

CATALOGUE 226
JONATHAN A. HILL
BOOKSELLER

CATALOGUE 226

ART &
ARCHITECTURE



JONATHAN A. HILL
BOOKSELLER



NEW YORK CITY
MMXVIII

JONATHAN A. HILL, BOOKSELLER

325 West End Avenue, Apt. 10B
New York, New York 10023-8143
telephone: 646-827-0724 fax: 212-994-9603
home page: www.jonathanahill.com

JONATHAN A. HILL

mobile: 917-294-2678 e-mail: jonathan@jonathanahill.com

MEGUMI K. HILL

mobile: 917-860-4862 e-mail: mkhny@aol.com

YOSHI HILL

mobile: 646-420-4652 e-mail: yoshi@jonathanahill.com



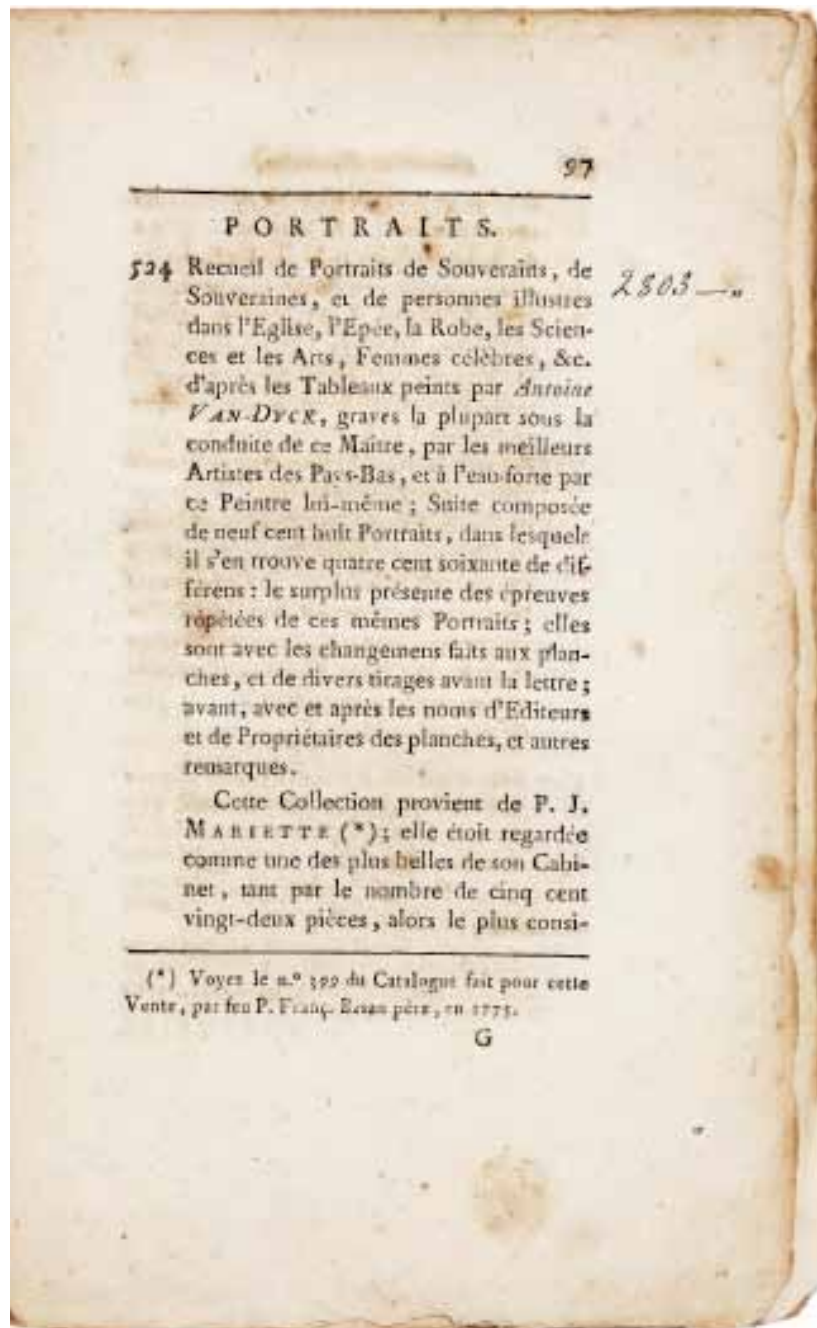
MEMBER:

International League of Antiquarian Booksellers,
Antiquarian Booksellers' Association of America
& Verband Deutscher Antiquare

Terms are as usual:

Any book returnable within five days of receipt, payment due within thirty days of receipt. Persons ordering for the first time are requested to remit with order, or supply suitable trade references.

Residents of New York State should include appropriate sales tax.



PORTRAITS.

524 Recueil de Portraits de Souverains, de Souveraines, et de personnes illustres dans l'Eglise, l'Epée, la Robe, les Sciences et les Arts, Femmes célèbres, &c. d'après les Tableaux peints par Antoine VAN-DYCK, gravés la plupart sous la conduite de ce Maître, par les meilleurs Artistes des Pays-Bas, et à l'eau-forte par ce Peintre lui-même; Suite composée de neuf cent huit Portraits, dans lesquels il s'en trouve quatre cent soixante de différens: le surplus présente des épreuves répétées de ces mêmes Portraits; elles sont avec les changemens faits aux planches, et de divers tirages avant la lettre; avant, avec et après les noms d'Editeurs et de Propriétaires des planches, et autres remarques.

2803

Cette Collection provient de P. J. MARIETTE (*); elle étoit regardée comme une des plus belles de son Cabinet, tant par le nombre de cinq cent vingt-deux pièces, alors le plus consi-

(*) Voyez le n.º 329 du Catalogue fait pour cette Vente, par feu P. FRANÇOIS BENOIST père, en 1775.

1

(AUCTION CATALOGUE: ALIBERT, MADAME J. G.). *Catalogue d'une Nombreuse Collection d'Estampes et de Dessins de Grands Maîtres, Après le décès de . . . et cessation de Commerce de J. Guill. Alibert, Marchand d'Estampes.* Par Franç. Léand. Regnault. Cette Vente se fera les . . . 25, 26, 27, 28, 29, 30, avril, 2, 3, 4, & 5 mai 1803 . . . viii, 167 pp. 8vo, orig. pink paper wrappers, uncut. Paris: Regnault-Delalande, 1803. \$1500.00

A rare sale catalogue, fully priced in a contemporary hand. This sale took place following the death of the widow of Jean Guillaume Alibert (?1763-180?), who died shortly after her husband. He was a well-known dealer and publisher of prints on Rue Fromenteau in Paris. The business's stock was liquidated and the present catalogue features famous works by Audran, Callot, Edelinck, Pesne, etc.

The star of the sale, to which Regnault-Delalande devotes no less than 52 pages of the catalogue (pp. 97-148), was a "Recueil de Portraits de Souverains, de Souveraines, et de personnes illustres dans l'Eglise, l'Epée, la Robe, les Sciences et les Arts, Femmes célèbres, &c . . ." after well-known paintings by van Dyck. Alibert had purchased the collection from the Mariette sale and supplemented it with many of his own acquisitions. It sold for 2,803 francs, according to the annotator. In total, the catalogue records 607 lots of prints and drawings, with the sale schedule at the end.

Nice copy, priced throughout in a contemporary hand.

☛ Cicognara 4566. Lugt 6612.

2

(AUCTION CATALOGUE: ANDRÉOSSY (OR ANDRÉOSSI), ANTOINE FRANÇOIS, COMTE D'). *Catalogue de la Collection de Tableaux et Dessins anciens des Ecoles Allemande, Française, Flamande, Hollandaise & Italienne formée par . . .* Dont la Vente aura lieu . . . les 13, 14, 15 et 16 avril 1864 . . . 119 pp. 8vo, cont. paste-paper boards (spine worn), orange lettering piece on spine. [Paris]: Navoit, Blaisot & Laneuville, 1864. \$550.00

The uncommon sale catalogue of one of Napoleon's favored generals. Andréossy (1761-1828), also an ambassador, military engineer, art collector, and author, skillfully navigated the Revolutionary and Napoleonic years, during which he was named chief diplomat to Britain and Austria and Napoleon's inspector-general of artillery. He joined the expedition to Egypt where he served with distinction and was one of the select few to escape to France with Napoleon. Even after

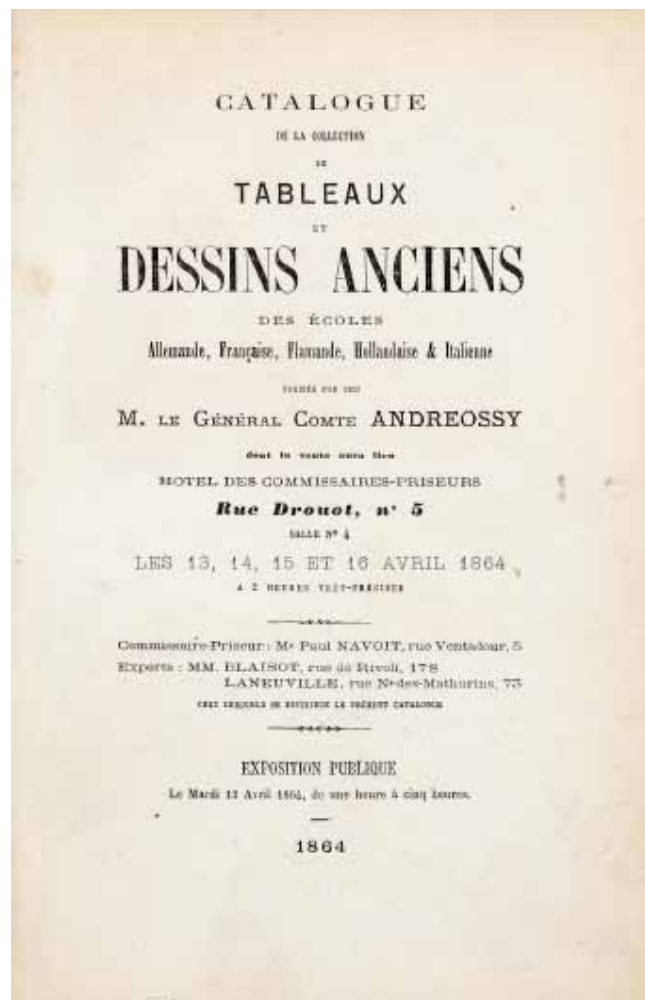
Item 1

Napoleon's final defeat, he was appointed to high government positions under the Bourbons and wrote several books on artillery and his time in Egypt. His collection remained in the family until 1864.

The present catalogue describes a collection of ten paintings and 833 drawings.

Nice copy. Engraved bookplate of Aadelbert von Lanna of Prague (1836-1909) on the front pastedown and on the rear pastedown the engraved armorial bookplate of Rudolf Gutmann, a Jewish industrialist and art collector, whose collection was seized by the Nazis. Sporadic modern notes in pencil.

☛ Lugt 27838. *N.B.G.*, Vol. 2, cols. 583-84.



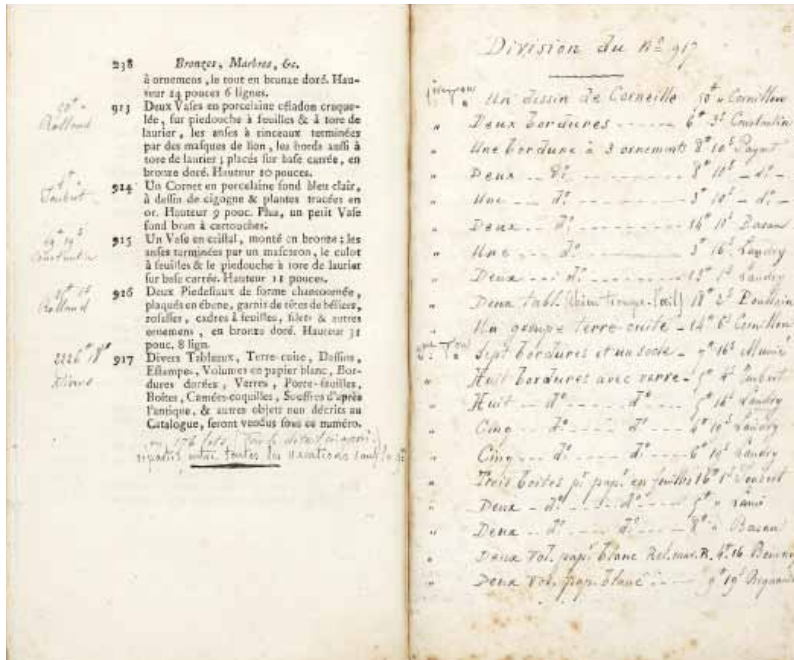
(AUCTION CATALOGUE: BASAN, PIERRE FRANÇOIS, PÈRE). *Catalogue raisonné d'un choix précieux de Dessins, et d'une nombreuse et riche Collection d'Estampes anciennes et modernes, en feuilles, en recueils et en oeuvres, Livres à figures, sciences et arts; Tableaux et autres Objets curieux, qui composoient le Cabinet de . . .* Par L.F. Regnault . . . Finely engraved frontis. & engraved headpiece profile of Basan (both by Choffard). 2 p.l., xv, [1], 288 pp.; 16 pp. schedule of sale. 8vo, 19th cent. half-cloth & marbled boards (corners slightly worn), spine gilt, brown morocco lettering piece on spine, uncut. Paris: Regnault, An VI ["1798" supplied in manuscript]. \$2950.00

A special copy of this important sale catalogue, fully priced with buyers' names throughout, and containing a multitude of manuscript notes which reveal the inner workings of a late 18th-century French auction. Basan (1723-97), a leading Parisian dealer and publisher of prints, first trained as an engraver under Jean Daullé and Etienne Fessard, even contributing to Buffon's *Histoire Naturelle*. He is best known, however, for pioneering the publication and sale of prints not just in France but throughout Europe. He was adept at spotting talented engravers, among them Choffard and Le Mire, and hiring them for his workshop which managed more than 550 publications between 1761 and 1799. His sterling reputation earned him the lofty task of publishing a *recueil* of reproductions of paintings from the collections of Choiseul and Poullain. He also served as the *expert* for the Bouchardon, Aliamet, Vanloo, Mariette, Neyman, and Marquis de Ménars sales. One of his most important contributions to the history of art was his *Dictionnaire des graveurs anciens et modernes* (1767), an early work of its kind.

This catalogue, which has been richly annotated, begins with a long account of Basan and his exploits in the print market. It then details drawings (lots 1-161); prints (lots 162-699); bound prints, the descriptions of which are quite erudite (lots 700-811); illustrated books (lots 812-99); paintings (lots 900-907); and various objets d'art (908-17). Lot 917 was then divided into 176 lots of paintings, terracotta, drawings, glasses, etc., which were not catalogued; however, the present copy contains four leaves of manuscript with a full list of these items, also fully priced and with buyers' names, and then totals of the sale on a further page. Both are in a different hand from the earlier annotations and must have been extracted from Regnault's personal copy. Following the manuscript portion is an index of artists, the sale's table of contents, and the rare 16-page sale schedule.

A fine copy, with most interesting annotations.

☛ Benezit, Vol. 1, pp. 1264-65. Lugt 5827. *N.B.G.*, Vol. 4, cols. 656-57.



4

(AUCTION CATALOGUE: BÉNARD, ANTOINE FRANCOIS PIERI, EXPERT). *Catalogue d'une Collection de Dessins et Estampes, Livres d'arts, Planches gravées, quelques Tableaux, etc*, Dont la Vente se fera le 17 Juin et jours suivans . . . Par Bénard. 96 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red morocco lettering piece on spine. Paris: Bénard, 1816. \$1250.00

The rare sale catalogue of this impressive varied auction. Antoine François Piéri Bénard (fl. 1810-40), prominent art dealer and for a time *marchand de la Bibliothèque du Roi*, advised Eugène Dutuit on his art collecting. In the present catalogue, he thoroughly describes 504 lots. Pages 60-77, numbered separately, contain meticulously detailed and considerable group lots. These lots consist of the works of van Dyck, Hollar, Hondius, de Jode, Pontius (almost three full pages), and Vorsterman. Lots 418-75 details a selection of books of prints, catalogues raisonnés, sales catalogues, and the essential art historical reference works of the time.

Nice copy. Some annotations cropped. We locate only one copy in North America.

British Museum online biography of "Antoine François Pieri Bénard." Lugt 8923.



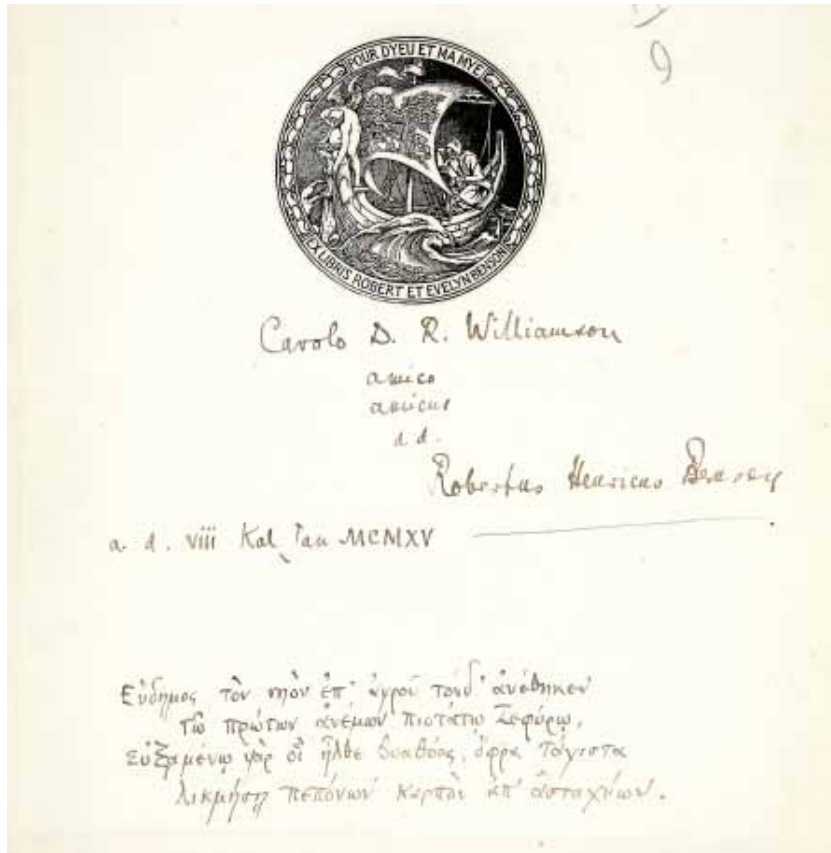
5

(AUCTION CATALOGUE: BÉNARD, PIERRE MAURICE, EXPERT). *Catalogue d'une Collection d'Estampes encadrées, en feuilles et en recueils, galeries, cabinets, vues diverses, Livres concernant les Arts du dessin, Catalogues d'Estampes, etc.*, Dont la Vente se fera le 12 Janvier 1807, et jours suivans . . . 48 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Bénard, 1807. \$950.00

The rare sale catalogue of a varied print and drawings collection. It describes 341 lots alphabetically by artist, with a number of large group lots, and includes works by Bartolozzi, Callot, Delattre, Hollar, van Ostade, and Watelet, as well as a number of English artists. It concludes with a handful of dictionaries, catalogues raisonnés, and sale catalogues.

Nice copy. We locate only one copy in North America.

Lugt 7174.



6

(BENSON, ROBERT). *Catalogue of Italian Pictures at 16, South Street, Park Lane, London and Buckhurst in Sussex, collected by Robert and Evelyn Benson*. xxvi, 229 pp. Large 4to, orig. grey cloth (corners bruised), gilt title on spine, t.e.g. London: Chiswick Press, 1914. \$950.00

Presentation copy of this catalogue of a collection described as having “a comprehensiveness that would have done credit to a professional curator.” Benson (1850-1929), with his wife Evelyn, daughter of Robert Holford, “formed an important specialist collection. The senior partner of his eponymous bank, Benson was a member of the Burlington Fine Arts Club, a trustee of the National Gallery, and the editor of a number of catalogues of paintings, including that of his father-in-law’s collection. The Bensons’

taste was à la mode. They owned 114 early Italian paintings . . . as well as pictures by Gainsborough and Burne-Jones . . .”—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 252-53.

“Despite the publication of his catalogue, Benson’s collection is not well known today, probably because it was never the subject of a spectacular auction sale. [Joseph] Duveen bought the entire collection in 1927 and sold most of it to his American customers . . . today Benson’s pictures are dispersed across many leading museums in North America.”—op. cit., p. 253. In a possibly apocryphal story, Joseph Duveen handed Robert Benson a blank check during a dinner party. The collection was sold for 2.5 million dollars.

The present catalogue lists all 114 of their Italian pictures and provides lengthy descriptions of each.

Very good copy. Bookplates of Robert and Evelyn Benson and the library of Charles Sebag-Montefiore. Presented by Benson to Charles D. R. Williamson, with inscriptions in Latin and Greek, dated January 1915.

☛ “Mapping Titian” website hosted by Boston University.

7

(AUCTION CATALOGUES: BÉRARD, CHARLES EUGÈNE & ANDRÉ DENIS). *Catalogue d’Estampes et de Livres relatifs à l’Architecture et à l’Ornementation* . . . Dont la Vente aura lieu . . . du lundi 16 au vendredi 20 février . . . 2 p.l., 124 pp. Large 8vo, cont. red cloth-backed marbled boards, spine gilt. [Paris]: Rapilly, [1891].

[WITH]

(—). *Catalogue de Dessins anciens, Architecture, Décoration, Ameublement, Orfèvrerie* . . . Dont la Vente aura lieu . . . les samedi 21, lundi 23, mardi 24, mercredi 25 février 1891 . . . 4 p.l., 104 pp. 8vo, orig. printed wrappers (spine slightly defective). [Paris]: M. Delestre & S. Mayer, [1891]. \$2250.00

The rare auction catalogues of Bérard’s library and drawing collection, one of the most important assemblages of architecture and decorative arts of its time. An established architect, Bérard (1838-90), inherited the foundations of these collections from his father, André Denis (1806-73), who pioneered the formal study of historical architecture and design. The two sales fetched a total of 164,774 francs, an impressive sum for the period.

Alfred de Champeaux, an early historian of decorative arts, composed the Preface for the second sale, which provides valuable information on the evolution of the collections from father to son. He writes: “Charles-Eugène Bérard avait hérité

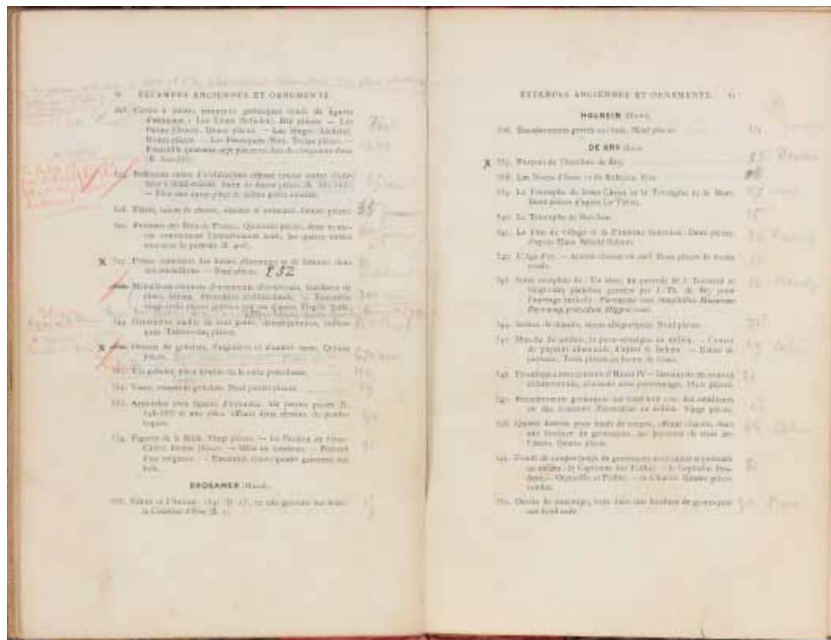
du goût paternel pour la curiosité et l'histoire, en même temps qu'il embrassait aussi la profession d'architecte. Il tint à honneur de conserver la collection que lui légua son père, et il s'attacha à l'accroître par des acquisitions incessantes de dessins, de livres et de gravures."

The first catalogue lists 1005 lots, many of which are composed of dozens of items. It is novel in its appreciation of all forms of art and books depicting European architecture and decoration from antiquity. It also offers works by Lepautre, Du Cerceau, Bullant, Marot, Meissonnier, and many other important architects and artists of the 17th-19th centuries. Much of this catalogue is annotated in various contemporary hands which provide personal accounts of the bidding and comments on several lots. At the end, pricelists have been tipped-in.

The second of 585 lots features work by celebrated artists and architects such as Du Cerceau, Delaune, Gillot, Huet, Le Pautre, Percier, Soufflot, etc. Priced in pencil throughout in a contemporary hand.

Nice copies.

☛ I: Lugt 49648. II: Lugt 49664.



A Record-Setting Sale

8

(AUCTION CATALOGUE: BLONDEL DE GAGNY, AUGUSTIN). *Catalogue de Tableaux précieux; Miniatures & Gouaches; Figures, Bustes & Vases de marbre & de bronze; Armoires, Comodes & Effets précieux de célèbre boule; un magnifique Lustre de crystal de roche, & plusieurs autres de bronze doré; des Porcelaines anciennes & modernes du plus grand choix; des Pendules, Feux & Bras de cheminée de bronze doré, & autres objets curieux & rares qui composent le cabinet de . . .* Par Pierre Remy. iv, 228 pp. Small 8vo, cont. mottled calf (expertly rebacked), spine gilt, red morocco lettering piece on spine. Paris; London; Amsterdam; Brussels: 1776. \$2500.00

The uncommon sale catalogue of Blondel de Gagny (1695-1776), one of the greatest art collectors of the 18th century. Blondel served as France's general treasurer and later supervised the decoration of Louis XVI's countless parties and feasts. He was a veritable tastemaker, who revived styles and schools that had been underappreciated for decades simply by displaying them in his house which was open to visitors. Teniers' *Prodigal Son* (no. 81), now in the Louvre, sold for the highest price ever paid at an open auction in London or Paris. The sales of his estate are momentous events in the history of collecting and much of his art now resides in the world's great museums. The sales totaled 405,741 livres, and Louis XVI was among the buyers.

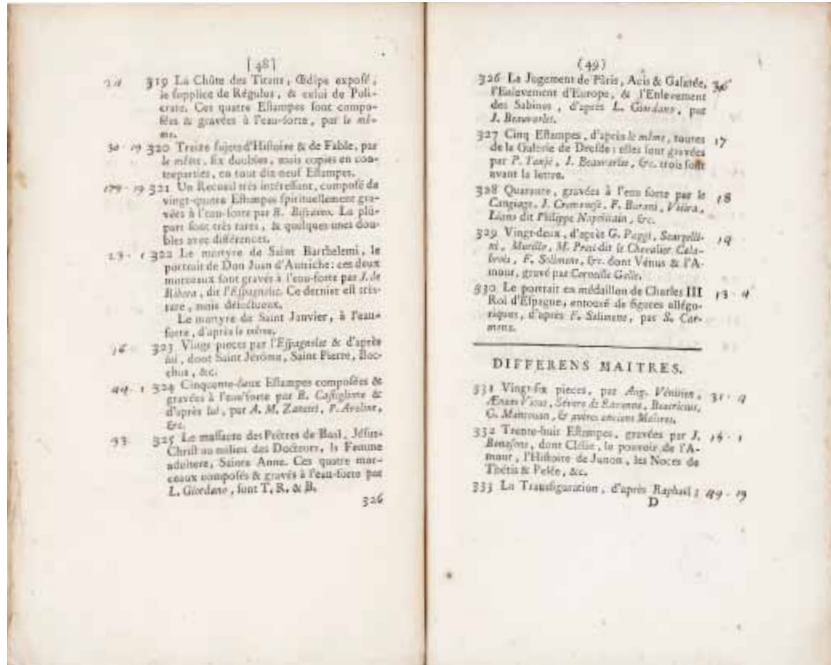
1136 lots. The sale lasted from 10th-24th December and then restarted 8th January 1777.

Fine copy, priced throughout in a contemporary hand with buyers' names provided. Lacking the 5-lot supplement and sale schedule as is usual.

☛ Lugt 2616. Reitlinger, *The Economics of Taste: The rise and fall of picture prices, 1760-1960*, p. 12.

9

(AUCTION CATALOGUE: BOURLAT DE MONTREDON, ?ANTOINE). *Catalogue d'une belle Collection de Tableaux, Dessins, Estampes, Sculptures en Terre cuite & en Bronze, Porcelaines, & autres objets de curiosité, provenant du Cabinet de . . .* La vente se fera Lundi 16 Mars 1778 & jours suivans . . . Par F.C. Joullain, fils. 99 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering-piece on spine. Paris: Joullain, 1778. \$1950.00



The uncommon sale catalogue, fully priced throughout, of a noteworthy collection, devoted primarily to Italian art and sculpture. Bourlat de Montredon (?-1777), was an influential *amateur* and collector who resided in Constantinople for forty years.

The catalogue thoroughly describes 695 lots, many of which are composed of numerous items. Lots 579-671 are Bourlat de Montredon's impressive group of books of prints, mostly focused on the architecture and decorative arts of Italy, including a number of works by Piranesi. The descriptions offer occasional notes on provenance. A contemporary annotator has calculated the total of the sale as "35945 l 10 s" which matches the total given in the Bibliothèque nationale de France copy.

Nice copy, fully priced and totalled at end. Inoffensive dampstaining on final two leaves. Lacking the rare schedule of sale.

♣ Cicognara 4471. Lugt 2809.

Bookplate of Bernard Berenson

10

(CANNON, HENRY WHITE). *A Descriptive Catalogue by Jean Paul Richter of Old Masters of the Italian School belonging to . . . , Villa Doccia, Fiesole*. Two collotype plates. 111 pp. (lacking nine pp. index). Small 4to, orig. maroon cloth (extremities slightly rubbed). Florence: B. Seeber, 1907. \$300.00

The privately printed catalogue of a discerning collection, mostly of the Veronese school. Cannon (1850-1934), president of Chase National Bank, purchased Villa San Michele near Florence in 1900 and renovated the building and its gardens. In 1915 Cannon donated Longhi's *Portrait of Count Carlo Aurelio Widman* to the Metropolitan Museum of Art. Richter (1847-1937), a German art historian, has written a lengthy introductory history of the Italian school and focuses on the paintings in this collection.

Lists 34 paintings, with two reproductions. Good copy, but lacking index of artists. Bookplates of Bernard Berenson. Subsequently, the present copy was in the library of Benedict Nicolson, a British art historian. Bookplate of the library of Charles Sebag-Montefiore. At top of title-page, it is marked "Duplicate."



One of the Great Book & Art Collections of the Low Countries

11

(AUCTION CATALOGUE: CHARLES ALEXANDRE, DUC DE LORRAINE). *Catalogue des Livres, Estampes, et Planches graveés, de la Bibliothèque du Palais de feue S.A.R. le Duc Charles-Alexandre de Lor-*

raine et de Bar...disposé & mis en ordre par Jos. Ermens...La Vente de cette Bibliothèque commencera le 20 Août 1781... 4 p.l., xviii, 452 pp. 8vo, cont. half-sheep & speckled boards, spine gilt, red morocco lettering piece on spine. Brussels: J. Ermens, 1781. \$3950.00

The extremely rare auction catalogue of the books, prints, and drawings in the collection of Charles Alexandre, Duke of Lorraine (1712-80), and governor of The Netherlands. This was one of the three greatest libraries and art collections sold in Belgium during the late 18th century. The sale contains the largest surviving group of copper plates of Rubens' works.

Charles Alexandre married the sister of Maria Theresa in 1744 and, following a very successful military career, retired in 1757 to devote himself to the governorship of Holland. In this position he also enjoyed great success, encouraging the commerce and agriculture of the country as well its cultural activities. A man of considerable education, he established an academy and a public library at Brussels as well as a free school to teach painting and sculpture.

Charles Alexandre was an ardent book and art collector; he also formed a notable natural history cabinet. This catalogue lists 3354 lots of books, 232 lots of prints and drawings, 171 lots of "planches gravées," and 23 lots of "paquets d'hazard."

A fine copy.

♣ Blogie col. 27. *N.B.G.*, Vol. 31, cols. 686-87. Peignot, p. 89.

From the Library of the Goncourt Brothers

12

(AUCTION CATALOGUE: CHOFFARD, PIERRE PHILIPPE). *Notice succincte de Tableaux, Dessins et Estampes, encadrés et en feuilles, Vignettes et Portraits, Recueils d'Estampes, Livres à Figures, Livres sur les Arts; Planches gravées; Cuivres neufs; Outils de Graveur; Papier blanc, et divers autres Objets, Après le Décès de . . .* Par F.L. Regnault Delalande. Cette Vente se fera le Lundi 11 Septembre, et les trois jours suivans . . . 19 pp. 8vo, late 19th-cent. limp marbled boards (head & tail of spine worn), gilt title on spine. Paris: Lot & Regnault Delalande, 1809. \$2950.00

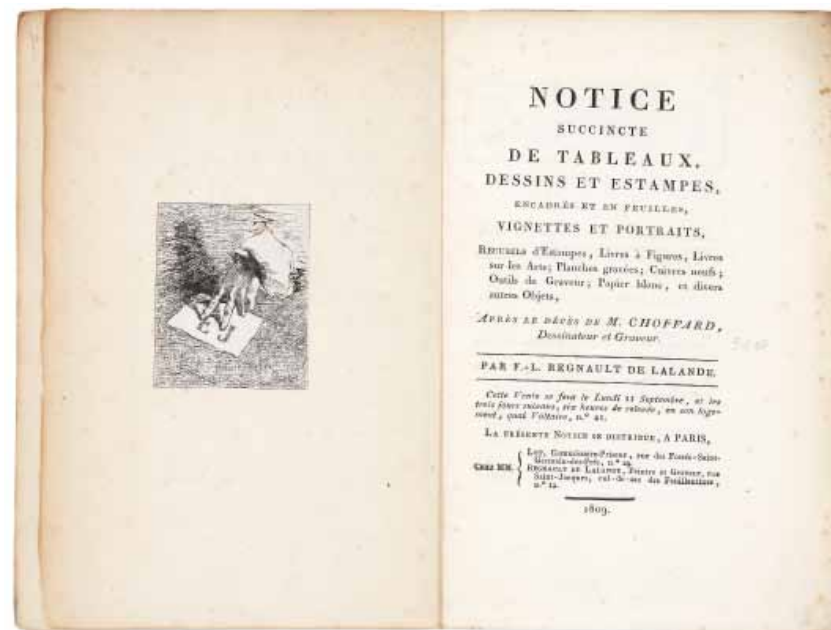
The uncommon sale catalogue of Choffard (1730-1809), engraver and draughtsman, who executed famous portraits of La Condamine, Napoleon, as well as the plates for a number of celebrated illustrated books. Regnault Delalande forgoes an extended biographical sketch and supplies but a footnote, on page 6, regarding the

deceased. The expert also announces that most of the objects within each lot will be auctioned off separately.

The catalogue describes 171 lots in total; however, we can tell that Choffard's working collection of illustrated books and prints was of quite considerable size. A number of the preliminary lots contain hundreds of individual items. His library contains the important art and architecture books of the 18th century, along with the great illustrated books of his time. Lots 159 and 160 offer Choffard's tools. According to the copy at the Hermitage annotated by Regnault-Delalande, the sale netted 5382.75 francs.

A very good copy with exceptional provenance; with engraved bookplates of the Goncourt brothers (verso of front free-endpaper), Gaston Pannier (inside of upper cover), and stamp of the Bibliothèque Heim (verso of title-page). We locate only one copy in North America.

♣ Benezit, Vol. 3, 958-59. Lugt 7633. *N.B.G.*, Vol. 10, col. 349.



13

(CICOGNARA, LEOPOLDO, CONTE). *Catalogo ragionato dei Libri d'Arte et d'Antichità, posseduti dal Conte Cicognara*. xiv, 415 pp.; xiv, one leaf, 333, lxxvii, [1] pp. Two vols. 8vo, cont. marbled boards (minor wear & foxing), uncut, orange & green morocco lettering pieces on spines. Pisa: N. Capurro, 1821. \$2750.00

First edition of “the catalogue of the vast library on archaeology and art history collected by Cicognara, himself a notable art historian. It is tantamount to a bibliography of the pre-1820 literature on these subjects, owing to the detailed bibliographical and critical notes to the 4,800 works, and is still frequently consulted and quoted.”—Grolier Club, *Bibliography*, 121.

In 1824, Cicognara (1767-1834), sold the entire library to Pope Leo XII, who incorporated it into the Vatican Library.

Very good uncut set. From the library of Helmuth Domizlaff, the great German bookseller, with his discrete small stamp on each title.

14

(COOK, SIR FRANCIS, 1ST BARONET). *Fairylife and Fairyland. A Lyric Poem*. Communicated by Titania through her Secretary, Thomas of Ercildoune, sometime of Eildon, Scotland, and Called, when Habiting this Earth, ‘The Rhymer’ and ‘True Thomas.’ Frontis. albumen print & four albumen prints, all of Monserrate. xviii, 342, iv pp., [1] p. of publisher’s ads. 8vo, orig. green cloth (corners rubbed, lower joint & foot of spine worn), upper cover & spine gilt. London: L. Booth, 1870. \$1500.00

First edition of this scarce and peculiar work celebrating the Monserrate estate of Cook (1817-1901), a merchant and famous art collector. The authors are believed to be Thomas Purnell (1834-89), and John Cargile. In rhyming verse, they describe Monserrate, Pena Palace, Mafra, and Lisbon, casting Cook in the role of Oberon.

“In 1856 [Cook] bought the palace of Monserrate at Cintra, a place redolent with romantic associations. He had the building completely restored and embarked on the development of its magnificent gardens. He gradually acquired vast areas of land near Cintra and renewed the prosperity of the district. In recognition of



his services to the area and his benevolence to the poor, in 1864 Cook was created Visconde de Monserrate by the king of Portugal . . .

“About 1860 Cook acquired Doughty House in Richmond Hill, Surrey, and began to assemble one of the most important collections of pictures formed in England during this period. Although he had acquired some pictures prior to this, the 100 paintings which formed the nucleus of his collection were purchased in 1860 from John Charles Robinson, who continued to advise him on his collection, and who provided him with many of his further acquisitions. Cook purchased works of all the major schools of European painting . . . Although there were not many English paintings, Cook owned works by Gainsborough, Hogarth, and Turner. Italian maiolica, bronzes, ivories, tapestries, and antique statuary also formed part of the collection, which was vast in its scope. Cook tried to make his private collection accessible to students . . . The main portion of his estate went to his elder son, Frederick Lucas, who succeeded to the baronetcy, part of his collection of works of art going to his younger son, Wyndham Francis.”—ODNB.

The five photographs — three of which are slightly faded — depict the interior and exterior of Cook’s luxuriously decorated house in Monserrate.

Very good copy. Bookplate of the library of Charles Sebag-Montefiore.

*The Cook "Masterpiece" Collection,
including "Da Vinci's" Salvator Mundi*

15

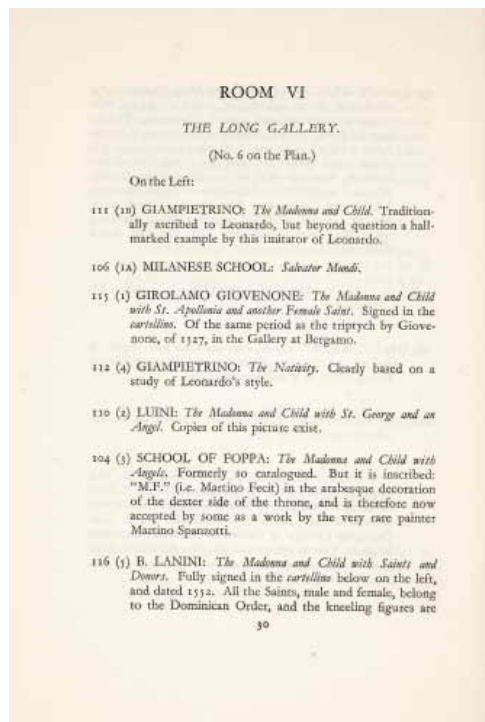
(COOK, HERBERT). *Abridged Catalogue of the Pictures at Doughty House, Richmond, Surrey, in the Collection of . . .* One printed floor plan & 25 plates. xiii, 112 pp. Small 4to, orig. navy blue cloth, spine gilt. London: W. Heinemann, 1932. \$950.00

The catalogue of the famous Cook collection at Doughty House, "Intended for the use of Visitors in the Galleries only, and is not to be taken away." Cook (1868-1939), patron and art historian, inherited the art collection of his father, Sir Frederick Cook, 2nd Baronet (1844-1920). Herbert helped found the Art Fund, Burlington Magazine, and the Arundel Club. This collection began with the 1st Baronet, Sir Francis Cook (1817-1901), a London merchant.

"Sir Francis Cook, 1st Bt, though primarily remembered for his Old Master paintings, also assembled the last great collection of Greek and Roman marbles

in Britain and possessed excellent decorative arts . . . His money derived from his father's linen retailing business, which he expanded into a vast wholesaling empire. Cook lived at Doughty House on Richmond Hill and also owned Beckford's old house, Monserrate, in Sintra, which he remodelled in the style of an oriental palace. But it was above all his paintings which enthralled visitors to Richmond . . .

"Italian paintings predominated. One of the most admired was *The Adoration of the Magi* by Fra Angelico and Fra Filippo Lippi [now at the National Gallery of Art, Washington], a tondo painted in Florence between 1440 and 1460 which Cook acquired at the sale in 1874 of Al-



exander Barker. His other Italian pictures included major works by Antonello da Messina, Giovanni Bellini, Carlo Crivelli, Titian, and Raphael . . .

"Cook's most admired northern masterpiece was a work rare in any private collection, a panel attributed to the brothers Jan and Hubert van Eyck of *The Three Marys at the Sepulchre*. Cook also acquired works by Rubens, Van Dyck, Rembrandt, Claude, Poussin, Chardin, Greuze and Lancret . . . His collection therefore resembled a smaller private version of the National Gallery, London. Astonishingly, his grandson, Sir Herbert Cook, was able to add works of similar quality, notably Titian's *Portrait of a Lady 'La Schiavona'* (NG London), and Rembrandt's *Portrait of Titus* (Norton Simon). The dispersal of the Cook collection began after Sir Herbert's death and many of the paintings were acquired by Samuel H. Kress and are now consequently in Washington."—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 254-55. The *Salvator Mundi*, purchased in 1900, is attributed to the "Milanese School." It was put up for auction by Sir Francis Cook, 4th Baronet, in 1958 as by Giovanni Antonio Boltraffio, a disciple of da Vinci, and sold for just 45 pounds.

The preface, written by Maurice Brockwell, provides historical information on the Cook's collecting. The descriptions of the pictures are organized by room, with longer notes on the most important works. At the end there is an index of painters, a general index, and a portrait index.

A fine copy. Natural paper flaw and small pinholes on the half-title. Bookplate of the library of Charles Sebag-Montefiore.

16

(AUCTION CATALOGUE: CROZAT, LOUIS ANTOINE, BARON DE THIERS). *Catalogue des Estampes, Vases de Poterie étrusques, figures, Bas-reliefs & Bustes de bronze, de marbre & de terre cuite, Ouvrages en marqueterie du célèbre Boule pere, Pièces de Mécanique, & autres Objets curieux du Cabinet de feu . . .* Par P. Remy. viii, 185 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red morocco lettering piece on spine. Paris: Muzier, 1772. \$1500.00

An uncommon catalogue describing the famed collection of the Crozat dynasty of collectors. Louis Antoine (1700-70), a general and sophisticated collector in his own right, was the son of Antoine Crozat (1655-1738), and the nephew of Pierre Crozat (1665-1740), both wealthy merchants — though Pierre was ironically known as "Crozat le Pauvre," compared to his brother who was reputed to be the wealthiest man in Paris. Together, they patronized Watteau and other Rococo artists, and amassed one of the most important private art collections of the 18th century.

Upon Pierre's death, the art passed to Louis Antoine and his two brothers, who all considerably supplemented the family's collections. Finally, with the death of Louis Antoine, who had no male heirs, the Crozat collection was put up for sale. Diderot and François Tronchin, one of the first *collectionneurs-marchands*, acted as the agents for the sale of about 400 paintings to Catherine the Great for the enormous sum of 460,000 *livres*. The rest of the collection is described herein, including a formidable collection of prints, illustrated books and books of prints (nos. 672-865), ceramics, sculpture, scientific instruments, and various curiosities, such as a telescope, microscopes, a bronze moving sphere, and a *machine pneumatique* devised by Abbé Nollet.

1125 lots, of which 194 are important illustrated books and bound collections of prints. Lot 672 is a thoroughly described ensemble of the works of Jacques Callot bound in red morocco.

Nice copy.

☛ Lugt 2004. *N.B.G.*, Vol. 12, cols. 552-55. The Hermitage website, "The Acquisition of Baron Pierre Crozat's Collection," accessed 22 January 2018.

17

(CURRIE, BERTRAM WODEHOUSE). *Catalogue of the Works of Art at Minley Manor*. Frontis. of Minley Manor & 21 plates. x, 154 pp. Large 4to, orig. fine crushed reddish-brown morocco, covers panelled in gilt, spine gilt, a.e.g. [London]: "Printed for Private Circulation by Arthur L. Humphreys," 1908.

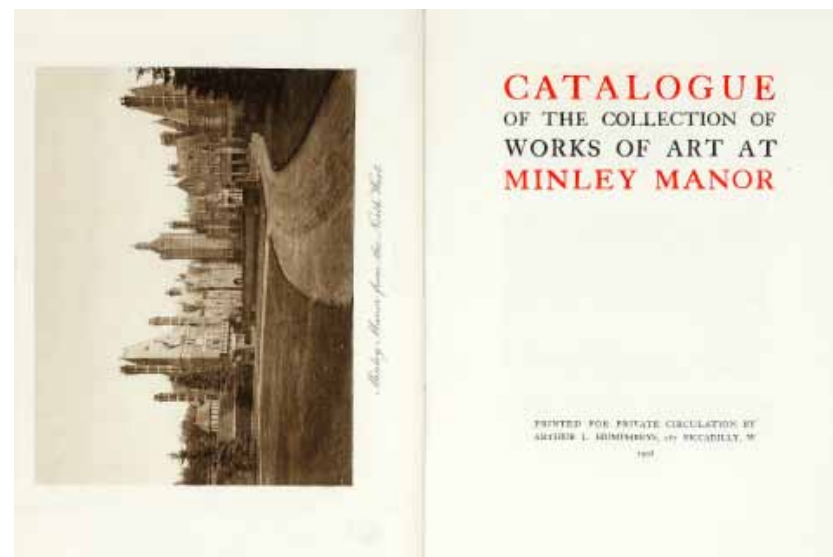
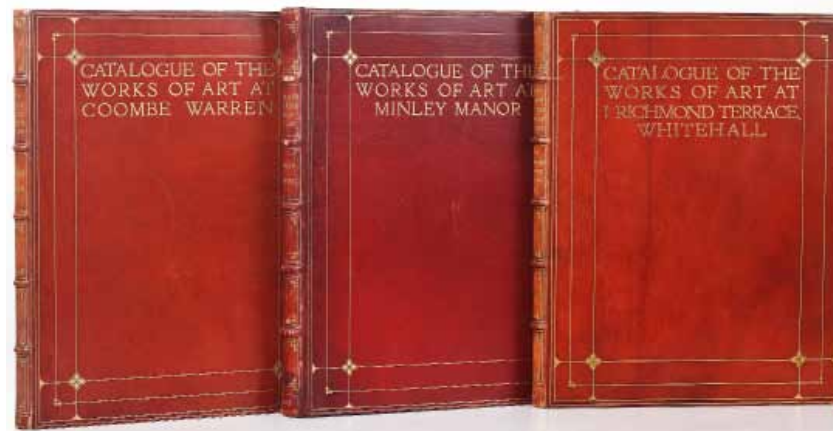
[WITH]

(—). *Catalogue of the Collection of Works of Art at Coombe Warren*. Frontis. of Coombe Warren & 13 plates. xii, 104 pp. Large 4to, binding as above. [London]: "Printed for Private Circulation by Arthur L. Humphreys," 1908.

[WITH]

(—). *Catalogue of the Collection of Works of Art, &c., at 1 Richmond Terrace, Whitehall*. Frontis. of 1 Richmond Terrace & 21 plates. xii, 96 pp. Large 4to, binding as above. [London]: "Printed for Private Circulation by Arthur L. Humphreys," 1909. \$2500.00

Three privately printed and finely bound catalogues of a wide-ranging collection. The bulk of the collection was amassed by Currie (1827-1896), an extremely wealthy partner in Glyn Mills bank. In addition to their house in Whitehall, they constructed country houses in Hampshire and Surrey. Coombe Warren was immortalized in John Galsworthy's *The Forsyte Saga*. The Currie collection included



paintings by Panini, Rubens, Brueghel, Bordone, Reynolds, etc. The family also accumulated impressive collections of 16th and 17th-century miniatures, Limoges enamels, oriental china, and French furniture. The catalogues provide an extensive family history, as well as information about the objects themselves and their provenances. The preface of the first book, written by "L[aurence] C[urrie]" son of Bertram, states: "The catalogue has been mainly the work of my sister-in-law, Miss Pearl Finch . . ."

Fine copies, joints a little rubbed. Bookplate of the library of Charles Sebag-Montefiore.

The Artist's Life

18

DESBORDES-VALMORE, MARCELINE. *L'Atelier d'un Peintre. Scènes de la Vie privée.* viii, 370 pp.; 2 p.l., 314 pp. Two vols. 8vo, cont. half-calf & marbled boards (minor foxing), spines stamped in blind & gilt, green leather lettering pieces on spines. Paris: Charpentier & Dumont, 1833. \$850.00

First edition. Desbordes-Valmore (1786-1859), poet, novelist, actress, and singer, is one of the founders of French romantic poetry. Her friend Balzac used her as the model for the title character of *La Cousine Bette*. She had a difficult and complicated life which is reflected in this autobiographical novel based on her stay, in 1808, with her uncle, the painter Constant Desbordes, in the old Capuchin monastery that he shared with other artists among whom were Girodet de Toussy-Trioson and François Gérard.

Fine and attractive set from the Wittelsbach library of the dukes and kings of Bavaria.

☛ N.B.G., Vol. 45, cols. 95-97.

Mostly Bound by Derôme le jeune

19

(AUCTION CATALOGUE: DESPREZ DE BOISSY, CHARLES). *Catalogue des Livres imprimés et des Manuscrits, ainsi que de très-beaux Livres d'Estampes, composant la Bibliothèque de feu M. de Boissy, Dont la Vente se fera le lundi 28 germinal an 11 (18 avril 1803) et jours suivans . . . en sa maison, rue Saint Antoine, no. 311 . . .* 4 p.l., 183 pp. 8vo, attractive antique speckled calf-backed marbled boards, spine gilt, red morocco lettering piece on spine. Paris: Barrois l'aîné, et Fils and Alexandre, 1803. \$2750.00

The rare sale catalogue of the library of Charles Desprez de Boissy (1730?-87), a leading French theater critic of the time. A lawyer to the Paris parlement, he was a member of many scientific and literary societies in France and Italy and the author of highly esteemed works on the theater.

“La collection de ce amateur érudit contenait d'importants manuscrits et de nombreux autographes. On y remarquait surtout douze volumes in-folio de plans des forêts de la France et particulièrement de la forêt de Fontainebleau. Les im-

primés se distinguaient par leurs reliures dont la plupart sortaient des mains de Derôme le jeune.”—Guigard, II, p. 179.

Fine copy. 3456 lots and priced throughout in a contemporary hand.

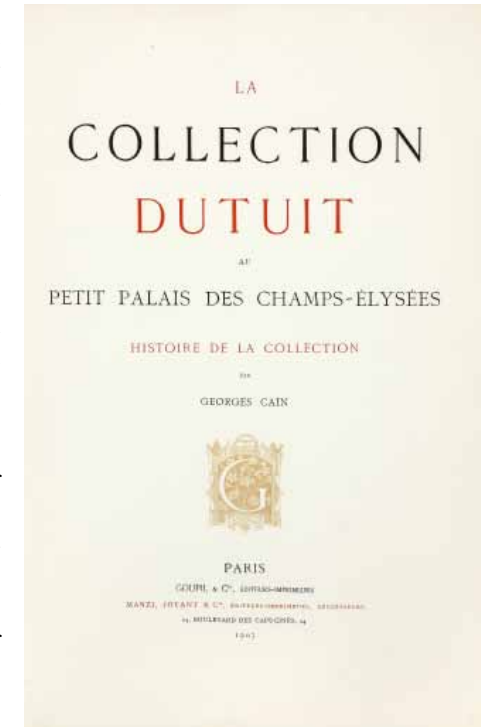
☛ Grolier Club, *Printed Catalogues of French Book Auctions...1643-1830*, 431. N.B.G., 6, col. 464. Peignot, pp. 81-82.

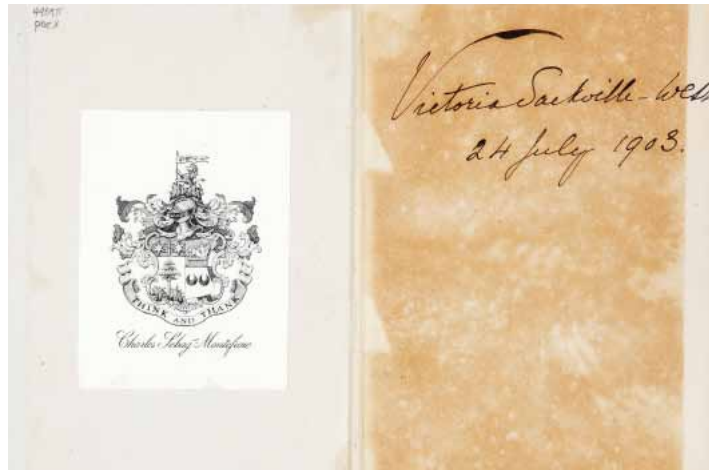
20

(DUTUIT, EUGÈNE & AUGUSTE). *La Collection Dutuit au Petit Palais des Champs-Élysées.* Histoire de la Collection par Georges Cain. Many illus. Two vols. Large folio (440 x 330 mm), cont. crimson morocco (extremities a bit worn), panelled in gilt, spines gilt, doublures of red & blue morocco gilt, crimson silk moiré endpapers, t.e.g. Paris: Manzi, Joyant & Cie, 1903. \$1500.00

Limited to 200 numbered copies of this luxuriously printed and richly illustrated catalogue, finely bound and printed on heavy paper, issued to celebrate the bequest of the wide-ranging collections of the Dutuit brothers to the city of Paris. Eugène (1807-86) and his younger brother Auguste (1812-1902), inherited a large fortune from their father, a successful cotton merchant. They amassed an impressive collection of paintings, illuminated manuscripts, fine French bindings, enamels, sculpture, faience, and other works of art. After the death of Eugène, Auguste bequeathed it all to the city and it resides in the Petit Palais to this day.

Fine copies. Bookplates of “Stanton & Harriet Christensen” and the library of Charles Sebago-Montefiore.





The Bridgewater & Ellesmere Collection

21

(EGERTON, FRANCIS CHARLES GRANVILLE, THIRD EARL OF ELLESMERE). *Catalogue of the Bridgewater and Ellesmere Collections of Pictures and Statuary at Bridgewater House, Cleveland Square, St. James's, London*. xx, 76 pp. 8vo, orig. green cloth, upper cover lettered in gilt. [Manchester: Chas. Sever, Lithographer], 1900.

\$5500.00

The rare catalogue describing a vast and storied collection. The collection had its beginnings with the peculiar story of Francis Egerton (not the above), the 3rd Duke of Bridgewater (1736-1803), also known as the “Canal Duke.” “The Duke of Bridgewater was one of the great and eccentric success stories of English history. Like that other ducal oddity, the 5th Duke of Portland, he was rejected in love and remained a bachelor. Bridgewater had one big idea: to construct a canal from Manchester to Liverpool to transport coals from his mines. He sank £220,000 into this project and when it faltered reduced his household expenditure to £400 a year. But when the canal was completed his income rocketed to £80,000 a year, so he could afford almost anything. Bridgewater’s interest in art arose late in life and it is difficult to consider his motives as anything but a clever speculative venture.”—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 154-56. He kept some of the finest works by Titian, Raphael, and Poussin from the Duc d’Orléans’s collection, which he purchased in a masterstroke through a syndicate of relatives.

In an extremely long and complicated will composed the year of his death, the

Duke of Bridgewater named his nephew, George Granville Leveson-Gower (1758-1833), then 2nd Marquess of Stafford, future 1st Duke of Sutherland, to inherit Bridgewater’s London home, Cleveland House, its collections and all the Bridgewater estates. These all subsequently passed to Gower’s younger son, Lord Francis Egerton (1800-57), who was named 1st Earl of Ellesmere in 1846. “A portion of Egerton’s considerable wealth was put to generous use in his support of the arts and scholarship and in building a gallery at his town residence in Cleveland Row — with easy public access — for the magnificent collection of paintings which he had inherited . . . He was a trustee of the National Portrait Gallery and a member of the Roxburghe Club.”—ODNB. Ellesmere, in 1841, demolished Cleveland House and commissioned Charles Barry to build on its site the grandest Italianate palazzo in London, Bridgewater House, where the collection survived intact until the Second World War, when it was moved to Scotland for safe-keeping. Most of these works now reside in the National Gallery of Scotland and the National Gallery in London.

The present catalogue first lists 386 paintings [another 112 were at other residences], eight more numbered 498-505, statuary, and finally frescoes from Cicero’s villa at Tusculum. The catalogue features three paintings by Raphael, five by Titian, and eight by Poussin, as well as other Old Masters. There are notes on provenance and the contents for the majority of the works.

Fine copy. There is a correction slip pasted on for number 238 Janson’s “The Interior of a Kitchen . . .”. Ownership inscription of “Victoria Sackville-West 24 July 1903” on free front-endpaper. She was the mother of Vita Sackville-West (1892-1962), poet and writer. Bookplate of the library of Charles Sebag-Montefiore.

• ODNB.

A Survivor of a Fatal Sale

22

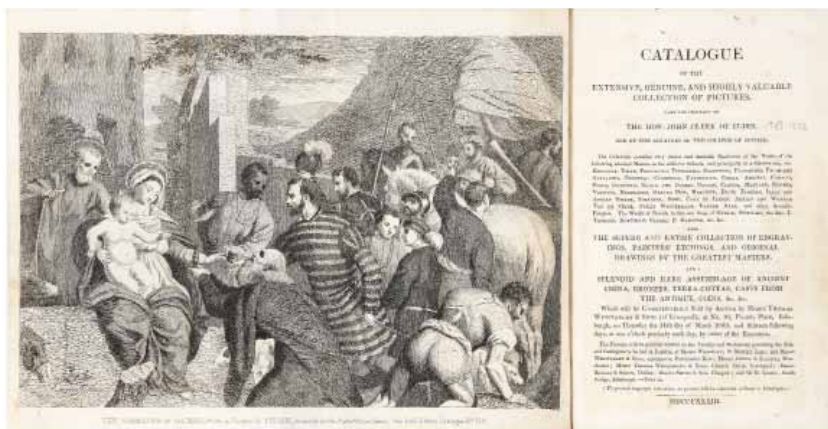
(AUCTION CATALOGUE: ELDIN, JOHN CLERK, LORD). *Catalogue of the Extensive, Genuine, and highly Valuable Collection of Pictures, late the Property of the Hon. John Clerk of Eldin, one of the Senators of the College of Justice . . . which will be Unreservedly sold by Auction by Messrs Thomas Winstanley & Sons (of Liverpool), at No. 16, Picardy Place, Edinburgh, on Thursday the 14th of March 1833, and thirteen following days . . . Folding engraved frontis. & five engraved plates. 2 p.l., 2, 32 pp., [2], 33-103. 8vo, cont. half-sheep & marbled boards (rejointed & extremities rubbed), spine gilt. Edinburgh: Printed by J. Hutchison, [1833].*

\$1500.00

A famous sale with fatal results; it is clear that this copy survived the collapse of the floor on which the sale was held. John Clerk, Lord Eldin (1757–1832), was one of the leading Scottish lawyers of his time; “he acquired so extensive a practice that, it is said, at one period of his career he had nearly half the business of the court in his hands. As a pleader he was remarkable, both for his acuteness and for his marvellous powers of reasoning, as well as for his fertility of resource. Possessed of a rough, sarcastic humour, he delighted in ridiculing the bench, and was in the habit of saying whatever he liked to the judges without reproof.”—ODNB. He was appointed a judge in 1823.

Clerk accumulated immense collections of paintings, engravings, drawings, china, bronzes, terra cotta, coins, and books. Upon his death, his collections were sold by auction at his house in March of 1833. On the third day of the auction of his estate, the floor collapsed, due to overcrowding and the poor construction of Clerk’s house, killing one person and injuring a number of other bidders and spectators, all of whom fell 16 feet to the floor below. With this catalogue we are able to deduce that the floor caved in somewhere between lot 118 and lot 168 due to the wear and few tears on these particular pages of the catalogue.

Clerk was a bachelor with a penchant for the fine arts and devoted much of his leisure time either to drawing or adding to his considerable collections. His consulting room was said to be “overrun by his collection of art, literature, and animals [with] all manner of trash, dead and living, and all in confusion.” He possessed paintings, prints, and drawings by Rembrandt, Holbein, Rubens, Dürer, Breughel, along with many other old masters. Additionally, Clerk had amassed “a most extensive and exceptional” collection of 55 volumes with hundreds of architectural drawings by Robert Adam, which he had inherited from his mother, Susannah, sister of the celebrated Adam brothers, the architects (pp. 75–6).



The five plates and the frontispiece in the first catalogue are reproductions of items in Clerk’s collection, including “The Adoration of the Magi.”

Nice copy. Ownership inscription of “George Anderson 142 High Street,” a bookseller in Forres, Elginshire in the early 20th century. On page 2, a printed slip with additional information has been pasted over the final paragraph: “It may be added that the Catalogue of the Pictures and Prints was drawn up by Messrs W. & S. Woodburn of St. Martin’s Lane, London; and that the Outline Etchings which accompany the Catalogue, are by Mr. Walter Grinke of this city.” Bookplate of the library of Charles Sebag-Montefiore.

• ODNB.

With a Gutenberg Bible

(AUCTION CATALOGUE: FAVIER, PIERRE IGNACE ELOI). *Catalogue des Livres de la Bibliotheque de feu Monsieur l’Abbé Favier, Prêtre a Lille. Dont la Vente commencera le Jeudi 19 Septembre 1765. xxiv, 522 pp. 8vo, orig. marbled wrappers, uncut. Lille: F.J. Jacquez, 1765.*

[BOUND WITH]

(—). *Catalogue des Estampes et Tableaux du Cabinet de feu Mr. l’Abbé Favier, Prêtre, à Lille. 2 p.l., 143, [I] pp. 8vo, uncut. N.p. [but Lille]: 1765. \$3500.00*

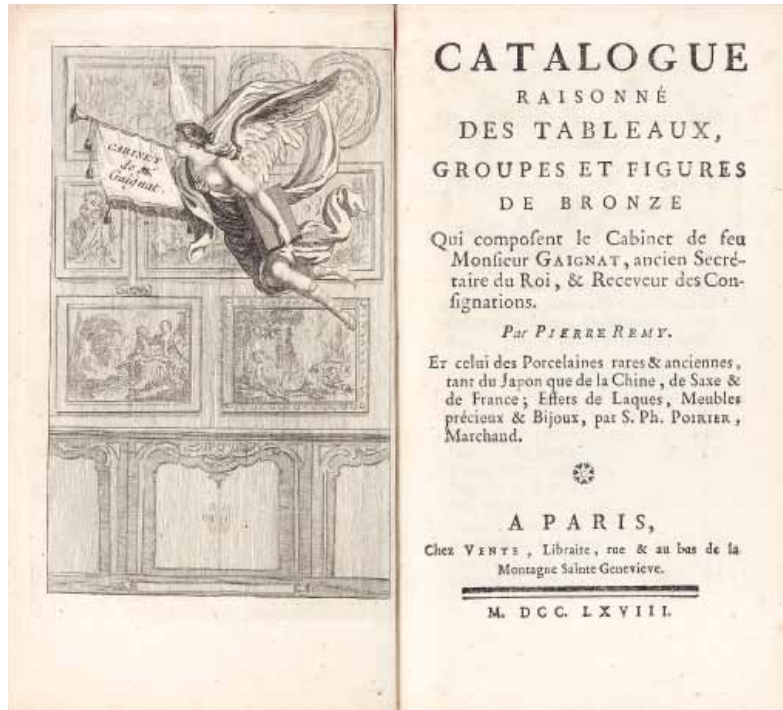
The rare auction catalogues describing the important collections of books, manuscripts, prints, drawings and paintings formed by Abbé Favier at Lille. The great treasure of this extensive, but little-known, provincial French library was a copy, on paper, of the Gutenberg Bible (lot 1), which realized 2,025 frs, only 75 frs less than the Gaignat copy on vellum four years later; its subsequent fate appears to be unknown (see De Ricci, p. 33, no. 44 who lists it among the “exemplaires perdus”). The other outstanding feature of Favier’s collection was his group of works on the history of the Netherlands, including Lille (lots 4,768–5,216) which Peignot praises as “presque complète.”

“Ces deux volumineux catalogues attestent le goût et les recherches immenses de l’abbé Favier: on remarquait surtout dans sa bibliothèque une collection presque complète des ouvrages relatifs à l’histoire des Pays-Bas et à l’histoire de Lille. La littérature étrangère y étoit aussi très abondante.”—Peignot, p. 98.

Favier also owned a collection of 104 paintings, 42 drawings and 2,163 prints, described here in the second catalogue. It was sold in the same month.

Fine copies preserved in a box.

♣ I. Roland Folter, "The Gutenberg Bible in the Antiquarian Book Trade," in *Incunabula. Studies in Fifteenth-Century Printed Books presented to Lotte Hellenga*, p. 278. Grolier Club, *Printed Catalogues of French Book Auctions . . . 1643-1830*, 182—"According to Danchin, eager Lille booksellers distributed the catalogue before it could be approved by the censors, and the auction was nearly cancelled by the authorities over the inclusion of heretical and licentious books, 26 of which were eventually removed from the sale." II. Grolier Club, *Printed Catalogues of French Book Auctions . . . 1643-1830*, 183. I & II: Lugt 1477.



Featuring a Mona Lisa?

24

(AUCTION CATALOGUE: GAIGNAT, LOUIS JEAN). *Catalogue raisonné des Tableaux, Groupes et Figures de Bronze, qui composent le Cabinet de feu Monsieur Gaignat, ancien Secrétaire du Roi, & Receveur des Consignations*. Par Pierre Rémy. Et celui des Porcelaines rares &

anciennes, tant du Japon que de la Chine, de Saxe & de France Effets de Laques, Meubles précieux & Bijoux, Par S. Ph. Poirier, Marchand. Engraved frontis. xii, 92, [4] pp. of ads. Small 8vo, attractive antique calf-backed paste-paper boards, red morocco lettering piece on spine. Paris: Vente, 1768. \$1750.00

The catalogue of artworks in the collection of Gaignat (1697-1768), secretary of the Cabinet du Roi under Louis XV and famed book and art collector. Blessed with a massive fortune and little responsibility, he formed both an art collection and library considered amongst the grandest of the 18th century. Catherine the Great offered 240,000 francs for Gaignat's pictures but was rebuffed. She eventually purchased Murillo's "Rest on the Flight into Egypt" (no. 59) for 18,000 *livres*.

After a detailed biographical sketch of Gaignat, the catalogue begins with a supposed Mona Lisa, likely a copy by one of Da Vinci's disciples. The sale of pictures, which counted works by Titian, Breughel, Teniers, and Van Dyck, etc., totaled 208,000 *livres*.

The catalogue (241 lots), priced throughout in a contemporary hand with some additional annotations, also describes sculptures, bronzes, porcelain, jewels, etc.

Fine copy. Concludes with a list of 34 recent auction catalogues by Rémy.

♣ Lugt 1734. *N.B.G.*, Vol. 20, cols. 170-71.

25

(GOLDMAN, HENRY). *The Henry Goldman Collection*. By W[ilhelm] R[einhold] Valentiner. 32 photogravures. 117 unnumbered leaves. Large & heavy folio, orig. half crimson morocco & marbled boards (upper joint starting, extremities slightly rubbed), spine gilt. New York: Privately Printed [at the De Vinne Press], 1922. \$1250.00

Limited to 200 numbered copies of this richly illustrated privately printed catalogue, printed on fine thick paper. Goldman (1857-1937), a banker and philanthropist, collected Renaissance Dutch, Italian, and Flemish paintings, as well as sculptures. In 1916, Goldman purchased Frans Hals' *Portrait of a Man Sitting* for \$175,000, an exceptionally large sum for the period.

The catalogue presents the most important examples of Goldman's sculpture and picture holdings, each item is accompanied by a long description and thorough notes on provenance. There is also a historical introduction, likely by Valentiner (1880-1958), the art museum director and historian.

Very good copy. Bookplate of the library of Charles Sebag-Montefiore. With pencil annotations from the previous owner regarding provenance.

(AUCTION CATALOGUE: [GRAMONT (OR GRAMMONT), ANTOINE ANTONIN, DUC DE]). *Catalogue de Tableaux [written in a cont. hand "du cabinet de mr le duc de gramont"] originaux de Maitres renommés des Ecoles d'Italie, des Pays-Bas et de France, qui composent le Cabinet d'un Amateur.* Par Pierre Remy. Cette Vente se fera le Lundi 16 Janvier 1775 . . . & jours suivants . . . 36 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red morocco lettering piece on spine. Paris: Musier, 1774. \$1500.00

The uncommon sale catalogue of a distinguished collection belonging to Antoine Antonin, duc de Gramont (1722-1801), who inherited the title in 1745. 106 lots thoroughly described, including works by Albani, Guerchin, Wouwermans, Jordaens, Watteau, etc.

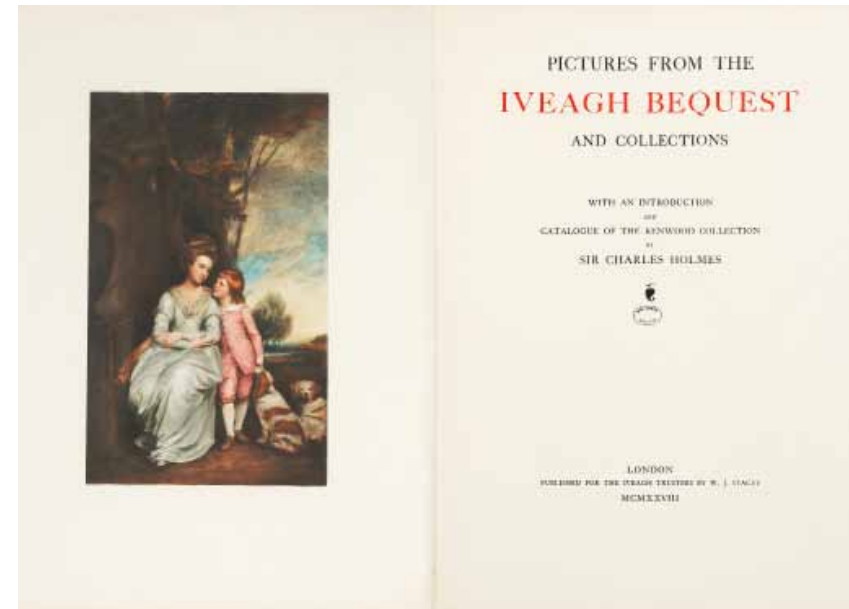
Nice copy, despite inoffensive marginal worming to first five leaves.

♣ Lugt 2348.

The Iveagh Bequest

(GUINNESS, EDWARD CECIL, 1ST EARL OF IVEAGH). *Pictures from the Iveagh Bequest and Collections*, with an Introduction and Catalogue of the Kenwood Collection by Sir Charles Holmes. Finely colored photogravure frontis. of a Romney painting & 59 black & white photogravure plates. xxiii, [1], 33 pp. Very large & thick folio, orig. crimson half-morocco & red cloth (extremities & joints slightly rubbed), Iveagh's coat of arms stamped in gilt on upper cover, spine gilt, t.e.g. London: "Published for the Iveagh Trustees by W.J. Stacey" [Printed at the Chiswick Press], 1928. \$2250.00

The spectacular catalogue of a true "masterpiece" collection, printed in only 100 numbered copies and with subscription form. Guinness (1847-1927), member of the brewing dynasty and renowned philanthropist, created a trust for this collection in 1925 as his final and unparalleled benefaction. "In 1874 [Guinness] bought his first major painting, Rembrandt's *Judas Returning the Thirty Pieces of Silver*, formerly in the Charlemont collection, but it was the flotation of the family's Dublin brewery on the Stock Exchange in 1886 that gave him ample funds to buy art. Between 1887 and 1891 he acquired nearly 250 pictures, almost exclusively from Agnew's, at a cost



of about 550,000 pounds. Iveagh's taste was unadventurous and he indulged in the characteristic millionaire's preference for grand 18th-century English portraits. He surrounded himself with 36 by Reynolds, 22 by Romney, and 16 by Gainsborough, competing with the Rothschilds and the Randalords, and anticipating the American boom in English ancestor portraits fuelled by Duveen . . . Lord Iveagh was one of a handful of British collectors who could compete with the Americans, and like them he wanted his collection to be a public asset . . . [The Iveagh Bequest] was a fitting climax to the great tale of Victorian collecting of Old Master paintings. By the time of Iveagh's death, Old Master collecting on that scale was over in Britain."—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 255.

"Kenwood House, the great house designed by Robert Adam for the earls of Mansfield at Hampstead, fell on bad times during the war . . . Lord Iveagh bought the house for £108,000, filled it with some of his furniture and pictures, spent five nights in it, and then set up a trust, with a capital sum of £50,000, to maintain the house and its collection as an art gallery open to the public. Few gifts have been more splendid or more widely appreciated."—ODNB.

Sixty-three paintings are described, of which 60 are illustrated with striking photogravure reproductions. This selection features the finest works from Iveagh's collection, including Rembrandt's *Portrait of the Painter in Old Age*. There are histories of the artistic schools, biographies of every artist, and succinct descriptions of the 63 paintings, with dimensions and provenance information.

Very good copy. Bookplate and inoffensive stamp of Max Saffron here and there as well as the bookplate of the library of Charles Sebag-Montefiore. With the prospectus (slightly creased and a few inoffensive tears), and order form.

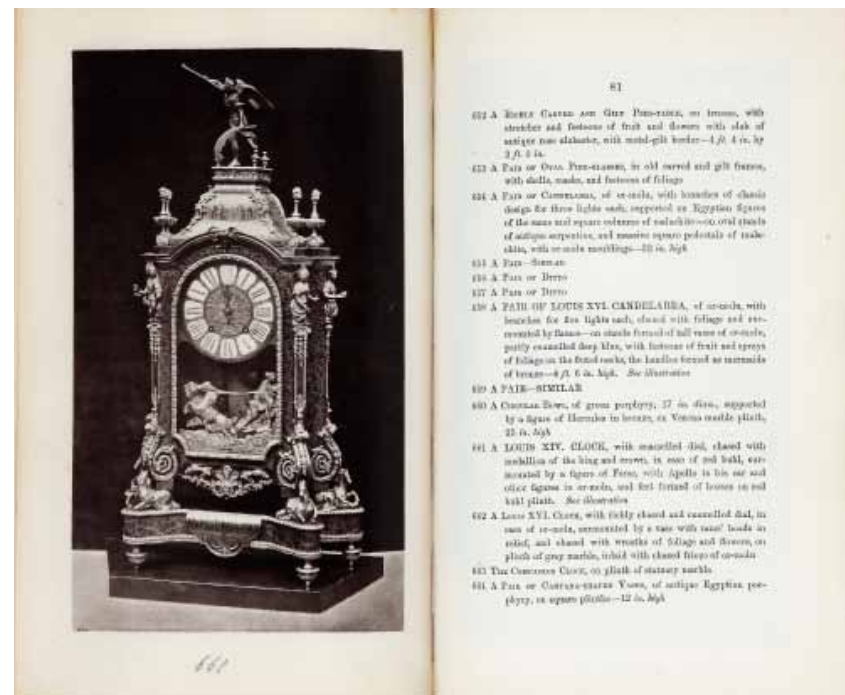
“A Watershed in the History of British Collecting”

28

(AUCTION CATALOGUE: HAMILTON, ALEXANDER DOUGLAS, 10TH DUKE OF). *Catalogue of the Collection of Pictures, Works of Art, and Decorative Objects, the Property of his Grace . . .* which will be sold by Auction . . . [1st Portion]: On June 17 & June 19, 1882; [2nd Portion]: On June 24 & June 26; [3rd Portion]: On July 1 & July 3; [4th Portion]: On July 8 & July 10; [5th Portion]: On July 15 & July 17. 77 photographic plates & four additional photographic plates of Ickwell Bury bound in at the end. 234 pp. Five parts in one vol. Large 8vo, attractive early half-calf & marbled boards, green morocco lettering piece on spine, spine gilt, t.e.g. [London: Christie, Manson & Woods, 1882]. \$2250.00

The illustrated issue of the catalogue of a landmark sale; this was the greatest collection of art and furniture ever assembled in Scotland. The 10th Duke of Hamilton (1767-1852), a connoisseur of the *ancien régime* and Napoleonic eras, amassed the majority of the collection.

“Up in Scotland, one whale of a collection, indeed the grandest ever put together north of the border, was formed . . . with a distinctly Francophile flavour. Hamilton claimed the French Dukedom of Chatelherault and enjoyed collecting French art and furniture of the *ancien régime* as well as Napoleonic material. The aim of the latter was political, to give the impression that he was at the centre of events. He turned Hamilton Palace in Lanarkshire into a gorgeous if gloomy repository where the decorative arts, books and manuscripts were paramount. He married Beckford’s younger daughter, Susan Euphemia, and built a special wing to house the Beckford library. Paintings by Poussin and Rubens hung alongside the *Portrait of Napoleon* which he had commissioned from David . . . The sale of the contents of Hamilton Palace by Christie’s between 17 June and 21 July 1882 forms a watershed in the history of British collecting. Foreigners flocked to the sale and it signalled the end of the era of British domination of the art market.”—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 191. Many of the finest pieces in the sale were bought by American collectors, who were relatively new to the



London art market. The sale achieved a total of 397,000 pounds.

The five consecutively paginated catalogues list 2,213 lots which were sold in 16 days. The first 77 photographic plates illustrate various lots in the sale. The last four of Ickwell Bury, Bedfordshire appear to be specially bound in and unique to this copy.

Very fine copy with occasional annotations in pencil. Bookplates of Frank Shuttleworth (1845-1913), a director of Great Northern Railway, and the library of Charles Sebag-Montefiore.

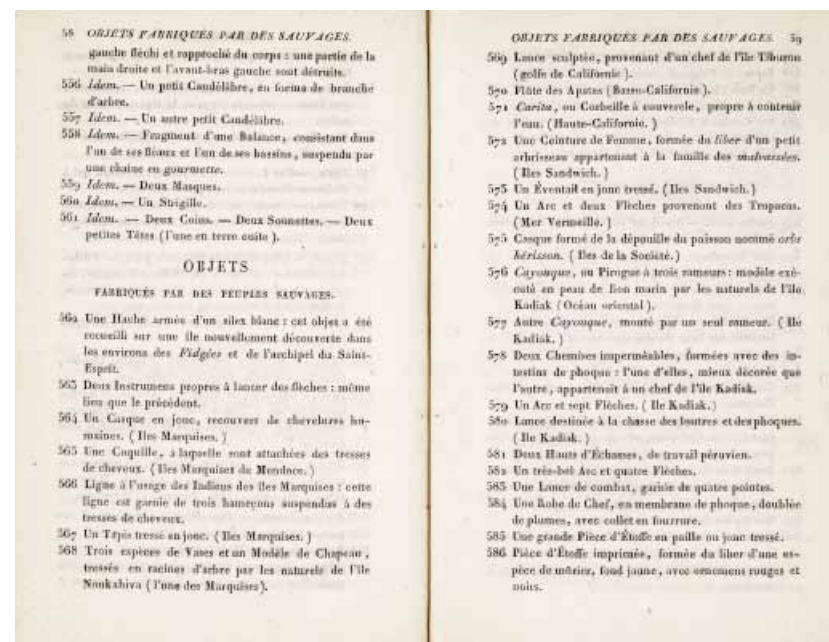
☛ Lugt 42168, 42177, 42189, 42198, & 42208.

29

(AUCTION CATALOGUE: HAUTERIVE, ALEXANDRE MAURICE BLANC DE LA NAUTTE, COMTE D'). *Catalogue des Estampes, Livres, Ouvrages a Figures, Antiquités et Curiosités, du Cabinet . . .* Par Duchesne Aîné et Dubois. Dont la Vente se fera le Lundi 2 Avril 1832 et jours suivans . . . viii, 63 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Dubois, 1832. \$1500.00

A rare sale catalogue of a varied and rich collection formed by one of Napoleon's trusted advisors. Hauterive (1754-1830), statesman and archivist, fled from the Revolution to the United States, where he served as French consul in New York. He was recalled to France by Talleyrand to a high post in the office of foreign affairs in 1798. The two collaborated on *De L'État de la France à la fin de l'an VIII* (1800), which justified Napoleon's coup d'état to the world. D'Hauterive entered Napoleon's inner circle and significantly shaped the foreign policy of Napoleonic France. He was essential in the drafting of the Concordat of 1801 and his influence shines through in the final document. A disagreement with Talleyrand led to d'Hauterive's reassignment to the archives of the foreign ministry, where he distinguished himself and was elected a member of the Académie des inscriptions et belles-lettres in 1820.

627 lots. At the beginning of the catalogue, the *experts* of this sale, Duchesne and Dubois, highlight some of the finer pieces in the collection, such as prints by Dürer, Schongauer, Lucas van Leyden, Rembrandt, Hollar, Poussin, Rubens, etc.; the famous books of Piranesi (no. 167), Buffon (no. 348), and Le Vaillant (no. 350); and artifacts from Greece, Italy, Egypt, as well as Hawaii, California, and Alaska. One section lists "Objets fabriqués par des peuples sauvages." D'Hauterive also possessed an impressive library of illustrated books which is described herein, including books on architecture, natural history, costumes, emblems, voyages, and a handful of manuscripts.



Nice copy, we find none in North America. As in most cases, the present copy lacks the supplement of 13 pages.

☛ Lugt 12936. *N.B.G.*, Vol. 23, cols. 587-92.

30

HEIDEMANN (OR HEIDEMAN), CHRISTOFF. *Architectura Militaris; oder, Anlaltung wie auff unterschiedliche arten starcke Vestungen zubawen, denen nach itziger Kriegs-practic gewöhnlichen offensionen entgegen zustellen . . .* Finely engraved added allegorical title-page (signed by Melchior Küsell) & 27 double-page engraved plates (one folding), with 164 figures. 5 p.l., 98 pp., one blank leaf; 62 pp., one blank leaf; 26 pp., one leaf of index & errata. Folio, cont. vellum over boards, yapp edges. Munich: J. Jäcklin, 1664. \$3500.00

First edition of this beautifully illustrated and important treatise on fortification. Heidemann (fl. mid-17th c.), was a military engineer for the Bavarian court who dedicated this work to Ferdinand, prince-elect of Bavaria.

The present book covers the general principles of regular and irregular fortification, defensive tactics, the organization and infrastructure of cities, the

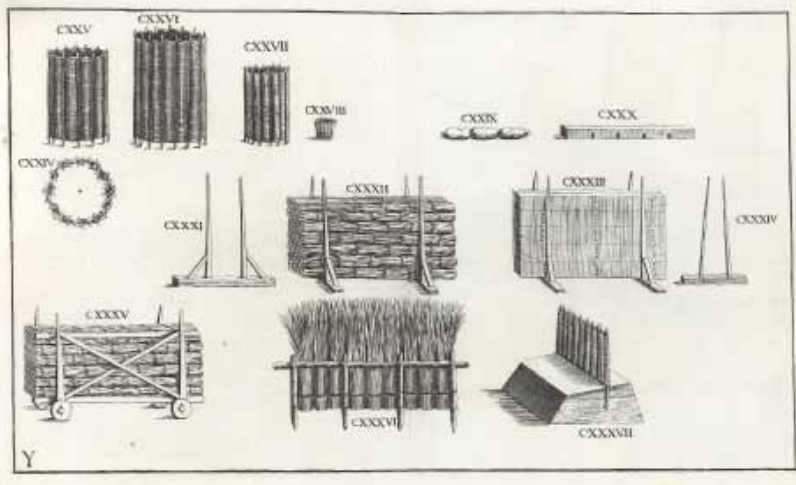
(HOTHFIELD, HENRY JAMES TUFTON, BARON). *Catalogue of a Collection of Miniatures belonging to the Lord Hothfield. Compiled at his Request by Dr. G. C. Williamson.* xii, 159, 159*-162*, 163-178 pp., 8 blank leaves, one leaf of colophon. Small 4to, orig. cloth-backed light blue boards (extremities slightly rubbed), t.e.g., others uncut. London: Chiswick Press, 1916. \$1500.00

One of 60 numbered copies of this privately printed catalogue describing a famous collection of miniatures, with many contemporary annotations. Hothfield (1844-1926), a Liberal politician, has inscribed this copy to "L.S. Myers" on April 24th, 1918. In the preface, George C. Williamson (1858-1942), a leading expert on miniatures, writes that this collection "is composed almost exclusively of miniatures belonging to the seventeenth and eighteenth centuries, and whilst the foremost men of that wonderful period are represented in adequate fashion, one of its charms consists in the presence of equally fine examples by many of the lesser known painters whose works are not so often to be seen." Artists listed herein include Shelley, Smart, Cosway, and Engleheart.

The catalogue provides extensive descriptions for more than 100 miniatures up to page 131, then enumerates miniatures for which the author is unknown through the end. One gathering (159*-162*) has been added to account for the miniatures which Hothfield purchased as the present work was being printed. At the end there is a list of the miniatures and their location in display cases, followed by an "Index of Persons Mentioned in the Catalogue."

Very good copy. On the first blank leaf, an unknown contemporary hand has added further acquisitions by Hothfield which were not made in time to appear in print. This same hand has also made several corrections throughout the catalogue. Later inscription: "K. M. Guichard, June 1945." Bookplate of the library of Charles Sebag-Montefiore.

(AUCTION CATALOGUE: [HUQUIER (OR HUCQUIER), GABRIEL]). *Catalogue des Tableaux, Gouaches, Desseins en feuilles & sous verre, Estampes de toutes les Ecoles, Livres d'Estampes & autres Curiosités. Du Cabinet de M**** . . . viii, 178, 11 pp. of sale schedule. Small 8vo, cont. mottled calf (expertly rebacked, title with short tear to blank outer margin), spine gilt, red morocco lettering piece on spine. Paris: Prault, 1771. \$3500.00



ideal locations for strongholds, the construction of forts and their protection, a wide range of defensive barriers and equipment, the mining of defenses, etc.

The highly detailed plates, finely executed by Melchior Küssell and Christopher Stenglin, depict various defensive positions, symmetrical and asym-

metrical. Many of the plates highlight lines of sight as well as cross-sections of walls and their foundations. There are also several more practical illustrations which display various equipment used by the besieging force and the besieged. The final plate shows the construction of mines to penetrate heavily fortified positions. Each figure is numbered and corresponds with explanations in the text.

A fine copy in contemporary vellum. Unimportant two-inch tear to inner margin of allegorical title-page. Frequently annotated in a contemporary hand.

• Benezit, *Dictionary of Artists*, Vol. 8, p. 131. Berlin Kat. 3531. Jähns 1343.

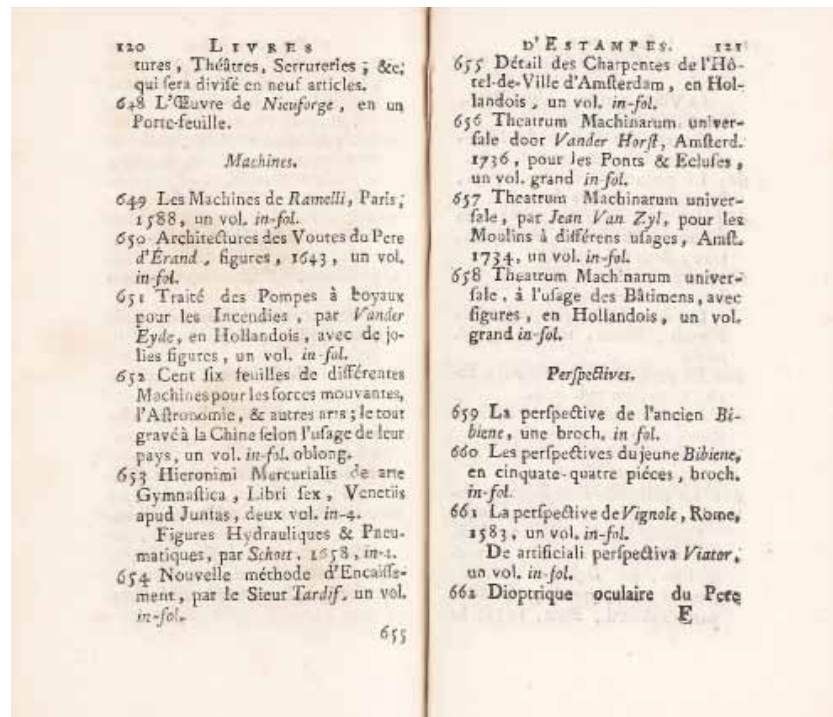


An uncommon sale catalogue with an important collection of illustrated books. Huquier (1695-1772), a leading engraver and publisher of his time, not only earned commissions from Watteau, Gillot, and Meissonnier, but also executed numerous works in the realms of interior decoration and architecture for Jacques de la Joue and Charles Parrocel. During his illustrious career, he produced 970 works, including 362 designs for Watteau, which earned him “a funeral conducted with much pomp and attended by an array of clergy who sung a mass in his honor.”—Benezit, Vol. 7, pp. 471-72.

Huquier was a very considerable collector of drawings, prints, and illustrated books. 1518 lots, including 73 paintings and framed drawings, 215 drawings on paper, many lots of prints, and 329 books from his personal library. The illustrated books (lots 463-890) are a remarkable collection of all the classic architecture and ornament works of the 17th and 18th centuries, as well as festival and costume books, cabinet catalogues, and works on machines, perspective, costume, and anatomy. Huquier’s print collection was also especially rich and extensive. The sale began on 1st July 1771.

Fine copy with the rare sale schedule.

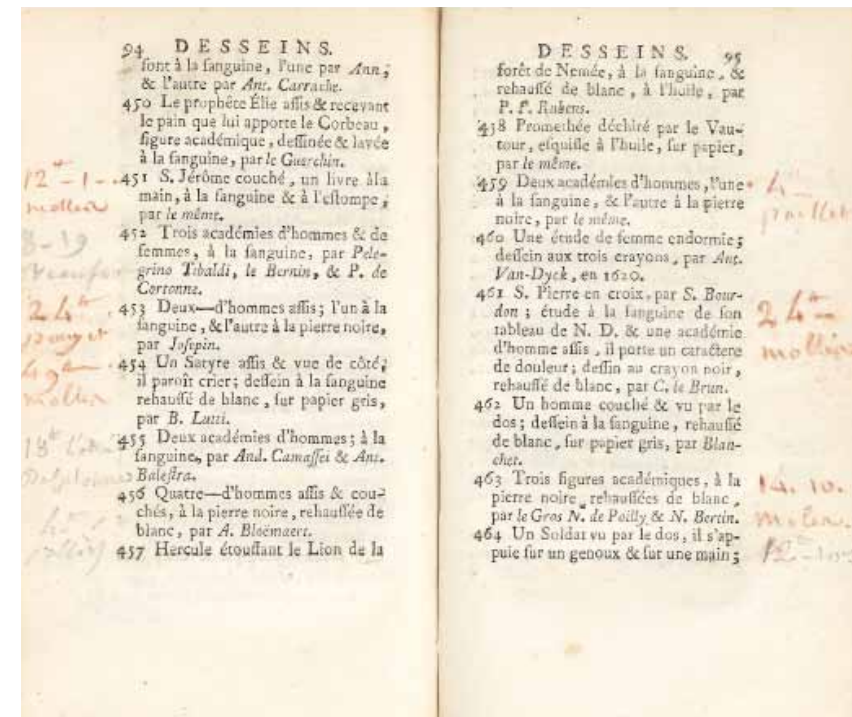
♣ Lugt 1944.



(AUCTION CATALOGUE: HUQUIER (OR HUCQUIER), GABRIEL). *Catalogue de Tableaux à l'huile, à gouasse & au pastel; Peintures de la Chine, Enluminures; Dessains précieux, & Estampes choisies, montées, non montées & en recueil; Boîtes de la Chine, Couleur, Pierre d'Italie; différens Ustensiles servant à la Peinture; Objets curieux, & Livres. De Feu M. Huquier, Graveur. Dont la Vente se fera le 9 Novembre 1772, & jours suivans . . .* Par F. C. Joullain fils. xii, 292 pp. Small 8vo, later paste paper boards (spine slightly rubbed), label on spine. Paris: Prault, 1772. \$3950.00

The uncommon catalogue of the fourth and final sale of Huquier’s collection, which took place after his death.

1327 lots, including 126 books on architecture, decoration, festivals, etc. There is an index of artists for the painting and print sections. Pages 240 to the end detail his working collection of the most important 18th-century French and Dutch book and art sale catalogues in 55 grouped lots.



(AUCTION CATALOGUES: JOLY DE FLEURY, JEAN OMER). *Catalogue des Collections de Dessins & Estampes, d'Histoire Naturelle, de coquilles et Machines de Monsieur l'Abbé de Fleury, Chanoine de l'Eglise de Paris, Dont la Vente commencera le 4 Mars 1756.* vi, 63 pp. 8vo, cont. vellum over boards, single gilt fillet round sides, flat spine gilt, gilt wheat sheaves in five of the compartments, red morocco lettering piece on spine. Paris: G. Martin & P.G. Simon, 1756.

[BOUND WITH]

(SIREJACOB, J.A.J.). *Catalogue d'une très-belle Collection d'Estampes, de Rubens, Van Dyck, Jordaens, Teniers, Callot & autres fameux Maîtres Italiens, François & Flamands. Assemblées depuis longues Années, & Délaisées par Monsieur J.A.J. Sirejacob, Ecuyer. Qui se Vendront . . . a Bruxelles, Lundi le 27. Août 1764. & jours suivans . . .* 1 p.l., 76 pp. 8vo. Brussels: H.V. Lemincs, [1764].

[BOUND WITH]

([LE BRUN]). *Catalogue de Tableaux, Estampes, Desseins, Bronzes, Figures de marbre, Bustes & Gâines de marbre, Procelaines d'ancien Japon, de France & de Saxe, montées en Bronze doré d'or moulu, & non montées, du Cabinet de Monsieur***; dont la vente se fera le Mardi 19 Juin 1764 . . . & jours suivans . . .* 21 pp. 8vo. Paris: Merifot, Fils, [1764].

[BOUND WITH]

(COLLIN DE VERMONT, HYACINTHE). *Catalogue des Tableaux, Desseins, Estampes et Bosses, provenans du Cabinet de M. Hyacinthe Collin de Vermont, Peintre ordinaire du Roi, & Adjoint à Recteur de son Académie Royale de Peinture & Sculpture, dans lesquels sont compris des Tableaux, Desseins & Estampes de M. Rigaud, Peintre du Roi . . .* 35, [1] pp. 8vo. Paris: Didot l'aîné, 1761.

[BOUND WITH]

(ROBYNS, MARTIN). *Catalogue de Tableaux, de Cabinet de feu Monsieur Martin Robyns; qui se Vendront publiquement en Argent de change Lundi 22. Mai 1758. & jours suivans . . .* 24 pp. Brussels: P.J. De Grieck, [1758].

[BOUND WITH]

Nice copy. Largely priced in contemporary red crayon and pencil with many names provided. Stamp of the Furstlich Ysenburgsche Bibliothek.

☛ Lugt 2075. For a fuller description of the sale see Lugt, *Marques de Collections*, p. 229.

(ILCHESTER, HENRY EDWARD FOX-STRANGWAYS, FIFTH EARL OF). *Catalogue of Pictures Belonging to the Earl of Ilchester.* Title framed within typographical ornaments. 4 p.l., 219, [1] p. 4to, orig. decorative brown morocco with gilt armorial device and mottos on upper cover (corners a trifle rubbed), flat spine gilt, a.e.g. N.p.: [Chiswick Press] "Privately Printed," 1883. \$1950.00

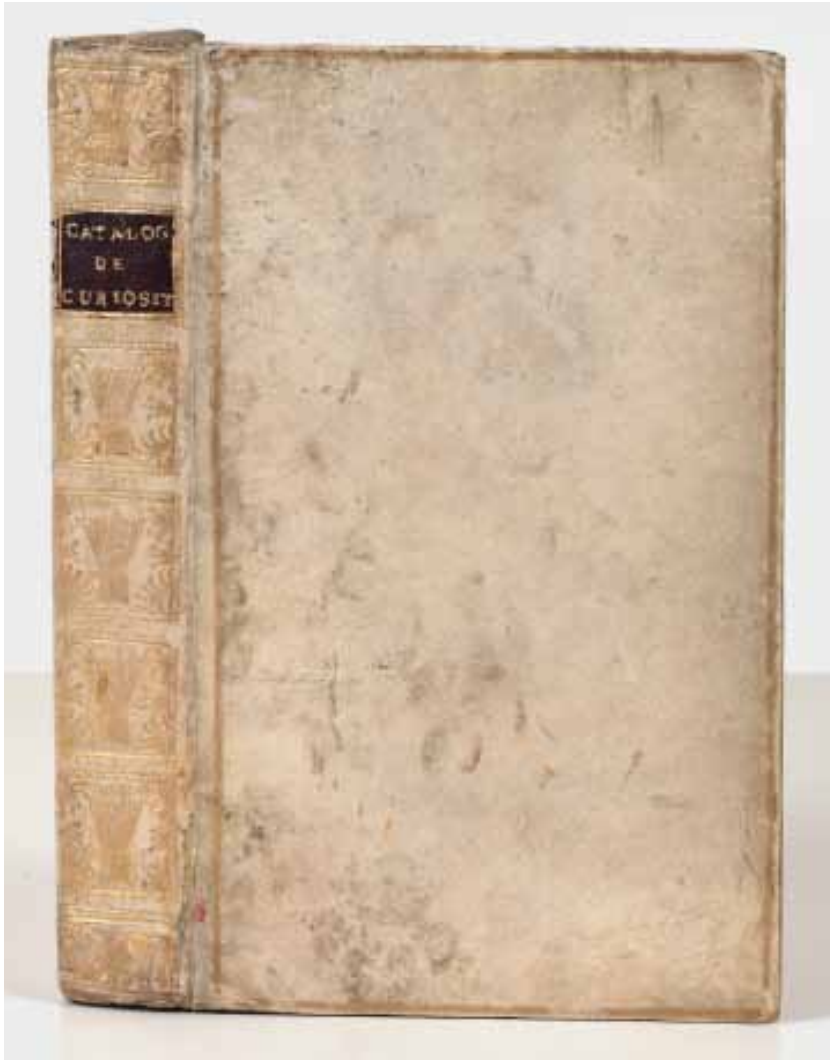
One of forty copies of this rare catalogue in the deluxe presentation binding. Fox Strangways (1847-1905), possessed a vast collection of family portraits and Old Master paintings spread across a house in London at 42 Belgrave Square and three country houses, Melbury House and Abbotsbury Castle in Dorset, and Redlynch House in Wiltshire. The catalogue was compiled by his mother, Amelia Fox Strangways.

The 4th Earl, William Thomas-Horner Fox Strangways (1795-1865), uncle of the 5th Earl and a prominent diplomat, was posted throughout Europe, most notably Italy, where he was an early proponent of artists from the period of Giotto and Cimabue. Despite his enormous contributions to the family collection, the 4th Earl's name is curiously not found in this catalogue. In 1913, a fire destroyed Abbotsbury Castle and its contents, making this an essential record of that part of the collection. Many of the paintings purchased by the 4th Earl were bequeathed to Christ Church, Oxford and to the Ashmolean Museum.

The catalogue lists 352 paintings, arranged by house, then by room. Many have lengthy descriptions about the artists and provenance.

Fine copy, lacking the errata slip. Bookplate of the library of Charles Sebag-Montefiore.





(COSTA, BENJAMIN DA). *Catalogue d'un Magnifique & très Renommé Cabinet de Tableaux, des plus grands Maitres Italiens, Francois & du Pais-Bas; Recueillis avec beaucoup de fraix . . . par Monseur Benjamin da Costa, Lesquels seront Vendu publiquement . . . le Lundi 13 Août 1764.* 14 pp. 8vo. The Hague: P. Gosse & D. Pinet, 1764.

[BOUND WITH]

(NOAILLES, —, MARÉCHAL DE). *Catalogue des Tableaux qui composent le Cabinet de feu Mr. le Marechal de Noailles.* 41 pp. 8vo. Paris: Didot, 1767.

[BOUND WITH]

(SYDERVELT, ANTOINE). *Catalogue du beau & précieux Cabinet de Tableaux des principaux Maîtres Hollandois; de Dessesins . . . d'Estampes . . . de divers Instrumens pour des Expériences de Phisique & d'Optique . . . de Medailles d'argent . . . de feu Monsieur Antoine Sydervelt, dont la Vente se fera le Mercredi 23. Avril 1766, & jours suivans, chez Arnoldus Dankmeyer . . . par Henri de Winter, Couretier.* 1 p.l., 132 pp. 8vo. Amsterdam: P. Yver, [1766]. \$17,500.00

A remarkable *sammelband* of eight French, Dutch, and Belgian art auction catalogues in the characteristic gilt vellum binding of Anthelme Michel Laurent de Migieu (1723-88), the famous bibliophile. All quite rare.

I. Jean Omer Joly de Fleury (1700-55), a member of a prominent and wealthy family, was an important collector of prints, drawings, books, scientific instruments, and natural history objects. We learn from Gabriel Martin's preface that, due to the collector's sudden death, the prints and drawings would be sold "as found" in portefeuilles and the large collection of specimens again, would be sold "as found," in the drawers. Nevertheless, the collection is quite well catalogued and we can gather an excellent idea of the contents. Dezallier d'Argenville described Joly's collection in 1755, calling it "famous." He illustrates some of the specimens.

II. A fine sale of 847 lots of prints and 19 lots of books with plates. Very rare; no copy in OCLC.

III. 116 lots. OCLC locates only one copy, at the BN.

IV. A painter's collection of art. 443 lots including paintings, drawings, prints, and reliefs. Collin de Vermont (1693?-1761), was "a pupil of Rigaud and Jouvenet. He studied in Rome and entered the Académie in 1725. In 1727, he was one of the artists to work on decorations for the Apollo Gallery in the Louvre."—Benezit, III, p. 1244. OCLC locates only one copy, at the BN.

V. 300 lots of paintings by Rubens, van Dyck, Breughel, Wouwermans, and Teniers. Very rare; no copy in OCLC.

VI. Benjamin da Costa, a member of the prominent Anglo/Dutch Jewish family, formed a small but important collection of paintings. 90 lots. Very rare; no copy in OCLC.

VII. Adrien Maurice, duc de Noailles (1678-1766), had a brilliant military career and served in the wars of Louis XV in Italy and Germany. He was appointed a marshal of the French Army in 1734. The duc de Noailles was also a fiscal advisor to Louis XV and unsuccessfully recommended financial prudence. This catalogue contains only 88 lots but we find paintings by Leonardo da Vinci, Michelangelo,

Titian, Raphael, Carracci, Dürer, Breughel, Rembrandt, etc. OCLC locates only one copy, at the BN.

VIII. One of the most important art sales in Holland of the period. 117 lots of paintings (Wouwerman, Ruysdael, and others), 172 lots of drawings, 227 lots of prints, 85 lots of illustrated books, 20 lots of instruments, 192 lots of medals, and 29 lots of "Diverses Raretés." Not in OCLC.

Fine copies.

♣ I. Lugt 906. N.B.G., Vol. 26, col. 861. II. Lugt 1404. III. Lugt 1395. IV. Lugt 1181. V. Lugt 1006. VI. Lugt 1400. VII. Lugt 1654. VIII. Lugt 1528.

36

(AUCTION CATALOGUE: JOULLAIN, FRANÇOIS CHARLES, EXPERT). *Notice de quelques Tableaux recommandables de différens Maîtres des trois Ecoles, de Dessains & d'Estampes.* Dont la Vente se fera Mercredi 18 Décembre 1771 . . . 9 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red morocco lettering piece on spine. Paris: Joullain, 1771. \$450.00

A very rare anonymous sale catalogue. Describes 29 paintings by artists such as Veronese, Van Dyck, Carracci, etc., two drawings, one print, and a medal housed in a frame with the arms of the Maréchal de Noailles.

Nice copy. We locate no copy in North America.

♣ Lugt 1971.

An Exemplar of Art Cataloguing

37

(AUCTION CATALOGUE: JULLIENNE, JEAN DE). *Catalogue raisonné des Tableaux, Dessains & Estampes, et autres Effets curieux, après le décès de M. de Jullienne, Ecuyer, Chevalier de Saint-Michel, & Honoraire de l'Académie Royale de Peinture & de Sculpture.* Par Pierre Remy . . . Finely engraved frontis. xx, 316 pp. Small 8vo, cont. mottled calf (expertly rebaked), spine gilt, red morocco lettering piece on spine. Paris: Vente, 1767.

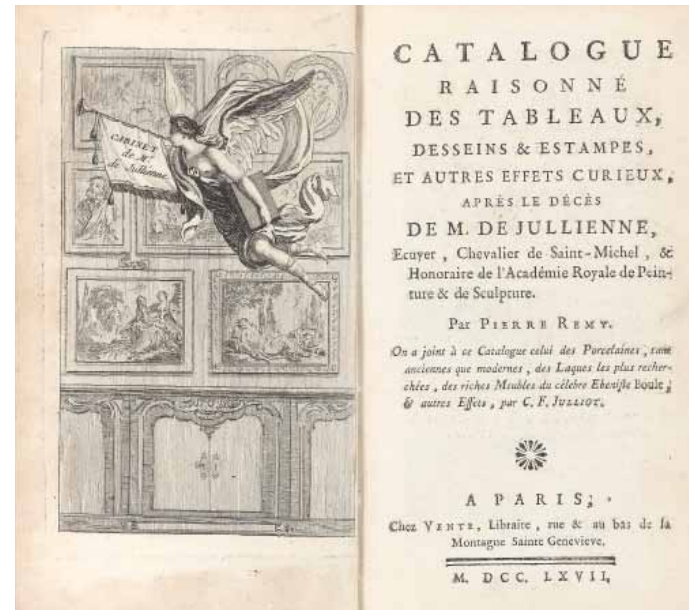
[BOUND AS USUAL WITH]

(—). *Catalogue raisonné de Porcelaines, tant anciennes, premiere forte, qu'ancien Japon & la Chine: d'Effets précieux d'anciens Lacqs, riches Meubles de Boule,*

& Bijoux, faisant partie du Cabinet de feu . . . Par C.F, Julliot, Marchand . . . 80 pp., one leaf of approbation. [Paris: Didot, 1767]. \$2500.00

The catalogue of the art collections of one of France's greatest collectors, the patron and close friend of Antoine Watteau. Jullienne (1686-1766), supported many contemporary artists, and his relationship with Watteau represents "a key moment in the development of French 18th-century painting and patronage . . . His strong interest in French art and Netherlandish painting, led the way for a new generation of rich Parisian collectors who had only loose connections with the French court. As a result, the 18th century saw the establishment of a new cultural avant-garde."—"Esprit et Vérité: Watteau and His Circle," exhibition description on the Wallace collection website.

LU & approuvé. A Paris, ce 17 Décembre 1766.	
COCHIN.	
Vu l'Approbation, permis d'imprimer, ce 31 Décembre 1766.	
DE SARTINE.	
Recapitulatif de la vente de M. de Jullienne.	
en tableaux	30046. 15.
Dessains	36751. 3.
Estampes, gravures	30504. 19.
Estampes	6716.
Total de la vente de M. de Jullienne	414328. 19.
en porcelaines	76880. 13.
meubles précieux	36106. 1.
lacs	11122. 8.
Total de la vente de M. de Jullienne	124109. 6.
les deux parties ensemble	538437. 5.
Droit de M. de Jullienne sur les tableaux	7506.
sur les Dessains, gravures & Estampes	5706.
Total	13212.
Droit de M. de Jullienne sur les porcelaines, lacs & Meubles	6205.
Total pour les deux parties	19415.
DE L'IMPRIMERIE DE DIDOT.	



Jullienne also served as editor and agent for Watteau's works after the artist's premature death and worked tirelessly to preserve his legacy. At his own expense, he produced engravings of 450 of Watteau's works, a mission which lasted 27 years and went through 15 engravers (16, including Jullienne, himself an amateur draughtsman, who executed 17 reproductions). This resulted in the famous four volume *Recueil Jullienne*, a lavish publication which secured Watteau's memory for posterity.

These catalogues (1679 lots in total), priced throughout in a contemporary hand with some interesting annotations, extensively describe Jullienne's enormous collection of Dutch, French and Italian art, along with numerous antiquities (detailed in the second catalogue). The first work features the collector's personal collection of Watteau (lots 250-61 & 769-827) and celebrated Dutch paintings by Van Dyck, Teniers, and Rubens. This catalogue also has an index of artists. On the final page of the second catalogue, the owner has tabulated the totals for both days. The sale netted 391,676 *livres*.

Very good copy. Bookplate of Alexandre and Marie Moatti, the French collectors.

♣ Benezit, *Dictionary of Artists*, Vol. 7, p. 997 (Jean de Jullienne).

38

(AUCTION CATALOGUE: KARCHER, HENRI THOMAS DE). *Catalogue d'Estampes anciennes et modernes, et de Livres à Figures du Cabinet de feu le Chevalier de Karcher, Ministre résident de S.A.R. le Grand-Duc de Toscane et de la Hesse électorale; par Duchesne aîné; suivi d'une Notice de Tabatières précieuses, Bronzes, Pendules, et autres Objets de curiosités du même Cabinet. Par Charles Paillet. La vente aura lieu le lundi 24 Janvier 1825 et jours suivans. 60 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red morocco lettering piece on spine. Paris: Leblanc, 1824. \$950.00*

The very rare sale catalogue of a notable collection of 325 prints by Dürer, Masson, Nanteuil, Rembrandt, etc., as well as illustrated books, snuff boxes, and sculptures. From the biographical sketch we learn that Karcher (1773-1824), was a prominent financial administrator under Napoleon who participated in the Congress of Vienna. His many years abroad in Germany and Italy enabled him to amass an impressive art collection.

410 lots. Nice copy.

♣ Lugt 10806.

[50]



Large Paper Copy from the Library of the King of Bavaria

39

KLENZE, LEO, RITTER VON. *Versuch einer Wiederherstellung des toskanischen Tempels nach seinen historischen und technischen Analogien. Two folding engraved plates from Klenze's drawings. 86 pp., one leaf*



[51]

of errata. Folio, cont. red sheep maroquiné, sides decorated with gilt fillets, flat spine gilt, green morocco lettering piece on spine, a.e.g. Munich: 1821. \$12,500.00

First separate edition of one of Klenze's earliest publications, a separately paginated offprint from Vol. VIII of the *Denkschriften der königl. Akademie der Wissenschaften* of Munich. This copy, printed on large and thick paper, is finely bound, and comes from the Wittelsbach library of the dukes and kings of Bavaria.

"More than any other architect of the first half of the nineteenth century — with the possible exception of Karl Friedrich Schinkel — Leo von Klenze (1784-1864), formed the image of a German town through his buildings and his plans. With some twenty buildings, he set the monumental scale for the development of Munich into a court city of European rank."—Placzek, *Macmillan Encyclopedia of Architects*, Vol. II, p. 567.

This work is primarily concerned with studies of the reconstruction of the Greek temples, which consolidated Klenze's Greco-classicist architectural vision.

Very fine copy.

40

(AUCTION CATALOGUE: KNYFF, PIERRE ANDRÉ JOSEPH). *Catalogue de la riche, rare et célèbre Collection de Tableaux . . . qui formoient le Cabinet de feu . . . dont la Vente se fera en argent de change, le Lundi 18 Juillet 1785, & jours suivans . . . 4 p.l., 175 pp. 8vo, modern marbled paper over boards, red morocco lettering-piece on spine. [Anvers]: J. Grange, [1785]. \$1750.00*

A rare sale catalogue offering 524 paintings. Knyff (1713-84), a Belgian noble, possessed an exceptional collection of Italian, Dutch, and French works including Rubens' "Christ and the Adulterous Woman" (no. 176: "Ce Morceau paraît être le fruit d'un pinceau plus qu'humain."). Each lot is described, some at great length, with commentary on technique and provenance along with measurements. Due to the size of the collection, the viewing was held in the deceased's home and the catalogue is divided by room.

Very good copy. Bookplate of the library of Charles Sebag-Montefiore.

☛ Lugt 3923.

One of the Earliest and Most Handsome Records of Classical Roman Architecture

41

LABACCO, ANTONIO. *Libro d'Antonio Labacco appartenente a l'Architettura nel qual si figurano alcune notabili Antiquita di Roma*. Title within finely engraved & elaborate architectural border and 27 engraved plates (four double-page or folding). Collation as in Mortimer: "four preliminary leaves, one additional leaf of printed text (leaf [32]), & 27 engraved plates on leaves 5-31, 33-36." Large folio, cont. speckled calf (joints a little cracked but strong), double gilt fillet round sides, spine gilt, red morocco lettering piece on spine. From the second leaf: "Roma, In Casa Nostra," 1559. \$15,000.00

Fifth edition (1st ed.: 1552) of this important work in the study of classical architecture and one of the earliest architectural treatises illustrated with copper plates, in place of woodcuts and printed text. The author found the medium of copper engraving far superior to the traditional woodcut image, allowing for greater precision and realism.

Labacco (1495-1567?), Italian architect and frequent collaborator with Antonio da Sangallo the Younger on projects such as St. Peter's Basilica, privately published this work with the help of his son, Mario, who executed the exceptionally detailed engravings. The elder Labacco believed that, especially in discussions of theory, illustrations proved much more effective than endless pages of text.

The first edition was published in 1552 and the Labaccos continuously altered the plates for some years, creating a number of editions and issues, all with minimal differences. Our edition matches the copy described by Mortimer and has a 30-line preface (Fowler 166, variant d). Mortimer writes: "The numerous variants in copies, issues, and editions noted by Ashby and in the Fowler catalogue are due to the printing 'in casa nostra,' where Antonio and Mario could alter plates or make up copies as needed."

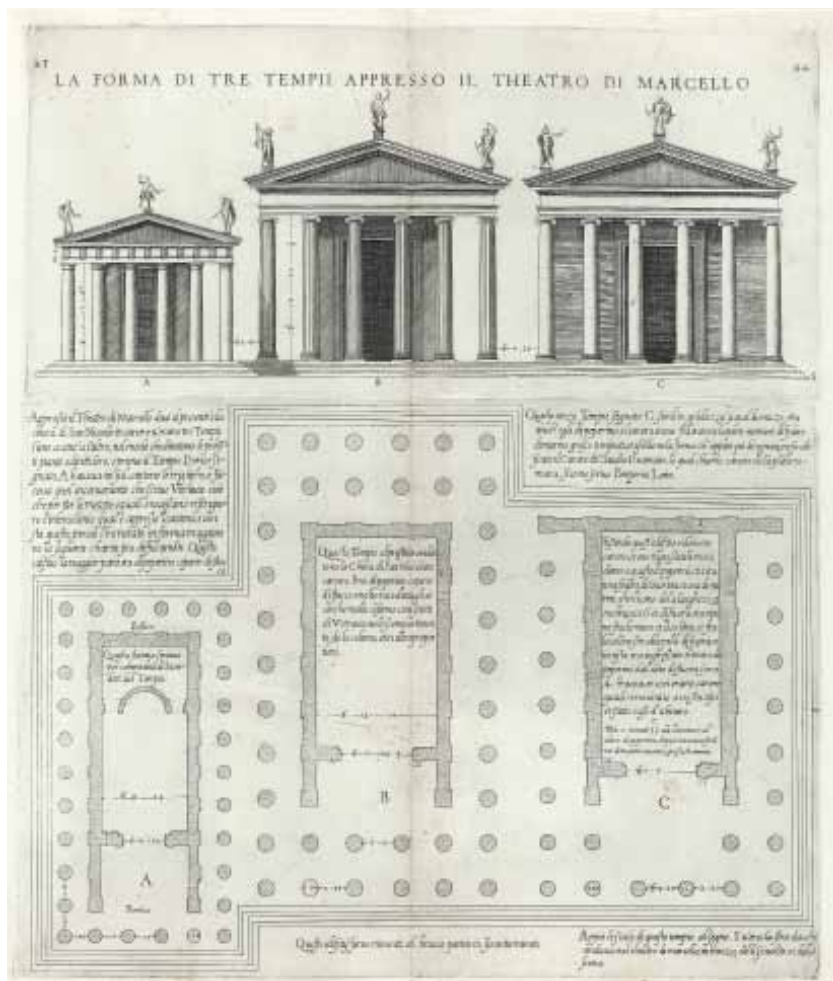
This book presents beautiful and accurate recreations of ancient Roman monuments such as the Arch and Forum of Trajan, the Temple of Castor and Pollux, the Mausoleum of Hadrian (now known as the Castel Sant'Angelo), Trajan's Harbor, and several unnamed temples, based on descriptions gleaned from classical texts and the inspection of their ruins. The largest plate (nos. 29-31) is a compound reconstruction of features of classical ports, where Labacco includes a design of his own, a circular church inspired by the Pantheon. Several plates are details of the monuments, highlighting their columns, decorative features, others feature floor plans and schematics. Labacco also provides precise measurements on many of the

plates. The text leaf (no. 32), offers explanatory text for the preceding triple-panel folding plate of the port.

Any early edition in fine condition on the market is most unusual today.

Nice and crisp copy from the Macclesfield library with the North Library book-plate and the characteristic embossed stamp on first few leaves. Small clean tear at top of plate 11, barely touching the image. Several of the plates have waterstaining limited to the upper blank margins. A few minor stains to plates.

♣ Benezit, *Dictionary of Artists*, Vol. I, pp. 22-23 (for the son, Mario). Mortimer 245. For more information on the various editions and issues, refer to Thomas Ashby's discussion in *La Bibliofilia*, 16 (1914), pp. 289-309.



"A Sumptuous Work" in a Sumptuous Binding

LA CHAUSSE, MICHEL ANGE DE. *Romanum Museum, sive, The-saurus eruditae Antiquitatis: in quo Gemmae, Idola, Insignia sacerdotalia, Instrumenta sacrificii inservientia, Lucernae, Vasa, Bullae, Armillae, Fibu-lae, Claves, Annuli, Tesserae, Styli, Strigiles, Gutti, Phialae lacrymatoriae, Vota, Signa militaria, &c.* Finely engraved added allegorical title-page & added engraved port. of the author, 158 engraved plates (num-bered 1-54; 1-42; 1-25; 1-15; 1-17; 1-5), five engraved headpieces &

four tailpieces in the text, and several finely engraved initials. 8 p.l., 127, [14] pp., 1 leaf of errata. Folio, cont. red morocco, gilt arms of Nicolas-Joseph Foucault on covers, panelled in gilt, spine gilt, a.e.g. Rome: J.J. Komarek, 1690. \$25,000.00



First edition, and a splendid copy in handsome contemporary red morocco with the arms of Nicolas Joseph Foucault, of a “sumptuous work describing and depicting upon the excellent engraved plates a large variety of ancient Roman objects . . .”—Sinkankas, *Gemology*, 1194.

La Chausse (1660-1724), the famed antiquarian and diplomat, transformed his hobby of collecting antiquities into the science of archaeology while living in Rome. He amassed one of the most impressive collections of antiquities, many of which are illustrated and described in the present work. A century later, Leopold Cicognara held the present work in great esteem, citing it frequently.

This book, a predecessor of the archaeological manual, presents a detailed inventory of ancient objects including coins, engraved marble, gems and stones, knives and receptacles used in ritual sacrifices, sculptures (some from Egypt), vases, insignia, lamps, objects with phallic motifs, etc. The descriptions by La Chausse provide historical and religious context for each item, as well as explanations of their uses. He not only classifies them but also compares the objects within these categories, thereby reaching conclusions about objects for which he is not sure of their practical application. La Chausse’s observations represent some of the earliest examples of a systematic approach to the description of antiquities.

Both the added title-page and portrait were engraved by Nicolo Billy (active 1689-1747). Pietro Santo Bartoli (ca. 1615-1700), who first studied painting under P. Lemaire and Poussin, executed the 158 plates of various antiquities.

A very fine and handsome copy, from the Macclesfield Library. Engraved bookplate of Nicolas Joseph Foucault (1643-1721), high government official and bibliophile, and engraved bookplate of “North Library.”

♣ Benezit, *Dictionary of Artists*, Vol. 1, p. 1238 (Bartoli) & Vol. 2, p. 489 (Billy, the Elder). Georges Brunel, “Michael-Ange de la Chausse,” in *Publications de l’Ecole française de Rome*, 1981, Vol. 52, No. 1, pp. 723-47.

43

(AUCTION CATALOGUE: LA HAYE DE FOSSÉS, MARIN DE). *Catalogue des Livres et Estampes de feu M. De La Haye, Fermier general*. Par G. Martin. xii, 396 pp. 8vo, cont. mottled calf, spine gilt, red morocco lettering piece on spine. Paris: G. Martin, 1754. \$3250.00

A rare sale catalogue of the library of a Fermier général. According to the Preface by Gabriel Martin, La Haye (1684-1753) was a son of one of the Secrétaires du Roi; he became a Fermier General in 1718 and served in this capacity until his death in 1753 at the age of sixty-nine. He was extremely successful and acquired the Hôtel Lambert from the Marquis du Châtelet in 1745 and lived there in great luxury with a large staff. He formed one of the major collections of paintings of the time and his library was considered to be one of the best when compared to those of his contemporaries. For obvious reasons, the collection was strong in works on finance, French history, and government.

The first 3547 lots describe the books, lots 3548-3620 the prints and illustrated books, 3621-3708 maps and atlases, 3709-88 a marvelous collection of engraved and printed music, 3789-97 books ordered by subscription, and 3798-3820 a supplement of books. This is one of twenty-two catalogues by Martin with an index.

Fine copy, priced throughout in a contemporary hand. From the library of Jean Viardot.

♣ Grolier Club, *Printed Catalogues of French Book Auctions . . . 1643-1830*, 115. Lugt 855. Peignot, p. 106.

The Most Important Collection of the 18th Century

44

(AUCTION CATALOGUE: LA VALLIÈRE). *Catalogue des Livres de la Bibliotheque de feu M. le Duc de la Valliere. Premiere Partie contenant les Manuscrits, les premieres Éditions, les Livres imprimés sur vélin & sur grand papier, les Livres rares, & précieux par leur belle conservation, les*

Livres d'Estampes, &c. dont la Vente se fera dans les premiers jours du mois de Décembre 1783. Engraved frontis. port., one folding engraved plate, & four engraved facsimiles (three folding). Three vols. 8vo, cont. vellum over boards, spines gilt. Paris: G. De Bure, 1783. \$3000.00

An attractive set of the celebrated catalogue of the first part of the most important book and manuscript collection of the 18th century. The catalogue, prepared by De Bure and Van Praet, contains MSS., noteworthy incunabula, and books printed on vellum or large paper. The sale, consisting of 5668 lots, made the enormous sum of 464,677 liv. 8 s.

"The manuscripts constitute an amazing collection of early French poetry and romances."—Taylor, *Book Catalogues*, p. 248.

This set does not have the *Supplément* to the first part; it is very rare and is usually found only in large paper sets.

♣ Brunet, II, 554. Peignot, pp. 128-29. Pollard & Ehrman no. 297.

45

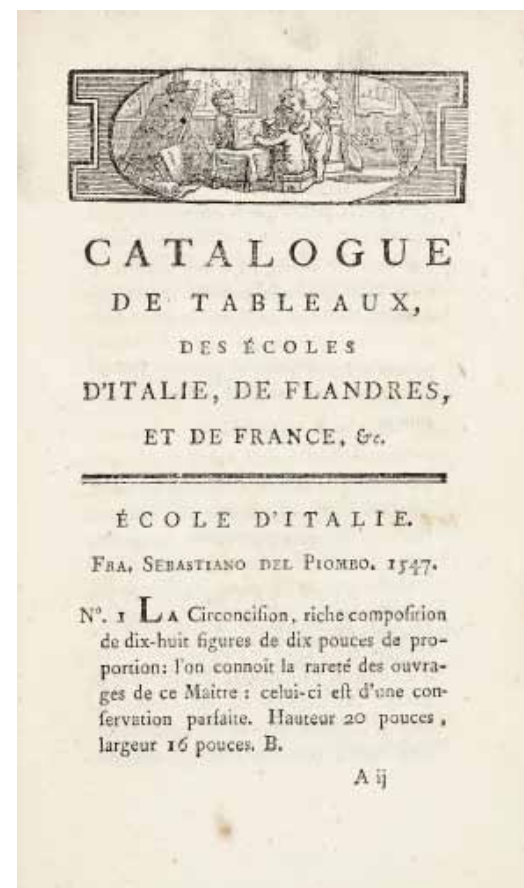
(AUCTION CATALOGUE: LE BAILLI DE BRETEUIL, JACQUES LAURE LE TONNELIER). *Catalogue de Tableaux des Ecoles d'Italie, de Flandres, et de France. Dessins, Estampes, Terres-cuites, Marbres, Bronzes antiques & modernes, Ouvrages de Mosaïque, Surtout de Table en pierres précieuses, Porcelaines anciennes & modernes, Tabatiere ornée de Peintures de Petitot, Camées antiques, Boîtes de Malaquit & de Lapis, Vases & Table de Marbre rare, belles Girandoles, Pendule, Feux & bras de Bronze doré d'or mat & d'or moulu, Lustre de Cristal de Roche, Meubles, & différens autres Objets rares & précieux formant le Cabinet de . . .* On en fera la vente le 16 Janvier 1786 & jours suivans . . . Par M. Le Brun, Garde des Tableaux de Mgr. Comte d'Artois. 106 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Le Brun, 1785. \$1950.00

The uncommon sale catalogue of the collection of a famous patron of the arts. Bailli de Breteuil (1725?-85), an influential diplomat who was ambassador to Malta, collected paintings, sculptures, curiosities, and objets d'art. He lived in Rome for about two decades and he owned a magnificent Roman villa decorated by Lavallée-Poussin. Upon returning to Paris in 1787, he frequented Grimod de La Reynière's salon. Rumors abounded that Bailli was engaged in an affair with Madame Grimod.

The present catalogue fully describes 102 paintings, 42 drawings, 18 prints, and 240 lots of sculpture, precious minerals, porcelains, ceramics, snuffboxes, antiquities, and furniture. Bailli owned works by Del Piombo, Fragonard (No. 49 "The Stolen Kiss" resides in the Metropolitan Museum of Art), Velazquez, Dürer, Bourdon, Le Nain, Poussin, etc. Of particular note in this catalogue is a section devoted to table centerpieces (*surtout de table*), models of ancient monuments including the temples of Minerva, Mercury, two *arcs de triomphe*, four obelisks, 12 sphinxes, and finally 75 knives made from various materials. All are thoroughly described.

Nice copy. We locate only one copy in North America. As in most cases, lacks the 30-page supplement, which was printed the following year.

♣ Bailey, *Patriotic Taste: Collecting Modern Art in Pre-Revolutionary Paris*, p. 220. Cicognara 4511. Lugt 3974.



(AUCTION CATALOGUE: LE BAS, JACQUES PHILIPPE). *Catalogue de Tableaux, Sculptures, Dessins, Estampes encadrées, en feuilles & en Recueils; d'un précieux Fonds de Planches gravées avec leurs Epreuves; de divers Ustensiles de Graveur, & autres objets de Curiosité: Le tout provenant de la Succession de feu . . .* Dont la Vente se fera dans les premiers jours du mois de Décembre prochain, en sa maison . . . Par M. Hayot de Longpré . . . Finely engraved frontis. with profile of Le Bas (drawn by Cochin & engraved by C.E. Gaucher) & finely engraved tailpiece at the end of the biographical sketch (by same). xlix, 92, 19 pp. catalogue list. 8vo, orig. semi-stiff boards (head of spine a little split), leaves uncut. Paris: Clousier & Joullain, 1783. \$1500.00

The very rare sale catalogue of the engraver to the Cabinet du Roi; with a valuable list of 133 catalogues produced by Joullain since 1763. Le Bas (1707-83), studied under Antoine Hérisset and is famous for his skilled imitations of works by Téniers, Wouwerman, Falens, Coypel, Watteau, Oudry, etc.

This catalogue begins with a lengthy and most informative biographical sketch based on notes by Hecquet, a connoisseur of prints and close friend of Le Bas. It discusses contemporary debates on the artistic merit of engraving and Le Bas' reputation in the art world, providing an intimate understanding of the man.

The present catalogue describes 15 paintings, 56 drawings, 705 lots of prints (some very large group lots), 10 lots of artist's tools, a lot containing several reams of fine paper, and three lots of furniture and several portfolios, for a total of 787 lots. The auctioneer denotes whether or not prints are in "first state." There is a table of artists at the end.

Nice copy, sporadic marginal dampstaining. The frontispiece portrait has a small stain just touching the image.

♣ Benezit, Vol. 8, pp. 586 (Le Bas). Blanc, *Trésor de la Curiosité . . .*, Vol. II, pp. 84-87. Lugt 3639. *N.B.G.*, Vol. 30, col. 65.



(AUCTION CATALOGUE: LE BRUN, JEAN BAPTISTE PIERRE, EXPERT & ART DEALER). *Catalogue des Estampes en feuilles, Oeuvres, Galeries, Cabinets, Recueils de différens maîtres, Antiquités, Vues et Edifices; Dont la Vente se fera le Lundi 2, Mardi 3, Mercredi 4 Mai et jours suivans . . .* [with]: Suite du Catalogue des Livres et Estampes, du Cabinet de . . . Dont la Vente se fera le Jeudi 5, Vendredi 6, et Samedi 7 Mai . . . 63 pp. (pagination continuous for the two parts). 8vo, later 19th cent. half-sheep & marbled boards (spine rubbed), gilt title on spine, uncut. Paris: Le Brun, 1791. \$2950.00

A very rare catalogue by Le Brun of what appears to be a stock sale. It describes 110 lots of prints (nos. 1021-1130) and 262 notable 17th- and 18th-century books.

Nice copy, we do not locate a copy in North America. Engraved bookplate of Gaston Pannier, the famous 19th-century art collector on front paste-down and stamp of the Bibliothèque Heim on verso of the title-page.

♣ Lugt 4721.

(LECONFIELD, CHARLES HENRY WYNDHAM, 3RD BARON). *Catalogue of the Petworth Collection of Pictures in the Possession of Lord Leconfield.* By C[harles] H[enry] Collins Baker. Collotype frontis., 96 collotype reproductions (some plates with multiple images). xiii, 146 pp. Large & thick 4to, attractive antique half vellum & green cloth boards (by Bernard Middleton), black morocco lettering-piece on spine. London: [Printed by the Chiswick Press for] The Medici Society, 1920. \$500.00

One of 250 numbered copies of this privately printed catalogue listing c. 650 pictures, the bulk of which was purchased by Algernon Percy, 10th Earl of Northumberland (1602-68), one of the greatest collectors during the Civil War and Restoration periods. His descendant, George Wyndham, 3rd Earl Egremont (1751-1837), continued this legacy of collecting at Petworth House, which he opened to artists and sculptors as a residence. He is best known for his patronage of Joseph Mallord William Turner. Egremont gave him the freedom and conditions to pursue his own desires, forming one of "the most attractive stories of patronage in the 19th century."—Stourton and Sebag-Montefiore, *The British as Art Collectors*, pp. 69-71. Turner's studio and much of the collection still remains at Petworth House in Sussex.

Compiled by Baker (1880-1959), an important art historian, the catalogue was assembled during the lifetime of the 3rd Baron Leconfield (1872-1952), an officer in the army and wealthy land-owner. In 1927, Leconfield sold a number of celebrated pictures to Duveen, among them Frans Hals's *Portrait of Claes Duyst van Vorhout* and Holbein's *Portrait of Derick Berck*, which are now both at the Metropolitan Museum of Art.

Very good copy, with original wrappers bound in at end. Bookplate of the library of Charles Sebag-Montefiore.

49

([LECONFIELD, GEORGE WYNDHAM, 1ST BARON]). *Catalogue of Pictures in Petworth House, Sussex*. xxiv, [1], 94 pp. Small 4to, orig. blue limp cloth boards (spine defective), upper cover stamped in gilt. London: Woodfall & Kinder, 1856. \$1950.00

A rare privately printed catalogue of this important collection featuring works by Titian, Turner, Elsheimer, and Palma Vecchio. The collection began with Algernon Percy, 10th Earl of Northumberland (1602-68), who was one of the greatest collectors during the Civil War and Restoration periods and a significant patron of Van Dyck. "By the late 1650s, Northumberland's collection was perhaps the finest in England. His genuine aesthetic appreciation of Venetian pictures, especially by Titian, and portraits by Van Dyck, made it similar in character to those of Charles I and his courtiers . . ."—Stourton and Sebag-Montefiore, *The British as Art Collectors*, p. 69-71.

His descendant, George Wyndham, 3rd Earl Egremont (1751-1837), continued this legacy of collecting at Petworth House, which he opened to artists and sculptors as a residence. He is best known for his patronage of Joseph Mallord William Turner. Egremont gave him the freedom and conditions to pursue his own desires, forming one of "the most attractive stories of patronage in the 19th century."—op. cit., pp. 178-9. Turner's studio and much of the collection still remains at Petworth House in Sussex.

The catalogue enumerates 626 paintings and an unknown contemporary hand has added corrections to the historical introduction of Petworth and a number of descriptions. It is also divided by room and provides indices of portraits and painters at the end.

Very good copy, internally fine. Contemporary corrections in pen. Bookplate of the library of Charles Sebag-Montefiore.

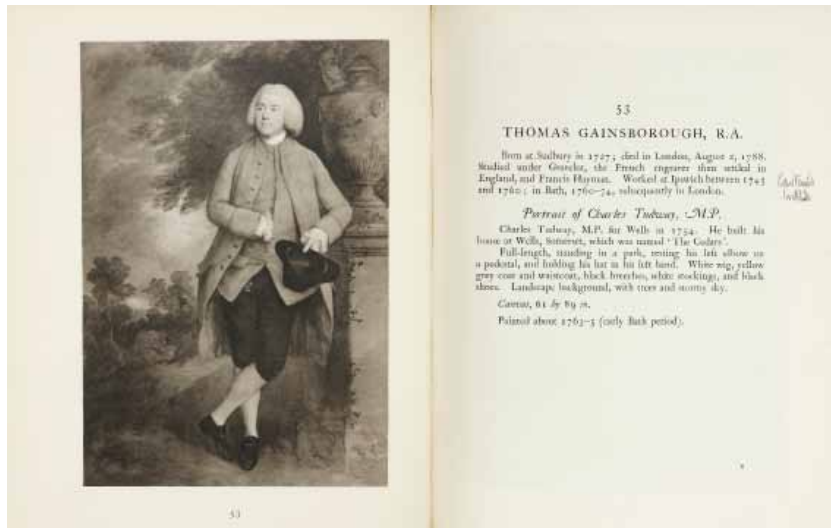
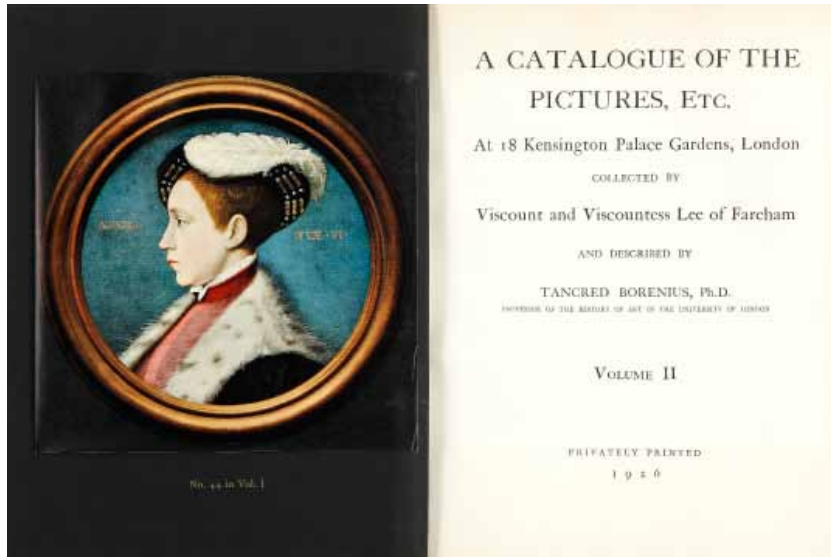
(LEE, ARTHUR, 1ST VISCOUNT OF FAREHAM). *A Catalogue of the Pictures, etc. At 18 Kensington Palace Gardens, London, 1923, Collected by Viscount and Viscountess Lee of Fareham, and Described by Tancred Borenius, Ph.D.* Tipped-in frontis. in color & collotype plates for each item (one in color; some with multiple plates). Two vols. xiii, [95] pp.; xix, [78] pp., [2] pp. of "Supplementary Notes to Volume I." Large 4to, orig. half-vellum & green cloth, upper covers gilt, green morocco lettering pieces on spines. Oxford: [Printed at the University Press by Frederick Hall, 1923 & 1926]. \$1750.00

Presentation copies of these privately printed and handsomely produced catalogues; with numerous fine illustrations. Lee (1868-1947), soldier, diplomat, and politician, helped found the Courtauld Institute and also served as a trustee and chairman of the National Gallery.

"In 1917 the Chequers Estate Act was passed by which Lee and his wife presented to a trust, for the use of successive prime ministers for ever, the mansion and estate of over 1000 acres in Buckinghamshire which they had acquired in 1909 and entirely restored and equipped with appropriate furniture, works of art, and historical relics. In January 1921 the trust was brought into operation and Lord and Lady Lee finally left the house with its entire contents. They provided an endowment of £100,000 for its upkeep . . .

"Lee had acquired a remarkable knowledge of painting and the fine arts generally before and during his years of furnishing Chequers, and he now began a second collection with zest and a rare flair for finding and acquiring masterpieces of all schools and dates, in which he revealed his real love and understanding of craftsmanship. He was active in the art sales of the 1920s, fuelled by the need of many gentry families to sell off their art collections during the post-war depression, and made many astute purchases. He bequeathed the whole to the Courtauld Institute of Art, the original conception of which was due to his imagination and energy . . . In 1929 Lee gained financial backing from the industrialist and art patron, Samuel Courtauld, and from the art dealer, Joseph Duveen. Further negotiations with the University of London led to the announcement, in October 1930, of the creation of the Courtauld Institute of Art, under the management of a committee chaired by Lee. At Lee's suggestion William Constable was made the director of the institute, which opened in October 1932 offering degrees in the history of art, the first such degree course in Britain."—ODNB.

The majority of this second collection, described here, was bequeathed to the Courtauld Institute upon his death. The first volume describes 58 pictures and



9 pieces of sculpture and tapestry (numbered 59-67), and the second inventories numbers 68 to 110, the majority of which are paintings, with some silver and sculpture. Each item is illustrated and thoroughly described with biographical notes and provenance information.

Borenius (1885-1948), the catalogue's compiler, was a Finnish art historian and considered a leading scholar on Italian art of the Renaissance.

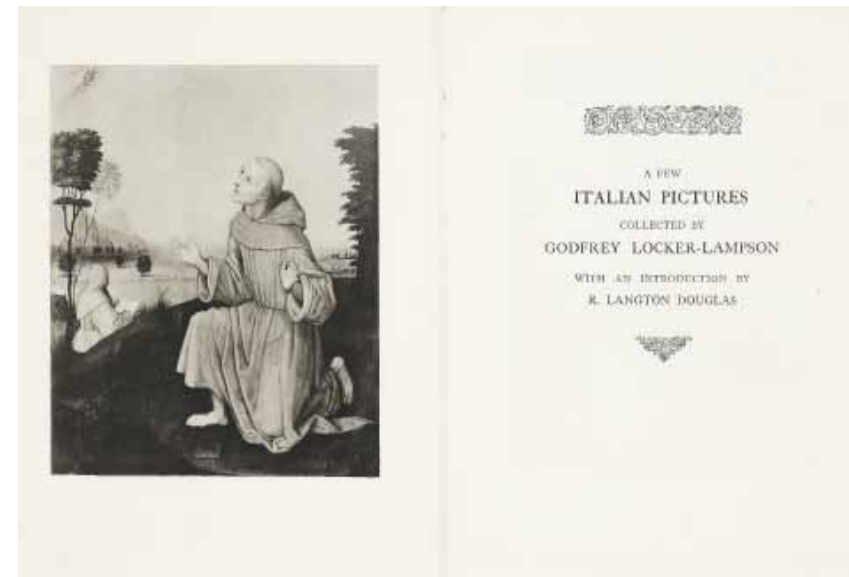
Fine presentation copies, both inscribed by the Viscount: "Peter Lauriston Melville Lee from his great-uncle . . ." Bookplate of the library of Charles Sebag-Montefiore. A few notes on provenance in pencil by the previous owner.

51

(LOCKER-LAMPSON, GODFREY). *A Few Italian Pictures collected by . . .* With an Introduction by R. Langton Douglas. Frontis. & 19 photographic plates. 47 pp. Large 4to, orig. blue cloth (extremities rubbed), upper cover lettered in gilt. [London: Privately Printed at the Chiswick Press, c. 1937]. \$275.00

This copy belonged to Benedict Nicolson (1914-78), a prominent art historian. Locker-Lampson (1875-1946), an MP and author, formed a highly selective collection of Italian paintings. They include Pietro Longhi's *Visit to a Library*, Vivarini's *St. Jerome* (National Gallery of Art, Washington), and Bacchiacca's *Eve with Cain and Abel* (Metropolitan Museum of Art). The works were eventually dispersed in 1938. It is likely that this catalogue was prepared as a record of the collection before its contents were auctioned off.

Very good copy. Stamp of "Tomas Harris Ltd. 6, Chesterfield Gardens, Curzon Street, London W.1." Bookplate of the library of Charles Sebag-Montefiore.



LOUDON, JOHN CLAUDIUS. *A Treatise on Forming, Improving, and Managing Country Residences; and on the Choice of Situations appropriate to every Class of Purchasers, in all which the object in view is to unite in a better Manner than has hitherto been done, a Taste founded in Nature with Economy and Utility, in Constructing or Improving Mansions, and other Rural Buildings, so as to combine Architectural Fitness with Picturesque Effect, and in forming Gardens, Orchards, Farms, Parks, Pleasure Grounds, Shrubberies, all Kinds of Useful or Decorative Plantations, and every object of convenience or beauty peculiar to Country Seats, according to the extent, character, or style of Situations, and the rank, fortune, and expenditure of Proprietors, from the Cottage to the Palace : with an Appendix, containing an Enquiry into the Utility and Merits of Mr. Repton's Mode of shewing Effects by Slides and Sketches, and Strictures on his Opinions and Practice in Landscape Gardening.* 32 engraved plates (one with an overlaid flap). xii, [41], 353 pp.; 2 p.l., 355-723, [8] pp. Two vols. Large 4to, cont. half-calf & drab boards, (recent) red lettering pieces on spines. London: Longman et al., 1806.

\$3500.00

First edition and a nice set of the author's first major work. "Loudon's mature statement of his theoretical position, strongly advocating the ideas of Uvedale Price and relentless in his criticism of 'the affectedly graceful' style of Brown. Loudon lays down his standards of beauty in two essays on taste and on painting, and then considers 'the elementary branches of the art of forming a residence' (architecture, agriculture and gardening). Volume two is devoted to picturesque improvement, a term proposed by Loudon to replace 'landscape gardening.' The appendix (which Loudon omitted from the second edition) is a spirited criticism of Repton's writings and his use of slides over sketches. The plates were engraved after Loudon's own drawings."—B. Weinreb, *Cat. 54. Garden Architecture and Landscape*, 285.

Loudon (1783-1843), has been called the "most distinguished gardening author of the age" (by A.J. Downing). He was "a designer of parks and gardens but the chief reason for Loudon's historical importance is undoubtedly the quality and volume of his literary output . . . this immensely energetic Scotsman published approximately 60 million words on gardening, horticulture, architecture, agriculture, and other related topics. His books, encyclopaedias, and magazines were essential reference books in their day and remain an indispensable source for historians of the period."—*The Oxford Companion to Gardens*, p. 344.

A very good set. Armorial bookplate of George Wilbraham.

♣ Fussell, III, pp. 88-98.

LOUDON, JOHN CLAUDIUS. *An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture; containing Numerous Designs for Dwelling . . . Each Design accompanied by Analytical and Critical Remarks . . .* 2039 woodcuts in the text. xx, 1138 pp. Thick 8vo, green half-morocco & marbled boards (joints a bit worn), spine gilt. London: Longman et al., 1834. \$2500.00

Second edition (1st ed.: 1833) of the work "which was to influence residential building around the world for years to come. With typical Loudon thoroughness, the book includes 50 designs for cottages (including a portable prefabricated one 'for the use of emigrants and others'), 65 designs for farmhouses and related buildings, designs for country inns, pubs, and schools, and 23 designs for villas of varying degrees of grandeur. Loudon includes appropriate furnishings, and many are complete with gardens. As usual, he enlisted specialist contributors, including architects, engineers, surveyors, builders, hardware merchants, furnishers and upholsterers, a stove builder and a fountain maker."—B. Weinreb, *Cat. 54. Garden Architecture and Landscape*, 295.

Loudon's involvement with architecture arose from his interest in landscape. He made himself a specialist in rural vernacular building types by writing the present book. This work was unprecedented in that it was consciously addressed to the middle class rather than to an aristocratic audience.

A very good copy. Armorial bookplate of Thomas Munro.

♣ Fussell, III, pp. 88-98

LOUDON, JOHN CLAUDIUS. *An Encyclopaedia of Gardening; comprising the Theory and Practice of Horticulture, Floriculture, Arboriculture, and Landscape-Gardening, including all the latest Improvements; a General History of Gardening in all Countries; and a Statistical View of its Present State; with Suggestion for its Future Progress, in the British Isles.* 981 woodcuts in the text. xl, 1270 pp., 1 leaf of errata. One vol. bound in two. 8vo, cont. diced calf (quite expertly rebacked with the orig. spines laid-down), spines gilt, red & green leather lettering pieces on spines. London: Longman et al., n.d. [Preface dated 28 Oct. 1834].

\$1500.00

“A New Edition, considerably Improved and Enlarged” of “the first book to treat the subject comprehensively from the historical, technical, aesthetic, and horticultural points of view.”—*The Oxford Companion to Gardens*, p. 344. This edition has been greatly improved by the inclusion of new material from Loudon’s *Gardener’s Magazine*. The contributors to specialized parts are identified and many illustrations have been added or improved.

Loudon’s definition of gardening was broad and included garden structures and edifices, tools, the principles of landscape gardening and the education of gardeners, as well as plants and their culture. His general history of gardening was the first of its kind and he also includes 17 pages of bibliography as well. A nice set.

♣ Fussell, III, pp. 88-98.

55

(LYTTELTON, CHARLES GEORGE, 8TH VISCOUNT COBHAM). *A Catalogue of the Pictures at Hagley Hall*. 55 pp. 8vo, orig. tan cloth (extremities slightly rubbed), upper cover gilt with coat-of-arms, t.e.g. London: Chiswick Press, 1900. \$3950.00

Presentation copy of this uncommon catalogue listing 169 pictures. From the preface: “The collection of pictures at Hagley Hall mainly consists of family portraits, and of paintings bequeathed in 1687 to Sir Charles Lyttelton by his friend Henry, third Viscount Brouncker. These latter cannot be precisely identified, but in all probability the pictures by Van Dyck, Lely, and others of their time and school, for the most part representing persons of eminence who lived between 1630 and 1680, belonged to this collection.”

To house the collection, featuring a number of old master paintings, Lyttelton’s grandson George, 1st Baron Lyttelton (1709-73), engaged Sanderson Miller to build Hagley Hall in north Worcestershire. It was to be one of the last great Palladian houses built in England.

Each picture has a short description and there are frequent notes on provenance. At the end there are indices arranged by subject and painter.

Very good copy. Inscribed on the free front endpaper: “Meriel S. Talbot, from the Author Sept. 1900.” A 20th-century bookplate has been largely removed, with only the name “Rupert” visible. Bookplate of the library of Charles Sebag-Montefiore.

♣ ODNB.

56

(MACKAY, CLARENCE HUNGERFORD). *The Clarence H. Mackay Collection. Italian Schools*. By William R. Valentiner. 56 photogravure plates. 3 p.l., [165] pp. Very large & thick heavy folio, orig. half crimson morocco & marbled boards (joint expertly repaired), spine gilt. New York: Privately Printed [at Witherspoon & Co.], 1926. \$850.00

Privately printed catalogue limited to 100 numbered copies with superb illustrations; printed on fine thick paper. “Clarence Hungerford MacKay (1874-1938), was an art collector, patron, businessman, philanthropist, chairman of the board of the Postal Telegraph and Cable Corporation, president of Mackay Radio, and son of the silver magnate, John W. Mackay (1831-1902) . . .

“Mackay collected Italian paintings and sculpture, Flemish Tapestries, armor, firearms, swords, and cassoni. Among other artists, Mackay owned work by Antonello da Messina, Giovanni Bellini, Sandro Botticelli, Duccio di Buoninsegna, Francesco Francia, Pietro Lombardo, Sebastian Mainardi, Alesso Baldovinetti, Pisanello, and Matteo di Giovanni . . .

“The bulk of Mackay’s collection was sold in an auction via Jacque Seligman Galleries. Prior to his death, Mackay sold Raphael’s *Agony in the Garden* and Mantegna’s *Adoration of the Shepherds* to the Metropolitan Art Museum in 1933. In 1935, Mackay sold Samuel Kress Duccio’s *The Calling of St. Peter and St. Andrew* and seven paintings by Sassetta to the National Gallery in London.”—*Directory for the History of American Collecting*, The Frick Collection.

Very good copy; tear (not touching text) to leaf describing the marriage chest from a Perugian workshop. Bookplate of the library of Charles Sebag-Montefiore.

Presentation Copy from Baron Holbach; Bound in Contemporary Red Morocco

57

MARIETTE, PIERRE JEAN. *Traité des Pierres graveés*. Finely engraved title-pages, engraved dedication leaf to Louis XV, engraved head- & tail-pieces, & many engravings in the text. Vol. I: two engraved plates & Vol. II: 63 engraved plates. 5 p.l., 468, [2] pp.; 2 p.l., xii, [4], 132 (i.e. 135 leaves incl. 47*, 86*, & 107*); 2 leaves. Two vols. Folio, cont. red morocco, triple gilt fillet round sides, spines richly gilt, a.e.g. Paris: 1750. \$20,000.00

First edition and a magnificent large set bound in contemporary red morocco; this is a presentation copy from Baron Holbach, inscribed on the free front-endpaper: “This Book I receiv’d from the Baron D’Holbach. Paris – October – 1763.”

“This is the earliest analytical work on engraved gems and one that fully retains value even today. However, the two volumes are actually two distinct works combined together for the author’s convenience as publisher as well as writer. The first volume is by far the most important because of its authoritative summary of the knowledge of engraved gems and that enormously increased in value by its lengthy discourses on previous works published on engraved gems, with a large, nearly exhaustive list of same . . .

“The first volume begins with a history of engraved gems in general, followed by an essay on modern gem engravers and their work, and a large description of the art of engraving, divided into 4 chapters: I. descriptions of gemstones and other stones used in engraved gems, pp. 153-94, i.e., diamond (including its faceted forms with text & a fig of same), ruby, glass, zircon, garnet, emerald, beryl, peridot, chrysolite, topaz, sapphire, amethyst, other quartz varieties, opal, turquoise, malachite, jade, lapis, coral, amber, and ivory. The authorities cited here are mostly Pliny, De Berquen, and De Boodt. II. Lapidary processes, tools, equipment, etc, required to engrave gems and with the famous engraved plate showing an engraver in his atelier, and beneath, diagrams of the engraving head, accessories, and points. III. Falsifications, and IV. Making impressions. The last portion of the first volume, p. 239 to the end, comments on previous writers and engravers of plates for illustrative purposes, as well as the bibliography . . .

“In contrast, the second volume is entirely devoted to descriptions of engraved gems in the cabinet of Louis XV(1710-1774), King of France, and it is this volume that aroused the keenest interest on the part of C. W. King, *Antique Gems and Rings*, I, 1872, pp. 465-6, who lauds the first volume but criticizes the second, noting that ‘the large number of engravings, by Bouchardon [1698-1762], after gems in the royal cabinet, are, however, in too loose and flowing style to give any accurate idea of their originals.’ The drawings of the gems were supervised by Comte de Caylus (1692-1765), the noted French art connoisseur and antiquarian.”—Sinkankas 4208.

The above-mentioned bibliography (pp. 239-468) in Vol. I is an extremely comprehensive and valuable guide (see Peignot, p. 249).

Holbach (1723-89), a nobleman of immense wealth and with considerable learning, was the host of a brilliant salon in Paris for many years and a prolific contributor to the *Encyclopédie*.

This richly illustrated work, which contains more than 200 engravings, is in very fine condition. Engraved armorial bookplate of Kirknvall.



MAROLLES, MICHEL DE. *Le Livre des Peintres et Graveurs*. Par Michel de Marolles, Abbé de Villeloin. Woodcut head- & tail-pieces (one hand-colored in red & gold). xiv, [2], 152 pp. Small 8vo, orig. brown morocco (one corner a bit bumped), dentelles gilt, a.e.g. Paris: P. Daffis, 1872. \$6500.00

Number "1" of two copies printed on vellum; "seconde edition de la Bibliothèque Elzévirienne revue et annoté par M. Georges Duplessis." Marolles (1600-81), abbot of Villeloin and man of letters, was the foremost print collector of 17th-century France. He began acquiring prints in 1626 and by 1644, his collecting activities governed his life. His first collection amounted to 123,400 separate prints by more than 6000 print makers, mounted in 400 large volumes and 141 smaller ones. It was acquired in the name of the King by Colbert in 1667 for 28,000 *livres*. This was the largest and finest collection ever formed up to that time and is today the foundation of the Bibliothèque Nationale's Department of Prints. Immediately afterwards, Marolles formed another collection of 100,848 prints and 10,576 drawings.

This long poem serves as sort of a memoir of Marolles' life as a collector and connoisseur. The extensive notes and index by Duplessis (pp. 97-133) provide a most useful guide to the artists and collectors of the 17th century.

A fine copy with the bookplate of Michael Tomkinson (1841-1921), carpet manufacturer and book collector (see de Ricci and ODNB).

(McFADDEN, JOHN HOWARD). *Catalogue of the Collection of Pictures formed by . . . of Philadelphia, PA*. By W[illiam] Roberts. Photogravure frontisp. port. of McFadden & 43 collotype plates. x, 90 pp. Large 4to, orig. crimson half-morocco & cloth (by Rivière) (upper joint a little cracked & lower joint slightly rubbed), spine gilt, t.e.g, others uncut. London: Privately Printed at the Chiswick Press, 1917. \$1950.00

Presentation copy of this handsomely bound catalogue limited to 100 numbered copies. McFadden (1850-1921), a cotton merchant and prominent philanthropist, collected exclusively important British paintings from before 1895. He was a client of the Agnews, with whom he developed a close friendship, especially with W. Lockett Agnew. In 1916, McFadden hired William Roberts, an art historian and bookseller, to compile the present work. Originally displayed in his Phila-

delphia mansion, McFadden's pictures were shown on loan at the Metropolitan Museum of Art while the mansion was torn down and a high-rise erected on the same site. McFadden moved into the 13th and 14th floors of this new building, which were designed to replicate the layout of the original mansion, and thus his paintings could be hung as they had been. Far above any other buildings, the transplanted mansion was flooded with light and the paintings seen unlike ever before, even for the public who were welcome on Wednesdays.



"Conservative in nature, the collection was largely comprised of portraits and landscapes by well-respected British artists. McFadden left his pictures to the city of Philadelphia, on condition that a city art museum in which to house them safely be completed in seven years. Otherwise the paintings would go to the Metropolitan in New York. Philadelphia managed to finish its museum and acquire the bequest."—*Directory for the History of Collecting in America*, The Frick Collection.

43 paintings are listed. The collection was particularly strong in Henry Raeburn and George Romney (eight works each), whose work very few had been seen in the United States. There are also works by Constable, Gainsborough, Hogarth, Reynolds, and Turner's *Burning of the Houses of Parliament*. They are all thoroughly described with extensive provenance information. There is a preface by Roberts with an account of McFadden's collecting and then a list of plates.

Very good copy, inscribed on the frontispiece by McFadden.

A Complete Set of His Art Catalogues

(AUCTION CATALOGUES: MEAD, RICHARD, M.D.). *A Catalogue of the Genuine, Entire and Curious Collection of Prints and Drawings, (bound and unbound) of the late Doctor Mead; consisting of The Works of the most Eminent Masters; and particularly of a matchless Collection, containing 95 Drawings of Exotics, Insects, Fruit and Flowers in Water Colours, on Vellum, by Merian, in 2 vol. as also of another curious Collection, containing 205,*

in 2 vol. by Ehret, all colour'd from Nature, and finished to the greatest Perfection. Which, (by Order of the Executors) Will be Sold by Auction, By Mr. Langford, At his House in the Great Piazza, Covent-Garden, On Monday the 13th of January 1755, and the Thirteen following Evenings . . . 30 pp. 8vo, cont. calf (well-rebacked), sides decorated in gilt. London: A. Langford, 1755.

[BOUND WITH]

(—). *Museum Meadianum, sive, Catalogus Nummorum, Veteris Aevi Monumentorum, ac Gemmarum, Cum aliis quibusdam Artis recentioris et Naturae operibus; quae vir clarissimus Richardus Mead, M.D. nuper defunctus comparaverat.* [Compiled by George North]. Engraved frontis. 2 p.l., 262 pp. 8vo. London: A. Langford, n.d. [1755].

[BOUND WITH]

(—). *A Catalogue of the Genuine and Entire Collection of Valuable Gems, Bronzes, Marble and other Busts and Antiquities, of the late Doctor Mead.* Which (by Order of the Executors) Will be sold by Auction, By Mr. Langford . . . On Tuesday the 11th of this Instant March 1755, and the four following Days. 15 pp. 8vo. London: 1755.

[BOUND WITH]

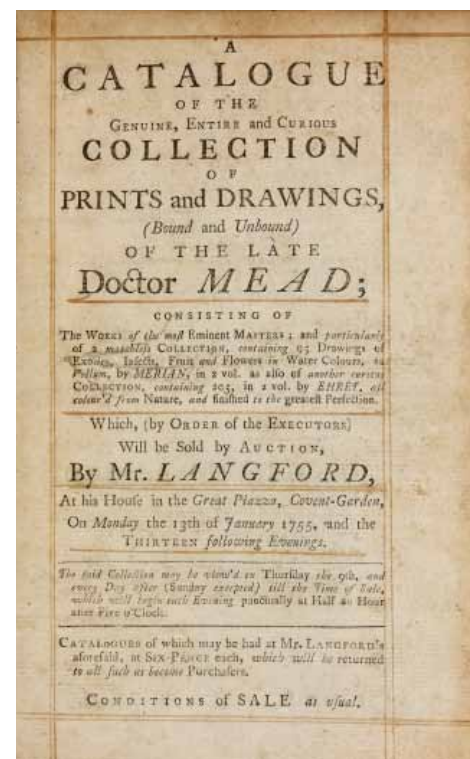
(—). *A Catalogue of Pictures, consisting of Portraits, Landscapes, Sea-Pieces, Architecture, Flowers, Fruits, Animals, Histories, of the late Richard Mead, M. D.* Sold by Auction on March 20, 21, and 22, M.DCC.LIV. xv pp. 8vo. London: 1755. \$12,500.00

A wonderful and complete set, bound together, of the catalogues of Dr. Richard Mead's art collections, sold after his death. The first two catalogues are quite uncommon on the market and the final two catalogues are distinctly rare. Each catalogue has been ruled in red and priced throughout in a contemporary hand.

Not only was Richard Mead (1673-1754), one of the outstanding physicians and book collectors of his time, but he was also a major collector of art in its widest sense. "He had a separate room built at the foot of the garden of his house on Great Ormond Street which housed his library and collections, which were among the largest of his time . . . Mead had an extensive collection of antique medals and coins . . . as well as other antiquities, including an Egyptian mummy and other Egyptian and Etruscan pieces. His collection of antique paintings had been acquired at great expense, the most famous being the Court of Augustus, which had been brought to Mead from Rome by Sir Alexander Dick in 1737. In keeping with the style of

the cabinets of the time, Mead's collection also included a miscellaneous assortment of fossils, scientific instruments, anatomical specimens, and curiosities . . .

"Mead owned about 150 paintings, including landscapes by Rembrandt, Claude Lorrain, and Brueghel, and architectural pictures by Nicolas Poussin and Canaletto. He had many portraits, including the physicians Mayerne (by Rubens) and Vesalius (by Titian), scientists such as Boyle (by Kerseboom) and Halley (by Kneller), and the famous Holbein portrait of Erasmus, as well as portraits of contemporary men of letters, including Swift and Richardson. His collection of miniatures was especially noted. He also owned thousands of engravings and drawings by such artists as Dürer, Holbein, Michelangelo, and Raphael, as well as Hogarth and Ver-tue. Mead was a patron of art as well as a collector. He commissioned the bust of William Harvey by Peter Scheemakers, later displayed at the Royal College of Physicians, and the French artist Watteau, who came to consult Mead in the early 1720s, painted for him *L'Amour paisible* and *Italian Comedians*. Mead opened his gallery to interested artists to copy, and he even loaned paintings for copying. In this era before public galleries Mead played an important role in the advancement of art."—ODNB.



Engraved armorial bookplates of Robert Shafto of Benwell (ca.1732–97), landowner and politician (see *ODNB*) and William Adair.

61

MENSAERT, GUILLAUME PIERRE. *Le Peintre amateur et curieux, ou Description générale des Tableaux des plus habiles Maîtres, qui font l'ornement des Eglises, Couvents, Abbayes, Prieurés & Cabinets particuliers dans l'étendue des Pays-Bas autrichiens. Ouvrage tres-utile.* Engraved frontis. 4 p.l. (incl. frontis.), 283 pp.; 1 p.l., 144, [8] pp. Two vols. in one. Small 8vo, cont. polished calf (head of spine a bit chipped), spine gilt, red morocco lettering piece on spine (label a trifle chipped). Brussels: P. de Bast, 1763. \$1250.00

First edition of the classic 18th-century survey of art in the Austrian Low Countries; it remains a useful book as it describes many works of art and collections now destroyed or dispersed.

Nice copy.

62

(AUCTION CATALOGUE: [MERCIER,—]). *Catalogue de Tableaux à l'huile, à gouazze & en émail, Estampes, Terres-Cuites, Vases d'agate orientale, Sabres, Armes étrangères, & autres objets curieux. Après le décès de M. ***.* La Vente s'en fera le Lundi 16 Décembre 1771 . . . 24 pp. Small 8vo, attractive antique calf-backed paste paper boards, spine gilt, red leather lettering piece on spine. Paris: M. Chariot & Joullain, 1771. \$1500.00

A rare anonymous sale catalogue which Lugt attributes to “Mercier.” The present catalogue describes 56 lots of paintings, 68 drawings, 40 prints, 11 sculptures, and seven lots of weapons, including two cannons, and sabers from China and Spain.

Nice copy. We locate no copy in North America.

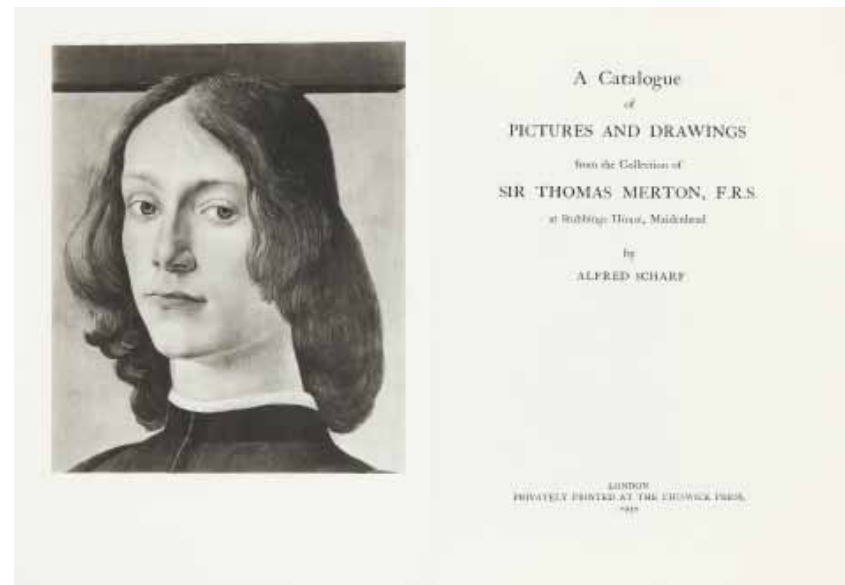
☛ Lugt 1970.

Scharf's Own Copy

63

(MERTON, THOMAS RALPH). *A Catalogue of Pictures and Drawings from the Collection of . . . at Stubbings House, Maidenhead.* By Alfred

[76]



Scharf. Frontis. & 33 plates. 78 pp. Large 4to, orig. crimson half-morocco & cloth, orig. printed dust jacket (a few inoffensive tears). London: Chiswick Press, 1950. \$450.00

The specially bound copy for the author of this privately printed catalogue. Merton (1888–1969), was a scientist specializing in spectroscopic research and was knighted in 1944 for his work during World War II. Merton's small but sophisticated collection focused on early pictures from between 1450 and 1520.

The catalogue describes 32 paintings and drawings, amongst which are featured van der Weyden's *Portrait of Guillaume de Fillastre* (Courtauld Institute), Botticelli's *Portrait of Giovanni di Pierfrancesco de' Medici* (on loan at the National Gallery of Art, Washington), and works by other major artists of the period. A lengthy description accompanies each work, as well as dimensions, references, and notes on provenance.

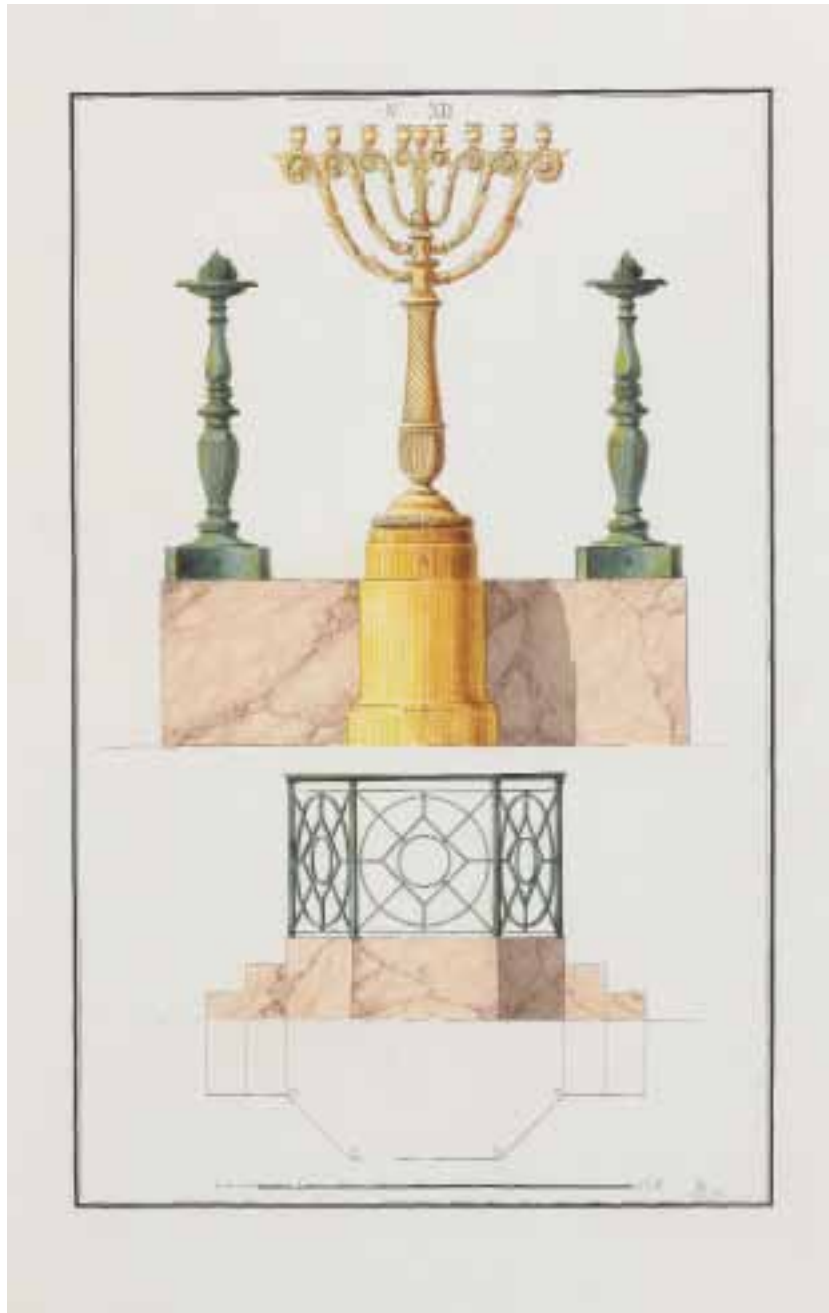
Very fine copy. Bookplate of the library of Charles Sebag-Montefiore.

The First Synagogue in Munich

64

MÉTIVIER, JEAN BAPTISTE. *Grund-Plaene, Durchschnitte und Fassaden nebst einigen Details der Synagoge in München erbaut im Jahre 1824/25.*

[77]



Nach dem Entwurfe und unter der Leitung des K. B. Bauraths und Hofbau-Decorateurs Johann Métivier. Two suites of 12 lithographed plates, the first set of 12 in black-and-white (several a little foxed) and the second duplicate set in fine original coloring. TEXT: 7, [I] pp. Small folio, orig. printed blue upper wrapper bound in orig. reddish-orange glazed boards, covers with a gilt border, spine gilt, a.e.g. Munich: J.M. Herrmann, n.d. [but ca. 1825]. \$22,500.00

This work describes the first synagogue built in Munich; it is the presentation copy given to the royal house of Bavaria, specially bound and with an extra suite of hand-colored plates. This is a rare book and our copy, with the additional set of plates, appears to be absolutely unique.

In 1790 there were only 127 Jews living in Munich. They earned their livelihood as contractors for the army and the royal mint, merchants dealing in luxury wares and livestock, moneylenders, and peddlers. Since there was no legal basis for their residence in Munich, they did not have the right to practice their religion, and every year they had to pay a special tax to enable them to observe Sukkot. In 1805 a "Regulation for Munich Jewry" was issued (it formed the basis for the Bavarian *Judenmatrikel* of 1813); among other privileges, the Jews were permitted to inherit the right of domicile, to conduct services, and to reside in all parts of the city. During the Napoleonic Wars, the number of Jews was augmented by immigrants, and by 1814 there were 451 Jews in the city. Two years later, the Jewish community was formally organized and in the same year the community was given permission to establish a cemetery. In 1824 a permit was issued for the construction of a synagogue.

The synagogue on the Westenriederstrasse was the first structure initiated by the newly empowered Jewish community. The architect Jean Baptiste Métivier (1781-1857), was royal building inspector who designed many palaces for the nobility as well as furniture. He favored a more classical style for the building and believed it should serve as a model for future synagogues in the Bavarian kingdom. He was supported by the King but his ideas were not carried out as later synagogues were built more in the oriental style.

The Westenriederstrasse synagogue and the St. Emmeram Castle in Regensburg were Métivier's most important commissions. The synagogue was destroyed by the Nazis in 1938 during *Kristallnacht*.

A fine deluxe copy of a very uncommon book. From the Wittelsbach library of the dukes and kings of Bavaria.

♣ Pfister II, 2100-2111. Thieme-B., XXIV, 439. Lentner 1892.

An Incunable of the German Photographically Illustrated Book

65

MICHIELS, JOHANN FRANZ. [From printed upper cover]: *Die neuen Glasgemälde im Dome zu Köln, Weihegeschenk Seiner Majestät des Königs Ludwig I. von Bayern*. Photographieen von Johann Franz Michiels. Directions-Mitglied der Königl. Academie zu Brügge. Five plates each with a mounted orig. salt print within gilt borders forming lancet windows. One leaf of printed text in German, French, and English. Folio, orig. publisher's printed boards (extremities a bit worn), cloth spine. Cologne: F.C. Eisen, 1854. \$9500.00

First edition of this early photographically illustrated book depicting the new stained-glass windows, created by J. Fischer and Hellweger, and donated by King Ludwig I of Bavaria. In the mid-19th century there was a great effort to complete the Cathedral of Cologne, begun in 1248 and finally finished in 1880.



[80]

“From the mid-1850s the photographically illustrated books, with widely differing subject matter including paintings, engravings, . . . sculpture, architecture, and the decorative and minor arts, were being produced in modest but ever increasing numbers throughout Europe. This type of publication mirrored the art book illustrated with engravings or lithographs which was prevalent during this period. In some cases photographic publishers ambitiously aimed at a European market which was being developed through burgeoning tourism. One such publisher was Franz Carl Eisen of Cologne who from 1853, in collaboration with the photographer J. F. Michiels produced a series of trilingual (in German, French and English) photographically illustrated publications. Most of these were on works of art and architecture.”—A. J. Hamber, *A Higher Branch of the Art. Photographing the Fine Arts in England 1839-1880*, p. 155.

Each of the plates are framed and printed in bright gold. Michiels was a Belgian photographer from Bruges.

In nice fresh condition. Text leaf and versos of plates with a small and inoffensive library stamp. Release stamp on verso of text leaf.

☛ See *The Truthful Lens*. Neite, “Der Verkauf photographischer Bilder in den frühem Jahren der Photographie” in *Silber und Salz. Zur Frühzeit der Photographie im deutschen Sprachraum 1839-1860* (1989), pp. 548-73.

66

(MILES, PHILIP JOHN). *Catalogue of the Pictures at Leigh Court, near Bristol . . . with Etchings from the whole Collection . . . and accompanied with Historical and Biographical Notices*. By John Young, Engraver in Mezzotinto to his Majesty and Keeper of the British Institution. 81 etchings on 33 plates. 4 p.l., 32, [2] pp. Large 4to, orig. half-red morocco & marbled boards, (spine expertly rebacked, new endpapers), spine gilt. London: W. Bulmer & W. Nicol, 1822. \$950.00

An uncommon catalogue. Miles (1774-1845), “typifies the new class of merchant, having made his money financing the building of railways and of the Avonmouth docks. Miles bought Leigh Court, near Bristol, for which he assembled an extraordinary collection of works attributed to Leonardo da Vinci, Correggio, the Carracci, Guercino, Van Dyck and a Giorgione now in the National Gallery, London, but his fame rests on the purchase of the Altieri Claudes from the Beckford collection. The pictures were later ruined by inept cleaning and by the time the American oil tycoon Lord Fairhaven bought them for Anglesey Abbey in 1947, they were only a shadow of the pictures that had caused such a stir when Beckford brought them to England.”—Stourton & Sebag-Montefiore, *The British as Art Collectors*, p. 163. The collection of paintings was dispersed in two sales in 1884 and 1899.

[81]

(MUNICH SYNAGOGUE). *Feyerliche Einweihung der Synagoge in München den 21. April 1826*. Printing in Hebrew. 23 pages. Small 4to, orig. blue boards, gilt border round sides, contrasting pink endpapers, a.e.g. Munich: C. Wolf, [1826]. \$1500.00

The extremely rare printed program for the inauguration of the first public synagogue in Munich on 21 April 1826. The impressive neoclassical building on the Westenriederstrasse was designed and erected by Jean Baptiste Métivier for the small but important Munich community of court Jews and state suppliers founded in 1815. The project was supported by King Max I Joseph of Bavaria, and his successor Ludwig I attended the ceremony with his wife and members of the nobility.

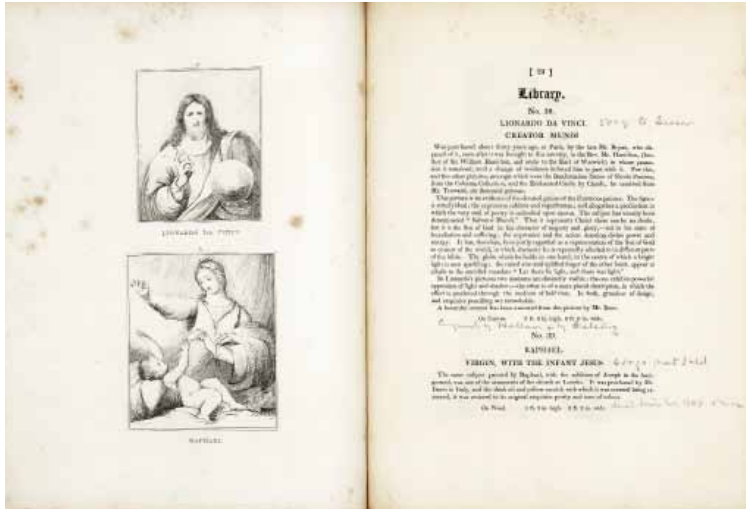
Contemporary journals praised the festive character of the event. The inauguration speech was given by Hirsch Aub who became rabbi of the new synagogue through more than four decades. The director of the royal chapel and opera, Joseph Hartmann Stunz, and the royal intendant Johann Nepomuk von Poissl set prayers, psalms and a long hymn to music. The instrumental parts were executed by the King's musicians. The ceremony ended with the *Ha-noten teshu'a* (a prayer for the welfare of the King and his family) and the evening prayers for Sabbath and Pesach.

Much printing in Hebrew.

A crisp and large copy on thick paper. In fine condition, from the Wittelsbach library of the dukes and kings of Bavaria.

The Art & Book Treasures of Nuremberg & Altdorf

MURR, CHRISTOPH GOTTLIEB VON. *Beschreibung der vornehmsten Merkwürdigkeiten in des H.R. Reichs freyen Stadt Nürnberg und auf der hohen Schule zu Altdorf*. Nebst einem chronologischen Verzeichnisse der von Deutschen, insonderheit Nürnbergern, erfundenen Künste, vom XIII Jahrhundert bis auf jetzige Zeiten. Three folding engraved plates (on two sheets), 5 folding woodcut facsimiles, one printed table (found on the same sheet as the final woodcut facsimile), & several woodcuts in the text (two full-page). 8 p.l., 762 pp., one leaf of errata. Thick 8vo, cont. paste-paper boards (a little worn), contrasting leather lettering piece on spine. Nuremberg: J.E. Zeh, 1778. \$1500.00



John Young (1755-1825), a skilled engraver who executed the present work's illustrations, was entrusted with the cataloguing of several other significant collections, including those of Robert Grosvenor, 2nd Earl Grosvenor; John Julius Angerstein; Sir John Fleming Leicester; and Lord Stafford.

The 81 paintings are all illustrated on the plates.

Very good copy, with prices, names of buyers, and, for some, extensive notes. It is possible that the notes were written by a member of the Miles family. A few of the plates are slightly foxed. Bookplate of the library of Charles Sebag-Montefiore.

♣ Op. cit., p. 326-27—(John Young).



First edition. This is a wonderful and detailed record of the art and book treasures of Nuremberg and Altdorf. Murr (1733-1811), art historian, wrote widely on art, library history, and manuscripts. He describes here the most important art works of the churches, museums, private art collections, natural history cabinets, and public and private libraries of these two cities. Murr has provided really useful accounts of many collections now dispersed or destroyed, including the famous *Wunderkammern* of Paul von Praun (1548-1616) and Johann George Volckamer (1616-93).

The final chapter describes the city of Altdorf, the university library, medical garden, and the chemical laboratory, as well as the museum of Christoph Jacob Trew which boasted a magnificent Chinese book on natural history, acquired by a Russian in Peking in 1742. It is described here in 35 pages with a facsimile of the Chinese title.

“This guidebook contains a reference, in its chronological section to the Ulman Stromer mill and to Stromer’s diary, as well as to von Murr’s earlier *Journals* in which he discusses Germany’s first papermaker at greater length.”—Schlosser, *An Exhibition of Books on Papermaking* (1968), no. 7.

Fine copy.

♣ Hunter, *Literature of Papermaking 1390-1800*, p. 40. Schwenke, *Adressbuch der Deutschen Bibliotheken*, pp. 281-82 & 116-17.

*The Personal Collection of Old Master Drawings of the
“Finest Judge of Art in the World” –Dictionary of Art Historians*

69

(MURRAY, CHARLES FAIRFAX). *A Selection from the Collection of Drawings by Old Masters formed by C. Fairfax Murray*. 292 plates in black & white and sepia. 14 unnumbered leaves. 4to, orig. green half-morocco & green cloth (spine slightly faded & upper hinge slightly rubbed), spine gilt, t.e.g. London: Privately Printed, [1904]. \$2000.00

The rare privately printed catalogue of Old Master drawings sold to J. Pierpont Morgan for nearly \$4,000,000 in today’s money. Murray (1849-1919), involved in all aspects of the art world in the course of his life, began to amass this collection while serving as an agent for the Director of the National Gallery and several private collectors in Italy. He helped cultivate American collectors new on the scene and guided the development of some of the most illustrious collections. After he had sold his collections of rare books and most of his art, this collection of about 1400 drawings remained and proved to be his most significant sale.

The 292 plates capture the highlights of the collection by artists such as Botticelli, Del Sarto, Raphael, Caravaggio, Caracci, Breughel, Rembrandt, Rubens, Van Dyck, Poussin, Watteau, Fragonard, Oudry, etc.

Fine copy, plates in excellent condition. Bookplate of the library of Charles Sebag-Montefiore.

70

(NORTHWICK, GEORGE RUSHOUT, BARON). *A Catalogue of the Pictures, Works of Art, &c. at Northwick Park*. 60 pp. 8vo, orig. blue cloth, upper cover gilt with crown. [London: J. Davy & Sons], 1908. \$1000.00

The enlarged edition (1st ed.: 1864) of the catalogue of this famous collection. The collection was largely formed by the 2nd Lord Northwick (1769-1859), a prodigious art collector and connoisseur, who was active in the art market for over a half-century, amassing over 1400 pictures. Living on the Continent during his younger years, including a transformative period of eight years in Rome, he developed a profound knowledge of fine art. In 1800, he succeeded his father as second Baron Northwick and proceeded to devote himself entirely to collecting.

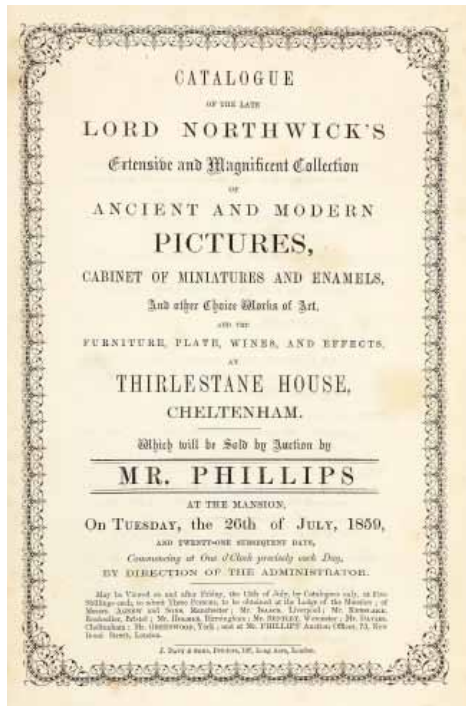
“He acquired pictures of all schools, especially Italian pictures from all periods, Flemish pictures, and contemporary British paintings. His pioneering interest was in Italian pictures of the fifteenth and early sixteenth centuries. So extensive did his collection become that he built a special picture gallery at Northwick Park in 1832, and some years later acquired Thirlestane House in Cheltenham, the guide to which in 1846 listed over 500 pictures. By 1859 the collection exceeded 1400 pictures; sculpture, bronzes, antique gems and cameos, enamels, coins, carvings, miniatures, and manuscripts also formed part of the collection. Of liberal disposition, he opened Thirlestane House to the public and it became one of the greatest attractions of Cheltenham.”—Charles Sebag-Montefiore in ODNB.

Northwick died unmarried and intestate and his vast estate had to be auctioned off. In the course of 18 days, the auction netted £95,000 and a considerable portion of the lots was bought back by his nephew, George Rushout (1811-87), who inherited the title of 3rd Lord Northwick. This catalogue describes the items which he was able to acquire at the auction and return to Northwick Park.

Arranged by room, the present catalogue lists almost 500 pictures, 24 miniatures, 47 engravings, and 78 bronzes, statues, vases, china, etc.

Fine copy and rare. Bookplate of the library of Charles Sebag-Montefiore.

THE AUCTIONEER'S COLUMN	THE BUYER'S COLUMN
<p>CLAUDE.</p> <p>6. An Italian Landscape, containing a View of a Bay; on the right a Temple, over which an artist is seated sketching; on the left is the foreground a group of three figures. The effect of sunset is admirably rendered.</p> <p>A. CARLACCI.</p> <p>7. A Portrait of a Man in a black dress.</p> <p>TEFFOLI.</p> <p>8. Caricature meeting the Roman Matrons. A powerful sketch.</p> <p>H. WILSON.</p> <p>9. A Landscape, sunset; in the foreground a peasant is seated on the bank, and in the distance a group of cattle.</p> <p>STOOP.</p> <p>10. The Bridge of the Bridge. Painted with great spirit and force of colouring.</p> <p>JAN STEEN.</p> <p>11. The Village School. A humorous picture.</p> <p>CARAVAGGIO.</p> <p>12. A Soldier and his Page. Painted with great force and expression.</p> <p>SALVATOR ROSA.</p> <p>13. A Rocky Landscape. A View near the Bay of Salerno; in the foreground are three figures walking up the hill.</p> <p>BOLOGNESE.</p> <p>14. A Grand Landscape, in which is contained the Story of the Rape of Proserpine.</p> <p>BOHIOLO (SCHOOL).</p> <p>15. A Landscape with a tall pine, and a man standing at some distance to the right of a road with a peasant driving cattle.</p> <p>VENETIANO.</p> <p>16. The Holy Family with Saints.</p>	<p>17. The Massacre of the Innocents.</p> <p>A. FANDER NEEK.</p> <p>18. A River scene in Holland, by moonlight, with extensive figures, with boats and buildings.</p> <p>J. DE WELDE.</p> <p>19. A Group of Feet, with horses and other race. (Specially painted.)</p> <p>ALBANI.</p> <p>20. A Mythological Subject.</p> <p>DE KONINGH.</p> <p>21. Castle and Figures on the banks of a river.</p> <p>FLANDR.</p> <p>22. A Landscape with a river rising through the centre, terminated by a bridge; in the foreground is represented the Ruins of the Holy Family.</p> <p>VAN RUY.</p> <p>23. A Group of Feet and Old Life. (Specially painted.)</p> <p>J. VAN A. DORT.</p> <p>24. A Mountainous Landscape, with numerous cattle grazing along a road; in the foreground a group of figures enjoying.</p> <p>PADRELANDIA.</p> <p>25. The Virgin with the Infant Jesus seated in a landscape.</p> <p>A. CUVY.</p> <p>26. A Landscape with a group of five cows, one of which is drinking at a stream.</p> <p>NICCOLO DEL. ARRATI.</p> <p>27. The Holy Family with the Virgin in Alvernia.</p> <p>ALBANI.</p> <p>28. A Landscape with Apollo in front of Daphne. A drawing in perspective.</p>



"A Bachelor who Devoted his Life to Collecting"

(AUCTION CATALOGUE: NORTHWICK, JOHN RUSHOUT, LORD). *Catalogue of the late Lord Northwick's Extensive and Magnificent Collection of Ancient and Modern Pictures, Cabinet of miniatures and enamels, and other Choice Works of Art, and the Furniture, Plate, Wines, and Effects, at Thirlestane House, Cheltenham.* Which will be sold by Auction by Mr. Phillips, at the Mansion on Tuesday, the 26th of July, 1859, and Twenty-One Subsequent Days . . . Fine tinted lithographed frontis. of Thirlestane House. iv, 200 pp. 4to, orig. blind-embossed green cloth (corners slightly bruised), upper cover & spine stamped in gilt. London: [1859]. \$1500.00

An uncommon catalogue of a famous sale that lasted 22 days. Northwick (1769-1859), a prodigious art collector and connoisseur, was active in the art market for over a half-century, amassing over 1400 pictures. Living on the Continent during his formative years, including a transformative period of eight years in Rome, he developed a profound knowledge of fine art. In 1800, he succeeded his father as second Baron Northwick and proceeded to devote himself entirely to collecting.

"He acquired pictures of all schools, especially Italian pictures from all periods, Flemish pictures, and contemporary British paintings. His pioneering interest was in Italian pictures of the fifteenth and early sixteenth centuries. So extensive did his collection become that he built a special picture gallery at Northwick Park in 1832, and some years later acquired Thirlestane House in Cheltenham, the guide to which in 1846 listed over 500 pictures. By 1859 the collection exceeded 1400 pictures; sculpture, bronzes, antique gems and cameos, enamels, coins, carvings, miniatures, and manuscripts also formed part of the collection. Of liberal disposition, he opened Thirlestane House to the public and it became one of the greatest attractions of Cheltenham."—ODNB.

Northwick died unmarried and intestate, necessitating the auction here described. The sale raised about 95,000 pounds in a tightly contested auction in which collecting heavyweights such as William Douglas, 11th Duke of Hamilton; Walter Scott, 5th Duke of Buccleuch; and Baron James de Rothschild participated. His nephew and successor, George Rushout-Bowles, did however manage to buy back a considerable amount of the collection.

This catalogue, with buyers and prices mostly listed in a contemporary hand, presents 1894 artworks in the first section and then 619 lots of "furniture, plate, wines, and effects."

Fine copy, frontispiece slightly foxed. Occasional pencil annotations in a modern hand. Bookplate of the library of Charles Sebag-Montefiore.



Printed in Sanguine

72

ORNAMENTS DISPLAYED on a Full-Size for Working. Proper for all Carvers, Painters, &c: Containing a Variety of Accurate Examples of Foliage and Friezes, on 33 folio plates. Engraved title & 32 finely engraved mezzotint plates, printed in sanguine. Large folio, modern half-morocco & cloth (minor foxing), spine gilt. London: I. & J. Taylor, n.d. [but about 1793-97]. \$12,500.00

First edition of a very great rarity, published between September 1793 and August 1797 (but probably 1795). This is the most ambitious neo-classical ornament and pattern book printed in sanguine issued in Britain. The plates are in imitation of chalk drawings and include foliated and architectural patterns. Some of the plates are directly influenced by French neo-classical patterns, including copies of French designs by Caillouet, ca. 1780.

Nice copy. A duplicate from the Winterthur Library with their bookplate.



(AUCTION CATALOGUE: OZANNE, NICOLAS MARIE & COÏNY, JACQUES JOSEPH). *Catalogue d'Objets d'Arts des Cabinets de . . . Précédé d'une Notice historique sur chacun de ces deux Artistes*. Par F.L. Regnault-Delalande . . . 1 p.l., xxiv, 74 pp. 8vo, self-wrappers, stitched as issued (stitching loose), leaves uncut. Paris: Regnault-Lalande, 1811. \$2950.00

The rare catalogue of this joint sale of the collections of Ozanne (1728-1811) and Coïny (1761-1809), which took place 2-11 December 1811. The former, a distinguished marine artist and engineer, collaborated with Duhamel du Monceau on several illustrated works and taught naval architecture and navigation to the sons of the royal family. Le Tellier de Courtanvaux used one of Ozanne's ships as a platform to test Pierre Le Roy's marine chronometer.

A student of Suvée and J.P. Lebas, Coïny exhibited at the Salon from 1802 to 1806 and specialized in engravings of the saints and mythological or historical subjects. He also executed well-known vignettes for the works of La Fontaine, Léo-nard, and Racine. The pieces from his collection are noted with a "†".

The present catalogue starts with detailed biographies of the deceased collectors and then highlights a suite of first state engravings by Audran and Edelinck depicting the triumphs of Alexander the Great, the famous books of Blaeu, Palladio, Vitruvius, Watts, etc. Paintings (lots 1-32); drawings by Correggio, Carracci, Fragonard, da Vinci, Rembrandt, etc. (lots 33-87); the prints of Audran, Bloemaert, Callot, van Dyck, Hollar, Le Clerc, Piranesi, Titian, etc. (lots 88-334); views (lots 335-44); vignettes (lots 345-51); portraits (lots 352-60); collections of prints (lots 361-86); books of prints of architecture, emblems, geography, voyages, history, numismatics, festivals, and archaeology (lots 387-491); books on the arts (lots 492-503); curiosities such as construction models of ships and lacquerware (lots 504-14); and finally a separate selection of engravings (lots 515-22).

Nice example in original state. We locate only one copy in North America.

♣ Benezit, Vol. III, p. 1199 (Coïny). Lugt 8087. *N.B.G.*, Vol. 38, cols. 1021-22 (Ozanne).

(PAIGNON DIJONVAL, GILBERT & MOREL DE VINDE, CHARLES GILBERT). *Cabinet de M. Paignon Dijonval. Etat Détaillé et Raisonné des Dessins et Estampes dont il est composé; le tout gouverné par Peintres classés par Ecoles, et rangés à leurs dates; suivi de deux Tables al-*

phabétiques, l'une des Peintres, l'autre des Graveurs. A l'Usage des Artistes et des Amateurs. Rédigé par M. Bénard, Peintre et Graveur. Par les soins et aux frais de M. Morel de Vindé . . . 420 pp. Large 4to, red half-calf & marbled boards (extremities slightly worn), gilt title on spine. Paris: Madame Huzard, 1810. \$1750.00

The famous catalogue of an important and vast collection of prints and drawings. Paignon Dijonval (1708-92), secrétaire du Roi and voracious art collector, began accumulating artworks at the age of 16. His grandson and sole heir, Charles Gilbert Morel de Vindé (1759-1842), asked Bénard to prepare a detailed catalogue of Dijonval's collection in order to facilitate its sale. The English dealer Samuel Woodburn purchased the collection en bloc in 1819 and then sold most of it to the Duke of Buckingham.

This catalogue details 4461 lots of drawings and 11,055 lots of engravings. Alphabetical index of artists and engravers at end.

Nice copy.

Memorializing Louis XIV's Achievements

CABINET DU ROI, PARIS. *Catalogue des Volumes d'Estampes, dont les Planches sont à la Bibliothèque du Roy*. Woodcut royal arms on title. 1 p.l., 34 pp. Small folio, cont. French red morocco, panelled in gilt in the style of the "cabinet du Roi," gilt arms & ciphers [Olivier 2495 fer 2] on covers, with ciphers on spine, a.e.g. Paris: de l'Imprimerie Royale, 1743. \$40,000.00

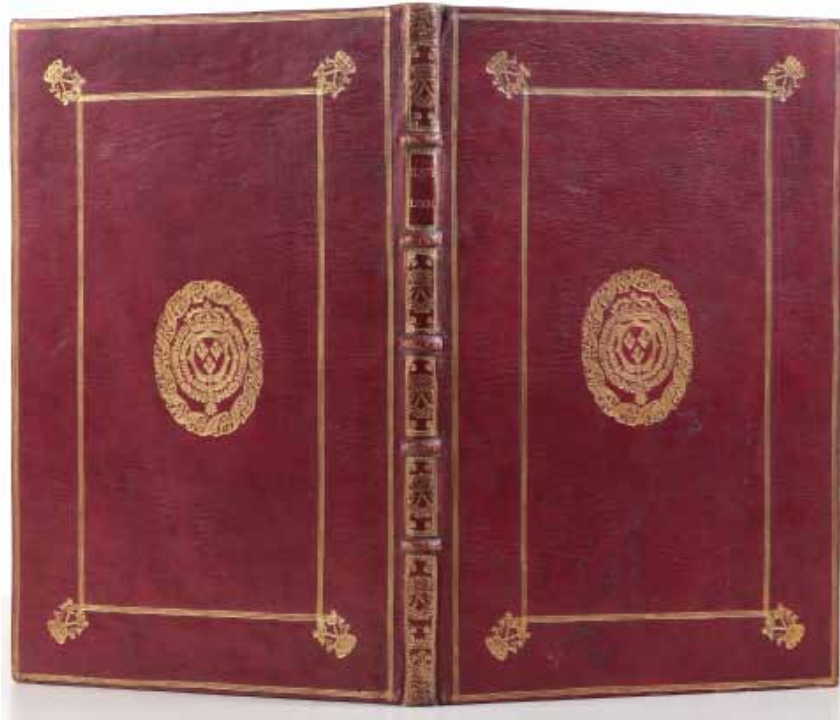
First edition and very uncommon. This catalogue, the splendid Hans Fürstenberg — Otto Schäfer — Jacques Bemberg copy, lists the plates made of the collections of the king, including paintings, medals, royal chateaux, fountains, grottoes, statues, busts, tapestries, and jewels, along with records of festivals, entrances, battles, etc., etc.

"Colbert, understanding that engraving was the best means to disseminate and preserve knowledge of the undertakings of Louis XIV, began to assemble a group of outstanding engravers. By 1660 they had achieved the stature of independent artists and by 1670 had become a special group under the protection of the king, joined together at the Gobelins around Charles Le Brun and Sebastien Le Clerc. From 1660 André Félibien was charged with providing descriptions of *maisons royales* and Adam Van der Meulen and Israel Silvestre were sent to the newly conquered territories to make views of the principal chateaus and fortresses. Other commissions for the Cabinet du Roi included engravings by Chauveau of the

king's paintings at the Tuileries; copies of paintings and sculpture by Claude Melan, Rousselet, and Audran in the galleries of the king; copies by Ronelet of the king's collection of medals; and other works of art and architecture by Rousselet, Silvestre, Chauveau, and Le Clerc. At the same time the Académie des Sciences began scholarly works commissioned by Colbert . . . Illustrators for these works were Abraham Bosse, Sebastien Le Clerc (who often made engravings for Claude Perrault), Nicolas Bailly, and L. de Châtillon . . .

"From 1670 Colbert determined to join these engravings in a collection. He proposed that at the end of each year a temporary volume would be composed of all types of works, with the text printed in French and Latin. At the end of ten or twelve years the collection would be subdivided by topics, so that the king would have volumes separated into all the sciences and achievements of his reign . . .

"A complete record of the king's possessions was never achieved, but the plan was continued by his successors. The engravings from the Cabinet du Roi were first published in a variety of sizes, and separately. They were then collected into volumes, according to Colbert's plan, but sporadically. In 1727 a new edition was published with additional plates and a catalogue. A third edition of twenty-three volumes with further additions and an index was issued in 1743. Later sets were



formed with plates from various editions. The plates survive to the present day at the Chalcographie du Louvre."—Millard, *French Books*, 46.

This catalogue was issued as a guide to the contents of the fifty sets of 956 plates of the 1743 edition, which were prepared as gifts (see Balayé, *La Bibliothèque Nationale des origines à 1800*, pp. 226-27).

Fine copy.

Neoclassical Designs

76

PERGOLESI, MICHEL ANGELO. [*A Great Variety of Original Designs of Vases, Figures, Medallions, Friezes, Pilasters, Pannels and other Ornaments, in the Etruscan and Grotesque Style; Executed in the Most Finished Manner*]. 67 engraved plates numbered 1-66 with two different plates numbered 56 (final plate with small portion missing, just touching the image). 13 parts. Large folio (525 x 395 mm.), orig. pink wrappers stitched as issued (upper wrapper of first part & lower wrapper of final part absent for obvious reasons), uncut. [London: published by the Author, 1777-92]. \$14,500.00

First edition of this extremely rare collection of ornamental designs by Pergolesi (d. 1801); they document his great success in London after he left Rome to work for James Adams.

"The present work, his only publication, consists entirely of neoclassical designs for almost every type of ornament — ceilings, doors, wall panels, silverware, furniture, urns and vases, marquetry, etc. — interspersed with arabesques and grotesques. Because no title page or accompanying text was ever issued, the circumstances surrounding its appearance are obscure, although the imprint lines on the plates show that it was issued in parts, and that the first eleven suites of five plates each were published between May 1777 and March 1785...Pergolesi's primary aim in publishing his designs was not to document his achievements, but rather to provide a pattern book for the fashionable Adam style of neo-classical ornament... Unlike Richardson, Pergolesi was unwilling to enter into partnerships with publishers, and the limited circulation of his suite seems confirmed by its comparative scarcity today."—*The Mark J. Millard Architectural Collection. Vol. II. British Books*, 55—(& see the rest of the essay for a detailed account of the off-and-on publication history of this book).

In excellent condition. Preserved in a morocco-backed box. [See illustration next page]

♣ Harris, *British Architectural Books and Writers 1556-1785*, 699.



Item 76

77

(AUCTION CATALOGUE: PIAUGER, JEAN BAPTISTE, EXPERT). *Catalogue des Dessins, Estampes, Cailloux, Pierres précieuses; Miroir d'Airain, et autres Curiosités, Dont la Vente se fera . . . les Lundi 25 . . . Jeudi 5 Décembre 1771 . . . 1 p.l., 24 pp.* Small 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: C. Hérisant, [1771]. \$650.00

An uncommon anonymous sale catalogue. 70 lots of drawings (most of which contain many items), 326 lots of prints (again, with numerous items in each lot), and 112 lots of minerals, as well as a number of books and a bronze mirror. Very erratic numbering.

Very good copy. Bottom of title cropped and several leaves misbound. We locate only two copies in institutions; none in North America.

☛ Lugt 1966.

78

(AUCTION CATALOGUE: PIAUGER, JEAN BAPTISTE, EXPERT). *Catalogue de Tableaux, Dessins, Estampes & Livres, Dont la vente se fera . . . le 10 Février 1772 . . . 18 pp.* Small 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Piauger, 1772. \$450.00

A very rare sale catalogue. It contains 31 lots of paintings (most of which contain many items), 214 lots of drawings and prints (again, many in large group lots), along with 26 unnumbered lots of books.

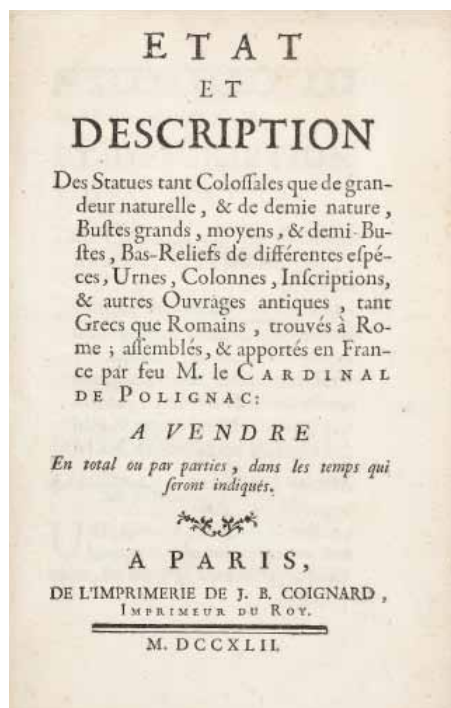
Nice copy. We locate no copies in North America.

☛ Lugt 1996.

79

(AUCTION CATALOGUE: POLIGNAC, MELCHIOR DE). *Etat et Description des Statues tant colossales que de grandeur naturelle, & de demie nature, Bustes grands, moyens, & demi Bustes, Bas-Reliefs de différentes espèces, Urnes, Colonnes, Inscriptions, & autres Ouvrages antiques, tant Grecs que Romains, trouvés à Rome; assemblés, & apportés en France par feu M. Le Cardinal de Polignac: A Vendre, En total ou par parties, dans les temps qui seront indiqués.* 40 pp. 8vo, late 19th-century calf-backed

marbled boards, spine gilt, red morocco lettering piece. Paris: J.B. Coignard, 1742. \$2500.00



An extremely rare catalogue of “one of the most important and renowned collections of antiquities assembled in the 18th century.”—Astrid Dostert, “La description historique des antiques du cardinal de Polignac par Moreau de Mautour . . .”, *Journal des savants*, 2001, Vol. I, pp. 93-152 (an extremely informative article).

Cardinal Polignac (1661-1742), an influential diplomat and art connoisseur, played an important role in the negotiation of the Treaty of Utrecht as well as maintaining close ties between France and the Vatican. Pope Alexander VIII is believed to have said to him: “I do not know how you do it; you seem to always be on my side, and I always end up on yours.”—*N.B.G.*

Polignac spent a considerable amount of time in Rome and organized archaeological digs from which he built the collection described herein. He read both Latin and Greek and developed not only a comprehensive knowledge of ancient civilization but also a refined eye for antiquities. So esteemed was this collection that following Polignac’s death, Frederick the Great purchased the bulk of the collection to fill his houses at Charlottenburg and Sanssouci in Potsdam. Many of those objects are now found in the museums of Berlin.

A fine copy.

♣ *N.B.G.*, Vol. 40, cols. 607-10.

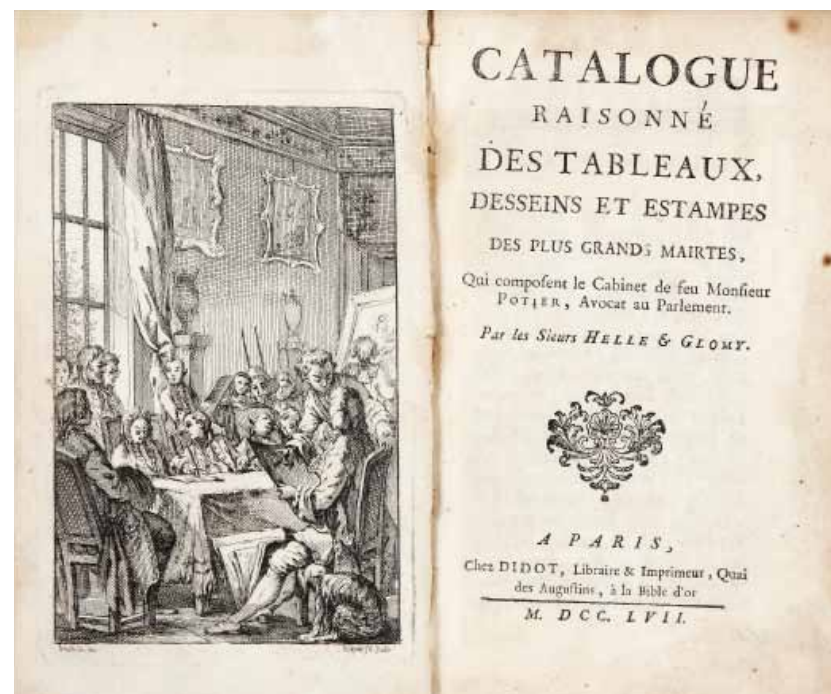
80

(AUCTION CATALOGUES: [POTIER, CLAUDE]). *Catalogue raisonné des Tableaux originaux d’un ancien Curieux, &c.* 12 pp. & one leaf of cont. manuscript. Small 8vo, cont. mottled calf (spine repaired), red morocco lettering-piece on spine, spine gilt. N.p.: n.d. [but 1755].

[96]

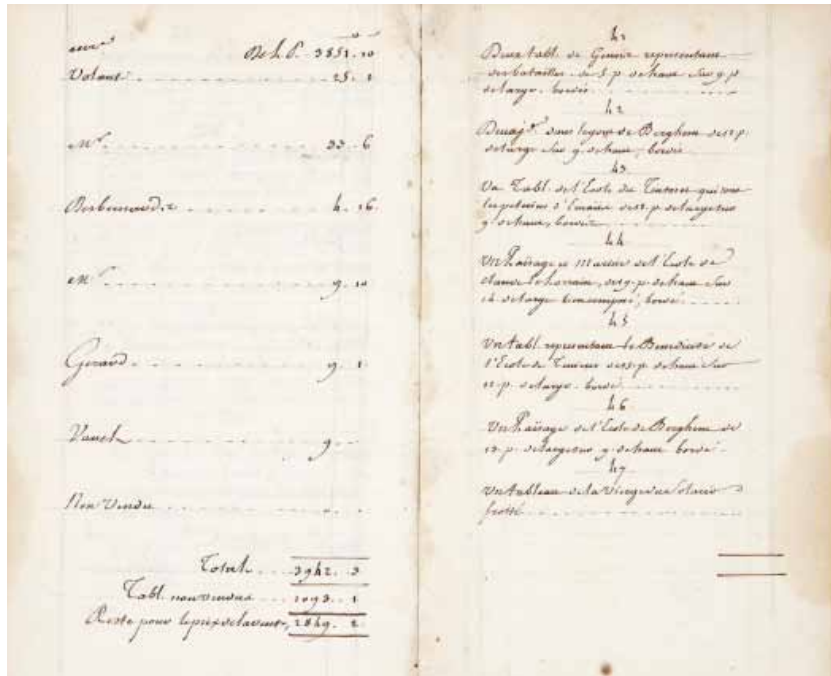
[BOUND AFTER]

(POTIER, CLAUDE). *Catalogue raisonné des Tableaux, Dessains et Estampes des plus grands Mairtes [sic], qui composent le Cabinet de feu Monsieur Potier, Avocat au Parlement.* [La Vente se fera le Lundi, 28 Fevrier 1757]. Par les Sieurs Helle & Glomy. Finely engraved frontispiece depicting an auction of pictures. 1 p.l., xiv, 166 pp. Small 8vo. Paris: Didot, 1757. \$1950.00



Thoroughly annotated and interleaved copies, fully priced with buyers’ names. Potier (dates unknown), a prominent lawyer in Rouen, focused his collecting on Old Master paintings, drawings, and prints but also cultivated a close relationship with Sebastian Le Clerc. According to a manuscript note at the end of the second catalogue, Potier wished to see part of his cabinet sold during his lifetime. Helle, a friend, organized a sale of 47 paintings, to which other experts added their own inventory — Pierre Rémy contributed lots 41 to 47 (added in cont. manuscript). Many of the prize items did not arouse much interest due to their exceptionally high reserves and were bought in, then sold after Potier’s death.

[97]



A second sale in 1757, after Potier's death, offered the remainder of his cabinet which fared much better. According to a note in the Cabinet des Estampes at the Bibliothèque nationale, Potier's heir, M. de Bussy, also permitted experts to add consignments to the sale. It is known that Rémy, Babeau, and Helle contributed their own lots.

The first catalogue, numbered by hand, features 47 lots. The second, describes a total of 762 lots of drawings, prints, books, and paintings, with several corrections and additions made by a contemporary annotator, who has also totaled the auction results. It includes 103 lots of bound suites of plates and catalogues of the important art sales of the first half of the 18th century.

Good copy, spine rather worn. We locate no copy of the 1755 catalogue in North America. 19th-century Italian library shelf mark label and bookplate of Peter A. Wick on front pastedown.

☛ I. Lugt 944. II. Lugt 892.

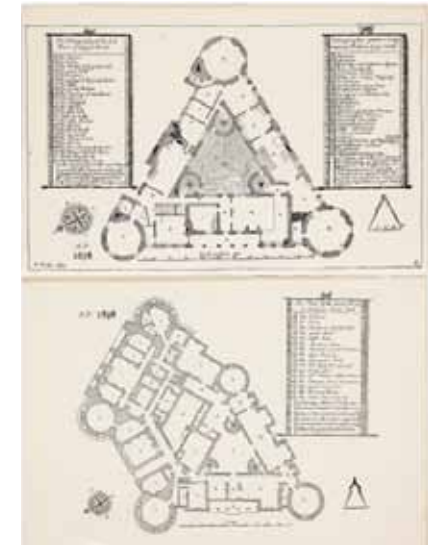
81

(RADNOR, JACOB PLEYDELL-BOUVERIE, 6TH EARL). *Catalogue of the Earl of Radnor's Collection of Pictures*. By Helen Matilda, Countess of Radnor. Four plates of floor plans of Longford Castle. 60

[98]

pp. 8vo, orig. tan printed wrappers. [London: Chiswick Press]; "To be Obtained from the Housekeeper, Longford Castle," 1910. \$750.00

"Third edition, edited and revised by William Barclay Squire, F.S.A."; this is the most complete record of the collection. Radnor (1868-1903), was a prominent Conservative politician and his mother Helen Matilda Chaplin (1846-1929) helped compile this catalogue. The collection began with the father-son pair of Sir Jacob de Bouverie, 1st Viscount Folkestone (1694-1761), and William, 2nd Viscount and later 1st Earl of Radnor (1725-76). The former purchased more than 100 pictures, including works by Holbein, Moroni, and Poussin. Some of the paintings featured in this catalogue now reside in the National Gallery, London and the Metropolitan Museum of Art. Poussin's *The Adoration of the Golden Calf* also went to the National Gallery in 1945, while his *The Crossing of the Red Sea* resides in the National Gallery of Victoria. William Barclay Squire (1855-1927), was an important scholar of music and a librarian.



The catalogue lists 222 pictures, 104 family portraits, and 47 miniatures, which are all arranged by their location in Longford Castle. Most are described with biographical information on the subject or artist. There is an index of painters at the end.

The floor plans show Longford Castle in 1678 and 1898, highlighting the added rooms and features.

Fine copy. Inscription on title-page: "Cynthia, 18 June 1955." Bookplate of the library of Charles Sebag-Montefiore.

82

(AUCTION CATALOGUES: RANDON DE BOISSET). *Catalogue des Livres du Cabinet de feu M. Randon de Boisset, Receveur Général des Finances: dont la vente se fera . . . le Lundi 3 Fevrier 1777, & jours suivants . . .* 1 p.l., iv, 6, 188, 28 pp. Small 8vo, cont. calf (joints & corners neatly repaired), spine gilt, contrasting morocco lettering piece on spine, stamp in gilt at foot of spine "Brunck" (see below). Paris: De Bure, fils aîné, 1777.

[99]

[BOUND WITH]

(—). *Catalogue des Tableaux & Dessins précieux des Maîtres célèbres des trois Ecoles, Figures de marbres, de bronze & de terre cuite, Estampes en feuilles . . .* Par Pierre Remy. *On a joint à ce Catalogue celui des Vases, Colonnes de marbres, Porcelaines, des Laques, des Meubles de Boule & d'autres effets précieux*, par C.F. Julliot. La Vente se fera le Jeudi 27 Février 1777 . . . xii, 149 pp., 1 blank leaf; 158 pp. Two parts in one vol. Small 8vo. Paris: Musier et al., 1777. \$4500.00

The three posthumous sale catalogues of Pierre Louis Paul Randon de Boisset (1708-76), a high financial official of the French government.

I. The scarce auction catalogue of the library, comprising 1450 lots, is priced throughout in a contemporary hand. We learn from the "Avertissement" that the collection is particularly rich in Italian books in fine condition; many are on large paper or in fine bindings by Padeloup and Derome père & fils. There are also some excellent early manuscripts.

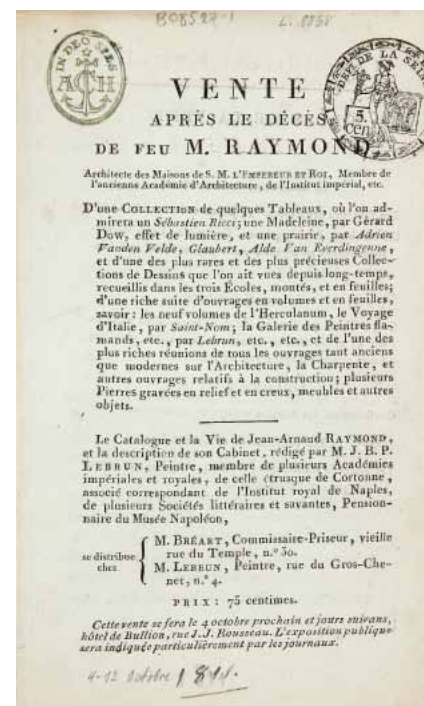
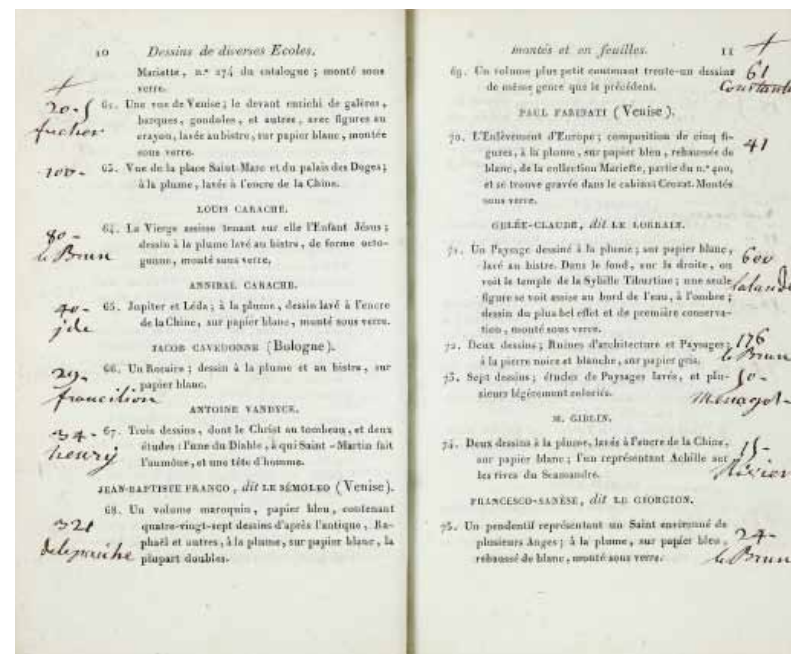
II. The rare auction catalogues of one of the most celebrated collections of the 18th century. The catalogues, which together contain 904 lots, are priced throughout in a contemporary hand. Randon de Boisset's collection consisted of paintings, prints, porcelains, bronzes, and furniture of the highest quality. This copy lacks, as is often the case, the 21-page supplement which lists 17 further lots and a schedule of the sale. Minor browning, but fine copies. This copy was bound in France for Richard Franz Philipp Brunck (1729-1803), the philanthropist and critic, who owned a large and richly bound library (see *A.D.B.*). From the collection of Jules Coüet, librarian of the Comédie-Française (sale 7-8 November, 1938), with his photographic "Ex-libris du cabinet d'un vieux bibliophile" and bookplate of A.L. McLaughlin (purchased from E.P. Goldschmidt).

I. Peignot, p. 120—"Bibliothèque peu nombreuse, mais d'une grande beauté." II. Cicognara 4467. Lugt 2652.

83

(AUCTION CATALOGUE: RAYMOND, JEAN ARNAUD). *Vente après le Décès de . . . d'une Collection de quelques Tableaux . . . et d'une des plus rares et des plus précieuses Collections de Dessins que l'on ait vues depuis long-temps, recueillis dans les trois Ecoles . . . d'une riche Suite d'Ouvrages en volumes et en feuilles . . . de l'une des plus riches réunions de tous les Ouvrages tant anciens que modernes sur l'Architecture, la Charpente, et autres ouvrages relatifs à la construction; plusieurs Pierres gravées en re-*

[100]



[101]

lief et en creux, meubles et autres Objets . . . Rédigé par M. J.B.P. Lebrun . . . Cette vente se fera le 4 Octobre prochain et jours suivans . . . 1 p.l., vi, 40 pp. 8vo, antique marbled paper wrappers. Paris: Bréart & Lebrun, [“1811” supplied in manuscript]. \$3500.00

The very rare auction catalogue, fully priced and oftentimes with buyers’ names in a contemporary hand, containing a rich library on architecture and engineering. Raymond (1742-1811), chief architect of the Louvre and one of the original architects of the Arc de Triomphe selected by Napoleon, won the Grand Prix of the French Académie d’Architecture in 1766 and completed numerous projects throughout France. He began as a pupil of Blondel and Soufflot, and spent eight years in Italy, where he became an admirer of Palladio, of whose works he wished to make an authoritative anthology. Among his commissions were a number of residences for Napoleon as well as the *hôtel* and salesroom of Elizabeth Louise Vigée Le Brun. At the Louvre, one finds his designs in the halls of Greco-Roman antiquities.

The present catalogue includes a biographical sketch and then describes 29 paintings, 211 drawings by Polidoro da Caravaggio, Claude, Lebrun, Panini, Pousin, Rembrandt, Raphael, etc., and 36 lots of Raymond’s own work (nos. 133-68). Lots 280-414 describe an important collection of books on archaeology, architecture, art, and engineering. The final section features curiosities such as a barometer, rings, and a compass. Many of the artworks were purchased at the famous sales of Mariette, Soufflot, Breteuil, and Saint-Martin.

Nice copy, we locate no copy in North America. Unidentified stamp on upper-left corner of title-page.

☛ Lugt 8068. MacMillan, *Encyclopedia of Architects*, Vol. III, p. 536. The online article by Marie-Luce Pujalte-Fraysse, “Interprétation du modèle à l’antique à la fin du XVIIIe siècle, d’après la biographie de l’architecte Jean-Arnaud Raymond,” was also of great help.

84

(AUCTION CATALOGUE: SCHOREL DE WILRYCK, P.F.G. VAN). *Catalogue des Livres, Estampes, &c. de Monsieur V.S.* dont la vente se fera publiquement . . . à Anvers à la Chambre des Arquebusiers, le Lundi 18 Octobre & Jours suivans. 12, 250 pp. 8vo, attractive antique half-calf & speckled boards, spine gilt, red morocco lettering piece on spine, a.e.g. Antwerp: J. Grangé, [1773?]. \$1950.00

An earlier owner (and I am sure he was correct) attributes the ownership of this catalogue to Pierre François Gisbert de Schorel, seigneur de Wilryck (1716-73), and mayor of Antwerp, whose collection of paintings was sold the following year in An-

twerp by Grangé. Van Schorel was actively involved in the artistic life of Antwerp and in the early 1740s played an important role in the reorganization and financial support of the city’s Academie voor Schoone Kunsten. He formed one of the largest gatherings of Rubens’s oil sketches in the southern Netherlands in the eighteenth century. His splendid art collection featured twenty-eight paintings by Rubens.

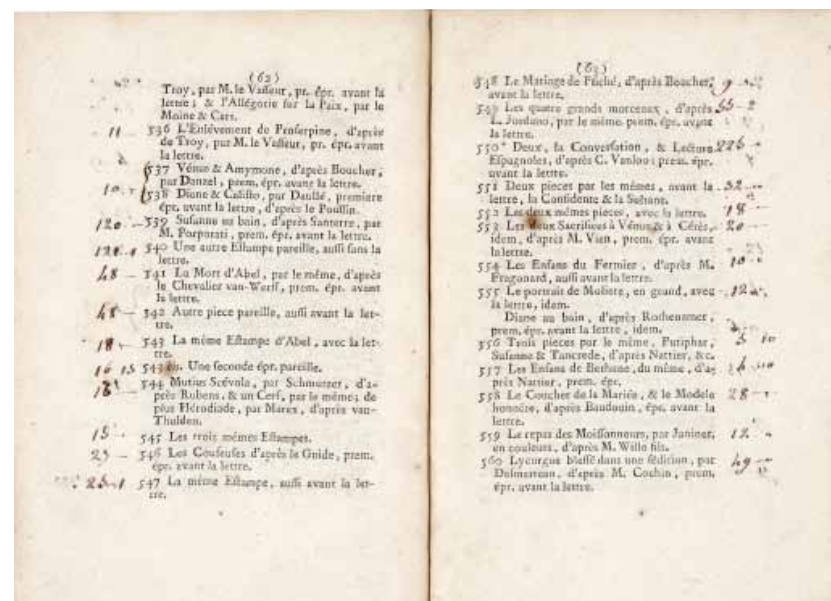
The book section consists of 1829 lots; it was a library rich in art history and auction catalogues of books, prints, drawings, and paintings. The owner also had a fine collection of novels and history. The remainder of the catalogue describes illustrated books (12 lots), portefeuilles of loose prints (207 lots), and about ten more lots of portraits and other subjects.

Fine copy. WorldCat locates no copy in the U.S.

☛ Not in Blogie.

85

(AUCTION CATALOGUE: [SERVAT, —]). *Vente d’Estampes Recueillies avec Soins et Dépenses par un Amateur. Cette Collection, qui est du plus beau choix, contient un Oeuvre très-ample du célèbre Rembrandt, dont beaucoup d’Epreuves sont premieres, & avec des différences, quant aux autres Maîtres, Flamands, Hollandois, Anglois & François. On y trouve les pièces capitales soit de Rubens, Van Dyck, Ostade, Visscher . . .* Cette vente com-



mencera le 3 Février 1778 & jours suivans . . . 75, [2] pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering piece on spine. Paris: Basan, 1778. \$2950.00

A priced copy of this very rare catalogue of a famous Basan sale which featured an exceptional collection of Rembrandt prints. Our copy has a contemporary inscription on the title-page which reads "M. Servat," supporting attributions by Lugt and Blanc.

The centerpiece of this sale was two portfolios, bound in red morocco, consisting of 486 prints by Rembrandt. The thorough description notes that a considerable number of the prints therein were not known to Gersaint and Yver, who had compiled the first authoritative catalogue raisonné of Rembrandt. The annotator has written that it sold for 16,000 *livres*.

645 lots of prints (many with multiple items) are described, with occasional notes on provenance.

Very good copy, priced throughout in a contemporary hand. Sporadic and in-offensive dampstaining. In North America, we locate only the Metropolitan Museum of Art copy (not priced).

☛ Blanc, Vol. I, pp. 406-9. Lugt 2779.

86

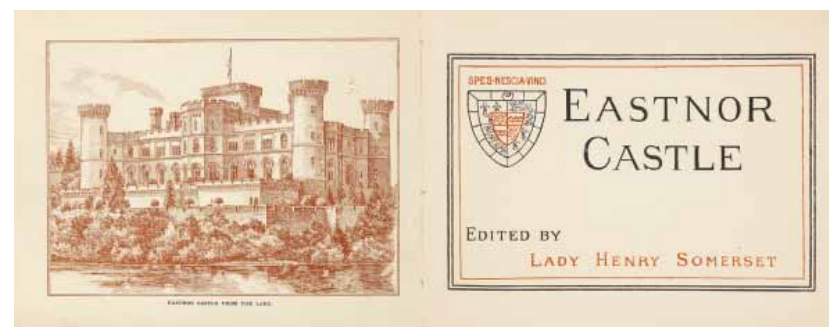
(SHIRLEY, EVELYN PHILIP). *Lower Ettington: its Manor House and Church*. Five illus. in the text, all finely handcolored. 51, [5] pp. Small 4to, orig. vellum-backed blue boards (corners slightly rounded). London: [Chiswick Press for] Pickering, 1880. \$250.00

Second edition of this rare catalogue, privately printed in only 100 copies and attractively colored by hand. Shirley (1812-82), antiquary and member of the Roxburghe Club, inherited the Ettington Park estate in Warwickshire and Lough Fea in Co. Monaghan in Ireland. In 1858, he commissioned the architect John Pritchard to remodel Ettington. Pritchard's work was described as "a triumph of Ruskinian polychromy and sculptural adornment. English '1st pointed' with touches of Italian and French Gothic. Built of five different varieties and colours of stone, arranged in horizontal bands."—Girouard, *The Victorian Country House*, p. 405. Shirley also privately printed histories of Ettington and Lough Fea. He was elected to the Roxburghe Club in 1839.

The present work is a vivid description of Ettington and its history, accompanied by fine illustrations of the premises. Special attention is paid to the artworks displayed in the house.

Very good copy of a rare account of this property.

☛ ODNB.



87

(SOMERSET, LADY ISABELLA CAROLINE). *Eastnor Castle*. Edited by . . . Frontis. woodcut of the castle, printed in red and numerous illus. in the text (some full-page). 66 pp., one unnumbered leaf. Oblong 4to, orig. red cloth-backed printed boards (extremities a little rubbed & soiled, hinges tender). [London: J.W. Benn & Bros.], n.d. [but 1889]. \$1500.00

An uncommon and beautifully illustrated catalogue. Lady Somerset (1851-1921), the third daughter of Charles Somers Somers-Cocks, Viscount Eastnor, had married Lord Henry Richard Charles Somerset (1849-1932), but the marriage ended when she discovered his homosexual proclivities. Rather than officially divorce, which was against church doctrine, she opted for a separation and won custody of their son in 1878. She retreated to her family home and soon became a principal figure of the temperance movement. Gwenllian Elizabeth Fanny Morgan (1852-1939), an antiquary who would go on to be the first woman to be elected as a mayor in Wales, assisted Lady Somerset in the compilation this catalogue.

The present catalogue provides a room by room guide to Eastnor Castle with extensive notes on family history and its important contents. The woodcuts depict several rooms, pieces of furniture, and views of the castle.

Very good copy. Bookplate of the library of Charles Sebag-Montefiore.

☛ ODNB.

'Rescued' Paintings

88

SPENCER-CHURCHILL, EDWARD GEORGE. *Northwick Rescues, 1912-1961*. 56 pp. Small 4to, orig. red cloth, upper cover & spine gilt. [Evesham: Sharp Bros., 1961]. \$250.00

The uncommon account by Spencer-Churchill (1876-1964), who inherited Northwick Park and its once glorious collections from his grandmother, the widow of the third and final Lord Northwick. From the preface: "This is a catalogue of pictures, 'rescued' by me from dirt, overpainting and oblivion . . . They are now much nearer to the state in which their creators left them, and wished them to be seen. I am glad to know that the number of their legacies has been increased, and that their fine works now give pleasure to many . . ." The present catalogue concludes with the text of a speech about collecting given to the "Rotary Club, Salisbury, Rhodesia, 1954."

Lists 196 "rescued" paintings with details on the artist, dimensions of the work, and frequent notes on provenance.

Fine copy. Bookplate of the library of Charles Sebag-Montefiore.

89

TAYLOR, ISAAC & JOSIAH, PUBLISHERS. *Outlines of Designs for Shop Fronts and Door Cases, with the Mouldings at Large, and Enrichments to each Design. NB. The whole of which are Design'd in the present Tast [sic], and intended as an Assistant to Carpenters and Builders in General.* Engraved title-page & 24 engraved plates (several plates slightly damp-stained). Large 4to, orig. blue wrappers (frayed & scribbled upon by an early owner), stitched as issued, uncut. [London]: I. & J. Taylor, 1792. \$3500.00

First edition and very rare; ESTC locates only two copies: at the Bodleian and Avery Architecture Library. This is very attractive work of designs for storefronts and specialized doors, issued by the leading publishers of architectural works of Britain, the Taylor's Architectural Library. The Taylors, father and son, were shrewd businessmen and gave priority to the practical manuals required to support the building boom of the late eighteenth century.

Bound-in at end is a two leaf folio catalogue of the Taylor's publications (this seems to be ESTC T80563), dated after 1795 [but Peter Fühling thinks it is about 1793].

Good copy of a very rare book, preserved in a box.

☛ ODNB.

90

(TENNANT, SIR CHARLES, 1ST BARONET). *Catalogue of the Pictures forming the Collection of Sir Charles Tennant, Bart., of 40, Gros-*

venor Square, and the Glen, Innerleithen. [Compiled by C. Morland Agnew]. 68 colotype plates. 130 unnumbered pages. Large & thick 4to, orig. green cloth (most leaves sprung due to the use of gutta percha), upper cover gilt, t.e.g. [London: Bradbury, Agnew & Co.], 1896. \$1500.00

The scarce privately printed catalogue of this collection of highly important 18th- and 19th-century English pictures collected by Charles Tennant (1823-1906), the Scottish industrialist. He purchased the bulk of these works from the Agnews, the family of art dealers. "In 1853 Tennant bought The Glen estate in Peeblesshire. He remodelled the house into a baronial mansion resembling Glamis, and improved the grounds extensively. He also amassed a notable library and a collection of pictures, including ten by Reynolds, six by Romney, five each by Gainsborough and Turner, and three by Constable. His judgement as a collector was warped by comparing his possessions with other people's, although he found a real and almost naïve pleasure in sharing his collection with others. He enjoyed praise, and was flattered by his appointment as a trustee of the National Gallery in 1894. The Glen was a scene of boundless hospitality, where the intimacies of Victorian family life were relieved of its most irksome restraints . . . He was one of the earliest provincial industrialists to become a major metropolitan figure, and held magnificent parties at his great house in Grosvenor Square."—ODNB.

The 68 colotype reproductions of pictures in the collection were made by P. Dujardin of Paris.

Nice copy, but with, as always, many leaves sprung. Inscribed by Tennant: "To the Countess of Wemyss from Charles Tennant, March 1896." Bookplate of the library of Charles Sebag-Montefiore.

91

(TENNANT, SIR CHARLES, 1ST BARONET). *A Descriptive Catalogue of Rare Engravings in First States and Proofs forming the Collection at 40, Grosvenor Square of . . .* 1 p.l., 110 pp. 4to, attractive modern green cloth, upper cover gilt, spine gilt, t.e.g. London: [Chiswick Press], 1898. \$1950.00

Second edition, enlarged with recent acquisitions; limited to 75 copies. An earlier, smaller, edition appeared in 1884. Tennant (1823-1906), was a Scottish industrialist who greatly expanded the chemicals company started by his grandfather . . . He was one of the earliest provincial industrialists to become a major metropolitan figure, and held magnificent parties at his great house in Grosvenor Square."—ODNB.

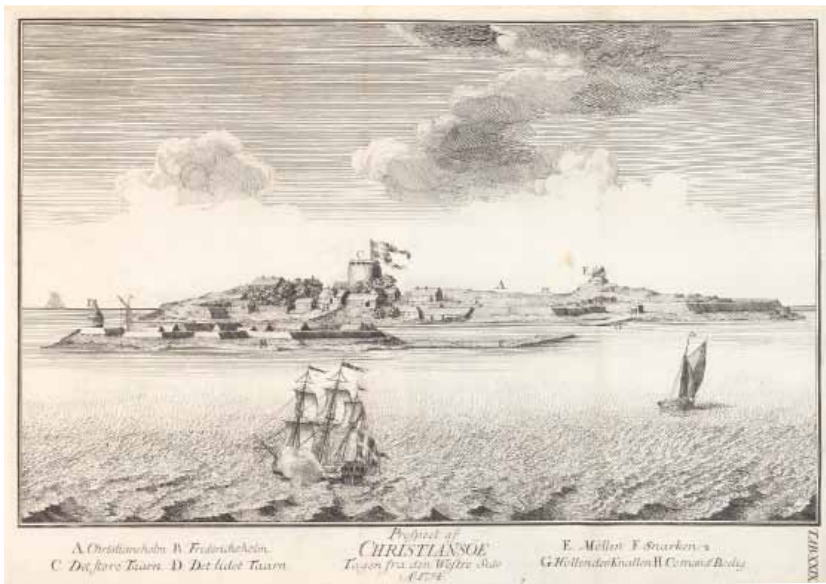
This catalogue enumerates Tennant's exceptional collection of hundreds of engravings by artists such as Rembrandt, Joshua Reynolds, and J.M.W. Turner. There is an index of artists at the end.

Nice copy printed on fine paper. Inscribed by Tennant: "To Lord Ribblesdale from Charles Tennant, 1st May 1898." The 4th Baron Ribblesdale (1854-1925), was Tennant's son-in-law, who married his second daughter Charlotte in 1877. WorldCat locates only three copies in North America. Bookplate of the library of Charles Sebag-Montefiore.

Thurah's Unfinished Survey of Denmark

92

[THURAH, LAURIDS DE]. *Omstændelig og tilforladelig Beskrivelse over den i Øster-Søen liggende, under det kongelige Danske Herredømme blomstrende navnkundige Øe Bornholm, og den ei langt derfra anlagde fortreffelige Fæstning Christiansøe . . .* 31 finely engraved plates (incl. 9 & 9a, many folding, & including several maps), engraved head- & tail-pieces, and engravings in the text. 4 p.l., 288, [24] pp. Thick large 4to, a handsome Danish "mirror" binding of cont. calf with a dark central panel surrounded by lighter frames, sides decorated in blind,



gilt fillets round sides, spine finely gilt, contrasting leather lettering piece on spine. Copenhagen: N. Møller, 1756.

[BOUND WITH]

[—]. *Omstændelig og tilforladelig Beskrivelse af Øen Samøe, og de derunder hørende smaaer Øer . . .* Engraved vignette on title & five engraved plates (one a map, several folding). 1 p.l., 92 pp. Large 4to. Copenhagen: N. Møller, 1758.

[BOUND WITH]

[—]. *Omstændelig og Tilforladelig Beskrivelse over den liden Øe Amager, og den, ei langt derfra situerede endnu mindre Øe Saltholm.* Five engraved plates (one a map, several folding). 68 pp. Copenhagen: N. Møller, 1758. \$3500.00

First edition of this monumental but unfinished description of the most notable antiquities (including runes, etc.), buildings, and topographical features of Denmark. Thurah (1706-59), following his retirement about 1750, planned a great survey of Denmark but died before he could finish. These volumes, all that were published of the survey, are concerned with the Danish islands Bornholm, Christiansøe, Amager, Saltholm, and Samsøe.

Thurah was "the most significant representative of late baroque architecture in Denmark . . . after cadet studies in Copenhagen, he received instruction as an officer and military engineer in 1725-1727, studies that also embraced architectural training. Travels to Germany Italy, France, Holland and England further broadened his horizons. Shortly after his return to Denmark, he received the appointment of royal architect and went on to enjoy a distinguished and prolific architectural career."—Beasley et al., *Millard Architectural Collection, Volume III, Northern European Books*, pp. 38-39.

An uncommonly fine copy in a most handsome "mirror" binding which was a popular style in Denmark in the 18th century. The folding map in the second volume has a tear carefully repaired. Rare when complete.

93

(AUCTION CATALOGUE: URSEL, WOLFGANG GUILLAUME, DUC D'). *Catalogue raisonné des Estampes du Cabinet de . . .* Rédigé par P. M. Bénard. La vente se fera à Paris . . . viii, 175 pp. 8vo, attractive antique calf-backed paste-paper boards, spine gilt, red morocco lettering-piece on spine. Paris: Bénard, 1806. \$1500.00

The uncommon sale catalogue of an exceptional print collection formed in Belgium. Wolfgang Guillaume, the third duc d'Ursel (?1730-1804), a Belgian general and husband of Flore d'Arenberg, focused his collecting on prints of paintings engraved by the painters themselves. The catalogue is arranged by school and within that by painter. We find engravings by Albani, Carracci, Maratti, Titian, Dürer, Hollar, Berghem, van Leyden, Rembrandt, Callot, Coypel, etc.

The catalogue thoroughly describes 948 lots of prints and drawings, many of which are large group lots, with the more considerable collections divided into numerous subsections for greater clarity. Lots 907-948 detail the duke's books of prints and views, auction catalogues, dictionaries, and other important art historical texts.

Nice copy, with occasional annotations in pencil. We locate only one copy in North America.

♣ Cicognara 4753. Lugt 7133.

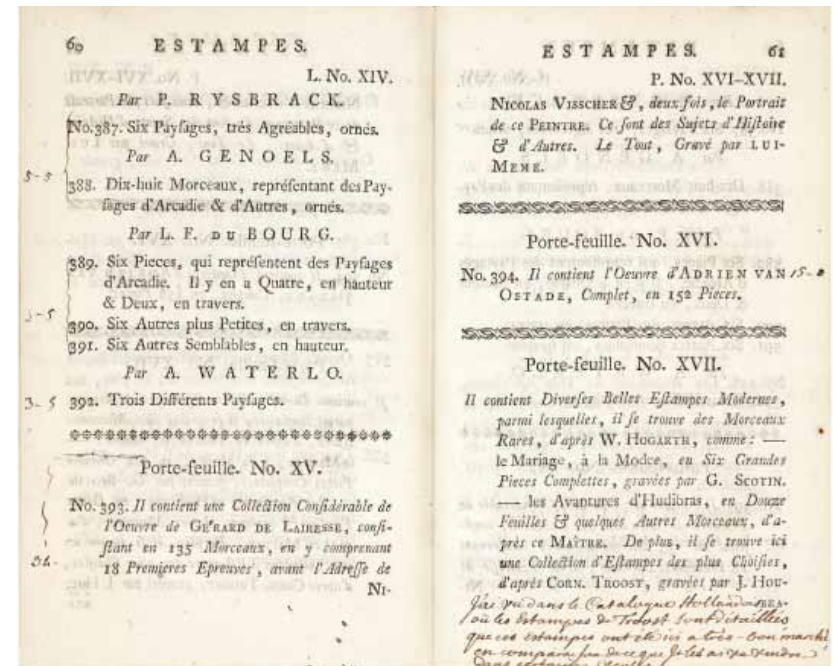
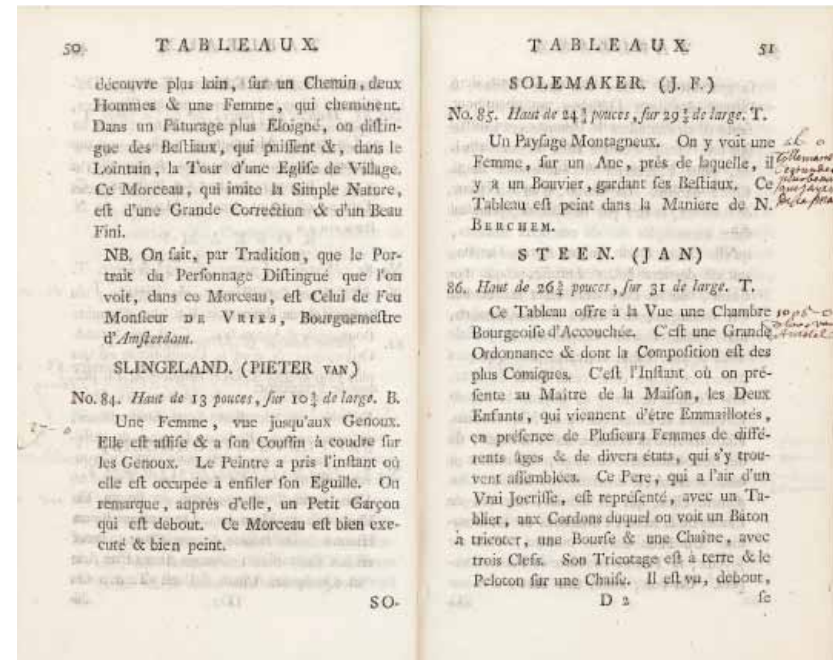
94

(AUCTION CATALOGUES: VAN DE VELDE, FRANÇOIS (OR FRANS)). *Catalogue d'un précieux Cabinet de Tableaux, des plus célèbres Maîtres Hollandois . . .* La vente s'en fera le Mercredi 7 de Septembre 1774 . . . Par les Courtiers, Cornelis Ploos van Amstel, Jes. Csz. Hendrik de Winter, Jan Yver, & Isaac Schut . . . 2 p.l., 72 pp. Small 8vo, cont. red sheep-backed marbled boards (extremities slightly rubbed), spine gilt, green morocco lettering piece on spine. Amsterdam: P. Yver, [1774].

[BOUND WITH]

(—). *Catalogue d'un précieux Cabinet de Dessins, Coloriés & Non-Coloriés des plus célèbres Maîtres Hollandois & Flamands, &c. De même, que d'une tres belle Collection d'Estampes, de Choix. Parmi lesquelles il y a quelques Petits Oeuvres & des Ouvrages d'Estampes Reliées & non-Reliées presque Toutes Premières Epreuves & des mieux conservées . . .* La Vente s'en fera le Lundi 16 de Janvier 1775 & les Jours suivants . . . Par les Courtiers . . . 2 p.l., 235, [1], 78 pp. 8vo. Amsterdam: P. Yver, [1775]. \$4950.00

The rare sale catalogues, largely priced in a contemporary hand, of this comprehensive collection of 17th-century Dutch and Flemish pictures, prints, and drawings. These are the French editions bound together (there were editions in Dutch published simultaneously). The first catalogue (124 lots), with most buyers' names and fully priced, consists exclusively of Dutch paintings, mostly 17th-century, by artists such as Berchem, Eeckhout, van Goyen, Laïresse, Maas, Metsu, Potter, Steen, Teniers, van de Velde Elder & Younger, Wouwerman, Wynands, etc. The contents



of each painting are described, along with comments and measurements. According to the contemporary annotator, Yver, Amstel, and Fouquet bought many of the lots.

Devoted to drawings and prints, the second catalogue (1545 lots), fully priced in a contemporary hand as well as the annotator's comments on several lots, describes 1006 drawings, 537 prints, and two armoires. The majority of the contents are gathered in 17 *recueils* (A-Q), but the pieces were sold separately. The remaining lots were either grouped into 24 *livres* or offered individually. Despite the exceptional volume of artworks, the catalogue frequently offers descriptions of the contents, quality, and condition of the lots.

Fine copies, copiously annotated. Engraved bookplate of the prominent 19th-century art collector Gaston Pannier ("No. 110").

☛ I. Lugt 2323. II. Lugt 2349.

The Comte de Vence's Collections of Books & Art

95

(AUCTION CATALOGUE: VENCE, CLAUDE ALEXANDRE DE VILLENEUE, COMTE DE). *Catalogue des Livres, Tableaux, Dessins et Estampes de feu M. le Comte de Vence, Lieutenant Général des Armées du Roy, Commandant à la Rochelle, & Colonel du Régiment Royal-Corse*. Finely engraved frontis. port. of the collector (with an earlier state bound-in, see below) & engraved arms on title. 2 p.l., iv, 151 pp.; 2 p.l., xlv pp. Two parts in one vol. 8vo, 19th-cent. red morocco-backed marbled boards, spine gilt, outer & lower edges uncut. Paris: Prault fils aîné, 1760. \$3750.00

A marvelous association copy of this important catalogue of the notable book and art collections formed by the Comte de Vence (1703-60), one of the richest collections of the period. "Ce bibliophile distingué s'était composé de livres, mais encore un riche cabinet d'objets d'art et d'antiquités, tels que tableaux, estampes, dessins, bronzes antiques, etc., etc."—Guigard, II, pp. 468-69.

This special copy belonged to the painter Jean Baptiste Descamps (1714-91), who was also the Comte de Vence's art advisor, with Descamps's signature on the title. It is printed on superior paper and contains two states of the engraved portrait of the Comte by Watelet after Cochin, the first issue before "armes" and the other "aux armes."

The first part of the catalogue describes the books (1771 lots). Of special interest to the Comte was Provence: there are 225 titles covering its geography, history, government, law, and literature, as well as genealogies of illustrious local families. His library has been recently described as one of the most important in France

[112]

at that time (see François Moureau, *La Plume et le Plomb: Espaces de l'Imprimé et du Manuscrit au Siècle des Lumières*, 2006).

The Comte de Vence's collection of paintings, drawings and prints was considered to be among the foremost of his day, selected with the assistance of Descamps, the author of the influential *La Vie des Peintres flamands, allemands et hollandaise* (1753-1763), for which see especially Vol. II, p. 165 ("Le Cabinet de M. Le Comte de Vence"). It should be noted that the Comte de Vence was the dedicatee of Descamps's book, reflecting their close relationship. The sale of art (247 lots) included major masterpieces by French and non-French artists (among the latter are Maes, Steenwyck the Elder, Breughel the Elder, and Rembrandt). This section of the catalogue has been priced in a contemporary hand (and with the occasional buyer's name in a later hand).

Fine copy. I have not had this rare catalogue before. With the signature of Louis Clement de Ris (1820-82), purchased by him in 1864. He was a great art collector and served as a Conservateur at the Louvre and subsequently at Versailles.

☛ Lugt 1121. Decamps: Benezit, Vol. 4., p. 762.

Two Handsome English Ornament Books

96

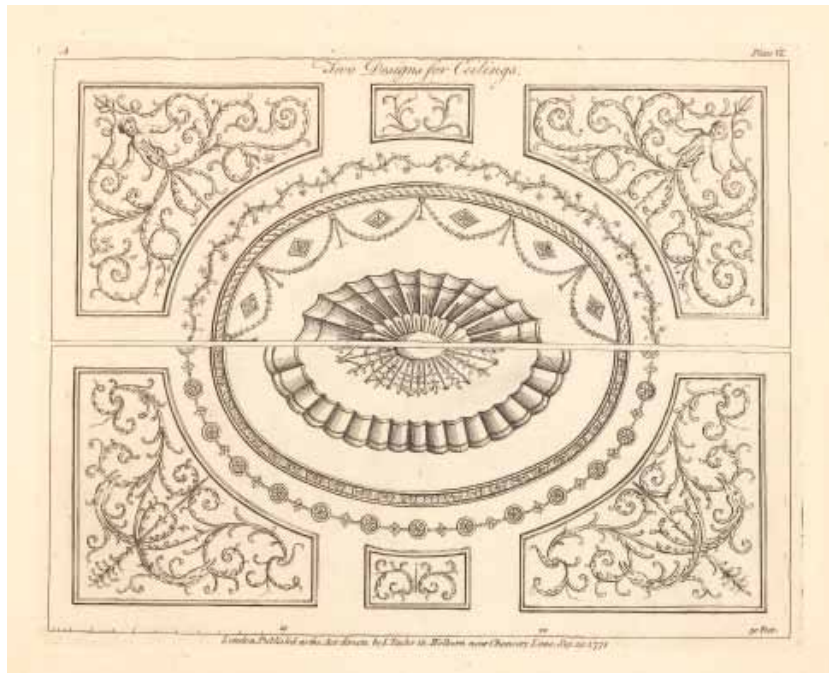
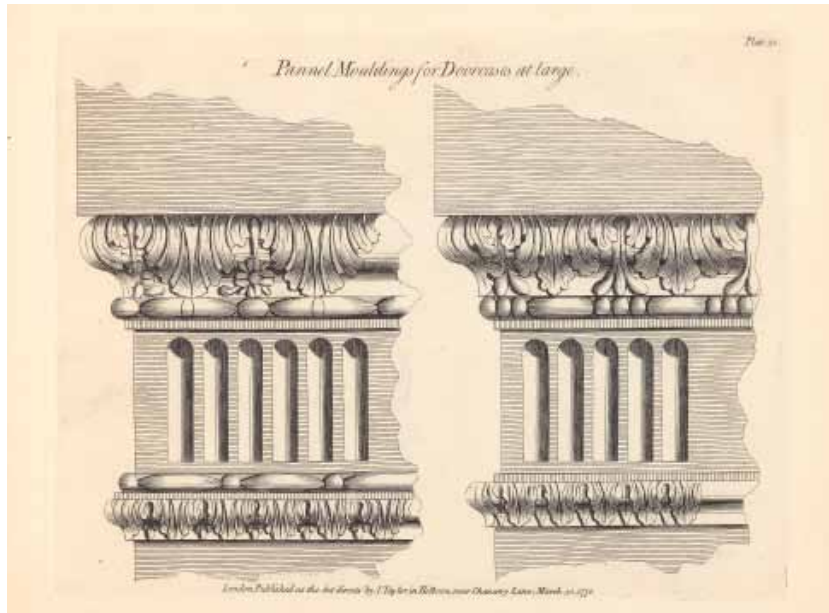
WALLIS, N., ARCHITECT. *A Book of Ornaments in the Palmyrene Taste containing upwards of Sixty New Designs for Ceilings, Pannels, Pateras & Mouldings; with the Raffle Leaves at Large*. Twelve finely engraved leaves. Oblong 4to. London: I. Taylor, [plates dated Sept. 20. 1771].

[BOUND WITH]

— *The Complete Modern Joiner, or a Collection of Original Designs in the Present Taste, for Chimney-Pieces and Door-Cases, with their Mouldings and Enrichments at Large; Frizes, Tablets, Ornaments for Pilasters, Bases,*

[113]





Sub-Bases and Cornices for Rooms, &c. With a Table shewing the Proportion of Chimneys with their Entablatures, to Rooms of any Size . . . A New Edition. 36 finely engraved plates. Two leaves of text. Oblong 4to, antique half-calf & marbled boards. London: I. Taylor, [plates dated March 30, 1772]. \$10,000.00

First and second editions, respectively (no copy of the first edition of *The Complete Modern Joiner* seems to have survived). "Although he described himself as an architect, Wallis is known only as the author of three pattern-books. The first two, published in 1771 and 1772, contain designs for ceilings, panels, door-cases, chimney-pieces, etc. in the 'antique' style. These are contemporary with Wyatt's *Pantheon* and predate the publication of Adam's *Works* (1773-9)." —Harris, *British Architectural Books and Writers 1556-1785*, p. 467 & nos. 899 & 903.

Fine copies of these handsome and rare ornament books.

97

WALLIS, N. *The Carpenter's Treasure; a Collection of Designs for Temples, with their Plans, Gates, Doors, Rails, and Bridges, in the Gothic taste, With the Centres at Large, for Striking Gothic Curves And Mouldings; And some Specimens of Rails, in the Chinese Taste: forming a complete System for Rural Decorations . . . A New Edition.* 16 engraved plates. Title leaf. 8vo, orig. blue wrappers bound in later cloth-backed marbled boards, uncut. London: Printed for I. & J. Taylor, n.d. [but early 1790s]. \$2750.00

First edition, later issue. When the present book was first issued, it was accompanied by one leaf of Taylor ads. As copies were sold off over a period of many years, a new title-page was printed to accompany the already printed plates with the Taylors' new address ("Nearly opposite Great Turn-Style, Holborn"), along with the most recently printed Taylor catalogue.

This copy is accompanied by a 16-page Taylor catalogue datable to about 1800 (they were now located at No. 59 High Holborn).

Nice copy. Bookplate of Edmond L. Lincoln.

☛ Harris, *British Architectural Books and Writers 1556-1785*, no. 902.

98

(WIDENER, PETER ARRELL BROWNE). *Pictures in the Collection of P.A.B. Widener at Lynnewood Hall, Elkins Park, Pennsylvania. Early German, Dutch & Flemish Schools.* With an Introduction by Wilhelm R. Valentiner, and biographical and descriptive notes by C. Hofstede de Groot

and Wilhelm R. Valentiner. Frontis. port. of Widener & 57 plates. 147 unnumbered pages. Large & thick folio, orig. red morocco, triple gilt fillet round sides, doublures gilt, green silk panel, green silk endpapers by Rivière (joints a little cracked), spine richly gilt, t.e.g., others uncut. Philadelphia: Privately Printed [at the De Vinne Press], 1913.

[WITH]

(—) *British & Modern French Schools*, With Introduction, descriptive and other Notes by W. Roberts. 52 plates. 135 unnumbered pages. Large & thick folio, binding as above. Philadelphia: Privately Printed [at the De Vinne Press], 1915.

[WITH]

(—) *Early Italian & Spanish Schools*, with Biographical and Descriptive Notes on the Italian Painters, by B. Berenson, and on the Spanish Painters, by W. Roberts. 29 plates. 85 unnumbered pages. Large & thick folio, binding as above. Philadelphia: Privately Printed [at the De Vinne Press], 1916. \$4500.00



Limited to 200 copies, the privately issued and magnificently printed series of catalogues, sumptuously bound, of an exceptional American art collection. Most of the pictures featured within were bequeathed to the National Gallery of Art in Washington.

138 paintings are reproduced and printed on fine thick paper. They are accom-

panied by thorough descriptions with artist biographies and provenance information, all written by the most important art historians of the day.

Very good copies, the watered silk endpaper in Vol. III has come slightly loose. Bookplate of the library of Charles Sebag-Montefiore. Occasional provenance notes of the previous owner in pencil. Slip-cases for the first two volumes.



*The Most Important Art Collection of 18th-Century Leipzig;
Priced Throughout in a Contemporary Hand*

99

(AUCTION CATALOGUE: WINCKLER, GOTTFRIED). *Catalogue raisonné du Cabinet d'Estampes de feu Monsieur Winckler . . . contenant une Collection des Pièces anciennes et modernes de Toutes les Écoles, dans une Suite d'Artistes depuis l'Origine de l'Art de Graver jusqu'à nos jours*. Par Michel Huber [& continued by Jean Gottlob Stimmel from the 4th vol.]. Five vols. bound in seven. 8vo, not quite uniform cont. marbled boards (a little worn & rubbed, occasional foxing), pale blue lettering pieces on spines. Leipzig: Breitkopf & Hartel, [1802]-03-05-10-10. \$7500.00

The main series of auction catalogues of the most important collection of art formed in Leipzig in the 18th century. Winckler (1731-95), was a wealthy merchant and banker. Following his formal education, he made a European tour in Britain, Holland, and Switzerland and became intensely interested in art. Winckler started collecting prints and soon began buying paintings and drawings; in 1768 he issued a catalogue of his holdings. But he continued to acquire and by the time of his death, Winckler's collection had more than 1300 paintings (including important examples by Dürer, Holbein, Titian, and Rembrandt), nearly 2500 drawings, more

than 80,000 prints, and a library of 6842 volumes.

His sons inherited equal shares of the collections and began auctioning them in the present series of sales, which contain more than 23,000 lots including many printed books. The first volume describes the German; Vol. II, the Italian; Vol. III, the Low Countries; Vol. IV, French; and Vol. V, the English prints. This set has been priced throughout in a contemporary hand. Huber and Stimmel have provided short biographical sketches of most of the artists.

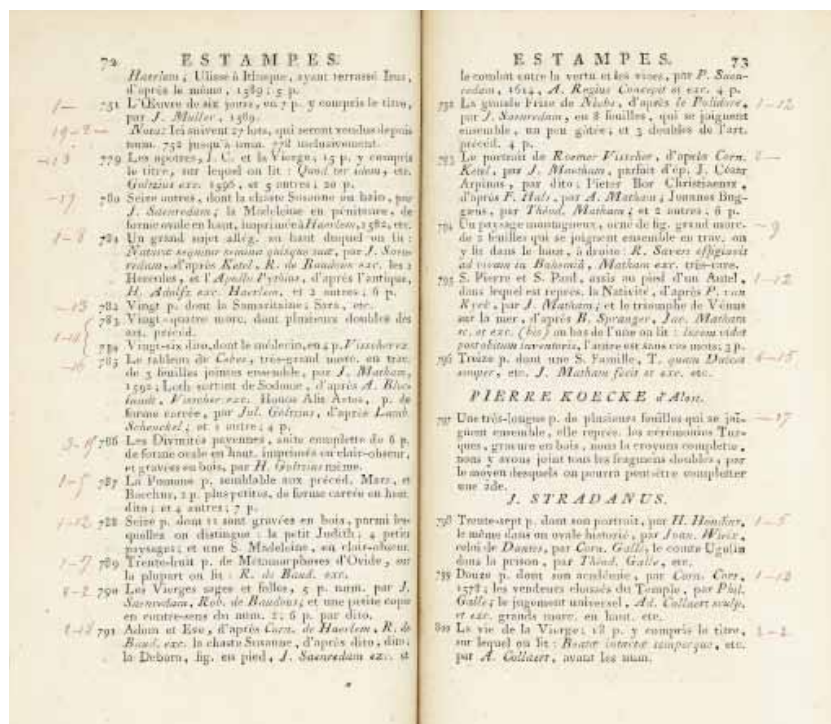
There were two later small sales of drawings (1815) and paintings (1819).

A very nice set from the library of His Serene Highness Prince Fürstenberg at Donaueschingen with his stamp on all but the final title. Stamp of "J v Sz" on titles.

♣ Loh, Vol. 5, p. 117. Lugt 6447 (erroneously, I think, calling for a port.), 6696, 7002, & 7870.

100

(AUCTION CATALOGUE: WOUTERS, PIERRE). *Catalogue de la rare et nombreuse Collection d'Estampes et de Dessains qui composoient le Cabinet de . . . xxxii, 388 pp. 8vo, cont. calf-backed marbled boards*



(rebacked with the orig. spine laid down), spine gilt. Bruxelles: N. J. T'sas, 1797. \$950.00

The sale catalogue of an important Belgian picture collection, fully priced in a contemporary hand. Wouters (ca. 1702-92), a wealthy clergyman as well as royal treasurer and librarian "de sa Majesté Apostolique," amassed an impressive collection of works by J. Breughel, Van Dyck, Dürer, Fragonard, Hollar, Mantegna, Rembrandt, Teniers, Titian, Watteau, etc. The sale was originally organized by Nicolas Joseph T'sas (1740-1800), one of the leading *experts* in Belgium. According to Lugt, the sale was postponed until 16-18 November 1801, when P.J. de Marneffe replaced the deceased T'sas. The printed announcement for the rescheduled sale has been pasted on the verso of the title-page of our copy.

The catalogue describes 2237 lots of prints, 1640 lots of drawings, and concludes with 318 lots of books of prints, atlases, Bibles, and a number of 15th- and 16th-century illustrated books. At the beginning, there are artist indices divided by prints and drawings.

♣ Lugt 5685 & 6327.



Photography by Robert Lorenzson.
Typeset in Bembo types and
designed by Jerry Kelly.

[122]

[123]

