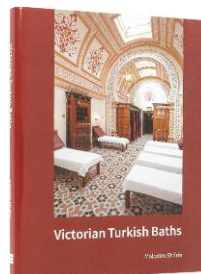


**124. SHAW, George T.** *History Of The Athenaeum, Liverpool. 1798-1898.* Liverpool, Printed for the Committee Of The Athenaeum, By Rockcliff Bros, Ltd., 44 Castle Street, 1898. **£295**

Small folio (279 x 182 mm). Bound in contemporary full chocolate brown crushed morocco by Fazakerley of Liverpool, gilt-stamped monogram to the centre of the upper board, the spine divided into six compartments with raised bands, lettered and dated in the second and third compartments, gilt-ruled edges, gilt dentelles, top edge gilt, marbled endpapers, gilt-lettered brown morocco presentation label to the front pastedown; [8], 94, b/w photo frontispiece and six plates, including three plans of the Athenaeum; a bright, crisp copy.

*Provenance:* 1. Mandell Creighton, Bishop of London from 1897 until his death in 1901, with a gilt-lettered morocco presentation label to the front pastedown, 'Presented By The President And Committee Of The Liverpool Athenaeum To The Rt. Hon. And Rt. Rev. The Lord Bishop Of London, In Grateful Remembrance. 19th December, 1898. 2. Sir Albert Richardson P.R.A. (1880-1964), architect, author, teacher with his bookplate to the ffep.

The Athenæum, Liverpool was built to designs by John Sanders (1758-1827), completed in 1799 it was demolished in the 1920s to facilitate the widening of Church Street. The club now occupies a site in Church Alley. The present volume was issued to celebrate the centenary of the club.



**125. SHIFRIN, Malcolm** *Victorian Turkish Baths Swindon, Historic England,* 2015. **£70**

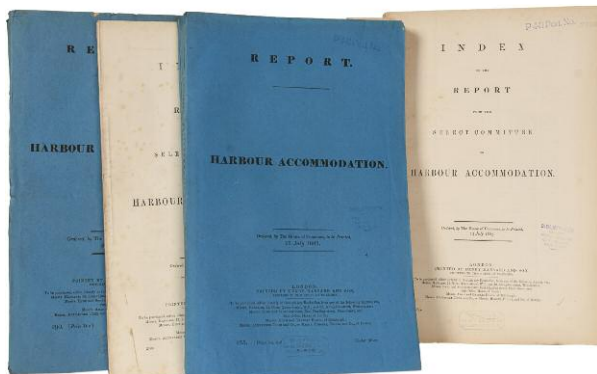
4to. Black cloth, dust jacket; pp. xviii, 366, illustrated in colour and b/w.

First edition.



**126. SPARROW, Walter Shaw.** *Flats Urban Houses & Cottage Homes. A Companion Volume to "The British Home of To-day".* Hodder and Stoughton, 1906. **£125**

Small folio. Cream linen boards overprinted in red and black letter; pp 162, including colour and b/w plates, numerous b/w plans within the text, [16]pp. adverts at rear; the end papers light browned, light spotting to the edges, otherwise a very good copy. Articles by Frank Verity, Edwin T. Hall and Gerald C. Horsley.



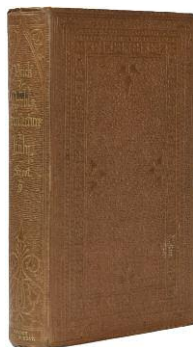
**127. STEVENSON, Thomas (Contributor).** Report from the Select Committee on Harbour Accommodation; together with the Proceedings of the Committee, Minutes of Evidence and Appendix. Printed by Henet Hansard and Son 1883 and 1884. £750

Folio, 4 volumes (the 1883 Report and Index, and, the 1884 Report and Index), The Reports in original printed blue wrappers, the Index in plain printed wrappers. Unobtrusive ink stamps on wrappers and title-pages, repair to front sheet of 1884 Index, a little light occasional browning, a few marginal tears, otherwise in very good condition.

The Official Select Committee Reports from 1883 and 1884 on Harbour Accommodation. These reports offer a wealth of information on the state of the ports, harbours and related industries of the coasts of Britain and Ireland. The Select Committee included Thomas Stevenson, Sir Thomas Brassey, Viscount Baring, Sir George Balfour and Sir Eardley Wilmot.

The Reports are illustrated with plates, many folding and many coloured showing charts, elevations, and designs. There are also charts showing the sites of shipwrecks.

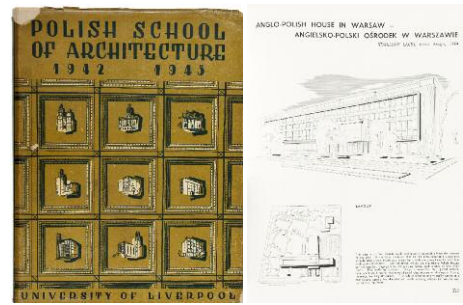
Thomas Stevenson gave evidence to both reports notably on the harbour at Wick. Other harbours that received discussion include Waterford, Eyemouth, Aberdeen, Newhaven and Tees Bay.



**128. STREET, George Edmund.** Brick And Marble In The Middle Ages. Notes Of A Tour In The North Of Italy. John Murray, 1855. £95

8vo. Publisher's original blind-stamped cloth; pp. xx + 287 + [1] + 32, publisher's advertisements, 35 woodcut plates, including frontispiece, of which eight are coloured or tinted, numerous woodcut text illustrations; ex-libris the National Art Library with its accession and de-accession ink stamp to the verso of the title page, small ink stamp of the Bethnal Green Museum to the verso of the plates, otherwise a bright clean copy.

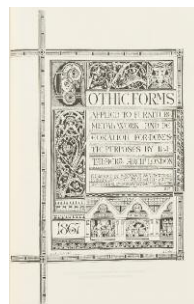
First edition. One of the nineteenth-century's most prolific architectural theorists and the architect of the Royal Courts of Justice, Street had travelled throughout northern Italy in 1853, gathering material for the present volume. A second, enlarged edition appeared in 1874.



**129. [SZMIDT, Boleslav and Witold KORZENIEWICZ, editors].** The Polish School of Architecture. 1942-1945. ~Liverpool, University of Liverpool, 1945. £78

Large 4to. Original cloth with illustrated dust-wrappers; pp. x, 248, highly illustrated; wrappers with a few marginal flaws, cloth a little marked; otherwise very good.

First edition of the sum of the work of the important Polish School of Architecture in Liverpool, ready to leave exile and rebuild Poland in a very human modernist style.



**130. TALBERT, B.J.** Gothic Forms/Examples Of Ancient And Modern Furniture [London, The Author, 1876/ London, B.T. Batsford, 1878] Gregg International Publishers Limited, 1971. [Reprint]. £25

4to. Publisher's cloth lettered in gilt to spine; pp. [v] + 8 + 30 black and white plates + [iv] + [6] + (31-) 51 black and white plates; fine.



**131. TRADE CATALOGUE,** D. Hirsch Fabrik für Eisenkonstruktionen. Berlin, Louis Borchardt, n.d. c. 1910. £98

Oblong 8vo. Original grey card titled wrapper; pp. 44, illustrated throughout with b/w photos of the company's contributions to a variety of civil engineering, and architectural projects including Zeppelin hangars; a very good copy.



**132. VALINSKY, David.** An Architect Speaks. The writings and buildings of Edward Schröder Prior. David Valinsky for Shaun Tyas Press, 2014. £35

Small 4to. Photo-illustrated card wrappers with flaps; pp. viii, 255, [1], illustrated throughout in colour.

First edition. Selected and introduced by David Valinsky. Edition limited to 500 copies, each signed and numbered in ink by the author. Prior (1852-1932) was one of the most important of the second generation Arts & Crafts architects, with an individual and experimental style. His masterpiece is St Andrew's Church, Roker, one of the finest churches of the twentieth century.

**133. VICTORIAN GOTHIC REVIVAL.** Oak Lectern from St Augustine's Abbey Ramsgate. *Ramsgate* [c. 1860] **£5,500**

142cm high x 50cm wide. A Victorian Gothic Revival oak lectern. The reading slope over two cupboards, one with shelved interior, each with panelled doors, the side panels with Gothic trefoil inserts and pilasters with carved foliate capitals and tracery, with an integral solid platform. Lacking one shelf, a couple of capital leaves missing, but in very good condition. An attractive piece.

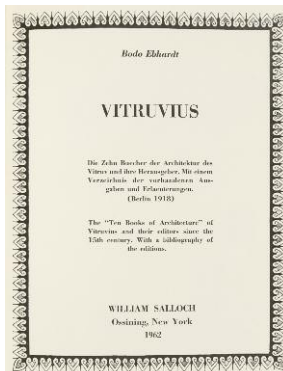
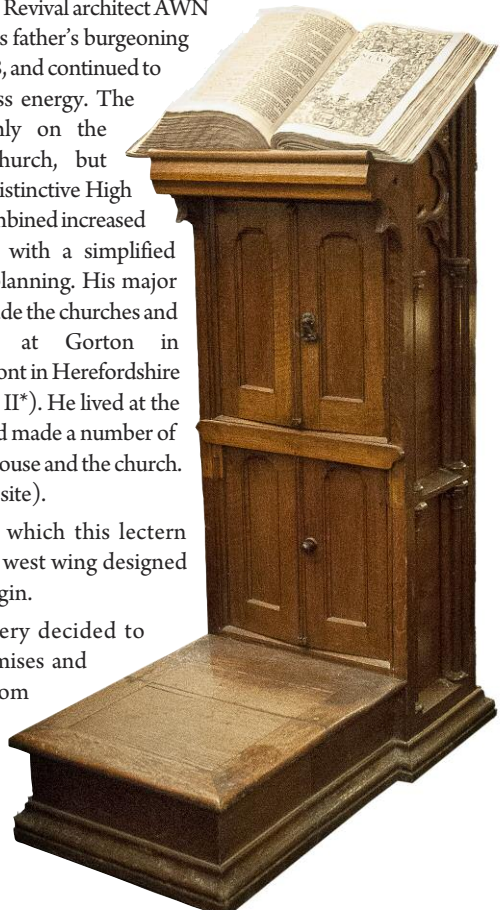
From St. Augustine's Abbey in Ramsgate. This lectern was used in the Refectory of the Abbey for readings during meals.

AWN Pugin built his famous house, known as The Grange, on the cliffs above Ramsgate in 1843-4. From 1845 he built, at his own expense and under his close supervision, the neighbouring church of St Augustine, to which were added its associated cloister, sacristy, school and priest's house. Pugin had acquired land to the north of the church on which he proposed to found a monastery, thus completing his ideal Catholic community, but did not live to see this ambition realised. On his death in 1852 control of the church passed to Thomas Grant, the first Roman Catholic Bishop of Southwark, who in 1856 entrusted it to a group of British Benedictine monks from the abbey of Subiaco in Italy. In 1860-61 a gift from the wealthy Catholic convert Alfred Luck, Pugin's friend and fellow Ramsgate resident, allowed permanent accommodation to be built for the monks. This comprised the present south and west ranges, designed by AWN's son Edward Welby Pugin. The monastery, which incorporated a school (demolished in 1973), was made a priory in 1881, and was raised to abbey status in 1896. In 1904 the present east wing was added, to a design by Edward's half-brother Peter Paul Pugin. In 1926 the Bergh Memorial Library was built to house the collection of books left by the bibliophile Abbot Bergh; the architect was Edward's nephew Charles Henry Purcell, who had himself been educated at the monastery school. Further additions, including the north range and the west gateway, were carried out in 1934-7 by Charles Canning Winmill. In 1976 a link block was added connecting the west range and the library.

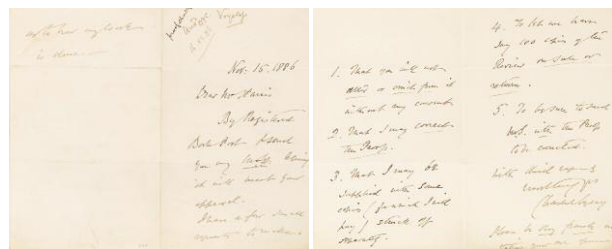
Edward Welby Pugin (1834-75) was the eldest son of the great Gothic Revival architect AWN Pugin. He inherited his father's burgeoning practice at the age of 18, and continued to develop it with tireless energy. The focus remained firmly on the Roman Catholic Church, but Edward developed a distinctive High Victorian style that combined increased elaboration of detail with a simplified approach to church planning. His major works in England include the churches and monastic buildings at Gorton in Manchester and Belmont in Herefordshire (churches both Grade II\*). He lived at the Grange from 1862, and made a number of additions to both the house and the church. (English Heritage website).

The Refectory from which this lectern came, was part of the west wing designed by Edward Welby Pugin.

In 2011 the monastery decided to move to smaller premises and fixtures and fittings from the Abbey were sold, amongst some consternation, through auction.

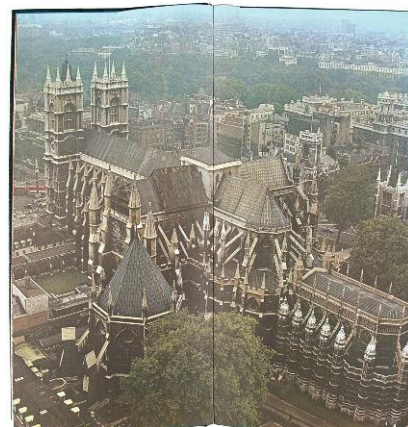


**134. [VITRUVIUS] EBHARDT, BOHO** Vitruvius: The Ten Books Of Architecture And Their Editors Since The 15th Century. **£18**



**135. VOYSEY, C.F.** Autograph letter dated Nov. 15. 1886. **£98**

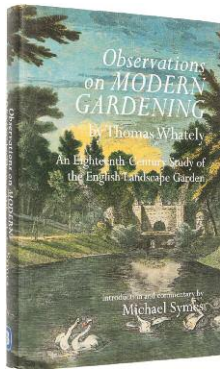
Dear Mr. Harris/ By Registered Bookpost & send you my mss. hoping it will meet your approval./ I have a few small requests to make./ 1. That you will not alter or omit from it without my consent./ 2. That I may correct the proofs./ 3. That I may be supplied with some copies [for which I will pay - struck off separately./ 4. To let me have 100 copies of the Review on sale or return./ 5. To be sure to send mss. with the proofs to be corrected./ With kind regards sincerely yours Charles Voysey/ Please be very frank in stating your own opinion as to how my work is done.



**136. ABBOTT, Very Rev Eric S.** Westminster Abbey 900 Years. *The Dean and Chapter of Westminster*. 1965. **£198**

Folio, original pebble-grain morocco, lettered in gilt on upper board. Illustrated in colour and black and white. A fine copy in slipcase.

First edition, limited edition of 900 numbered copies signed by Eric Abbott. Printed to commemorate the 900<sup>th</sup> Anniversary of Westminster Abbey.



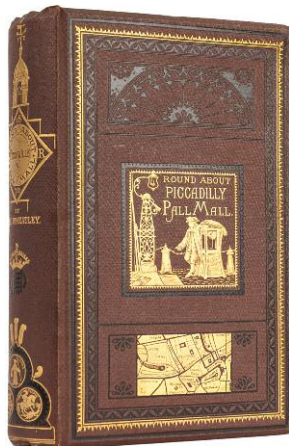
**137. WHATELEY, Thomas.** *Observations on Modern Gardening. An Eighteenth-Century Study of the English Landscape Garden.* Woodbridge, Boydell & Brewer, 2016. £25

Small 8vo. Dark green paper-covered boards, pictorial dust jacket; pp. ix, [1], 251, [1], illustrated in b/w.

Thomas Whately's *Observations on Modern Gardening* (1770) is the first and most comprehensive study of what has come to be known as the English

landscape garden, often claimed to be this country's greatest original contribution to the fine arts. It became the standard text on the subject; its authority was accepted at home and abroad, and the book was read widely across Europe, mainly in a French translation. It influenced taste and design; taught visitors how to respond to gardens; analysed natural and built elements of the garden; suggested principles of design; and provided descriptions of major gardens of the day, such as those at Blenheim and Piercefield (Monmouthshire), together with the author's responses, aesthetic, mental and emotional. It indicates a taste for the natural and the "picturesque", foreshadowing romanticism.

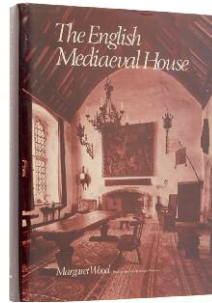
This, the first modern edition of the text is accompanied by an introduction and full commentary by Michael Symes, covering both general considerations and specific points and topics. Contemporary illustrations have been chosen to illuminate further the gardens and places discussed.



**138. WHEATLEY, Henry B.** *Round About Piccadilly and Pall Mall; or, a Ramble from the Haymarket to Hyde Park. Consisting of a Retrospect of the Various Changes that have occurred in the Court End of London.* Smith, Elder. 1870. £298

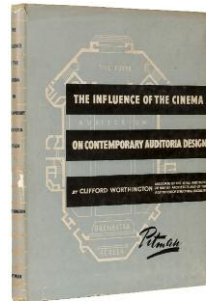
8vo. Original brown cloth, pictorial design blocked in black and gilt on spine and upper cover, design in blind on the lower cover with a gilt ornament at the centre; pp. xii + 405; wood-engraved plates and text illustrations; bookplates with some staining from these on opposite free endpaper, some foxing to titlepage otherwise a very good copy.

First edition.



**139. WOOD, Margaret.** *The English Mediaeval House* Ferndale Editions. 1981. £40

8vo., original cloth with dust wrapper. With frontispiece and 60 pages of half-tone plates, 32 pages of engravings and 117 illustrations in the text. A near fine copy. First edition.



**140. WORTHINGTON, Clifford.** *The Influence Of The Cinema On Contemporary Auditoria Design.* Sir Isaac Pitman & Sons Ltd., 1952. £40

Large 8vo., (250 x 188 mm). Grey cloth, pictorial dust jacket; pp. xi, [i], 123, [1], 8 numbered half-tone plates *hors texte*, 70 b/w line drawings, sections and plans; the dust jacket slightly chipped at the head of the spine, very light scattered spotting on the endpapers, otherwise a bright, clean copy.

First edition. The author, an associate of the RIBA and the Institution of Structural Engineers traces the development of cinema design and architecture and how its special requirements might influence the design of other auditoria and community centres. Chapter 7 is devoted to the design and construction of the Odeon Theatre, Leicester Square, illustrated in a sequence of half-tone plates and measured drawings.

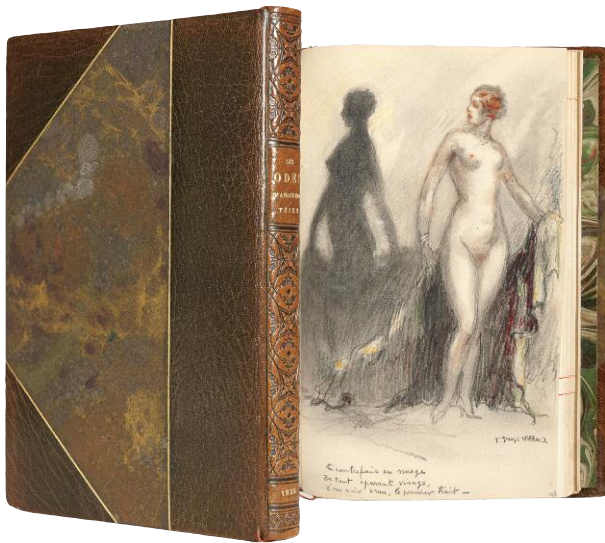


**141. WRIGHT, Thomas.** *The history and topography of the county of Essex.* George Virtue. 1836. £400

4to. 2 vols. Nineteenth century half brown morocco, marbled boards, spine with gilt rules and tools and red morocco gilt lettering pieces; pp. iv + viii + 696], engraved title page (dated 1842), 35 full page engravings and one map; [2] + 836 pp. engraved title page (dated 1834), and 65 full page engravings; engraved title pages quite heavily foxed, foxing scattered throughout, plates mostly clean, very good.

First edition. An early work by the noted antiquary with illustrations by **William Bartlett**, one of the foremost topographical illustrators of the day.

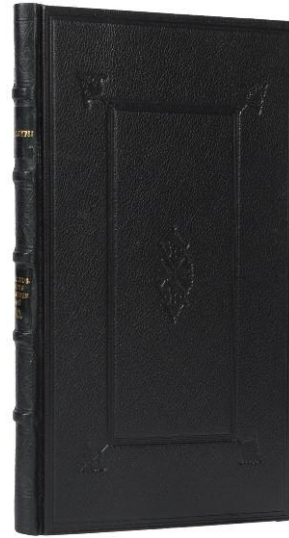
WITH 8 ORIGINAL EROTIC DRAWINGS BY GEORGES  
VILLA



**142. ANACREON.** *Les Odes d'Anacreon*, Teien. Traduites de Grec en Français par Remy Belleau. Ensembles quelques petites Hymnes de son invention. Paris. *La Reconnaissance*. 1928. £998

8vo., in contemporary half gilt ruled brown morocco over marbled paper boards signed Yseux SR of Thierry Simier, original wrappers bound in, spine lettered in gilt with floral pattern blocked in black, marbled endpapers. Initials printed in blue, woodcut frontispiece by Pierre Gandon. A little sunning to spine, otherwise a fine copy.

Limited edition of 305 copies. This copy extra illustrated with 8 original illustrations in pencil, pen and ink, and pastel, 4 full page and 4 vignettes, by **Georges Villa**. The sensuous drawings are all signed (and some captioned) by Villa in pencil. With a note in Villa's hand on titlepage and a note by Villa tipped in.

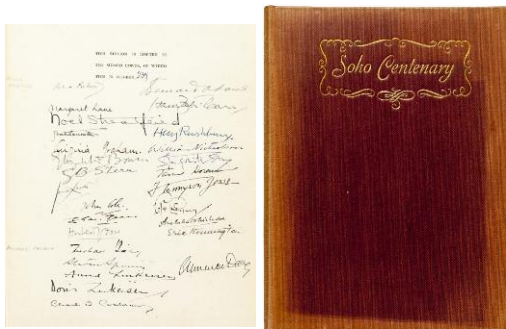


**144. [APOCALYPSE]. ILLUMINATED MANUSCRIPT FACSIMILE.** *Apocalypse*. Madrid. *British Library/AyN Ediciones*. 2008. £1,995

8vo., original full blind stamped black morocco, lettered in gilt on spine. A fine copy in original full-down-back box.

A fine facsimile of the *Apocalypsis Yates Thompson 10* illuminated manuscript held at the British Library. Limited edition of 995 copies this one of 75 copies numbered in red Roman numerals, designated for the Spanish Book Catalogue, collaborators and specialist institutions.

The manuscript was produced in France during the late 14th Century; written in French Gothic script and enriched with one large historiated initial in colours and gold and 69 miniatures in colours and gold.



**143. ANTHOLOGY.** *Soho Centenary. A Gift from Artists, Writers and Musicians to the Soho Hospital for Women.* Hutchinson 1944. £198

4to., original cloth lettered in gilt on upper board. Upper board slightly springing and sunned otherwise a very good copy.

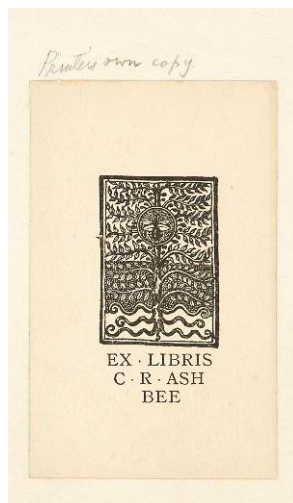
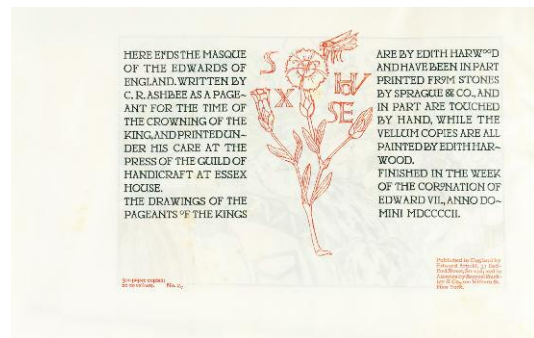
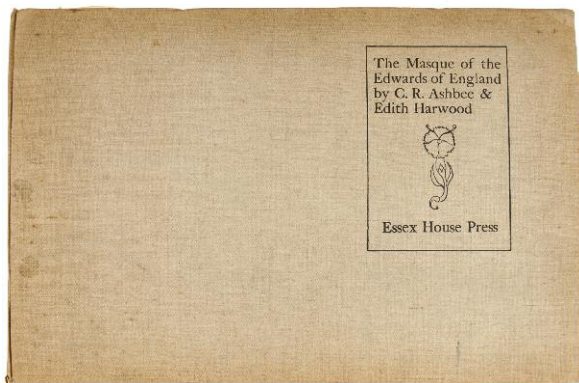
First edition, limited edition of 250 numbered copies, signed by 27 of the contributors to the anthology, including:

William Nicholson	Peter Cheyney
Eric Kennington	Charles B Cochran
Noel Streatfeild	Doris Zinkeisen
Elizabeth Bowen	

Other contributors who didn't sign include John Masefield and C.F. Tunnicliffe.



C.R. ASHBEE'S OWN COPY, ONE OF 20 COPIES ON VELLUM



**145. ASHBEE, C.R.** *The Masque of the Edwards of England: Being a Coronation Pageant to Celebrate the Crowning of the King.* Essex House Press. 1902. **£4,995**

Oblong Folio, original cloth lettered in black on upper board, **printed on vellum** in Endeavour type in red and black. Illustrated with 18 drawings by Edith Harwood, these handcoloured and heightened in gold. A little soiling to cloth, sheets slightly pulling from binding but sound. A very good copy.

First edition, limited edition of 320 copies, this one of only 20 copies printed on vellum with handcolouring by Edith Harwood and with the illustrations heightened with gold. **The author's own copy** with his bookplate.

"Also outstanding is the 1902 *Masque of the Edwards of England* with sumptuous drawings by Edith Harwood, featuring crisp, clean lines and subdued, but exotic colours." (*Book Arts Collections: A Representative Selection* edited by Edward Ripley-Duggan).

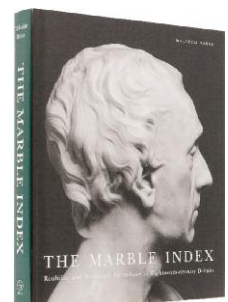
Ashbee's proposed pageant to celebrate Edward VII's coronation was never performed.

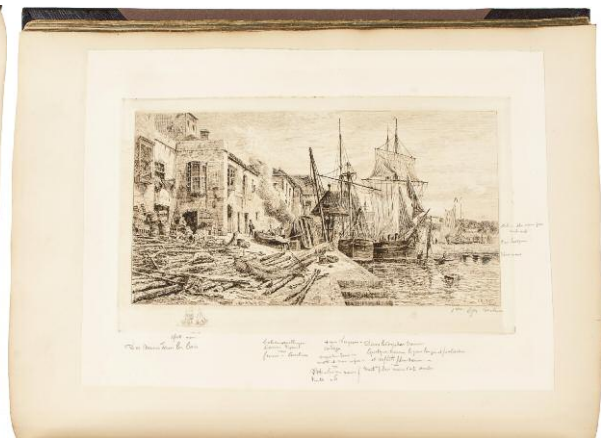
**146. BAKER, Malcolm.** *The Marble Index. Roubiliac and Sculptural Portraiture in Eighteenth-century Britain.* New Haven and London, Yale University Press for the Paul Mellon Centre for Studies in British Art, 2014. **£50**

4to. Black cloth, photo illustrated dust jacket; pp. xiv, 418, illustrated in colour and b/w.

First edition. Providing the first thorough study of sculptural portraiture in 18th-century Britain, this important book challenges both the idea that portrait necessarily implies painting and the assumption that Enlightenment thought is manifest chiefly in French art. By considering the bust and the statue as genres, Malcolm Baker, a leading sculpture scholar, addresses the question of how these seemingly traditional images developed into ambitious forms of representation within a culture in which many core concepts of modernity were being formed. The leading sculptor at

this time in Britain was Louis Francois Roubiliac (1702—1762), and his portraits of major figures of the day, including Alexander Pope, Isaac Newton, and George Frederic Handel, are examined here in detail. Remarkable for their technical virtuosity and visual power, these images show how sculpture was increasingly being made for close and attentive viewing. The *Marble Index* eloquently establishes that the heightened aesthetic ambition of the sculptural portrait was intimately linked with the way in which it could engage viewers familiar with Enlightenment notions of perception and selfhood.





**147. [BAKST, Leon] SOUHAMI, Diana.** Bakst. The Rothschild Panels of The Sleeping Beauty. *Philip Wilson*. 1992. £98

4to., original cloth lettered in gilt on spine and upper board. A very good copy.

First edition. In 1890, Bakst had seen the dress rehearsal of Tchaikovsky's first production of the ballet *Sleeping Beauty* in Saint Petersburg. He said that this experience determined his career, but it was not until 1913 that he had the chance to explore the subject in a sustained way. Bakst's paintings of the fairy tale were commissioned in 1913 by the newly married James de Rothschild to decorate the drawing room of his London house, which overlooked Hyde Park. The choice of subject was left to the artist, who completed the seven panels in 1922, delayed by ill health, other work and the First World War. In 1923 it was decided to hang the panels in the dining room, but it is not known whether they were ever installed. They were finally hung in the dining room of James's and Dorothy's next house, at 23 St James's Place. They were installed in the Bakst Room at Waddesdon in 1995.

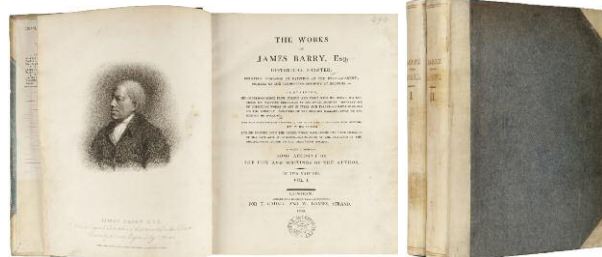
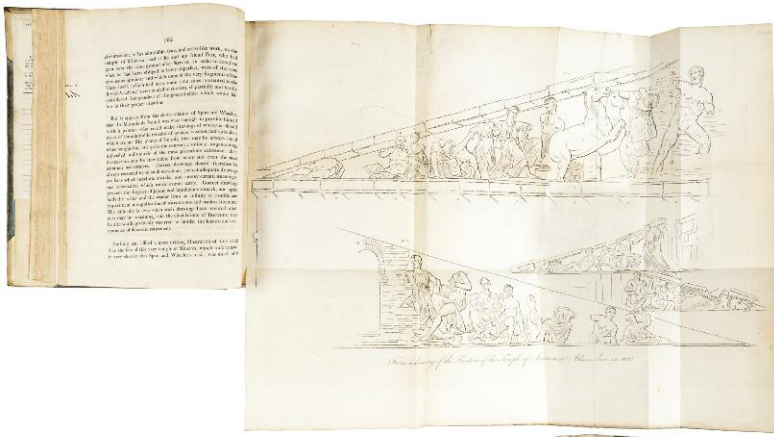
Bakst had not undertaken such monumental painting on this scale before, although he had previously designed several murals. He looked to Italian Renaissance artists, such as Andrea Mantegna (c. 1431-1506), for inspiration. Several rare nude studies exist at the Israel Museum, Jerusalem, including three for the Queen in this panel. He based the faces of most of the characters on sketches he made of his patrons, their family and friends. James de Rothschild's wife, Dorothy, kneels behind her aunt to the left of the cradle. Several preparatory portrait sketches by Bakst are also at Waddesdon, including one of Dorothy made in 1918, when she visited Bakst to check on his progress (acc. no. 650.1996). In that year, James had suggested using portraits in response to Bakst's complaints about the shortage of models in Paris during the war. Nearing the end of his commission, in 1921, Bakst stated that he wanted to do more murals and portraits as they were not so fleeting as theatre designs. Whilst he went on to make portraits, he never painted such murals again.

(Waddesdon Manor Website)

**148. BALLIN, Auguste.** Views of London etc. Artist's proofs. *No publisher*. c. 1870s. £4,995

Folio. Sometime rebound in half brown morocco preserving original endpapers, gilt borders to sides, spine with gilt raised bands and lettering; 67 proof engravings, some in several states, of London scenes, many stamped or annotated by the artist; occasional foxing, some quite heavy in margins, very good.

An album of proof plates **signed by the artist** to front pastedown. The painter and engraver Auguste Ballin (born 1842, died ?) was born in Boulogne but moved to London and exhibited paintings and engravings at the Royal Academy between 1872 - 1879 (see *Benezit Dictionary of Artists*). He became particularly known for maritime scenes and many of the engravings here represent London's docks and wharves, as well as scenes of the Thames. There is a particularly evocative scene of poachers catching fish in a net by moonlight (in two states) alongside a splendid depiction of Royal Navy ships of the line. Pasted in between some engravings are stubs recording Ballin's orders for a particular plate and which paper each customer has requested; a fascinating insight into the commercial life of a Victorian artist.

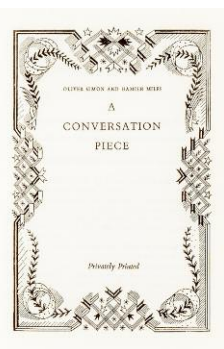


**149. BARRY, James.** *The Works Of James Barry Esq. Historical Painter.* T. Cadell And W. Davies, 1809. **£395**

4to. (254 x 206 mm). Two vols. Early twentieth century half vellum; pp. vii, [1], 558, engraved portrait frontis, 11 engraved plates and 1 engraved tail-piece; [2], 670, [8], index and corrigenda, engraved frontis, 3 engraved plates, including 1 large and folding, 1 engraved tail-piece; the bindings dust marked, some light offsetting from the plates, ex-libris the National Art Library - the Science and Art Department, V&A, with its neat ink stamp to the title-pages and the verso of the plates.

Sole edition. Edited by Dr. Edward Fryer. Barry (1741-1802) was an Irish painter best remembered for his six part painting *The Progress of Human Culture* at the Royal Society of Arts. An early and unwitting Romantic who painted according to his own fierce vision, he was a profound influence on William Blake.

**1 OF ONLY 36 COPIES**



**150. BAWDEN, Edward (Illustrator) SIMON, Oliver and MILES, Hamish.** *A Conversation Piece.* Privately Printed at The Curwen Press for the friends of Desmond Flower, Hamish Miles and Oliver Simon. February 1933. **£398**

8vo., original card wrappers sewn as issued, lettered on upper wrapper. Title-page with a decorative border by Bawden, head and tail piece also by Bawden, pp.16. A near fine copy.

First edition, limited to 36 copies.

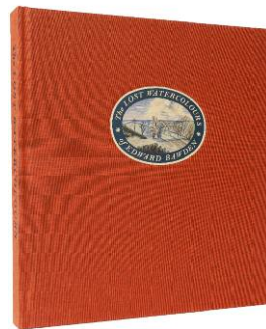
“The Characters: Oliver Simon and Hamish Miles. The Scene: London. An open fire. Two glasses. One decanter. Many books”



**151. BAWDEN, Edward.** *Entertaining a La Carte: Edward Bawden and Fortnum and Mason.* Sparham: Mainstone Press . 2007. **£98**

4to., original lime green cloth with paper label on upper board. Copiously illustrated in colour throughout. A mint copy in original publisher's card box.

First edition, limited edition of 1000 numbered copies. With an essay on the artist by Peyton Skipwith. Designed by Brian Webb. This delightful book celebrates the tercentenary of Fortnum & Mason with a collection of the advertising material Edward Bawden produced for this famous store: catalogues, brochures, order forms and envelopes all of which are today highly prized by collectors of Bawden's work.

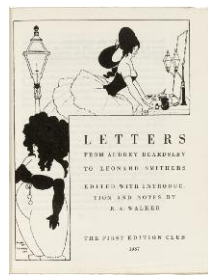
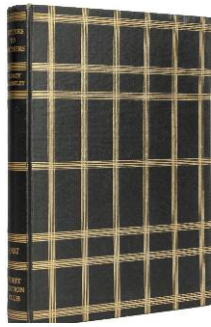


**152. [BAWDEN, Edward]. RUSSELL, James (author).** *The Lost Watercolours of Edward Bawden.* Norwich; The Mainstone Press. 2016. **£160**

4to. Original burnt orange cloth lettered in black to spine with onlaid pictorial oval to upper board, decorative endpapers, preserved in original slipcase; pp. [v], 6-190 + [ii]; beautifully illustrated with coloured plates throughout; as new.

First edition, **limited to only 850 copies.** Designed by Lizzie Ballantyne, and printed on Gardapat Kiara stock by Deckers Snoeck, Ghent, this striking production investigates an aspect of a career that has been neglected by recent admirers, namely Bawden's role, in the 1930s, as an acclaimed modern painter. This book assembles the largest collection of the artist's pre-war watercolours. Most were originally exhibited at one of Bawden's major solo shows - at the Zwemmer Gallery in 1933, or at the Leicester Galleries in '38, and have been subsequently enjoyed in private collections. It has taken the compiler three years to track down these 'lost' works and record them here for a wider audience: 'As one critic observed in the 1930s, these are paintings that deserve more than to be looked at. They deserve to be looked into.'

## AUBREY BEARDSLEY ON SOTHERAN'S



**153. BEARDSLEY, Aubrey.** Letters From Aubrey Beardsley To Leonard Smithers. *Chiswick Press for the Limited Editions Club*, 1937. **£95**

Square 8vo. Original decorative cloth, the covers gilt-stamped with a grid pattern; pp. xvi, [238], pictorial title page after a Beardsley design, pictorial endpapers, 2 photogravure portraits, a fine copy.

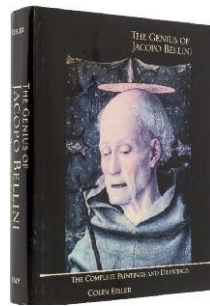
First edition. Edited with an introduction and notes by R.A. Walker. In letter 78 Beardsley writes "Some kind person has sent me Browning's Poems from Sotheran, and Sotheran has sent me the bill. I feel like some helpless target stuck down here to be shot at. Can't you find something compromising about Sotheran?"



**154. [BEARDSLEY] ZATLIN, Linda Gertner.** Aubrey Beardsley. *New Haven and London, Yale University Press*, 2016. **£175**

Large 4to. Two vols in a slipcase. Illustrated throughout in b/w.

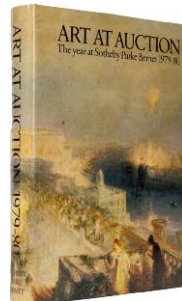
This is the first book to bring together the recorded works of the English artist Aubrey Beardsley. Despite his early death from tuberculosis in 1898, at the age of 25, these amount to nearly 1100 completed works of art (plus many related sketches) as well as more than 100 sketches in his letters and the books he owned, and this book includes over 50 that have never previously been published. In his brief career Beardsley made a defining contribution to Art Nouveau in Britain and abroad. He also influenced the early history of modern art, attracting the attention of the young Picasso, for example. His distinctive and innovatory graphic style, combined with highly provocative, often sexual subject matter, outraged critics and led to a period of intense notoriety. Beardsley's drawings span the grotesque, the delicately beautiful, the subtly erotic, and the frankly bawdy, and challenged the moral norms of Victorian society. They enthralled artists and art lovers the world over and continue to enthrall today. Linda Gertner Zatin's text presents Beardsley's drawings with a full record of their making, provenance, exhibition history and references in the art historical literature. This material record is accompanied by often extensive discussions of their themes, motifs and symbolism, as well as their critical reception. Unprecedented in its scope and thoroughness, this study presents Beardsley's work and explores its meanings more comprehensively than any previous work on him; it is likely to remain definitive. This superbly illustrated two volume catalogue, beautifully presented as a boxed set, is both an essential reference for specialists and an accessible and enchanting delight for Beardsley enthusiasts.



**155. [BELLINI, Jacopo]. EISLER, C. (author).** The Genius Of Jacopo Bellini. The Complete Paintings and Drawings. *New York; Harry N. Abrams, Inc. Publishers*. 1989. **£98**

Folio, original cloth with dust wrapper. 581 illustrations, including 118 colour plates. A fine copy.

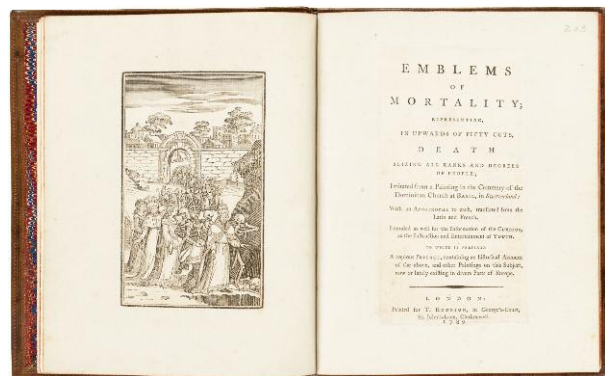
First edition.



**156. [BETJEMAN, John] SOTHEBY'S.** Art at Auction. The Year at Sotheby Parke Bernet 1979-80. *Sotheby's* 1980. **£48**

8vo., original cloth with dust wrapper. A very good copy.

First edition, from the library of John Betjeman with his bookplate.



**157. BEWICK, John.** Emblems of Mortality; representing in upwards of fifty cuts, Death seizing all ranks and degrees of people. Imitated from a painting in the cemetery of the Dominican Church at Bas[i]l in Switzerland: With an apostrophe to each, translated from the Latin and French. Intended as well for the information of the curious, as the instruction and entertainment of youth. To which is prefixed a copious preface, containing an historical account of the above, and other paintings on this subject, now or lately existing in divers parts of Europe. *Printed for T. Hodgson*. 1789. **£998**

12mo pages laid into small 4to. Full C19th morocco lettered in gilt on spine. Wood engraved frontispiece and 51 text illustrations by John Bewick after Holbein. A few leaves cropped at the tail, the deficiencies supplied in skilful MS facsimile, ink smudge on plates 2 and 3 to censor offensive anatomy. Bookplate and two booksellers' descriptions on front paste-down, a little occasional browning, a little spotting to binding, otherwise a very good copy.

First Bewick edition. The illustrations in this both have been attributed to both Thomas Bewick and his brother John, but it is believed that they are in fact entirely the work of John Bewick. The woodcuts are faithful copies of Holbein's designs, except for the first, *The Creation* which contained a figure of the Deity habited as a Pope, and in deference to Protestant sentiment was changed for an original design.

A 28 pages Preface by the editor, J.S. Hawkins relating the history of the various *Dance of Death* versions precedes the illustrations.

**JERSEY OCCUPATION BANK NOTES AND STAMPS.**



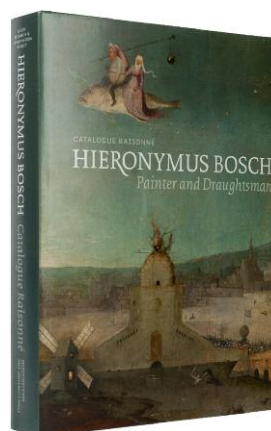
This edition is limited to 350 copies of which this is number  
 ..... 262 .....



**158. BLAMPIED, Edmund.** A Catalogue Raisonne of Etchings Drypoints & Lithographs of Edmund Blampied. *Jersey.* John Appleby Publishing. 1996. **£998**

4to., full publisher's morocco, lettered in gilt. Illustrated with colour plates mounted at large and black and white plates. A fine copy in slipcase.

First edition, limited edition of 350 de luxe copies containing a hitherto unpublished Blampied etching. This fine and exhaustive catalogue includes a chapter on postage stamps and bank notes designed by Blampied, with all of them being reproduced in colour. These include the Jersey occupation bank notes and stamps.



**159. [BOSCH] ILSINK, Matthijs and Jos KOLDEWEIJ.** Hieronymus Bosch, Painter and Draughtsman. *Brussels, Mercator Fonds, Distributed By Yale University Press, 2016.* **£100**

4to. Green ribbed paper covered boards, pictorial dust jacket, pictorial card slipcase; illustrated throughout in colour.

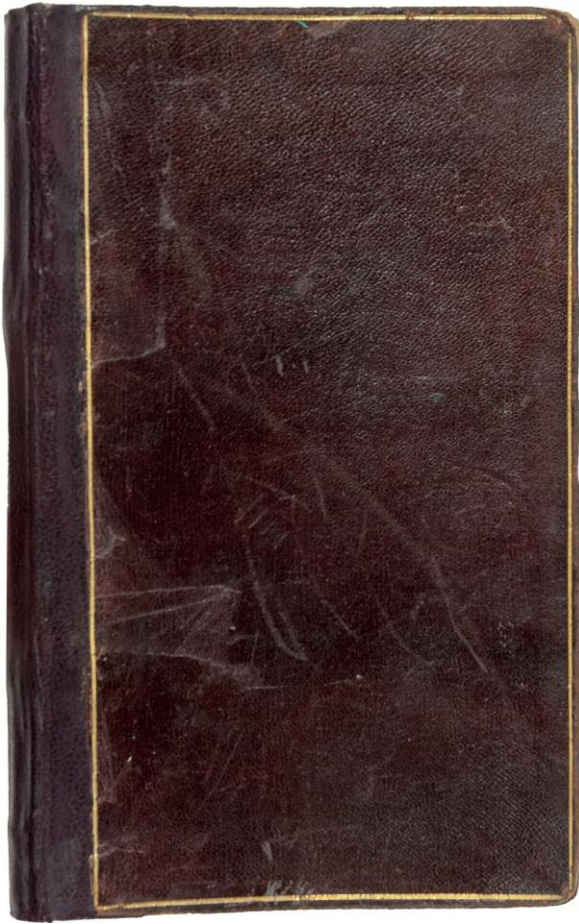
First edition.



**160. [BOSWELL, James] TINKER, Chauncet Brewster and F.A. POTTLE.** A New Portrait of James Boswell. *Harvard University Press, under the Direction of Bruce Rogers, Cambridge 1927.* **£350**

4to., original cloth backed boards lettered in gilt on spine. Colour frontispiece and 9 other plates. Bookplate, otherwise a fine copy preserved in custom-made half morocco fall-down-back box lettered in gilt on spine.

First edition, limited edition of 425 copies.



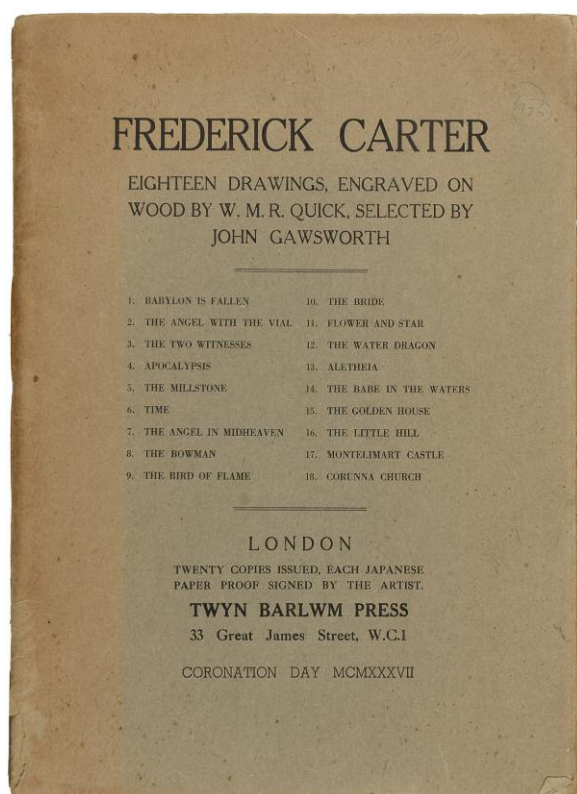
**161. CALLIGRAPHIC ILLUSTRATED MANUSCRIPT.**  
 Shadows from the past. Picked from the worm-holes of long-vanished days, and from the dust of oblivion raked. *No publisher.*  
 1850. £4,995

8vo. Contemporary purple roan, gilt fillet border, all edges gilt; calligraphic manuscript filling 108 pages in blue, black and red ink, initials illuminated in gilt and coloured pen-and-ink illustrations throughout; sometime skilfully rebacked, occasional spotting, very good indeed.

An unusual and charming manuscript. A name or place has been carefully erased from the foot of the first leaf, and so we have no idea as to the authorship of this little book, but it is a fascinating collection of miscellaneous pieces on subjects as diverse as parsley, the origin of coffee, plum-pudding, street lamps, Egyptian heraldry, Inigo Jones, palm trees, the scold's bridle, the White Horse in Berkshire, sepulchral vases and apostle-spoons. Some of the passages have clearly been copied or paraphrased from popular texts, and may reveal something about the location of the writer. The section 'The Fatal Prediction', taken from a story called 'The

Lone Tower', originally printed in the *Repository of Arts and Literature, Fashion etc.* in 1822 and subsequently anthologised elsewhere, tells the spooky story of Cook's Tower in Clifton, Bristol. Clifton is also the location of a passage taken directly from the memoirs of the author and translator Edward Mangin: "In the year 1828, I accidentally spoke of 'The Sorrows of Werter' in the library of a bookseller in Clifton" (*The Parlour Window: Or Anecdotes*, E. Lumby 1841, p. 83). This is inconclusive, however, as there are also pieces on Durham and a church in Caen, for example, and a piece taken from Charnock's *Local Etymology* of 1859 on the origins of the place-name Pimlico.

Whoever the author was, he or she was marvellously skilled at miniature pen-and-ink illustrations, handling all subjects in impressive style, and the colour and gilding is generally thick and vibrant. This is a very charming item, beautifully crafted and full of surprising nuggets of arcane information.



**162. CARTER, Frederick.** Eighteen Drawings [By Frederick Carter] Engraved on Wood by W.M.R. Quick, Selected by John Gawsworth. *Twyn Barlwm Press*. Coronation Day 1937. £4,995 4to., original printed wrappers. With 18 Japanese paper proof engravings by Frederick Carter (some pasted in, some loose). Wrappers a little sunned and rubbed, a little browning to a few engravings, otherwise a very good set preserved in custom-made cloth flapcase with leather label.

First edition of this rare collection of engravings, limited to 20 copies with each proof signed by Frederick Carter.

Painter and etcher born in Bradford, Yorkshire. Frederick Carter abandoned an early career as a surveyor and engineer but studied art in Paris, 1904, Antwerp, 1909-10 and London 1908-11, where he learnt his etching techniques under Frank Short. He showed at the RA, ROI, NEAC and was elected ARE in 1912. His artistic life before and after the World War I was centred around the Fitzroy Street area of London, and the Dieppe restaurant in Dean Street. He became a mystic symbolist artist, involved with Aleister Crowley and worked on illustrations for D.H. Lawrence's *Apocalypse*. He was also a friend of Austin Osmond Spare and helped with his theories of automatic drawing. From 1922 he taught etching at Liverpool School of Art and during the 1930's he abandon printmaking for writing but continued to paint until the late 1950's. His work is in the collections of the BM and V&A. A retrospective exhibition was held at the 20th Century Gallery, Fulham, London, 1998. Richard Grenville Clark's 1998 publication *Frederick Carter A.R.G. 1883-1967. A Study of his Etchings* catalogues the artist's output and examines each period of his career and techniques.

The intricate wood engravings of Frederick Carter have always been considered to be the artist's greatest works. Their inspired designs brought him three successive gold medals for book illustration in the National Competition, South Kensington - the most prestigious award of his day. Frederick Carter developed an unique, almost calligraphic style of wood engraving - he would begin by drawing his original design in ink directly on to the wood block and then either he, or his assistant W.M.R.Quick, would carve away the surrounding wood, leaving only the lines of the original drawing standing proud to form the printing surface.

A great believer in the power of the subconscious, Frederick Carter had experimented with automatic drawing between 1915 and 1924, along with fellow symbolist Austin Osman Spare. He hoped that this might prove to be a means of releasing suppressed associations and images from the subliminal, through which he, like the early alchemists, might discover the essence of life itself.

Frederick Carter's deep interest in alchemy and all aspects of the supernatural and the occult, led him to produce an esoteric symbolism which is apparent throughout his work. Nowhere is this displayed more clearly than in his works for *The Dragon of the Alchemists*. Frederick Carter provided little or no explanation regarding the significance of his imagery which combines symbols of established religion with those of mysticism and it is likely that he intended the meaning of many of his images to remain shrouded in mystery.

Copies are recorded at Oxford, University of California, and the Wolfsonian-Florida International University.



**163. [CARTOONIST]. WAY, Steve (Editor).** *The Cartoonist. A Complete Run of 17 issues.* 1993. **£498**

Broadside newspapers, 17 issues, some in original mailing plastic sleeves. Folded but generally in very good condition.

A complete run of this short-lived fortnightly cartoon newspaper. Steve Way was born in Plymouth on 1 January 1959, the son of Colin Way, an electrical engineer. Way studied graphic design at Leeds Polytechnic, and his first published cartoon appeared in *National Student* in 1980. In 1989 Way became Cartoon Editor of *Punch*, and named Matt and Peattie as his favourite cartoonists, although admitting that he still had “quite a lot of time for the ‘middle-aged mob’ such as Heath and Austin.”

In 1993, after the closure of *Punch* the previous year, Way was co-founder - with John Sorrell - and editor of the fortnightly broadsheet “cartoon newspaper” *The Cartoonist*. He signed up a number of prominent cartoonists for the new publication, including McLachlan, Austin, Lowry, Haldane, Kipper Williams, and Riddell, but *The Cartoonist* failed to get advertising and folded after eight months.

Included with the newspapers is a copy of the letter to subscribers giving notice of its suspension. “We have decided to suspend publication of *The Cartoonist* while we consider the best way to develop it to reach a wider audience. *The Cartoonist* has been successfully established as Britain’s national cartoon newspaper and has gained a substantial readership. The quality we have achieved can only be maintained if we increase circulation.”

#### ALICIA MARKOVA’S COPY

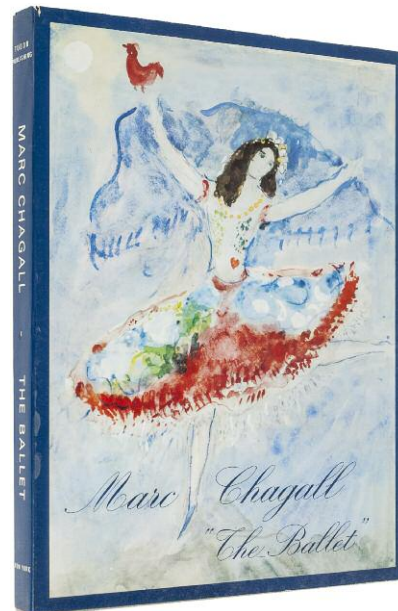
**164. CHAGALL, Marc (Illustrator) LASSAIGNE, Jacques (Text).** *Marc Chagall Drawings and Watercolours for The Ballet.* New York. Tudor Publishing Company. 1969. **£998**

Folio original cloth with dust wrapper. With 68 reproductions in full colour. With an original colour lithograph by Chagall created especially for this edition. A near fine copy in original slightly sunned and faded slipcase.

First edition. Contains Chagall’s original designs for Aleko, *The Firebird*, and *Daphnis and Chloe*. Included are both decors and costumes; sketches for dancers, monsters, peasants, magicians; and the magical sets.

From the library of Alicia Markova with her “The Dame Alicia Markova Collection” stamp on the front free endpaper. An important association copy.

Markova spent much time working and socializing with Chagall and his beloved wife Bella during the entire creative process for *Aleko*. The trio would shop the Mexico City’s marketplace



together, gathering inspiration from the intense local colours as they scooped up vibrantly dyed fabrics and intricate decorative trims. Bella, an excellent seamstress, would then stitch the various materials together under her husband’s direction as he experimented with fanciful layering. Markova also contributed, making exotic armlets and necklaces for her costumes from decorative Mexican gold coins.

As the fiery gypsy temptress *Zemphira*, Markova had numerous costume changes, one more exotic than the next, and all covered in layered nettings, fabric flourishes and colourful appliqués. Chagall hand-painted each garment while Markova modeled it, so he could achieve the perfect placement for his symbolic design details.

Best known as an exquisitely refined and ethereal classical ballerina – the quintessential *Giselle* – Markova was a revelation to critics and audiences alike as the perfect embodiment of a “priestess of evil,” as one critic remarked. Chagall’s costumes went a long way in helping Markova create that acclaimed performance, as dance critic Grace Roberts described:

“With sunburnt make-up, wild hair, and a vivid red costume, her very appearance was a shock, though a delightful one. Nothing was left of the familiar Markova but the thistledown lightness, and authoritative dancing style, now turned to the uses of demi-caractère.”

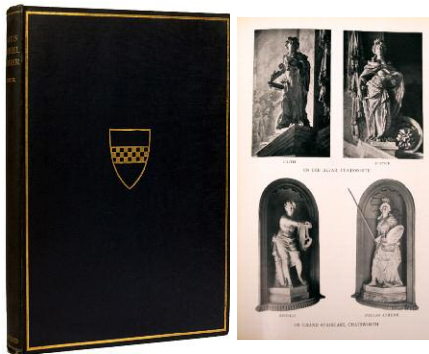
On the bodice of Markova’s first costume, Chagall painted a small red heart just below the ballerina’s own, with a tree of life beneath it to illustrate the initial hopefulness of passionate love.

Ever after, Chagall signed all his correspondences to Markova with his name inside a heart – not as a token of romantic love – but as a reminder of their happy times working together. The pair would reunite in 1945 for the *The Firebird* ballet with music by Igor Stravinsky, once again with Markova dancing the lead role.

In addition to creating a breathtaking costume for Markova with large beak and real bird-of-paradise plumes, Chagall developed a special body make-up for his fine feathered friend. First a dark brown body-wash was applied to Markova’s shoulders, arms, and back, followed by patches of grease. Gold-dust was then sprinkled all over her (or thrown at her, as she liked to say) sticking to any oily surfaces. While dancing the role, Markova’s body glistened like a bird’s feathers in the sun.

Though a magical effect, it took hours in a hot tub to soak off, forcing Markova to leave the theatre many an evening still covered in itchy gold dust. But she said it was always worth it, and she and Chagall remained great friends for life.



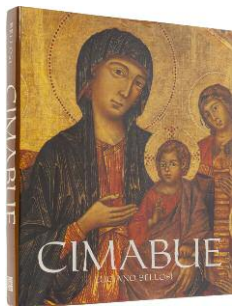


**165. [CIBBER]. FABER, Harald.** Caius Gabriel Cibber 1630-1700. His Life And Work. Oxford, Clarendon Press, 1926. £225

4to. Original blue gilt-lettered cloth, lacking dust jacket as often; pp. xvi, 80, illustrated with b/w portrait frontis and 22 b/w plates, 2 text figures; very lightly rubbed at the head and tail of the spine, else a very good copy.

*Provenance:* Sir Albert Richardson P.R.A. (1880-1964), architect, author, teacher, with his ink signature to the front pastedown.

First edition. Cibber was a Danish sculptor who achieved great success in England. He worked with Sir Christopher Wren and St Paul's Cathedral and Hampton Court Palace, designed the statue of Charles II in Soho Square and created the two famous statues, "Melancholy" and "Raving Madness", that used to guard the entrance of Bedlam and are now in the V&A.



**166. [CIMABUE]. BELLOSI, Luciano.** Cimabue. Abbeville Press Inc., 1998. £78

Large 4to. Publisher's cloth and dustwrapper; 303 pp., richly illustrated with black and white and colour photograph plates; fine.

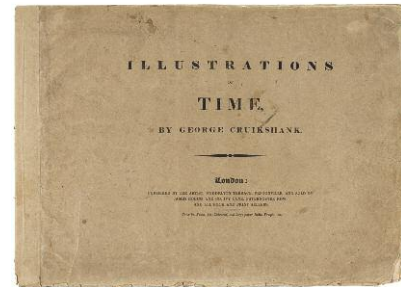
First English edition, translated from and published in the same year as the first Italian edition.



**167. [CONSTABLE]. REYNOLDS, Graham (author).** John Constable's sketch-books of 1813 and 1814 reproduced in facsimile. H.M.S.O., 1973. £145

Three volumes bound in green cloth, preserved in a green cloth-covered compartmented slipcase, each volume titled in gilt, the two facsimile volumes and slipcase blocked in gilt with a facsimile of Constable's signature; 12mo. text vol comprising 78pp., illustrated with 12 b/w figures, and two oblong 48mo. facsimile volumes brilliantly replicating Constable's original pencil sketches, reproduced on paper, cut, folded and bound in similar manner to the original sketch books; a fine, clean set.

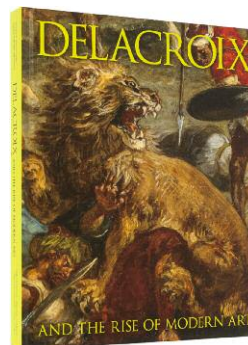
First facsimile edition.



**168. CRUIKSHANK, George.** Illustrations of Time. Published by the Artist: sold by J. Robins. 1827. £398

Oblong folio, original printed wrappers; pp. engraved title-page and 6 leaves of designs with 4 page Robins advertisement inserted at front. Wrappers with repaired tears and some edge chipping and wear, margins of plates a little grubby, generally a very good copy preserved in sleeve and cloth slipcase with leather label.

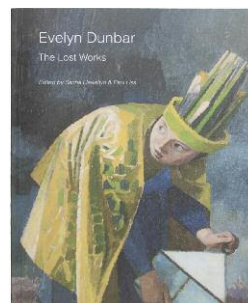
First edition, first issue with tissue watermarked SO 1823. One of Cruikshank's most popular stories told with illustrations only.



**169. [DELACROIX]. NOON, Patrick and Christopher RIOPELLE** Delacroix And The Rise Of Modern Art. London, National Gallery Company in association with The Minneapolis Institute of Art, 2015. £35

4to. Pictorial boards; pp. 272, illustrated in colour.

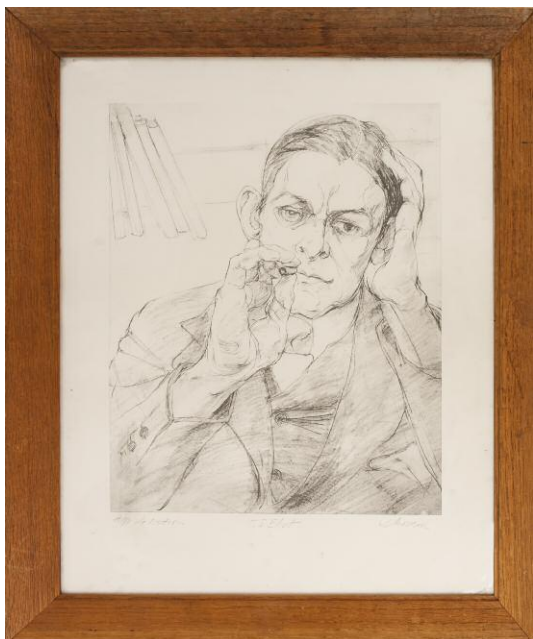
First edition.



**170. [DUNBAR]. LLEWELLYN, Sacha & Paul LISS.** Evelyn Dunbar. The Lost Works. Liss Llewellyn Fine Art, 2015. £25

4to. Pictorial card wrappers; pp. 190, [2], illustrated in colour.

Published to accompany the exhibition held at Pallant House, Chichester between 3rd October 2015 and 14th February 2016.



171. [ELIOT, T.S.] MORREAU, Jacqueline (Artist). Portrait of T.S. Eliot. [No date c.1977] £750

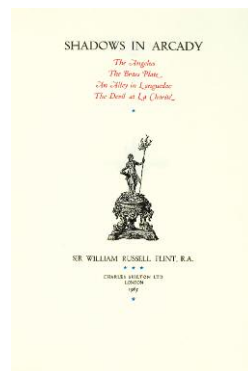
450 x 560 mm in glazed wooden frame.

Artist's Proof print captioned and signed in pencil by the artist. A note on the backing to the frame suggests that this was a limited edition print of 45 copies. The backing also has a label with Jacqueline Morreau's London address.

A handsome image of the poet deep in thought smoking a small cigar.

"A US born figurative painter working on the representation of women from a feminist viewpoint, Jacqueline Morreau studied with Rico Lebrun in Los Angeles and completed a training in medical illustration before settling permanently in London in 1972. Technical skill and concern with depicting the human body have both remained central to her work, even when this commitment contravened feminism's 1970s rejection of oil painting as too traditional to be politically valid. Although Morreau's art is traditional in appearance, it is revolutionary in content. Morreau was one of the four artists who organized "Women's Images of Men" - an exhibition which opened at the Institute of Contemporary Arts and toured Britain in 1980-81 - and, in her paintings and drawings, she has continued to express what she has described as 'the divided self'. Through metaphorical scenes, often derived from classical mythology, Morreau presents complex and often conflicting views of women which not only reclaim and represent familiar stories from a female perspective, but also act as allegories for the values of contemporary society... Just as Greek mythology is underpinned by strata of complex and ambiguous sexual messages, so are Morreau's paintings... Morreau is one of the few artists to produce work that is both didactic and open to wide interpretation."

Louisa Buck, *The Sexual Imagination*, ed Harriett Gilbert, London 1993



172. FLINT, William Russell. *Shadows in Arcady*. Charles Skilton Ltd. 1965. £298

4to., original cloth lettered in gilt on spine with gilt device on upper board, preserved in slipcase. Initials printed in blue, titles printed in red, with calligraphy by Flint printed in gold, black and white vignettes by Flint. A near fine copy.

First edition, limited edition of 500 numbered copies, signed by Russell Flint.



173. FLINT, William Russell. *Breakfast in Perigord*. Essays on Various Occasions And in Diverse Moods With favourite quotations Decorated and Enlivened With 60 Illustrations & Devices. Written and Contrived by William Russell Flint, R. A. [Privately printed for the author by Charles Skilton]. 1968. £398

Folio. Original quarter dark blue morocco, white cloth sides, black silhouette on the upper cover, spine lettered in gilt, 'Pegasus' endpapers, top edges gilt; numerous illustrations by Russell Flint, text printed in black, red and blue; a very nice copy in the original slipcase.

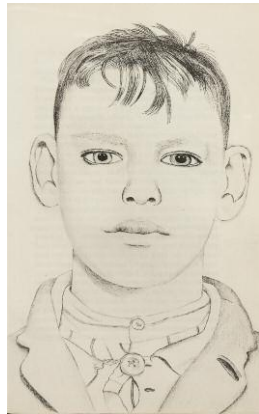
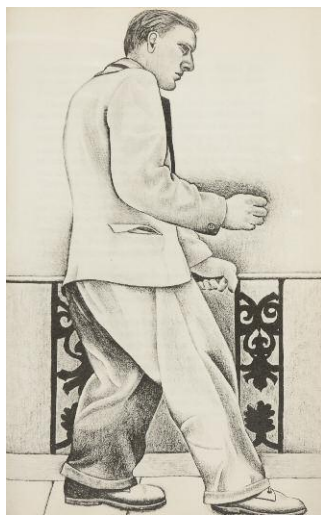
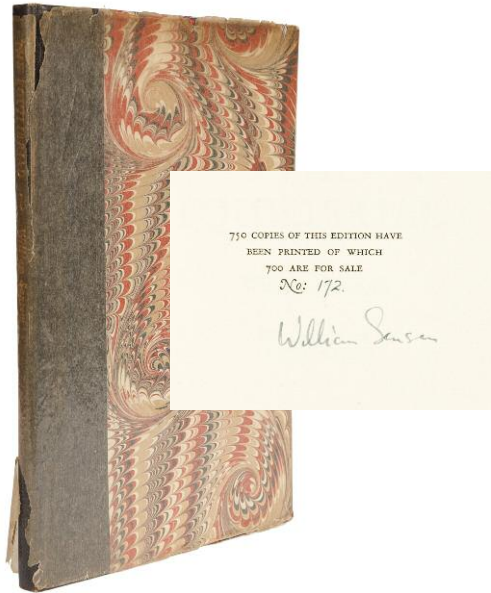
One of 525 numbered copies, signed by William Russell Flint.



174. [RUSSELL FLINT] PALMER, Arnold. *More Than Shadows*. A Biography of W. Russell Flint. *The Studio*. 1943. £38

8vo., original cloth with price-clipped dust wrapper. With 136 plates. Wrapper rather tatty with loss at head of spine (replaced with poor facsimile).

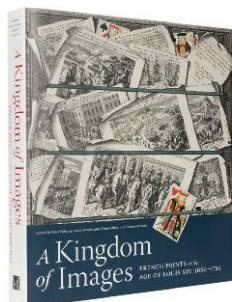
First edition.



**175. [FREUD, Lucien]. SANSOM, William (author) Lucien FREUD (Illustrator).** *The Equilibrad*. *The Hogarth Press*, 1948. **£1,400**

8vo (223 x 148 mm). Original quarter brown buckram over marbled paper-covered boards with the very rare glassine dust wrapper printed with the title and price on the front flap; pp. 45, [1] with five full-page plates after drawings by Lucien Freud; two closed tears to the glassine dust wrapper, small nicks to the top edge of the same but a rare survival nevertheless.

Limited edition of 750 numbered copies signed by the author. This copy numbered 172.



**176. FUHRING, PETER** *A Kingdom of Images. French Prints in the Age Of Louis XIV, 1660-1715*. *Los Angeles, Getty Publications*, 2015. **£50**

4to. Grey cloth, pictorial dust jacket; pp. xii, 332, illustrated throughout in colour.

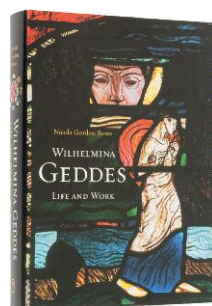
First edition. Once considered the golden age of French printmaking, Louis XIV's reign saw Paris become a powerhouse of print production. During this time, the king aimed to make fine and decorative arts into signs of French taste and skill and, by extension, into markers of his imperialist glory. Prints were ideal for achieving these goals; reproducible and transportable, they fueled the sophisticated propaganda machine circulating images of Louis as both a man of war and a man of culture.



**177. GAUTIER, Theophile.** *A Night of Cleopatra*. Preface by Anatole France. *Paris, Société des Beaux Arts*. [c. 1895]. **£2,750**

4to., Full blue morocco, elaborately tooled and gilt with decorative border of ivory, red, and orange inlaid morocco flowers, central fleur-de-lis tooled in gilt with red inlaid morocco, spine gilt with inlaid morocco design, top edge gilt, morocco doublures with gilt border, front interior panel with onlaid central hand-coloured engraved vignette on vellum of Cleopatra, watered silk endleaves. Illustrated by Paul Avril, each plate printed in three states: plain, India-proof, and coloured. Text on Japan paper. A fine copy.

"Edition de deux mondes", limited to only 20 copies. A lavish production of Paul Avril's illustrated edition of *A Night of Cleopatra*.

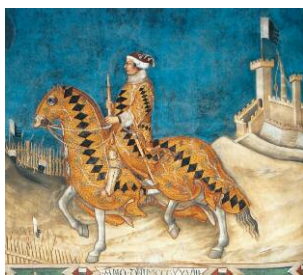


**178. [GEDDES]. BOWE, Nicola Gordon** *Wilhelmina Geddes. Life and Work*. *Dublin, Four Courts Press*, 2016. **£45**

4to. Black cloth, photo-illustrated dust jacket; pp. xxii, 484, illustrated throughout in colour.

First edition. Wilhelmina Geddes (1887–1955) was a vital figure in the Irish Arts and Crafts movement and the 20th-century British stained glass revival – a medieval-modernist painter of rare intellect, skill and aesthetic integrity. On her death she was described as 'the greatest stained glass artist of our time' but since then she has been largely forgotten.

Concentrating on the remarkable stained glass for which she is best known but also including other media such as printmaking and textiles, this study draws on hitherto-unpublished primary sources and images to fully celebrate Geddes' remarkable artistic achievement.



179. [GIOTTO]. **POESCHKE, Joachim.** Italian Frescoes. The Age of Giotto 1280-1400. *New York, Abbeville Press, 2005.* £95

Large 4to. Blue cloth, gilt-lettered spine; 456pp., illustrated throughout in colour.

First English language edition.

WITH 53 ORIGINAL DRAWINGS  
BY ERICH BUTTNER



180. **GOETHE, Johann Wolfgang von.** Die [anderen unbekannt] Venezianischen Epigrammen. [*Hannover, Banas & Dette*], [1919.] £2,995

8vo., (210 ? 138 mm), pp. 57, [1]; printed in red and blue; uncut in the original publisher's boards.

Limited edition (500 copies printed, this being no. 3), designed by Leopold Fuchs, after which the types were destroyed.

This copy contains 53 original colour illustrations, (finished to varying degrees), some of them erotic, one below each epigram, by the Expressionist artist **Erich Büttner**, who has also removed the title-page (noting on the stub: 'Was einst der Herr von Goethe bewitzelt hat nun ein Maler ausgekritzelt', quasi 'What once Goethe poked fun at a painter has now scribbled out'), decorated the endpapers and painted over the covers. A pencil note, by Büttner, below the colophon reveals that this copy was made as a Christmas present for the bibliophile Emil Tuchmann in 1927.

Büttner (1889–1936) was a member of the Berlin Secession, producing portraits of fellow artists George Grosz, Lovis Corinth, Arno Holz, and Heinrich Zille. He also designed book plates, notably Albert Einstein's in 1917.

Rodenberg, Deutsche Pressen, p. 408 (the first of Banas & Dette's 'Hölderlin-Drucke', 1919–22).



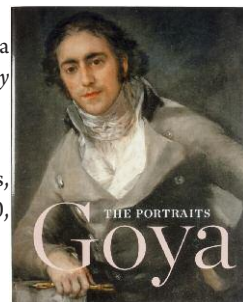
181. **GOODEN, Stephen.** The British Council Royal Crest Proof Engraving. 1941. £498

Mounted proof engraving of Stephen Gooden's British Council design. A fine example. Signed and dated by Gooden. Founded in 1934, the British Council was granted a royal charter by King George VI in 1940 with Gooden receiving the commission to design an armorial crest to mark this elevation.

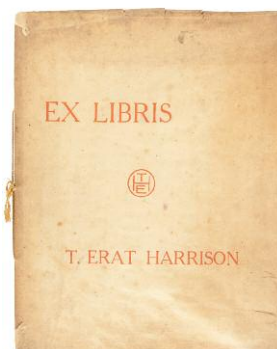
[GOYA]. **BRAY, Xavier.** Goya The Portraits. *National Gallery Company Limited, 2015.* £35

4to. Paper-covered boards, pictorial dust jacket; pp. 270, illustrated in colour.

First edition.



182.

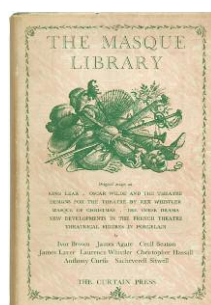


183. **HARRISON, T Erat.** Twelve Ex Libris. *Harrison and Sons.* [1908]. £298

4to., original stiff card wrappers with printed dust wrapper. 12 bookplate designs with descriptive text on facing page. Dust wrapper soiled and with a few chips and closed tears, titlepage a little soiled, ink name, otherwise a very good copy.

First edition. The bookplate designs are for John Ballinger, Matthew Ridley Corbet, Faraday House, Edward Onslow Ford, The Gladstone Liberal Memorial Prize, John Arthur Iliffe, Walter Henry James, Lady Margaret Hall College Oxford, Col. H.M. Norris, Rev. and Mrs Parry-Evans, Somerville College Oxford, and Charles J. Wilson.

Thomas Erat Harrison was a sculptor, medallist, painter, and stained glass artist. Amongst his works are a set of twelve stained glass windows for Betteshanger House in Kent, the home of Walter Henry James, Lord Northbourne, whose bookplate appears in this volume.



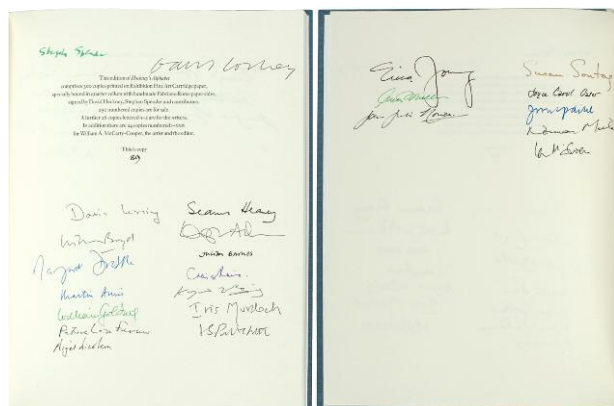
184. **HASSALL, Joan (Art editor and Contributor).** The Masque Library. *The Curtain Press.* 1950 £98

Crown 8vo. Original cloth and illustrated dust-jacket; many coloured and other illustrations, including decorations by Rex Whistler and Joan Hassall; a very nice copy.

Numbers 1-9 of *The Masque*, originally published separately between 1946-1949,

here issued together in a single volume. Includes a three-part article (spread over three issues) on the designs for the theatre by Rex Whistler, written by Cecil Beaton, James Laver and Laurence Whistler respectively.

Joan Hassall was the art editor of issues 6 to 9, and contributed illustrations to issues 5, 6, 8 & 9. This copy has an autograph postcard signed by Hassall to Bevis Hillier tipped in.



**185. HOCKNEY, David.** Hockney's Alphabet. Drawings by David Hockney & Written contributions edited by Stephen Spender. Faber & Faber, for the Aids Crisis Trust. 1991. £1,500

4to. Original quarter vellum, spine lettered in gilt; full-page coloured design for each letter of the alphabet by David Hockney; a fine copy in the original cloth-covered slipcase, handsomely printed at the Westerham Press.

First edition, limited edition of 300 copies, **signed by Hockney and 23 of the contributors,** including many of the most celebrated authors of the late twentieth century. Musings inspired by letters of the alphabet from 27 well-known writers including: Douglas Adams, Martin Amis, Julian Barnes, William Boyd, Anthony Burgess, Margaret Drabble, T.S. Eliot, Patrick Leigh Fermor, William Golding, Seamus Heaney, Ted Hughes, Kazuo Ishiguro, Erica Jong, Doris Lessing, Norman Mailer, Ian McEwan, Arthur Miller, Iris Murdoch, Nigel Nicolson, John Julius Norwich, Joyce Carol Oates, V.S. Pritchett, Craig Raine, Susan Sontag, Paul Theroux, John Updike, and Gore Vidal. Each letter is accompanied by a full-page color illustration by David Hockney.

Published in 1991 to raise money for people living with AIDS. Signed on the limitation page by all contributors except Anthony Burgess, Ted Hughes, Paul Theroux, Gore Vidal, and T.S. Eliot.



**186. HOCKNEY, David.** Hockney's Alphabet. Faber & Faber, for the Aids Crisis Trust. 1991. £248

4to. Original yellow buckram, spine lettered in gilt on a dark blue panel; full-page coloured design for each letter of the alphabet by David Hockney; a fine copy in the original board slipcase.

**Signed by David Hockney and Stephen Spender.** A collection of poems and prose pieces specially written to accompany David Hockney's alphabet. Among the contributors are: Martin Amis, Julian Barnes, William Boyd, Anthony Burgess, William Golding,

Seamus Heaney, Ted Hughes, Kazuo Ishiguro, Erica Jong, Doris Lessing, Ian McEwan, Norman Mailer, Iris Murdoch, Arthur Miller, Susan Sontag, Paul Theroux, John Updike, Gore Vidal.



**187. HOCKNEY, David.** David Hockney. A Bigger Book. Taschen. 2016. £1,750

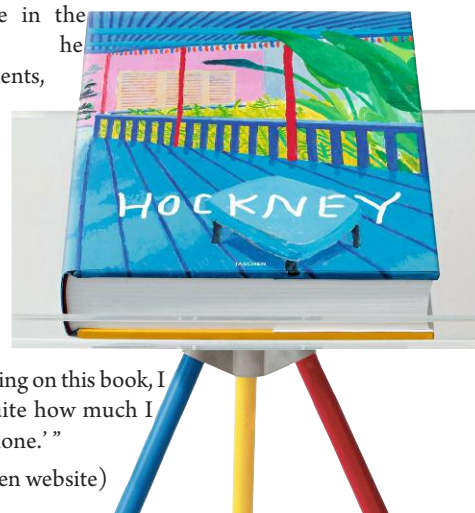
Elephant Folio, 19.6 x 27.5 inches. In original publisher's binding with dust wrapper. With 13 fold-outs. New, sold with adjustable bookstand designed by Marc Newson.

First edition, Collector's Edition, limited edition of 9,000 copies signed by David Hockney.

"A Bigger Book, TASCHEN's SUMO-sized David Hockney monograph, is as spectacular in format as it is in scope. In it, the artist takes stock of more than 60 years of work, from his teenage days at the Bradford School of Art, through his breakthrough in 1960s Swinging London, life by Los Angeles pools in the 1970s, up to his recent extensive series of portraits, iPad drawings, and Yorkshire landscapes.

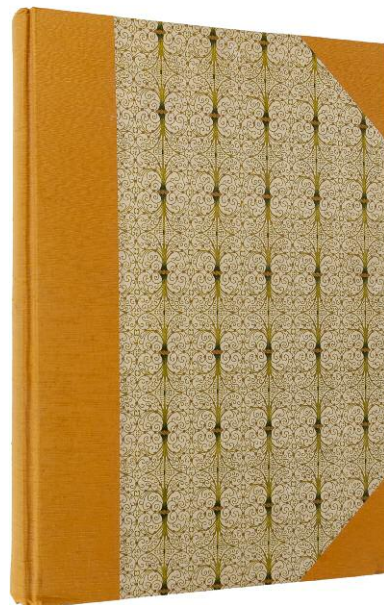
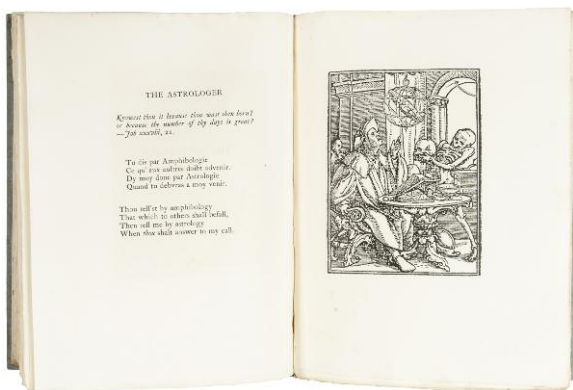
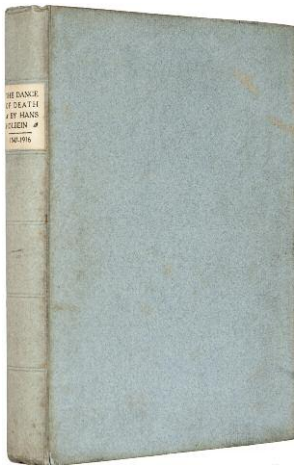
Never before has Hockney's oeuvre been published on such an astonishing and immersive scale. Through Hockney's restless interrogation of perception and representation, we witness the mellow sheen of light on a muddy Yorkshire puddle, the ochre enormities of A Bigger Grand Canyon, the rustic majesty of Bigger Trees near Warter, and, of course, A Bigger Splash, with the exquisite sparkle of a turquoise pool beneath an iridescent California sky. These major paintings are joined by the artist's drawings, photo-composites, multi-perspective collages, stage designs, multi-camera video works, and iPad drawings, each a panoply of looking and showing in different styles and media.

Hockney himself is present in every aspect of the publication. He collaborated closely through all production stages and conceived of this book as a purely visual survey of more than 450 works prefaced by a handwritten programmatic statement. As an artist who rarely looks back, the vast volume is as much his own personal review as it is a definitive record for art lovers all over the world. 'I don't tend to live in the past,' he comments,



"Working on this book, I see quite how much I have done."

(Taschen website)



**188. HOLBEIN, Hans.** Dance of Death by Hans Holbein Enlarged Facsimiles of the original wood engravings by Hans Lutzberger in the first complete edition: Lyons 1547. *Privately printed by hand by Arthur K. Sabin at The Temple Sheen Press.* 1916.

**£750**

8vo., original blue paper covered boards with paper spine label. A little rubbing and soiling to boards, otherwise a very good, partially unopened copy.

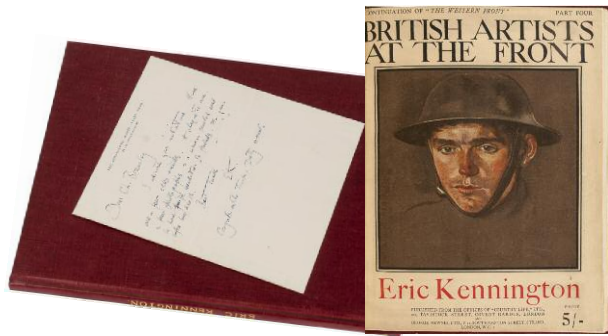
Limited edition of 250 copies. With a Preface by Frederick Evans.

**189. KANO SCHOOL** Un Album. Dessins divers par Kano et differents membres de la famille. [No Publisher. No date] **£2,500**

Folio, original half yellow cloth over patterned boards; pp. title-page + 91 leaves with coloured prints mounted at large. Some leaves with multiple prints.

A fine collection of C19th (?) copies of famous paintings by leading Kano masters including Isen'in, Sesson, Tan'yu, and Tsunenobu.

The Kano school was the longest lived and most influential school of painting in Japanese history; its more than 300-year prominence is unique in world art history. Working from the fifteenth century into modern times, this hereditary assemblage of professional, secular painters succeeded in attracting numerous patrons from most affluent social classes by developing, mastering, and promoting a broad range of painting styles, pictorial themes and formats.



**190. [KENNINGTON, Eric]** *British Artists at the Front*. Eric Kennington. *Country Life*. 1918. **£148**

Folio, sometime bound in red buckram lettered in gilt on spine. Original wrappers bound in. Illustrated with 17 plates. V & A deaccession stamp on verso of title-page otherwise a very good copy.

First edition. No. 4 in the *British Artists at the Front* series. With Introductions by Campbell Dodgson and C.E. Montague.

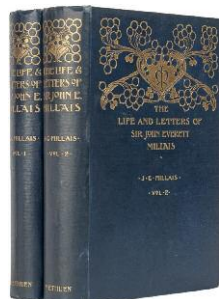
With an autograph letter signed by Kennington tipped in. The letter on Kennington's Ipsden headed paper is signed "EK". In it Kennington sends the recipient a small collection of material relating to T.E. Lawrence "Here are a few odds and ends. A cheque to me, a few photographs + a curious printed card he had for circulation to friends the year before he died." (Sadly the "odds and ends" are not still with the letter).



**191. LAWRENCE, Simon** *Forty-Five Wood Engravers* Wakefield, Privately Printed by Simon Lawrence, 1982. **£398**

4to. Quarter green cloth over marbled paper boards; near fine.

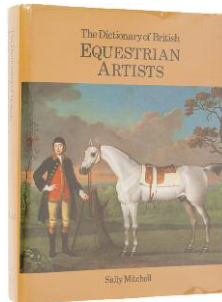
**Limited Edition.** Copy no. 86 of 350, printed by the Whittington Press. A collection of woodblock engravings, selected from a variety of contributions from artists who worked with the medium. The collaboration comes from the workshop of Simon Lawrence, whose family crafted woodblocks for artists from 1859 until very recently - he and his brother John selected 45 engravings they felt best represented their work in the field, and to give some younger artists more exposure.



**192. MILLAIS, John Guille.** *The Life and Letters of John Everett Millais*. London, Methuen, 1899. **£198**

Royal 8vo. Two volumes. Publisher's blue cloth, lettered and decorated in gilt, top edge gilt; pp. xvi, 446, [2]; xi, 511; illustrated with 9 photogravures plates, and numerous text figures; lower cover with a little bubbling, plates with marginal discolouration, a few minor spots here and there; otherwise a very good set.

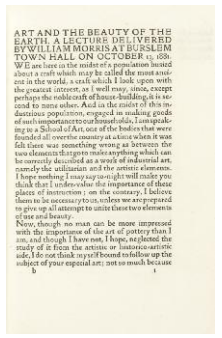
**First edition.** - Still a standard work, and a beautifully produced set.



**193. MITCHELL, Sally.** *The Dictionary of British Equestrian Artists*. *Antique Collectors' Club*. 1985. **£148**

4to., original cloth with dust wrapper. With 39 colour plates and 600 black and white illustrations. A fine copy.

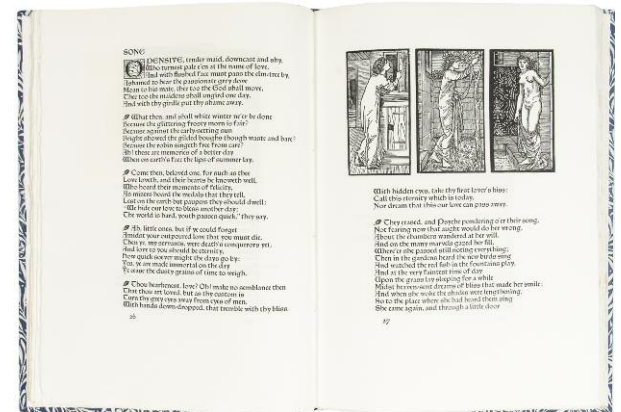
Reprint. "Virtually the only modern work of reference on the subject"



**194. MORRIS, William.** *Art And The Beauty Of The Earth. A Lecture Delivered By William Morris At Burslem Town Hall On October 13, 1881*. *Longmans & Co.*, 1898. **£98**

8vo. Publisher's quarter cloth over paper covered boards; [iv] + pp. 31. Boards browned, head and foot of spine a little rubbed otherwise a very good copy.

First edition. Printed at the Chiswick press and published posthumously.



**195. MORRIS, William.** *The Story of Cupid and Psyche, with illustrations designed by Edward Burne-Jones, mostly engraved on the wood by William Morris; the Introduction by A.R. Dufty*. *Clover Hill Editions*. 1974. **£1,750**

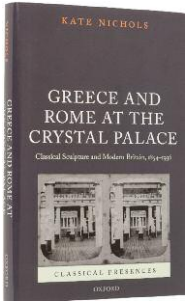
Folio. 2 vols.; original cloth-backed patterned boards, leather spine labels, top edges gilt; 44 wood-engravings after designs by Edward Burne-Jones, mostly engraved by William Morris, and with 26 plates in the Introduction volume showing preliminary sketches for the engravings; a fine copy in the matching slipcase.

Printed by Will and Sebastian Carter at the Rampant Lions Press. This is No. 206 of 270 numbered copies.. Volume I contains the Introduction by A.R. Dufty and the plates of preliminary sketches, Volume II contains the poem and the engravings.

[Sold with]

One of 100 portfolios containing a set of proofs of the 44 wood-engravings, this no. xciv. (Portfolio a little sunned) "Cupid and Psyche" is one of the twenty-four stories that make up William Morris's *The Earthly Paradise*, a poem in Chaucerian metres. Morris and Burne-Jones had planned to produce a great illustrated edition of the work which, though begun, was never completed, and an unillustrated commercial edition was published in 1868-70. The wood-block illustrations for "Cupid and Psyche," designed by Burne-Jones and mostly engraved by Morris, have survived and are here published for the first time in their context. For this edition the matrices of the Kelmscott Troy types were made available for casting and this becomes the first book printed in the type since 1898.

Several of the original drawings were used as sources for new blocks, cut to illustrate Robert Bridges' poem "Eros & Psyche", published by the Gregynog Press in 1935.



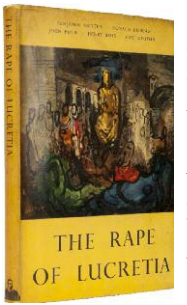
**196. NICHOLS, Kate.** *Greece And Rome At The Crystal Palace. Classical Sculpture and Modern Britain, 1854-1936.* Oxford University Press, 2015. £70

8vo. Black cloth, photo-illustrated dust jacket; pp. xiii, [1], 305, [1], illustrated in b/w.

By the late 1850s, two million visitors were passing through the glass doors of the Sydenham Crystal Palace each year, more than twice as many as recorded at the British

Museum. Many more people, and from a greater variety of social strata, saw the painted cast of the Parthenon frieze in Sydenham than the original in Bloomsbury.

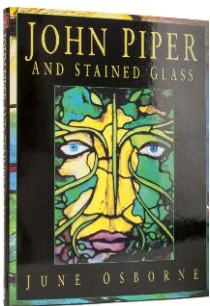
Utilizing an extensive variety of archival material, including diaries, scrapbooks and photographs, *Greece and Rome at the Crystal Palace* evokes visitor experiences at Sydenham, and examines the discussion that arose around the presentation of classical plaster casts to a mass audience. It uncovers the social, political, and aesthetic role of ancient Greek and Roman sculpture in modern Britain, assessing how classical art figured in debates over design reform, taste, beauty and morality, class and gender, and race and imperialism.



**197. [PIPER, John], illus.** *The Rape of Lucretia, a symposium... with reproductions in full colour of the original designs* London, The Bodley Head, [ca. 1948]. £98

Small 4to. Original green cloth, illustrated dust wrapper; pp. 102, illustrated with full colour plates and fold out designs; light wear to jacket, otherwise in very good condition, illustrations bright & text clear.

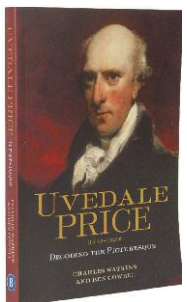
First edition. A 'symposium' of contributions based on Benjamin Britten's 'The Rape of Lucretia', including the Libretto, a musico-dramatic analysis and the colourful conceptual designs for the set and costumes produced by John Piper.



**198. [JOHN PIPER]. OSBORNE, June.** *John Piper and Stained Glass.* Sutton Publishing, 1997. £98

8vo, original cloth in dust-jacket; illustrated with colour and black and white photographs; a fine copy.

First edition. The first extensive study of Piper's work in stained glass at Coventry Cathedral, Eton College, and other locations. Over 100 examples of Piper's stained glass work are illustrated in colour, along with black and white illustrations.

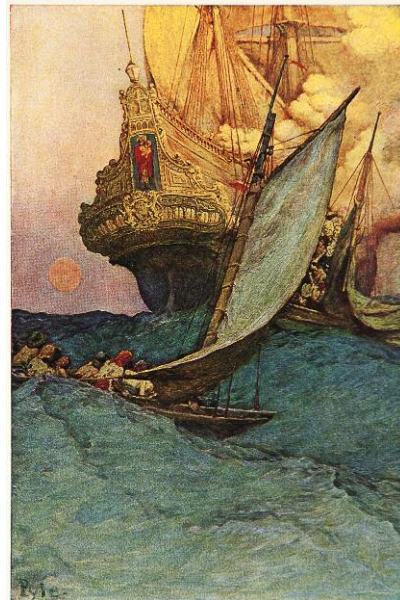
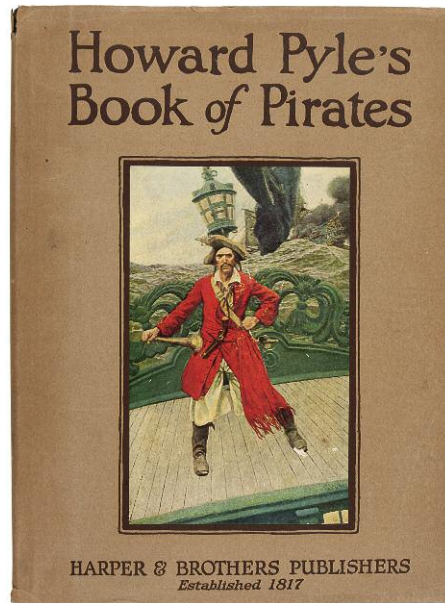


**199. [PRICE]. WATKINS, Charles and Ben COWELL.** *Uvedale Price (1747-1829) Decoding The Picturesque.* Woodbridge, Boydell & Brewer, 2012. £17.99

Royal 8vo., pictorial card wrappers; pp. xii, 259, [1], illustrated in colour and b/w.

First paperback edition.

IN ORIGINAL DUST WRAPPER

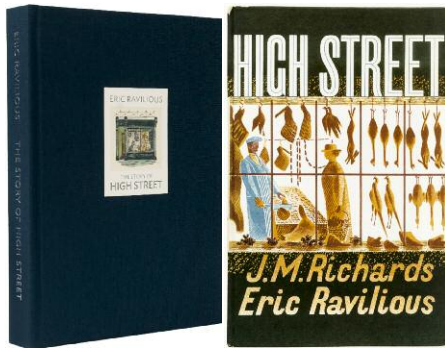


**200. PYLE, Howard (illustrator). Merle JOHNSON (compiler).** *Howard Pyle's Book of Pirates.* New York; Harper & Brothers Publishers. 1921. £1,350

Folio. Original black cloth-backed buff boards lettered in black with a large onlaid pictorial label to upper cover, pictorial endpapers; pp. [xviii] + 246 + [i]; with 12 full-page coloured plates (including frontis) and 2 smaller tipped-in coloured images, together with 14 full-page black-and-white plates and 1 smaller tipped-in monochrome image; drawings throughout in line decorating the text; spine cloth a little rubbed at head and tail, a little rubbing to corners otherwise a very good copy in the scarce pictorial dust wrapper. The wrapper has a little chipping to head of spine otherwise is near fine.

First edition, first issue with the copyright code "D-V". Rarely found with the dust wrapper.





**201. [RAVILIOUS, Eric.] POWERS, Alan & RUSSELL, James.** *The Story of High Street Norwich.* The Mainstone Press. 2008.

£398

Small 4to., original cloth lettered in silver on spine with paper label on upper board. A mint copy in slipcase.

First edition.

“Seventy years ago Country Life Books published *High Street*, a children’s book of shops, featuring twenty-four exquisite lithographs by the English artist Eric Ravilious (1903-1942). Although the book was not a limited edition, the destruction of the lithographic plates during the Blitz meant that only 2000 copies were ever printed. Subsequently *High Street* has become one of the most highly-prized artist’s books of its time

This new limited edition includes not only the original shop fronts and text of *High Street* but also two extensive essays and an eclectic range of illustrations, preparatory drawings and sketches, many of them published for the first time.

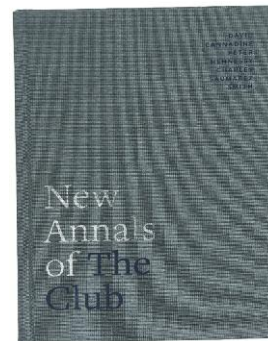
In a substantial and wide-ranging examination of the making of *High Street*, art historian Dr Alan Powers places the book in historical context, giving new and significant insights into its conception, production and publication.

Initially Ravilious approached the Golden Cockerel Press with his ‘alphabet of shops’, but the book, with text by J.M. Richards, was eventually published by Noel Carrington, brother of the artist Dora Carrington and editor at Country Life Books. His enthusiasm for autolithography and children’s books - he also launched the famous Puffin Picture Book series - made him the ideal publisher for *High Street*, although Ravilious also benefited from the invaluable support of the Curwen Press.

In the second essay, writer and historian James Russell describes a quest to identify and locate each of the shops depicted by Ravilious. These twenty-four businesses were, as J. M. Richards pointed out in the foreword to the 1938 book, all real places, but in many cases we are given only tantalising clues as to their name or location.

You can still buy cheese at Paxton and Whitfield, a shop that has changed little in appearance over the years, but in most other cases the quest has proved much harder.

*The Story of High Street* traces the journey Ravilious took to create his idiosyncratic masterpiece, discovering the people he met on the way and finding out what became of the shops themselves. Ravilious created a historical document, a brightly coloured snapshot of England on the eve of World War Two, a unique portrait of a nation of shopkeepers. Exploring the fate of his twenty-four shops, *The Story of High Street* offers an intriguing commentary on that nation’s subsequent history.”



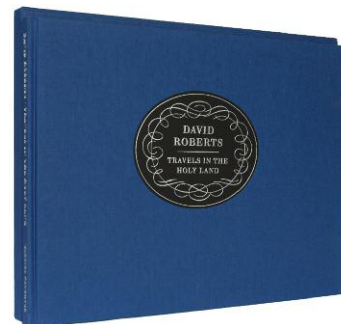
**202. [REYNOLDS, Sir Joshua, JOHNSON, Samuel.]** *New Annals of The Club.* A history marking the 250th anniversary of the dining club founded by Sir Joshua Reynolds and Samuel Johnson, with essays by David Cannadine, Peter Hennessy and Charles Saumarez Smith. [*The Club*]. 2014.

£100

8vo., original cloth, pp. 142 pages with 41 colour illustrations. NEW.

First edition. Limited edition of 250 copies. The Club was a London dining club founded in February 1764 by the artist Joshua Reynolds and essayist Samuel Johnson.

The first history of the Club *Annals of the Club, 1764-1914* was published in 1914.



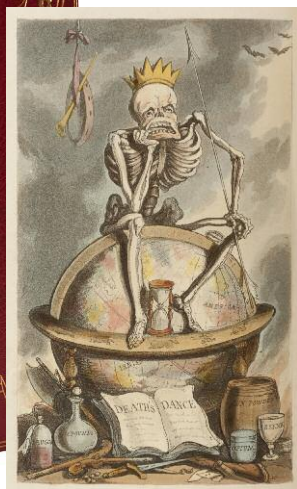
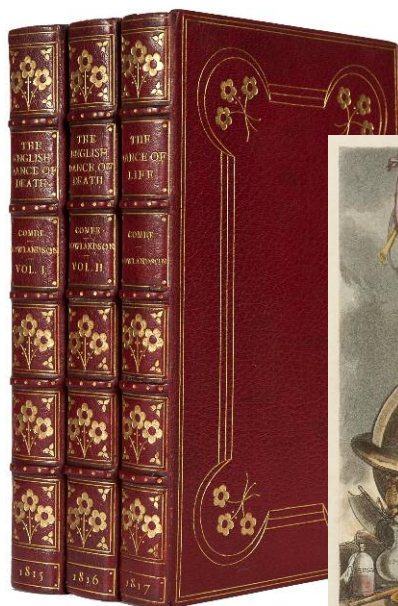
**203. ROBERTS, David. NAUGHTON, Gabriel.** *David Roberts. Travels in the Holy Land.* Watercolours from a Private Collection. *The Old House Foundation Ltd.*, 2013.

£250

Landscape folio, original blue cloth lettered in silver on spine and upper board. With 35 full page plates reproducing original watercolours made by Roberts. Preserved in cloth slipcase. NEW.

First edition, limited edition of 500 copies of which only **200 are available for sale.**

‘ONE OF THE ESSENTIAL PIVOTS OF  
ANY COLOUR PLATE LIBRARY’



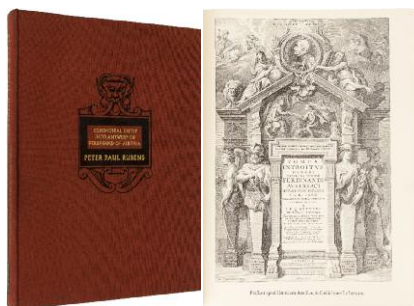
**204. ROWLANDSON, Thomas (illus.) and William COMBE (text).** *The English Dance of Death and The Dance of Life.* Printed by J. Diggins, St Anne's Lane for R. Ackermann's Repository of Arts, 101, Strand, 1815-1817. **£2,995**

Royal 8vo (three volumes). Sometime rebound in arts and crafts style full crushed red morocco gilt by W. Root & Son, boards with double gilt-ruled fillet borders enclosing triple rules with crescent cornerpieces containing three gilt entwined flowers, spines gilt in compartments, lettered directly in two and at foot with imprint, others continuing three gilt entwined flowers motif, gilt-ruled board edges, parallel gilt-ruled turn-ins with three gilt entwined flower cornerpieces, marbled endpapers, top edges gilt, red silk markers; Death I: pp. vii, [1 (blank)], 295, [1 (colophon)], [4 ('Index to the First Volume)]; Death II: pp. [2 (title-page, verso blank)], 299, [1 (blank)], [4 ('Index to Second Volume)]; Life: [2 (title-page, verso blank)], ii, ii, 285, [1 (blank)], missing 1 Advertisement leaf; Death I: hand-coloured engraved frontispiece retaining tissue guard, additional hand-coloured engraved title-page, 36 hand-coloured engravings retaining tissue guards; Death II: 36 hand-coloured engravings retaining tissue guards; Life: hand-coloured engraved frontispiece, additional hand-coloured engraved title-page, 24 hand-coloured engravings; slight marking to upper board of Death Vol. I and lower board of Death Vol. II, offsetting from turn-ins to endpapers, occasional very slight foxing throughout but nonetheless a clean copy in a handsome binding.

First editions. Drawing on the tradition of the Dance of Death - an artistic genre of late-medieval allegory on the universality of death, no matter one's station in life - Rowlandson produced a contemporary version gleefully skewering popular society. Originally published in parts, these editions were first published after completion and parts of the spine from the original cloth binding are mounted at large in the rear of the two volumes of *The Dance of Death*. As is not uncommon *The Dance of Life* is missing a single leaf of Advertisements at the rear, possibly lost at the point of binding. Tooley described the *Dance of Death* as 'Indispensable to any Rowlandson collection, one of the essential pivots of any colour plate Library, being one of the main works of Rowlandson.' (*English Books with Coloured Plates*, p. 334).

W. Root & Son were known for their fine bindings and also worked on trade bindings and sets. The firm were based in Red Lion Square between 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out of their premises on Paternoster Row.

Falk: 219, 220; Tooley 410, 411.



**205. RUBENS, Peter Paul** *The Magnificent Ceremonial Entry Into Antwerp Of H.R.H. Ferdinand Of Austria On The 15th Day Of May, 1635.* New York: Benjamin Blom 1971. **£98**

Folio, original cloth lettered in gilt on spine and upper board. A fine copy.

First edition of this facsimile of the original edition first published in 1642 by Meursius, with descriptive text by Casperius Gevartius and engravings, after the designs of Peter Paul Rubens, by Theodor van Thulden.



**206. NONESUCH PRESS. SARDA, Daniel.** *Conte de maitre Espapidou.* Imprimés par Vincent Brooks Day & Son sous la direction de la Nonesuch Press. 1927. **£48**

8vo. Original limp vellum with leather thongs, gilt title on upper cover; pp. [16]; printed by chromolithography on Japon vellum, the text on each page surrounded by decorations after the manner of a fifteenth-century illuminated manuscript, title-page printed in red; a fine copy.

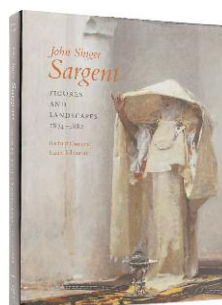
Limited to 500 copies. Not designed, but only supervised in its technical production by Francis Meynell, for Charles and Fern Bedaux, New York.



**207. [SARGENT] ORMOND, RICHARD & KILMURRAY, ELAINE** *John Singer Sargent: Figures & Landscapes 1914-1925. Volume IX.* Yale University Press, 2016. **£50**

4to. Black cloth, with dust wrapper; fine.

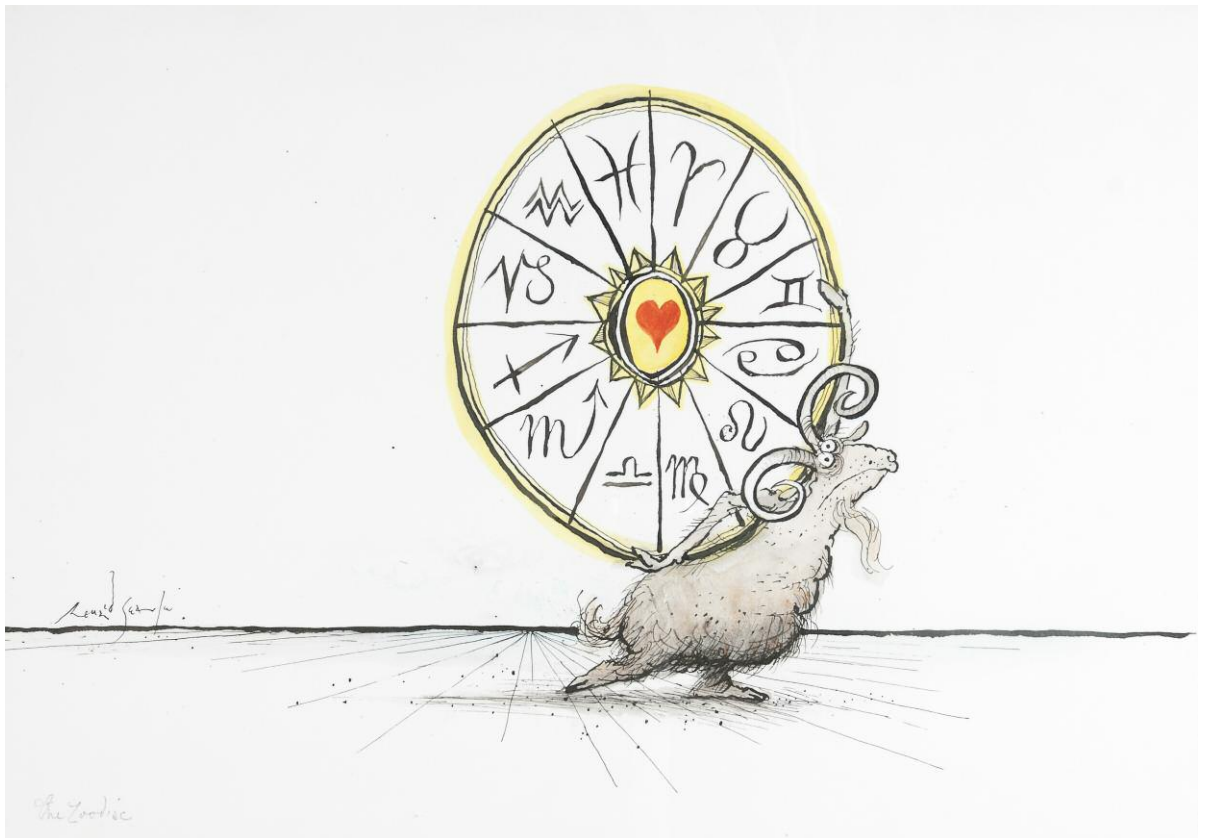
The last volume in the critically acclaimed catalogue raisonné of Sargent's work, which has covered over 1900 oils and watercolours since it debuted in 1998.



**208. [SARGENT]. ORMOND, Richard and Elaine KILMURRAY.** *John Singer Sargent. Figures And Landscapes 1874-1882. Complete Paintings Volume IV.* New Haven and London, Yale University Press for The Paul Mellon Centre for Studies in British Art, 2006. **£50**

4to. Black gilt-lettered cloth, pictorial dust jacket; 446pp., illustrated throughout with numerous colour plates and b/w text figures.

Second printing.



**212. SEARLE, Ronald.** The Zodiac. Original artwork showing The Signs of the Zodiac balancing on the back of a bemused looking goat. 1977. **£2,995**

Mounted, framed and glazed, original pen and brown ink and watercolour, signed and inscribed 'Ronald Searle/The Zodiac' (lower left).

The original artwork for the frontispiece of Searle's *The Zodiac* published in 1977 by Dennis Dobson.

Sold with

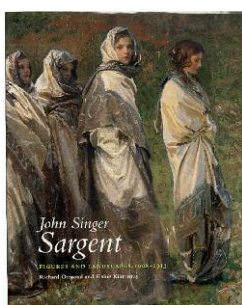
**SEARLE, Ronald.** *The Zodiac*. New York: Pantheon Books. 1977. First American edition.



**209. [SARGENT]. ORMOND, Richard and Elaine KILMURRAY.** John Singer Sargent. The Early Portraits. Complete Paintings. Volume I. *Hew Haven and London: Yale University Press.* 2006. **£50**

4to. Black gilt-lettered cloth, pictorial dust jacket; pp. xxiv, [ii], 278., illustrated throughout in colour and b/w.

Fourth printing.



**210. [SARGENT] ORMOND, Richard and Elaine KILMURRAY** John Singer Sargent. Figures And Landscapes, 1908-1913. Volume VIII. *New Haven and London, Yale University Press,* 2014. **£50**

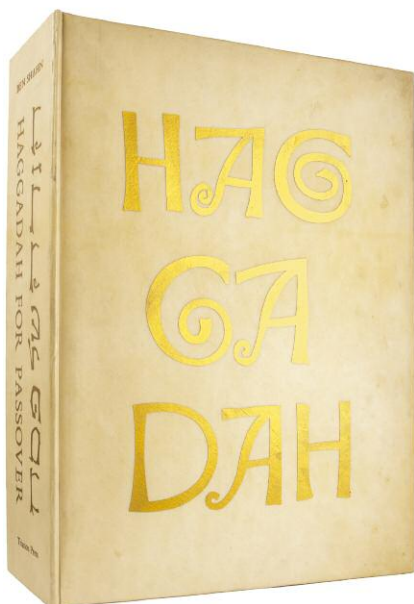
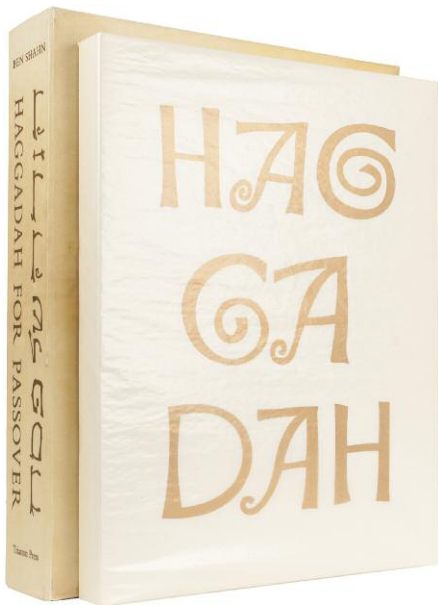
4to. Black cloth, pictorial dust jacket; pp. 424, illustrated throughout in colour.

First edition.

**211. SEARLE, Ronald.** Bookplate for H.G.D. Knights [No date] **£98**

Mounted printed bookplate by Searle for H.G.D. Knights. The bookplate shows a knight in armour reading in bed.





ONE OF 10 COPIES NUMBERED A TO J,  
WITH THIS BEING J.

**213. SHAHN, Ben.** Haggadah for Passover, Copied and Illustrated by Ben Shahn. *The Trianon Press, 1966.* £15,500



80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Includes two extra sets of coloured plates, one on Japanese Nacre hand-made paper, and one on Arches Grand Velin, a set of uncoloured plates on Arches Verge paper, a series of progressive stages in the hand-stencil colouring of a single plate, three each of the original guide-sheets and stencils, and two proof states of the frontispiece. In addition,

there is an original illustration from "An Only Kid". Fine condition. One of 10 copies numbered A to J, with this being J. Signed and stamped with the artist's cypher on the frontispiece.

**214. SHAHN, Ben.** Haggadah for Passover, Copied and Illustrated by Ben Shahn. *Paris: The Trianon Press, 1966.* £5,000

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Loosely inserted foam cushions at front and back of box. Includes an extra set of the coloured plates, an extra set of the uncoloured plates, and a proof state of the frontispiece in paper folders, enclosed in a linen portfolio with ties. Very clean copy.

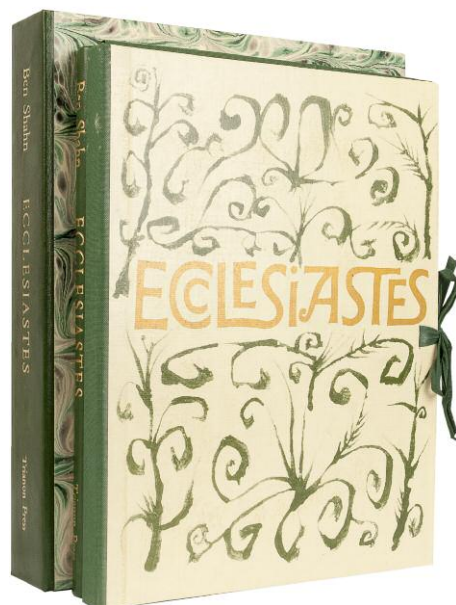
One of 20 copies numbered I to XX, this being VII. Signed and stamped with the artist's cypher on the frontispiece.

**215. SHAHN, Ben.** Haggadah for Passover, Copied and Illustrated by Ben Shahn. *Paris: The Trianon Press, 1966.* £3,500

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Printed on Arches Verge paper. A fine copy.

One of 228 copies, this no. 4. Signed and stamped with the artist's cypher on the frontispiece.

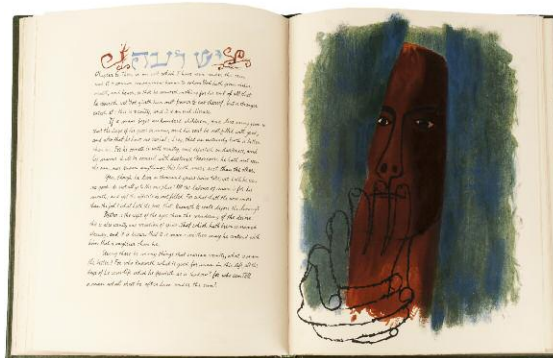
Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary, widely recognized for his murals, paintings, commercial illustrations and photography, he collaborated with Diego Rivera and undertook commissions for the Farm Security Administration. Perhaps his most famous work, the Jersey Homesteads Mural, has also been linked to the Haggadah and the themes of slavery, the struggles of immigrants, deliverance and redemption were important throughout his career.



**216. SHAHN, Ben.** Ecclesiastes or, The Preacher. *Paris: The Trianon Press, 1967.* £2,750

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. Includes two original prints signed and numbered by Shahn, a full set of all 8 plates, and 30 progressive states for plate 6 in cloth backed, board portfolio with ties. Prospectus loosely inserted. Fine in box with marbled boards and full green morocco backstrip with gilt. A beautiful copy.

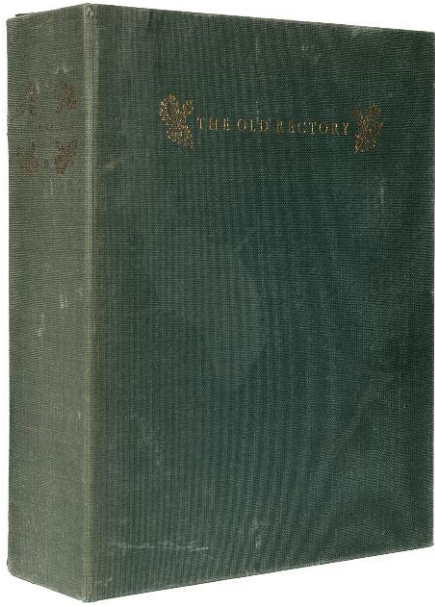
One of 26 deluxe editions on Arches rag paper lettered A-Z, this being E. Manuscript pages and illuminated chapter headings reproduced by collytype and stencil.



**217. SHAHN, Ben (Illustrator).** Ecclesiastes, or The Preacher. *Paris. The Trianon Press. 1967.* £325

Folio, original full green crushed morocco, lettered in gilt on spine. 5 full-page original colour lithographs by Shahn, with an original print numbered and signed by Shahn is a pocket at the back. Manuscript pages and illuminated chapter headings reproduced by collytype and stencil. A fine copy.

First edition, this one of 200 copies printed on Arches rag paper.



**218. SKOGH, Lisa.** *Material Worlds. Queen Hedwig Eleonora As Collector And Patron Of The Arts.* Stockholm, The Center for History of Science at the Royal Swedish Academy of Sciences, 2013. £45

Royal 8vo (240 x 175 mm). Pictorial card wrappers with flaps; pp. 359, [1], illustrated in colour throughout; new.

First edition. *Material Worlds* explores the patronage and collecting of Queen

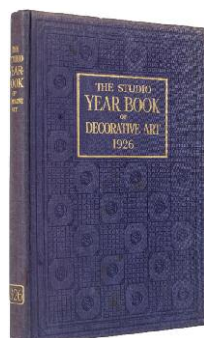
Hedwig Eleonara of Sweden (1636-1715). The book principally focuses on three of her areas of interest, grouped as metaphorical material worlds: pictures, wonders and knowledge. It looks at Hedwig Eleonara's patronage of portraitists, miniaturists, ivory sculptors, hardstone carvers, jewellers and goldsmiths, as well as ideas on natural resources, rarities and scholarship, which were all of great significance to the visual display and political culture created around the Swedish royal court. Furthermore, the study of her collections brings to light the influence of her international connections, including agents of exclusive commodities and scholars, as well as the great importance of her continental family network. Of the latter, the most notable are the courts at Gottorf and Dresden, whose patronage patterns are mirrored in the symbolic environments created by Hedwig Eleonara.

**219. STONE, Reynolds.** *The Old Rectory. Seventeen Engravings.* Warren Editions, 1976. £1,800

17 wood engravings and a wood engraved title-page and colophon by Reynolds Stone. A little bobbling to one monut, a couple of spots, box slightly worn, otherwise a very good set.

One of 150 sets of prints (this no.13), printed by the artist on an 1853 Hopkinson & Cope Albion at the Litton Cheney Press. Each print and the title-page and colophon are individually mounted, the engravings are numbered and signed in pencil, all housed in the original green cloth box with Reynolds Stone designed floral paper lining, gilt lettering on spine and upper cover.

With an autograph letter signed by Reynolds Stone to Bevis Hillier tipped in to box.



**220. [STUDIO]. HOLME, C. Geoffrey and Sheila B. WAINWRIGHT (editors).** *The Studio Year Book Of Decorative Art 1926.* The Studio Ltd., 1926. £65

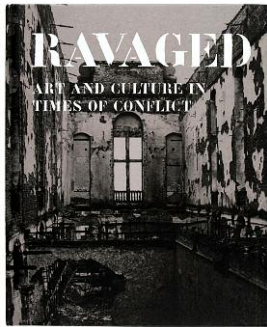
Small folio (290 x 205 mm). Original mauve cloth, decoratively blocked in blind to the upper board, lettered in gilt to the centre of the same and spine, top edge gilt; pp. xii, 206, 8 colour plates including frontis (the latter tissue-guarded), numerous b/w photo plates throughout; a particularly bright, fresh copy.



**221. [SHELLEY, Percy Bysshe] SULLIVAN, Edmund.** Original pencil and crayon portrait of Shelley. 1902. **£750**

190 x 275mm laid onto stiff card. A fine portrait signed "Edmund J Sullivan 1902" in the image and captioned in ink "Portrait of Shelley".

A similar-looking drawing of Shelley by Sullivan was used as the frontispiece for a Simpkins Marshall edition of Shelley's Poems.

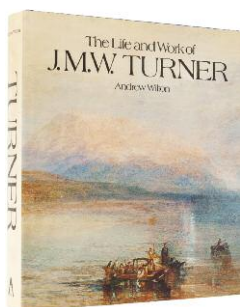


**222. TOLLEBEEK, Jo and Eline van ASSCHE.** *Ravaged. Art And Culture In Times Of Conflict Brussels, Mercator Fonds; New Haven and London, distributed by Yale University Press, 2014.* **£55**

4to. Photo-illustrated boards; pp. 303. [1]; illustrated throughout in colour and b/w.

First edition. The year 2014 marks the one hundredth anniversary of

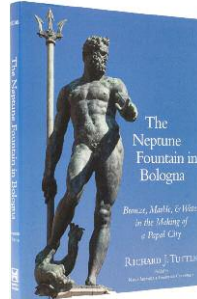
the assassination of Archduke Franz Ferdinand of Austria, and the beginning of the conflict that would become known as World War I. In addition to the devastating loss of human life, the Great War was also responsible for the destruction of historic buildings and monuments, the theft of precious artworks, and the burning of untold numbers of books. *Ravaged* uses this anniversary as a poignant gateway to a greater discussion of the effect of war on artistic heritage. Beginning with the Trojan War and weaving a compelling cross-cultural narrative that ends in the 21st-century Middle East, this affecting publication explores how cultural treasures often became silent victims of armed conflict. Illustrations highlight over two hundred artworks and relics, which are often featured alongside complementary written reflections from contemporary artists. This thoughtful book is a graceful homage to centuries of lost artistic treasures.



**223. [turner]. WILTON, ANDREW** *The Life and Work of J.M.W. Turner* *Academy Editions.* 1979. **£50**

4to. Original cloth and wrapper, in card slipcase; pp. 527, illustrated throughout in colour and b&w; wrapper a little dulled to edges, very good.

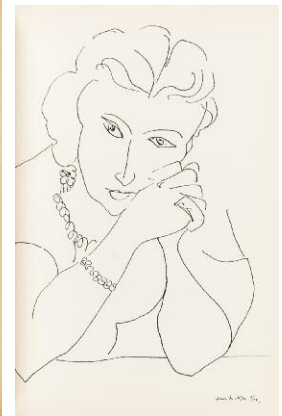
First UK edition.



**224. [SCULPTURE]. TUTTLE, Richard J.** *The Neptune Fountain in Bologna. Bronze, Marble, & Water in the Making of a Papal City.* *London/Turnhout, Brepols, 2015.* **£42.50**

4to. Grey cloth, photo-illustrated dust jacket; pp. [vi], 248, illustrated throughout in colour.

First edition. As a gateway to the central Piazza Maggiore and a work of singular beauty and elegance, the Neptune Fountain is one of Bologna's most prized artistic gems, recognized by all but understood by very few. Richard Tuttle's monograph represents the first comprehensive study of this iconic monument, executed between 1563 and 1567 by the Flemish artist Giambologna and the Sicilian architect Tomaso Laureti, that considers all of the complex aspects of its commission, planning, execution, iconography, and urban impact. Working with an extraordinary body of documentary and visual materials, Richard Tuttle (1941-2009)—one of the world's foremost authorities on Renaissance Bologna—reveals how the fountain was created collaboratively by papal administrators and artists, how it depended on contemporary hydraulic technology, communicated political messages, and became an instrument of urban renewal. The book's broad appeal, scholarly rigor, and eloquent writing promise to make it an indispensable source on Italian sixteenth-century sculpture, architecture and urban planning, as well as a definitive text on this remarkable Renaissance fountain.



JUSTIFICATION DE TIRAGE

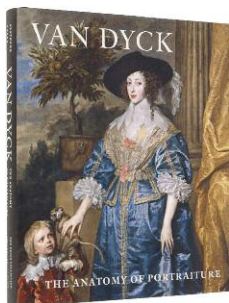
Il a été tiré de cet ouvrage, contenant une lithographie originale de Henri Matisse, 10 exemplaires sur papier chiffon d'Ardenne, à la main, signés à l'encre, numérotés de A à J; 50 exemplaires, dont 3 nominatifs, numérotés de 1 à XXX et 200 exemplaires, numérotés de 1 à 300, sur vélin de Rives B. F. K. à la carte. Bigrané au nom de l'éditeur, tous signés par l'auteur et l'illustrateur. Il a été tiré, en outre, 200 exemplaires sur vélin à la forme des Papeteries de Rives, numérotés de 301 à 500. L'ensemble de ce tirage constitue l'édition originale de "Le Signe de Vie" de Tristan Tzara.

v 385

**225. TZARA, Tristan. MATISSE, Henri (Illustrator).** *Le Signe de Vie.* Avec six dessins et une lithographie originale d'Henri Matisse. *Paris, Bordas, 1946.* **£1,250**

8vo., original card wrapper with glassine. Very slight chipping to glassine otherwise a very good copy.

First edition number 385 of 500 numbered copies.



226. [VAN DYCK]. ALSTEENS, Stijn and Adam EAKER. Van Dyck. The anatomy Of Portraiture. New York, The Frick Collection in association with Yales University Press, 2016. £40

4to. Black paper-covered boards, pictorial dust jacket; pp. 307, [1], illustrated in colour and b/w; new.

First edition. A lavish survey of Van Dyck's entire career.



227. [VAN DYCK]. CARPENTER, William Hookham. Pictorial Notices: Consisting Of A Memoir of Sir Anthony Van Dyck, With A Descriptive Catalogue Of The Etchings Executed By Him: James Carpenter, 1844. £195

4to. (273 x 215 mm). Bound in mid twentieth-century library cloth; pp. viii, 197, [1], 2pp., adverts; 2 etched portraits including frontispiece, [4]pp. facsimile of a letter; bumped to head and foot of spine, small label to top left corner of upper board, library stamps to prelim and title page, very good.

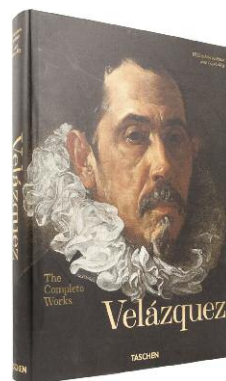
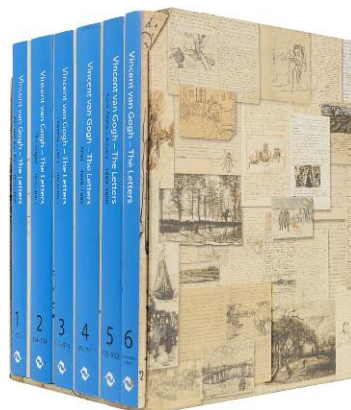
First edition. This book was Carpenter's attempt to fill gaps left by previous critics of Van Dyck, who had largely neglected the artist's etchings. It became the standard work on the subject.



228. [VAN GOGH]. JANSEN, Leo, Hans LUIJTEN and Nienke Bakker (editors) of the Van Gogh Museum, Amsterdam in association with Huygens Institute, The Hague. Vincent van Gogh - The Letters. The Complete Illustrated and Annotated Edition. Thames & Hudson, 2009. £450

4to.(300 x 250 mm.). Six volumes and a CD, blue cloth, pictorial dust jackets, slipcase; 344pp.; 424pp.; 376pp.; 452pp.; 328pp.; 256pp.; CD with Vol 6, containing verbatim transcriptions of the letters in their French and Dutch, over 2300 reproductions of works to which Van Gogh refers in his letters, including 640 paintings and drawings by Van Gogh himself, around 4000 supplementary illustrations.

A new and definitive edition.



229. [VELAZQUEZ]. LOPEZ-REY, José Velazquez Taschen, 2014. £99.99

Oblong Folio, original publisher's binding in box, with fold-out and ribbon bookmark, 29 x 39.5 cm, 416 pages.

From Taschen's website:

"Manet called him "the greatest painter of all." Picasso was so inspired by his masterpiece Las Meninas that he painted 44 variations of it ... for so many champions of art history, the ultimate soundboard was—and remains—Diego Rodríguez de Silva y Velázquez (1599-1660).

This updated catalog raisonné brings together Velázquez's complete works, jaw-droppingly reproduced in extra-large format, with a selection of enlarged details and brand new photography of recently restored paintings, achieved through the joint initiative of Taschen and Wildenstein. The book's dazzling images are accompanied by insightful commentary from José López-Rey on Velázquez's interest in human life and his equal attention to all subjects, from an old woman frying eggs to a pope or king, as well as his commitment to color and light, which would influence the Impressionists over two centuries later."







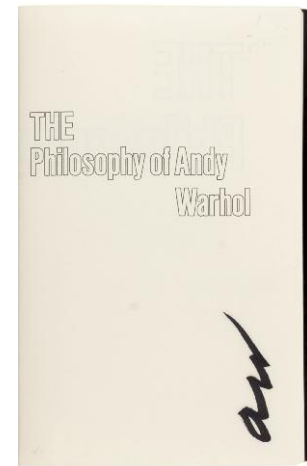
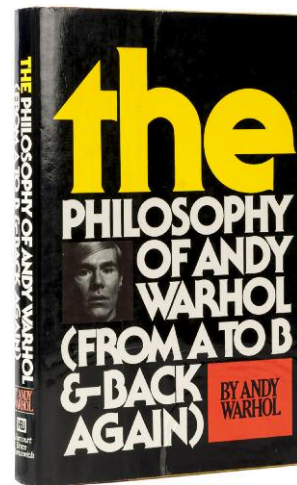
**230. VERLAINE, Paul. CHIMOT, Édouard (Artist).** *Parallèlement*. Vingt-trois eaux-fortes originales de Édouard Chimot. [Argenteuil, R. Coulouma and Paris, Cerbellaud & Jonnart for the artist and Devambez, May 25, 1931]. **£3,500**

Large 4to (c. 330 x 250 mm). Loose and entirely uncut in the original printed wrappers; pp. [4, blank], [2, half-title and limitation], [2, blank], [2, title printed in red and black], 147, [3], 23 full-page etchings with aquatint (some colour-printed or tinted) in the text; spine of wrappers a little rubbed and worn, remnants of contemporary half-calf folder and slipcase; a few leaves with marginal blue ink spots.

**Privately printed, number XVI of the 23 copies** on *japon ancien* reserved for the artist (total print run 198 copies), with Chimot's aquatint etchings in the first state, second state printed in sanguine with remarks, the second state with remarks, printed in black, the final state, and one plate in all states (*dossier*), limitation signed by the artist, a few manuscript notes in the artist's hand on folder of the *dossier*.

This set not only comprises the additional versions of the illustrations but in the *dossier complet d'une planche* all stages of the plate to *Prologue d'un livre*, including the copperplate, a first charcoal and bistre study, the pencil drawing for the etching, signed by the artist, an early proof of the etching combined with the text, altogether, apart from the copperplate and the print in the book, 14 different stages of this particular plate.

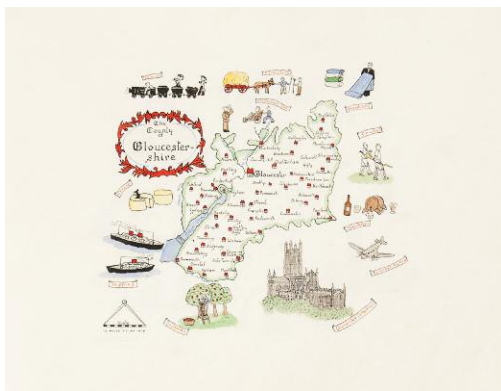
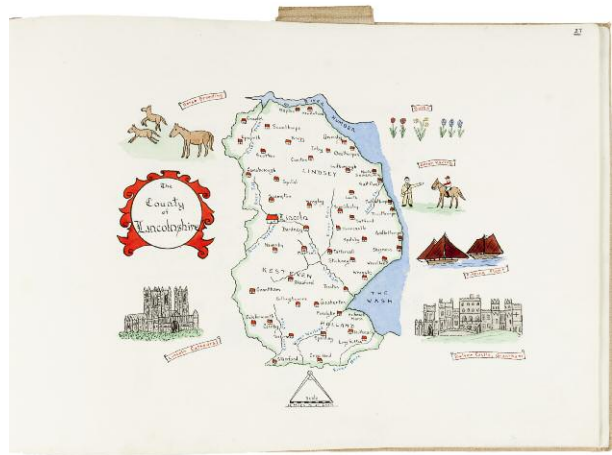
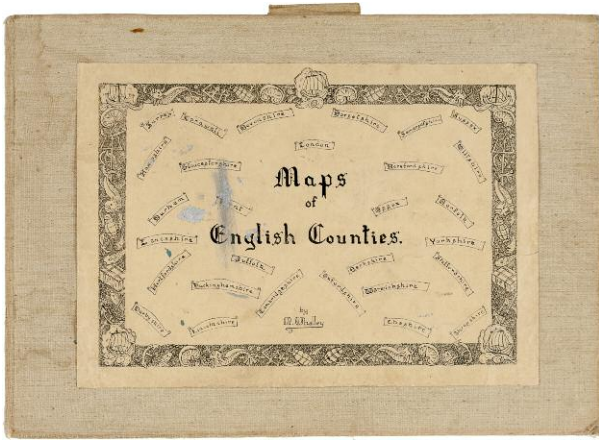
The French artist, book illustrator, printmaker (exclusively etchings) and editor Édouard Chimot (1880-1959) rented a studio in Montmartre, haunted by 'jeunes et jolies femmes,' his models. He began to illustrate texts; however, the First World War interrupted his career. After the War he was able to rent Renoir's old atelier, where he produced etchings alongside *decadent* literature as well as Henri Barbusse. From 1923 to 1931, as artistic director of *Les Éditions d'Art Devambez* he oversaw the production of many outstanding illustrated private press books but reserved some texts for his own art as etcher and printmaker, among them this collection of erotic poetry by the symbolist *poète maudit* Verlaine, which had been published first in 1889 and ever since has tempted book illustrators to publish their art alongside the poems. During the roaring '20s in Paris, Chimot became a central figure of the Jazz age with many connections to artistic and literary circles, including the Surrealist movement. He even embarked on film-making in 1924. *Parallèlement* is his last French limited edition artistic book production; the Wall Street Crash of 1929 had eliminated the economic basis for such productions for a long time. He later settled in Spain and continued illustrating books.



**231. WARHOL, Andy.** *The Philosophy of Andy Warhol (From A to B & Back Again)*. New York: Harcourt Brace Jovanovich. 1975. **£1,250**

8vo. Yellow paper covered board backed with scarlet cloth, stamped with Andy Warhol's monograph to upper board, lettered to spine, with original dust wrapper; a little spotting to front board otherwise a very good copy.

First edition, initialed by Warhol in felt tip on half-title. Andy Warhol's autobiographical collection of thoughts covering subjects such as Love, Work, Fame, Art and Underwear Power.



**232. WHALLEY, Minnie.** Maps of English Counties. No publisher. [n.d., c. 1930]. **£4,995**

Oblong 4to. 25.5 by 36 cm. Album in original beige cloth, handwritten large title label with pen and ink border decoration upper cover; with 29 manuscript maps, done in pen and ink and watercolours, title/contents page with floral ornamentation for borders; a little soiling to cover and label, otherwise near fine.

This a charming and beautifully drawn manuscript atlas. There is one map for each English shire, plus London, with each map surrounded by many vignette illustrations highlighting points of interest and activities (industry, agriculture, cultural, sports) associated with the particular area. The number of these vignettes can vary, with London, which has the greatest number, featuring by our count 33, with pictures of Parliament, Buckingham Palace, St. Paul's, and other landmarks, of a Beefeater, a radio announcer, an equestrian, a bobby, zoo animals, paintings to mark galleries, a painter before a canvas to suggest Chelsea, and more. In some of the maps, there are additional tiny vignettes worked into the map, such as a fly fisherman or a golfer, over and above the many tiny cottage illustrations to mark villages, towns and cities in the particular county. London may have the greatest number of these vignettes, but the others are just as charming. For example, Hertfordshire has marching vegetables to signify market gardens, small planes for "aerodromes", rather precise representations of Haileybury & Imperial S. College, and so on.

Minnie Whalley was a listed Cornwall artist, which is where she was originally from. She studied at the Gloucester School of Art and the Birmingham Central School of Arts and Crafts, and exhibited at the Clifton Arts Club, of which she was a member, the Dundee Society of Artists and the Royal West of England Academy, the oldest art gallery in Bristol, where she came to reside, and the St. Ives Art Gallery. Besides painting, Whalley worked in pewter and embroidery. She was included in the 1929 edition of "Who's Who in Art."



233. [WHITE, Ethelbert]. CHAPMAN, Hilary The Wood Engravings Of Ethelbert White. With an Introduction by Peyton Skipwith. Upper Denby, Huddersfield, The Fleece Press, 1992. £325

Small folio (304 x 225 mm), booklet in terracotta thick paper wrappers with flaps, a wood engraved vignette to the upper cover; pp. [2], 20, [4], the text printed on mould-made Zerkall, 5 small wood engravings within the text (one of them repeating the subject of the wood engraving on the upper board of the box), 2 reproductions of photographs tipped-in, 2 large wood engravings, 'The Forest' and 'The Pool', mounted separately on pure cotton museum board, the booklet and mounted wood engravings preserved in the original ochre cloth-bound clamshell box (364 x 320 mm), with a wood engraving to the upper board, depicting a herdsman feeding cattle, paper title label to the spine, the interior lined in an attractively patterned paper; the corners of the box very slightly rubbed, otherwise a fine copy.

One of a limited edition of 200 unnumbered copies. Ethelbert White (1891-1972) was an early member of the Society of Wood Engravers best known for his illustrations for Richard Jefferies' *The Story of My Heart*, the Golden Cockerel Press edition of Spenser's *Wedding Songs* and the Penguin edition of Thoreau's *Walden*. He was also a noted landscape painter.



234. WORNUM, Ralph, N. Analysis of Ornament: The Characteristics of Styles: An Introduction to the Study of The History of Ornamental Art. Chapman and Hall, 1882. £110

Royal 8vo. Original publisher's decoratively blind-stamped brown cloth, gilt lettered upper board and spine, glazed yellow endpapers; pp.112, frontispiece, illustrated throughout with plates and drawings within the text; neat blind stamp of the Department of Science & Art [Kensington], otherwise a particularly bright, fresh copy.

Seventh edition. An essay abstracted from a series of lectures delivered by the author between 1848 and 1850 in the Government Schools of Design at Somerset House and around the country.



235. ZIEGLER, Richard (Illustrator). Judith the Widow of Bethulia. The Drawings and Script of Richard Ziegler. Dennis Dobson Ltd. 1946. £198

Small.folio. Illustrated paper-covered boards. Illustrated with full-page and in-text black and white reproductions of drawings by Ziegler. Text in calligraphic script. A very good copy.

First edition thus, limited edition of 700 numbered copies.

Ziegler was entirely self-taught and turned to painting full-time after the First World War at the age of 29.

In 1925 he settled in Berlin and depicted the Berlin bourgeoisie, prostitutes and showgirls. Although he shared the same subject matter as George Grosz, Ziegler's approach is sympathetic and humorous rather than satirical. He was an acute observer of the social scene.

After his move to England in 1937 he worked as a cartoonist and illustrator under the name of Robert Ziller and produced the anti-Nazi book *We Make History* in 1941.

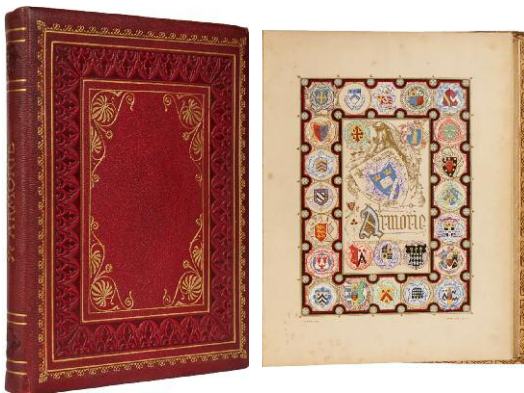
## MISCELLANEOUS



**236. ALBERONI, Francesco, and Carlo CASTELLANA.** *Trussardi. Memoirs. Recounting the History of the House of Trussardi.* [Milan, Franco Maria Ricci, 1992]. **£128**

Large 4to. Original black cloth with mounted illustration on front cover, lettered in gilt, withing black drop-back box; highly illustrated; light rubbing to box, otherwise fine.

**First edition.** A celebration of the Italian high-fashion house of Trussardi, lavishly produced by Franco Maria Ricci. The firm had been founded in 1911, producing leather gloves (illustrations of old tools) and in the 1970s, with the new greyhound logo, moved rapidly and successfully into perfume, deigner Jeans, accessories, suitcases and home decor.



**237. Ye Armorie.** *An album for arms, crests, monograms, &c* [London, Marcus & Ward], n.d. c. 1885. **£248**

8vo (230 x 168 mm). Publisher's full hard-grain red morocco, elaborately blocked in blind and gilt, gilt turn-ins, faux moiré silk doublures, all edges gilt; 30 stiff card leaves each colour-printed with a frame of varying design, each frame containing an assortment of onlaid thick paper colour printed crests and monograms cut-out from sheets and organised into groups; large engraved armorial bookplate of Rosemary Fitzgerald Finch to the recto of the ffep.; the corners lightly bumped, a little light browning and spotting, otherwise bright and clean.

First edition. An interesting combination of colour printing with elaborate paper onlays.

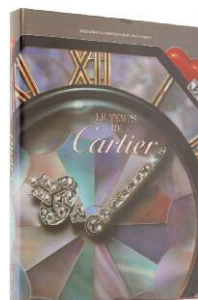


**238. BACH, Johann Sebastian.** *Sechs Préludes für Violoncello solo.* Paris: Didier Mutel, 2004. **£2,500**

Small 4to., Original wrapper, paper onlay at spine matching slipcase, Eight loose quires of etchings inspired by the musical notation of selected movements from Bach's cello suites, issued in slipcase decorated with musical staves. A fine copy.

First edition, limited edition of 100 numbered copies signed by Didier Mutel.

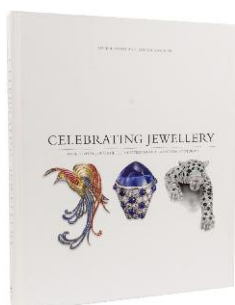
"Mutel's interpretation of the six preludes from Bach's Cello Suites, where each note represented by a blue star, is a graphic transposition of music, a new way to look at musical notation. The perception of the music can be quiet or agitated, horizontal or vertical—a poetic visual representation of music as a celestial map."



**239. BARRACCA, Jader.** *Le Temps de Cartier Milan: Wrist International.* 1989. **£98**

4to. Original cloth and dustwrapper; pp. 327, richly illustrated; fine.

First edition. An illustrated history of Cartier timepieces.



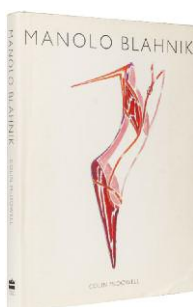
**240. BENNETT, David and Daniela MASCETTI** Celebrating Jewellery Exceptional Jewels of the Nineteenth and Twentieth Centuries. *Antique Collectors Club*. 2012. **£150**

Folio original laminated boards with slipcase. With 250 colour illustrations. A near fine copy.

First edition.

“Success, wealth and privilege have many ways of manifesting themselves, not least through the purchase and display of beautiful jewels. Some of the greatest and most iconic pieces from the nineteenth and twentieth centuries are included in Celebrating Jewellery, by David Bennett and Daniela Mascetti. Every example is synonymous with style and luxury, from the formal tiaras, suites and ornaments of the Victorians through to the innovations of Belle Époque and Revivalism, to the geometric and linear designs of the Art Deco movement, and the bold, colourful jewels of the late twentieth century. Celebrating Jewellery also includes a number of the most famous jewels in history, such as the Cartier ‘great cat’ and flamingo jewels for the Duchess of Windsor, and other lavish and illustrious examples created for European royalty.

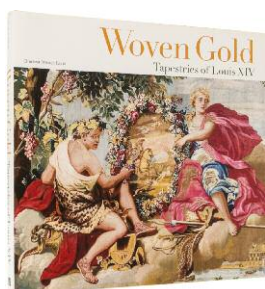
This is a truly magnificent volume, which will provide lasting inspiration and pleasure to anyone with a love of the great jewels of the last two hundred years. The jewellers featured, in order of appearance, are: Gabriel Lemonnier, Mellerio dits Meller, Garrard of London, Chaumet, Vever, Lalique, Vever and Lalique (short collaboration), Boucheron, Castellani, Giuliano, Cartier (Cartier Paris and Cartier London), Marcus & Co, Van Cleef & Arpels, Lacloue Freres, Rene Boivin, J.E. Caldwell, Charlton and Co., Black, Starr and Frost, Herz-Belperron, Raymond Templier, Sterle, Vaillant and Duverne, Jean Schlumberger, Repossi, Bulgari, JAR and David Bennett”



**241. [BLAHNIK] McDOWELL, Colin** Manolo Blahnik *New York: Harper Collins*. 2000. **£60**

4to. Original illustrated card wrappers; pp.200; a very good copy, internally clean throughout.

First edition. Photographic history of the infamous shoe designer, illustrated with full page plates in colour and black-and-white.



**242. BREMER-DAVID, Charissa.** Woven Gold. Tapestries of Louis XIV. *Los Angeles, J. Paul Getty Museum*, 2015. **£35**

4to. Gold cloth, dust jacket; pp. xii, 156, illustrated throughout in color.

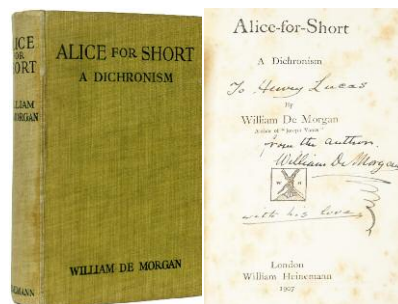
Published to accompany the exhibition at the J. Paul Getty Museum, Los Angeles between December 2015 and May 2016.



**243. CORRIGAN, Karina H., Jan van CAMPEN, Femke DIERCKS with Janet C. BLYBERG** Asia in Amsterdam. The Culture of Luxury in the Golden Age. *Salem, Massachusetts, Peabody Essex Museum in conjunction with The Rijksmuseum, Amsterdam*, 2015. **£60**

4to. Quarter royal blue cloth over pictorial paper-covered boards; pp. 356, illustrated in colour.

First edition. This lavishly illustrated catalogue discusses the Asian luxury goods that were imported into the Netherlands during the 17th century and demonstrates the overwhelming impact these works of art had on Dutch life and art during the Golden Age. Written by a team of 30 international scholars, this volume presents seven essays and catalogue entries on 150 works of art, including Dutch and Asian paintings, textiles, ceramics, lacquer, furniture, silver, diamonds, and jewelry. From the Dutch settlements throughout Asia, including Indonesia, India, Sri Lanka, Malaysia, China, and Japan, Dutch maritime traders brought an astonishing range of luxuries back to the Netherlands. Dutch consumers were enthralled with these foreign goods, which brought new colors, patterns, and textures to their interiors and wardrobes. As seen in the book’s many illustrations, Dutch artists also found inspiration in these objects and incorporated them into portraits, genre scenes, and particularly still-life paintings. Dutch artists and craftspeople also adapted distinctly Asian technologies, such as porcelain and lacquer, to create new works of art inspired by Asia. This catalogue weaves together the complex stories of these diverse works of art and presents fascinating portraits of the dynamic cities of Amsterdam and Batavia (Jakarta)—the Dutch trade center in Asia during the 17th century. Published for the joint exhibition of the Rijksmuseum Amsterdam & Peabody Essex Museum, Salem.

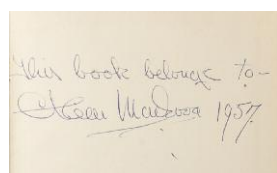
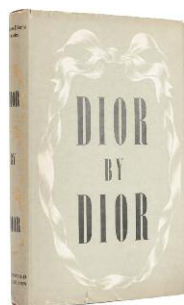


**244. DE MORGAN, William.** Alice-for-Short. A Dichronism. *Heinemann*. 1907. **£298**

8vo., original green cloth lettered in black on spine and upper board. Spine a little sunned, some spotting to edges and foxing in text.

First edition inscribed by the author, “To Henry Lucas from the author William de Morgan with his love.” We presume Henry Lucas to be the artist Henry Frederick Lucas Lucas.

**ALICIA MARKOVA'S COPY**



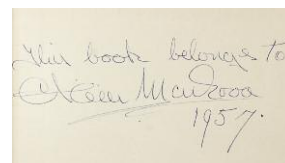
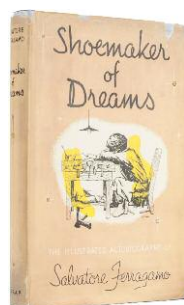
**245. DIOR, Christian.** Dior by Dior. Translated by Antonia Fraser. *Weidenfeld & Nicolson*, 1957. **£248**

8vo, original boards, in dust-jacket; illustrated with black and white plates; wrapper a little darkened on spine, front panel with a couple of repaired closed tears, otherwise a very good copy.

First edition. Dame Alicia Markova's copy with her ownership inscription on the front-free-endpaper, "This book belongs to Alicia Markova".

Provenance: From the collection of John Travis. John Travis was the former Director of the British Ballet Organisation. John was trained by the BBO, later studied at the Royal Ballet School and graduated to the Opera Ballet at Covent Garden, before joining London Festival Ballet (now English National Ballet) where he became a soloist and created the first Education & Community Programme. He also had the distinction of living in Dame Alicia Markova's London Flat and after her death was given the opportunity to keep a selection of books from her library.

**ALICIA MARKOVA'S COPY**



**248. FERRAGAMO, Salvatore** Shoemaker of Dreams. The Autobiography of Salvatore Ferragamo. *George G. Harrap & Co., Ltd.* 1957. **£248**

8vo., original cloth with dust wrapper. Wrapper with a few chips and creases and a little dusty, otherwise a very good copy.

First edition. Alicia Markova's copy with her ownership inscription on front-free endpaper "This book belongs to Alicia Markova 1957".

From the chapter "Feet and the Famous". "You can be artistic without possessing a high-arched foot, but you cannot be high-arched and not be artistic. The higher the arch, the more pronounced the ability. Only four or five in every hundred possess arches like these, and from their ranks come the great dancers - Pavlova, Alicia Markova, Colette Marchand and Katherine Dunham, to name only four from wildly different times and styles".

Salvatore Ferragamo once announced to the national media that the impossibly chic Alicia Markova had the "most perfect feet in the world." Admittedly, he said that about more than one celebrity client, including the Duchess of Windsor and Marlene Dietrich. But Ferragamo added that Markova's feet were "strong and lovely and startling," as hers certainly took the most physical abuse and remained unmarred.

Provenance: From the collection of John Travis.

**246. [FABERGE] STRONG, Roy (Foreword).** Faberge 1846-1920. *Debrett's Peerage Limited.* 1977. **£98**



Oblong 8vo., original cloth with dust wrapper. A very good copy.

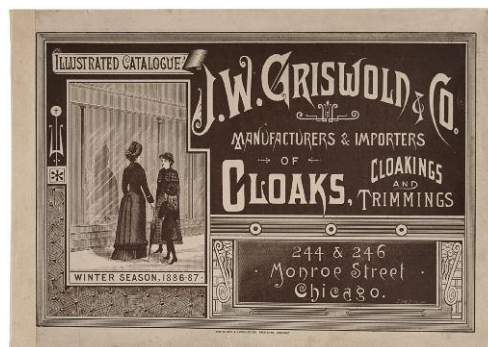
First edition inscribed "Fleur from Roy with love". The catalogue produced to accompany the 1977 V&A Faberge exhibition.

**247. GRISWOLD & CO.** J.W. Griswold & Co Manufacturers & Importers of Cloaks, Cloakings and Trimmings Winter Season 1886-87. *Chicago. J.W. Griswold & Co.* 1886. **£148**

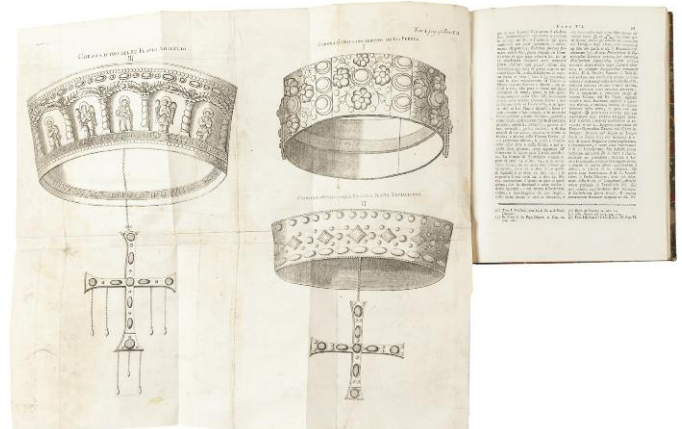
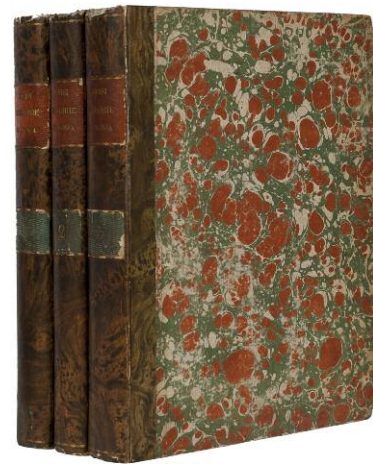
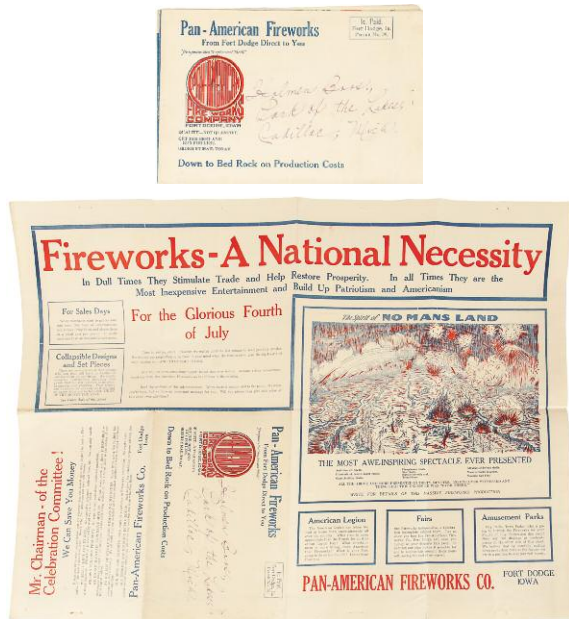
Oblong 8vo., original printed wrappers. Illustrated throughout. A little nicking to wrappers otherwise a very good copy.

The winter illustrated catalogue for Chicago couturiers J.W. Griswold. This 44 page black and white catalogue has images of 125 different cloaks, wraps, jackets and coats. With printed price list loosely inserted. Prices range from \$4.00 to \$53.00 for adult coats and from 50 cents for "Misses' Cloaks". The most expensive coat is described as "Ladies' short wrap. Fine Silk Seal Plush, three seal loops on front, best satin quilted lining, trimmed with a shaped beaver fur and ball fringe border on bottom, wide rolling collar of beaver and four inch band of same on sleeves."

A fascinating insight into the fashions of Chicago ladies in the 1880s.



**RE-ENACTING FIRST WORLD WAR  
TRENCH-FIGHTING IN A FIREWORK DISPLAY**



**249. [FIREWORKS]. PAN-AMERICAN FIREWORKS Co.**  
Sales Leaflet. Fort Dodge. Iowa. [1923] **£298**

Single sheet, 610 x 460mm, folded. Printed in red and blue.

An advertising pamphlet showcasing different firework displays available from the Pan American Fireworks Company.

The highlight display “The Spirit of No Mans Land” is illustrated vividly in red and blue. This, almost surreal, firework display re-enacting No Man’s Land during the First World War, is described as “The most awe-inspiring spectacle ever presented. Anti-Aircraft Shells, Hundreds of Search Light Shells, Giant Artillery Shells, Phosphorus Shells, Star Shells, Signals correctly used, Trench Guns, All kinds of defense shells, Massive Tanks in Action Machine Gun Fire. All the above and more presented in thirty minutes. No one ever witnessed anything like this unless he was “Over There”.

The leaflet is addressed in ink to The Holman Brothers, Park of the Lakes, Cadillac, Michigan. The Holmans were Vaudeville gymnasts who toured in Cuba, Mexico, Canada & US, later making their home in Cadillac, Michigan where they are said to have started a Park of the Woods.



**251. FRISI, Anton Francesco.** Memorie Storiche Di Monza E Sua Corte. Milano, Gaetano Motta, 1794. **£2,450**

4to.(255 x 195 mm) Three volumes. Contemporary marbled paper-covered boards, gilt-lettered red leather label and a gilt-numbered green ribbed leather label to each of the spines; title-page, dedication leaf, pp. vi, preface, 318; title-page, pp. 316; title-page, pp. viii, preface, 358, 19 engraved plates by Giulio Cesare Bianchi, of which 4 are folding, numerous engraved figures within the text; restoration to the foot of the spine of Vol. I, expert repair to a closed tear to plate VII in Vol. I, ex-libris the National Art Library, V&A, with its ink de-accession stamp to the verso of the title-pages, small, neat ink stamp of the Art Library to the verso of the plates, otherwise a particularly fresh, crisp set.

*Provenance:* Inscribed in ink to the front pastedown of each volume, ‘Ex Bibliotheca/ Francisci Antolini/ Mediolani’. Presumably his monogram ‘A’ ink-stamped to the title-page of each volume.

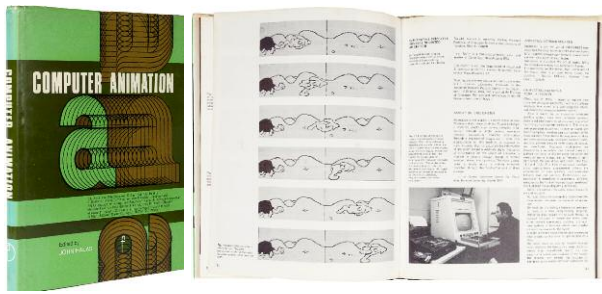
Sole edition of a handsomely illustrated history of the medieval Lombardic court at Monza.

*Graesse 637*



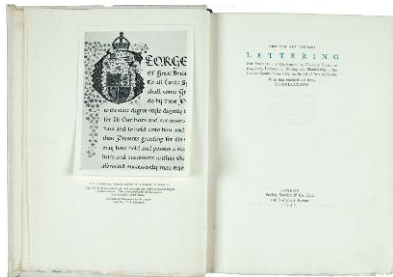
**250. FRANK MURPHY LTD.** Furniture. Welwyn Garden City, Printed at the Broadwater Press for Frank Murphy Ltd., [1939]. **£45**

Large 8vo. (245 x 185 mm). Original taupe card wrappers lettered in black, staples renewed, the rear wrapper with a faded biro mark across the lower portion; pp. 24, illustrated throughout with b/w photo plates depicting examples of Murphy’s furniture being tested to destruction; 16pp., booklet entitled ‘The business and policy of Frank Murphy Of London Ltd.’ and an 8pp. catalogue of dining furniture, both inserted loose at front of main item.



**252. HALAS, John [editor].** *Computer Animation*. Focal Press Ltd. 1974. £48

4to. Original cloth and wrapper; pp. xviii + 176, illustrated throughout; a little spotting mainly to edges, otherwise very good. First edition. A compilation of essays by pioneers of computer animation with accompanying diagrams and illustrations.



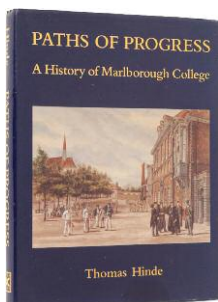
**253. HEWITT, Graily.** *Lettering for Students and Craftsmen*. Seeley Service & Co., New Art Library, 1930. £498

4to., original white buckram, lettered in gilt on spine. With four hundred and three illustrations. A little browning to endpapers, otherwise a near fine copy.

First edition, Edition de Luxe. One of 380 numbered copies on handmade paper, signed by the author, "and containing two specially designed and hitherto unpublished alphabets by the Author".

Born in 1864, William Graily Hewitt was educated at Westminster School and Trinity College, Cambridge. He was called to the bar in 1889 but interrupted his legal career by writing a novel and a volume of short stories. In 1899 he attended Edward Johnston's evening classes at the Central School of Arts and Crafts and was rapidly brought in to teach there, and at Camberwell School of Art, when Johnston gave up due to pressure of work (1901). Graily Hewitt taught at the Central School until c.1930.

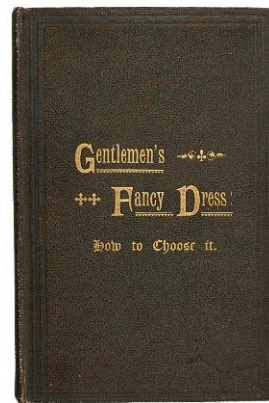
He published in tandem with Johnston in the early years of the century and collaborated with other scribes and illuminators throughout his life. Graily Hewitt and Ida Henstock worked together on the *Book of Subscribers to the Bodleian Appeal* (1949) and Graily Hewitt collaborated with many private presses as a decorator. His many publications on handwriting and type design appeared from 1915 to 1943, his work is in the Victoria and Albert Museum's collection and he was one of the original members of the book and printing circle, the Double Crown Club.



**254. HINDE, Thomas.** *Paths of Progress. A History of Marlborough College*. James & James. 1992. £28

8vo., original cloth with dust wrapper. A very good copy.

First edition.



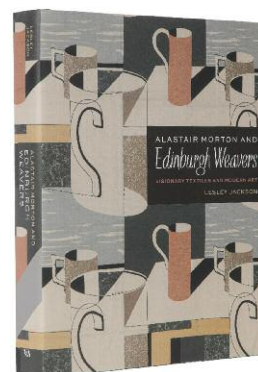
**255. HOLT, Arden.** *Gentlemen's Fancy Dress: How To Choose It*. Wyman & Sons, [1882]. £200

8vo. Publisher's original olive green pebble-grained cloth, with their ticket to the rear pastedown, the upper board gilt-lettered, endpapers printed with adverts for costume suppliers and a manufacturer of diamanté; pp. [8], 66, [2], (adverts), illustrated with 17 litho plates; very slight wear to the corners, otherwise a near fine copy.

First edition. Detailed descriptions of over 550 fancy dress costumes arranged in alphabetical order, a number illustrated with sepia printed litho plates.

From an 1888 *Spectator* review of a later edition: "This is a work which has already met with much favour. In these days when the drama is so largely spectacular, the stage suggests many ideas to the costumier, and this source of information has been well drawn upon. The varieties of dress are arranged in alphabetical order, and certainly present an embarrassing variety of choice. There is nothing in the past or present, in the world of fancy or reality, that a lady cannot make herself up into under the guidance of Mr. Arden Holt. Armida, the Wife of Bath, Minna Troil (if she be dark) or Brenda (if she be fair), Cassandra, Cleopatra, Jeanie Deans,—all these characters and a hundred more invite her choice; or she may become a Dutch doll, a dove, a dragon-fly, a grasshopper, a hornet, or almost anything else that she pleases to be. Some handsome illustrations complete the volume."

Copac records just five copies of the first edition in the UK: British Library, Bodleian Library, Oxford, University Library, Cambridge, V&A Library and the National Library of Scotland.



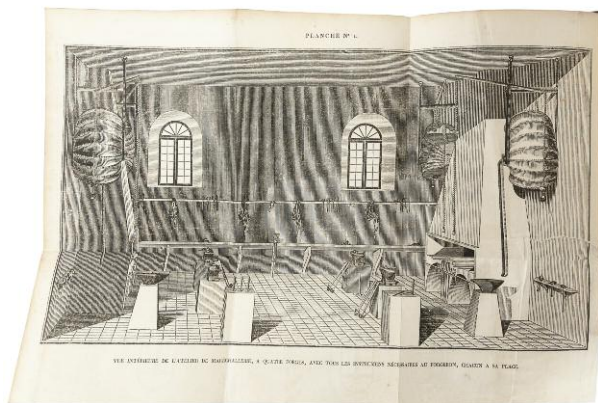
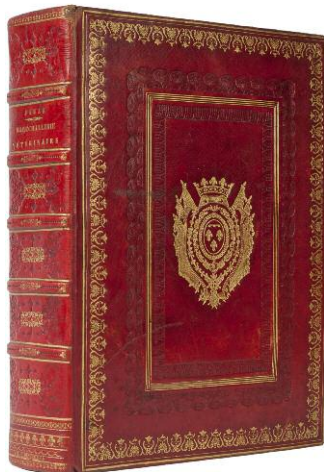
**256. JACKSON, Lesley.** *Alastair Morton And Edinburgh Weavers. Visionary Textiles And Modern Art*. V&A Publishing, 2012. £45

4to. Pictorial cloth, pictorial dust jacket; pp. 352, illustrated throughout in colour.

First edition.



FROM THE LIBRARY OF KING LOUIS PHILIPPE I, DUC  
D'ORLEANS,  
WITH HIS ARMS IN GILT ON THE COVERS



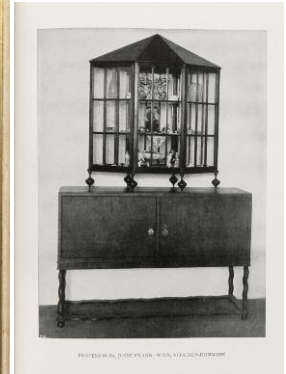
**257. JAUZE, Francois.** Cours théorique et pratique de maréchallerie vétérinaire, à l'usage des écoles vétérinaires, des maréchaux, des corps de cavalerie, des écuyers, de maîtres de poste, des cultivateurs, et de toutes les personnes qui ont des animaux susceptibles d'être ferrés. À Paris, Chez Béchet, Libraire Éditeur, & l'Auteur. 1818. **£1,750**

4to., finely bound by P Devillers (signed in gilt at foot of spine) for King Louis Philippe I in full red morocco, boards with panels and borders in gilt and blind with gilt central armorial block, spine with raised bands, lettered in gilt, tooled in gilt and blind, all edges gilt. Pp. [vi] + 550. With 110 engraved plates by N.H. Jacob and Georges Abel, engraved by L. Bougon, some folding. A little rubbing to head of spine, scratch to upper board, some browning and spotting, neat repair to one folding plate, otherwise a very good copy in a handsome French armorial binding.

First edition, signed by Jauze. Copies on OCLC note two title-pages (one dated 1817) and differing numbers of prelims. Our copy matches that held in the Bibliothèque Nationale de France.

Little is known of the binder P. Devillers. Ramsden comments "Figures in the 1836-49 Almanachs at Augustin 55, but may have started as early as 1825".

Francois Jauze studied at the l'Ecole nationale vétérinaire d'Alfort. He became the director of the blacksmithery at the College but failed to become Professor of farriery whereupon he left Alfort to create his own farrier veterinary school. Jauze's school issued diplomas to students after two years of study. This validity of his diploma was disputed and Jauze was stripped of the right to award it. His teaching and his text books were attacked in veterinary journals by authors such as Vatel or Jean Girard. (From the ENVA Website).

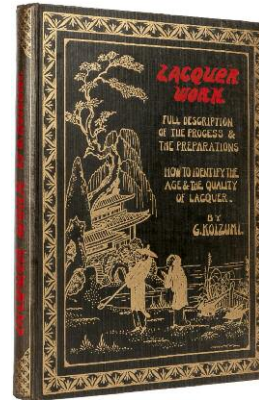


**258. KOCH, Alexander** 1000 Ideen Zur Kunstlerischen Ausgestaltung Der Wohnung Darmstadt, Alexander Koch, 1926.

**£195**

Small folio. Publisher's original gilt embossed boards; pp. [8], illustrated throughout with colour and b/w photo plates; the extremities of the boards light rubbed, otherwise a bright copy.

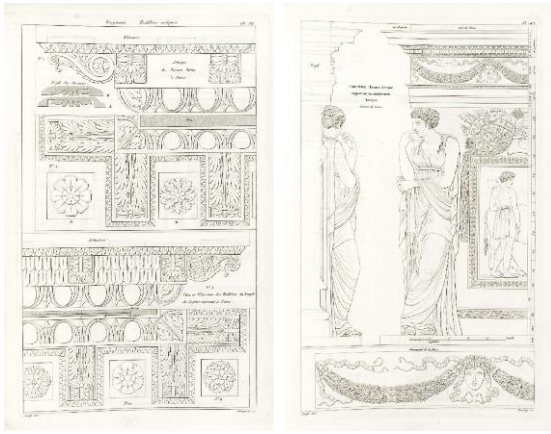
First edition. A collection of interior design ideas by the most influential designer of 1920s Germany.



**259. KOIZUMI, G.** Lacquer Work Full Description Of The Progress & The Preparations. How To Identify The Age And Quality Of Lacquer. Sir Isaac Pitman & Sons Ltd., 1925. **£60**

Large 8vo., (242 x 185 mm). Publisher's original decorative cloth; pp. xi, [12]-45, [3]+ 34 collotype plates, 11 haf-tone illustrations within the text; a bright, clean copy.

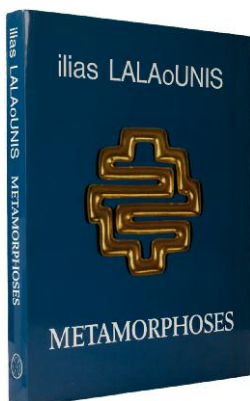
With a foreword by Lieut-Colonel Edward Fairbrother Strange, a Keeper at the V&A museum.



**260. KRAFFT, J[ean]. -CH[arles].** Modèles De Dessin Linéaire Appliqués A L'Architecture Antique Et Moderne Ou Recueil D'Ornements, De Moulures, De Profiles. tirés de Monuments antiques d'Athènes, de Rome, de Balbec, de Palmyre, etc. Oeuvres des Architectes classiques, Vignola, Palladio, Scamozzi ... et autres célèbres Artistes de Siècle de la Renaissance. Dessines par J. CH. Krafft, architecte, et graves au trait par Boulay et Johannot. Paris, Bance Ainé, B. Bance, Fils Et Successeur, n.d. c. 1820. **£595**

Folio (464 x 310), Late nineteenth-century dark green gilt-ruled half morocco over cloth covered boards, rebacked preserving the original backstrip, t.e.g., marbled endpapers; half-title, title-page, 76 engraved plates; the upper corner of pl. 76 torn with small loss, not affecting the image, ex-libris the National Art Library V&A, with its ink stamp to the upper corner of the title-page and its deaccession ink stamp to the verso of the same, the small, neat ink stamp of the National Art Library to the verso of the plates, very light age toning to the margins of the plates, otherwise a clean copy. Binding a little rubbed and worn, gilt lettering a little dulled.

First edition. Austrian-born Jean-Charles Krafft (1764-1833) is remembered for his detailed documentation of "the most elegant" French neoclassical buildings.

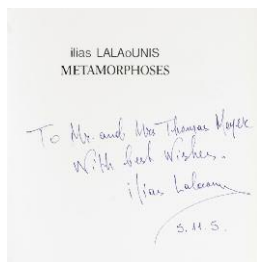


**261. LALAOUNIS, Ilias.** Metamorphoses. Greece. Ekdotike Hellados. 1985. **£148**

Folio, original cloth with dust wrapper and slipcase. Lavishly illustrated. A near fine copy.

First edition inscribed "To Mr & Mrs Thomas Meyer with best wishes Ilias Lalaounis."

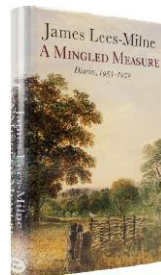
Ilias Lalaounis is a fourth generation Greek goldsmith. "This publication covers the most important collections by Ilias Lalaounis from 1957 until 1984 with a description and analysis by the artist."



**262. LAWFORD, Valentine** Vogue's Book Of Houses, Gardens, People. The Bodley Head. 1968. **£300**

4to. Original dark blue cloth and illustrated dustwrapper; pp. 195, lavishly illustrated throughout with colour photographs by **Horst**; top edge of dustwrapper with a couple of chips, a very good copy.

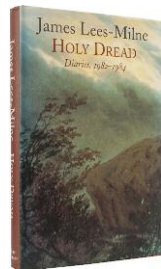
First UK edition. The first publication in book form of the *Vogue* "Fashions in Living" features, showing an astonishing display of mid-twentieth century interior design.



**263. LEES-MILNE, James.** A Mingled Measure Diaries 1953-1972. John Murray, 1994. **£45**

8vo. Green cloth, pictorial dust jacket; pp. viii, [2], 325, [1], b/w photo frontis; near fine copy in like dj.

First edition.



**264. LEES-MILNE, JAMES** Holy Dread Diaries, 1982-1984. John Murray, 2001. **£40**

8vo. Publisher's cloth, pictorial dust jacket; pp. xi, [3], 240, b/w photo frontis; a fine copy in like dust jacket.

First edition.



**265. LÉONFORTE, Pierre and Éric PUJALET-PLAÀ** 100 Legendary Trunks. Louis Vuitton. New York, Abrams, 2010. **£98**

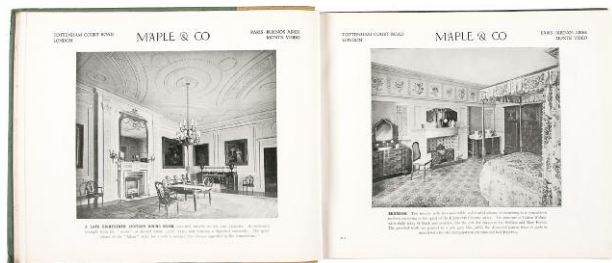
Large 4to. Half cloth over photo-illustrated paper-covered boards, card slipcase; 496pp., extensively illustrated with 800 fine colour and b/w photographs.

First edition. Trains and steamships transformed transportation in the mid-19th century and opened the world to a new breed of traveler. Louis Vuitton understood the need for more practical luggage, and strove to create products that were adaptable to all situations—and the travel trunk was born.

Authors Pierre Léonforte and Éric Pujalet-Plaà curate 100 of the finest trunks the Louis Vuitton company has produced on commission, including boxes made for movie stars from Douglas Fairbanks to Sharon Stone and couturiers from Jeanne Lanvin to Karl Lagerfeld, as well as cases designed for Ernest Hemingway, Leopold Stokowski, and Damien Hirst. Illustrated with 600 images taken from the Louis Vuitton archives and new photographs made especially for this book, this is the definitive history of personalized objects of both practicality and luxury.

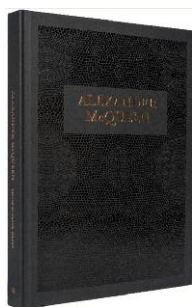
Patrick-Louis Vuitton directs custom workshop production and handles public relations for the company founded by his great-grandfather.

Pierre Léonforte has been contributing to Maison Louis Vuitton for many years and is currently the editor in chief of the City Guide Vuitton series. Éric Pujalet-Plaà is assistant curator of fashion and textiles at the Musée des Arts Décoratifs in Paris.



**266. MAPLE & CO. LTD.** Illustrations of Furniture. *Maple & Co., [n.d.]*. £398

Oblong 4to, original cloth-backed boards; full-colour frontispiece, with numerous black and white photographs; very good.

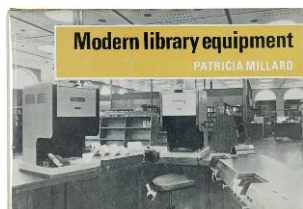


**267. [MCQUEEN] WILCOX, Claire.** Alexander McQueen. *V&A Publishing, 2015*. £45

4to. Black boards gilt lettered; pp. 347, [1], illustrated throughout in colour; fine.

First edition. Published to accompany the retrospective held at the V&A between 14th of March and 2nd of August 2105. This definitive publication on Alexander McQueen (1969 - 2010) invites you into the creative mind of one of Britain's most brilliant, daring and provocative designers. Accompanying the V&A's landmark exhibition Alexander McQueen: Savage Beauty, this comprehensive catalogue features 28 ground-breaking essays from expert fashion commentators and cultural scholars which examine the richness and complexity of McQueen's visionary fashion. The publication includes over 440 striking images, from intimate backstage portraits and editorials by leading fashion photographers to previously unpublished sketches and research boards from the McQueen archive.

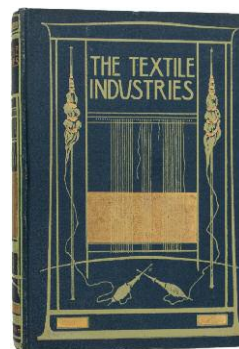
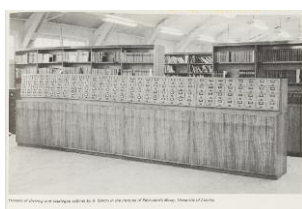
At the centre of the book is a Cabinet of Curiosities gatefold with a specially commissioned photo shoot that showcases McQueen's breath-taking attention to detail. The book closes with an encyclopaedic survey of all of McQueen's London collections, from his 1992 MA graduate collection to his final collection, posthumously presented in March 2010.



**268. MILLARD, Patricia.** Modern Library Equipment. *Crosby Lockwood & Son Limited, 1966*. £65

Oblong 8vo. (155 x 225 mm). Original yellow buckram, photo-illustrated dust jacket; pp. x, 216, [10], illustrated throughout with b/w photos; a near fine copy in like dj.

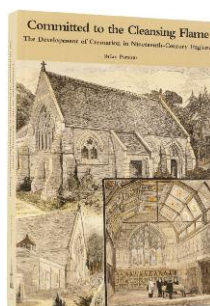
First edition thus.



**269. MURPHY, William S.** The Textile Industries. A Practical Guide To Fibres, Yarns & Fabrics in every branch of Textile Manufacture including Preparation of Fibres, Spinning, Doubling, Designing, Weaving, Bleaching, Printing, Dyeing and Finishing. *Gresham Publishing Company, 1910*. £248

Royal 8vo. Eight vols. Publisher's decorated and lettered cloth; illustrated throughout with many colour and b/w photograph plates, numerous text figures, colour-printed model with overslips of a ribbon loom to the rear pastedown of Vol. 7 and a similar model of an open-shed dobby loom in its original envelope loose at the front of Vol 1.

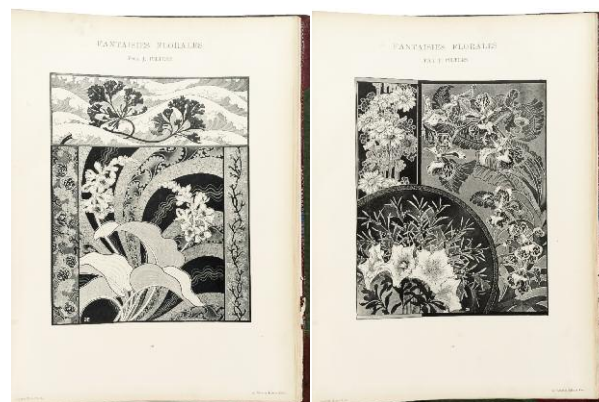
First edition.



**270. PARSONS, Brian.** Committed to the Cleansing Flame. The Development of Cremation in Nineteenth-Century England. *Reading, Spire Books Limited, 2005*. £35

Large 8vo. Publisher's wrappers; 328pp., illustrated throughout with b/w plates; fine.

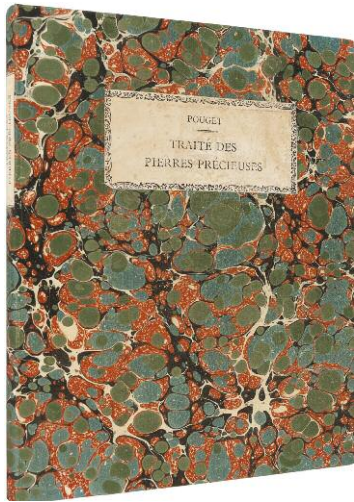
First edition.



**271. PILTERS, J.** Fantaisies Florales A L'Usage Des Dessinateurs Industriels. 24 Planches. *Paris, Librairie des Arts Decoratifs, n.d. c. 1910*. £395

Folio (490 x 360 mm). Bound in half crimson library morocco over green moiré cloth, expertly rebacked preserving the original spine t.e.g., marbled endpapers; title-page, 24 phototype plates; ex-libris, the National Art Library, V&A, with its de-accession ink stamp to the verso of the title-page, generally a bright copy.

Twenty-four art nouveau plates by the French designer J. Pilters.



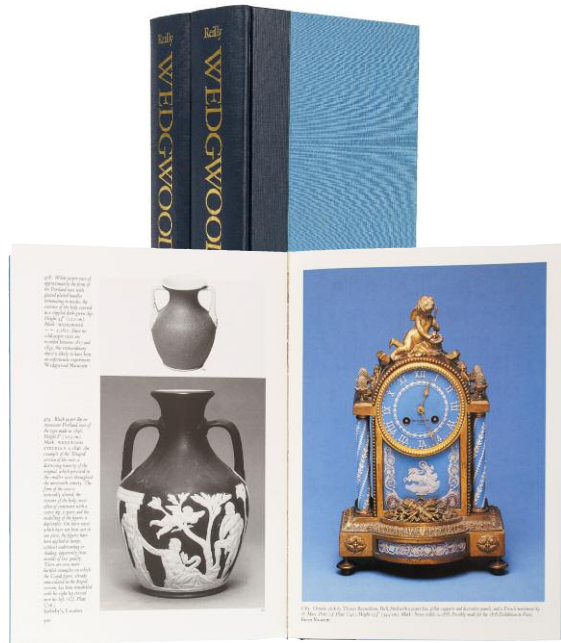
**272. POUGET, [Jean Henri Prosper].** *Traité Des Pierres Précieuses et de la maniere des les employer en Parure.* Paris, chez l'Auteur, Md. Joyaillier, Quay des Orfèvres au Bouquet de Diamants et Chez Tilliard, Libraire. Quay des Augustins a St. Benoist, 1762.

**£1,500**

Small 4to. (266 x 208 mm). Volume of engraved plates only. Recently bound by Bernard Middleton in period-style marbled paper covered boards, printed paper label to the upper board and spine, t.e.g.; allegorical title-page after a design by J.B Piauger, a further 79 plates engraved by Mlle. Raimbau, showing numerous jewellery designs, including those for brooches, earrings, necklaces, bracelets, buckles and sword handles; the engraved plates bright and clean. De-accessed from the National Art Library with the de-accession stamp on verso of engraved title-page. Also with small red ink accession stamp of National Art Library dated 12.3.83 on verso of title-page and on versos of most plates.

First edition, complete collection of plates but without accompanying text. A study of precious stones by the Parisian jeweller Jean Pouget (died 1769), illustrated with 79 plates of designs for rings, pendants, brooches, royal and military orders, buckles, sword handles and other objects.

Pouget was a leading Parisian jeweller during the Ancien Régime. During the French Restoration, Pouget et Fils would reappear. His famous book on rococo jewellery and precious gemstones, would become one of the best testimonies of 18th century jewellery.



**273. REILLY, Robin.** *Wedgwood.* Macmillan/Stockton Press. 1989. **£298**

4to. 2 vols.; original dark blue quarter buckram, light blue cloth sides, spines lettered in gilt, marbled boards slipcase; pp. 727; 823; profusely illustrated, including coloured plates; a fine copy.

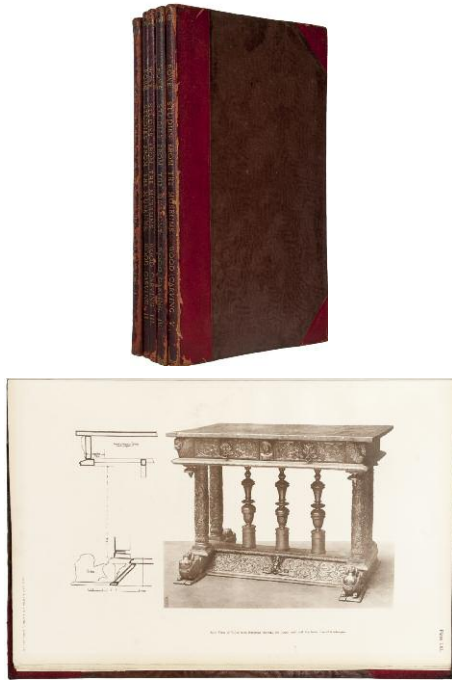
Essential work on the subject. Volume 1 covers the life of Josiah Wedgwood and his work, and Wedgwood Ware 1759-1795. Volume 2 deals with the successors and modern production.



**274. ROCQUE, John.** *Rocque's Map Of Surrey (1762).* Published in facsimile by the Surrey Archaeological Society. Castle Arch, Guildford, Surrey Archaeological Society, 1931. **£195**

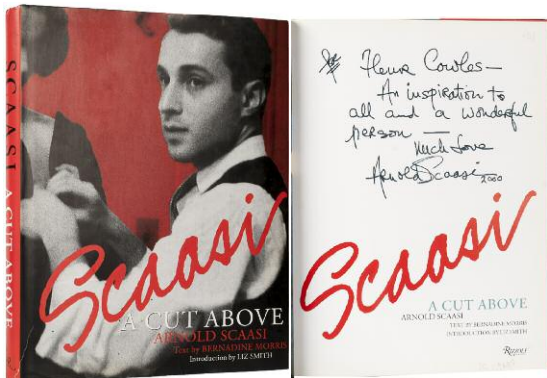
Elephant folio (609 x 504 mm). Titled brown paper wrappers with flaps containing nine large sheets reproducing John Rocque's map of the country of Surrey of 1762, and 1f. Key Plan and introduction by R.L. Atkinson; occasional small nicks and tears to the creases of the wrapper, the facsimiles sheets bright and clean.

Printed by Emery Walker Ltd. for the Surrey Archaeological Society. John Rocque's map of around 1787 was drawn on a scale of 2 inches to 1 mile and was the first large-scale survey of the county. As the introduction notes, "The ruled border shows the latitude and longitude reckoned from the meridian of St. Paul's. The chief peculiarity of the map is that it is oriented to the Magnetic North. This is important to remember because it is likely to be overlooked and to give a misleading impression when the sheets are studied separately. ... The accompanying Key Plan shows the position of the sheets as they appear when the map is adjusted to face True North."



**275. ROWE, Eleanor.** Studies From The Museums. Wood Carvings From The South Kensington Museum. R. Sutton & Co., 1889-[1893]. **£200**

Folio (473 x 312 mm). Five volumes bound from the original portfolios in late nineteenth-century half crimson morocco over moiré cloth-covered boards, gilt-lettered spines, t.e.g.; each volume comprising the titled upper board of each portfolio with a table of contents printed on the verso, a photographic title-page, letterpress title-page and [2]pp., description of the plates, a total of 90 b/w photographic plates bound in on stubs, complete in five folios. Folio I: plates I to XVIII; Folio II: plates XIX to XXXVI; Folio III: plates XXXVII to LIV; Folio IV: plates LV to LXXII; Folio V: plates LXXIII to XC; the bindings rather rubbed at the joints and the corners, the plates bright.



**276. [SCAASI, Arnold.] MORRIS, Bernadine.** Scaasi. A Cut Above. Introduction by Liz Smith. New York. Rizzoli. 1996. **£148**

Folio, original cloth with dust wrapper. Closed tear to wrapper otherwise a near fine copy.

First edition inscribed "For Fleur Cowles - An inspiration to all and a wonderful person - much love. Arnold Scaasi."

## WHAT WELL-HEELED CHICAGO LADIES WORE ON THEIR FEET IN 1918



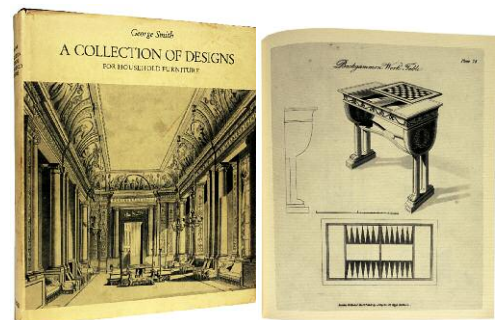
**277. [SHOES] Harry M. Husk Shoe Company.** Fall & Winter Styles 1918 Catalogue. Chicago. Harry M. Husk Shoe Co. 1918.

**£275**

Folio original decorative wrappers by C. Krafft sewn as issued; pp.11, each page with decorative borders in colour and repeated upper corner vignettes by Krafft, enclosing images of the range of style of boots for sale. Spine worn, wrappers with a little rubbing, a little inoffensive colour staining to titlepage, otherwise a very good copy.

The attractive sales catalogue for autumn and winter 1918 from Chicago firm Harry M. Husk. "The value of an in-stock house proves itself at this time, when rising prices and shortage of shoes are general. We are prepared, this fall, to supply the demand for low and high heel shoes in well selected styles. Welts, Turns, McKays".

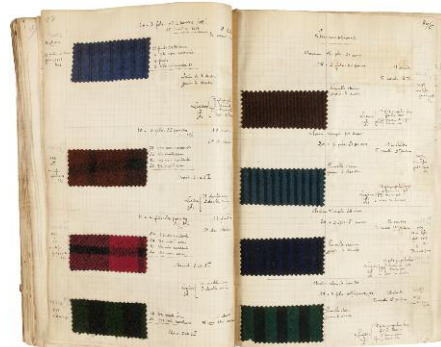
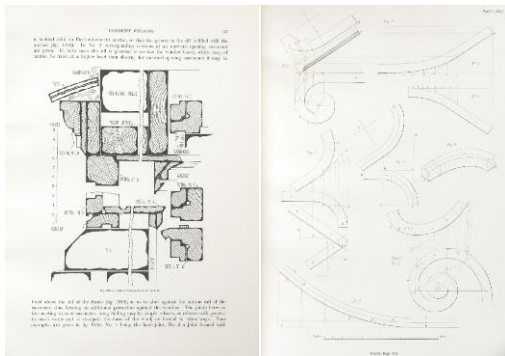
The catalogue's assertion to be able to supply demand seems rather bold as several of the styles are already marked as "sold out" in the catalogue.



**278. SMITH, George.** A Collection Of Designs For Household Furniture. New York, Washington, London, Praeger, 1970. **£95**

Large 4to (275 x 233 mm). Original paper-covered boards, pictorial dust jacket; pp. xxviii, xiv, 33, 158 b/w plates reproducing those of the 1808 edition of Smith's *Household Furniture*.

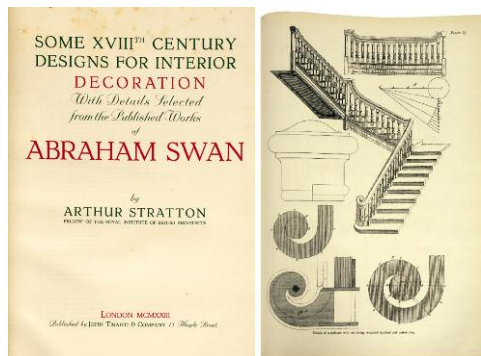
First edition thus, Useful facsimile.



**279. SUTCLIFFE, G. Lister.** *The Modern Carpenter Joiner and Cabinet-Maker. A Complete Guide to Current Practice ... With Contributions From Many Specialists.* *The Gresham Publishing Co., [1902-1904].* £295

Folio. Eight volumes. Publisher's decorative cloth by Talwin Morris; 106 plates, some in colour, illustrated throughout with b/w text figures; a near fine set.

First edition.



**280. [SWAN, Abraham]. STRATTON, Arthur (editor).** *Some XVIIIth Century Designs For Interior Decoration With Details Selected from the Published Works of Abraham Swan by Arthur Stratton.* *John Tiranti & Company, 1923.* £135

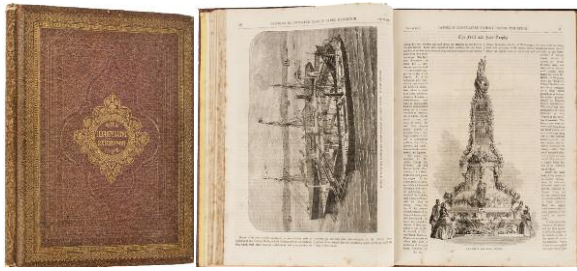
Folio (393 x 267 mm). Original grey cloth, titled in red and black letter to the upper board; pp. x, [1], 76 b/w plates; [4]pp. prospectus inserted loose; the boards a little dusty, light spotting to the endpapers, else a bright, clean copy.

Useful selection of plates reproduced from Swan's *The British Architect: or The Builder's Treasury of Staircases, A Collection of Designs in Architecture, The Carpenter's Complete Instructor and Designs for Chimnies...*

**281. [TEXTILES] Fabric Swatch Books 1907, 1912, 1913 & 1915** £998

4to. 4 manuscript volumes. Each volume cloth backed over marbled paper covered boards, all volumes inscribed by hand throughout, with varying degrees of deterioration, all four books have been heavily used, neat excisions of some gatherings.

Three notebooks seemingly purchased from booksellers in Roubaix, Northern France, which have been filled with contemporary fabric swatches pasted onto each leaf, and extensively annotated with specifications, prices and other details. Perhaps used by a tailor, but most probably a cloth merchant showing off his seasonal wares. The books have been penned in a consistent hand, and occasionally edited (with varying levels of animosity) by other contemporary users. Each volume has suffered externally to an extent from being carried about and used at the time, but all retain the vast majority of the original fabric samples on the present pages, and the commercial bookplates indicating where each notebook was purchased. The number of swatches per book varies, but is over 600 for both the 1913 and 1915 volumes, and more than 250 for the 1907 and 1912 texts, for a total of around 1700 individual examples.

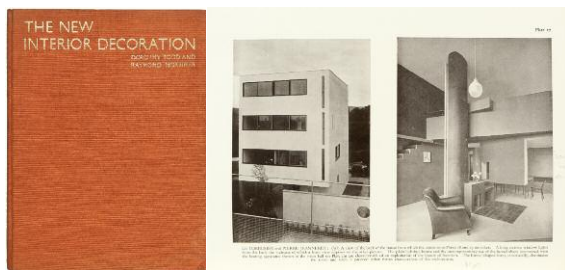


**282. THE INTERNATIONAL EXHIBITION 1862** Cassell's Illustrated Family Paper Exhibitor; London, New York, Cassell, Petter, & Galpin, 1862. **£95**

4to. Publisher's pebble-grain mauve cloth, decoratively blocked in blind and gilt, yellow glazed endpapers; pp. xvi, 272, illustrated throughout with wood-engraved figures; the margins age-toned and some very light scattered spotting to some leaves.

"The Illustrated Exhibitor aims to be a permanent and valuable record of the International Exhibition of 1862."

The International of 1862, or Great London Exposition, was held beside the gardens of the Royal Horticultural Society, South Kensington, London, England, on a site that now houses the Natural History Museum and the Science Museum. The exposition was sponsored by the Royal Society of Arts, Manufactures and Trade, and featured over 28,000 exhibitors from 36 countries, representing a wide range of industry, technology, and the arts. .

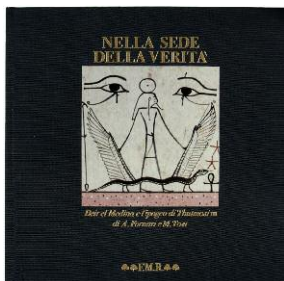


**283. TODD, Dorothy and Raymond MORTIMER.** The New Interior Decoration. An Introduction To Its Principles, And International Survey Of Its Methods. B.T. Batsford, Ltd., 1929. **£110**

Small folio (284 x 215 mm). Publisher's orange gilt-lettered cloth, lacking dust jacket as often; pp. Viii, 42, [2], [8]pp., publisher's catalogue, colour frontispiece and 92 fine b/w photo plates; a very good copy.

*Provenance:* Eve Rosamund Sparkes, with her neat ink signature to the recto of the ffep.

First edition.



**284. TOSI, Mario, and Annamaria FORNARI.** Nella sede della verità. Deir el Medina e l'ipogeo di Thutmosi III ... Presentazione di Ahmed Kadry, prefazione di Sergio Donadoni. [Milan, Franco Maria Ricci, 1987]. **£148**

Square large 4to. Original black cloth, lettered in gilt with mounted colour illustration on front cover, in the original box; pp. 229, [5], numerous mounted colour illustrations in the text, printed with Bodoni types on handmade blue paper; apart from light wear and scuffing to the box a very good copy.

**First edition, number 375 of a total print run of 5000.** This is a luxuriously produced book documenting and interpreting the pictorial and scriptorial messages found in the necropolis of Thebes, and investigates the artisans who lived in the village of Deir el Medina. - Despite the rather large print run, the title has become rare.

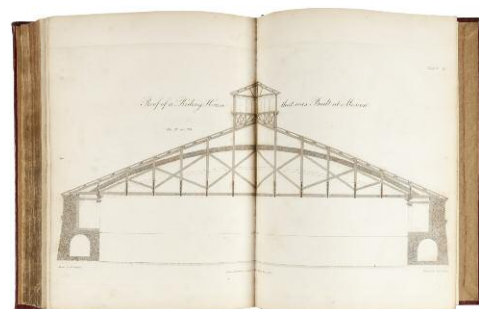


**285. TRANSFORMATION CARDS.** [Cartes à rire des journaux]. [Paris, 1819]. **£2,995**

Complete deck of 52 etched hand-coloured transformation cards (a little spotted in places, one card with small abrasure), commenting on the the political situation in France during the restoration of Louis VIII, playfully mixing caricatures of political figures with allegorized titles of political newspapers and burlesque scenes.

The knave of spades features the politician and historian Vicomte de Chateaubriand dressed in clerical costume, the knave of clubs depicts Talleyrand as 'Clopineau' with political zodiac signs at the top; the queen is 'Gazette' and the King of clubs is 'Débats' showing the editor carrying two large bags inscribed Débats and Empire with two asses in the background. The court cards from the suit of hearts are figures representing three popular journals: 'Figaro', 'Minerve' and 'Constitutionnel'. Minerva is shown subduing certain evil spirits. The column which the king is defending is inscribed *Charte constitutionnel. Liberté de la Presse. Liberté Individuelle. Loi des Elections. Tolérance.* - See *The World of Playing Cards, online*). The lower denomination cards arrange the coloured symbols in often rude or burlesque scenes, frequently involving bare behinds.

*The only complete deck we were able to trace is in the BNF.*

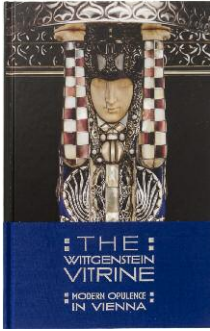


**286. TREDGOLD, Thomas.** Elementary Principles Of Carpentry; A Treatise On The Pressure And Equilibrium Of Beams And Timber Framing; The Resistance Of Timber; And The Construction Of Floors, Roofs, Centres, Bridges, &c... J. Taylor At The Architectural Library, 1828. **£295**

4to. (266 x 208 mm). Sometime bound in full crimson library cloth, gilt-lettered spine, t.e.g.; pp. xx, 280, [2pp. (publisher's catalogue)], 22 engraved plates of which 3 are double-page; the lower corner of the title-page sometime repaired for loss, scattered spotting to the plates, as often, the text block generally clean and bright.

Second edition, corrected and considerably enlarged. Tredgold's treatise on the "mechanical" principles of carpentry.

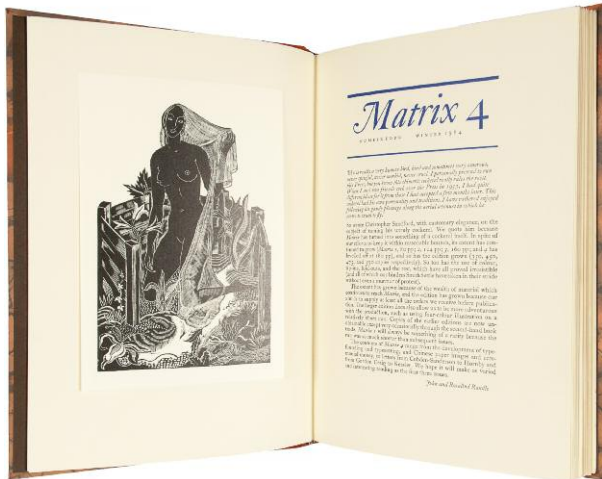
Skempton 1650.



**287. TUCKER, Kevin W.** *The Wittgenstein Vitrine. Modern Opulence In Vienna.* Dallas Museum Of Art. Distributed by Yale University Press, New Haven and London, 2015. £20

Large tall 8vo. Photo-illustrated boards, the lower portion of boards bound in silver-lettered, deep blue cloth; pp. 88, illustrated in colour.

The Wittgenstein Vitrine, a monumental silver and gemstone-encrusted cabinet, is one of the most important and complex works produced by Austria's Wiener Werkstatte. Kevin W. Tucker weaves together a fascinating portrait of the vitrine, examining its stylistic origins and context, the powerful Wittgenstein family, and Vienna during its apogee of artistic ferment. Lavish photography throughout the book includes details of the vitrine's floral and faunal ornamentation as well as contextual images of related works by the Wiener Werkstatte. This book also serves as the only English-language publication detailing the work and biography of the vitrine's designer, Carl Otto Czeschka (1878-1960).



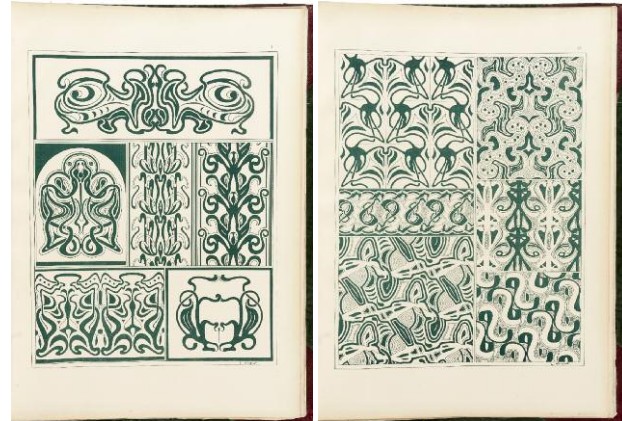
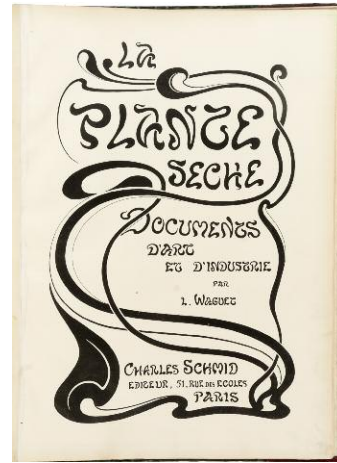
**288. TYPOGRAPHY.** *Matrix 4. A Review for Printers and Bibliophiles.* Winter 1984. Andoversford. Whittington Press. 1984. £998

Folio, original morocco backed patterned paper covered boards. A fine copy (without slipcase)

Limited to 590 numbered copies, this one of 65 copies specially bound. With 23 chapters on all facets of the book including printing press development, Chinese papercuts, the Cambridge University Press, Eric Gill and much on private presses. Well illustrated with a number of tipped-in plates in colour.

The renowned annual review for printers and bibliophiles, *Matrix* has been described as "by far the finest periodical of the book arts of the twentieth century, surpassing even the seven-volume *Fleurion* issued in the 1920s".

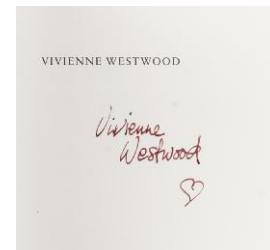
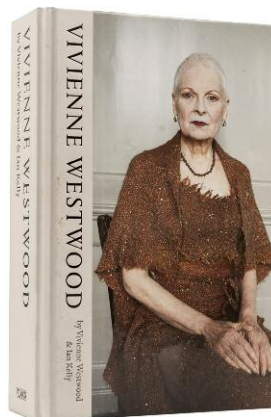
This volume Number 4, as Number 3, is of remarkable scarcity.



**289. WAGUET, L[ouis].** *La Plante Seche Documents D'Art Et D'Industrie.* Paris, Charles Schmid, 1899. £395

Folio (446 x 340 mm). Late nineteenth-century half crimson library morocco over green moiré cloth-covered boards, expertly rebaked preserving the original backstrip, t.e.g.; decorative title-page and 20 numbered, zinco-type photo plates depicting stylised plant forms, each plate printed in one colour, black, green, brown or blue and bound in on stubs; rubbing to the joints and corners of the binding, the plates bright; ex-libris the National Art Library, V&A with its ink stamp and de-accession stamp to the verso of the title-page.

First edition.



**290. WESTWOOD, Vivienne and KELLY, Ian.** *Vivienne Westwood* by Vivienne Westwood and Ian Kelly Picador. 2014. £148

8vo., original laminated boards. A very good copy. First edition signed by Vivienne Westwood.



# PETER BOGARDUS PHOTOBOOKS

**Peter Bogardus** is a photographer, printer, and book artist best known for his photogravure images documenting spiritual life in Africa. All of Peter's prints are handmade in his Chelsea studio in New York, New York. He predominantly shoots on large format cameras using Kodak Tri-X film, creates his copper plates, and hand-mixes his pigments that give his images a range of tones and variations.

The photographs throughout the books grew out of repeated journeys to Africa. Being drawn to parts of West Africa to seek out the music he had heard in Harlem, New York, he desired to transmute into imagery the feeling inspired by the music and music makers of the populous West African countries he visited. It was quickly evident that the inspiration for the music originated with the people and had spiritual underpinnings. The photographer was allowed into their communities and their homes because of his genuine enthusiasm for their music and a growing curiosity about the faith that inspired it.

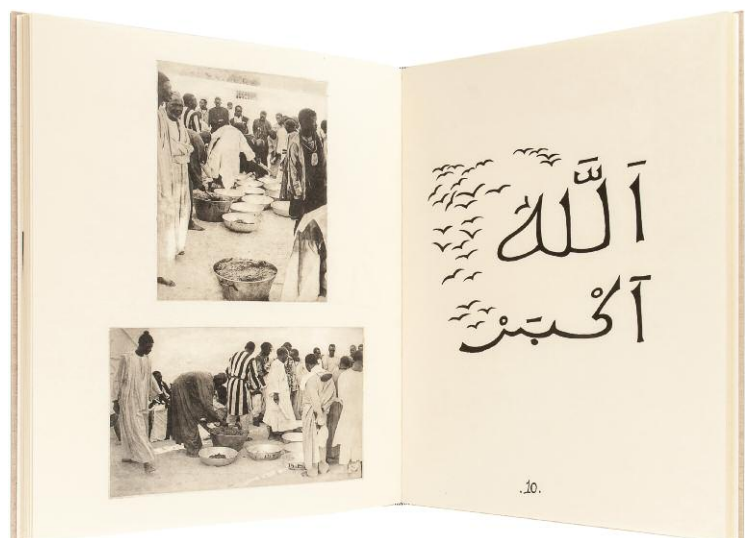
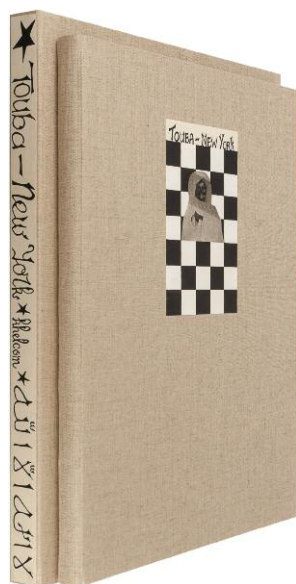
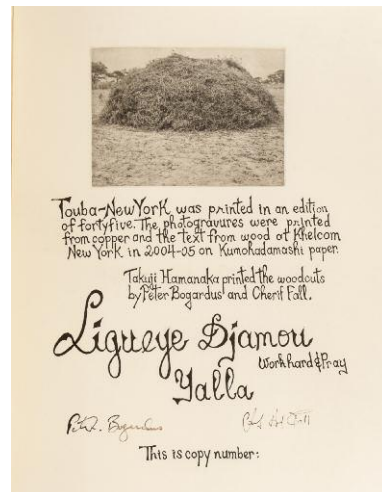


## 291. **Touba New York** *New York: Khelcom New York, 2004.*

£4,000

Folio (50.5 cm), Original cream-coloured cloth boards, with paper label to the front board, housed in matching clamshell box by Gray Parrot.

First edition. Limited edition of 45 signed and numbered copies printed on Kumohadamashi paper. 33 photographs printed from copper plates as photogravures by Peter Bogardus. Calligraphic text in Arabic and English by Cherif Assane Fall, with woodblocks carved by Peter Bogardus and Cherif Assane Fall, and printed by Takuji Hamanaka.





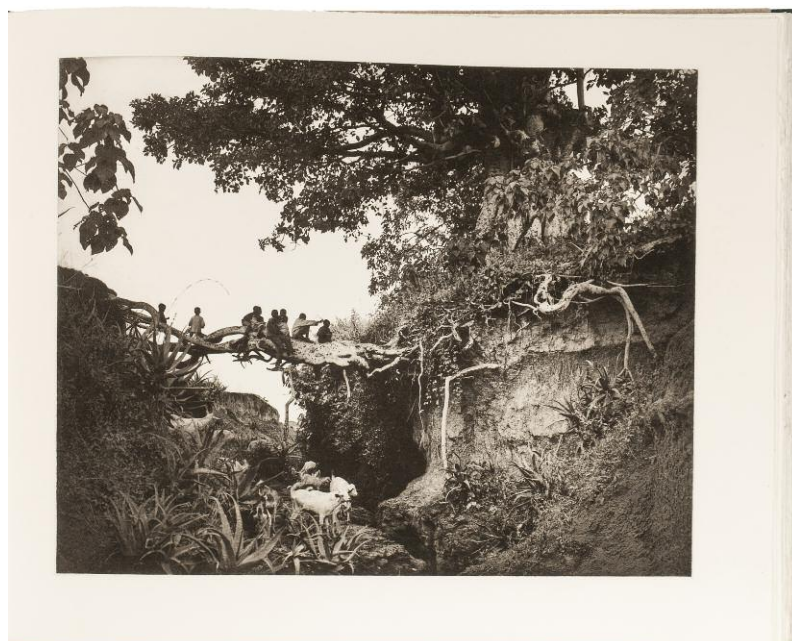
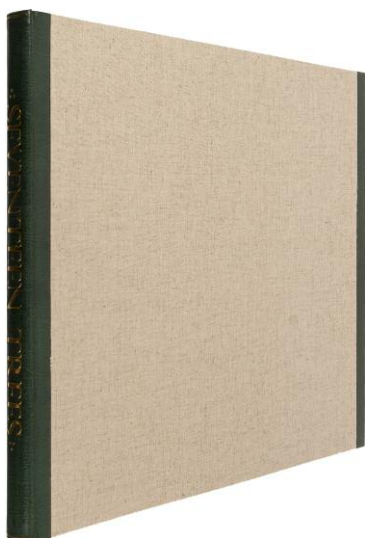
**292. Seventeen Trees.** *New York: Khelcom New York, 2011.*

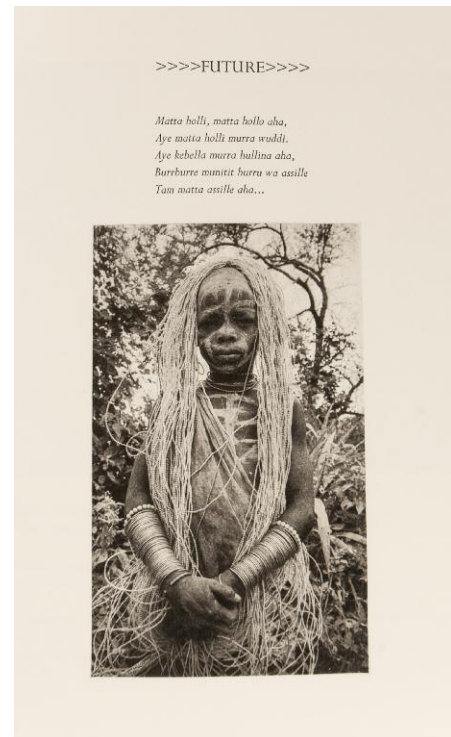
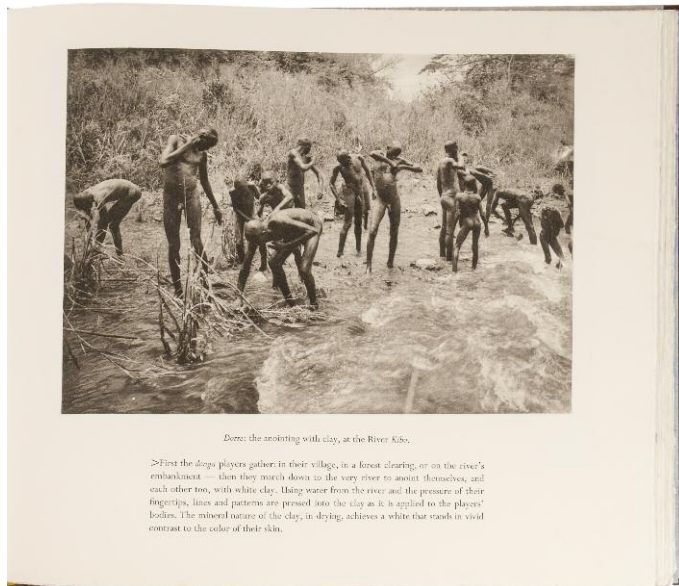
**£4,500**

Folio (41.5 cm), original quarter green leather, spine stamped in gold, over cream-colored cloth boards, housed in matching clamshell box by Gray Parrot.

First edition, Limited edition of 39 signed and numbered copies printed on Twinrocker handmade paper. 36 photographs printed from copper plates as photogravures by Peter Bogardus. Text in English written by Peter Bogardus and letterpress printed by Arthur Larson at Horton Tank Graphics.

“The trajectory of my life work has brought me to Seventeen Trees,” Peter Bogardus says. His most recent book, *Seventeen Trees, Africa* is an outgrowth from his travels in the continent, where he has documented with his camera different aspects of African spiritual life in Senegal, The Gambia, Mali, Gabon, and Ethiopia. Again and again throughout his journeys he photographed extraordinary trees, and this book is his distillation of that time.



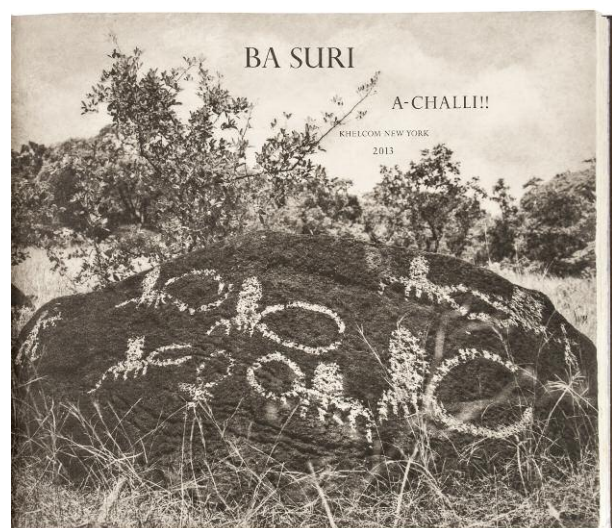
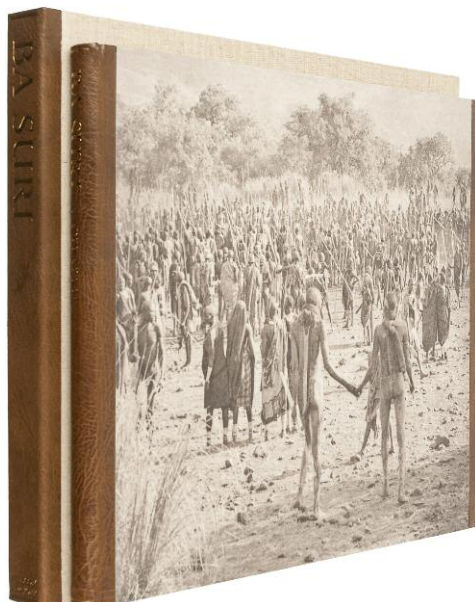


**293. Ba Suri a-challi!!** New York: *Khelcom New York*, 2013.

**£5,500**

Folio (36.5 cm0, original quarter brown leather, spine stamped in gold, over boards covered with a photogravure print, housed in cloth covered clamshell box with matching spine by Gray Parrot.

First edition. Limited edition of 52 signed and numbered copies printed on Twinrocker handmade paper. 42 photographs printed from copper plates as photogravures by Peter Bogardus. Text in English translated from Suri by Zelalem Haile Michael and letterpress printed by Arthur Larson at Horton Tank Graphics.



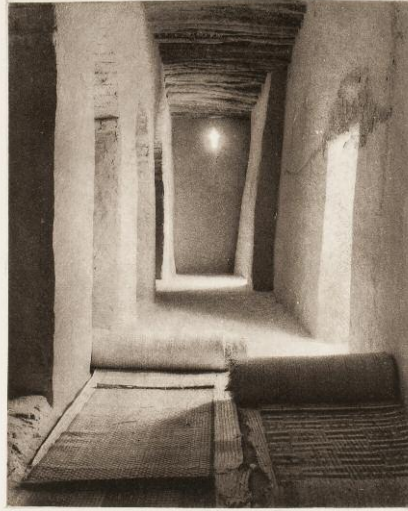


Moské, Michalé, Ethiopia.

**YASSIN, SHEIKH MOHAMMED.**

Here in the land of Afar is Galy Fagy:  
 a Place of Worship defined within a circle comprises  
 a single tier of thick branches, and the Ground  
 is smoothed by removing stones beyond a given measure.  
 This act of purifying sanctifies the space within the Circle,  
 touching the soles of feet bared for prayer.

Galy Fagy is on the wayide between Deppé and Assayré. The first mosque is built up  
 with a tower from which radiating a representation of the Crescent Moon and Star.  
 In the desert it was custom to receive the Blessed Spirit at night's.



Moské Djangorey Ber, Timbuktu, Mali.



Moské, Galy Fagy, Ethiopia.

**294. Places of Reverence.** *New York: Khelcom New York, 2016.*

**£6,000**

Folio (27 cm) original Quarter red leather, spine stamped in gold, over cream-colored cloth boards, housed in matching clamshell box by Gray Parrot.

First edition. Limited edition of 39 signed and numbered copies printed on Twinrocker handmade paper. 40 photographs printed from copper plates as photogravures by Peter Bogardus. Text in English written by Peter Bogardus and letterpress printed by Arthur Larson at Horton Tank Graphics.



House of Blessings, Dus, Ethiopia.