

FAMILY RESIDENCE.

Architecture

Part I

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BOOKS

SOKOL BOOKS

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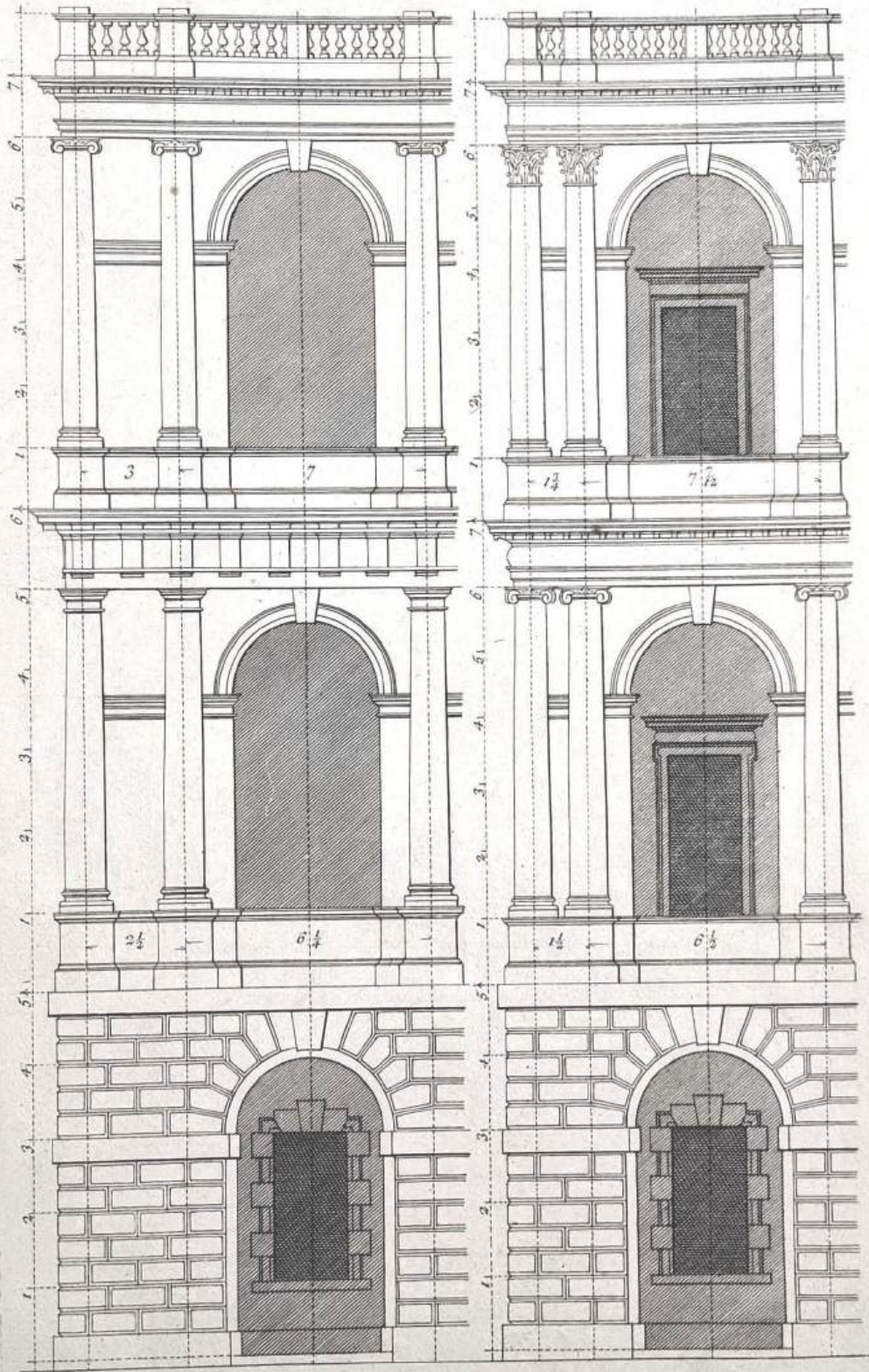
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Cover image from item n.11.

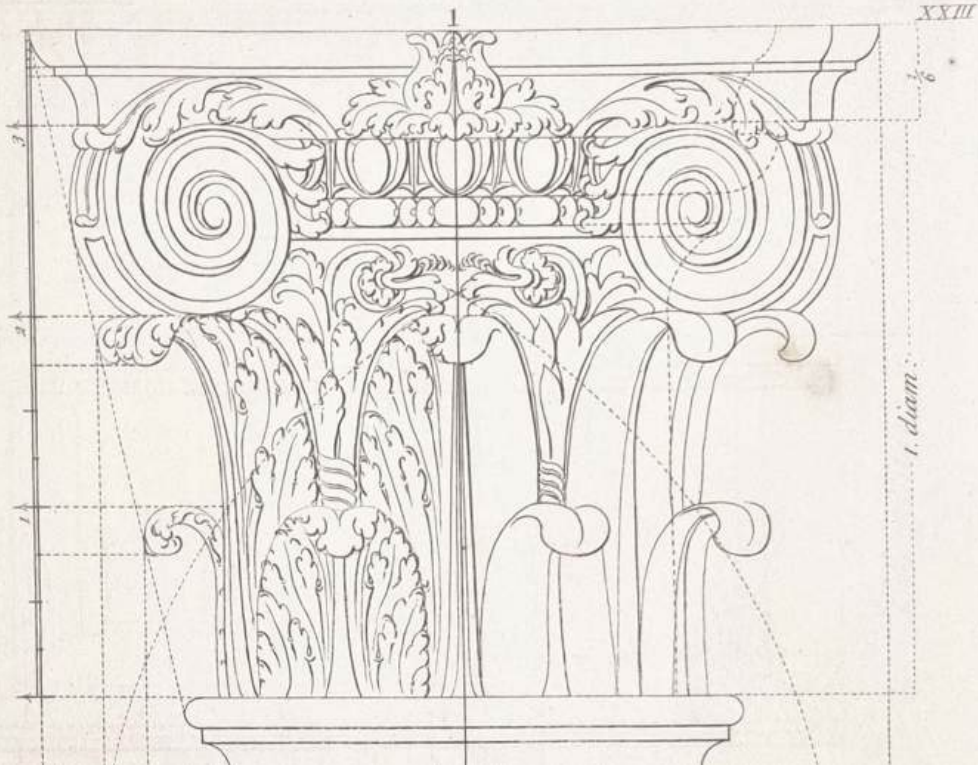


1. GIBBS, James. *Rules for Drawing*.

London, W. Bowyer, 1736.

£2,750

Folio. pp. [8] 42 [1], plus 64 full page plates of drawings by James Gibbs, depicting architectural sections, plans and pattern detail in the Doric, Ionic, Corinthian, and Tuscan orders, all in excellent impression. Roman letter, little italic. T-p vignette with profile of Gibbs by Bernard Baron (c.1696-1762), royal arms at head of dedication to George II. Pages yellowing, edges slightly browned, a little light foxing and the occasional small marginal stain. A good, well-margined copy, on thick paper, in contemporary speckled calf, worn and rubbed at outer corners, rebaked, a.e.r.



A crisp copy of the second edition of Gibbs' second work focussing on the art of drawing architectural orders and their ornamentation, with a 'more exact and easy manner than has been heretofore practised'. This entailed a conscious effort to avoid complex fractions, which were employed in the works of Palladio (1508-1580) and Gibbs' rival, Colen Campbell (1676-1729), presenting difficulties for those wishing to follow their methods since 'exactness on paper could not ensure correct translation to wood or stone'. Gibbs instead divided 'the orders mechanically into parts', splitting these further into progressively smaller sections, thereby preserving Palladio's laws of proportion and using a simpler technique. This system is clearly explained in the text corresponding to the plates and is further elucidated visually through dotted lines, numbers and letters labelling each image. This volume guides the reader through general proportions of each order, focusing on individual elements such as capitals, pedestals, dentils, cornices, bases, architraves, and larger structures such as arches, doors, gates, chimney pieces and windows. The plates are executed in a sketch-like line drawings, suitable for a treatise on the art of drawing. More detailed architectural drawings, such as the Corinthian capital, are divided, each side with a different level of detail illustrating the different stages of the process of designing the structure.

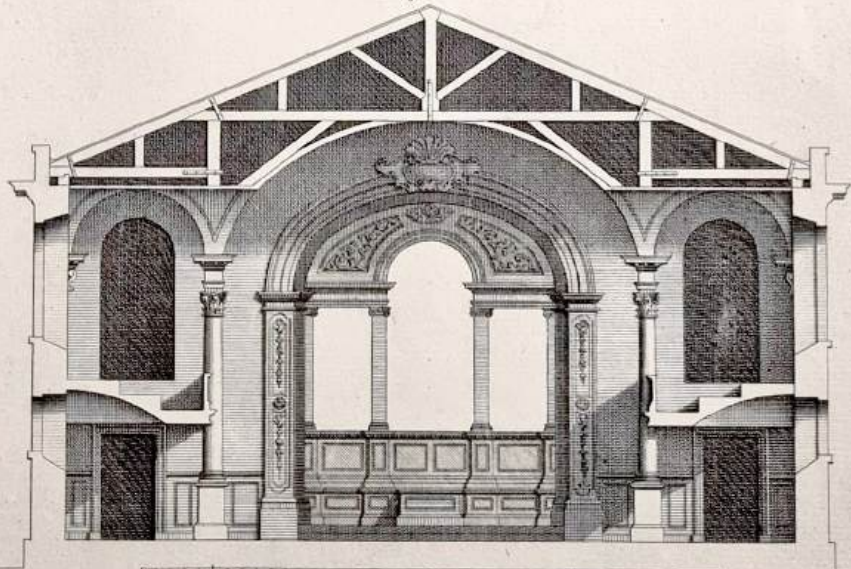
The portrait of Gibbs on the title page was executed by Bernard Baron (c.1696-1762), a French etcher and engraver, accomplished in engraved reproduction of portraits and paintings, including works by Holbein, Titian, Hogarth, Rubens and Van Dyck. The architect trained in Italy and came to be the pupil of Carlo Fontana. Gibbs is renowned for his influence over secular and religious architectural designs in the US and England for the following hundred years, extending even to the President's House in Washington. Among his greatest achievements are St-Martin-in-the-Fields, the Senate House in Cambridge and the Radcliffe Camera in Oxford. During his career, he experienced mixed fortunes, starting the early 1720s in poverty and suffering humiliation when he was the only prominent living architect whose name was excluded from Campbell's 1725 third volume of 'Vitruvius Britannicus', despite it featuring some of his work. Despite these setbacks, Gibbs encountered huge success, his books proving to be especially popular, and went on to create some of the most iconic structures in England today.

Harris 260 (second edition), Lowndes 887 (precise edition not present), not in Fowler

L4370



The West Front



The Section from South to North

J. Gibbs Arch. del.

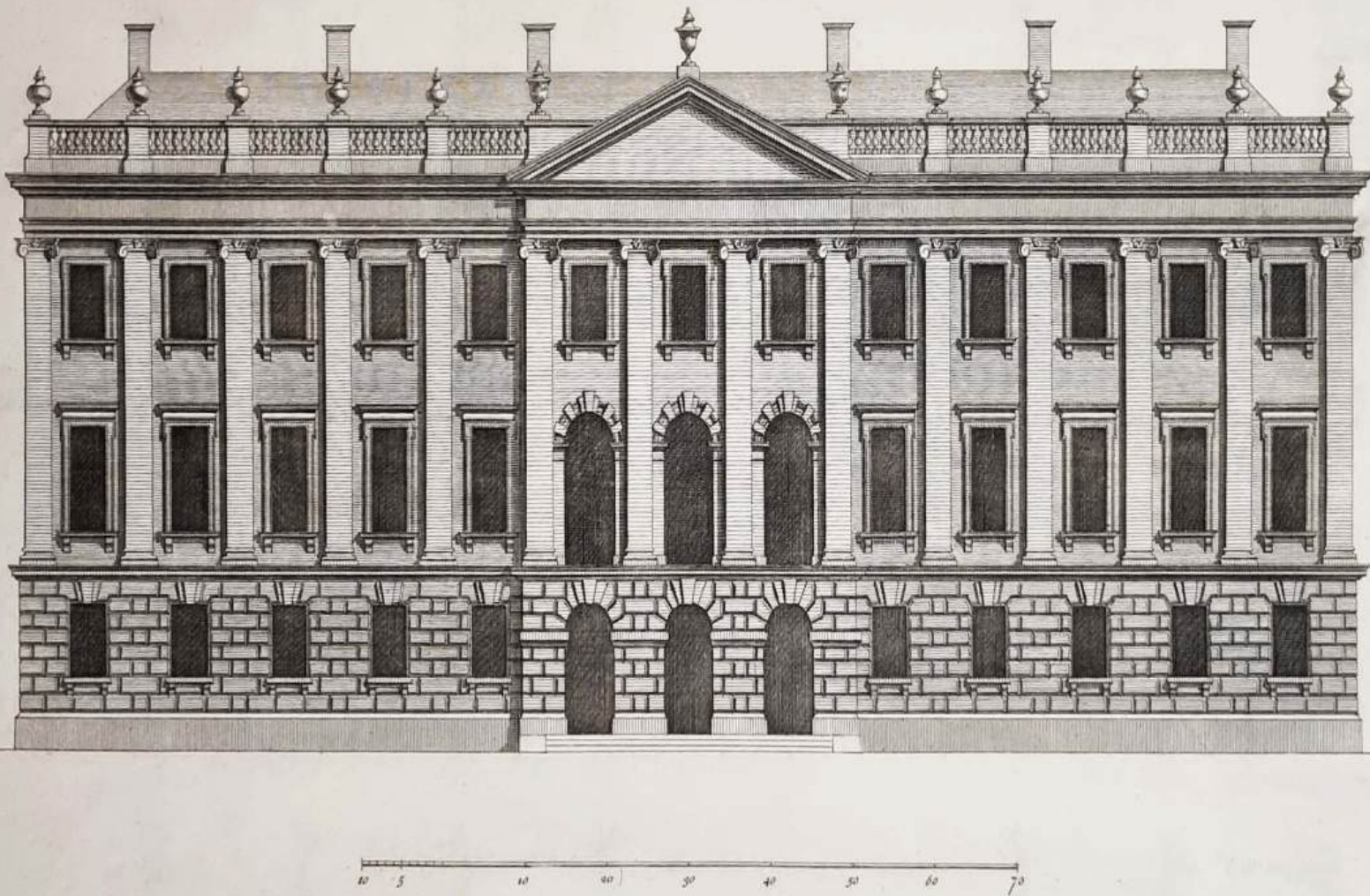
H. Hulstberg Sculp.

2. GIBBS, James. *A Book of Architecture containing Designs of Buildings and Ornaments.*

London, for W. Innys and R. Manby, 1739.

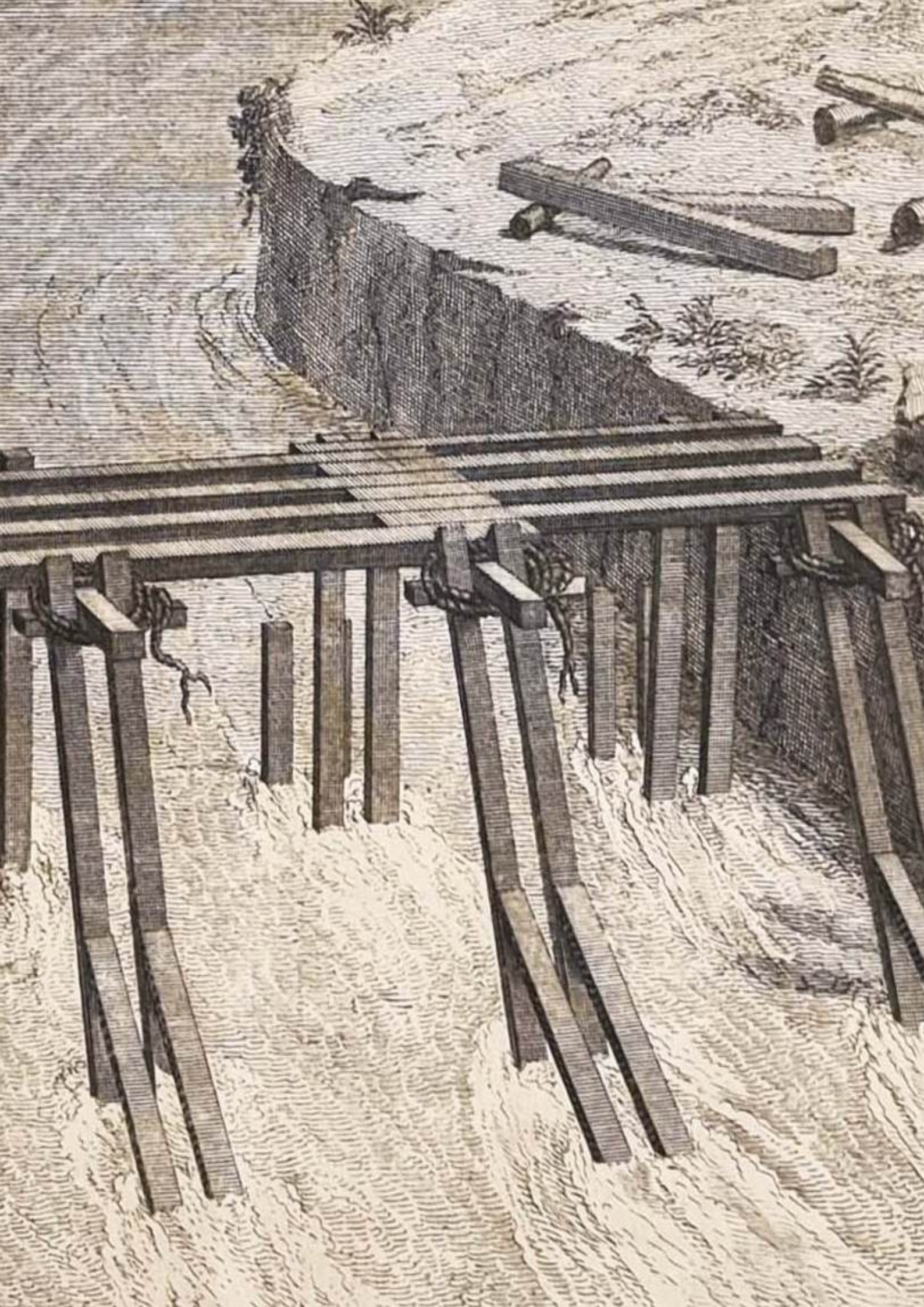
£4,750

Large Folio. pp. [4], i-xxv, [1] + 150 leaves of engravings (of which 4 double-page folding) of plans and elevations, and ornaments of sacred and public buildings. An excellent copy, crisp and clean, in contemporary English mottled calf, rebaked, original spine onlaid, C18 armorial bookplate of Thomas Gage, 1st Viscount Gage (c.1695-1754), his shelfmark label to front pastedown, contemporary autograph of John Grant to t-p.



An excellent copy, crisp and clean, of the second edition of this wonderfully illustrated classic of C18 English architecture – ‘the most widely used architectural pattern book in Britain and its colonies during the 18th century’ (Enc. Brit.). The English architect James Gibbs (1682-1754), who trained in Rome, designed major buildings marking the passage from English Baroque to Georgian architecture, with strong Palladian influences, such as St Martin-in-the-Fields. ‘Book of Architecture’ was conceived as a useful instrument for ‘such Gentlemen as might be concerned in Building, especially in remote parts of the Country, where little or no assistance for Designs can be procured’, in order to prevent the ‘abuse and absurdities’ caused by unskilled or common workmen. The first half of the plates – preceded by a letterpress explanation – are devoted to specific buildings on which Gibbs had worked. The second half focus on columns, gates, portals, fireplaces, funerary monuments and stones, vases and other ornaments. ‘These designs [...] had great influence in the United States as well as England for about one hundred years. A copy was in the library of Thomas Jefferson’ (Fowler). They include several outstanding views, for instance, of the façade and ceilings of St Martin’s in the Fields, in Trafalgar Sq, and St Mary le Strand Church, All Saints’ Cathedral, Derby, King’s College Cambridge Chapel, and the Earl of Fitzwilliam’s house, near Peterborough, and other houses in Essex and Oxfordshire. The plates are engraved by Baron, Harris, Hulsbergh, Kirkall, Mynde and Vertue from drawings in the Gibbs collection of the Ashmolean Museum, Oxford. A handsome copy.

Fowler 138 (1728 ed.); ESTC T22979; BAL 1206 (1728 ed.); Harris 257 (1728 ed.).



FIRST ENGLISH TRANSLATION

3. LEONI, James, trans.; ALBERTI, Leon Battista. *The Architecture of Leon Batista Alberti*.

London, Edward Owen, 1755.

£3,850

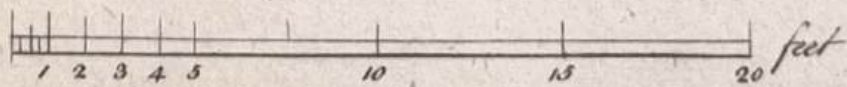
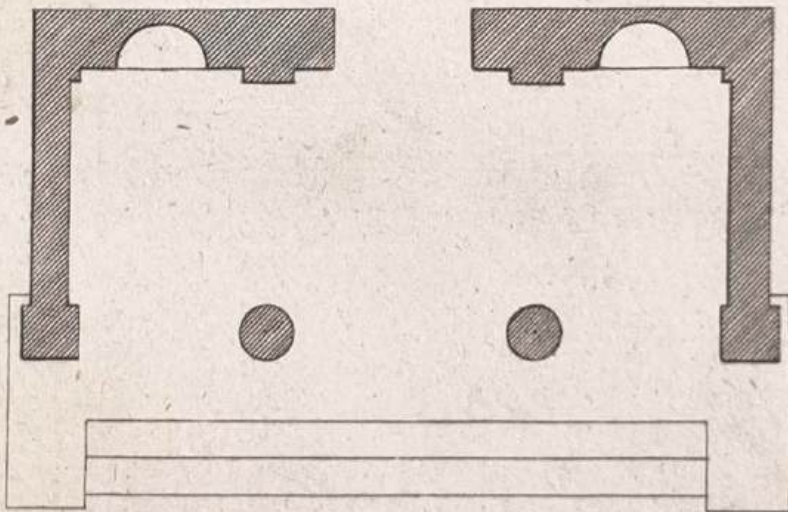
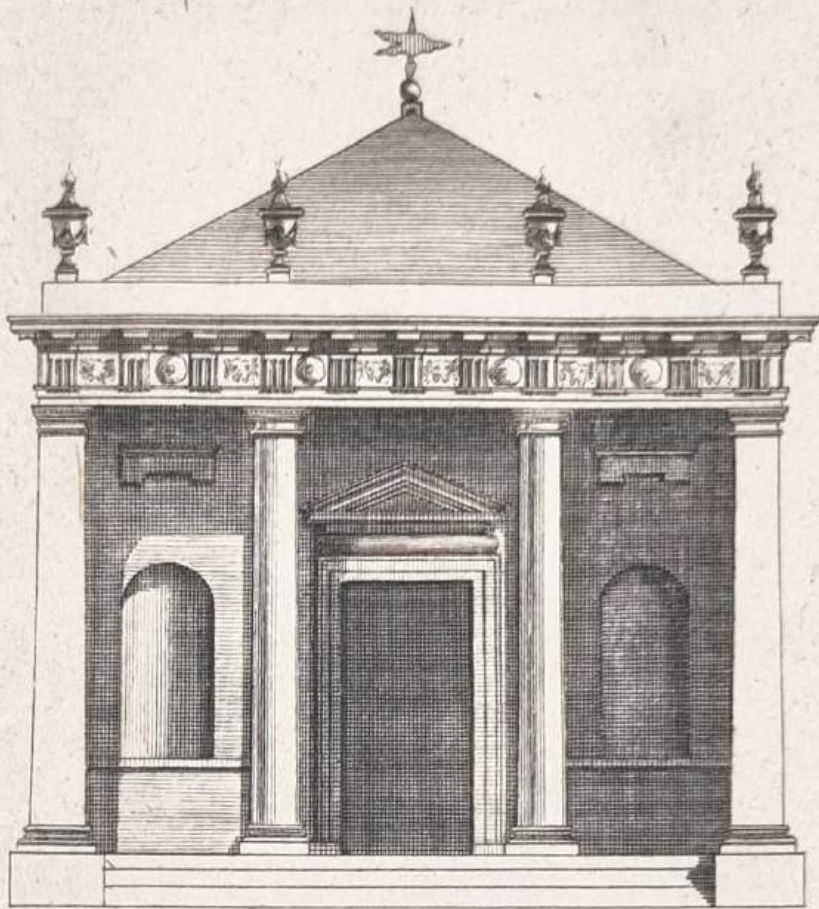
Large folio. pp. frontispiece, [10], 276 + 75 ll. of plates. Roman letter, little Italic, double column. Engraved allegorical frontispiece with portrait of Alberti, 75 engraved plates (of which 4 double-page) of plans and elevations, and landscape scenes drawn by J. Leoni and cut by B. Picart, J. Harris, and J. Cole, decorated initials and ornaments. Slight age browning, occasional minor foxing. A good, clean copy in contemporary English mottled calf, rebaked, label of Richard Luckett to front pastedown, instructions to the binder pasted to rear pastedown.



The third and definitive edition of the lavishly illustrated sole English translation of Leon Battista Alberti's most influential 'De Re Aedificatoria' (1452). No improved edition ever appeared and there has never been another English translation. The translator and artist, James Leoni (also Giacomo, 1686-1746) helped the diffusion of Palladianism, influence by Alberti's theories, in Georgian England. He also published the first English translation of Palladio's 'Four Books' (1715-20). Both his translations of Palladio and Alberti were addressed to the English landed gentry, which explains why the Italian text present in the first ed. (1726) was removed from subsequent ones, which were also more compact and manageable. Alberti (1404-72) was an architect and polymath. His 'De Re Aedificatoria', based on Vitruvius' 'De Architectura', was the first Renaissance book on architectural theory. The English translation follows the structure of the original, in 10 books, on designs (with observations on the five orders of architecture); materials (e.g., lime, bricks, plaster); construction (with considerations on the nature of the location, foundations, and how to work with different materials); public works (e.g., walls, bridges, drains); buildings for specific individuals (royal castles, fortresses, porticoes, town and country houses); beauty and ornaments (with aesthetic considerations and practical explanations, e.g., how to move or raise large stones); ornaments for holy, public, secular, and private buildings (e.g., churches, theatres); and building improvements (e.g., defects in buildings, how to manage water flow, how to drive away pests, and how to make rooms warmer or cooler). The 75 exquisite plates, 'developed from those of the 1550 edition' (Fowler), offer copious illustrations of Alberti's theories. In addition to the five orders, and plans and elevations, they include exquisite landscapes in the C18 picturesque manner, illustrating for instance the digging and walling of conduits, and surveyors at work. A very good, clean copy of this important and attractive work.

ESTC T22368; Fowler 11 (1726 ed.); BAL 48 (1726 ed.); Harris, pp. 107-8.

L4236b

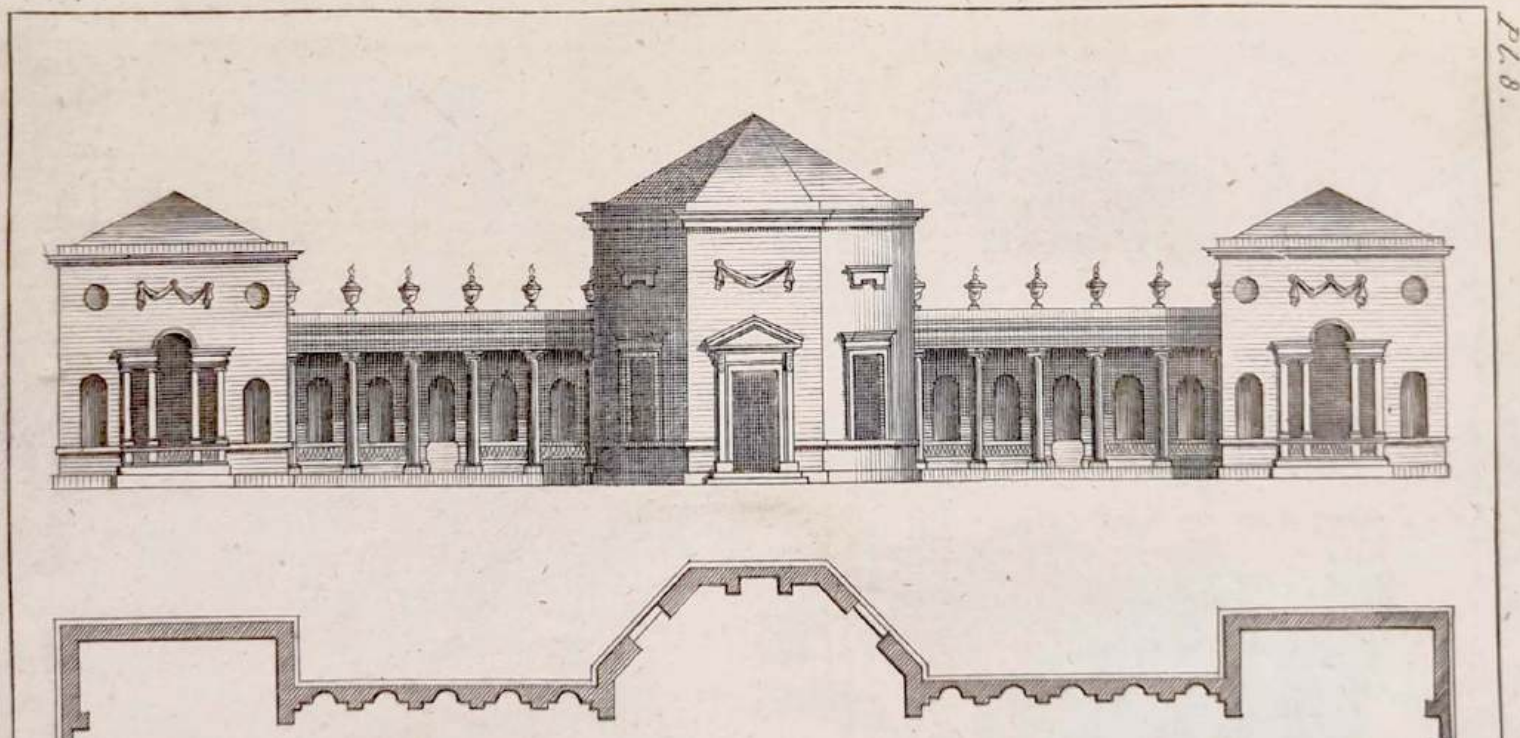


4. MORRIS, Robert. *Architecture improved in a collection of modern, elegant and useful designs.*

London, Robert Sayer, 1755

£7,500

8vo. pp.[iii]iv-xiv, 50 full page engraved plates by Remigius Parr (fl. 1736-1751) and Henry Roberts (c.1710-1790). Roman letter, t-p in red and black, 18th C autograph at upper right of 'Robt. Kennedy' and upper left 'David Lovinge 1762 £0:5:0'. Woodcut hunting scene at head of preface, view of London in the background. Small wormholes to lower outer corners not touching text or illustrations. Some leaves slightly dog-eared. A very good, clean, crisp, well-margined, almost large page copy, extra thick, plates in fine impression, in contemporary calf, with scuffing to corners. Bookplate of the great bibliographer and architectural connoisseur John Harris.



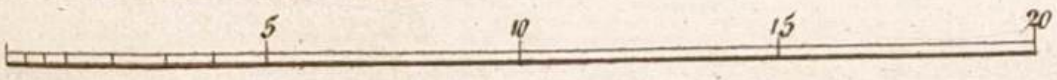
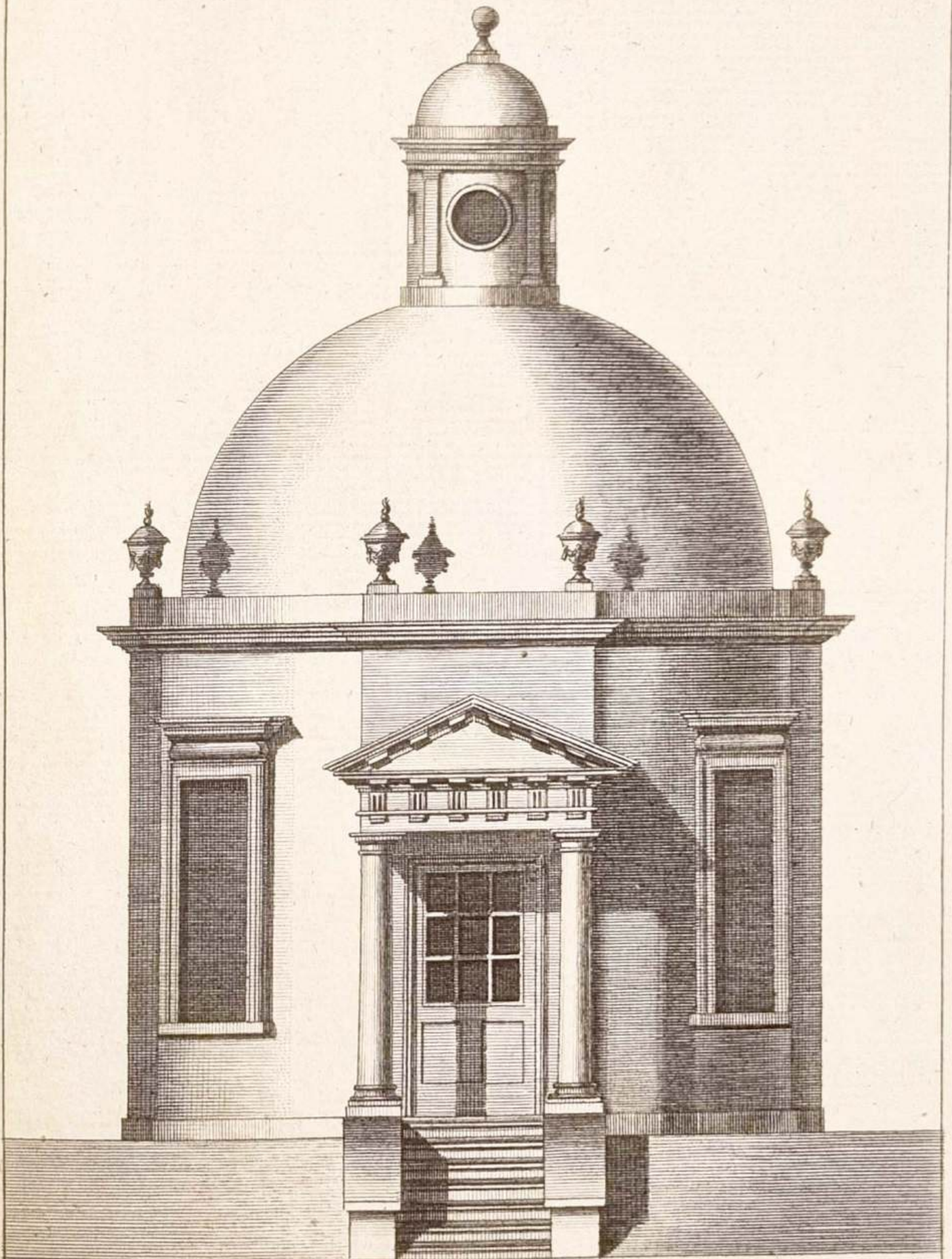
A very good copy of the second edition of one of surveyor Robert Morris' (c.1701-1754) more successful books, once owned by John Harris, a scholar of Inigo Jones, whose designs feature within. It displays his outstanding talent in architectural design and offers various types of classical portico and rotunda, as well as pavilions and mausolea in Egyptian and 'Eastern' style. Morris was not an architect by trade, but rather 'a barometer whose writings reflected contemporary changes in ideas about the basis of architectural order'. From his profession he earned the reputation of architect, with buildings built by his kinsman Roger and son James Morris wrongly ascribed to him. Only two architectural works are attributed to him with certainty: the additions to Culverthorpe and a house on Burlington Street, both for Sir Michael Newton, to whom he dedicated his 'Lectures'. (Harris 318)

The preface highlights the importance of 'Proportion', 'Symmetry' and 'Harmony', the key intellectual pillars of the Palladian movement, supported by the title's acknowledgement of Inigo Jones (1573-1652) and William Kent (1685-1748), who were both integral to the introduction of Palladian architecture in Britain. It also describes the style, ornamentation, and dimensions of 34 centrally planned and symmetrical structures, before exhibiting 16 further examples of chimney pieces. The former plates display beautifully illustrated elevations paired with a corresponding floorplan, as well as scale. They propose a selection of structures in a vast array of shapes, including rectangles, octagons, and circles, playfully mingling curvilinear forms with straight edges. The remaining plates present fireplaces in variations of a classical triangular pediment, there are a couple of examples of lunettes. Detailed sculptural and figural decoration are also included, in the form of busts, vases, animal heads and masks, as well as floral detail.

This edition was published in the year following Morris' death, perhaps as a memorial and enjoyed more success than his older theoretical essays. He also wrote extensively on gardens, which he believed to be 'interrelated and reciprocal' to the so called 'genius of the place'. The importance of his writings has been greatly noted by modern scholars.

ESTC T150587. Harris 565. Not in Fowler.

L4183

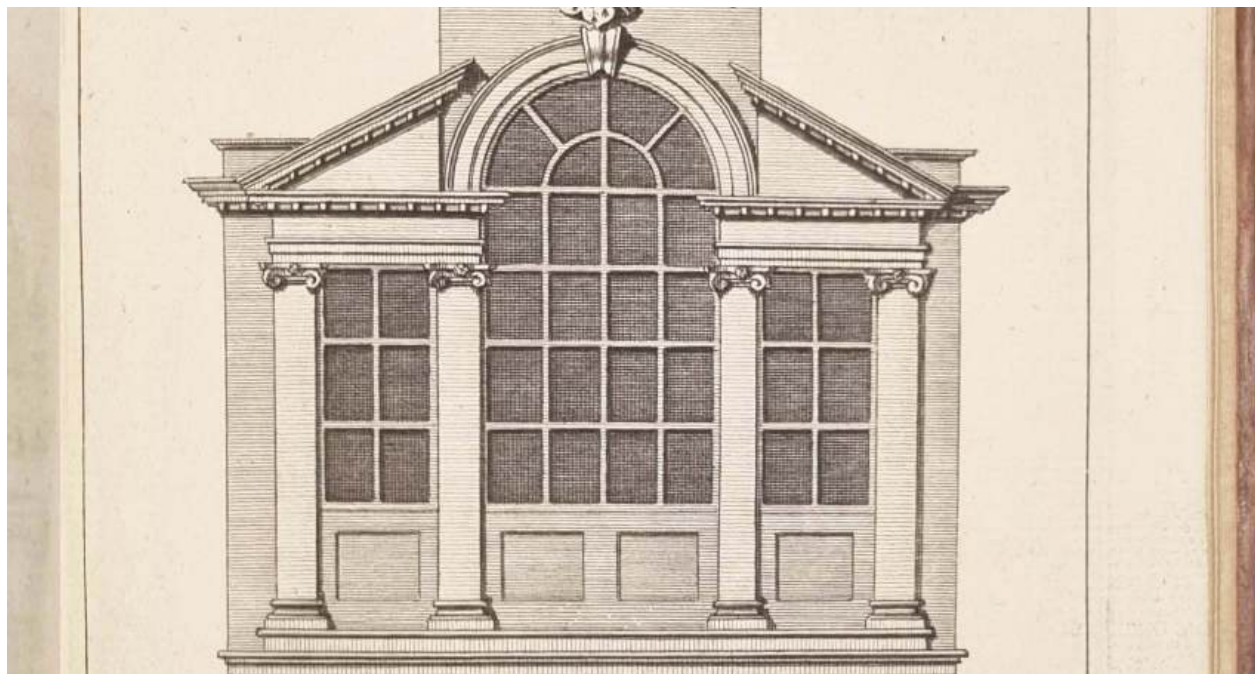


5. OVERTON, Thomas Collins. *The temple builder's most useful companion.*

London, Henry Webley, 1766.

£4,950

8vo. pp [4] 8-19 [1] (without the list of subscribers) plus 49 full page engraved plates and 1 double page, by Collins and engraved by Robert Pranker (fl.1761-1767). Roman letter. Frontispiece, designed by Wale (1714-1786) and engraved by Pranker. Publisher's advertisement for William Wrighte's Grottesque Architecture on verso of t-p. Short descriptions of each plate. Very good clean copy, plates in excellent impression, late 18th C. calf with gilt-tooled border and ornamental gilt spine, a.e.r, joints restored.



This second edition was given a 'more commercially attractive' title and was smaller than the first of the same year, intended to be a 'routine pattern book' for clients to refer to (Harris 338). It contains 'pastiches of Palladian, Gibbsian, Batty Langley 'gothick' and generalised 'antique' elements' (Harris 338) of architectural designs including the design for a triangular villa belonging to James Maynard (pl.41). It was built in 1766 'on the edge of a hill, which commands a fine prospect of the country as far as Bath on one side, and as far as Tetbury on the other' (pp.16). He also provides elements of interior design, with each corner of an equilateral summer house containing a particular feature, such as a staircase, closet, or chimney.

The text describes each of the 50 plates, followed by the corresponding illustrations, mostly consisting of facades, often accompanied by a floorplan. These descriptions specify the main functions of each building, and include summer houses, temples, keepers' lodges, and castle-like villas, as well as possible building materials and ideas for decorative details, for instance the Apollo Belvedere, as seen in plate 18. All the designs are either symmetrical or centrally planned, adhering to classical ideals of proportion and symmetry, repopularised in the Palladian style, which aimed to reinterpret ancient architecture for contemporary usage.

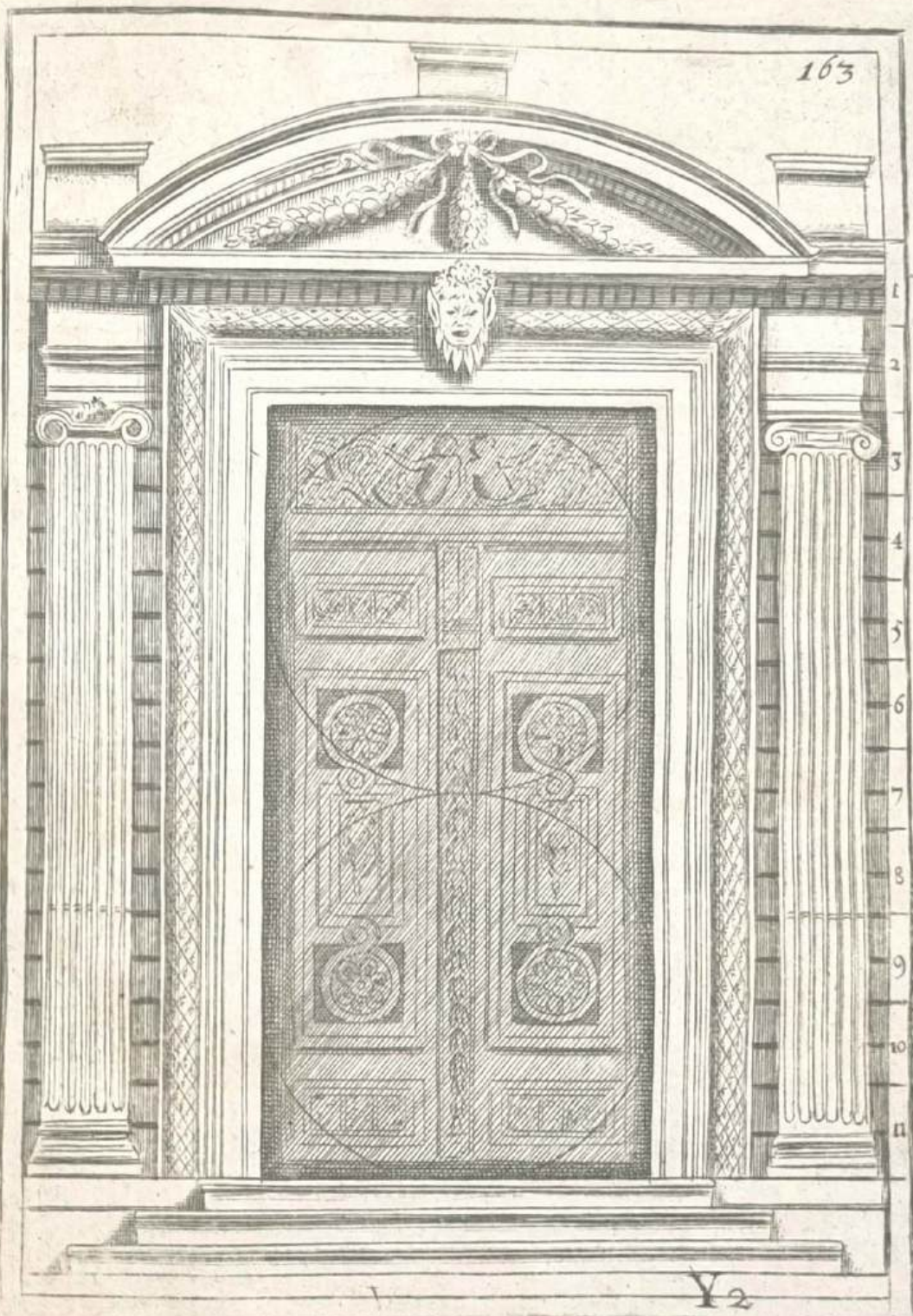
The frontispiece depicts an obelisk and rectilinear temple set in countryside, a rotunda emerging in the foreground, with two labelled statues of Palladio and Inigo Jones set before. Below is a quotation by Pope, relating the style of Palladio and Jones to the Roman architect Vitruvius. It was engraved by Samuel Wale (1714-1786), a renowned book illustrator, producing over 400 original drawings during his career.

Andrea Palladio (1508-1580) was an Italian architect, founder of the eponymous 'Palladian' movement, which influenced much of the architecture of the 16th to 18th centuries. His key designs include the Villa Rotonda (c.1590), a quadrilateral structure with four temple facades, placed in a 'locus amoenus', on top of a hill near Vicenza, a possible source of inspiration for Maynard's villa.

Inigo Jones (1573-1652) was a British architect and follower of the Palladian architectural movement, credited as a key figure in the introduction of the style to England. His most famous works include the Queen's House at Greenwich (1616-1619) and the Banqueting Hall at Whitehall (1619-1622).

ESTC: T90195. Harris 610. Not in Fowler.

L4184



6. PALLADIO, Andrea. *The First Book of Architecture*.

London., Printed for S.H. and H.T., 1721

£3,950

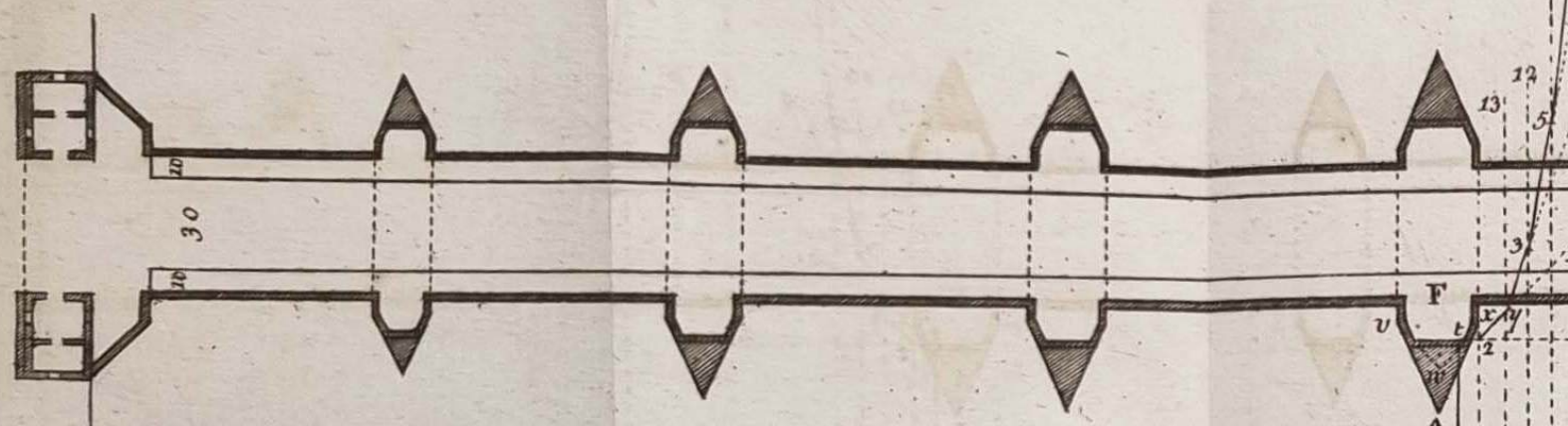
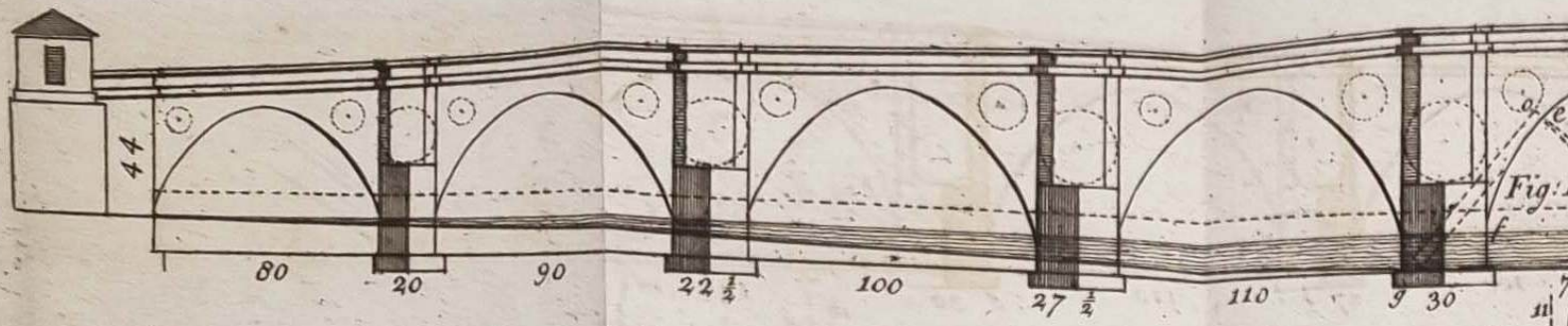
4to. Frontispiece, pp.[6], 238 + 7 folding plates. Engraved frontispiece with author's portrait, 62 full-page engraved plates of plans, elevations, buildings, and portals, a few geometrical text woodcuts, decorated initials and ornaments. Slight age browning, tiny ink burn to pls 95 and 97, short clean tear to inner edge of last folding plate. A very good, clean copy in contemporary English panelled sheep, blind-stamped fleurons to corners, paper label to spine, minor worming (a little leather loss) to boards, small hole to foot of spine, contemporary ms 'R S Z' to ffep.



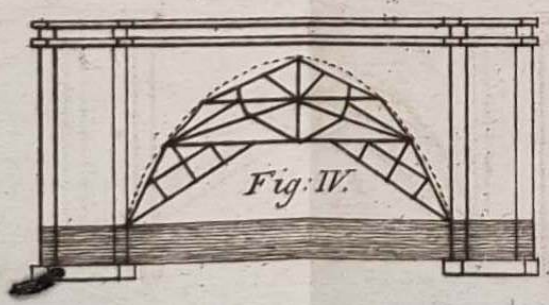
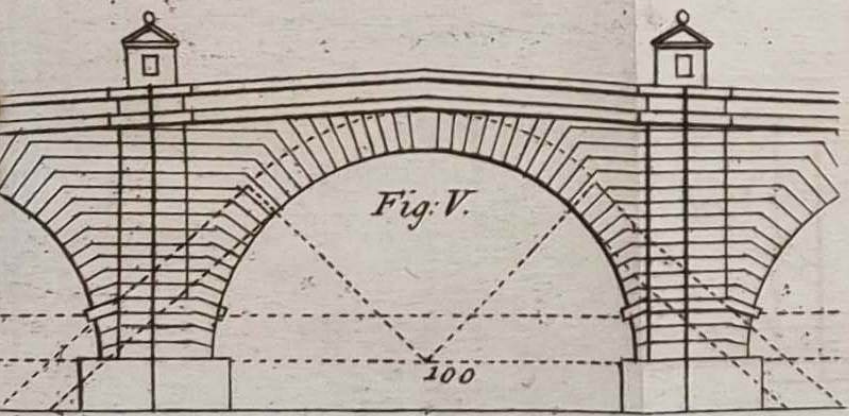
A very good, clean copy, in contemporary binding, of this corrected and enlarged edition of the first English translation, by Godfrey Richards, of Palladio's seminal work. 'The first presentation of Palladio in English, [which] had great influence on British architecture' (Fowler). Richards' translation was based on the Italian edition of Book I and it includes, in a translation from the French, 'Art de Bien Bastir' by the royal architect Le Muet. Andrea Palladio (1508-80) was an Italian architect renowned for the numerous villas he designed for some of the most influential families of the Serenissima. He laid out his own distinctive style, influenced by ancient Roman architecture and Vitruvius, in 'Quattro libri dell'Architettura', first published in Venice in 1570. Book I examines fundamental information to be considered before the building process even begins: e.g., the nature of terrain, foundations, different types of walls, the geometry of architectural orders, arches, and vaults. Especially interesting are the early sections, devoted to specific building materials – e.g., sand, stone, lime, timber, metal (for locks, door latches, etc.) – and explains how to obtain and use them, as well as sections on the design of doors and windows. The exquisite engraved plates include illustrations of the layers of various types of foundations, an elevation of St Paul's Cathedral, the five orders of architecture, floor decorations, portals, stairwells, chimneys, and roofs. Some represent actual C18 buildings – for instance, showing 'the extent of structural timber in an early C18 house with a brick façade', at a time when timber framing, very popular in C17 England, was declining due to increasing scarcity and expense (Eng. Her., p.53). A charming copy.

ESTCT183065; BAL 2408; Fowler 219, 220, 221 (earlier eds); Harris 679. English Heritage, Practical Building Conservation (2012).

L4218



Breadth of the River.....	Feet 1120
Water way through y Bridge ...	880
Piers	200
Abutments	40
	1120



B. Langley Inv. et del. 1736.

UNIQUE COLLECTION ON WESTMINSTER BRIDGE

7. PRICE, John [with] 5 others. *A Short History of Bridges, Ancient and Modern* [with] 7 others

London, [n.p.], 1728. [with] 7 others.

£19,500

[Full details upon request.]

FIRST EDITIONS of all, except second and seventh work. 8vo. 8 works in 1, each followed by 2 to 4 blanks, I: pp. 15, [1]; II: pp. 16 + 1 folding plate of Westminster Bridge; III: pp. [5], 4-30 + 1 folding plate; IV: pp. 59. [1]; V: pp. [2], iii-iv, [1], 4-54 + 1 folding plate; VI: pp. [3], 2-70; VII: pp. [3], 4-30, [2]; VIII: pp. [5], ii-vi, [1], 2-82 + 4 folding plates. A total of 7 engraved folding plates with plans and designs of Westminster Bridge, the last comprising 12 ll. First title a little foxed, fourth work slightly browned, old repairs to blank verso of 4 plates of VIII, traces of glue to recto, pl.3 with pasted-over engraving, pl.4 with pasted-over title. Very good copies in handsome C18 polished calf, spine gilt with coronets, red morocco label. The Earl of Macclesfield's South Library bookplate to front pastedown, C18 ms shelfmark and C19 ms table of contents to fep, Macclesfield dry-stamp to first title and to couple of ll. as usual, occasional early ms notes to fourth and eighth works.

A unique collection of eight pamphlets dated 1728-43 – I, III-VI and VIII in their first edition, I unrecorded – all devoted to plans and designs for the building of a stone bridge between Westminster and Lambeth. With 7 engraved folding plates illustrating various proposed designs. Westminster Bridge was built between 1739-50 by the Swiss Charles Labelye, after its plan had been opposed by the London guilds and waterman since the 1660s. Meanwhile, a wooden bridge had been built near Putney in 1729, to ease the traffic. Most of these pamphlets were written by major architects, such as Batty Langley and John James, later involved in the construction of the bridge. No similar collections appear to be recorded in any library worldwide, with some of these pamphlets absent from major bibliographies. It would be impossible now to replicate this collection. Together they illustrate the history of the long-standing debates on the construction and designs of this bridge.

Apparently unrecorded elsewhere, John Price's 'A Short History of Bridges' (1728) discusses some of the most important bridges, ancient and modern, as an explanation to some drawings by Price, including one of London Bridge and the bridge at Rochester, which this pamphlet was supposed to accompany. Price also mentions his design for the bridge at Fulham, on which he was working at the time. Although the pamphlet bears 'End of Part I' as a last line, no other parts appear to have been published. In 'Some Considerations' (1736), here in its second, much enlarged edition, Price illustrated his proposed design for a nine-arch Westminster Bridge, with detail on its dimensions and construction, and an engraved folding plate.

Batty Langley's 'Design for the New Bridge' (1736) was a thorough proposal for a plan of Westminster Bridge, using 'chain arches' instead of semi-circular ones, as others had suggested, to maximise the weight the bridge could carry. In particular, the pamphlet addresses how the river tides would affect the building, with detailed calculations; methods for laying the foundations of the piers; the total amount of stone required and its cost; and the use of horizontal cylinders for adjusting an equal pressure on the sides of each arch. The total cost for the bridge was estimated at £24,174. John James' 'Short Review' (1736) engaged with the designs and calculations of Langley and Hawksmoor, and the enthusiastic and knowledgeable contemporary annotator often agreed with him (e.g., 'a notable remark!'). In particular, James criticised the design of the arches in relation to the calculated width of the river and the ebbs and flows of the tides. Langley answered with his 'Reply to Mr John James' (1737), where he accused James of being 'absolutely a stranger to geometry', and of not understanding the construction of the arches (here illustrated), nor the calculations of the tides, which Langley explained here at length. 'A Short Narrative' (1738), written by an anonymous but expert author, summarised the deliberations of the Commissioners, in the summer of 1737, who had been appointed to oversee the planning and construction of Westminster Bridge. Written in the form of a letter to an MP, it concerned the suggestion (widely ridiculed) of Thomas Ripley, the official of the Board of Works in charge of reporting to Parliament, as he thought a wooden bridge would be sufficient. The pamphlet includes the MP's reply, probably composed by the same anonymous author. 'The Present State' (1743) is attributed to the Swiss Charles Labelye, eventually appointed to build Westminster Bridge. It includes a description of the bridge, as agreed with Parliament, and an account of the works that had been hitherto carried out, since construction began in 1739. The last pamphlet – 'A Short Account' (1739) – was also written by Labelye, and focused on the methods used to lay the foundations of Westminster Bridge in the same year, with plans, sections and elevations illustrated in 4 large engraved plates. This copy appears to be the only one, after that of the Royal Society, to include the four plates (see BAL). A unique sammelband of scarce pamphlets detailing the story of a major public work in C18 London.

I: Not in BAL or BL, unrecorded elsewhere. II: This ed. not in BAL or BL. III: BAL 1747. IV: Not in BAL. V: BAL 1754. VI: Not in BAL or BL. VII: BAL 1706. VIII: BAL 1707 (this and Royal Academy copy are the only ones with engravings).

L4536

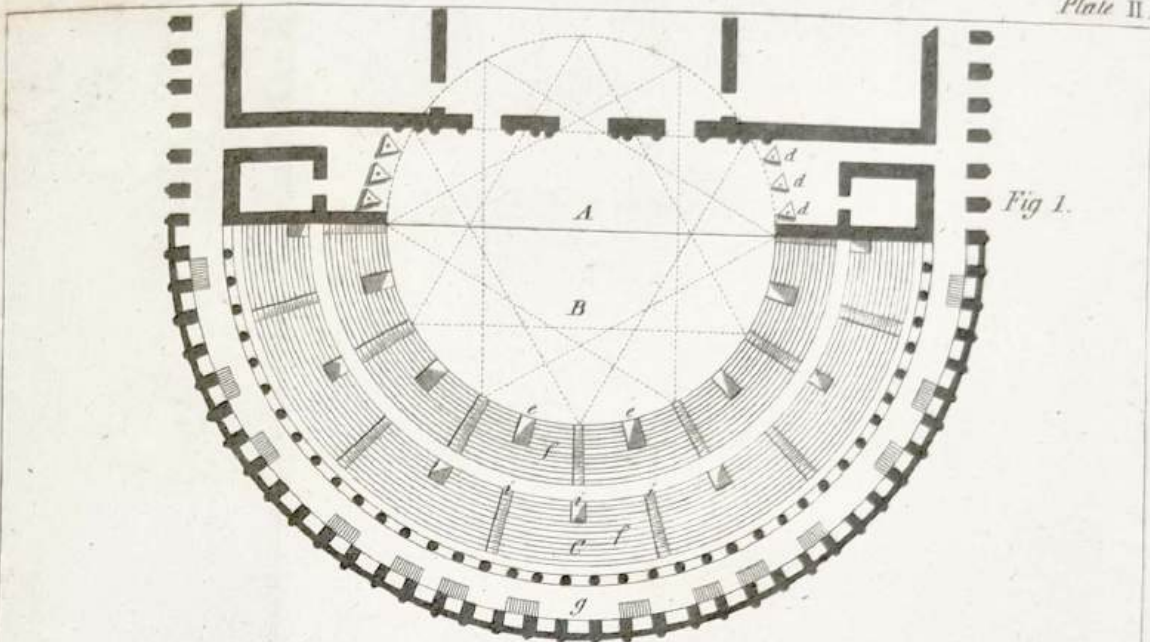


Fig 1.

Ancient Roman Theatre.

Ancient Grecian Theatre.

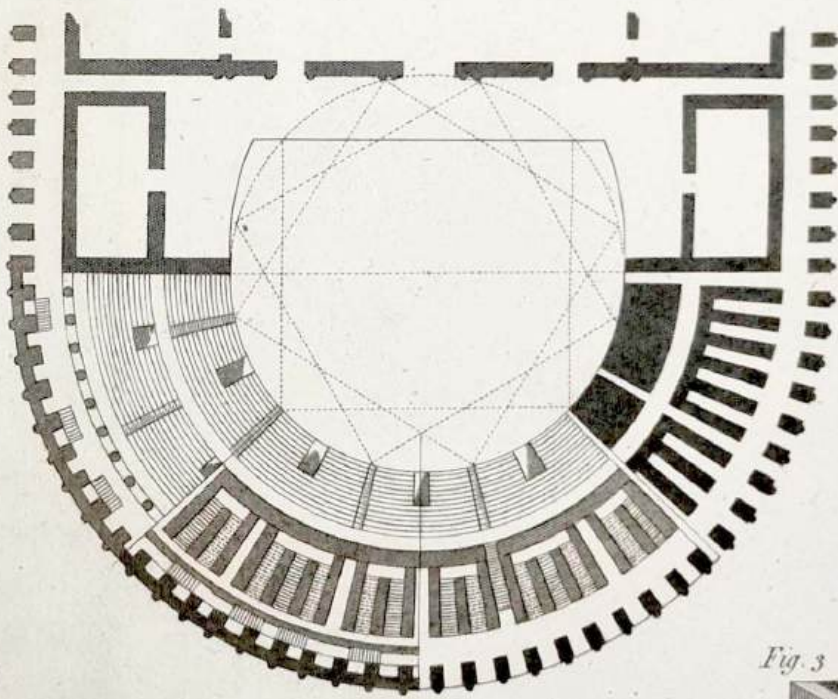


Fig 2.

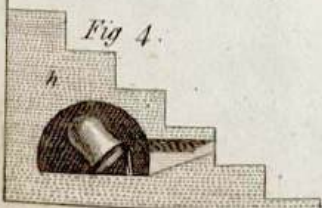
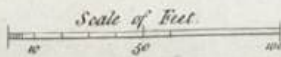


Fig 4.



Scale of Feet.

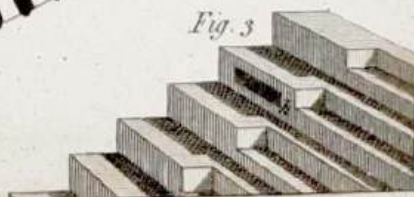


Fig. 3

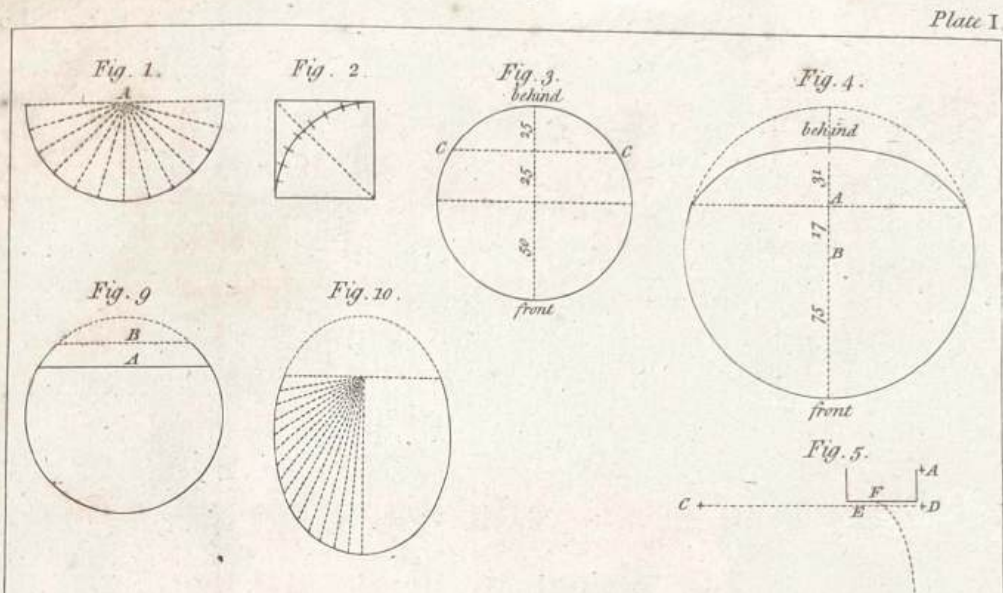
ARCHITECTURE, ACOUSTICS AND OPERA HOUSES

8. SAUNDERS, George. *A Treatise on Theatres*.

London, Printed for the Author, and sold by I. and J. Taylor Architectural Library, 1790

£5,750

FIRST EDITION. Large 4to. pp. [7], viii-x, [4], 94. Roman letter. 13 engraved leaves of plates, 4 folding, of plans and elevations of ancient and modern theatres. Untrimmed, couple of ll. slightly toned. A very good, clean copy in contemporary paper boards, spine remounted.



A very good copy, with its original edges, of the first edition of this unusual, beautifully illustrated architectural book entirely devoted to European public theatres, with innovative detailed remarks on phonics and architectural acoustics.

George Saunders (1762-1839) designed, among others, the façade of the New Street Theatre, in Birmingham, which is still visible today, and an extension of Montagu House for the Trustees of the British Museum. Based on the idea and designs of Dumont's 'Salles de Spectacles', 'Treatise on Theatres' sought to 'forward an inquiry into the essentials of a good theatre', at a time when the building of theatres was becoming widespread. Saunders inserts his work in a recent avenue of investigation on theatres – started by Count Algarotti in 1762, and continued by Noverre and Patte – seeking to illustrate how to build functional theatres not 'inimical to a beautiful form'. The 100-page introduction is especially important for the section on the theory of architectural acoustics and phonics (e.g., the 'cubical form' of sound), and because Saunders was 'was the first to publish results of tests he had undertaken on theatre acoustics. He was familiar with Patte's guide [and like him provided diagrams of acoustic models] and also with the first modern scientific work on acoustics by the French mathematician and music theorist Marin Mersenne (1638) whose scientific approach he adopted'. He also 'used his understanding of acoustics to produce designs for both an "Ideal Theatre" and a similar opera house which also incorporated the latest ideas on protection against fire, including staircases constructed entirely of stone and enclosed by walls' (Addis, pp.3-4).

The Introduction also discusses the various parts of the theatre (boxes, pit, galleries, also specifically for opera), and an examination of the architectue and design of 19 European theatres. These are Villa Simonetta, near Milan, 'as it appeared 1650'; the theatre in Pompei, Teatro Farnese, Parma; Teatro San Carlo, Naples; Teatro Argentina, Rome; Teatro Regio, Turin; Grand Theatre, Bordeaux; Teatro Comunale, Bologna; Teatro San Benedetto, Venice (the 'bottle theatre', defined as 'an absurdity'); Teatro Cavalieri Associati, Imola; Teatro allla Scala, Milan; 'Theatre Italien', Paris; Odeon, Paris; and Covent Garden Theatre, London. For each, Saunders provides the dimensions and structure, as well as notes and personal comments on its construction, functionality and decoration, including acoustics and the distribution of space (e.g., 'the public should not submit to be crowded into such narrow seats'). A most interesting work in the history of entertainment architecture.

BAL 2908; ESTC t117829; Pagan 25:105, 28:85, 31:91. Not in Fowler. B. Addis, 'A Brief History of Design Methods for Building Acoustics', Proceedings of the Third International Congress on Construction History (2009).

L4533

9. [STEWART, John?]. *Critical Observations on the Buildings and Improvements of London.*

[London, for J. Dodsley, 1771].

£1,950

FIRST EDITION. ff. [2], pp. 51, [1], last mounted on rear fep. Roman letter, title with charming woodcut vignette of equestrian statue of Duke of Cumberland in Cavendish Sq, surrounded by sheep, decorated ornaments. Occasional very minor foxing marginal foxing or toning, half-title dust-soiled. A good copy in C19 half calf over marbled boards, contemporary ms 'From the Author' and early paper slip with contemporary ms '1771' to half-title, bookplate of the Surveyors' Institution, presented by Arthur Cates, September 1901 to front pastedown.



First edition of this fascinating, almost satirical pamphlet with detailed observations and remarks on building activity in Dr Johnson's London and 'the bad taste of the city' – with anecdotes and short notes on the public improvements of streets, squares, gardens and buildings. Though published anonymously, it has been variously attributed to James Stuart or John Donaldson, but more probably to John Stewart, of whom nothing is known. The main idea behind this pamphlet was that 'it is the right of every individual to discuss with decent freedom the merits and demerits of public works, and even of private undertakings as far as they relate to public ornament', so as to 'introduce a greater correctness of taste for the future' and remedy 'the palpable inconveniences of old London'. The author mentions 'the reformation in the streets [...] for the ease of the horses' for which 'the midway was paved with huge shapeless rocks, and the footpath with sharp pebbles', as well as the removal of inn signs 'which choaked up and disgraced the streets'. Most interesting are the remarks on squares, of which St James' is considered a fine model and Cavendish Square the worst, with 'a few frightened sheep' grazing there, and the addition of the Duke of Cumberland's statue in 1770, after the completion of the pamphlet, being mentioned in a footnote. Indeed, almost all squares in London were 'gardens, [...] parks, [...] sheep-walks, in short they are every thing but what they should be'. As for green spaces in the streets, they are 'preposterous at best' and 'mock-parks', as London includes major parks that should suffice: 'a garden in a street is not less absurd than a street in a garden', and 'he that wishes to have a row of trees before his door in town, betrays [...] false taste'. Also mentioned are Hanover Sq, Red Lion Sq, Oxford Road (i.e., Street), which he hoped to become the greatest boulevard in Europe, 'Marybone', Bingley House, Burlington House, St Paul's at Covent Garden, and the Thames. Among the requests for public improvements are works on the Thames embankments, the construction of an additional bridge, and halls for the inferior courts of justice, while hospitals for foundlings are looked at with suspicion as they encouraged the poor to 'throw the charge of their offspring on the public'. A most interesting work on the social history of London topography and building development.

BAL 744; Harris 152; Pagan 23:112, 30:101.

L4534

Design of a Ceiling for the Dining room.



C. M. P. & Co.

1840

Published by the Architect

Scale of

W. Thomas & Co.

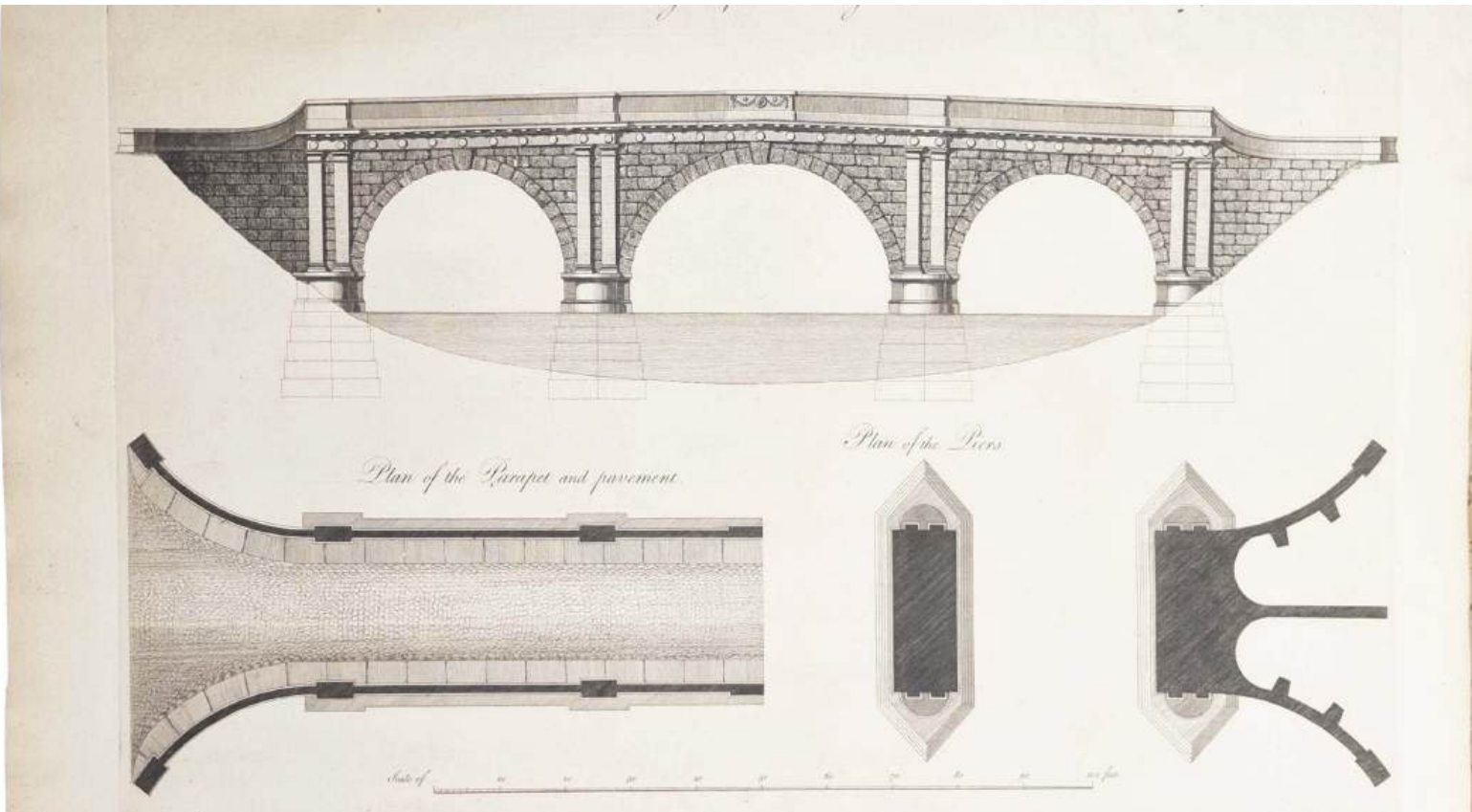
DESIGNS OF A WELSH ARCHITECT

10. THOMAS, William. *Original Designs in Architecture.*

London, for the Author, 1783

£17,500

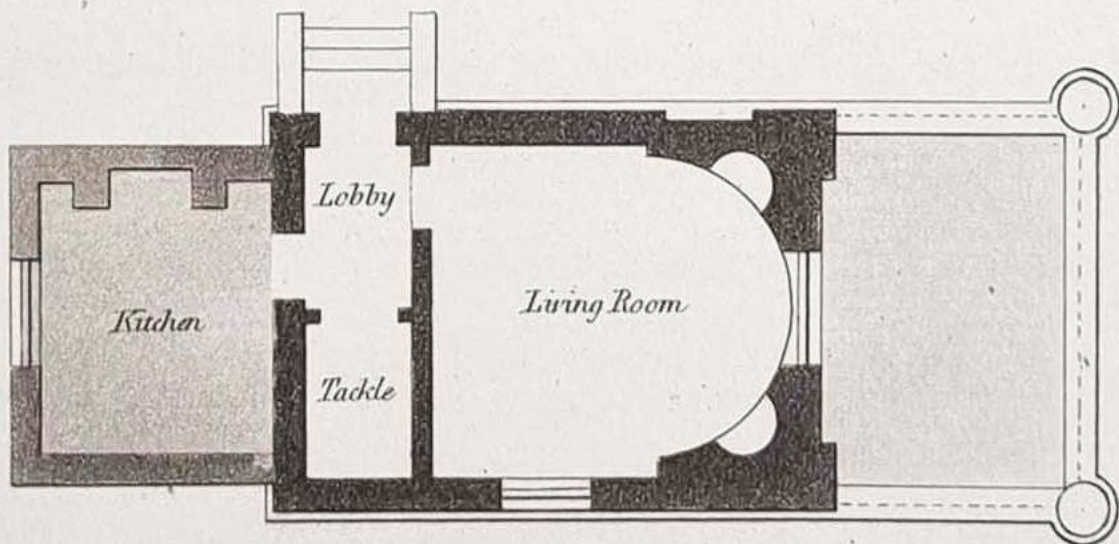
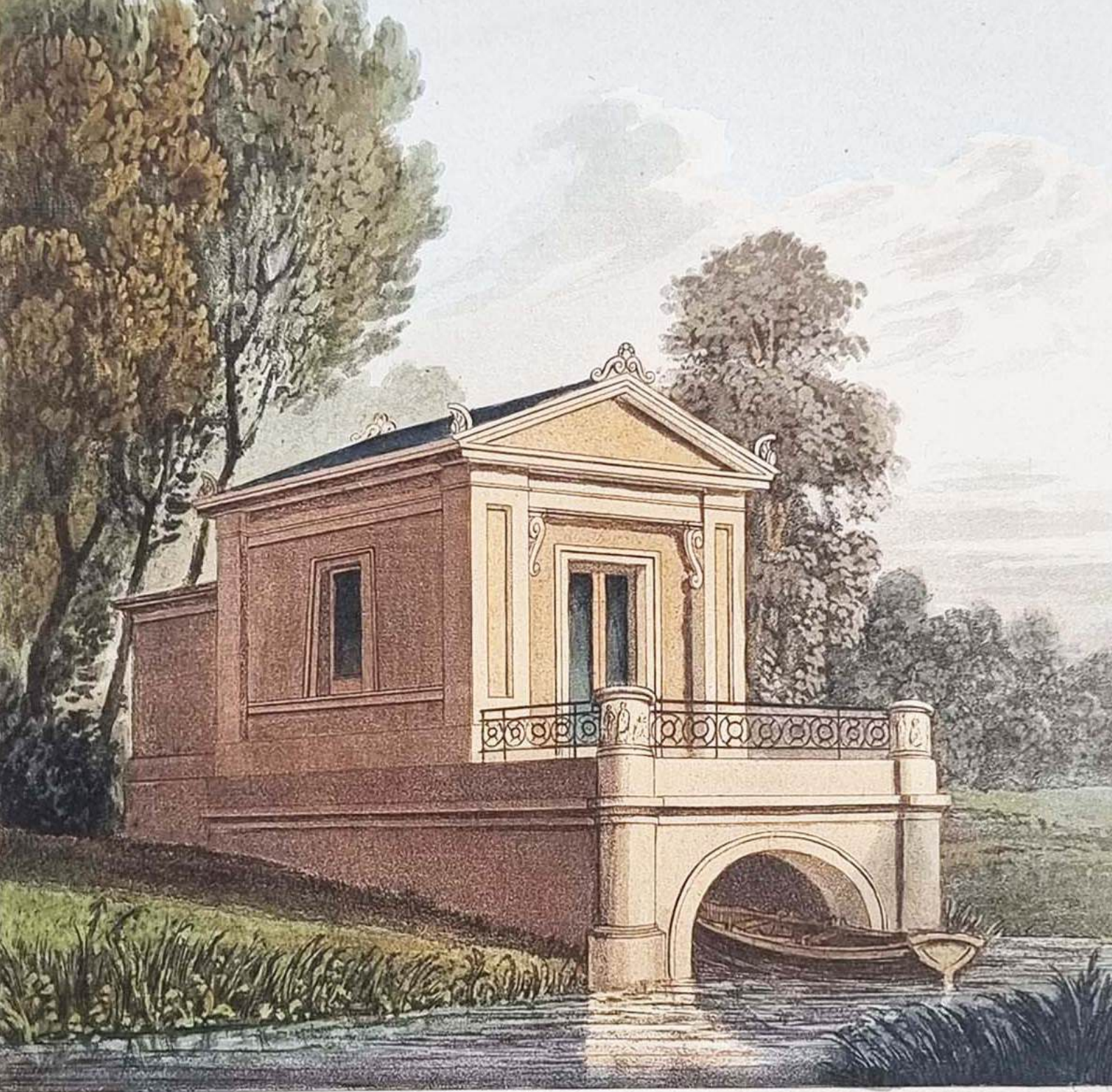
FIRST AND ONLY EDITION. Large folio. Roman letter. pp. 11, [1]. 27 large engraved plates, designed by W. Thomas and cut by J. Roberts, dated 1780-1, with plans and elevations of villas, arches, capitols, ceilings, chimneys, banqueting houses, country casinos, bridges, etc., pls 5 and 14 hand-coloured. Edge of outer corners of title minimally browned (traces of glue from binding). An excellent, wide-margined copy, fresh and clean, with plates in exceptional impression. In contemporary half calf over marbled boards, morocco label to spine, minor scuffing.



Fine copy of the first and only edition of this most attractive collection of original designs by William Thomas, with plans, elevations, ceilings, sections and various architectural ornaments for country villas and own houses. Two ceiling designs are handsomely hand-coloured, and the subscribers' list includes major architects such as Robert Adam, who inspired Thomas' work, George Dance, to whom Soane was apprenticed, Henry Holland, James Stuart and James Wyatt, among others. William Thomas (d.1800), from Pembroke, was 'one of the very few Welsh architects to publish works on architectural designs' (Hilling, p.9). In 1785, he presented this volume to the Society of Arts (Fitton, p.196). The 'most approved taste' mentioned on the titlepage was the Neo-Classical style. As the Introduction acknowledges, 'the night of Gothic Ignorance [having] being happily dispelled by the bright sun of Science', it left room to the development of classical architecture in the Renaissance. Thomas based his designs on 'Convenience, Beauty and Stability', the 'Extent, Soil, Form and Situation' of each location, and 'the Foundation, Solidity, and relative Dimensions' (i.e., the rules of proportion). In the explanations of the designs, Thomas illuminates the reasons behind them, e.g., preventing 'disagreeable effects', the creation of stairs to 'conceal the Servants Offices', making a building look larger, a 'display of grandeur', etc. The design for a villa on pl.3 accommodates also 'warming machines' to be 'fixed in the niches in the Hall and Saloon', i.e., Buzaglo stoves, or cast-iron coal-burning stoves very common in affluent London houses in the late C18. Typical Neo-Classical decorations include grotesques and Picturesque ornaments, such as grottos with shell-work and water fountains, with pl.27 being devoted to Neo-Classical furniture design, including a pier glass and a girandole for the drawing rooms of William Dymock and John Harris. Some designs reflect actual buildings, such as a Gothic temple for the Earl of Shelburne, the garden front at John Campbell's Stackpole Court, a plan of Surrey Chapel in St George's Road, Southwark, another for Mr Mirehouse's house in Pembrokeshire, and a Surrey hunting seat. A very handsome copy of this lavishly illustrated architectural book.

BAL 3307 (pls 5 and 14 hand-coloured in all copies); Harris 878; Berlin Cat 2294. Not in Fowler. R. Fitton, *The Arkwrights* (1989); J. Hilling, *Plans & Prospects: Architecture in Wales, 1780-1914* (1975).

L4535



‘THE EPITOME OF THE “VILLA” BOOK’

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

London, M. Taylor, 1840.

£7,500

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



IRREGULAR HOUSE.

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

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

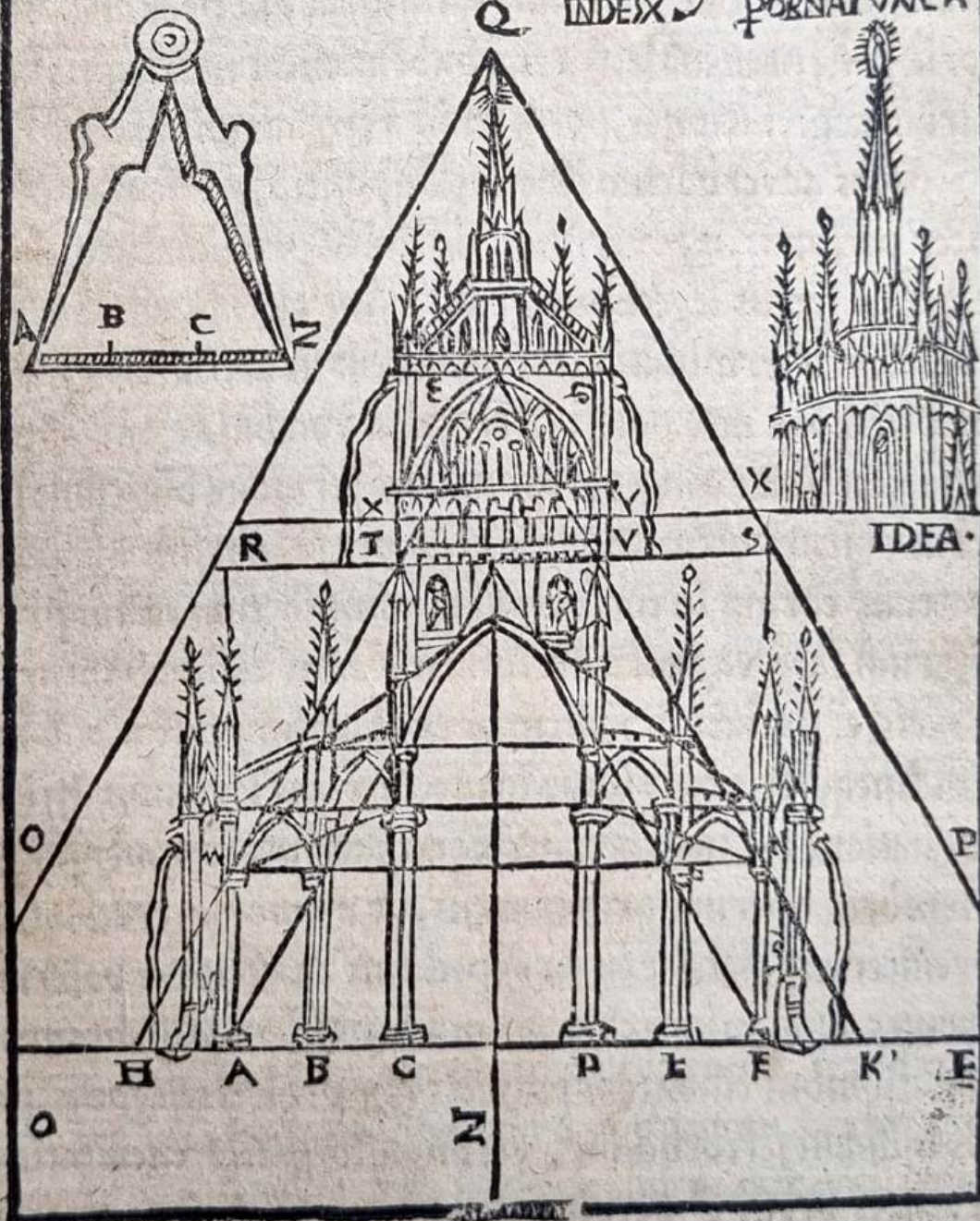
Archer 333.4. This ed. not in BAL.

L4196

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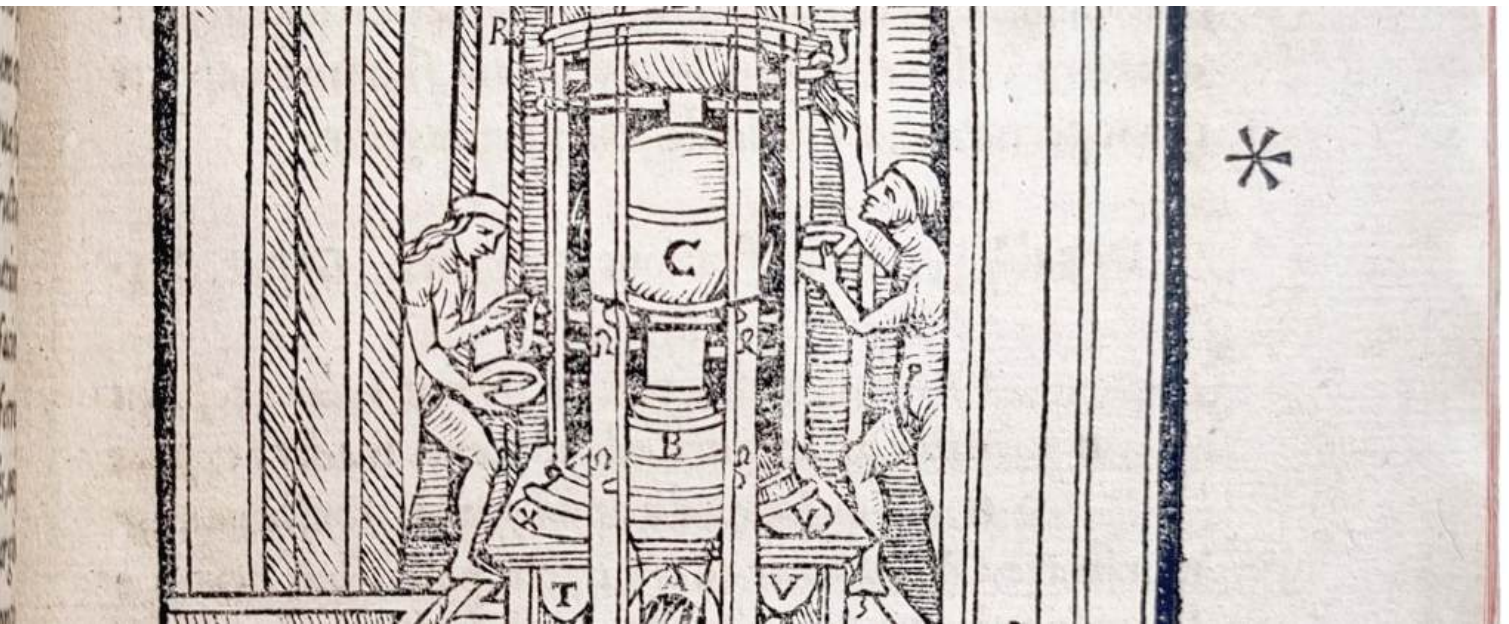


12. VITRUVIUS POLLIO, Marcus; GIOCONDO, Giovanni, ed. [with] FRONTINUS, Sextus Julius. *De Architectura*. [with] *De Aquis Urbis Romae*.

[Lyon], [Lucimborgo di Gabiano]., 1523.

£3,750

8vo. 2 works in 1, continuous signature, separate pagination, ff. [195, i.e., 179], [15]; [22]. Italic letter, occasional Roman. Title in red and black, within decorated woodcut border, 171 full-page or smaller text woodcuts of plans, elevations, machinery, and astronomical instruments and diagrams. Intermittent browning, fore-edge trimmed short, occasionally touching side-notes, minor repair at head of title, at gutter of a few early ll., and to outer blank margin of last. A good copy in C18 vellum over boards, spine gilt with a few small wormholes, a.e.r., C19 bookplate of James Marsden Jr, Liverpool, to front pastedown, ms '445' and 'A.H.M.' to blank title margins, c1700 ms sketch of human face, VIII and illegible ms sentence 'Al C(?)...' to last verso (blank).



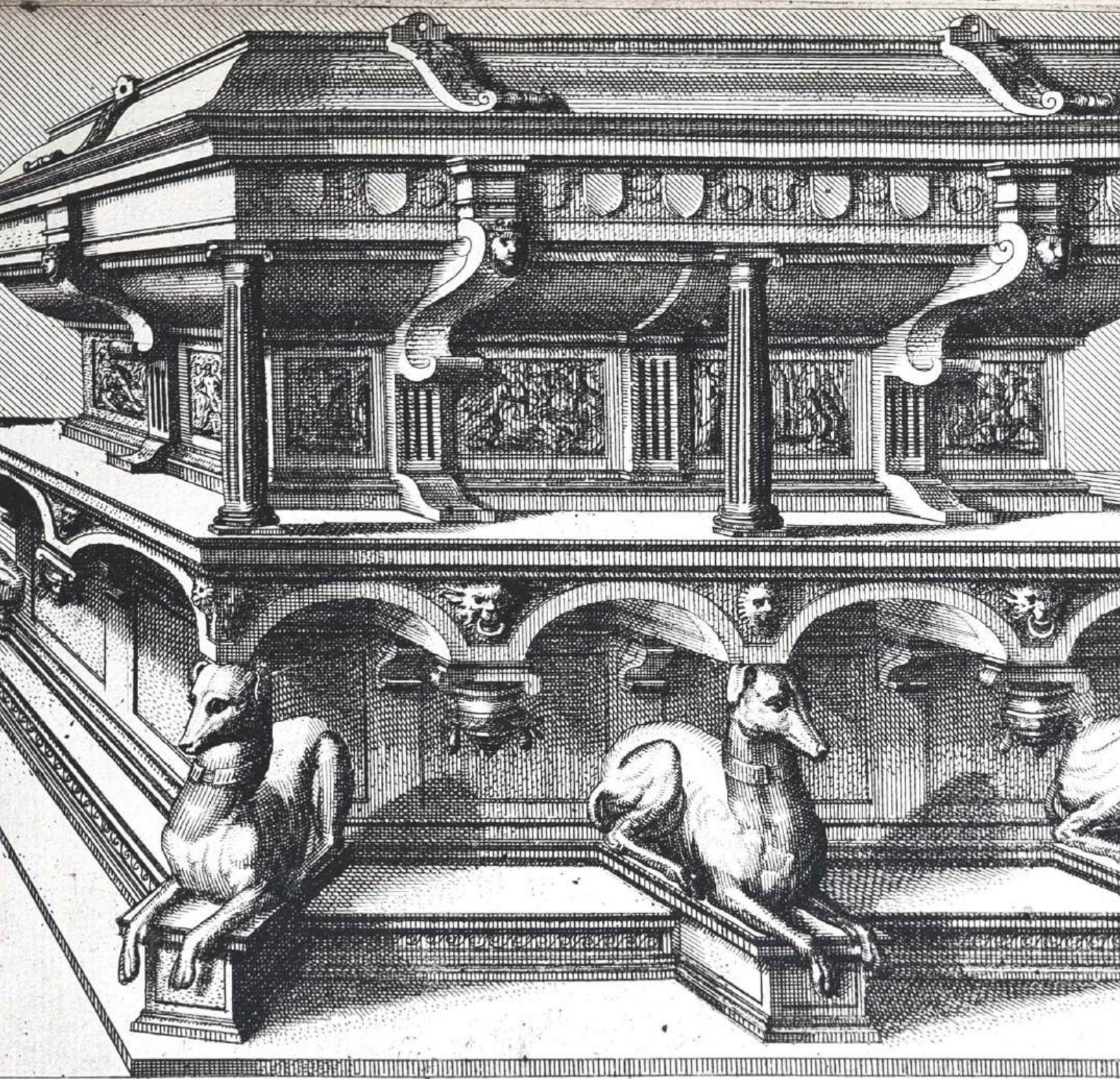
A beautifully illustrated pocket-edition of Vitruvius' classic 'De Architectura', printed in pseudo-Aldine/Giunti format in Lyon – a very useful compendium for practitioners. Vitruvius (80/70-15BC) was a Roman architect and engineer; his 'De Architectura' is the only architectural work that has survived from antiquity. Divided in ten books, it begins from the basics (what is architecture, the building of foundations, the qualities of woods and stones), and proceeds with the handsomely illustrated examination of building structures (the decoration and proportions of the five orders of columns) and the construction of specific buildings (e.g., temples, theatres or baths, private or communal residences), down to their painting and the effects of humidity. Most famously, in book III, Vitruvius related the proportions of temples to those of the human figure—a theory which inspired Leonardo's immensely influential drawing of the 'Vitruvian Man' inscribed within a circle. Books IX and X offer intricate illustrations of machinery to pump water, astronomical instruments for calculations, and even two charming celestial planispheres with figurative zodiac signs and constellations.

'The edition was created through a careful assembly of the elements of the most recent editions of Vitruvius, published in Italy in the previous decade or so. Textually speaking, any edition of this text had to rely on previous editions published in Venice and Florence. The starting point could only be not the first, but the best edition of Vitruvius, edited and illustrated by Giovanni Giocondo. [...] The italic types that he actually used in the Vitruvius edition are very similar to those of the Giunti, and it is very likely that they were made by the Giunti of Florence. [...] From the title page, the book praises the presence of new illustrations [...], putting together the best from the previous editions and investing money with the goal of producing the most attractive edition possible' (Nuovo, pp.24, 26, 31). Indeed, the illustrations of this edition 'are copied from the Giunta Florentine editions, and from the Como 1521 edition, in reduced form and designated by an asterisk' (Fowler).

The 1523 ed. had previously been attributed to Guillaume Huyon by Berlin Cat, and to Lucimborgo di Gabiano by Baudrier, based on the woodcut title border. Fowler highlights differences in the spelling of 'propter' in the title, which may suggest the existence of two issues. That it was a Gabiano imprint has been confirmed by Angela Nuovo on the basis of archival evidence.

USTC 145582; Baudrier VII, 167; BAL 3494; Berlin Kat 1801; Fowler 397; Sander 7698; Mortimer. Not in Mortimer. A. Nuovo, 'Transferring humanism: The edition of Vitruvius by Lucimborgo de Gabiano (1523)', in *Lux Librorum*, ed. G. Proot & al. (2018), pp.17-37.

L2350



SUPERB FUNERAL MONUMENTS

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

[Antwerp], [Philippe Galle], 1563.

£11,500

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



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

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

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

L3099

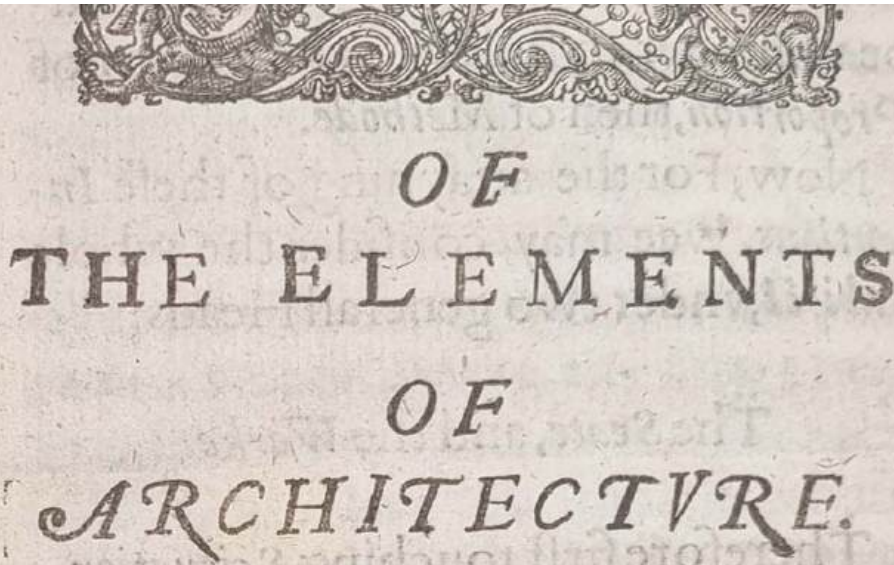
14. WOTTON, Henry. *The Elements of Architecture*.

London John Bill, M.DC.XXIV [1624].

£15,000

FIRST EDITION. 4to. pp. [xii], 123, [i]; [par]⁴(with [par]1 blank) A², ²A⁴, B-P⁴, Q². Roman letter with some Italic. Woodcut initials and head-pieces. Light age yellowing, first few leaves slightly dusty, minor spotting and dust soiling on last few leaves, first blank, title and first leaf of preface chipped at fore-edge with repairs, Q1 torn with repair affecting a few letters without loss, contemporary ink calculation to margin of one leaf. A good well margined copy in modern calf, Derek Gibson's blindstamp to fly.

Rare first edition of the first work on architectural theory to be published in English, written by the retired ambassador to Venice



The scheme worked and he was selected and, despite the haste in which it was produced, the work displays great learning and connoisseurship. Wotton "was the foremost exponent of Renaissance architectural theory in England and the expositor...of the unpublished ideas of Inigo Jones". Harris. "On the first page of the preface, Wotton styles himself as "but a gatherer and disposer of other mens stuffe." In doing his gathering, he relied primarily on the work of Roman architect Vitruvius, but also draws from notable renaissance figures like Alberti and Palladio. Wotton ultimately lays out four principles of architecture, adapted from Vitruvius. First is Harmony, or the proper proportions in the size of rooms. Next is Convivence, or the agreement between the parts of the design and the whole. Third is Décor, or the suitability of the habitation to its inhabitant. And finally, Distribution, or the "usefull casting of all roomes for office, entertainment, or pleasure". Ryan Martins. Wotton, Wren, and The Elements of Architecture

'Wotton briefly, and critically, reviews the texts of the Vitruvian theoretical tradition to date. He concludes that none of his predecessors have adequately articulated the precepts of ancient architecture . . . He proposes his Elements of Architecture as a remedy for this lamentable state of affairs'. Susan Stewart, 'Architecture Reviewing Theory: Sir Henry Wotton's Dialectical Articulation of the Vitruvian Tradition'

"While Wotton's treatise is perhaps not a general theory of architecture in its entirety, the author does propose an orderly, systematic, and comprehensive consideration of architecture and its precepts, and he considers the fundamental means and ends of building. Although Wotton's more restricted topic is the house, he does not mention the 'country house' as such. He speaks instead abstractly of the Fabrique (Italian: Fabbrica), or building, and not of homes or houses that are lived in, although this idea lies behind many of his observations. Only at the beginning of Part II does the concept of the deep identification of habitation and inhabitant come to the fore as Wotton writes of: "Every man's proper mansion house and home, being the theatre of his hospitality, the seat of self-fruition, the most comfortable part of his own life, the noblest of his son's inheritance, a kind of private principedom; nay, to the possessor's thereof, an epitomie of the whole world (...)." Davis, 'The Elements of Architecture with an anthology of critical commentary'.

An important and rare work.

ESTC S120324. Fowler 445. Harris 948. Millard British 95. STC 26011.

L4200

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