

★ ALL NEW ACQUISITIONS ★ CATALOGUE 197 ★

★ PART II ★ ALL NEW ACQUISITIONS IN ARCHITECTURE RARITIES

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★ A SELECTION OF ARCHITECTURAL RARITIES ★ CHARLES B. WOOD

★ BOOKSELLER ★ CAMBRIDGE, MASSACHUSETTS

This catalogue is arranged chronologically by centuries, sixteenth through twentieth. Within each century the items are arranged alphabetically.

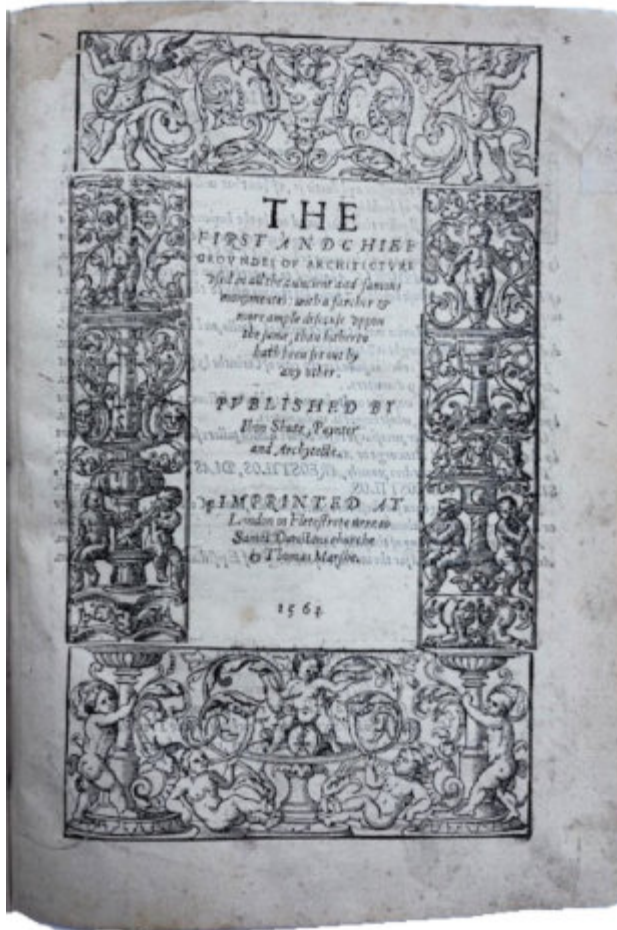
SIXTEENTH CENTURY

THE FIRST ENGLISH BOOK ON ARCHITECTURE

1. SHUTE, JOHN. *The first and chief groundes of architecture*. London: Imprinted at London in Fleetstrete nere to Sanct Dunstans Church by Thomas Marshe, 1563 \$50,000.00

First edition of the first English book on architecture, and a legendary rarity, only seven other copies are known to exist. The five plates in this copy are in modern facsimiles (thanks to Avery Library; the Avery copy also has one of the five plates in facsimile). The Avery copy is the only one outside the UK. For some additional comments on the facsimile plates, see below.

“This is the first book on architecture published in England - and in English. In fact, the word *architecture* is used for the first time in English print on this title page. Words like *entablature*, *architrave*, and others are also introduced into the English language in this book, an immensely important step toward the classic Italian renaissance style in England, which



started tentatively, inconsistently and with strong mediaeval undertones in late sixteenth century Elizabethan architecture, but did not fully and clearly emerge until Inigo Jones in the early seventeenth century. Shute's little volume, based on Vitruvius editions and on Serlio, was indeed a pioneer volume in language (i.e. terminology) as well as the architectural grammar shown for the first time in England, in the plates of the classic orders...Shute himself was a minor architect, but as author he ranks high, perhaps somewhat reminiscent of Vitruvius himself in this respect.” - Adolf K. Placzek, in *Avery's choice five centuries of great architectural books*, (1997), nr. 48. For a good summary of the contents see Harris, *British architectural books and writers*, 418-422. For a longer note see BAL, *Early printed books*, 3010 which states the following: “The best account of Shute's pioneering book is still that given by Lawrence Weaver in the 1912 facsimile of the work published by Country

Life.” (a copy of the Weaver book is included with the first edition offered here).

The fact that this is an imperfect copy might now, in 2024, be reconsidered. Arthur Freeman, who is (in my judgement) perhaps the most scholarly bookseller alive today, has stated “Imperfect books are a wonderfully unconsidered area of investigation.”- Markham, *A book of booksellers* (2004), p. 202. For one thing, there is the matter of provenance. The present book bears the bookplate of James Lees-Milne (1908-1997), noted architectural historian, book collector and expert on country houses. As far as I know this is the first copy to come on the market since 1945 when the Avery copy was purchased from Bernard Quaritch (I will supply a zerox of the Quaritch catalogue description). If a complete copy were to come on the market today, I would not be surprised to see it make well in advance of 100,000 pounds. When all is said and done, however, this is first and foremost an icon. It is a huge landmark book. Its rarity simply adds to its appeal. One other brief note: Horace Walpole had a copy which is now in the Bodleian.



4to, recent boards. Tall quarto (11 ¾ x 8 ½”), bound in plain modern boards (nothing was left of the original binding when I acquired it). 3 ff (title page [recto]), contents [verso], dedication leaf [recto], statement by John Shute [verso] plus following leaf. Text in 18 folios [i.e. 36 pp]. Five folding plates (Tuscana, Dorica, Ionica, Corynthia, and Composita are in fine facsimile from the Avery copy as well as two text leaves (“folios xiii and xv”). The other leaves are from the original copy. There are also 8 woodcut illustrations in the text: a full-page square pillear (sic) - a square fluted column called by Shute the “Atica” order. Also five woodcuts showing the Vitruvian intercolumniations as described in the text. Finally, two small woodcut tables on the penultimate page (folio xviii). The reason for the plain modern board binding is because I thought that the ultimate purchaser might want to put it in an elaborate binding of his own choosing. In the meantime it is enclosed in a custom made folding back box with morocco spine and label.

**“ONE OF THE VERY GREAT BOOKS OF ARCHITECTURE”
- ADOLF K. PLACZEK**

2. PALLADIO, ANDREA. *I quattro libri dell architettura*. Venetia: Domenico di Franceschi, 1570 \$55,000.00

First edition. “*I quattro libri* is one of the very great books of architecture written and indeed also illustrated by a very great architect, Andrea Palladio...In James Ackerman’s words it ‘exerted an astonishing impact on the architects and architecture following its publication and made Palladio the most imitated of all time.’...Now to the book itself...the

first book (*libro*) is the “how to” ...the second *libro* deals with private houses...the third *libro* deals with streets, piazzas and public buildings...the fourth *libro* deals with Roman temples...And thus with this book a canon of classical architecture was established almost once and for all.” - Adolf Placzek, *Avery's Choice, five centuries of great architectural books*, NY (1997), pp. 12-13. This is one of the few architectural books which was included in the landmark exhibition *Printing and the mind of man* (1967), no. 92.

Provenance: There are two signatures on the first two leaves which I cannot decipher, but they look to me like English names; the handwriting appears to be 17th century. Much later this copy belonged to James Lees-Milne (1908-1997). When I acquired it earlier this year (2023) it was bound with a defective copy of John Shute, *The first and chief groundes of architecture* (London, 1563); there was a copy of Lees-Milne's bookplate affixed. The original bookplate has stayed with the John Shute; a zerox copy is laid in the present book (for the Shute see item 1 in this catalogue). A later laid-in note on National Trust letter-head indicates that it belonged to John Brentford Fowler in the 1960s-70s and in the 1990s it belonged to John Anthony Kenworthy-Browne. Earlier this year this copy turned up in the London auction rooms. The bookplate in this copy is a zerox copy of the original one now in the John Shute.

4to, old polished panelled calf, neatly rebaced with a sympathetic lettering piece and a gilt stamped spine. 4 'books' in one volume. 67+78+46+134 pp. with the full compliment of woodcut plates as called for in BAL 2383. I quote here from the long BAL note: “In Book I pp 40 and 41 are misnumbered 42 and 43; in Book II p. 78 is misnumbered 66; in Book III p. 41 is misnumbered 42 and in Book IV pp. 57 and 61 are misnumbered 55 and 53.” Absolutely complete. Small brown ink spot on p. 34. Old neat paper repair in the blank margins of the last 20 leaves. An excellent copy of a landmark book.



SEVENTEENTH CENTURY

THE FIRST ENGLISH MEASURING BOOK
THE HORBLIT COPY

3. DIGGES, LEONARD. *A Booke named Tectonicon, brieflie shewing the exact measuring, and speedie reckoning all manner of Land, Squares, Timber, Stone, Steeples, Pillars, Globes, &c. Further, declaring the perfect making and large use of the Carpenters Ruler...* London: Felix Kyngston, 1605 \$7500.00



Originally published in 1556. "The rules of measuring were 'lock'd up in strange tongues' until 1556 when Leonard Digges made them available to English artisans for the first time in their own language in his *Booke named Tectonicon*. This little book had thirteen editions in the following century and no rivals in clarity or practicality. During this period country workmen, without access to London instrument makers, followed Digges's directions and made their own carpenter's rulers from which subsequent rulers were copied with increasing inaccuracies. The need for improvements was evident. By the late 1650s some of the earlier achievements in mathematical techniques and instruments that an expansion of maritime trade and exploration had prompted were beginning

to filter through to those 'men of Art that sit in the very lowest Form of the Mechanical Mathematics which are Carpenters, Joyners, Plaisterers, Upholders and the like.'" - Harris, *British Architectural Books and Writers*, p. 41. *Tectonicon* was continuously reissued and remained the principal source of information about measuring until the Fire of London. Indeed, in 1658 John Martyn complained that carpenter's rulers made by country craftsmen according to Digges's directions had been transcribed from one ruler to another for so long that they had become full of errors. Harris *BABW*, 207. OCLC locates no copies of this edition; Harris locates one copy in this country (Huntington). The present copy is from the library of Harrison D. Horblit.

A copy of a later edition of 1625 is advertised on the net for just a shade over \$20,000.

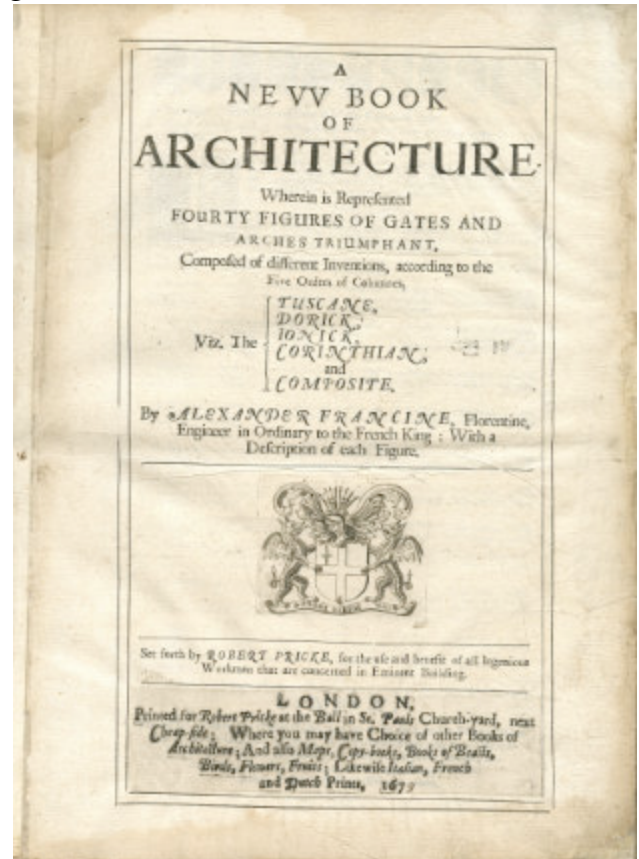
Small 4to, disbound; preserved in a cloth case with leather label by Macdonald. (iv)+26 ff with two folding tables loosely laid in & numerous woodcut illus. in the text. Slightest soiling and a small chip in the blank margin of the tp, else a good copy.

AN ENGLISH ARCHITECTURAL RARITY WHICH LACKED PLATE 4 IN 1723 (AND STILL DOES)

4. FRANCINE, ALEXANDER. *A New Book of Architecture wherein is represented forty figures of gates and arches triumphant, composed of different inventions, according to the five orders of columns, viz. the Tuscan, Dorick, Ionick, Corinthian, and Composite...set forth by Robert Pricke, for the use and benefit of all Ingenious workmen that are concerned in eminent building.* London: Printed by J. Darby for R. Pricke, 1679 \$5500.00

The extremely rare first English edition, second state, of Francine's *Livre d'architecture* (Paris, 1631). The contents consist of forty plates (39 in this copy; lacks Pl. 4 - see below) of gates and arches; Harris states they "reveal an imaginative artist who knew how to combine the traditions of French and Tuscan Mannerism. Serlio's *Libro Estraordinario* hardly influenced him. His influence was focused on designs of portals in the *style rustique* which is familiar from Italian sixteenth century gardens. The frontispiece and plates, made and published by Robert Pricke are reverse copies from the *Livre d'architecture*...the book, costing ten shillings, does not seem to have been popular in England and had no further editions." - *BABW*, p. 196 and no. 229.

Fowler Catalogue (126) includes the original edition of Paris, 1631, with the comment "a handsome folio of entrance designs in doubtful taste." The 'doubtful taste' remark is interesting; Lawrence Hall Fowler may have been an architect but he was surely not an historian. *BAL*, *Early Printed Books*, 1124. Wing F 2056. For an



interesting discussion of the publisher Robert Pricke see Leona Rostenberg, *English Publishers in the Graphic Arts 1599-1700* (New York, 1963).

The explanation for the missing plate is given in an ownership inscription on the verso of the free front endpaper by G. J. Wright noting imperfect collation: "Dec. 13, 1723, collat & imperfect, G. J. Wright." The fact that an imperfect book could survive from that day to this gives some idea of the value placed on it over the past 300 years. Indeed, if this were a complete copy it would now be priced north of \$10,000.

This edition is very rare. OCLC locates only two copies in America: Yale and Columbia.

Folio (16 ½ x 11 ½"), rebound in half speckled calf and marbled boards. Engraved frontisp (author's portrait) in architectural frame; printed title page with engraved coat-of-arms, letterpress description of the plates, and 39 (of 40) engraved plates (lacks pl. 4). Plate 1 is the frontispiece. Frontisp frayed at foot; letterpress with marginal water staining; margins restored for the first two leaves. Plates are strong and dark impressions. The imprint has a printed cancel slip paster over it with an added date 1679. After the publisher's name and address it reads: "Where you may have choice of other books of Architecture; and also Maps, Copy-books, Books of Beasts, Birds, Flowers, Fruits; Likewise Italian, French and Dutch Prints, 1679.

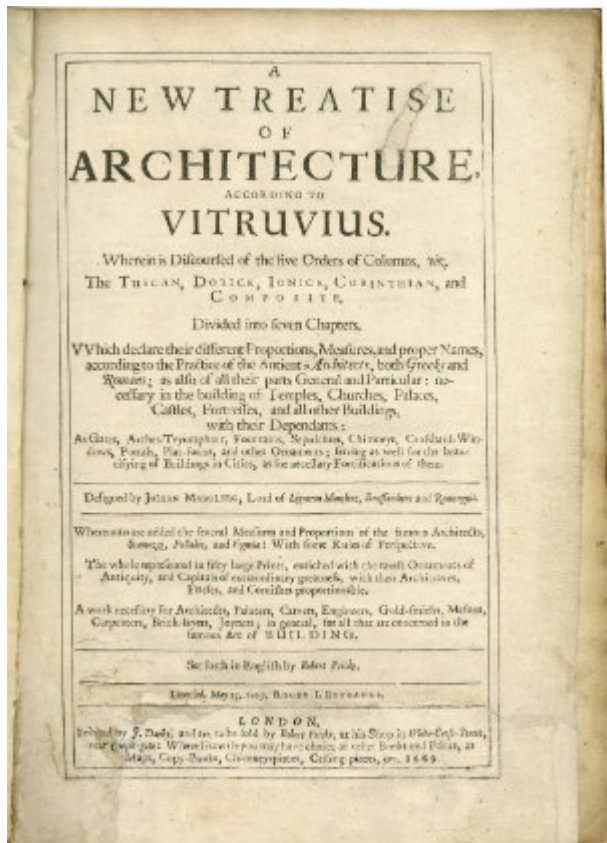
"REMARKABLY ATTRACTIVE PLATES" - Eileen Harris A COPY WITH A GOOD EARLY PROVENANCE

5. MAUCLERC JULIAN. *A new treatise of architecture, according to Vitruvius...set forth in English by Robert Pricke*. London: Printed by J. Darby and are to be sold by Robert Pricke, 1679 \$8000.00

First and only English edition. The title continues "Wherein is discoursed the five Orders of Columns, viz. the Tuscan, Doric, Ionick, Corinthian and Composite, divided into seven chapters." This is an English edition of Mauclerc's *Traité de l'Architecture suivant Vitruve* which Pierre Daret had published in Paris in 1648. But 1648 was not the first edition; the true first edition was published by Mauclerc himself in LaRochelle in 1600. The portrait of Mauclerc in the frontispiece is a reversed copy of the one which appeared in both the 1600 and 1648 editions. For the architectural frame, however, Pricke used the title page of Sirigatti's *Prospettiva* of 1596, presumably because it was easier to copy. The classical orders occupy the first five chapters and take up 41 plates (the engraving of these plates is of the highest degree of skill). The next seven plates are devoted to comparisons of the proportions of the orders by Vignola, Palladio (*sic*) and Scamozzi. The final plate is rules of perspective derived from Dubreuil's *Perspective pratique* (1642). Harris concludes her remarks by stating "Despite its practical innovations and remarkably attractive plates, Mauclerc's treatise was

for some reason not successful either in France or in this country [England].” Fowler 195. Harris 552. BAL, *Early Printed Books*, 2085. Wing M1326. OCLC Locates six copies in America: Columbia, Getty, Yale, Hopkins, Smithsonian and HEHuntington

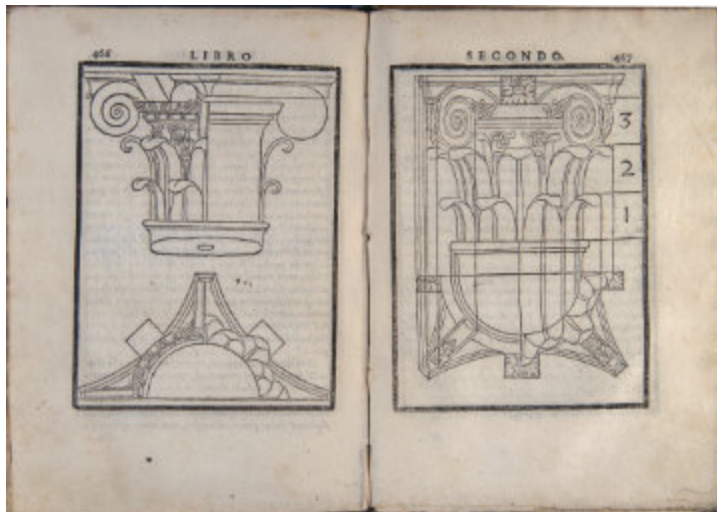
Folio, (16 x 12”), old calf, broken at the front hinge (where a separate book had been bound in and then removed); both front and rear original covers are present. Engr. frontisp., printed t.p., 9 ff of letterpress and 49 plates numbered I-VI; I-VI; I-XI; I-XI; I-VII; [I]; I-V; and [VI-VII]. Imprint at the bottom of the title page had been damaged a long time ago and removed and expertly replaced with a very good facsimile. Provenance: On the blank rear flyleaf is the inscription “Henry Wise His Booke 1678.” This was Henry Wise (1653-1738), whose biography, *Gardener to Queen Anne* by David Green was published by Oxford Univ. Press in 1956. Preserved in a clamshell box with dark red lettering piece. *The matter of the facsimile imprint would have been grounds to reject this book fifty years ago but now in the 21st century 17th century English architectural books are so rare that it has become a valuable book, even with the restoration.



**MUCH INFLUENCED BY THE THEORIES OF PALLADIO
UNTRIMMED, WIDE-MARGINED COPY IN THE ORIGINAL BOARDS**

6. VIOLA ZANINI, GIOSEFFE. *Della Architettura...libri due: ne'quall con nuona simmetria & facoltà si mostrano le giuste regole de i cinque ordini di detta architettura, & offeruationi de piu eccellenti architetti, che in quella habbiano dato ammsestramenti...* Padova: Appresso Francesco Bolzetta, 1629 \$6500.00

First edition of a rare book; a good, untrimmed, wide-margined copy in the original boards. It was a practical manual with numerous wood-cut illustrations based on the Vitruvian system but much influenced by the theories of Palladio. Zanini began as a cartographer in the school of Vincenzo Dotto at Padua, where he also learned perspective. He worked for a time as a quadraturista painter and then as an architect, building the Palazzo Cumani, at Padua. The work begins with an examination of building materials and proceeds with a



description of local churches, palaces, villas and gardens. Masterpieces of architecture are chosen from most of the major Italian cities and each chapter is annotated with examples including those of his teacher, Dotto. This is the first edition of the book which was in the library of Inigo Jones, and therefore possibly had some influence on English classical architecture.

It is included in Kruff's *A History of Architectural Theory*; he states: "Viola Zanini repeats the Vitruvian categories and offers a somewhat unoriginal but later much quoted exposition of the orders." - p. 104. The entire second part is devoted to the orders; it is illustrated with numerous bold and striking, if somewhat crude, woodblock illustrations. See also: D. Wiebenson, *Archit. Theory and Practice*, I-29. Berlin Catalogue 2614. Fowler 346. Cicognara 687. It is



rare; OCLC locates only 4 copies in this country: UDel, Newberry, Getty, UPenn. This copy has contemporary MS annotations in the margins of 9 pages.

4to, orig. boards, untrimmed, a very nice copy. 2 parts in one volume. (20)+252 pp incl 23 full-page woodcut illus; [Part II] (6)+(2)+pp. 253-497 (+ 2 pp of errata) and with 67 full-page woodcut illus. Page 154 skipped due to typesetter's error, but the work is complete. As noted above there are contemp. MS annotations in the margins of 9 pages.

FIRST ENGLISH VITRUVIUS

7. VITRUVIUS. *An abridgement of the architecture of Vitruvius, containing a system of the whole works of that author...first done in French by Mons. Perrault, of the Academy of Paris, and now Englished, with additions.* London: Abel Swall and T. Child, 1692 \$4000.00

Very nice copy of the first English edition of Vitruvius based on Perrault's French translation of 1674. "Perrault's folio edition [of 1673] marks the end of the development of a long tradition of the interpreting of the Vitruvian text; the epitome [as here] the beginning of a new one. Published in at least five languages and eleven editions over the following century, this small popular book is oriented toward the amateur and the tastemaker." - Wiebenson, I-32. And Eileen Harris comments: "What Perrault did was not simply to condense or abridge but rather to extract



the essentials and to classify and reorganize them in a more logical manner." Harris, *BABW*, 891. This was in fact the very first English language printing of any portion of Vitruvius's text. No fuller English-language version of Vitruvius was to become available until the publication of William Newton's folio edition of 1771. The final 12 pages of the present copy are an "Explication of the Hardest Terms in Architecture" - this is not present in all copies. Fowler 421. Ebhardt, p. 77. Wing. V663. *2000 anni di Vitruvio*, no. 65. Good complete copies of all 17th century English architectural books are now very hard to find.

12mo, recent full calf old style with a dark brown gilt-stamped lettering piece. (xii)+158+(i)+(xvi)+(xii) pp. with engr. frontisp. and 11 plates (pls 1-8 with printed text on versos; pls 10 & 11 printed on either side of a folding leaf with accompanying text).

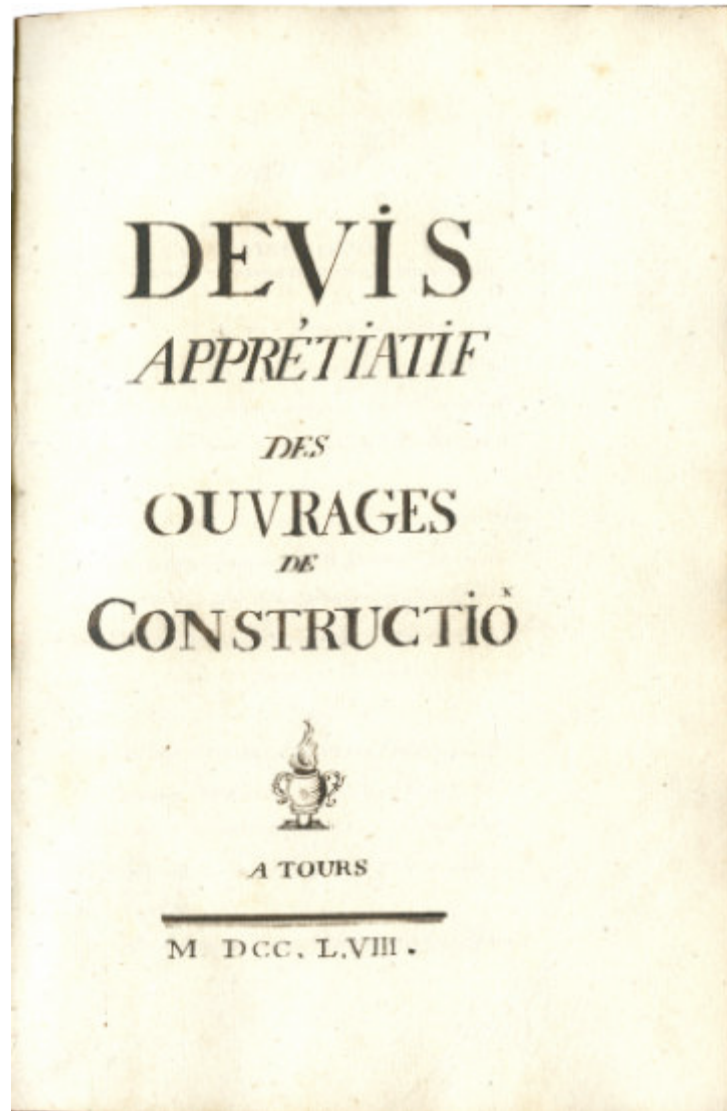
EIGHTEENTH CENTURY

AN UNPUBLISHED MANUSCRIPT 'PRICE BOOK'
DATED 1758, FROM TOURS, FRANCE

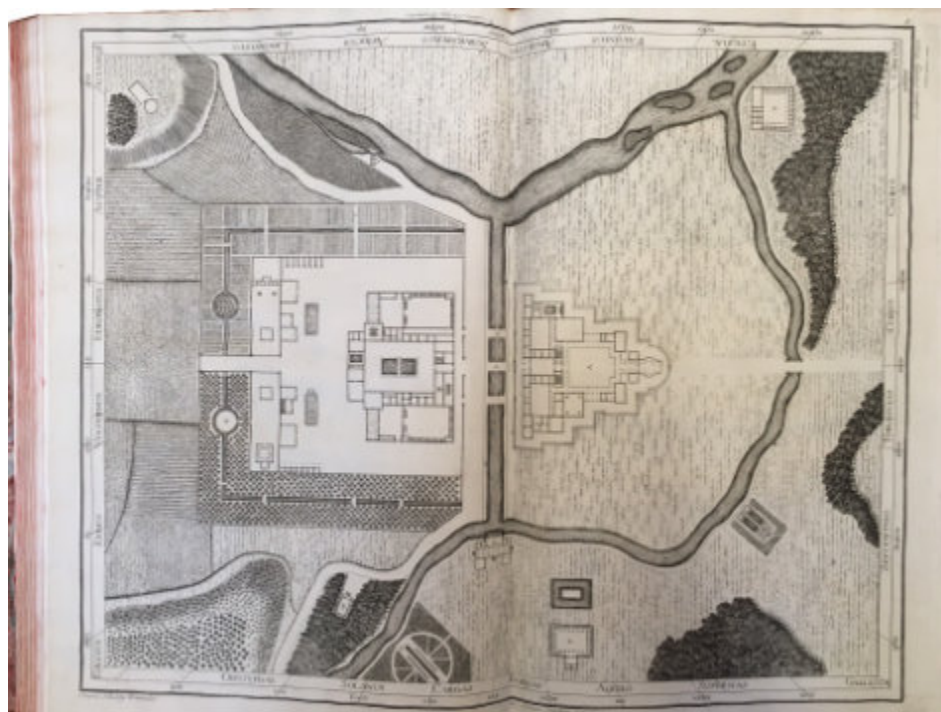
8. ANONYMOUS. *A mid-18th century manuscript 'price book' for the costs of building construction.* Tours, 1758 \$4500.00

A very fine copy in the original mottled calf binding, with beautifully gilt spine and dark red lettering piece. Entirely written in one hand, easily legible throughout. The work, probably written by an entrepreneur (or in modern terminology a 'developer') for his own use of for the training of his workmen, reports the costs of the different materials and estimates for projects: excavation and embankment, masonry, plastering, framing, tile roofing, straw or slate ditto, carpentry, locksmithing, painting, glazing, etc. - all the various building trades. Such 'price books', as they are called in English, were more common in the U. K. than in France (at least to judge by the survival of printed price books). The book also includes prices for horse-drawn carts and carriages, combining carpentry, metal working and harness making.

8vo, bound in full mottled calf, gilt spine, red edges. 14+(ii)+149 pp. As noted. a beautiful copy. Unique.



AN IMPORTANT SOURCE FOR THE HISTORY OF THE 18TH CENTURY LANDSCAPE GARDEN



9. CASTELL, ROBERT. *The villas of the ancients illustrated*. London: the author, 1728
\$5500.00

First edition. A fine crisp and clean copy. The story of its publication is interesting and is related by Eileen Harris (Castell died of smallpox in debtor's prison in 1728; the book was distributed by his widow). Castell was the first to attempt to define "the rules that were observed in the situating and disposing of the Roman villas" and to reconstruct these villas and gardens from the descriptions left by contemporary historians, primarily Varro and Pliny the Younger. The book's particular importance lies in the history of garden design; it was instrumental in effecting the transition from the formal to the landscape garden. The Library Company of Philadelphia had a copy in 1757 and Thomas Jefferson acquired a copy by 1785. Harris, *BABW*, 110. Park List 6. Sowerby 4191. Fowler 81. Berlin Catalogue 1875. Wiebenson III-D-15. *Millard Collection* (English) no. 11. *RIBA Early printed books*, 581 (later ed).

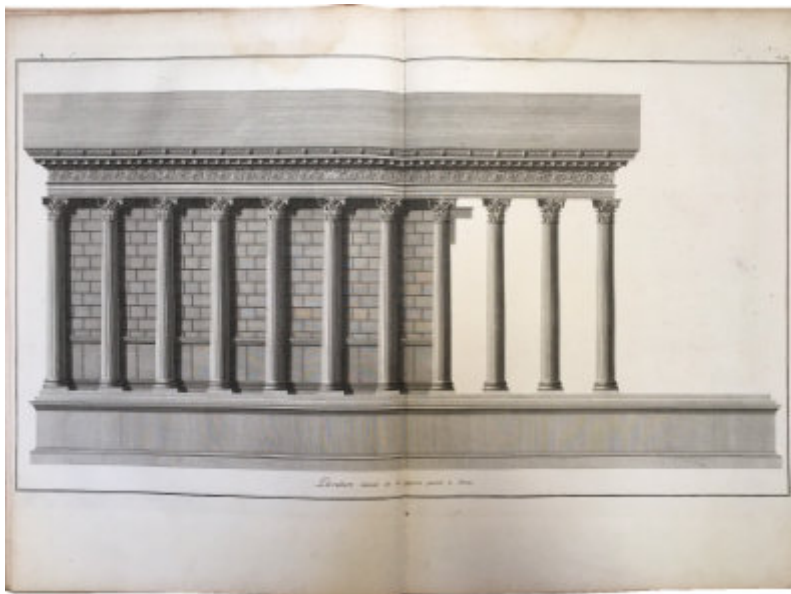
Large folio, cont. mottled calf, neatly rebacked with highly gilt spine. Slightly rubbed. (viii)+128+(ii) pp, and 13 engr. plates (of which 9 double-p). [pp. 81 & 82 are misnumbered 57 & 58]. 11 engravings in the text (which include illus., head and tailpieces). Provenance: engr. bookplate: "Sir John Anstruther of Anstruther Bart." A really nice copy.

A KEY SOURCE FOR THOMAS JEFFERSON AND IN A LARGER SENSE FOR AMERICAN ARCHITECTURE

10. CLERISSEAU, [CHARLES-LOUIS]. *Antiquités de la France. Première partie* [all published]. Paris: Imprimerie de Philippe-Denys Pierres et se vend chez l'auteur a.o., 1778
\$7500.00

First edition of a rare book of extreme importance in the history of American architecture in that it illustrated the source (the "Maison Carree") for Thomas Jefferson's designs for the Capitol at Richmond. In fact Clerisseau himself assisted Jefferson with these designs, for which see O'Neal, *Jefferson's Fine Arts Library*, p. 73. Sowerby points out that Jefferson bought this book from Clerisseau himself in 1786, a year before his famous visit to Nimes (Sowerby 4209). Millard Catalogue no. 52 stating: "Clerisseau's *Antiquities*, published only eleven years after his return from Rome, should be considered as one of the archaeological publications of the 1750s and 1760s, and the only one to be concerned with the classical architecture of France." The book's importance in early American architecture is such that even the British and Euro-centric BAL catalogue states: "Clerisseau's book was not without influence, however, most notably because its engravings of the Maison Carree caught the eye of Jefferson and led directly to their collaboration on the Virginia State Capitol, often described as "the first monument of the Classical Revival in America." BAL, *Early printed books*, 660. Cicognara 3988. Berlin Catalogue 1901.

Large folio (22 x 16"), orig. calf spine, paste paper boards, orig. spine lettering piece. xxii pp. with full-p. engr. frontisp, engr vignette on t.p., 3 engr head & tail pieces, and 41 engr. plates, some double-p. Old semi-circular water stain in the upper margin comes and goes; not objectionable.



A RARE PATTERN BOOK BY PLACIDO COLUMBANI

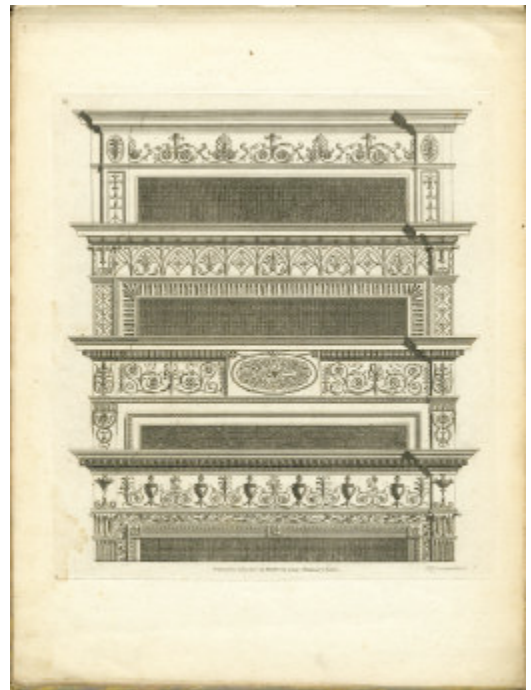
11. COLUMBANI, P[LACIDO]. *Variety of Capitals, Freezes and Corniches, and how to increase, or decrease them, still retaining the same proportion as the original: likewise 12 designs for Chimney pieces, drawn an inch and a half to a foot, the whole consisting of 12 plates, published according to act of parliament in the year 1776.* London: Printed for I. Taylor in Holborn near Chancery Lane, [1776] \$3750.00

First and only edition, rare (OCLC locates just six copies in American libraries). Columbani (born ca 1744) is a shadowy figure but is given a few lines by Eileen Harris: "Columbani came to England from Milan probably in the early 1760s, certainly before 1766 when nineteen designs by him appeared together with others by Crunden, Milton and Overton in *The Chimney-Piece Maker's Daily Assistant*. He was the most competent and advanced designer of the group, working in a simple neo-classical style.



In 1775 and 1776 the architectural publisher, Isaac Taylor, issued three pattern books of antique ornament by Columbani, probably as companions to books of similar designs by N. Wallis which Taylor had published between 1771 and 1773." - *BABW*, p. 168 and no. 149.

The contents of the present work are as stated in the title (capitals, friezes and cornices), but the final three plates are designs for ornamental chimney pieces, shown four to a plate. Harris, *BABW*, 150. It is often pointed out that these publications by Taylor are sometimes later than the date on the title page, as they were kept in print for years. But for the present work the *BAL* note states: "The *BAL* copy is printed on wove paper probably dating no later than the 1790s (Gaskell, p. 66)." *BAL* 680. The present copy is printed on laid paper with an undated watermark; this is clearly paper from the 18th century. This is only the second copy I have had in 56 years.



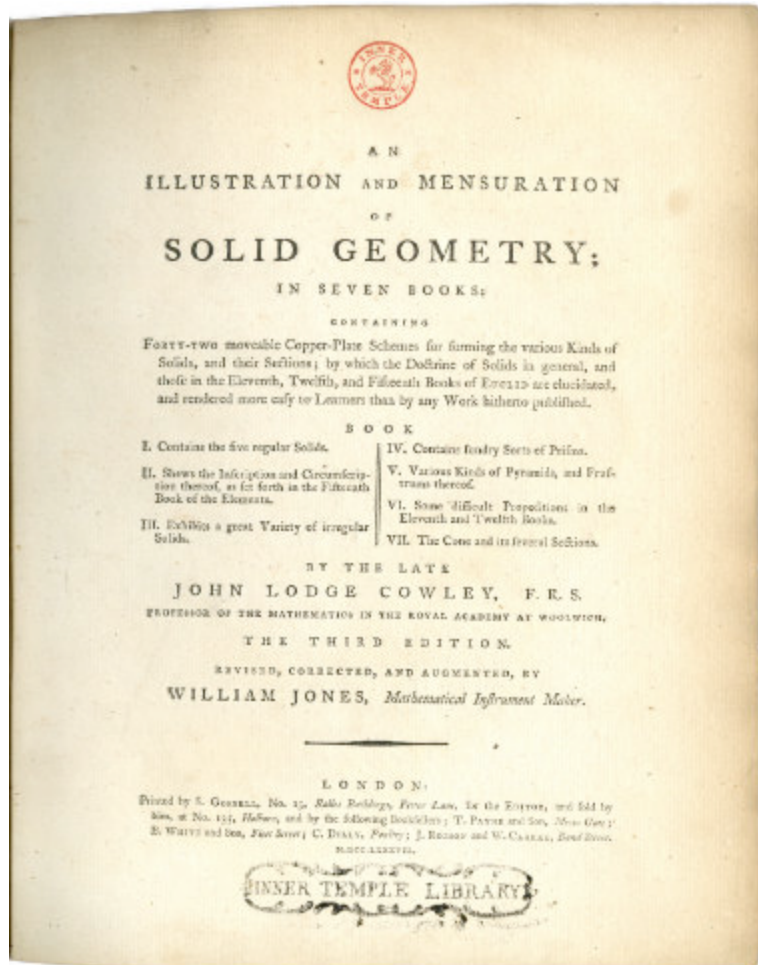
Oblong small folio (11 x 15"), bound in early 20th century marbled paper covered boards, spine worn. 12 etched plates (pl. 1 is the title page). Occas marginal foxing and spotting in the blank margins of the last 5 or 6 plates but a good copy of a rare book. Provenance: circular embossed stamp of Derek Clair Gibson.

WITH CUT-OUT PLATES WHICH MOVE AND FOLD

12. COWLEY, JOHN LODGE. *An illustration and mensuration of solid geometry; in seven books: containing forty-two movable copper-plate schemes for forming the various kinds of solids. The third edition, revised, corrected and augmented by William Jones, mathematical instrument maker.* London: S. Gosnell a.o., 1787 \$4250.00

This is a book about perspective in everything but the title; indeed, Cowley wrote another book titled *The theory of Perspective* in 1765. The present work is a fine copy with all the plates unfolded. Originally published as *Geometry made easy* in 1752 with only 10 plates printed on heavy paper; the present very much enlarged edition has 42 such plates. The idea has been explained by Marilyn Williamson: "As early as 15th century Albrecht Durer showed that it was possible to construct regular and semi-regular solids out of paper by drawing the bounding polygons all in one piece and then folding the figures along the connected edges. This method is precisely what Cowley demonstrates and Jones augments..." - *John Lodge Cowley and solid geometry*, (Ga. Inst of Technology). The present copy is especially appealing as it is in almost perfect condition; the plates were issued with all the cuts made but none of the figures have been folded. They were to illustrate solid geometrical figures: tetrahedron, cube, octahedron, dodecahedron, etc. One of those books which is endlessly intriguing, indeed fun, to look through. The present work is rare; OCLC locates but four copies in USA.

This copy has an interesting provenance. An ink inscription on the front fly states: "F. Maseras Sept: 23, 1796." Secondly, it has the engraved heraldic bookplate (ca. 1800) of the Inner Temple Library (Jas Kirk Del et Sculp) and also with the contemporary rubber stamps of "Inner Temple" on t.p., and finally the bookplate of a modern collector.

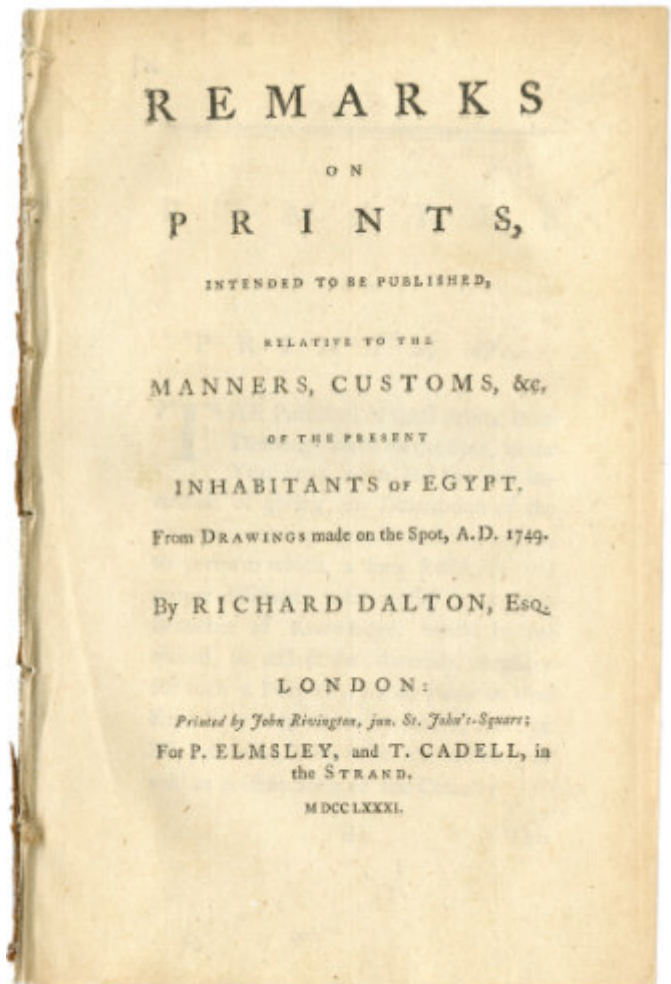


4to, beautifully bound in full modern speckled calf, dark red lettering piece, gilt lined spine. 32 pp with 42 plates as described above. A blank sheet of heavy paper is bound in between each of the plates. 16 pp. catalogue of Jones's instruments bound at end. Fine clean copy.

HE WAS GENERALLY KNOWN AS 'RICHARD DULLTON'

13. DALTON, RICHARD. *Remarks on Prints, intended to be published, relative to the manners, customs, &c. of the present inhabitants of Egypt, from drawings made on the spot, A.D. 1749 by Richard Dalton, Esq.* London: John Rivington for P. Elmsley & T. Cadell, 1781 \$950.00

First edition. Dalton had tried to be the first to publish views of Greece and Egypt 'from drawings taken upon the spot'. That, however, did not work out, and Stuart and Revett beat him to the punch with their *Antiquities of Athens* (1762 and later). Dalton's book was eventually published in 1791. The explanation for this is given in Eileen Harris, *British Architectural Books and Writers*, pp. 173-5. Harris concludes her remarks with a quote from John Fleming's *Robert Adam and his Circle*: "In Adam's opinion Dalton's book of Athenian temples was so 'infamously stupid and ill done that it quite knocked him on the head and entitled him to that name of Dullton which is generally given him." Harris 173. This pamphlet is rare; OCLC locates 7 copies in American libraries but it is rarely met with in the trade (HEH, Yale, Case Western, Cornell, Bost Ath., Harvard & U of Wisc.).



8vo, disbound. (ii)+48 pp with one fdg engr plate (five sections of Egyptian pyramids). Good clean copy.

THE MAN WHO TRANSLATED THAT BOOK INTO ENGLISH WOULD MAKE HIS FORTUNE"

14. DESGODETS, ANTOINE. The Ancient buildings of Rome: accurately measured and delineated...with 137 plates and explanations in French and English. The plates engraved and the text translated by the late Mr. G. Marshall, Architect. London: Published for I. & J. Taylor, 1795 \$6500.00

A fine set. Originally published in Paris in 1682 at the expense of Louis XIV as *Les Edifices Antiques de Rome*. "Such was the demand for *Les Edifices* by 1755 that copies, according to Robert Adam, 'could not be had in England, France or Italy for under double price.'...In 1762...an obscure artist named George Marshall was persuaded to undertake alone 'the great and delicate work' of making absolutely faithful copies of the 137 exceptionally accurate plates in Desgodets' *Edifices* as well as a translation of the text...Who was this Marshall who had both the talent and the advantages to undertake this herculean labour on his own? He is totally unrecorded either as an engraver, though he signed all but three or the 137 plates, or as an architect (which he is called on the title page)...The book is dedicated to George III who commissioned the publication, who is hailed not just as a patron but more especially as a master of architecture...There was no question that Desgodets' work was essential...and was worth translating into English despite the "later, more extensive, and justly admired performance by the elegant Piranesi' on the same subject..." E. Harris, *BABW*, pp 180 & 181 & entry 197. The Harris note should be read in its entirety. The comment here about Piranesi is interesting; the *Monthly Review* for Feb. 1772 included an article which made an unfavorable comparison of Marshall's Desgodets with the original work of Piranesi, Robert Wood, Thomas Major, James Stuart and Nicolas Revett, and others.

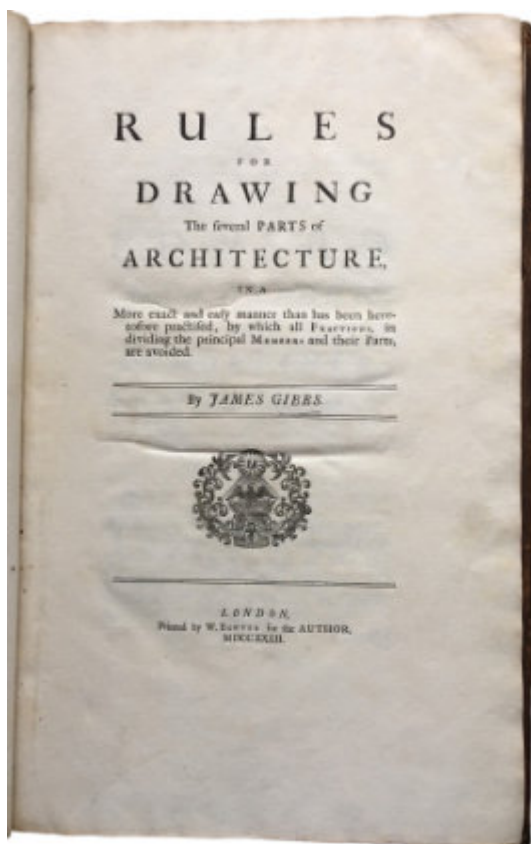


This is not a common book; although OCLC locates 15 copies in American libraries it is rare in commerce. Fowler 103 with interesting note.

2 volumes, 19th century half green morocco, gilt spine, t.e.g., a fine set. (xx)+72 pp and (iv)+64 pp. and a total of 137 engr. plates. Occas scattered foxing here and there but mostly a fine clean copy. The bindings are also in fine condition.

KEY WORK FOR THE SPREAD OF PALLADIANISM

15. GIBBS, JAMES. *Rules for drawing the several parts of architecture in a more exact and easy manner than has heretofore practiced, by which all fractions, in dividing the principal members and their parts, are avoided. The Second Edition.* London: Printed by W. Bowyer for the author, 1736 \$2750.00

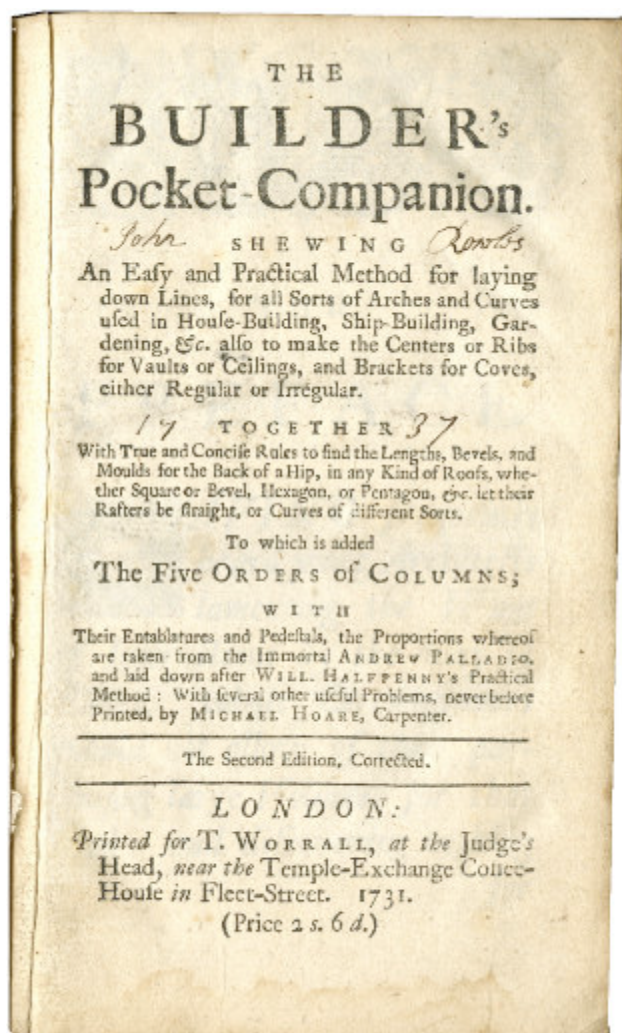


Originally published 1732; this second edition is unchanged from the first. This was one of the key books in the development and spread of vernacular Palladianism, providing a simple academic method of dividing the orders into parts without fractions. The orders as here presented were more clearly illustrated and more easily understood and executed by the average builder than in any previous architectural publication. The work was very popular and went through three editions in the 18th century and was reprinted in the 19th and 20th centuries. Gibbs's attempt to protect his idea by copyright was futile; within one year after the appearance of the first edition it was stolen by Batty Langley, then by Edward Hoppus, then by William Salmon, etc. The book was widely used in the American colonies. Harris, *BABW*, 262. Park List 18. Wiebenson III-A-26 with an interesting note. Schimmelman 30. New Berlin Catalogue 2272d. RIBA, *Early printed books*, 1209 with interesting note.

Folio, full calf, neatly rebaced to style (calf spine with raised bands and gilt lines). [privilege leaf]+vi+42 pp with 64 engr. plates. Old and very light water stain in the upper outer corner which comes and goes; not offensive.

ONE OF HALFPENNY'S RAREST BUILDERS' BOOKS

16. [HALFPENNY, WILLIAM]. *The builder's pocket-companion, shewing an easy and practical method for laying down of lines, for all sorts of arches and curves used in house-building...by Michael Hoare, carpenter.* London: T. Worrall, 1731 \$2750.00



Second edition. All editions are now extremely rare. Originally published in 1728 with only six plates, seven more plates were added to this edition, giving a total number of 13. Also, newly added to this edition is the "Five Orders of Columns with their entablatures and pedestals, the proportions whereof are taken from the immortal ANDREW PALLADIO and laid down after WILL. HALFPENNY'S Practical Method." The work eventually went to three editions. Harris states that Michael Hoare was identified as William Halfpenny by Langley in *Ancient Masonry* (1736), p. 417. The book is a reduction of Halfpenny's *Art of sound building* (1725) with additional examples of roof framing by William Pope from Richards' Palladio (1663) and some of Halfpenny's own methods of carpentry. The plates were engraved by Halfpenny and Toms. When I acquired it, this copy lacked the outer half of plate I; it has been expertly repaired with a facsimile on old paper by the Green Dragon Bindery. Harris, *BABW*, 284. Colvin, p. 379. Park List 20.

12mo, orig. calf, hinges cracked but holding. viii+53(iii) pp with 13 folding engr. plates (outer half of Pl I in facsimile as noted above). Despite the facsimile a very nice copy.

A HALFPENNY RARITY

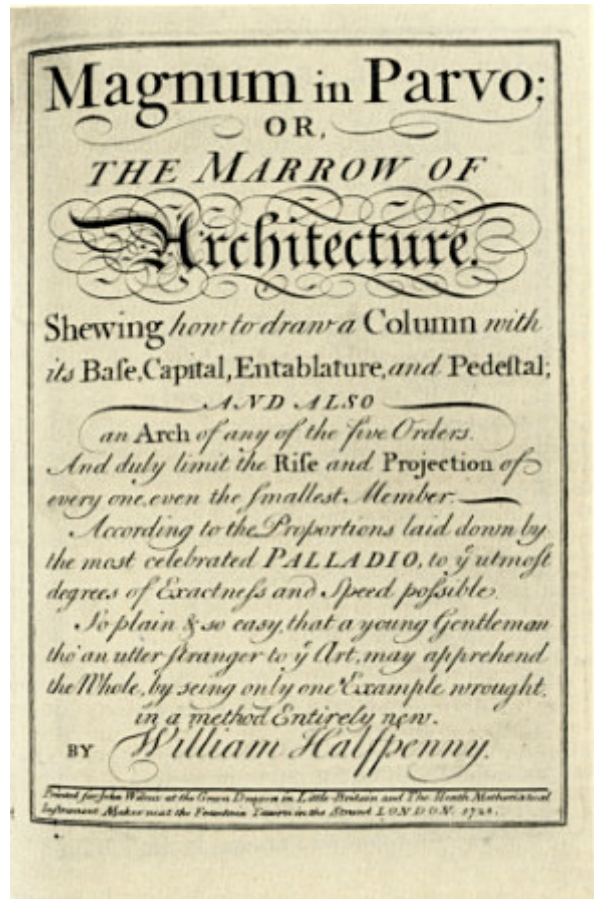
17. HALFPENNY, WILLIAM. *Magnum in parvo: or the marrow of architecture. Shewing how to draw a column with its base, capital, entablature, and pedestal.* London: John Wilcox and Tho. Heath, 1728 \$2950.00

First and only edition. This book describes two inventions for drawing the orders. "One is an apparently arbitrary conversion of Palladio's modular proportions into equal parts...the other is a drawing board instrument consisting of a protractor with a movable segment and

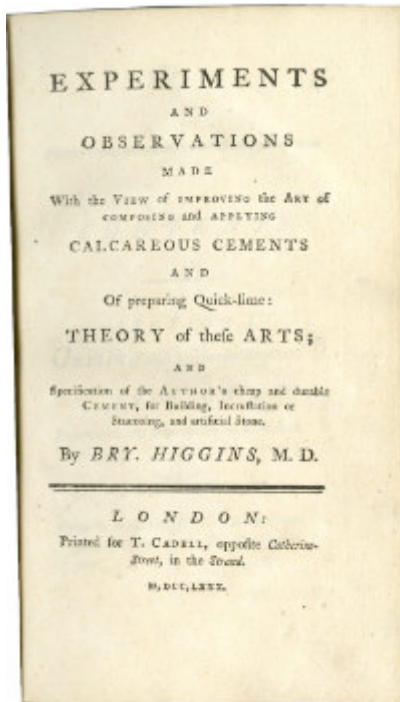
a pair of rotating disks marked respectively with the heights and projections of the parts of the orders..." (Harris, p. 219). Harris, *BABW*, 291. Wiebenson III-A-23 with the wrong date and publisher (Bowles, 1727). This was apparently one of the few Halfpenny titles which did not find its way to the American colonies (not in Park List; not in Schimmelman). Berlin Catalogue 2269. The engraved title page is particularly handsome.

This copy has unfortunately been the victim of worming. When I acquired it small holes or trails were visible in the blank margins of all the leaves and the plates. They have since been filled with great skill by the Green Dragon Bindery. None of the engraved lines have been touched.

4to, old boards, neatly rebacked with calf spine, old-style. (ii)+19+(1) pp. with 15 engr. fdg. plates. 18th century owner's name (Hadinson) inscribed in ink on the upper margin of the title page.



BUILDING CEMENT



18. HIGGINS, BRYAN. *Experiments and observations made with the view of improving the art of composing and applying calcareous cements, and of preparing quick-lime: theory of those arts; and specification of the author's cheap and durable cement for building, incrustation, or stuccoing, and artificial stone.* London: T. Caddell, 1780 \$1250.00

First edition. Higgins (1737-1818), a physician, was an important chemist. "Like other chemists of the period, Higgins was engaged with an additional variety of practical problems that caught his own immediate interest. The behaviour of mixtures of lime, sand and water was already under theoretical discussion in his first lecture course. In 1779 he took out a patent for a cement composed of washed sand,

slaked lime, limewater and bone ash. This new combination enjoyed a modest vogue. The following year he published [the above work]." D.S.B. Harris points out that Higgins exploded the legendary belief in the superiority of Roman cement due to a long-lost ingredient. Harris, *BABW*, 347.

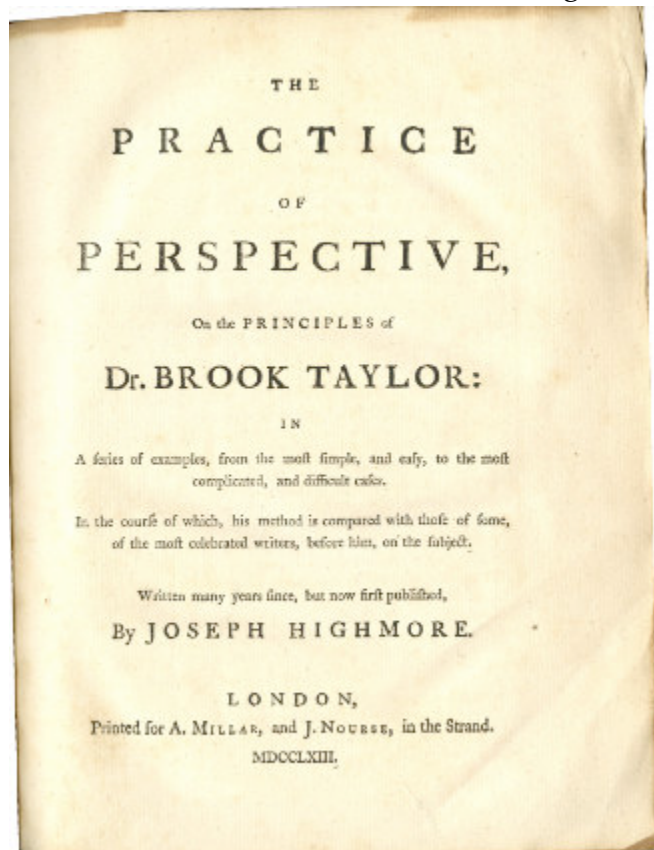
8vo, recased in gray paper boards, printed paper label on spine. xi+232 pp. A good clean copy.

ONE OF THE MANY DISCIPLES OF BROOK TAYLOR

19. HIGHMORE, JOSEPH. *The practice of perspective, on the principles of Dr. Brook Taylor: in a series of examples, from the most simple, and easy, to the most complicated, and difficult cases. In the course of which, his method is compared with those of some of the most celebrated writers, before him, on the subject.* Written many years since, but now first published, by Joseph Highmore. London: A. Millar & J. Nourse, 1763 \$2500.00

First edition, a very good clean copy. This was called a "notable publication" by Martin Kenp. Speaking of new systems of perspectival mathematics, he writes, "it took vigorous hold and resulted in a series of notable publications by Kirby, Fournier, Highmore, Malton, Edwards, and a succession of less prominent authors." - *The science of art*, p. 148. There is a discussion of the content of this book by Thomas Malton in his *An Appendix to the Compleat Treatise on Perspective* (1783) but I do not have a copy at hand. (Malton's *Appendix* is a highly valuable work; it is not a bibliography but a knowledgeable discussion of the various systems of 18th century writers on the subject). Arnaud de Vitry had a copy of the Highmore; it was listed in his auction held at Sotheby's London (10 & 11 April 2002), lot 452. Vagnetti E4b46. OCLC locates seven copies in American libraries.

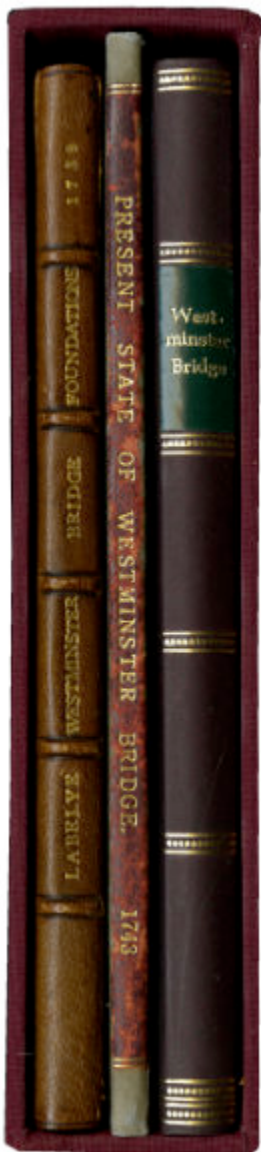
There is an interesting note found at the end of the Preface: "As the author was near sixty miles from London, while this work was printing, it is hoped the following



errors of the press will be the more easily executed: And the reader is particularly desired to correct them, with his pen, before he begins the book..." This copy is uncorrected.

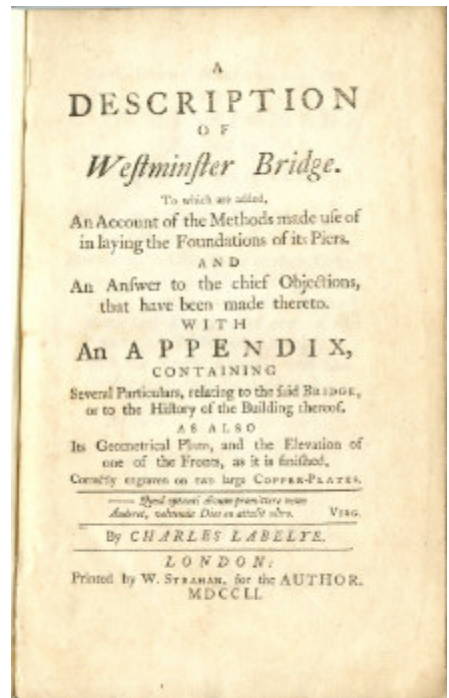
4to. 20th century half brown polished calf, brown linen sides; spine with five raised bands and dark red lettering piece, also gilt stamps in panels. xvi+129 pp with 50 folding engr plates. An excellent copy.

A COMPLETE AND ACCURATE CHRONOLOGY..." THE THREE KEY WORKS ON THE HISTORY OF WESTMINSTER BRIDGE



20. LABELYE, CHARLES. *A short account of the methods made use of in laying the foundations of the piers of Westminster Bridge*. London: the Author, 1739 **WITH** *The present state of Westminster Bridge*. London, 1743 **WITH** *A description of Westminster Bridge. To which are added, an account of the methods made use of in laying the foundations of its piers...with an appendix, containing several particulars, relating to the said bridge, or to the history of the building thereof*. London: W. Strahan for the author, 1751 for the three: \$3000.00

First edition of *The short account*; second edition of *The present state*; first edition of the *Description*. "The great triumph and ultimately the great tragedy in the career of the Swiss engineer Charles Labelye, who came to England in about 1725, was the building of Westminster Bridge... Together the *Short Account*, *The present state* and the *Description of Westminster Bridge* provide a complete and invaluable chronology of the various resolutions, alterations, preparations, and procedures from the surveys of the river from Hawksmoor's proposals in 1736 to the completion of the bridge in 1750." Harris, *BABW*, nos. 405; 403 and 401. The title page of the *Description* calls for two large copper-



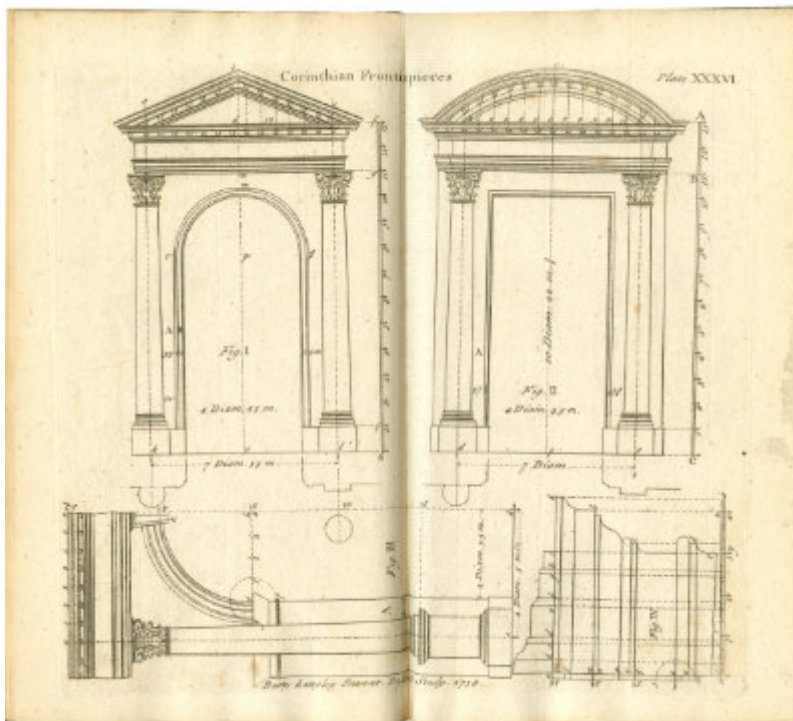
plates; they were never published for which see Harris 402. Park List 107.

All 8vo. Three vols. **Short Account:** recent morocco spine, marbled sides, vi+62 pp. **Present State:** gray paper boards, morocco & gilt spine label; 30+(2) pp. **Description:** recent brown paper boards, dark green & gilt spine label, (iv)+iv+119 pp. All three vols in a custom made slipcase.

A BOOK FOR “THE FORGOTTEN MEN WHO DID THE DAILY WORK OF BUILDING”

21. LANGLEY, BATTY. *The builders compleat assistant, or a library of arts and sciences, absolutely necessary to be understood by builders and workmen in general...proportioned by modules and minutes, according to Andrea Palladio.* The fourth edition. London: J. Taylor, [ca, 1790] \$2750.00

Originally published in 1738 with the title *The builders compleat chest-book*. As has been pointed out in Eileen Harris’s bibliography, freemasonry played a very important role in



the writing and publishing of career of Langley. Harris states the book presents “a legendary history of geometry more or less as it appears in typical MSS Constitutions of Masonry.” It was a popular work and went through at least four editions, as late as ca. 1790. The text is divided into eight sections: arithmetick, geometry, architecture, mensuration, plain trigonometry, surveying, mechanick powers, and hydrostatics. For the *Compleat chest-book* the quarto plates were bound flat, oblong (“landscape style”)

whereas in all editions of the *Builders compleat assistant* they were folded in two and bound on stubs to match the octavo volume of text.

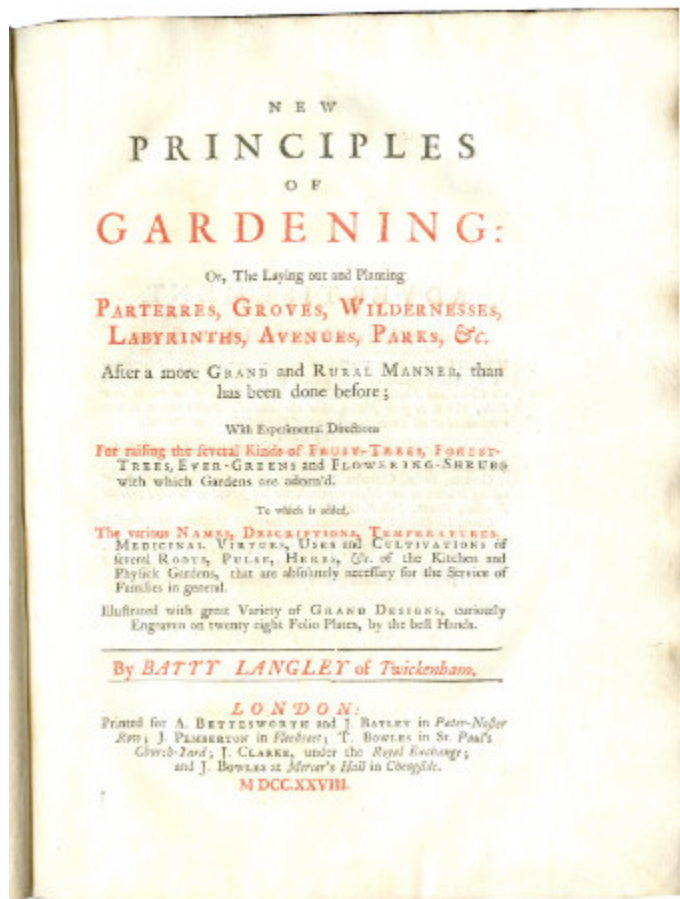
“Almost all of the Langley pattern books were unoriginal productions cribbed from other works; nevertheless they were immensely popular. The five hundred subscribers to *The builder’s complete assistant* (1738) and *The country builder’s and workman’s treasury of designs* (1740) came from Canterbury, York, Ipswich, Gloucester, Woodbridge, Malton,

Norwich, York, Lower Hardress in Kent, and, of course, from London and its environs. They were carpenters, joiners, glaziers, masons, surveyors, carvers, and craftsmen such as these. With few exceptions...they are the forgotten men who did the daily work of building.” - Harris, *BABW*, p. 268. Harris 422. Park List 39. Colvin, p. 504. New Berlin Catalogue 2275m.

2 vols. 8vo, orig. sheep, hinges slightly cracked but a very good set. (iv)+201+(iii) pp. with 77 engr plates folded in half and bound on stubs. These plates are printed from the original coppers of the first edition; each one is dated in the imprint 1738. But they are fine plates, good dark impressions and show no signs of wear. Inner hinges reinforced.

LANGLEY'S MOST IMPORTANT CONTRIBUTION ON THE SUBJECT OF GARDENING

22. LANGLEY, BATTY. *New principles of gardening: or the laying out and planting parterres, groves, wildernesses, labyrinths, avenues, parks &c. after a more grand and rural manner than has been done before.* London: A. Bettesworth and J. Batley, a.o., 1728 \$6500.00



First edition, a very good copy in the original binding. “The *New principles* is [Langley’s] most important contribution on the subject of gardening. It is the culmination of both his work at Twickenham Park for Thomas Vernon, and his brief directions for ‘arti-natural’ design published in *Practical geometry* (1726). As such it places him among the earliest exponents of the new style of irregular gardening...If the text of *New principles* is derivative its plates are the opposite. Inventiveness runs rampant in his designs for serpentine; he ‘confounds, surprises, varies and conceals the bounds’ beyond Pope’s wildest dreams. [...] The garden is not the only arena for Batty’s wanton, ‘arti-natural’ lines. He recommends them as ‘exceeding beautiful in building, as in



ceilings, parqueting, painting, paving, &c. This, in 1726 (*sic*) is well in advance of Hogarth's Line of Beauty and must be regarded as a first step towards the rococo style in England, a style to which Langley had a natural and lasting affinity." - Harris & Savage, pp. 262-3 and no. 462. Incidentally Harris & Savage state that this book had no later editions; in fact it did have a second edition of 1729 (a copy of which I owned several years ago). Hunt 472. Henrey 927. Colvin, p. 504. George Washington owned a copy of this book and may have been influenced by it in his plans for Mount Vernon (see the *Oxford companion to gardens*, p. 597.

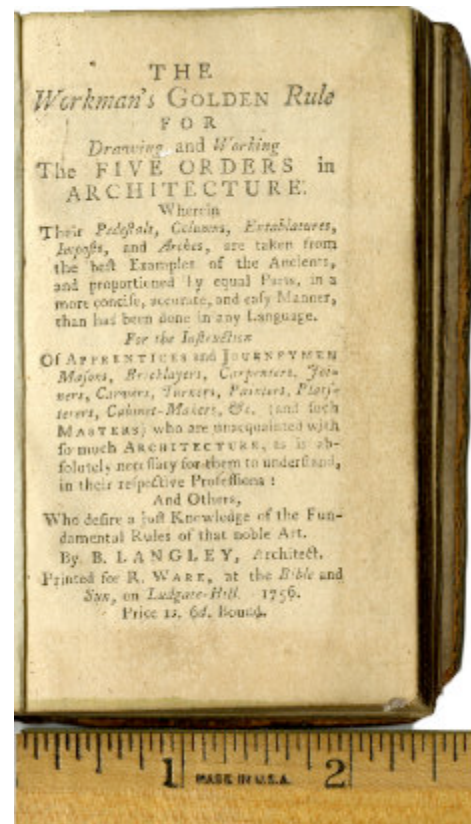
4to, orig. full speckled calf, dark red lettering piece. (xxv)+1-207; xvi+191+1 pp. with 28 folding engr plates numbered 1-22 and 1-6. Title pages to parts I and II in red and black. An excellent copy.

THE SMALLEST ARCHITECTURAL BOOK OF THE 18TH CENTURY

23. LANGLEY, B. *The workman's golden rule for drawing and working the five orders in architecture...for the instruction of apprentices and journeymen masons, bricklayers, carpenters, joiners, carvers, turners, cabinet-makers, painters, etc.* [London]: Printed for R. Ware, 1756 \$8000.00

Originally published 1750, this is one of the rarest and most charming Batty Langley titles, said to be "the smallest architectural book of the 18th century." It is truly pocket size, a duodecimo, 4 3/4 by 3 1/4 inches. Harris 474 citing four locations. Harris describes Langley as "Hogarth's equivalent in architecture: a pioneer of the rococo, a leading spokesman of the opposition to the Burlington establishment, champion of English craftsmen, and, above all, an avid freemason, passionately devoted to the education of his brethren." Archer 392.1 and 392.2 citing London editions of 1750 and 1756. Park List 45 citing both London editions. Schimmelman 64 ditto. NUC locates three copies (RPJCB; CyY; NNC).

24mo, cont. sheep, expertly rebacked. 16 pp. with 48 engr. plates. Preserved in a larger custom-made clamshell box with an inset depression to hold the tiny book. An excellent copy of a very rare and charming book.



BATTY LANGLEY'S 'MOST CELEBRATED BOOK'

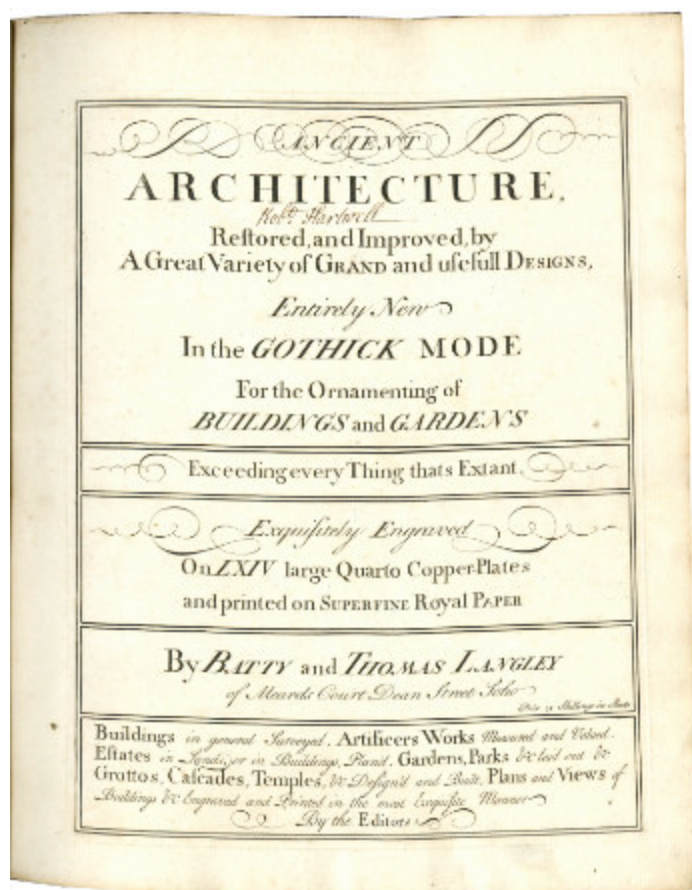
24. LANGLEY, BATTY & THOMAS. *Ancient architecture, restored and improved, by a great variety of grand and useful designs, entirely new, in the Gothic mode for the ornamenting of buildings and gardens exceeding everything that's extant. Exquisitely engraved on XLIV large quarto copper-plates and printed on Superfine Royal Paper.* London: by the Editors, [1742] \$8000.00

Fine copy of the first edition of Batty Langley's "most celebrated book. This was remarkable as a pioneer attempt to make Gothic architecture intelligible to an age brought up on the classical orders. By attempting to reduce Gothic to a formula Langley incurred the ridicule of later Revivalists, but the book enjoyed considerable success in its day, and Langley's engaging but unscholarly designs for Gothic doorways and chimney-pieces found willing imitators all over the country" - Colvin, *Biog. Dict. of Brit Architects*, p. 504. The book was popular and in 1747 was reissued with a new title: *Gothic architecture improved*. It was reprinted again in about 1793.

The first edition of 1742 was published in two parts. The first contained the engraved title, two dedications and a four page 'Dissertation' and 32 plates; the second part contained 32 additional plates, and also with its own title page. Thus the copy on offer here is the second state. A good discussion of this book is found in McCarthy, *The origins of the Gothic Revival*, (1987), pp 4-11.

It is a famous book and is cited in many bibliographies. Wiebenson III-A-29. Berlin Catalogue 2278. Park List 43. Avery's Choice 173. Harris & Savage 409. BAL, Early Printed Books 1726. And others. Of this edition OCLC locates eight copies in American libraries.

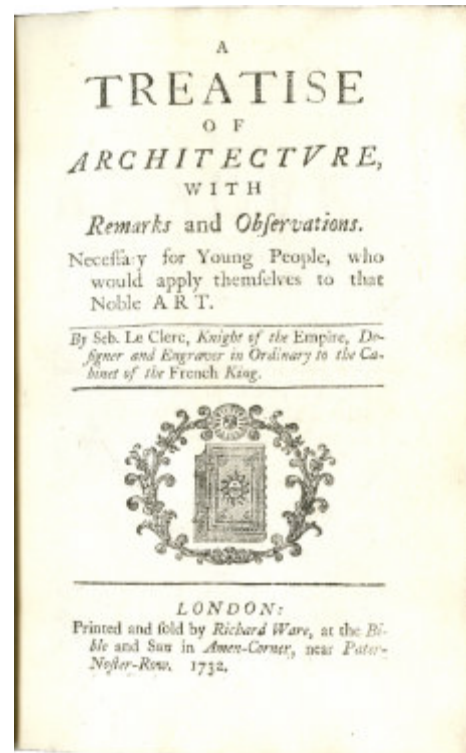
Large 4to (12 x 9 1/2"). Bound in orig. full calf, expertly rebaced with 5 raised bands, gilt lines and orig. lettering piece preserved and laid down. Engr. t.p., (iv) pp (dedications), iv pp of Langley's 'Dissertation' and 64 engr. plates. Bound at the end are 20 plates from Langley's "City and country builders and workman's treasury of designs" numbered 21 to 40. A fine copy.



A LONG POPULAR PATTERN BOOK WHICH ORIGINATED IN PARIS

25. LE CLERC, SEBASTIAN. *A treatise of architecture, with remarks and observations necessary for young people who would apply themselves to that noble art.* London: Richard Ware, 1732 \$2000.00

A very good, absolutely complete copy in the original binding. Originally published Paris, 1714; the first English edition was published by subscription and appeared 172¾. It was translated from the original French edition by Ephriam Chambers. The book remained in print for nearly 25 years; Eileen Harris comments: "The demand for it must be due largely to the fact that it was, at that time, the only systematic treatise in English which covered in full what Sir William Chambers in 1759 called 'the Decorative Part of Civil Architecture': the orders, their ornaments and accompaniments - mouldings, imposts, arches, pediments, doors, windows, gates, balusters, balconies, niches, etc," Harris, *BABW*, 485. Fowler 173 (undated edition). Park List 46. Millard, *British Books*, 38 (a fascinating note by Robin Middleton). The work is particularly notable for the very fine quality of Sturt's engravings.



8vo, orig. calf, orig. dark red lettering piece, gilt spine (faded), hinges cracked but holding. (viii)+v+143+(iii) pp. with 181 engr. plates numbered 1-60, 61A, 61B, 62-78, 80-181. Plate 79 is the frontisp. Preliminary plates as follows: engr author's port; engr t.p. with vignette, engr frontisp., 4 pp of engr. arms of the building trades, and finally printed t.p.

THE EARLIEST FACSIMILES OF ANY OF LEONARDO'S DRAWINGS

26. LEONARDO DA VINCI. *Disegni di Leonardo da Vinci, incise e pubblicate da Carlo Giuseppe Gerli*. Milan: G. Galeazzi for C. G. Gerli, 1784 \$10,000.00

First edition of the earliest facsimiles of any of Leonardo's drawings apart from the Hollar/Caylus caricatures. The text is by Carlo Amoretti. The plates are scrupulously copied from the originals, including any defects. Most of the drawings are in the Biblioteca Ambrosiana and the collection of Venanzio de Pagava (subsequently Venice Accademia).

Most of the drawings are portraits, caricatures, studies of the human figure, horses, and his famous technical and scientific studies (including his sketch of a flying machine). The first plate of the second series, the Vitruvian Man, has been supplied from another slightly smaller copy. Verga 49. Cicognara 2036. Extremely rare; OCLC Locates just one copy in America (ArtInstChi).

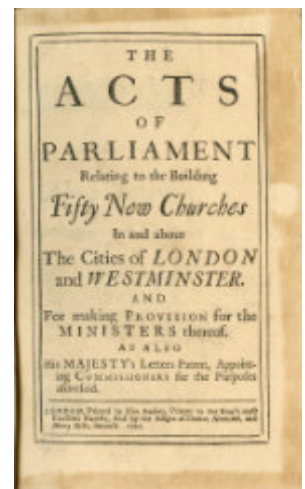
Folio (18 x 112"), nicely bound in 19th cent half red morocco, highly gilt spine. 16 pp with engr. tp., and 45 + 16 engr plates. Plate no. 1 of the second series has been supplied from another copy.



FIFTY NEW CHURCHES

27. LONDON. *The Acts of Parliament relating to the building of Fifty New Churches in and about the cities of London and Westminster*. London: John Baskett, 1721 \$1100.00

A good copy in the original binding. A document of key importance for the student of 18th century London churches. "Just as the great fire of 1666 marks a new initiative in church building, so the Act for Building Fifty New Churches of 1711 marks another." - Summerson, *Architecture in Britain*, pp. 174-5. Nicholas Hawksmoor was one of the two surveyors appointed in 1711. In the event only twelve churches



were completed. This title is not included in Harris, *BABW*, whereas she does list *The Building Act of 1774* (Harris 91-94). Not in the BAL Catalogue. This copy is accompanied by a separate publication titled *His Majesty's Commission for Building Fifty new Churches* (London, [1715]; 11 pages). As far as I can determine this is unrecorded.

8vo, orig. polished calf, very nice copy. 179+(xx) pp. Second item: 8vo, orig. blue paper wraps, 11 pp. Fine copy.



28. MAFFEI, [FRANCESCO] SCIPIO. *A compleat history of ancient amphitheatres. More particularly regarding the architecture of those buildings, and in particular that of Verona. Made English from the Italian original by Alexander Gordon.* London: Harmen Noorthouck, 1730
\$1300.00



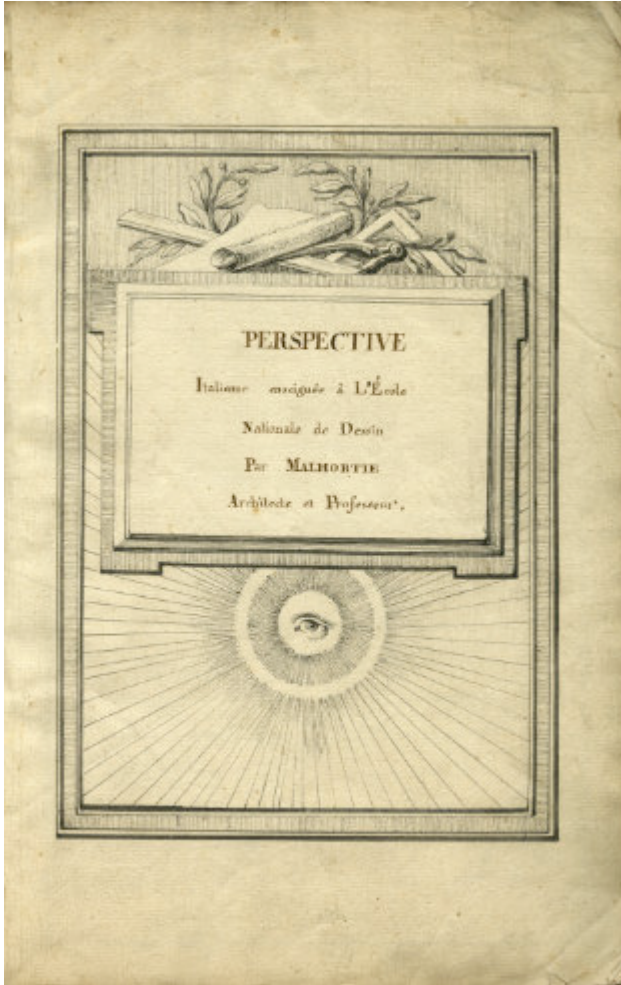
First English edition. The original edition was published in Italy in 1728 (Berlin Catalogue 1874). Maffei was highly regarded as one of the most learned antiquarians of his time; he travelled to England where he was honored at Oxford and in Paris at the Sorbonne. He was a friend of Lord Burlington. Gordon explains in the preface that the book was published in octavo rather than folio so that "the learned stranger travelling in Italy may have the pleasure of carrying the

book in his pocket." This fine little book is all the more appealing if you know the amphitheater at Verona first hand (I saw it a few years ago). *BAL, Early printed books, 1993* (second issue of 1735).

8vo, orig. speckled calf, gilt spine (faded and worn); front hinge cracked but cords holding. xvi+412+(11) pp with 15 engr. plates, most fdg. Scattered light browning but a good copy.

AN ORIGINAL UNPUBLISHED MANUSCRIPT BY A KNOWN ARCHITECT

29. MALHORTIE, [NICOLAS]. *Perspective italienne enseignée a l'Ecole Nationale de dessin par Malhortie, architecte et professeur*. Paris: [after 1792] \$3000.00



A well drawn manuscript with a handsome title page, and illustrated with eighteen pen and ink-drawn plates, by a student of the Ecole Nationale de Dessin and signed "Devilliers fecit." Nicolas Malhortie was an architect, and taught at the Ecole Royale Free School of Design in Paris. From 1766 he taught a course "on the different genres of drawing relating to civil and military architecture, on perspective, [and] on mathematics." These are therefore his lessons on perspective given at this school, which after the Revolution became the "Ecole Nationale de Dessin" and today the "Ecole Nationale des Arts Décoratifs." Nicholas Malhortie was trained at the "Ecole royale, gratuite et publique de dessin" in Rouen. This school produced great architects such as the brilliant Jean-Jacques Lequeu; it was the model for all drawing schools in France and beyond. This manuscript was formerly in the collection of Arnaud de Vitry (Sotheby's London, April 11 2002, Lot 566).

The manuscript was undoubtedly composed after the Revolution since the Ecole de Dessin was no longer "royal" but "national" and the usage of the 'eye of Providence' as an ornament for the title-page was removed from the revolutionary iconography. The draughtsman who drew the plates, Devillier, could be Edourad de Villiers de Terrage, the engineer who accompanied Bonaparte on his expedition to Egypt and made drawings of the monuments that eventually appeared in the famous *Description de l'Egypte*.

Small folio (300 x 205 mm) in old but not 18th century marbled paper wrappers. Title page, 7 pp of text and 18 very carefully drawn ink plates. Preserved in a custom-made folding back box with morocco spine label.

PICTURESQUE VERNACULAR - ASYMMETRICAL DESIGNS

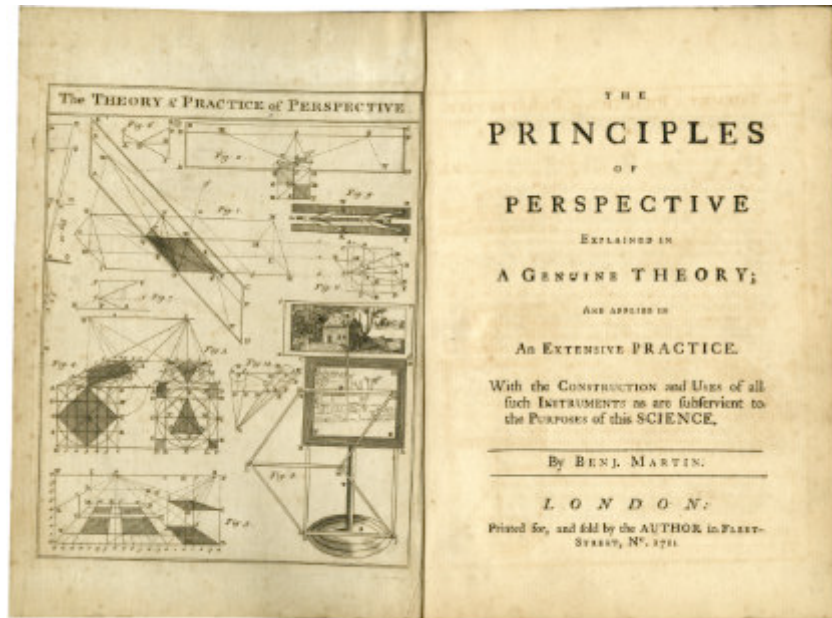
30. MALTON, JAMES. *An essay on British cottage architecture, being an attempt to perpetuate on principle that peculiar mode of building which was originally the effect of chance. Exemplified by fourteen designs.* London: Hookham and Carpenter, 1798 \$1250.00

First edition, a copy with a light water stain to the blank margins of each plate, and priced accordingly. A very interesting work, attempting, in effect, to make order out of chance, and to utilise as elements of conscious design bits of the vernacular such as irregular dimensions and proportions, varied materials, irregularly spaced windows, etc. He was much influenced by Price's *Essay on the Picturesque*. "His conception of the cottage replaced the classical diction that Wood, Kent and Peacock had brought to the type, with a picturesque vernacular idiom of thatch, half-timber, and diamond paned windows, applied to (for the first time in a house publication) an asymmetrical form. His book, published as the romantic ideal was gaining currency, contributed greatly to giving the cottage an image of picturesque respectability." - Wiebenson, III-D-40. *Abbey, Life*, 34. Colvin, p. 535. Archer 197.2 with a long note. BAL, *Early printed books*, 2016.

This first edition is rare; OCLC locates just three copies in American libraries: Yale, Princeton and Columbia.

Small folio, old full polished tree calf, neatly rehinged. 27pp with 21 aquatint plates in bistre. As noted above, old light water stain in the blank margins of the plates. But still a pleasing copy.





A PERSPECTIVE RARITY BY BENJAMIN MARTIN

31. MARTIN, BENJAMIN. *The principles of perspective explained in a genuine theory; and applied in extensive practice. With the construction and uses of all such instruments as are subservient to the purposes of this science.* London: the Author, N.d. [ca. 1770] \$2500.00

First edition. In the preface Martin indicated that his interest lay in theoretical aspects of perspective. "No Mathematical Science requires a Theory more than Perspective," he wrote, and "The Manner in which some authors have treated the Theoretical Part has not been satisfactory to me." Therefore he now presented "a Theory of Perspective which appears to me the most genuine, natural and perspicacious that probably can be." From "First Principles" he turned to scenography, landscape, mechanical construction, double parallel rules, optics and spherical perspective.

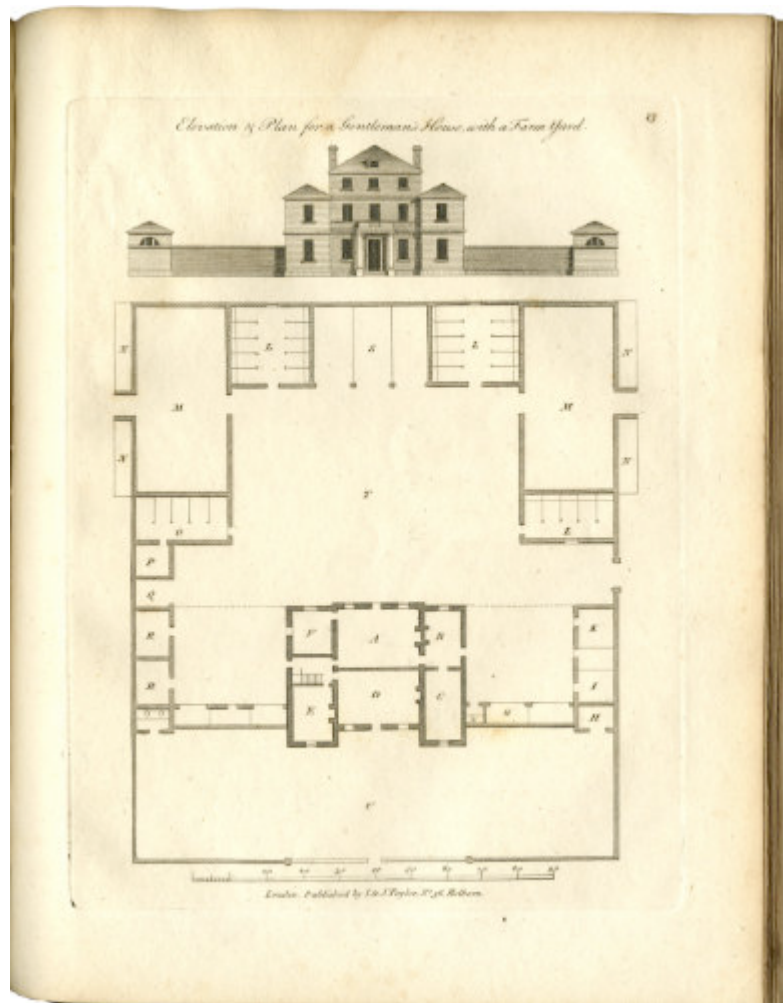
Benjamin Martin (1704-1782) "is remarkable as one of the great popularizers of science in the mid-18th century. He became known internationally, and supplied Harvard College, Massachusetts, with a large proportion of the new instruments needed after the fire of 1764. Yet Martin's industry and popularity did not bring financial stability. He was declared bankrupt in January 1782 and died a few weeks after a suicide attempt, on 9 February." -DNB. Vagnetti, *Perspectiva* IVb53. Not in DeVitri, not in Dedsargues. This is not a common book; OCLC locates just six copies in American libraries: Columbia, NYPL, APS, Wm & Mary, UWisc, & Case Western Reserve. This is the first copy I have ever seen.

4to (8 x 11"), orig marbled sides (worn but attractive), orig. calf spine with a couple small holes but still appealing. (iv)+51 pp with only one engraved plate (frontisp) which is exactly as the book was issued.

“THE LAST ENGLISH PATTERN BOOK OF CLASSICIZING DESIGNS FOR FARM HOUSES”

32. MILLER, J. *The country gentleman's architect, in a great variety of new designs for cottages, farm houses, country-houses, villas, lodges for park and garden entrances, and ornamental wooden gates*. London: I. & J. Taylor, 1797 \$3000.00

First edition. The author of this book is a mystery. There is no known architect of the name “J. Miller;” Harris speculates that Miller might have been an architectural draughtsman or engraver. It was the last English pattern book of classicizing designs for farm houses in the manner of Garrett, Halfpenny and Lightoler. Harris comments: “Perhaps the fact that it provided an alternative to the Picturesque style accounts for its success over twenty years.” Harris, *BABW*, 555-561 but not citing the first edition of 1797 which we offer here. Archer 208.1. Schimmelman 77. Berlin Catalogue 2297. Very rare; I have had this once before in the past 56 years. OCLC locates six copies in American libraries (NYU, Getty, Redwood Library, Yale, Case West Res., and John Carter Brown).



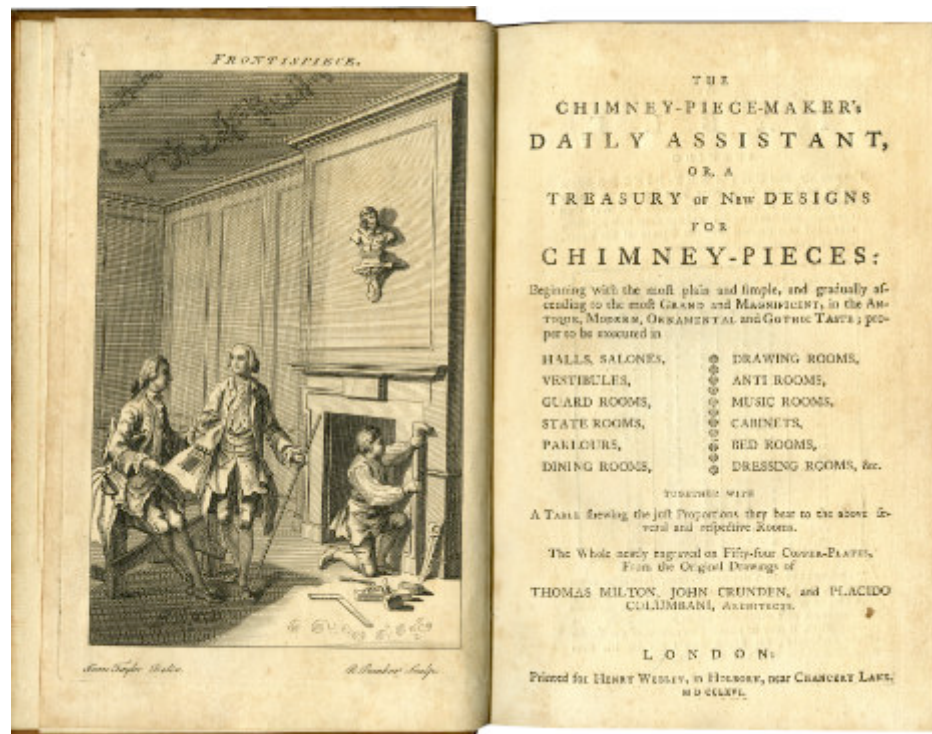
4to, contemporary full brown sheep, very neatly rebacked with dark red spine lettering piece. (ii)+13 ff of letterpress with 32 engr plates + 1 leaf (2 pp) of adverts for Taylor's architectural books. A very pleasing copy of a rare book.

A PATTERN BOOK FOR CHIMNEY PIECES

33. MILTON, THOMAS, JOHN CRUNDEN AND PLACIDO COLUMBANI. *The chimney-piece-makers daily assistant, or, a treasury of new designs for chimney pieces*. London: Henry Webley, 1766 \$6500.00

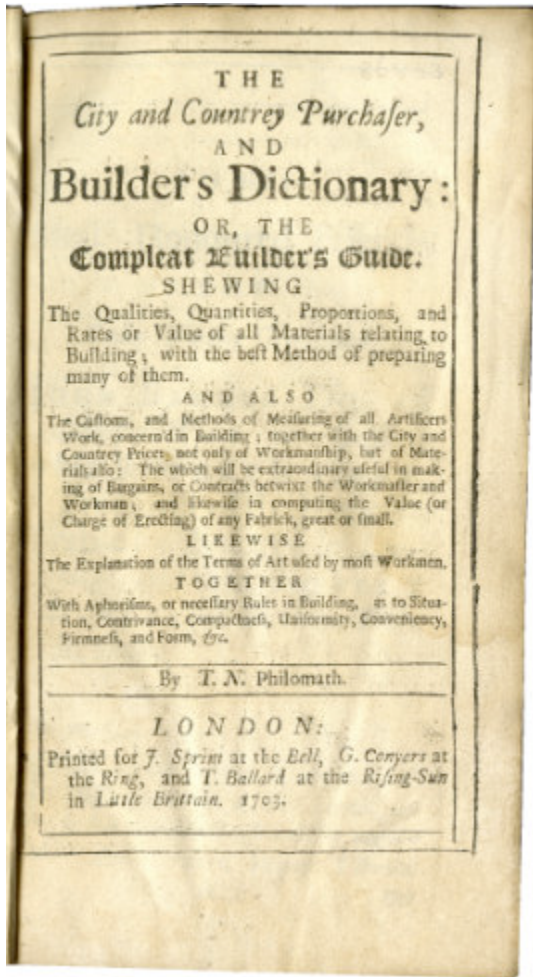
A fine copy of the first and only edition of this rare pattern book. "This volume includes the first published designs of Placido Columbani and of Thomas Milton; [it] was no doubt commissioned by Webley, from a group of young and little-known artists, at least one of whom he had employed in the previous year...", BAL, *Early Printed Books*, 4014. The range of designs is very interesting; they run from very simple to elaborate and ornate; many incorporate overmantel paintings and a few include mirrors. Plate 24 incorporates a portrait of Inigo Jones in the overmantel (one almost suspects this was a pun). Plates 1-26 are by Milton; 27-33 by Crunden; plate 34 by T. C. Overton and plates 35-54 by Columbani. The styles are noticeably different; Columbani was the most competent and advanced designer of the group, working in a simple neo-classical style. Harris, *BABW*, 158. Colvin, p. 242. and 231. Noted by E. White in her entries for both Crunden and Columbani (*Pict. dict. of Brit 18th cent furniture design*). OCLC locates 11 copies in American libraries. But very rare in commerce.

8vo, orig. polished calf, dark red lettering piece on spine; board edges decorated with a gilt roll. Engr. frontisp., printed title and 54 engr. plates. Except for occas. light browning this is about as fine a copy as one could wish for.



FIRST EDITION OF THE FIRST BUILDER'S DICTIONARY

34. NEVE, RICHARD. *The city and country purchaser, and builders' dictionary: or the compleat builder's guide...by T. N., Philomath.* London: Printed for J. Sprint at the Bell, a.o., 1703 \$1500.00



First edition. As Eileen Harris states, this was “an entirely new type of architectural book...A complete work in itself in which diversified material is brought together from many different sources and arranged alphabetically under catchwords. The idea of such a compilation was probably suggested by John Harris’s *Lexicon Technicum*, the first general encyclopedia of comprehensive scope. Although the *Lexicon* did not appear in print until 1704, its plan was announced in 1702 and was obviously known to the subscribers and publishers among whom were three of Neve’s polishers, Daniel Browne, John Nutt and John Sprint.” The sources for Neve’s articles on materials and methods of building were Moxon’s *Mechanick Exercises*; prices and measurements are from Leybourn and Wing; theoretical and aesthetic aspects of architecture from Wotton and the dimensions of the orders from various authors. Harris lists two issues of this first edition without priority; the present issue is her no. 595. BAL, *Early printed books*, 2261 with interesting note. Park List 58.

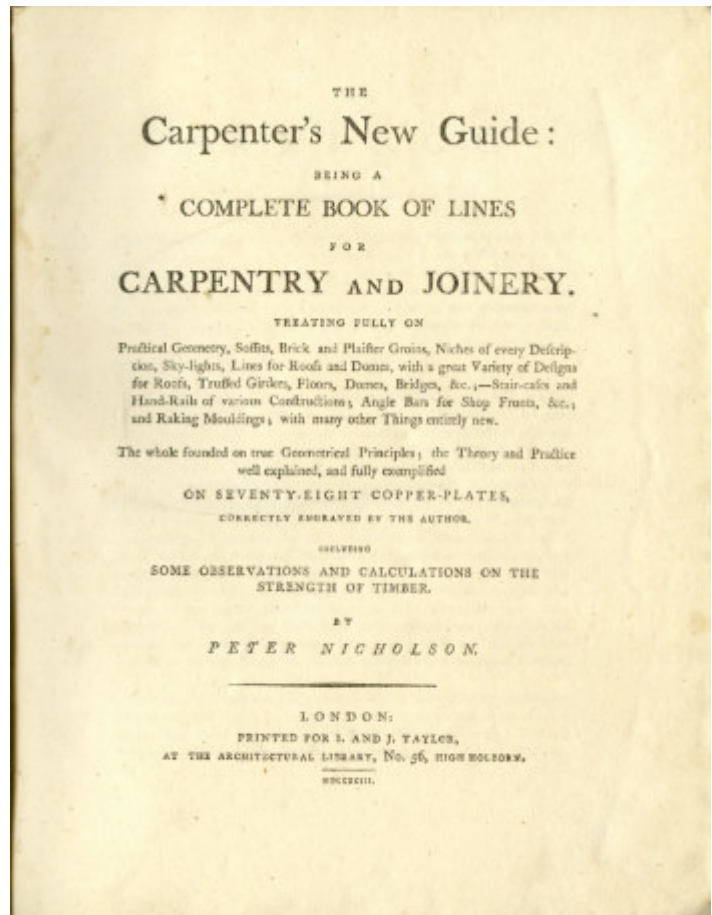
This is a compromised copy, as the lower half of the entire book was water stained a long time ago. But because it was printed on hand-made rag paper of high quality, it has survived well. There is slight evidence of the water staining, and ripples throughout but it is still a sound and useful copy, and with no sign of any of the pages ever stuck together. Also, it survives in the blind decorated boards and has been neatly rebaked. It is very rare; in the past 56 years I have had but two copies. The last one, which was not water stained, I sold for \$2500.

8vo, orig. full calf front and rear boards, neatly rebaked with raised bands, a nice workmanlike binding. (x)+(xxii)+288 pp.

PERHAPS THE MOST IMPORTANT CARPENTERS' HANDBOOK EVER PUBLISHED

35. NICHOLSON, PETER. *The carpenter's new guide: being a complete book of lines for carpentry and joinery*. [Second edition]. London: Printed for I. & J. Taylor, 1793 \$1500.00

Peter Nicholson (1765-1844) was one of the leading intellects behind 19th century building technology" (H. Colvin, *Biog. Dict.*, pp. 593-4. The present book was his first, with a slightly different title, *The new carpenter's guide*, first published in 1792 (on this see BAL, *Early printed books*, 2291). For this book he engraved his own plates; it is extremely rare (OCLC locates just 3 copies in America). The copy on offer here is the second edition (as stated in the Preface) with 18 additional plates which is almost equally rare; for it OCLC locates just 4 copies in America (Yale, Columbia, Penn State & Case Western Reserve). This work went through innumerable editions and reprints as late as 1870. This was perhaps the most important carpenter's handbook ever published; it was reprinted countless times both



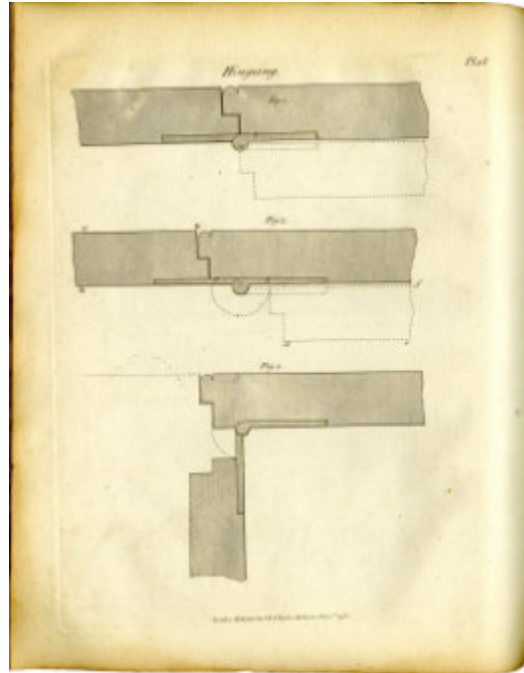
in England and America. "Nicholson, through the continual republication of his technical plates in American handbooks, almost deserves to be called the father of American carpentry and joinery." - Talbot Hamlin, *Greek revival architecture in America*, p. 340. Early editions were enormously influential on the writings of Asher Benjamin in America. Hindle, *Technology in Early America*, p. 62. Shaw, *Engineering books avail in America prior to 1830*, no. 482. Thomas Jefferson had this second edition of 1793 (O'Neal 89). Old owner's stamp, "F. M. Talbot, Archt" on the front fly, probably dating from ca. 1860-70.

4to, orig. full calf, expertly rehinged; orig spine and lettering piece preserved and laid down. 76 pp. with 78 engr plates. Bound at the end are 4 pp of the Taylor catalogue in folio, the sheets folded to fit the quarto format. A very good copy.

HOW TO HINGE AND HANG DOORS

36. NICHOLSON, PETER. *The carpenter and joiner's assistant; containing practical rules for making all kinds of joints, and various methods of hinging them together*. London: I. and J. Taylor, 1797 \$1250.00

First edition This work was intended by its author as a supplement to his *Carpenter's new guide* of 1792. This was the first book on the construction of hinges and the hanging of doors. He covers, in addition, the fitting up of windows and shutters; the construction of floors, partitions, roofs, the adjusting of raking pediments, the setting out of shop fronts, the constructing of stairs and hand rails, etc. Colvin gives an interesting account of Nicholson's life and states that "he was one of the leading intellects behind nineteenth century building technology." Thomas Jefferson ordered a copy of this work for the University of Virginia in 1825 (O'Neal 65). Colvin, p. 594. Berlin Catalogue 2306. Schimmelman 84 with incorrect date. BAL, *Early printed books*, 2284.



4to, orig. full sheep, rebacked with raised bands and gilt lines. xi+79+1 pp with 79 engr plates of which 6 fdg. Occas marginal browning.

A VERY RARE FRENCH ARCHITECTURAL BOOK HIGHLIGHTED WITH INK AND WATER COLOR WASH

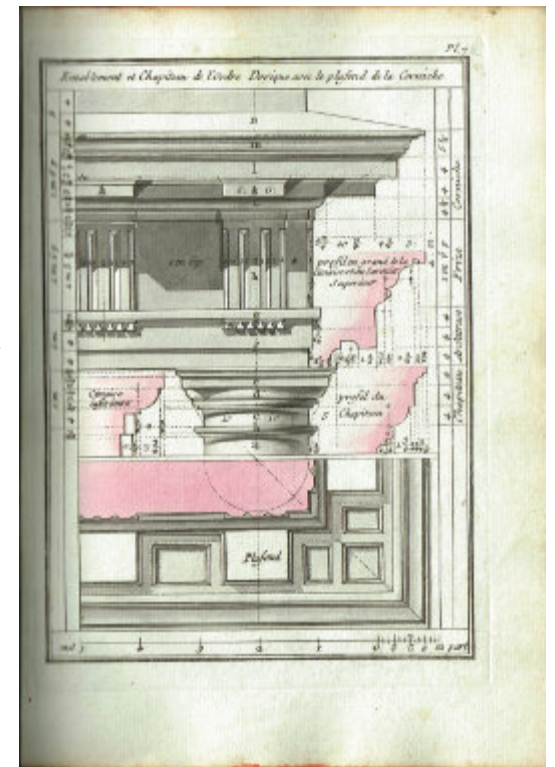
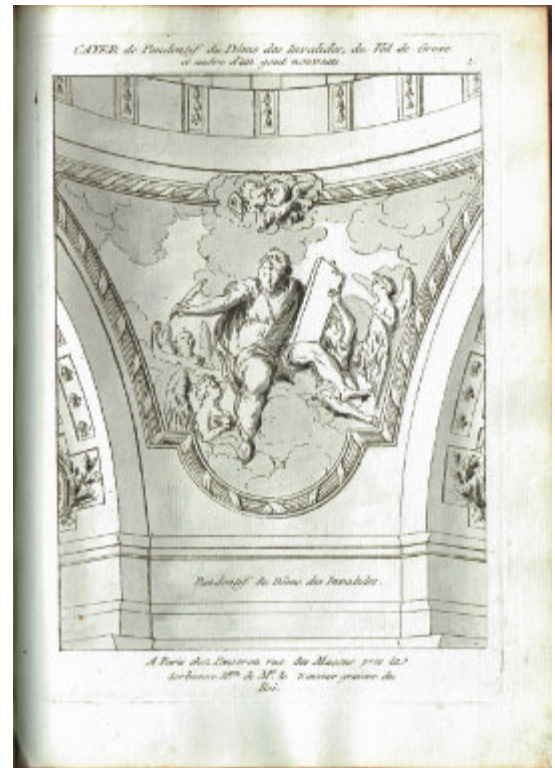
37. PANSEYON, PIERRE. *Elemens d'architecture*. [3 volumes in 2]. Paris: l'Auteur & chez Desnois, 1772-1776 \$7500.00

First and only edition. A very rare and complicated book, and difficult to describe and collate. The contents may be summarized as follows: "Cet ouvrage est divisée en trois parties: la premiere contient la cinq ordres d'architecture...la second partie contient des ornemens, des trophées, des bas-reliefs...la troisieme partie contient...l'application des cinq ordres d'architecture a la construction des edifices..."

A few words about the author: Pierre Panseron (1742-1803) is said to have studied architecture with Jacques Francois Blondel. He had been building inspector for the Prince de Condi and professor of drawing at the Royal Military Academy before he settled in Paris as a private tutor of architecture and drawing. One of his most accomplished pupils at the Academy was J. N. L. Durand. As well as an architect, Panseron was a highly skilled engraver and engraved most of the plates for his own books. He is perhaps best known today for his books or suites of engraved garden plans; they were published at the same time as those of Le Rouge.

This book is important, in my view, primarily because it is a fine example of a rare and unusual technique in 18th century book illustration: the heightening of the engraved plates with ink and watercolor wash. This technique of embellishment of architectural books is little known and with few exemplars. I cannot recall ever having seen another example of this technique in these kinds of books. A modicum of carefully applied wash adds much to the image. And I believe that because Panseron was himself an engraver and engraved most of the plates for his own books, and thus was closer to the actual work of making illustrations, that he himself made the master copies of the embellished plates and then had them executed by copyists. This difficult and time consuming process was probably why so few copies are known worldwide (OCLC locates just 4 copies in this country - one of which I had a few years ago). Indeed, this book may be of more importance in the field of book illustration than in the history of architecture.

As noted, OCLC locates 4 copies in American libraries: UC Berkeley; Art Inst Chi., Princeton and Harvard (I sold their copy to them in 2019). Berlin Catalogue 2431. Ernst de Ganay 114.



3 vols in two. Cont full calf, spines gilt, bindings rubbed but sound. Rather than give a page-by-page collation I have chosen to give simple page counts, noting the numbers of plates which are heightened with wash. **VOL I, PART I.** 16 leaves of letterpress with 77 engr plates of which 15 are heightened with pink and gray wash. **VOL I, PART II.** 10 leaves of letterpress and 51 engr plates (of which 12 are signed P. L. Bienvenu del & sculp in the plate) and of which all 51 are heightened with gray wash and 3 are heightened with gray and pink wash. **VOL II, PART II:** (this is a duplicate of Vol I, Part II above). 10 leaves of letterpress and 62 engr plates. Of these the first 14 and the last 6 are not heightened and the remaining 42 are heightened with gray ink wash (except for 6 which are heightened with a strong brown wash which gives a very pleasing effect). **VOL I, PART III.** 53 leaves of letterpress and 38 engr plates. These plates were not heightened. But some of them have deep shadows. I believe these were engraved by Panseron, and some of them very skillfully show shadows which appear to be wash but are in fact very closely engraved lines. This is a tour-de-force of engraving.

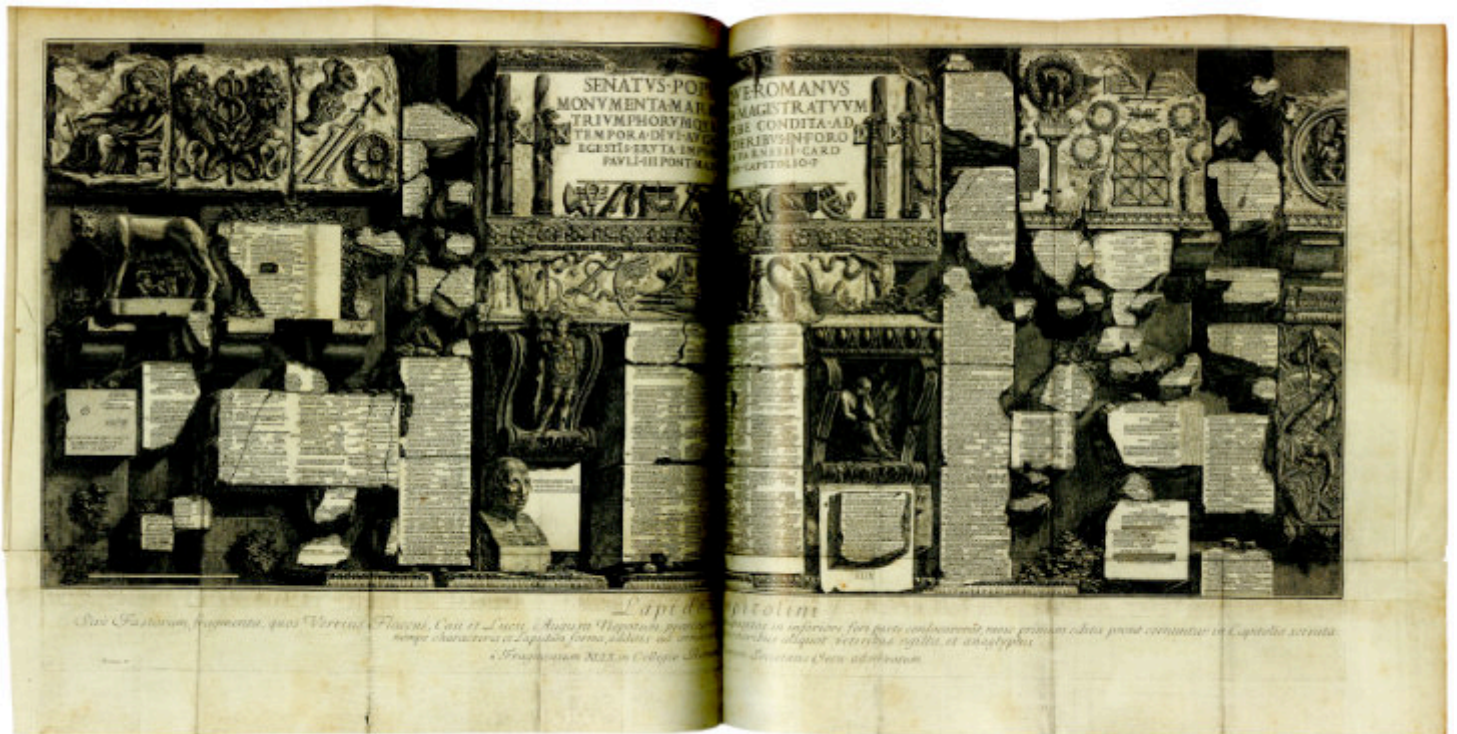
In summary, a rare and beautiful book.

A RARE BOOK BY PIRANESI'S SON NO COPY LOCATED IN AMERICAN LIBRARIES

38. PIRANESI, FRANCESCO. *Il teatro d'Ercolano alla Maesta di Gustavo III re di Svezia... promotore munificentissimo delle belle arti Francesco Piranesi umilla e consagra.* Rome: [Printed by Generoso Salomoni], 1783 \$8500.00

Only edition. The BAL note on Francesco Piranesi (1758-1810) states: "Had Francesco not been the son and heir of Giovanni Battista Piranesi, he would have been recognized as a great artist and etcher. But as it was, he lived always in the shadow of his greater father..." The truth of that statement is evident in the present work which is a great work of etching (especially the title page which is inscribed on a stone tablet above a small medallion portrait of Gustav III) and the nine plates of plans and elevations of the ancient theatre. The note to Millard (*Italian*) states: "Francesco's copious production of prints embraced reproductive etching and architectural subject matter equally. He issued a set of orthogonal drawings (i.e. plans and sections) - nine plates of the recently excavated theatre at Herculaneum..." See also the *Macmillan Encyclopedia of Architects* which gives a good note on Francesco by John Wilton-Ely, and mentions the present work. But this work is very rare and is not in most bibliographies. It is in Millard, *Italian*, 76, and UCBA, II, p.1613. OCLC locates just one copy in the university library in Darmstadt.

Lg folio (22 x 15 ½"), bound in recent boards. Half-title, engr. t.p. (double-p), (viii) pp of letterpress and 9 double-p. engraved or etched plates. Fine clean copy.



39. Lapides Capitolini

FROM FRAGMENTS OF A MARBLE TABLET TO ONE OF THE LARGEST ENGRAVINGS PIRANESI EVER MADE

39. PIRANESI, GIOVANNI BATTISTA. *I B Piranesi Lapidés Capitolini Sive Fasti Consulares Triumphales[que] Romanorum Ab Vrbe Comdita Vsque Ad Tiberiom Caesarem*. Rome: Printed by Generoso Salomoni, [1762] \$11,000.00

“This work includes one of Piranesi’s largest individual plates. The ‘lapides’ illustrated consist of the fragments of marble inscription from the Forum, listing the triumphs, games and consuls of Rome from its foundation to the middle of the 8th century A.D. The remains of the inscription had been removed from the Forum in the mid-sixteenth century, and reconstructed at the Palazzo dei Conservatori in an architectural frame designed by Michaelangelo. As Jonathan Scott notes ‘Piranesi reproduced the lettering...exactly and, to enliven what would have otherwise been a very large and dull plate he filled the numerous lacunae with fragments of sculpture...’ (Scott, p. 164). The artist’s brief ‘Prefatio’ describes the marbles, and the remainder of the book is taken up with a lengthy text largely compiled by other hands. It begins with an approximate reconstruction of the inscription, with the surviving text set in Roman capitals and the missing sections supplied in italics, with numerous footnotes to explain the sources of the additions. The book ends with a lengthy index of the consuls, arranged by praenomen, nomen, and cognomen. Scott notes that this last was compiled by ‘an unfortunate Jesuit’ who had been set to the task as a penance by Father Contucci (Scott, p. 164.” BAL, *Early Printed Books*, 2559.



For another commentary see Millard, *Italian and Spanish*, p. 312. See also C. Yerkes & H. H. Minor, *Piranesi unbound, in passim*, but see esp. pp. 98-106; here I quote one sentence from this source: "Yet it is in the *Lapides* that Piranesi exploited the potential of the vignette to its fullest effect." (p. 99). There is a brief but interesting note in Weinreb 51:837 -"It shows Piranesi's capacity to extract a satisfactory visual image out of the most unpromising material, and also his enthusiasm for antiquarian research." Cicognara 3834. Hind, *Piranesi*, p. 85. *Piranesi Complete Etchings*, illus nos. 471-482.

Lg. folio (21 x 16 1/2". Modern (but not brand new) vellum spine, marbled boards. Printed title-p., engr-title, dedication leaf, (4) pp of Preface (with half-p. engr. vignette), very large fdg engr plate printed from 2 coppers (27 x 53"); and 61 pp. Engr tailpiece on p. 61 (circular device of feathers, serpent and writing tools). Fine clean copy.

PIRANESI'S FIRST BOOK ON ROMAN ANTIQUITIES THE SO-CALLED TROPHIES OF MARIUS

40. PIRANESI, GIOVANNI FRANCESCO. *Trofei di Ottaviano Augusto innalzati per la vittoria ad Actium E conquista dell'Egitto con varj altri ornamenti antichi disegnati ed incisi dal cavalier Gio. Battista Piranesi*. [Rome, 1780] \$11,000.00

Second edition; originally published 1753. "The *Trofei di Ottaviano Augusto* reflects Piranesi's growing scholarship as well as his revolutionary system of illustration and reconstruction of the Roman past. Originally published in 1753, the plates illustrate the so-called trophies of Marius, which had been removed from the fountainhead of the Aqua Giulia and placed on the parapet of Capitoline Square in 1590. The two double-folio frontal views of the trophies offer a lavishly attractive picture of these carved stones, which had never been so lovingly depicted before...As in several other publications of his father's, Francesco Piranesi added five extra plates to later editions of the *Trofei* (pls. 4, 5, 7, 8 and 9 in the Millard copy). [Also in the copy described here.] Martha Pollak in Millard, *Italian*, no. 87 & p. 311.

The title page to the first edition of 1753 was printed letterpress in red and black. As stated by Yerkes and Minor "Piranesi continued to issue copies of the *Trofei* with the 1753 title page until well into the 1760s...When stocks eventually ran out, rather than have a new text[sic] typeset, either Piranesi or his son Francesco inserted a new unsigned etching on a sheet above the *Frammenti* print. In words that appear in raised letters in a shield overgrown with foliage, the etching supplies the book's title in lieu of a separate printed page...The new etching also alerts the reader that the author had been knighted which happened in 1767: "Cavalier Gio Battista Piranesi. When Francesco Piranesi published a second, posthumous edition of the *Trofei* in 1780, to which he had added five plates of his own, he was able to

continue to use this etched title page without adaptation...The *Trofei* did not include a separate printed text." Carolyn Yerkes in Yerkes & Minor, *Piranesi unbound*, p. 75 & Figs 4.2 & 4.3.

The large plate following the title-leaf, with the title "Veduta dell'avanza dell...Castello del Aqua Giulia" had already been published in 1761 in the homonymous work "Il Castell dell Acqua Marcia." This glorious image is reproduced here. BAL, *Early printed books*, 2566. Hind, *Piranesi*, p. 83. OCLC locates just one defective copy in the UK (BL) and no copies in American libraries.



Lg folio (23 x 16 1/2"), recent boards, vellum spine neatly lettered. Title-plate counted as plate 1 and 15 engravings of which 10 are double-p. Fine clean copy with strong impressions.



48 ETCHED VIEWS OF ROME BY THE YOUNG PIRANESI

41. PIRANESI, GIOVANNI BATTISTA. *Varie vedute di Roma antica e moderna disegnate e intaglia di celebri autori*. Roma: a spese di Fausto Amidei libraro al Corso, 1748 [i.e. 1750] \$17,500.00

First edition the “*Varie Vedute*”, which includes the first complete series of Roman views by Giovanni Battista Piranesi (1720-1778). The contents of this volume, other than the 48 plates signed by Piranesi, also feature 7 views by Jerome Charles Bellicard dated 1750, 8 by Jean Laurent LeGeay, 9 by Pilotheé Francois Duflos, 2 by Paolo Anesi. Among the remaining unsigned 20 plates, Donati (1940) attributes the following three to Piranesi: “Archiginnasio della Sapienza”, “Palazzo Borghese”, and “Veduta del Porto at Ripetta.”

“The most important segment of Piranesi’s work and his most influential prints are the views of Rome and the archaeological works. The views of Rome were made in two distinct stages, resulting first in a series of small views, followed by a vastly ampler collection of large prints...Piranesi initially etched several views of Rome during his first stay there, to which he may have added after his return from Venice. He sold these small illustrations, perhaps as many as forty-eight, outright, so that the publishers of these small views...were able to publish them, almost like postcards, in various editions and combinations ...Although one-third of the 48 plates etched by Piranesi for the *Varie veduti* are illustrations of ancient Roman buildings, the collection is dominated by views of contemporary Roman architecture.” (Millard, p. 307-8).



“The range of styles in the *Varie vedute* clearly bespeaks Piranesi’s early experiments with various types of line, methods of biting, and basic compositions to portray existing buildings. Evidence from dated volumes and stylistic analysis of the plates suggests dates of execution varying widely between 1741 and 1750...There exist some copies of the *Varie vedute* with the date 1745 printed on the title page (Huntington Library), but both versions were in fact issued in 1750. “The most common early and complete volume of the *Varie vedute* is dated 1748 on the title page (as in the copy on offer here). Further the earliest complete volume I know of is in the Huntington Library, which has the same title page dated 1745. But both of these dates are inconsistent with the date 1750 on several plates by J. C. Bellicard in the Huntington copy and in every uncut volume of the *Varie vedute* I have seen. [And in the copy here also]. Once more the conclusion is clear: the particular copies of the 1745 and 1748 volumes found so far were not completed in their composition at the time of those dates on the title page but later, around 1750.” - Robison, *Early architectural fantasies*, p. 10.

Oblong 4to (9 x 12 ½"), cont. vellum painted green, dark red label lettered in gilt on spine. 94 engr. plates incl. t.p. PROVENANCE: owner’s inscription dated 1824 on front fly: “Delalang, Dubois” and MS note “par le bon ami et respectable M. Duplessi.” Old stamp on t.p. “A. Dubois.” Occas. marginal old water stains, and rare foxing, slightly heavier on a few plates. An excellent copy.

ONE OF THE BEST SCHOLARLY GUIDEBOOKS TO ANCIENT ROME WITH 20 ETCHINGS BY PIRANESI

42. [PIRANESI, GIOVANNI BATTISTA]. VENUTI, RIDOLFINO. *Accurata, e succinta descrizione topografica delle antichità di Roma...Parte Prima & Parte Seconda*. Roma: Gio. Battista Barnabo - Giuseppe Lazzarini, 1763 \$8000.00

First edition of Venuti's work on ancient Rome, remarkable for the inclusion of 20 full-page plates by Piranesi, originally published in the *Varie Vedute* of 1748-50 and among his earliest mature work. The other plates are by LeGeay, Duflos, Bellicard, and some more pedestrian work by Nicolo Mogalli. The work was published under the auspices of the Roman Society of Antiquaries, whose Roman and English corresponding members are listed at the end and include James Adam, Thomas Hollis, James Byres, Architect; Henry Flitcroft, Thomas Jenkins, William Kent and Richard Wilson.

Ridolfino Venuti (1705-1763) was a "researcher and writer of great modernity" and was a famous archaeologist, curator of the Albani Museum in Rome, and an expert on the history and topography of ancient Rome. The present work is cited in *Piranesi Unbound* (Princeton, 2020) by Carolyn Yerkes and Heather Hyde Minor as it includes small plates by Piranesi. This was the best known of Venuti's works and is especially esteemed for its fine collection of etched, drypoint and engraved plates, especially those by Piranesi." - "These small views of Rome raise more problems with regard to dating than virtually any of



Piranesi's other works. Executed at the outset of his career, they are among the very few plates which the artist appears to have sold outright to a publisher and which were not reissued in later editions of his collected works. (Hence their absence from the otherwise largely complete sequence of surviving copper plates held by the Calcografia Nazionale in Rome). They are of particular importance in plotting the development of Piranesi's graphic skills, as they range from his first tentative efforts to some highly sophisticated compositions." - Wilton-Ely. See also BAL, *Early Printed Books*, 3411: "The plates in this work are a series of superior views of Rome, built around a collection prepared by Piranesi." Cicognara 3905. Berlin Catalogue 1891. Rossetti G-1234. Schudt 769. Fossati-Bellani 859. Hind, *Piranesi*, p. 78 & p. 88 (edition of 1824).

The 97 etched or dry-point plates in this volume are particularly fine, especially those by Piranesi. They are deep, rich impressions, much better than in the two previous copies I have owned of this book.

4to, 19th century brown calf spine & corners, marbled sides. xxxvi+143; viii+143+(1) pp. With 96 engr or etched plates plus the folding plan (not present in all copies). An appendix at the back is a 3-page list of the English Associates (a fascinating read) and finally an extensive list of Venuti's publications. Occas light spots of foxing here and there but an excellent copy with the plates in fine state.



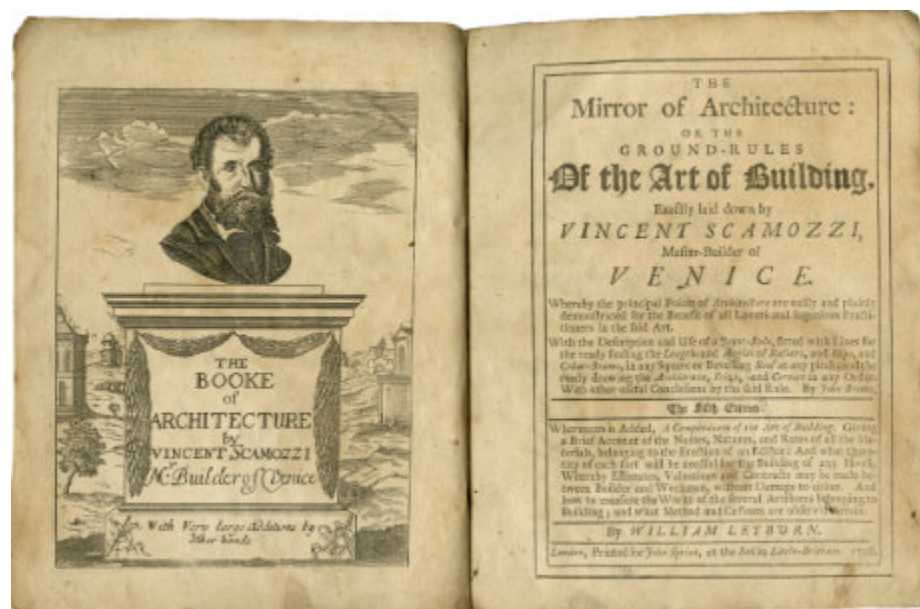
"THE MOST COMPLETE AND SCHOLARLY STUDY OF VITRUVIUS OF ITS DAY"

43. POLENI, GIOVANNI. *Exercitationes Vitruvianae Primae. Hoc est: Ioannis Poleni commentarius criticus de M. Vitruvio.* Padua: Giovanni Manfre, 1739 \$4500.00

First edition. "Poleni's *Exercitationes* formed the most complete and scholarly study of Vitruvius of its day, and continues to represent a remarkable anthology of Vitruvian learning. The first part includes a detailed bibliography of the printed editions of *De Architectura*, and also discusses some of the manuscript exemplars through which the text has been transmitted... The second and

third parts are made up of essays, letters, and commentaries on Vitruvius, often reprinting scarce early studies.”- BAL, *Early Printed Books*, 2587. Includes remarks on twenty-two manuscripts of the text and excerpts from various writings about Vitruvius by Baldi, Bertano, Buteo, Cavaleri, and Kircher, among others. The author projected nine parts but only three were published. BAL 2587. Cicognara 612. Fowler 250. Millard, *Italian*, 104,

Small folio (12 ½ x 9 ½"), marbled sides, calf spine and corners, spine with dark red lettering pieces (modern but sympathetic binding). (iv)+360 pp. with 61 woodcut figures including several full-p. images of an Ionic cap. The symbolic woodcut device on the titlepages shows a Doric column being erected with the use of a pulley operated by a hand emerging from a cloud. Excellent clean copy. Provenance: embossed stamp on blank front flyleaf: Exlibris Derek Clair Gibson.



A RARE BUILDER’S PATTERN BOOK WITH AN INTRIGUING PROVENANCE

44. SCAMOZZI, VINCENT. *The Mirror of Architecture: or the ground-rules of the art of building, exactly laid down by Vincent Scamozzi, master-builder of Venice...with the description and use of a Joynt-Rule...by John Brown. Fifth edition, whereunto is added 'A Compendium of building'...by William Leybourn.* London: Printed for John Sprint, 1708 \$1500.00

A rare work but a defective copy, lacking the folding plate of the ‘joynt-rule’ (as is often the case), and priced accordingly. Originally published in Venice in 1615, “Scamozzi’s 800-page ‘summa’ of architecture was, of course, entirely unsuited for the popular market, but his international reputation made an abstract a widely saleable proposition. By a skillful

reduction of the material to a few pages, [the publisher] produced a handbook of the orders that could vie with Vignola's...also added was a treatise by the mathematical instrument maker John Brown...the publisher further enriched his *Mirror of Architecture* by a 'contracted' version of Wotton's *Elements of Architecture*, retitled *The Ground Rules of Architecture*...and finally he added William Leybourn's *Architectonice, or a compendium of the Art of Building* (London, 1707). It was precisely its miscellaneous composition that made the *Mirror* so popular that it appeared worthwhile reprinting four times during the eighteenth century, the last as late as 1752." - loosely adapted from Harris, *BABW*, p. 410 and no 808. The first edition was published in London, 1669. Thomas Jefferson owned a copy of the seventh edition of 1734 (see O'Neal 111b). Park 49.

4to, orig. full calf, upper joint starting, but an honest and appealing copy. Frontisp (portrait of the author), printed t.p., (ii)+ 51 plates (numbered erratically) **WITH** Text to Scamozzi (pp. 1-16); **WITH** Text to J. Brown (pp. 17-40 - lacking the fdg. rule); **WITH** Text to Wotton (pp. 41-56) **WITH** Text to Leybourn (pp. 57-112). Scattered browning throughout. **PROVENANCE**: John Holden, Carpenter [early 18th cent]; Geo. Holden, his book, 1805; George Holden his book, 1798. This could be the family of Thomas Holden of London in the reign of George II (see Colvin, p. 423).

AN IDEAL BOOK FOR TEACHING
THE HISTORY OF BOOK ILLUSTRATION
WOOD CUTS VERSUS COPPER ENGRAVINGS
BOTH IN THE SAME BOOK

45. SCAMOZZI, VINCENT. *Oeuvres d'architecture...contenues dans son Idée de l'Architecture Universelle...traduites en Francois par Augustin Charles Daviler...et le reste a été traduit par Samuel du Ry...avec les planches originales: le tout revu & exactement corrigé sur l'original Italien.* Leiden: Pierre Vander Aa, 1713 \$3750.00

What is most interesting and valuable about this second French edition is the fact that 44 of the plates are woodcuts; the blocks were reused from the 1615 edition. The remainder of the plates, 67, are copper engravings; these were made, as far as I can tell, specifically for this edition and were not reused from any earlier edition. Thus, this edition, for the purposes of teaching students of the history of the book how to differentiate between wood cut plates and engraved plates is ideal. Fowler no. 302 describes an edition of the Hague, dated 1736, which is very close to the edition on offer here.

Originally published 1615, this was the last of the great architectural treatises of the Renaissance, and the book which provided the final codification of the classical orders. A good capsule summary of its contents has been given in Weinreb 44:433: "Scamozzi originally conceived the work in twelve books, later reduced to ten of which only six were published. These he divided into two parts, books I-III and VI-VIII. The two which exercised the most deep and lasting influence were Book Six on the Orders, which, reprinted and adapted in its own right became the leading compendium on building according to the Orders in France, the Low Countries and northern Europe; and Book II, on planning, which provided the basis for subsequent concepts of the ideal city. The third book traces the development of Scamozzi's own building practice and reconstructs typical Greek and Roman houses and villas. Of the remaining, Book one states the basic architectural principles, discusses theory and provides a historical summary of architectural writing; Book seven deals with building materials and Book eight (hurriedly compiled) with building techniques." The present edition is divided into eight books with illustrations for the most part from the Amsterdam 1658 edition. Book VI is a reprinting of the text of D'Aviler's translation issued in Paris in 1685. Cicognara 655 (this edition).

Folio, recent calf spine, marbled boards, orig. lettering piece preserved and reused. (xvi)+276 pp. with 44 woodcut plates (some double-p) and 67 engr. plates. Title page in red and black.

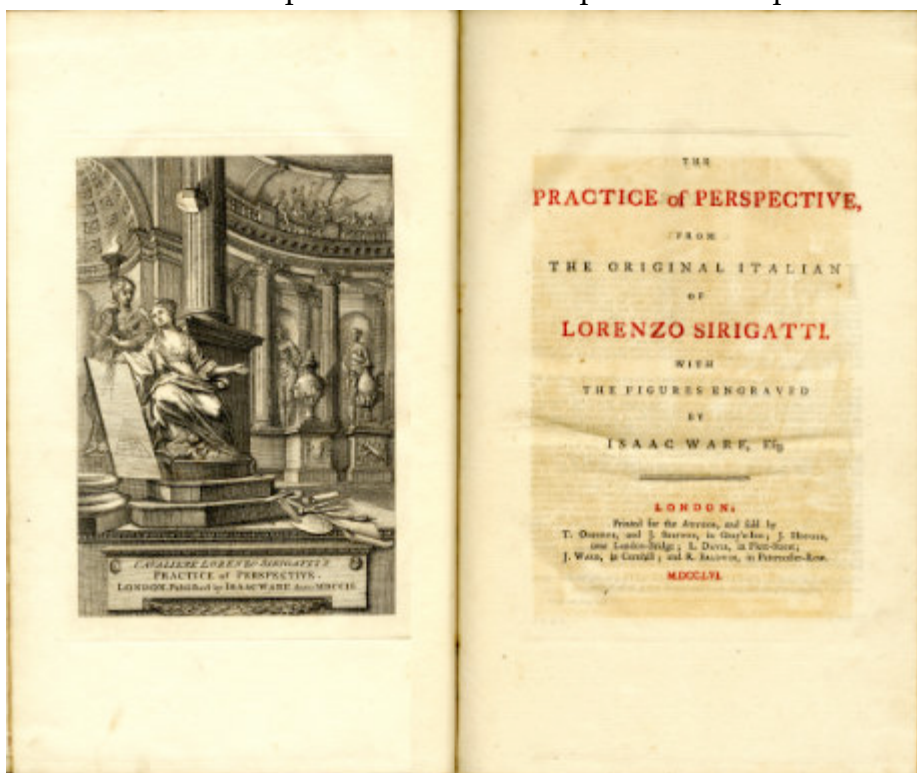


THE RAREST PUBLICATION BY ISAAC WARE & THE RAREST 18TH CENTURY ENGLISH BOOK ON PERSPECTIVE

46. WARE, ISAAC. *The practice of perspective, from the original Italian of Lorenzo Sirigatti. With the figures engraved by Isaac Ware.* London: Printed for the Author, 1756 \$5000.00

First and only edition; extremely rare. This is the first copy I have had or even seen in 57 years. The background to this book is discussed by Eileen Harris: On 14 March 1755 Ware announced the work, as “easier to be understood than anything hitherto published in the English language.” Joshua Kirby had made similar claims for his *Brook Taylor’s perspective made easy* (1754), and with a second edition imminent, was so infuriated that he published an exposure of Ware’s ignorance in *Dr. Brook Taylor’s Method of Perspective compared with the Examples lately published as Sirigatti’s by Isaac Ware* (1757). Although the sale of the pamphlet was apparently suppressed [ESTC records just 4 copies in the UK and OCLC just 3 copies in America], its effect was devastating; Eileen Harris states “it was doomed to failure before any part of it appeared in print.” Ware attempted to defend himself in an anonymous article in the *Monthly Review* but to no avail.

This is the only edition of this English translation of Sirigatti’s *La pratica di prospettive*, first published at Venice in 1596 and reprinted there in 1625. Ware here presents the first book with its 43 chapters and accurate copies of the 49 plates from Sirigatti’s *Libro Primo*.



Ware’s edition is graced with a handsome allegorical frontispiece, an image of a sibyl holding a pair of dividers and demonstrating a square receding to a vanishing point. This faces a formal title page printed in red and black. OCLC locates seven copies in American libraries, older libraries which must have acquired their copies many years ago. As stated above,

I have never seen a copy on the market since 1967.

Provenance: From the collection of Thomas Vroom with his bookplate. Arnaud de Vitry did not have a copy in his collection, (which was sold at Sotheby's 10 & 11 April 2002).

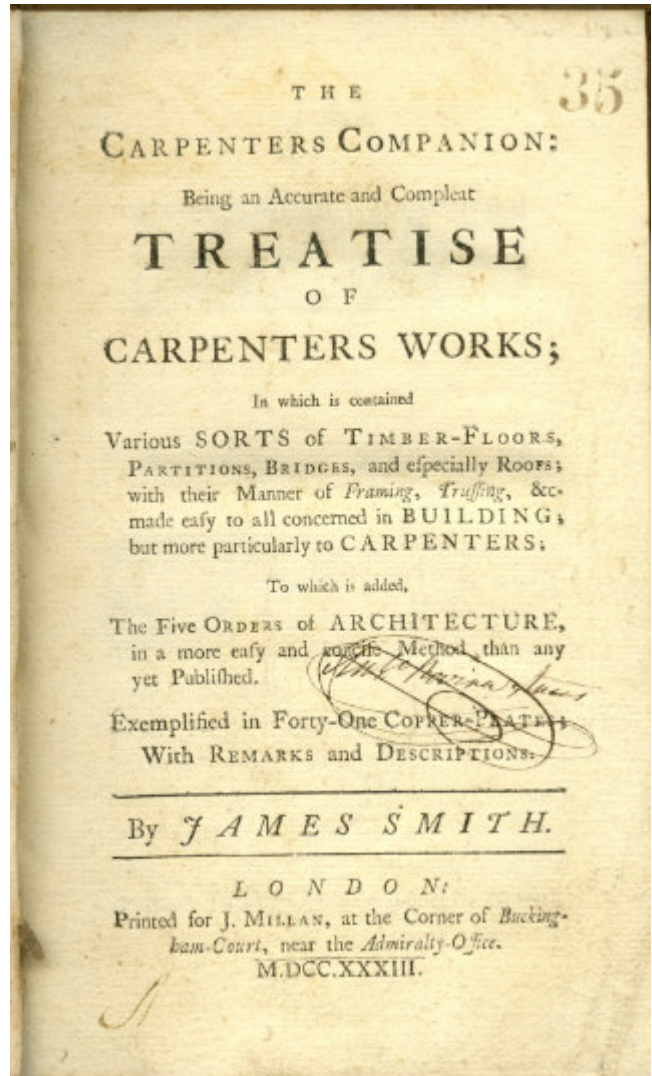
Folio (16 3/4 x 10 1/4"), in full contemporary English mottled calf, expertly rebacked in matching calf with gilt-stamped panels and dark red lettering piece. 8 preliminary pages incl. frontisp and t.p. and 49 etched plates on 43 leaves, the letterpress on versos. A fine clean wide-margined copy.

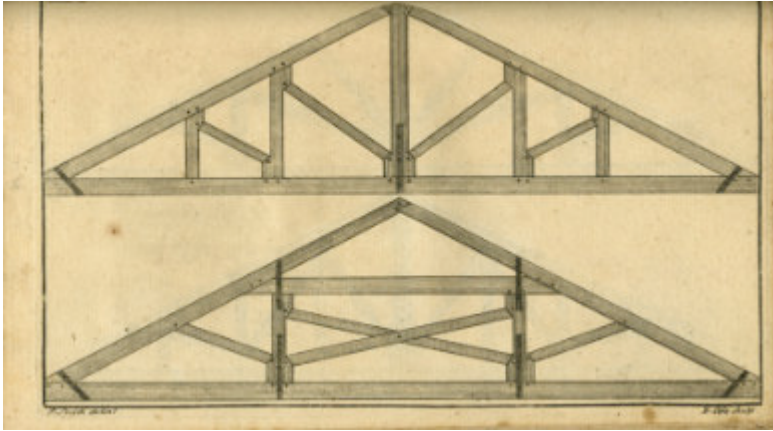
A RARE 18TH CENTURY CARPENTER'S HANDBOOK

47. SMITH, JAMES. *The carpenters' companion: being an accurate and compleat treatise of carpenters works; in which is contained various sorts of timber floors, partitions, bridges, and especially roofs...to which is added the five orders of architecture.* London: J. Millan, 1733 \$5000.00

First edition, an interesting and very rare book given a fascinating note by Eileen Harris. This work, together with Francis Price's *A treatise on carpentry* (also 1733) were the first new books on carpentry since 1683 when William Pope's "Designs of floors...and the framing of houses" were appended to Godfrey Richards's edition of Palladio. Harris states that "regardless of the fact that several of the methods of construction recommended by Smith were condemned as unsound, his text, being the only continuous one available, was pirated by architectural compilers for almost a century. Large pieces of it appeared within a year in *The builder's dictionary* and Langley's *Ancient masonry*. Peter Nicholson reprinted it in full in his *Architectural dictionary* (1819) and was followed in 1830 by Robert Stuart (a pseudonym for Meikleham) in his *Dictionary*. Harris, BABW, 834. Park List 78.

The plates are entirely devoted to roof framing except for the final five which show the five orders of architecture.



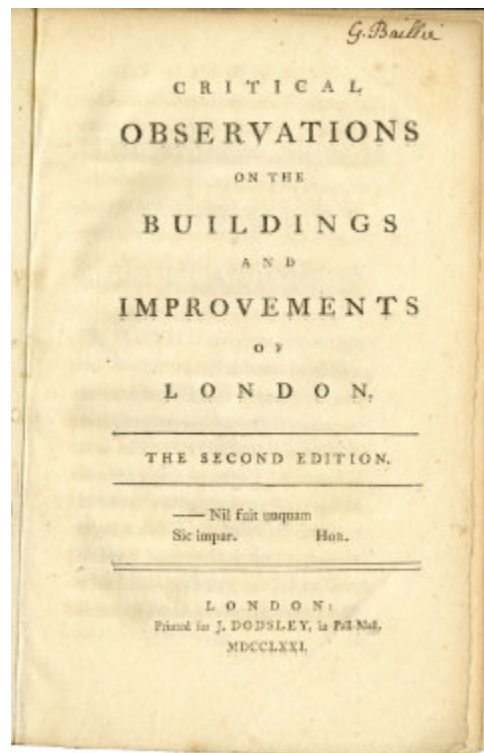


8vo, orig. full polished calf, upper and lower front joints slightly cracked. 31+1 pp. with 41 engr. plates. Plates engraved by B[enjamin] Cole. Fine clean copy.

A PERCEPTIVE CRITICISM OF THE BUILDINGS OF LONDON

48. [STEWART, JOHN]-(attributed to). *Critical observations on the buildings and improvements of London. The second edition.* London: J. Dodsley, 1771 \$2000.00

Much has been written about the authorship of this small but perceptive work. Hugh Pagan summed it up in 2003 (his 46:101) and I can do no better than to quote his note here: First published earlier in the same year, "this, [is a] particularly acute and well-written commentary on contemporary building and urban planning in London. Its authorship has long been debated, but it is now generally accepted that it was not written by the architect James Stuart, and was most probably written by an individual named John Stewart, perhaps the John Stewart who had financial interests in India and was briefly Member of Parliament for Arundel, or else another John Stewart who was Judge-Advocate of Bengal 1771-5... At all events, the author was a shrewd architectural critic and was especially interested in the most recent architect-designed private houses and squares in the West End of London, expressing particular approval of St. James's Square and of Cavendish Square, and looking forward to Oxford Street becoming "the noblest street in Europe." BAL 744 (listed under title). Harris, BABW, 152 (also listed under title). OCLC locates six copies in American libraries.

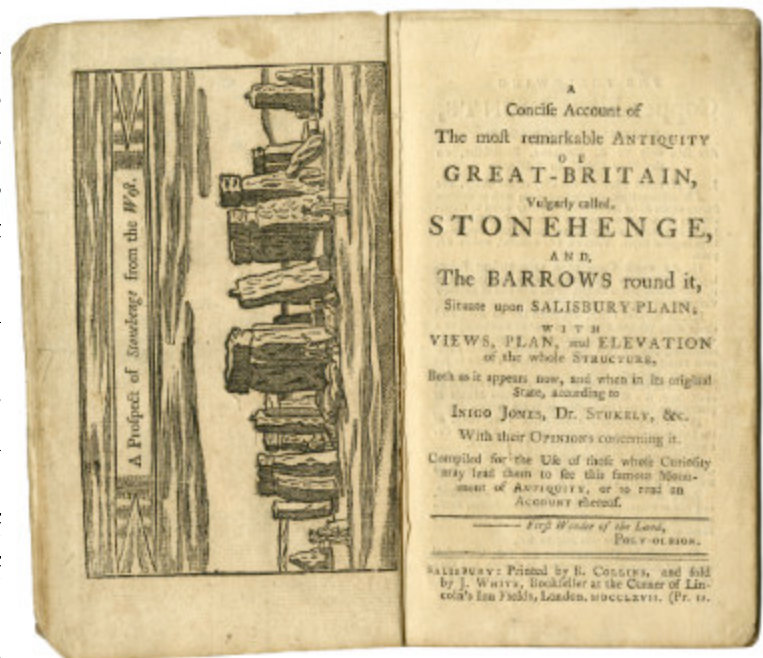


8vo, later marbled sides, polished calf spine, title in gilt lettering.(iv)+69 pp. "G. Baillie" inscribed in a neat contemporary hand along blank upper margin of t.p. A nice copy.

OCLC: NO COPY IN THE USA

49. STONEHENGE. *A concise account of the most remarkable Antiquity of Great-Britain, vulgarly called Stonehenge, and, the barrows round it, situate upon Salisbury-Plain with views, plan and elevation of the whole structure, both as it appears now, and when in its original state, according to Inigo Jones, Dr. Stukely, with their opinions concerning it.* Salisbury: Printed by B. Collins, 1767 \$1750.00

A sweet little book in lovely original condition. It contains five wood-cut plates: "A plan of the whole building" after Inigo Jones (double-page folding) "A prospect of Stonehenge from the west" (single-page) "The building in perspective from the Northeast" after Jones and Webb (double-page); "A peep into the Sanctum Sanctorum, from Dr. Stukely" (single-page) and "A direct view of the Remains of the Adytum of Stonehenge, according to Dr. Stukely" (single-page). There was



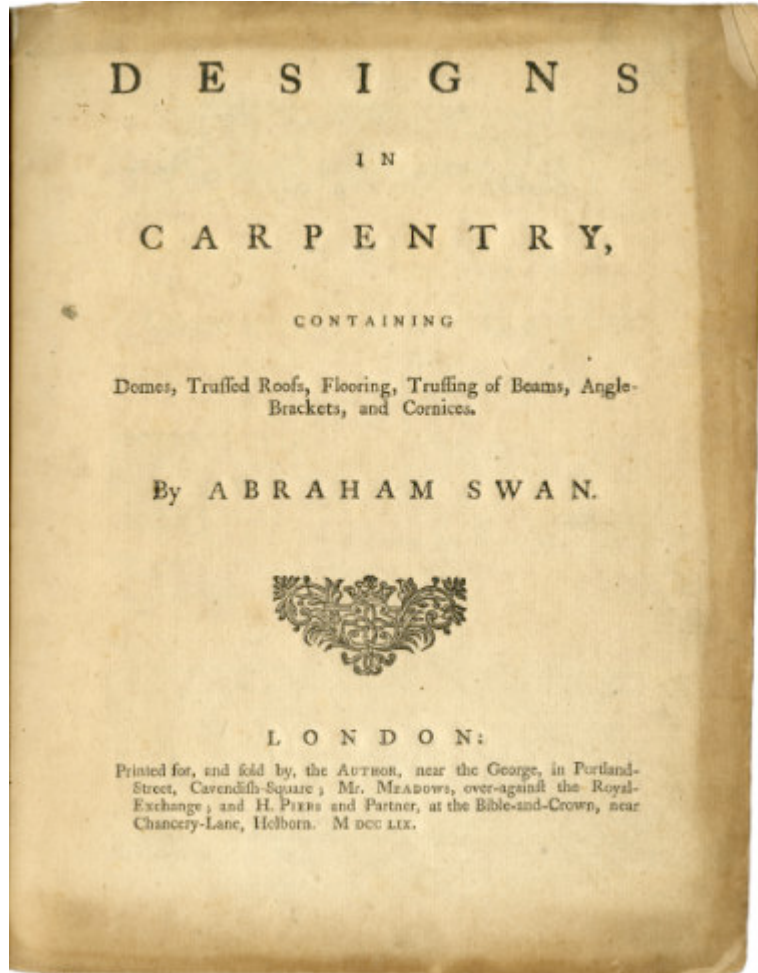
a great deal of interest in Stonehenge in the late 17th and early 18th century; it is possible that this little pamphlet was written by the printer, B. Collins. OCLC locates just one copy (Univ of Glasgow Library); no copies in American libraries.

12mo, original marbled paper wraps (spine worn). (2)+28 pp with five wood-cut plates (2 double-page; 3 single-page).

A PARK LIST RARITY

50. SWAN, ABRAHAM. *Designs in carpentry, containing domes, trussed roofs, flooring, trussing of beams, angle-brackets, and cornices.* London: Printed for, and sold by, the author, 1759 \$4500.00

First edition, close to a fine copy. It was reissued with a revised title, *The carpenter's complete instructor*, in 1768. BAL gives a good note: "Swan's *Designs in carpentry...* of 1759 was probably inspired by Francis Price's *A treatise on carpentry* of 1733...There are some significant similarities between the two works: both are in quarto format, with approximately the same number of plates, and many of Swan's etchings show timber frames for roofs of the same shape and style as Price's, but with differences of detail. Price's plates are also rather cruder than Swan's, who appears to have been attempting to improve both on the structures offered and the quality of their presentation..." - *Early printed books*, 3224 (BAC has only the edition of 1768). This work is a



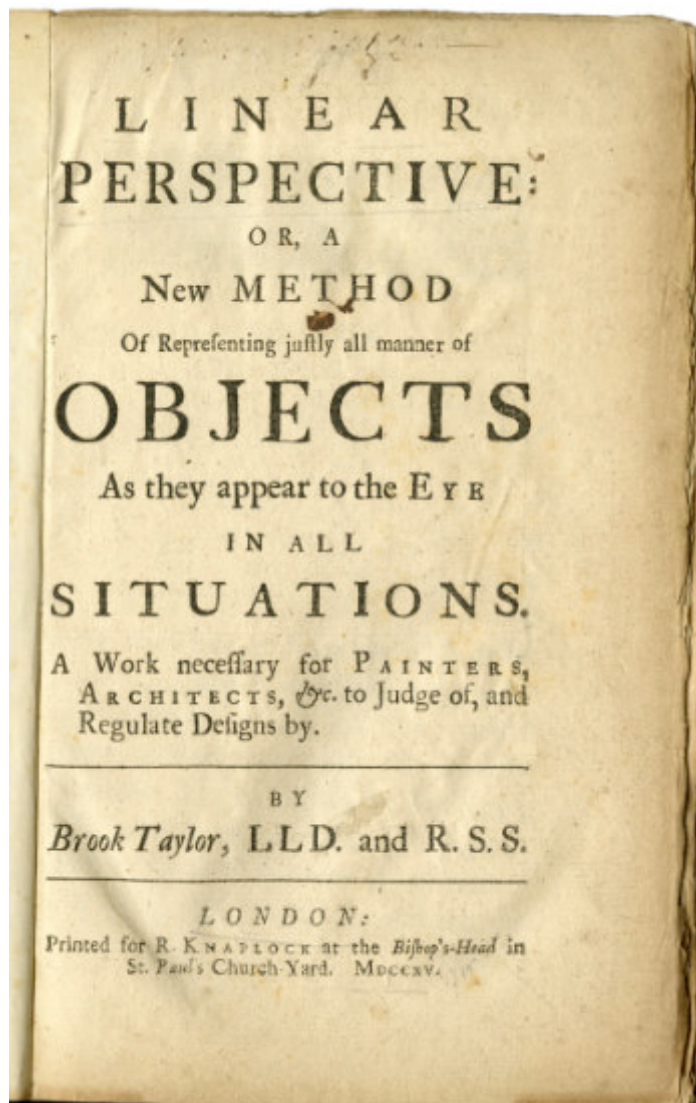
good example of a book that is fairly widely held in libraries (OCLC locates 10 copies) but is rare in the marketplace; in 56 years I have owned only one other copy. There is one copy only in the book auction records since 1975 (Christies, London, 1989); that copy, worn and browned, made \$2054. Harris 874. Millard 83 (this edition). Park List 81.

4to, recent full polished calf with gilt lines, a gilt stamped spine and red lettering piece. 8 pp with 55 engr. plates. Outer blank margin of t.p. has an old brown stain which was caused from offsetting from the leather of the original binding. But a very appealing copy.

THE FIRST ORIGINAL WORK ON THE SUBJECT IN ENGLISH

51. TAYLOR, BROOK. *Linear perspective: or, a new method of representing justly all manner of objects as they appear to the eye in all situations*. London: R. Knaplock, 1715 \$4500.00

First edition, nice copy, of "the first original work on the subject in English - in fact, it is the first original work in any language for a very long time." (P. Breman in Wiebenson, III-B-27). Bernouilli characterized it as "abstruse to all and unintelligible to artists for whom it was written. Even the second edition, which nearly doubled the forty-two pages of the first, showed little improvement in this matter. Its effect, nonetheless, was very substantial, since it passed through four editions, three translations, and twelve authors who prepared twenty-two editions of extended expositions based on Taylor's concepts." (DSB). It is given a long notice by Martin Kemp, *The science of Art*, pp. 148-150 who states "what is remarkable is that such a 'difficult' book should have become the foundation for artistic perspective in Britain for two centuries." Rare; OCLC locates ten copies in older American libraries, but the work has been rare in the marketplace for many years. Vagnetti EIVb14 with a long note. Park List 118. Provenance: Printed bookplate of William S. Argent. Circular blind stamp of Derek Clair Gibson.

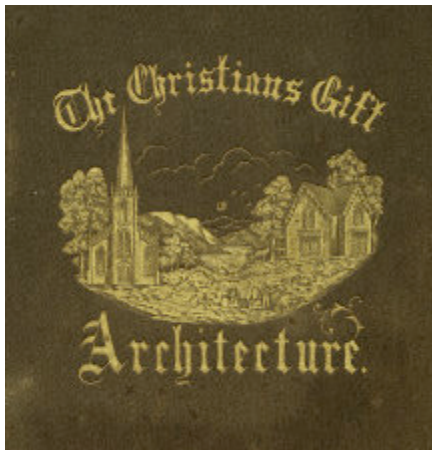


8vo, 19th century marbled boards, calf spine and corners, expertly rebacked. (iv)+42 pp with engr. vignette on page 1 and with 18 engr. plates. Untrimmed copy.

NINETEENTH CENTURY

A FINE AMERICAN COLOR PLATE ARCHITECTURAL BOOK
IN A SPECIAL PUBLISHER'S BINDING

52. BOWLER, GEORGE. *Chapel and church architecture, with designs for parsonages*. Boston: John P. Jewett; Cleveland: Jewett, Proctor & Worthington; New York: Sheldon, Blakeman & Co., 1856 \$2250.00



A fine large copy in a variant binding (see below) of the first and only edition. This is the finest copy I have ever had of this wonderful book. One of the most attractive of American folio-sized color plate architectural books, with superb plates printed by Bufford's of Boston. The best of these plates are really beautiful with especially effective skies and clouds. The designs include simple wooden country churches, churches in the Anglo-Italian, Gothic, Byzantine, Romanesque, Norman and Grecian styles and several parsonages. The materials include wood, granite and brownstone. The basic arrangement of most of the designs is identical: longitudinal nave with tall tower and spire centralized on the gable end; this, of course, is a direct carryover from the conventional early 19th century New England meeting house. Bowler's designs serve to illustrate both the inherent conservatism and traditional outlook of the New Englander (he came from Boston). This is not a particularly rare book, even today, but copies as good as this are distinctly rare. Hitchcock 206.



Folio (18 x 12") orig. dec cloth with gilt die stamp on upper cover, with original dark green morocco spine (hinges rubbed). As noted above this is in a special publisher's binding: a large gilt die stamp on the upper cover, reading "The Christmas Gift of Architecture" surrounding a pictorial image of a Gothic church and parsonage in a landscape. This was obviously done for the Christmas trade in 1856. 15 pp+18 ff with splendid color litho t.p. and 47 litho plates numbered 1-41, A-F (of which 31 are colored or tinted). Pls 11 & 13 misnumbered (as usual) but collates complete. Provenance: Inscribed on the printed title and plate 11: "John F. Dunning, Boston, 1856."

AN EXCEEDINGLY RARE AND EARLY COUNTRY HOUSE GUIDE TO THE BROCKLESBY PARK MAUSOLEUM

53. BROCKLESBY PARK. *A description of the Mausoleum, in Brocklesby Park, Lincolnshire,* by T. Espin. Boston [U.K.]: Printed and sold by J. Hellaby, 1812 \$2750.00

An extremely rare little ephemeral 8-page pamphlet which describes and illustrates the mausoleum. It opens as follows: "It was erected by the present Lord Yarborough, to perpetuate the memory of his much lamented and amiable consort...The monument was built from designs by James Wyatt, Esq. and completed under his direction in 1794. Its form is that of a Grecian temple of the peripheral kind: the colonnade consists of twelve fluted Doric columns which stand upon a rusticated basement about fifty-two feet diameter, these support a bold entablature, the frieze of which is highly enriched with festoons of roses, sun-flowers, and poppies, suspended from the horns of that appropriate Doric ornament the bull's skull over each column..."

"Brocklesby is a village and civil parish in the west Lindsey district of Lincolnshire. Brocklesby Park is an early country house surrounded by 20th century formal gardens by Reginald Blomfield, set within a late 18th century landscape park, lakes and woodlands for which Lancelot Brown, Thomas White and Humphry Repton provided designs, with buildings by James Wyatt." - Wikipedia. The mausoleum still exists; a photograph of it is seen in the Wikipedia entry. Brocklesby Hall is Grade 1 listed. This pamphlet is very rare; OCLC locates one copy. It was formerly in the personal collection of John Harris; in 1986 or 87 he sold that collection to Phyllis Lambert of the Canadian Center for Architecture in Montreal. John Harris, *A country house index*, London, 1979, p. 36.

12mo, bound into an 8vo volume of 16 pamphlets titled on the cover: "Boston & Fen Sundries." The Brocklesby piece is 8 pp. with engraved frontispiece titled 'Mausoleum in Brocklesby Park' [Drawn by Thomas Espin; Engraved by B. A. Howlett]. Fine copy.



AMERICAN ARCHITECTURAL RARITY

54. CROFF, G. B. *Progressive American architecture*. New York: Orange Judd Co., 1875
\$3500.00

A very nice copy of the first edition, and extremely rare, this is only the second copy I have had in the past fifty-six years. The designs are essentially an Americanized version of the French Second Empire style and in their pointy towers, cresting rails and finials they are reminiscent of the New Yorker cartoons of Charles Addams. The work "presents in illustration an extensive collection of original studies for dwellings, banks, school and office buildings, costing from one thousand to one hundred thousand dollars." Also, details of every feature, interior and exterior. The litho title page is counted as plate one; the remainder of the plates are photo-lithographs in the Osborne Process. The author was an architect in Saratoga Springs, N.Y.; the designs, which were mostly built, were executed at Hudson, N.Y., Saratoga, Charlotte, N.C., Scaghticoke and Rhinebeck, N.Y., Burlington, Vermont, Philadelphia, etc. Born in Vermont, he had an affinity for Canada, and practiced in Saint John, N.B. for two years (1877-1879). Plate no. 40 of the present work is a "design for an imposing villa on Mount Royal in Montreal". The final 12 pages are interesting ads; the final one is a color plate for Minton Tiles.

While this book is and has been for at least fifty years rare in the book trade, OCLC locates 18 copies in American libraries (although some of these could be electronic copies produced by Kirtas Technologies Inc.). Or, if they are actual hard copies, they could have gotten into the libraries while still a new or nearly new book. Hitchcock 295.

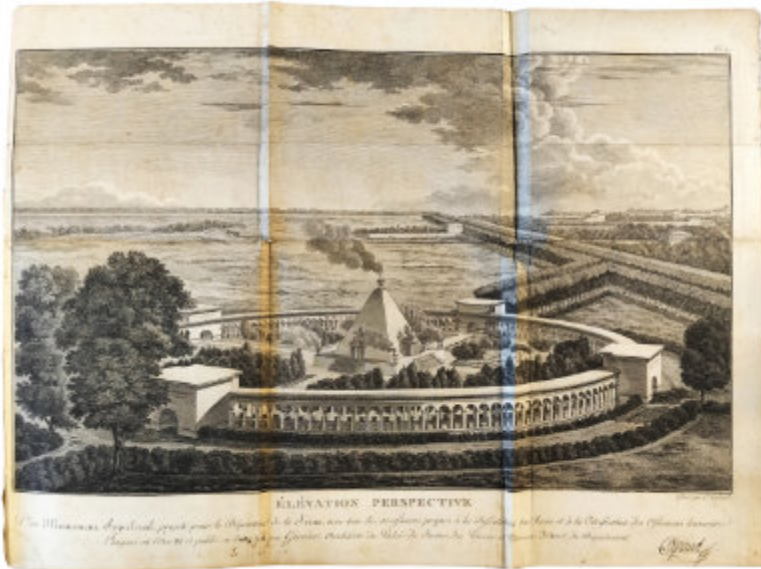
Folio, (14 x 10 1/2"); orig. brown dec. cloth, gilt blocking on front cover. 97 leaves of plates (the t.p. counts as plate 1) and 12 pp of illus ads. A good clean copy. Laid in are two original drawings signed by Architect W. H. Carson (d. 1892) of Yolo County, California.



A VERY RARE BOOK
OCLC: NO COPIES IN AMERICAN LIBRARIES

55. GIRAUD, P[IERRE] [MARIN]. *Les tombeaux, ou essai sur les seplultures. Ouvrage dans lequel l'auteur rappelle les coutumes des anciens peuples; cite sommairement celles observées par les modernes; donne les procédés pour dissoudre les chairs, calciner les ossemens humaines, les convertir en une substance indestructible, et en composer le medallion de chaque individu. Seconde edition.* Paris: Imprimerie de Jacquin for the author, Desenne and Mequignon, 1801 \$3500.00

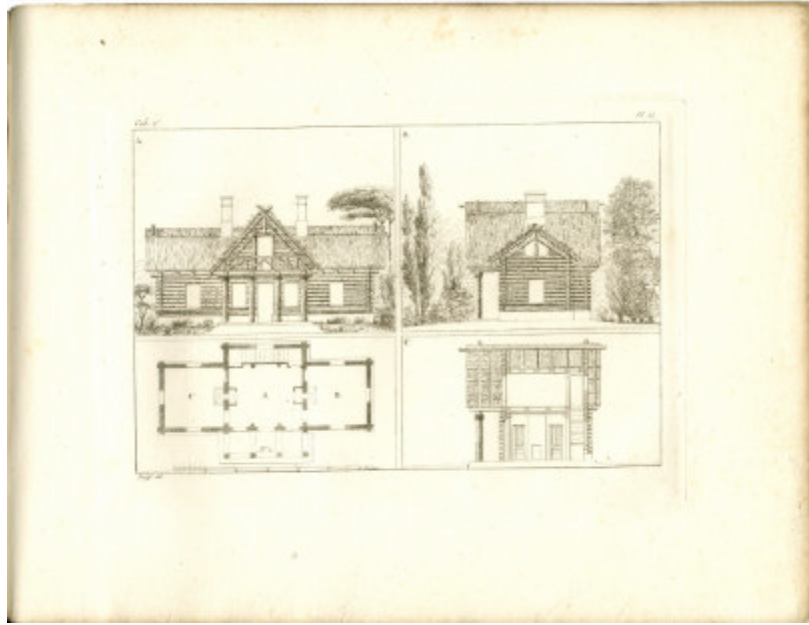
Originally published in the an VII (1799); this is the second and best edition as the first did not have the plan and perspective view of the sepulchral monument. An old Weinreb catalogue from 1962 gives a good note on Giraud: "The offices held by Pierre Giraud (1744-



1814; Architect du Louvre, Architect des Invalides, Architect du Palais de Justice de des prisons de Paris, and Architect-en-chef du Department de la Seine) are testimony of his professional stature. He was one of the leading architects of the revolutionary period, and a moving spirit in the building of prisons, hospitals, and other projects of urban and humanitarian reform. Of the essays [in the *Oeuvres diverses* (1801)] the most inter-

esting are those on prisons, morgues, markets, bridges and cemeteries. The latter is often cited as the most outspoken protest of the time against the practice of burial around city churches...Very few copies of Giraud's books appear to have survived." The present designs of a 'monument sepurcal' are very much in the manner of the stripped neoclassicism of Ledoux and Boullee as well as the revolutionary style which was prevalent in France in the 1790s. See: Dominique de Menil (ed)., *Visionary architects: Boullee, Ledoux, Lequeu, Houston*, 1968. Weinreb 2:58. Berlin Catalogue 3670. OCLC locates a few copies in France, one copy in Canada (McGill) and no copies in American libraries.

4to, orig. calf, neatly rebacked (orig. gilt spine preserved). (ii)+iv+47 pp with 2 large folding engr. plates. Each of the plates is signed by Giraud in the margin.



**PRINTED ON THICK PAPER,
UNTRIMMED, AND IN THE ORIGINAL BOARDS**

56. KRAFFT, J[EAN] CH[ARLES]. *Plans des plus beaux jardins pittoresques de France, d'Angleterre et d'Allemagne, et des edifices, monumens, fabriques, etc. qui concourent a leur embellissement, dans tous les genres d'architecture, tels que Chinois, Egyptien, Anglois, Arabe, Moresque, etc...Dédiés aux architectes et aux amateurs.* Paris: Levrault, 1809 \$3500.00

A fine copy of the first edition, untrimmed, on thick paper, and in the original paste paper boards. This was originally issued between 1809 and 1810 in 24 monthly parts, each consisting of eight plates. We offer here the first volume (though there is no indication on it that it is vol I); there was a second volume issued in 1810 by a different printer, Charles Pougens. Each volume contained 96 plates. Either singly or in two volume sets, rare. The text is given in three languages: French, English and German. The frontispiece to the present volume shows Moorish, Chinese and Gothic garden buildings. The preface states that the picturesque garden 'could not remain any longer under the direction of mere ordinary gardeners, but a are become the province of artists, painters and architects.' These plates were meant to serve as models for those artists. Berlin Catalogue 3312a (imperfect copy). *Cat. Brit Archit Liby*, Vol. II, no. 1694. Ernest de Ganay 168 bis. NUC locates 9 copies of this 1809 edition only; they make *no* mention of a volume II.

Oblong folio, orig. pink paste paper boards, very neatly rehinged, orig. spine preserved. Engr. frontisp and 56 pp. with 96 engr plates. Large copy, untrimmed, and printed on thick paper. 18th and early 19th century books in this condition are rarely found these days.

A COLOR PLATE BOOK TO RIVAL THOSE OF REPTON

57. LOUDON, J[OHN] C. *Observations on laying out farms, in the Scotch style, adapted to England. Comprising an account of the introduction of the Berwickshire husbandry into Middlesex and Oxfordshire. With remarks on the importance of this system to the general improvement of landed property.* London: Printed for John Harding, 1812 \$9500.00

First and only edition. One of the rarest of all English color plate books. In 1809 Loudon, at 26 already a highly successful botanist and landscape gardener, rented the large farm of Tew Park in Oxfordshire to test his methods of improving estates and to establish a school for agricultural training. Within three years he had made a profit of 15,000 pounds, and he prepared the present detailed and magnificently illustrated account as the crowning glory of his work, no doubt inspired by and in competition with Repton's books. Suddenly, however, Loudon dismissed his pupils, threw up his farm, and started on an extensive continental tour which was to last until 1814. The book was finished in his absence and has some irregularities in the pagination and plate numbering (see note on p. 12). The note at the end of the list of plates explains that 38 plates are called for, not 40 as mentioned in the title.

Folio (14 ½ x 11"), contemp. marbled boards, calf corners, more recent diced brown calf spine, divided into panels with blind stamps; an excellent copy. 105 pp with 40 engravings on 38 plates including 10 hand-col aquatints (of which 5 fdg). Two of the fdg. plates with short tears to the fold lines, else fine.



A COMPLETE RUN OF THE CENTRAL PARK 'ANNUAL REPORTS, FROM 1857 TO 1870

58. NEW YORK. *Central Park*. [A complete run of the Annual Reports from the first, 1857, to the last, 1870]. New York: Wm. C. Bryant & Co., Printers (and others), 1857-1870
\$11,500.00

Central Park is world famous. A good capsule summary of its history is found in *The Oxford Companion to Gardens*, p. 104. "In 1857 Frederick Law Olmsted became Superintendent of Works for the Park site, which he described as follows: 'The site is rugged, in parts excessively so, and there is scarcely an acre of level or slope unbroken by ledges. With a barely tolerable design, tolerably executed, the park will have a picturesque character entirely its own, and New Englandish in its association much more reflective of any European park.'...Work began in May 1858, but from the start it was a continual struggle to maintain the integrity of the original design because of political pressures. By April 1860, however, most of the work was finished...The park was eventually completed by 1877. It has been subject to repeated intrusions by inappropriate buildings ever since, but still represents a major tribute to its designer."

Complete runs of the Annual Reports are rarely found these days. Right from the start, the first one, 1857, was very difficult to find. The present set was bound up into four volumes in the 19th century. At the beginning of the first volume are two pages of manuscript where the early owner, Howard Hart, explains the difficulty of finding the first annual report. However, in 1872 he got lucky. Bound in the fourth volume is a copy with the inscription: "Mr. Howard Hart from J[acob] Wrey Mould, May 14, 1872." This set is ex-Troy Public Library.

FIRST (1857): 192 pp. with 2 litho views, 2 folding litho views, 2 fdg. tables and a very large folding "Plan for the improvement of the Central Park" in excellent condition. Included in this report is a 6-page essay by Andrew J. Downing titled "The New York Park."

This is bound into the fourth volume.

SECOND (1858): 83 pp. with large fdg. colored map (repaired at the folds) and with 14 mounted albumen photos.

THIRD (1859): 72 pp with 6 page-size litho page views, 5 fdg litho views, 2 wood-engr views and 1 large colored folding map (restored) and with 23 mounted albumen photos (some sgd by Rockwood).

FOURTH: (1860): 124 pp with 1 large fdg color litho view (restored).

FIFTH: (1861): 126 pp with 4 page-size tinted litho views, 4 wood-engr text illus, 1 large fdg "Map of Central Park" (in good condition); 2 single-page and 2 double-page fdg litho plates.

SIXTH: (1862): 71 pp with fdg litho frontisp; 4 page-size tinted litho views; 2 wood-engr text illus; 1 large fdg color litho map (restored); and 1 full page plan of the Terrace.

SEVENTH: (1863): 123 pp with 6 page-size litho plates and 1 lg. fdg color litho map of the Park.
EIGHTH: (1864): 69 pp. with 5 page-size litho plates, 3 wood-engr text illus., 1 fdg tinted litho plate and 1 fdg color litho map (restored).

NINTH: (1865): 135 pp with 6 page-size tinted litho plates; 2 fdg. tinted litho plates; 2 wood-engr text illus; 2 mounted albumen prints; 1 page-size chromolitho plate, and fdg color litho map (in perfect condition).

TENTH: (1866): 152 pp, with 5 mounted albumen photos; 3 page-size engr of litho plates; 1 fdg litho plate; 1 fdg tinted litho plan; 1 fdg color litho plan of C.P. (in perfect condition) and 1 large fdg map.

ELEVENTH: (1867): 167 pp. with 8 mounted albumen photos; 1 wood-engr text-illus., 2 page-size engr or litho plans; 1 lg. fdg litho map; 1 fdg litho tinted map; 1 fdg litho fdg steet plan & 1 lg. fdg color litho map of C.P. (restored).

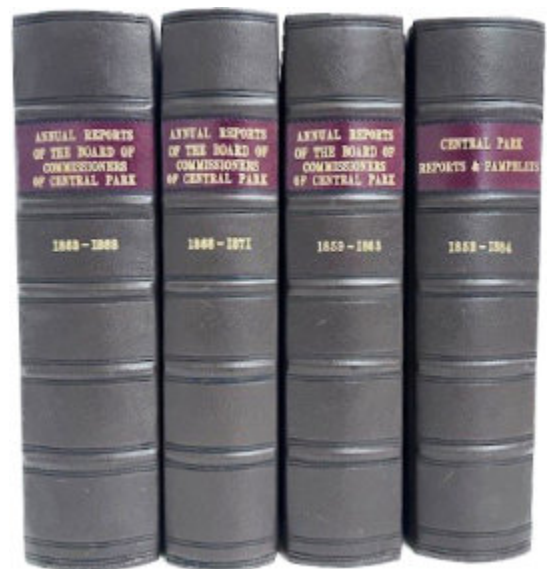
TWELFTH: (1868): 164 pp. with 13 mounted albumen photos; 1 page size tinted litho; 1 fdg color litho map of C.P. (perfect condition); 1 page-size litho map; 1 large fdg color litho map (restored).

THIRTEENTH: (1869). 187 pp. with 10 mounted albumen photos; 8 page-size engr or tinted litho plates; 1 lg. fdg. color litho map (restored); 1 lg. fdg color litho map of C.P. (restored).

FOURTEENTH: (1870). 121 pp. This final annual report is not illustrated. **** In addition to the Fourteenth Annual Report this volume has four extra Central Park pieces bound in: **FIRST:** "Communication to the Commissioners of the Central Park" by Andrew H. Green (Comptroller), 1866 (75 pp. no illus). **SECOND:** "Laws respecting the Central Park", 1870 (227 pp., no illus). **THIRD:** "Secret management of the Central Park Commission. Extraordinary revelations." N.Y., 1874 (40 pp., no illus). **FOURTH:** "Report to the New York Legislature of the Commission to select and locate lands for public parks in the 23rd and 24th wards of the city of New York. New York, 1884 (217 pp. with 30 full-p plates made by the Winthrop Photo Engr. Co., NYC., and 1 fdg map (of Wooyeno Park, Tokyo).

As noted above this set of reports was bound up into four volumes in the 19th century; it has recently been rebound into the same four volumes in half leather with gold stamped spine labels. The **FIRST VOLUME** includes the second through the sixth Annual Reports. The **SECOND VOLUME** contains the seventh through the eleventh Annual Reports. The **THIRD VOLUME** contains the twelfth through the fourteenth Annual Reports. The **FOURTH VOLUME** contains the first Annual Report plus four related items which relate to Central Park.

4 vols, 8vo, recent half calf. Collates as described above. Some of the large fdg plates have been mended by the Green Dragon Bindery. In general, in very good condition.



100 PREVIOUSLY UNPUBLISHED FURNITURE DESIGNS BY BRUCE J. TALBERT

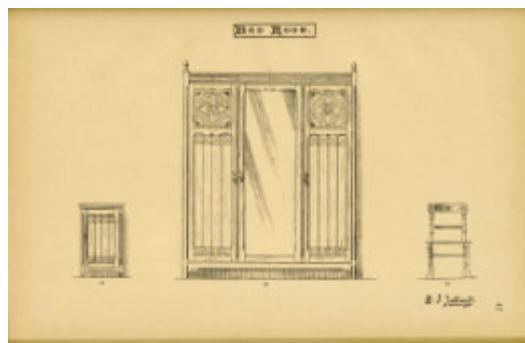
59. TALBERT, BRUCE J. & HENRY SHAW. *Fashionable furniture. A collection of three hundred and fifty original designs representing cabinet work, upholstery and decoration by various designers; including one hundred sketches by the late Bruce J. Talbert, architect; and a series of domestic interiors, by Henry Shaw, architect.* London: Drawn, engraved, printed and published by the Cabinet Maker and Art Furnisher, 1881 \$2500.00



First edition, a very fine and bright copy. Much the rarest of Bruce Talbert's books of furniture designs; all the designs shown here were previously unpublished. As noted in the preface, "they were recently purchased by *The cabinet maker and art furnisher* expressly for this volume, and embrace some of the happiest efforts of this talented designer." Edward Joy has written: "The outstanding figure of the whole Art Furniture period was probably Bruce J. Talbert...He is one of the earliest designers to achieve a national reputation." - *Pict. dict. of British 19th cent furnit design*, p. xxxiv. The remainder of this uncommon book consists of 11 plates, 'A series of domestic interiors' by Henry Shaw, architect. This is not the antiquarian Henry Shaw (1800-1873), perhaps best known as the author of *Specimens of ancient furniture*; it is more likely the architect Henry Shaw, who flourished

1868-1884 and is listed in the RIBA, *Dictatory of British Architects 1834-1900*, p. 824. The final section, plates 62-120, consists of 'fashionable furniture, embracing designs for hall, library, office, dining room, drawing room, and bedroom, by W. Scott Morton, A. Jonquet, W. Timms, John Ward, A. E. Robinson, C. Thomson, C. Porter, W. Hamer, J. Breckin E. Foley and other designers.' This book is usually listed under Henry Shaw, but as Talbert has contributed the majority of the content I have put his name first. For anyone studying the aesthetic movement and Art Furniture it is indispensable. OCLC locates 11 copies in American libraries but the work is rare in the marketplace. It is not in the book auction records 1975 to the present.

Folio, orig. cloth, gilt title on spine and cover. 120 pp, all but the first (which is the t.p.) illus. The condition of this copy is miraculous survival; it is very fine.

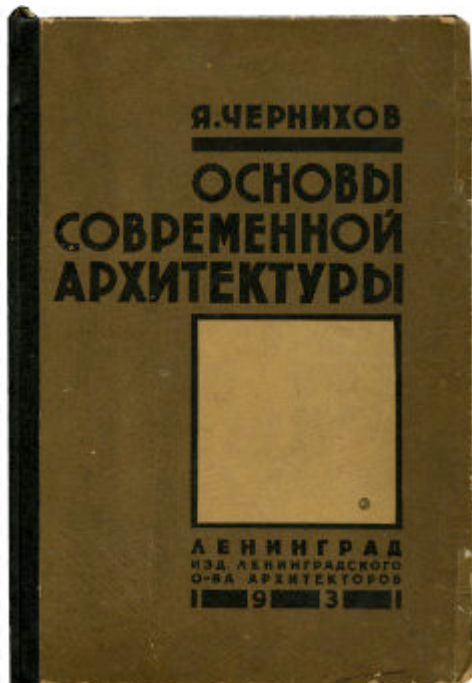


TWENTIETH CENTURY

“THE VICTIM OF HIS OWN ASTONISHING TALENT”

60. CHERNIKHOV, JACOB. *Osnovy Sovremennoy Arkhitektury* ('Foundations of Modern Architecture'). Leningrad: Edition de la Société des Architectes de Leningrad, 1931 \$5500.00

Second edition, published with the title in Russian, French and German. Chernikhov (1890-1951) was as much a visionary artist as an architect; he had always in his mind quite specific forms of imaginary buildings. But some of these, to judge from the present work, do have equivalents in real architecture. Especially, for example, (to my eye at least) American grain elevators and tall factory buildings. Of him and his books Kenneth Frampton has written: “For all his evident debt to Malevich’s Suprematism, Chernikhov’s aims were altogether more exuberant, worldly and seductive. This, throughout his various didactic publications of the 1920s and 30s from *The Art and Graphic Representation* (1927) to *The Construction of Architectural and Machine Forms* (1931), Chernikhov always frankly sought what he called *Aristografia*, or “the art of creating the beautiful



graphic image.” As an absolutely brilliant colorist and wood block printer, he was in so many ways both the product and victim of his own astonishing talent.” - *Avery's Choice*, 372. And indeed, the graphic black and white images are sublime. The note in Wikipedia states that Chernikhov produced some 17,000 drawings and projects and was dubbed the ‘Soviet Piranesi.’

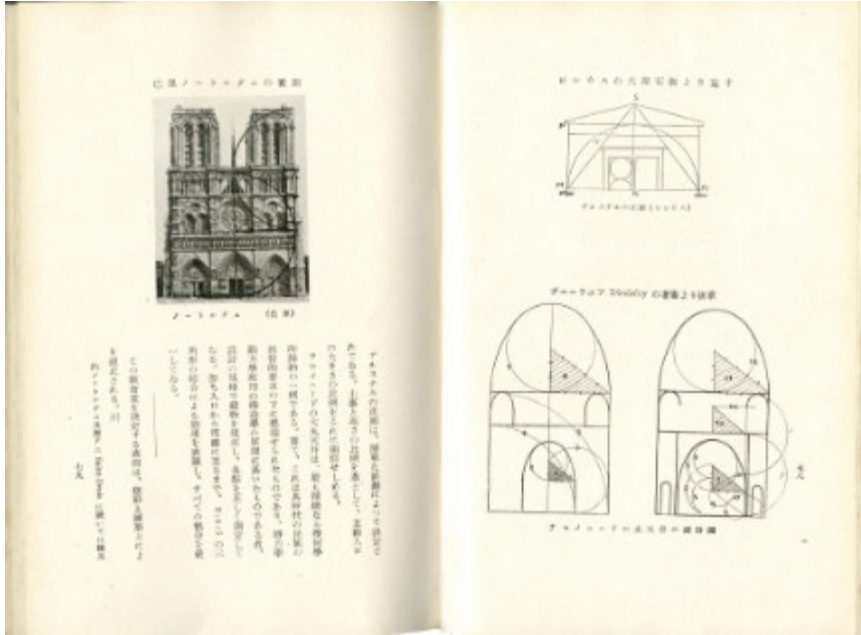
One of the most visually striking of all Russian avant-garde books.

4to, (12 x 9”), in orig. printed boards with title printed on cover and spine. 96+(v) pp. with 46 plates on coated paper of which nos. 1-6 are in full color and nos. 7-46 are in black and white. Also, there are 134 black and white images printed on the text leaves. Endpapers and flyleaves have been replaced. A truly remarkable book.

EXTREMELY RARE FIRST JAPANESE EDITION

61. LE CORBUSIER. *Vers une architecture*. Tokyo: Koseisha Shobo, [1929] \$3500.00

First published in Paris in 1923 by G. Crès, this has been called by numerous authorities “the most influential architectural book of the twentieth century.” The story of the present edition can be found on



the website of World Heritage: “The influence of the Architectural work of Le Corbusier within... Japan... Above all, it was Hideto Kishida, a lecturer at Tokyo University Dept of Architecture, who lectured on Le Corbusier and lent works by Le Corbusier he had brought back from Europe in 1926 to a student of his who knew French, Kunio

Mayekawa (1905-1986). The first Japanese translations of Le Corbusier appeared between 1928 and 1929 in the journal *Kokusai Kenchiku*. The journal devoted two special issues to Le Corbusier expressing all-out enthusiasm. In 1929 the publisher Koseisha Shobo published in Japanese the complete text of *Towards an Architecture*.” -<https://lecorbusier-worldheritage.org/en/the-influence-of-the-architectura-work/japan>.

Vers une Architecture has been translated into many languages: German, 1926; English, 1927; Spanish, 1964; Finnish, 1979; Hungarian, 1973; Italian, 1973; Portuguese, 1973; Russian (partial) 1970; and Serbo-Croatian 1973. - Jacques Lucan (Directeur de l’ouvrage), *Le Corbusier une encyclopedie* (Paris, 1987), p. 483. Some idea of the interest in and importance of Le Corbusier’s ideas and writings in Japan can be learned from the fact the present edition was only the third translation into a foreign language just six years after the date of the first edition of 1923. It is extremely rare; OCLC locates just one copy in this country - U of Mich. The present copy retains the original slipcase with printed front and rear covers and spine. *Printing and the Mind of Man* 413 for the first editor (Paris, 1923).

8vo, orig. cloth, title in Japanese on spine. i+ii+289 pp with portrait, halftones and plans. The title page reads “LE CORBUSIER/ VERS UNE ARCHITECTURE”. Text is entirely in Japanese. Spine (which is faded) with title in Japanese. Still in the original slipcase (faded and worn) but still sound with titles om front and spine).

EXCEEDINGLY RARE BOOK ON LE CORBUSIER
PUBLISHED IN JAPAN

61A. LE CORBUSIER. *Ru Korubyujie sakuhinshu = Le Corbusiere [i.e. Corbusier]*. Toyko: Koyosha, 1929 \$4500.00

“Le Corbusier (1887-1965) is the architect who next to Frank Lloyd Wright exerted the single most powerful influence on the architecture of the first three quarters of the 20th century...His buildings and projects in their quality as works of art and his relentless commitment towards a better, more poetic human environment have remained valid sources of inspiration to later generations and probably will remain so even after his numerous mistakes as a social planner, building technician, or otherwise have been amply demonstrated. - Patricia Sekler and & Edwouard Sekler in *Macmillan Encyclopedia of Architecture*, II, p. 644. As in the west, he was influential in Japan; the present book documents that.

This work is extremely rare. OCLC locates just one copy (Getty) and that copy is defective lacking plate 20. In checking four major bibliographies of Le Corbusier, I can find no reference to this Japanese edition [Brady, *Le Corbusier an annotated bibliography* (1985); *Le Corbusier et le Livre* (no date); De Smet, *Le Corbusier architect of books* (2005) and De Smet, *Vers une architecture du livre*, (2007)]. The plates contain between one and four images from photos and drawings per plate. The typographic cover design is obviously influenced by the cover design of the Dutch magazine *Wendigen*.



4to, orig. portfolio: printed boards, flat spine with Japanese characters; hinges rubbed and with a 1 & ½ inch missing piece at the top of spine (restored). Title page, table of contents, & 4 pp of text (in Japanese) & 72 gravure plates. Ties replaced. Preserved in a folding back box with morocco lettering piece.



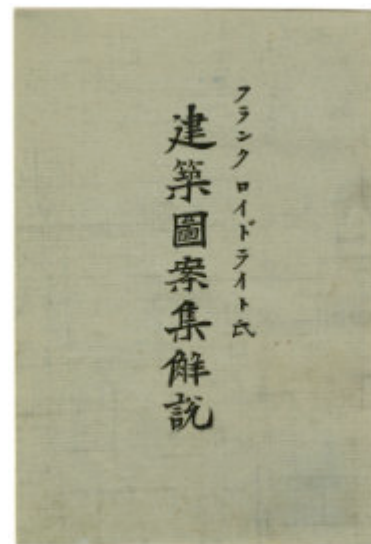
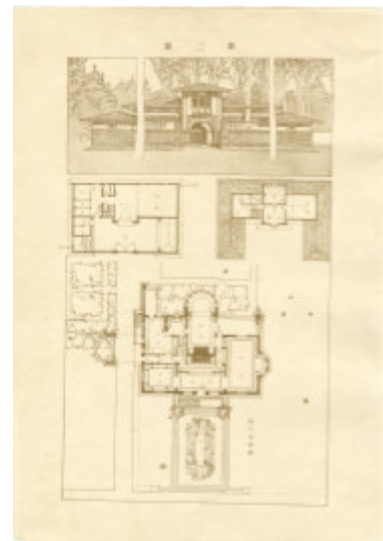
THE FOLLOWING SEVEN ITEMS BY FRANK LLOYD WRIGHT
ARE ARRANGED MORE OR LESS CHRONOLOGICALLY

THE FIRST JAPANESE EDITION OF THE WASMUTH PORTFOLIO
COMPLETE WITH THE 12 PAGE TEXT

62. WRIGHT, FRANK LLOYD. *Kenchiku Zuanshu*. [*Ausgefuhrete Bauten und Entwurfe von Frank Lloyd (Wasmuth Portfolio)*]. With a separate laid-in 12 page booklet of text (in Japanese). Osaka: [Seizenkan Honten], 1916 \$29,500.00

As is well known the *Ausgefuhrete Bauten* was published by Wasmuth in Berlin in 1910. Not well known at all is the fact that there were *three* Japanese editions published in 1916, circa 1917, and in 1926. I am able to offer copies of all three editions here. All are extremely rare.

Details of the first Japanese edition (1916) are as follows: "Edited by Goichi Takeda (1872-1938). Wright first met Takeda during his visit to Japan in 1905 and they became lifelong friends. During Wright's visit to Japan in 1913 he gave Takeda a copy of Wasmuth's original portfolio. Takeda selected 32 plates from the German edition for the first Japanese edition. Takeda studied in Europe and founded the architecture department in Kyoto University. He played an important role in the creation of modern architecture in Japan and helped Wright on several projects." - note from the bookseller from whom I bought this copy. Both Worldcat and OCLC locate only one copy: National Diet Library in Tokyo. There is another note on this book in Sweeney; it duplicates some of the above but is worth quoting: "A Japanese edition was published by Seikizen Honten, Osaka 1916, and edited by Goichi Takeda, a professor at the Kyoto School of Arts and Crafts whom Wright met on his first trip to Japan in 1905. This has not been seen by the compiler [Sweeney], and information about it was provided by Bruce Brooks Pfeiffer of the Frank Lloyd Wright Foundation. A copy in storage at the Foundation has 32 plates in the portfolio *but no text or index to indicate the original total number.*" - Sweeney, *FLW Bibliography*, pp. 16-17. Please note that the German legends to the plates have been removed and Japanese characters have been inserted in their place.





Also, please note that the copy on offer here does have the 12-page pamphlet of text. Finally, a comment on the original Japanese portfolio cover: it is a copy of the original cover of the 1910 Wasmuth portfolio.

All three Japanese editions were offered by Sotheby's in New York in 2012. None of the lots were sold, the estimates of 25,000 to 55,000 US dollars per edition were certainly far too high. [About 2010 someone from Europe offered me the same three volumes. The asking prices were astronomical and I did not answer him. I strongly suspect that the three volumes offered at Sotheby's belonged to the same person].

Small folio (15 ½ x 10 ¾"). 32 plates and a separate 12-page booklet in Japanese. With 4 original ties, all intact. Some wear to the spine but a remarkably good copy of a great rarity. Preserved in a folding back box with morocco label.



THE SECOND JAPANESE EDITION OF THE WASMUTH PORTFOLIO

63. WRIGHT, FRANK LLOYD. *Executed buildings*. F. L. Wright. N.p., N. d. [Kyoto: Architectural Alumni Association of Kyoto University], N.d. [but circa 1917-1920 \$6500.00

A puzzle which came to me directly from a bookseller in Tokyo. At first I had no idea what it was except that it was obviously a group of 50 plates of reprints from the Wasmuth Portfolio, and inserted into an original brown paper envelope with a printed label: EXECUTED BUILDINGS. F. L. WRIGHT. 50 plates. (see my illus). Upon looking it up in OCLC there is one item in the Library of Congress which is this very item or a close variant (LCCN: 00-522022). The LC record gives two titles: "Some Designs and Executed Buildings by Frank Lloyd Wright, Architect." The second title is: "Furanku Roido Raito-Shi kenchikugo. Some Designs and Executed Buildings, Frank Lloyd Wright, architect." But the rest of the information they give differs from what I have. The LC record gives the publisher as 'Tokyo: Kenchiku Gahosha' whereas my copy has no identifiable publisher; the publisher given above (Archit. Alumni Assn) was supplied from the Japanese dealer I bought it from. The language in the OCLC record states "Captions on plates in Japanese and



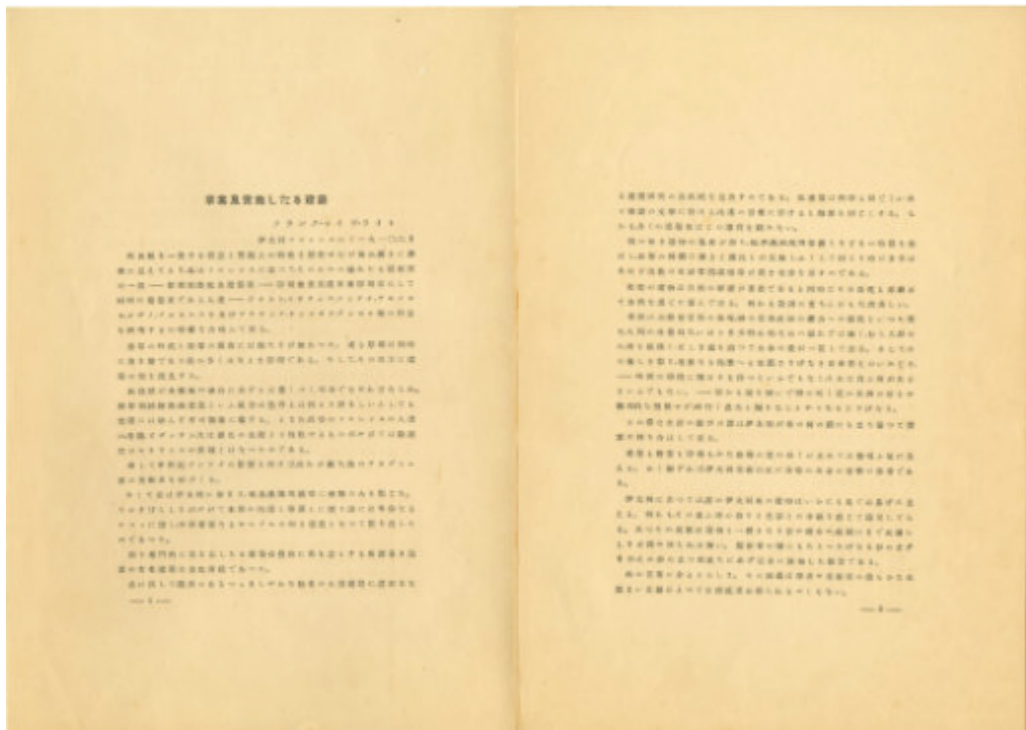
English;" in my copy they are in German (as in the original Wasmuth edition). LC record gives the date as 1917. But my copy has no date. And the description of the LC copy as given in the OCLC record is substantially different from my copy. And the 'Notes' section of the LC record differs very substantially from my copy. What this seems to be is a variant edition and/or a variant copy.

On the other hand, I have information from another [European] bookseller which states that "Another edition appeared around 1920 in Kyoto, under the title *Executed Buildings* with 50 plates." That fits exactly with what I have. So my conclusion is that the present item is indeed the second Japanese edition, but only a partial copy with all the 50 plates but without any of the text leaves. Until more information in the form of a complete copy is located, we will

just have to wait. As a final note, the Japanese dealer who sold me this item stated “I checked the record of book sellers. A copy was sold without text. There is no copy in Japanese libraries.”

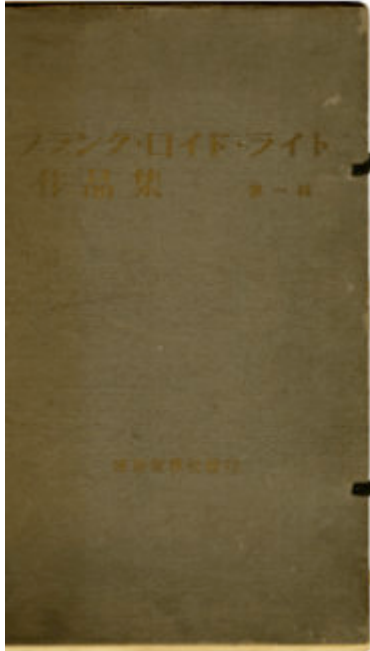
Folio (15 ½ x 11"). 50 plates printed on heavy plate paper. Each plate has a circular red rubber stamp (or chop) in the margin giving perhaps the name of a previous owner. The brown paper envelope which houses the 50 plates has a portion about the size of a tennis ball torn from the upper margin (but with no loss of text). Except for the tear the set of plates is in excellent condition. Preserved in a Japanese cloth covered folder with two ivory pegs which slip into loops to keep it shut.

THE THIRD JAPANESE EDITION OF THE WASMUTH PORTFOLIO



64. [WRIGHT, FRANK LLOYD]. *Furanku roido raito Sakuhinshu*. [Frank Lloyd Wright Collected Works]. Volume 1 ONLY of two volumes. Tokyo: Kenchiku Sekaisha, 1926 \$4500.00

“Three different portfolios with illustrations from the Wasmuth portfolio were published in Japan between 1916 and 1928. The illustrations are largely taken from the original work of 1910. The first Japanese edition was published in Osaka and contains only 32 plates selected from the original work of 100 plates. Another edition appeared around 1920 in Kyoto, under the title “Executed Buildings” with 50 plates. The present edition was



published in 1926-28 in two volumes with over 100 plates; only the first volume is offered here. A very unusual feature is the fact that eight of the original Wasmuth plates have been replaced by good professionally-made photographs of Wright's buildings, both interiors and exteriors, printed in some sort of gravure process. OCLC locates just one copy in Japan (National Diet Library) and one copy

in Taiwan (National Cheng Kung Univ).

Small folio (36 x 27 cm), original portfolio with cloth spine with title printed in faded gold characters. Booklet (27 x 19 cm) with 25+(6) pages of text, 6 pages with list of plates, 52 plates, with photo of FLW. Cover of the portfolio with missing parts in the paper cover (these have been neatly repaired by Green Dragon Bindery); portfolio ties have been replaced. The portrait with slight marginal damage, else a very good copy.

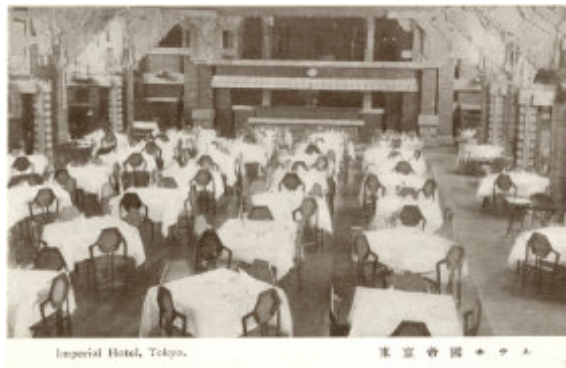
A VERY RARE SET OF POSTCARDS OF THE IMPERIAL HOTEL IN THE ORIGINAL ENVELOPE

65. WRIGHT, FRANK LLOYD. *Imperial Hotel*. A set of five unused postcards in mint condition in the original printed envelope. [Tokyo], ca. 1923-29(?) \$1000.00

A very rare survival especially with the printed envelope. The views are exterior at night, exterior in daylight showing the pool, the dining room, the grand salon (?) and an isometric perspective view of the whole complex taken from the air (my titles). The photographs were taken in 1927. The printed envelope is the jewel in the crown of this set.

Post cards have recently entered art museums. The Boston Museum of Fine Arts had a major exhibition of them twelve years ago: see Benjamin Weiss, *The Post Card Age, selections from the Leonard A. Lauder Collection* (MFA Publications, 1912). And the noted New York Times architecture critic Martin Filler has, over many years, formed a collection of thousands of post cards of modern architecture. On the subject of post cards themselves see Maurice Rickards, *Encyclopedia of Ephemera*, N.Y.), 2000, pp. 249-250.

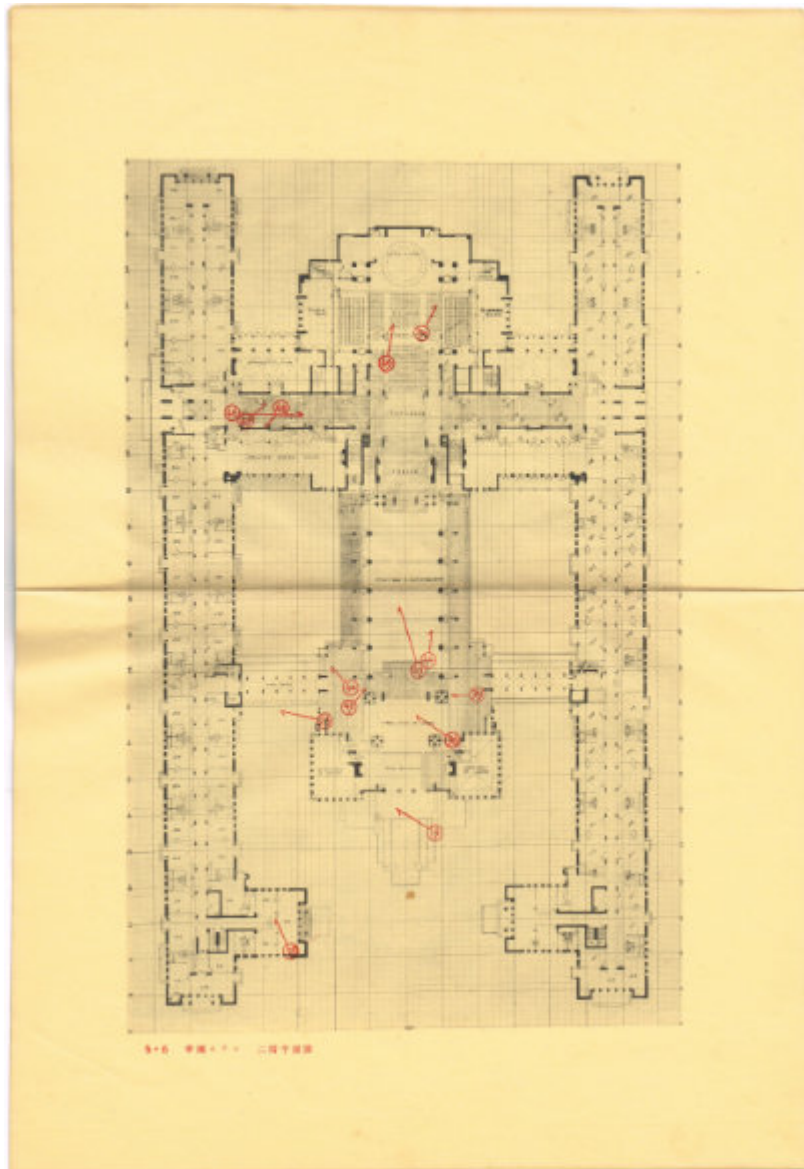
5 post cards (3 ¼ x 5 ¼"), each titled "Imperial Hotel" across the bottom margin; followed by the same in Japanese characters. The printed envelope is decorated with a circular image of a detail of the exterior, beneath which is printed "Imperial Hotel, Tokyo, Japan." Proof positive that these were printed in Japan is the little square in the upper right corner for the stamp; is says 1 ½ sen domestic; 8 sen foreign." All in fine condition.



“TEIKOKU HOTERU”
SWEENEY 148 - “NOT SEEN”

66. WRIGHT, FRANK LLOYD. *Teikoku Hoteru [Imperial Hotel]*. Tokyo: Kyoyo-Sha, Tashio 12 [1923] \$12,000.00

First and only edition; extremely rare. This publication has been given a brilliant and loving description by Professor Ken Oshima: “The fully illustrated book, *Teikoku Hoteru* (Imperial Hotel), displays Wright’s realized vision in its pristine glory. It follows the eleven hundred drawings through their progression from Taliesin to Tokyo over a decade. It was published in August 1923, a year after Wright’s final departure from Japan, on July 7, 1922, and right before the Great Kanto Earthquake struck on September 1, 1923. Wright viewed the completed hotel through his personal copy of this rare publication. The photographic narrative, with the architect’s own sketches and visual enhancements, provides a more vivid understanding of both the hotel’s architecture and how guests experienced it than do later accounts...He subsequently drew on the photographs in his copy of the volume, highlighting his vision for more extensive foliage as well as sketched in various details he must have been trying to further work out. Though published in the age of black-and-white photography, a few colorized photographs highlight the



material character of the building elements. In counterpoint to books in English that read from left to right, this book follows Japanese custom by reading from right to left, and mistakenly credits its architect as "FRANK LLOYD WRIGHIT."... The plans featured in the volume include red markings that precisely indicate the position where each photograph was taken..." - *Frank Lloyd Wright, unpacking the Archive*, NY: MoMA, 2017, Oshima essay pp. 60-78.

This portfolio consists of 58 plates (of which 10 are double-p. plans printed in red and black, the remaining 48 fine quality views made from photographs, of which two printed in colors) [to explain the red markings see above]. The title, one page of introductory text and the captions



to the plates are all in Japanese; the plates are arranged by arabic numbers, 1-58. It was edited by Takanashi Yutaro. It is listed in Sweeny's *FLW an annotated bibliography* as no. 148: "[Monograph in Japanese on the Imperial Hotel], Tokyo, 1923, **not seen**". There are two copies in OCLC listed under title: Columbia & UMich.

4to portfolio, (10 x 7 1/2"), orig. printed stiff card covers, ribbon ties intact; mounted halftone on cover. 1 ff of intro (in Japanese); 5 double-p. sheets of plans each with 2 numbers each; and 48 gravure (?) plates from photos, of which 2 printed in soft and delicate colors. The portfolio covers are clean; the spine is original with gilt stamped title in Japanese characters. Over the years I have owned 4 or 5 copies of this work; this one is in the best condition of them all.

AN UNRECORDED PHOTOBOOK ON THE IMPERIAL HOTEL

67. [WRIGHT, FRANK LLOYD]. *Teikoku Hoteru Shashinshu* - [Photobook of the Imperial Hotel]. Toyko: Koyosha, 1937 \$3750.00



As far as I can determine, this is unrecorded (at least not in OCLC and not in and World Cat). It is part of the Kenchiku Shashin Ruiju (Architectural Photographs) collection. The introduction indicates that this volume was produced just before the major renovation of the hotel in preparation for the Tokyo Olympics of 1940. As is well known, the Imperial Hotel, completed in 1923, was Wright's most prestigious commission in Japan. Text is entirely in Japanese characters.

The cover shows signs of use; tiny area of loss of cover on upper left corner and another

part detached at the spiral binding.

8vo (7 1/2 x 6 1/4"), spiral bound. Cover is printed on a thick card stock in two colors. 3 pages and 48 plates (not halftones; appear to be some sort of gravure); including 2 double-p. foldouts. Introduction, table of contents 47 photo plates and a plan. Text is entirely in Japanese. Preserved in a folding back box with morocco spine label.

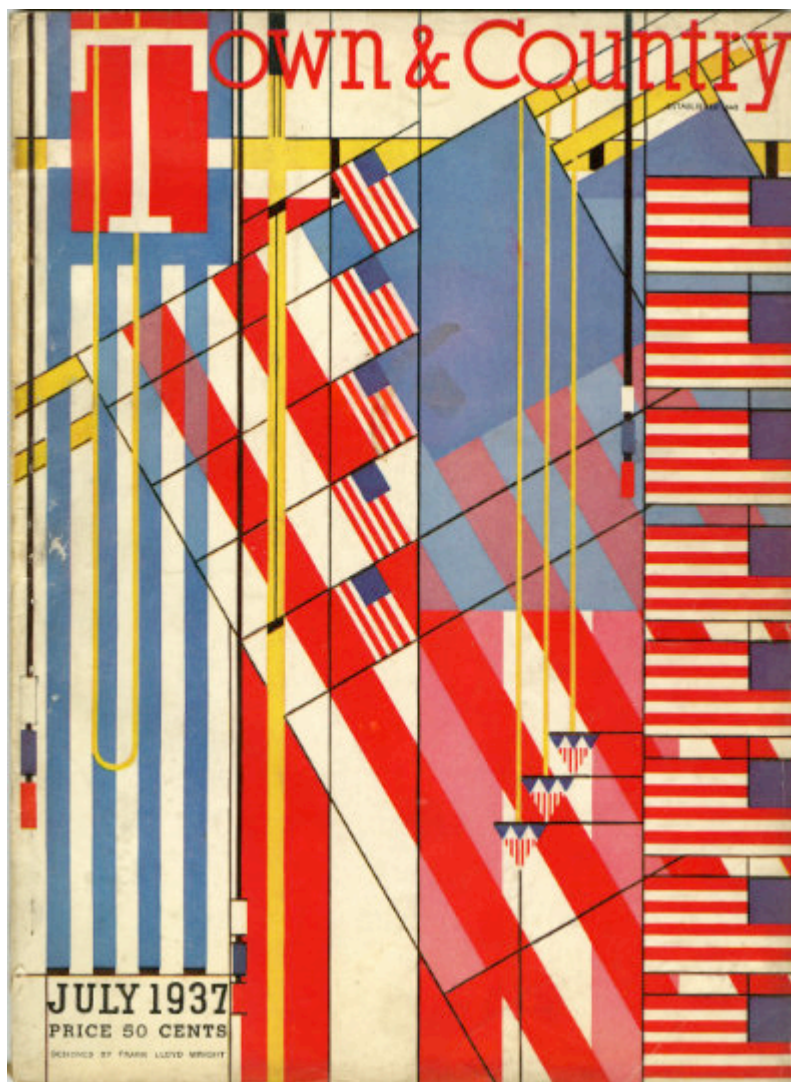
ONE OF THE RAREST OF ALL FLW'S GRAPHIC DESIGNS

68. WRIGHT, FRANK LLOYD. *Town and Country*. July, 1937

\$3000.00

I have looked for this wonderful magazine cover for decades; this is only the third copy I have ever owned. I first saw a copy framed on the wall of the FLW exhibit at the Victoria & Albert Museum. Despite its rarity, it is a famous work, and is illustrated in color in David Hanks's *The decorative designs of Frank Lloyd Wright* (1979), pl. 20. He states: "One of Wright's most exuberant graphic designs executed was the 1937 *Town and Country*, which in the lower left corner states that it was "Designed by Frank Lloyd Wright." Appropriately for this issue, which Wright called "flag," a representation of the American flag was chosen as the theme of his design and red, white and blue as the basis of the color scheme. As for the Coonley windows, the inspiration may well have been a parade, since the vertical repetition of the American flag in reverse at the right and conventionally in the center, creates depth in the composition and gives the impression of a street within the large overall design of a flag hanging at an angle. Variations on this theme are used in the three triangular-shaped flags that are placed at an angle to the left in the large flag. The motifs of the flag are seen against a grid pattern of vertical lines, and the effect is one of movement and excitement." - p. 181. Sweeney 415 noting that this cover was designed by Wright in 1926/7 for *Liberty* but was not used at the time. Sweeney illustrates it as his plate 7 (the copy he illustrated was cropped ¼ inch at the left margin).

Folio, orig. color printed wrappers. 96 pp. A nice clean copy.



NOT IN OCLC
COUNTER-CULTURE ARCHITECTURE
"BOMB AS MANY HISTORIC BUILDINGS AS POSSIBLE"

69. TOKER, BILTON. *One, Two, Three*. [*Progressive architecture manifesto*]. London: Progressive Architecture Manifesto, 1961 \$2000.00

Exceedingly rare, not in OCLC. "The idea of Progressive Architecture was conceived by Bilton Toker in 1959 when he was a student at the Oxford School of Architecture. However, the Progressive Architecture Movement was not officially founded until after the seizure of the "D" magazine proofs early in 1960. "D" magazine had been the leading organ of expression of those interested in developing progressive ideas. Between January 1960 and June 1961 all students who associated themselves with Progressive Architecture either left or were dismissed from the school.

The manifesto is cosigned by David Binns, Martin Freeman and Martin Pawley who appear to have contributed the "Representational diagrams showing the basis of the progressive city but the text and design is the work of Toker. He advocates for radical changes to the status quo of urban spaces and the elimination of public vs private spaces, the destruction of traditional architecture ("A message to Air Forces of the world: in the event of war...we ask you to bomb as many historic buildings as possible."

Toker became a cult figure in architecture and is cited anecdotally as a visionary, but he died in 1996 and there is little remaining record of him in print. Various tributes to him can be found among online publications. Martin Pawley, one of the manifesto cosigners, published an article in *Architects Journal* on 2004 that asserts Toker's influence on modern architecture and how his visionary ideas play out in the contemporary work of Zaha Hadid and Daniel Libeskind. He provides some plot points that help contextualize the manifesto:

"Without delving into ancient history, there was certainly one predecessor who did found a short-lived school. His name was Bilton Toker, a Turkish architectural student born in 1937 who arrived at the Oxford School of Architecture (later to become the Department of Architecture at Oxford Brookes University) in the autumn of 1958. Toker's approach to



designing buildings produced very similar results to Hadid's and Libeskind's but it was born into a much less permissive world.

"Within a year of his arrival at Oxford, Toker had reached a stand-off position with the staff of the school. As a first year student he was expected to solve design problems like 'a garden workshop' or 'a branch library for Kidlington' with unadventurous pitched-roof designs using cavity walls and exposed aggregate panels - not dazzling displays of planes shooting from a point, inclined floors and whole walls of glass. Furthermore, highly educated and well-read in modern European philosophy, he was well able to defend himself at his packed juries.

"During his second year, Toker attracted a small group of followers and founded a 'Progressive Architecture Movement' which produced a daring manifesto and aroused interest beyond the school by organizing a leaflet attack on the famous engineer Pier Luigi Nervi. At the end of his second year Toker and four of his followers were expelled from the school for 'jejeune theorizing' but by then his work had been the subject of a one-man show at Lincoln College, and a long article illustrating three of his projects had appeared in the magazine *Oxford Opinion*...

"Toker never completed his studies in architecture. His stay at Berkeley was short and he returned to Turkey to pursue a career in the media. He died in 1996. Of his handful of followers, two enrolled at the Architectural Association and one produced 'progressive' schemes there - one of which, a project for an office building at the old St. George's Hospital site, was illustrated in *Archigram 5*, published in 1962. Thereafter, the trail of 'Progressive Architecture' goes cold until it is picked up by Hadid and Libeskind 20 years later."

The note for this very rare publication was written by M. Callan, a talented young bookseller who has a bright future. As I could not improve upon it, I quote it in its entirety above.

Tall narrow 4to (12.75 x 4"). (v)+34 pp with 1 double-p. illus. Slight repair to lower portion of front cover and the reverse (page 1 (with loss of a few words at the base of the first page). Printed by some sort of offset duplication machine.

