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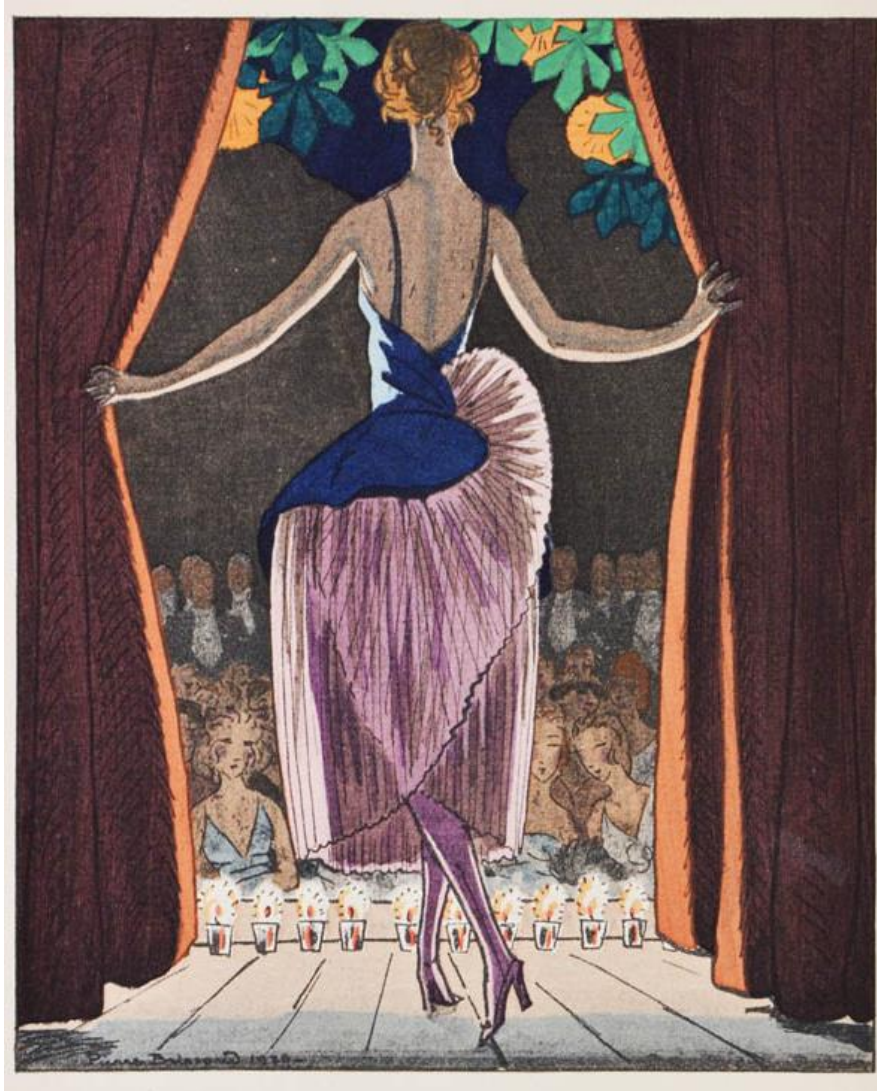
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THE GREATEST AND THE RAREST OF ALL THE ART DECO FASHION PERIODICALS

1. BARBIER, GEORGE; VOGEL, LUCIEN (EDITOR). *Gazette du Bon Ton. Art, Modes, et Frivolities.* Paris, Lucien Vogel, 1912-25.

The early 20th century was a time of dramatic change in fashion. The heavy clothes and cumbersome morality of the Victorian era began to be picked apart and cast off with the dawn of a new century and the death of the Queen herself in 1901. By 1913 fashionable silhouettes were more lithe, softer and more fluid than before. It was in this year that Lucien Vogel founded the *Gazette du Bon Ton*, recording the latest developments in fashion during this revolutionary period, with the aim of elevating it to an art form, to rank alongside painting, sculpture and music.

From the start, the *Gazette* strove to create an elitist image, distinguishing itself from larger and more mainstream periodicals like *Vogue* and *Harper's*. Even the title was derived from the French concept of *bon ton*, or timeless good taste. With that in mind, Vogel signed an exclusive contract with seven of Paris' top couture houses, to reproduce in strikingly vivid pochoir, the designer's latest creations. The magazine was also only available to subscribers with the yearly subscription rate equating to roughly \$400 in today's money.

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The *Gazette* included some of the greatest artists and illustrators of its day, notably Barbier, Bakst, Dufy, and Brunelleschi. It is the illustrations of these great artists that truly bring the *Gazette* to life and have ensured its longevity in the public consciousness since its inception in 1912 and its last issue in 1925.

Provenance: J. Laloy (bookplates to front endpapers).

First editions, 15 vols, 67 of 69 issues (lacking issues 7 [1924] & 10 [1925]), 4to; 535 hand-coloured lithographed plates en pochoir, 290 sketches, 7 unnumbered plates, and numerous coloured wood-engravings, a few short closed tears to text; 67 parts bound in 15 volumes of quarter vellum with marbled boards, green sheep back strips, red morocco labels, lettered in gilt, some minor marks and abrasions to the backstrips of 2 vols.

£27,500

99678



FIRST ISSUE

2. [BARBIER, GEORGE; BRUNELLESCHI]. *Journal des Dames et des Modes*.

Paris, June- December 1912.

This journal which borrowed both the title and format of *La Mesangere's* periodical of over a hundred years earlier, is illustrated by George Barbier and Brunelleschi, the masters of pochoir, among others and was founded by Tom Antonginigini secretary, friend and biographer of poet, connoisseur and collector, Gabriele D'Annunzio (1863-1938) whom he followed to Paris from Italy in 1910. It was meant to be a reflection of the intellectual and artistic atmosphere of Paris as well as a record of

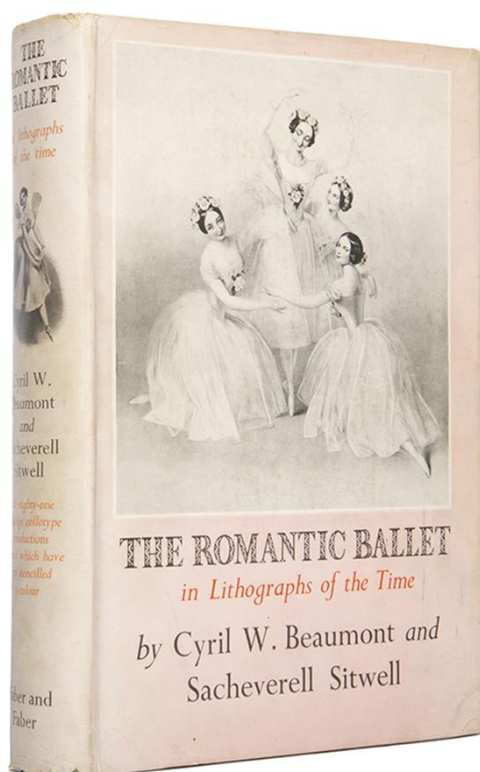
Parisian culture and fashion at the time and also unwittingly reflects the end of the golden *Belle Epoque*, and the beginning of another very different time in world history.

The first issue appeared on 1 June 1912, the last on 1 August 1914 due to the outbreak of World War I.

First issue, limited edition, number 1150 of 1279, 8vo (22.8 x 14.8 cm); [1], viii, [1] (facsimile), 168 pp., limitation page, 43 pochoir plates, original blue printed paper wrappers bound, adverts, all bound in contemporary Bordeaux straight-grained morocco gilt, boards ruled in gilt, spine in 6 compartments, top edge gilt; a superb copy.

£2,750

92854



3. BEAUMONT, CYRIL W.; SITWELL, SACHEVERELL. The Romantic Ballet in lithographs of the time. London, Faber and Faber, 1938.

A lovely copy of this luxurious inter-war production. Cyril Beaumont (1891-1976) and Sir Sacheverell Sitwell (1896-1988) collaborated on this work after meeting in Beaumont's bookshop on Charing Cross Road. Seeing as the bookshop specialised in ballet books, it seems only right that ballet was the subject which Beaumont could exhibit her knowledge and access to lithographs of ballets of the Romantic ballet period from 1832 to 1849.

First edition; 4to (28.5 x 20.5 cm); 81 tipped in plates as issued, 9 of which in colour, a couple of discreet ownership inscriptions to front endpaper; publisher's silver metallic cloth, original pictorial dust-jacket, gilt cloth lettering piece to spine, top edge gilt, clipped dust-jacket a little sunned and frayed, binding a little bumped otherwise well preserved, a near-fine copy in a good dust-jacket;

£375

114610

4. BECKER, VIVIENNE. The Impossible Collection of Jewellery. The 100 Most Important Jewels of the Twentieth Century. New York, Assouline, 2013.

Fine jewellery historian Vivienne Becker selects the quintessential bijoux that represent the milestones of jewellery design of the last one hundred years, with the most spectacular jewels of the twentieth century. From Art Nouveau to the brink of the new millennium, Becker's selections range from the Wiener Werkstätte and Tiffany Studios, Egyptian-inspired Art Deco masterpieces by Cartier and mid-century designs by Verdura for Chanel, exquisite creations by DeBeers, Van Cleef & Arpels, and Graff, to modern designs from a new generation of innovative artists.

First edition, sole issue; thick folio mm; 100 mounted colour plates, fine; publisher's printed silk covered boards lettered in gilt, with the original presentation solander box, mounted with an illustration of a lizard bracelet, lettered in white and gold. in fine condition.



£950

112734



5. BIBA. Mail order catalogues. n.d. [1960s, probably 1968-69].

Biba only produced six mail order catalogues and they rarely appear on the market. The unusual shape was so that they would go through letter boxes easily.

Founded by Barbara Hulanicki in 1964, Biba brought cutting edge fashion to the high street. These catalogues provide a quintessential record 60's designs. Must haves for not only students of fashion, but also for those who were there and can't remember it!

3 original Biba catalogues 35.5 x 18 cm, illustrated throughout by Helmut Newton and others, wrappers with biba logo to upper covers, 2 with order slips loosely inserted, one with small cup stain to upper wrapper (faint), one with slight flecking, overall well preserved examples of an ephemeral publication.

£1,100

106176

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6. [CHINESE EXPORT WATERCOLOURS ON PITH PAPER]. Group of ten courtly scenes. *Mid to late nineteenth century.*

Fine scenes showing rich interiors and fine costumes - this album of especially large format. Pith came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export water-colours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold in albums and hence protected from the light, they retain their bright colours to this day.

Pith comes from the central column of spongy cellular tissue in the stem of a small tree called *Tetrapanax Papyrifera*, native to south-west China. It has had a variety of uses, some going back many centuries. At the imperial court both men and women wore coloured flowers made from pith in their hair. For use in painting, it is cut by hand with a knife into thin sheets from short lengths of the spongy tissue.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface allowing fine detail and bright colour.

Ten water-colour and gouache studies on pith paper, each surrounded by purple silk borders. Framed and glazed, overall size: 40cm by 28.5 cm by 2cm.

£12,500

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WITH 72 HAND-COLOURED PLATES

7. CRUZ CANO Y OLEMEDILLA, JUAN DE LA. *Collection des costumes Espagnols anciens et modernes. Paris, chez Gaugery, 1791.*

FIRST FRENCH EDITION OF CRUZ CANO Y OLEMEDILLA'S POPULAR SPANISH WORK, WITH 72 HAND-COLOURED PLATES.

The collection of costume plates was intended to record the different outfits worn by the Spanish people, both common and noble, stretching across all the different regions of the country and accounting for all of its colonies. Cruz Cano Y Olemedilla (1734-1790), a Spanish engraver and cartographer, was sent by the state to study architectural engravings in Paris in 1752. During this time he also learnt the art of map engraving under the great French geographer Jean Baptiste Bourguignon d'Anville (1697-1782). His background and training in France can be appreciated in this suite of costume engravings; the topographical and architectural details included in the plates provide further insight into the customs and the geographical features of the various depicted towns and cities.

First published in Madrid between 1777-1788, the work was initially issued in 7 parts, each consisting of 12 plates (apart for the final part which, according to the Bibliotheca National in Madrid, was released only with 10 plates). Although the work was never actually completed, the prints proved incredibly popular and were reprinted in both France and Germany. This present French edition was published a year after Olemedilla's death.

Provenance: Bibliothèque Léon (bookplate to flyleaf).

First French edition; folio (38.2 × 26.2 cm); 72 aquatint plates engraved by Devere after Cruz Cano Y Olemedilla and finished in contemporary hand-colour, 8 cm repaired closed tear to title near imprint affecting one letter, the first 2 letters of the imprint missing (probably through a production flaw and consequently repaired), faint tears around the letterpress of 'Paris' due to printing technique, some light scattered variable spotting, more heavily affecting plates 12, 36, & 55, plate 56 mis-bound between plates 60 and 61; 19th-century tan half calf ruled in gilt, over marbled paper boards, top edge gilt, the others red, extremities faintly rubbed, joint splitting at head of spine.

Bobins IV, 1215; Colas 843; Lipperbeide Jc 4.

£15,000

111324



8. DAHLSTEEN, AUGUSTE.
[Russische Trachten und Ausrüfer in
St. Petersburg]. Habillemens
moscovites et crieurs à St Peterbourg.
Invent: et faits à l'eau forte par A.
Dahlsteen. W.C. Mayr, Kassel, circa 1760].

EXTREMELY RARE WORK ON RUSSIAN COSTUMES AND THE CRIES OF ST PETERSBURG, masterly drawn by a contemporary of Le Prince in a typical 18th-century style.

Dahlsteen was born in Stockholm in 1720. He was trained as an artist and at 23 and left his native city, first for Kassel and then Riga. In 1749 he visited St. Petersburg from where he returned to Kassel by 1753, presumably where he died in 1769.

Although the 'Nationalmuseum' of Stockholm holds a volume of his

etchings, Dahlsteen's work related to Russia is very rare: we couldn't trace any copy at auction in the last 35 years and COPAC lists only one copy, in the British Library.

Quarto. 41 etched plates (of 49, lacking engraved title and plates 2, 7, 8, 9, 10, 31, 35 & 41), captions printed in German and French; light marginal soiling and water-staining to some plates, corner tear to plate 30, but images clean. Loose in recent cloth solander box. Colas 776.

£3,950

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9. FERRARIO, GIULIO. Il Costume Antico e Moderno o storia del governo, della milizia, della religione, delle arti, scienze ed usanze di tutti i popoli antichi e moderni privata coi monumenti dell' antichita e representata cogli analoghi disegni... [with] Del Costume antico e moderno di tutti i popoli del Dottore Giulio Ferrario. Indice generale per alfabeto e per materie preceduto da un saggio di supplimento alla detta opera e dall' indicazione delle più importanti scoperte e relazioni fatte...[with] Aggiunte e rettificazioni all' opera il costume antico e moderno di tutti i popoli cogli....

Milano, Tipografia dell' editore, 1817-1826.

First edition of Ferrario's monumental work, issued in French and Italian, this being the Italian text version. It is a comprehensive account of the flora and fauna, costumes, religious customs, recreations of all the peoples of the world, both ancient and modern and including many topographical views etc. It represented the first detailed study of world geography with reference to civil and military customs, customs and tradition of various diverse peoples, little known at the time. Of particular importance are the illustrations in the United States depicting Native American monuments, cities and populations. It was very successful and reprinted several times. Giulio Ferrario (1767-1847) was head librarian of the Braidense Library and author of several erudite historical works.

First edition (Italian text version); 14 vols bound in 18 [with] 4 supplementary volumes, 22 in total; large 4to; illustrated with 6 large folding maps, 1640 aquatint plates, of which 1517 are hand-coloured, various tables, etc., portrait of Francis I replaced with an emblematic portrait of 'Terra', occasional short closed tears (not affecting plates), scattered light foxing, plates slightly toned, 2 vols heavily toned; contemporary vellum-backed maroon boards, red and green morocco spine labels with gilt lettering, a very good set.

Brunet II, 1232; Colas 1051, 1052 & 1053; Cicognara 1648; Graesse, II, 571

£50,000

106551



10. FÜLÖP-MILLER, RENÉ; JOSEPH GREGOR. The Russian Theatre: It's character and history with especial reference to the revolutionary period. *Philadelphia, Haag-Druglin, Leipzig, for J.B. Lippincott Company, [ca.1930].*

A beautifully illustrated standard reference work containing stage and costume designs by Bilibin, Benois, Bakst, Goncharova, Larionov, Tatlin, Meyerhold and other major Russian designers.

FIRST EDITION. LIMITED TO 650 COPIES. Folio (32 x 25 cm). 136 pp., 48 colour illustrations, 357 in half-tone, publisher's red cloth gilt, spine lightly faded, a fine copy.

£650

113677



FINE COMPLETE COPY OF THE FIRST EDITION

11. GEORGI, JOHAN GOTTLIEB. *Description de toutes les nations de l'empire de Russie, ou l'on expose leurs moeurs, religions, usages, habitations, habillemens et autres particularites remarquables... traduite de l'Allemand. St. Petersbourg, Weitrecht (part 3) et Schnoor for Charles Guillaume Muller, 1776-1777.*

The captions for the engravings were printed in three languages, so that it could be placed with the text volumes of any of the three issues: French, German and Russian. The work is divided into the following sections: I. People of the Finnish tribe (25 plates), II. Tatar people (30 plates), III. Samoyed, Manchu and Eastern Siberian people (20 plates). The plate volume of this copy contains an additional 20 plates, a the fourth part - Mongolian peoples, Russians and other peoples, which was supplied with the German and Russian editions.

Johann Gottlieb Georgi (1729-1803) was a German geographer and chemist. In 1770 he began his studies at the Russian Academy of Sciences in St. Petersburg, before accompanying Peter Simon Pallas, a German zoologist and biologist, on his expedition through Siberia two years later. 'He was particularly interested in the region of the Lake Baikal. His description and mapping of this region remained one of the most accurate and significant for several decades. After his return to St. Petersburg Georgi published the observations he made during his trip. It is hard to overestimate Georgi's work. His records provided extensive and accurate ethnographical, economical, botanical and geographical descriptions of the large part of the Russian Empire.' (NDB, Neue Deutsche Biographie VI, 242).

Provenance: Bibliothek Hammer, Stockholm (ex-libris to upper pastedown); Boris Berezovskiy, 1946-2013, Russian businessman and politician.

Three vols in one, accompanied by plate vol.; 4to (29.5 x 22.5 cm); title, [2], 108 pp.; title, [2], 228 pp.; title, [2], 164 pp., uncut, some leaves unopened; marginal water stain in vols I & III, heavier at the end; plate vol.: 25 + 75 engraved plates in fine contemporary hand-colour, with upper wrappers & index for parts I & II; modern half calf gilt over old marbled boards, a very good set.

Bobins 999; Colas 1224; Lipperbeide 133.

£14,500

91563



12. HARDING, EDWARD.
Costume of the Russian Empire,
 illustrated by upwards of Seventy
 Richly Coloured Engravings
 dedicated by permission to Her
 Royal Highness the Princess
 Elizabeth. London, John Stockdale, 1811.

A WONDERFUL COSTUME BOOK OF THE
 RUSSIAN EMPIRE AND AN IMPORTANT
 RECORD OF CATHERINE THE GREAT'S
 REIGN.

*Folio (37.4 x 28); hand-coloured engraved
 title-page, title-pages in English and French,
 dedication leaf to Princess Elizabeth, illustrated
 with 72 colour plates with text in English and
 French, marbled endpapers, some foxing to free
 endpapers otherwise very fresh, text block
 slightly detached from lower board;
 contemporary brown calf over brown boards,
 title in gilt to spine, spine and edges worn.*

Abbey 246

£950

100606



13. [HUNGARY]. Portraits des Hongrois,
 des Pandoures ou Croates, des Waradins ou
 Esclavoniens, et des Ulans, &c. qui sont au
 service de LL. MM., la Reine de Hongrie &
 le Roi de Prusse. [The Hague], 1787.

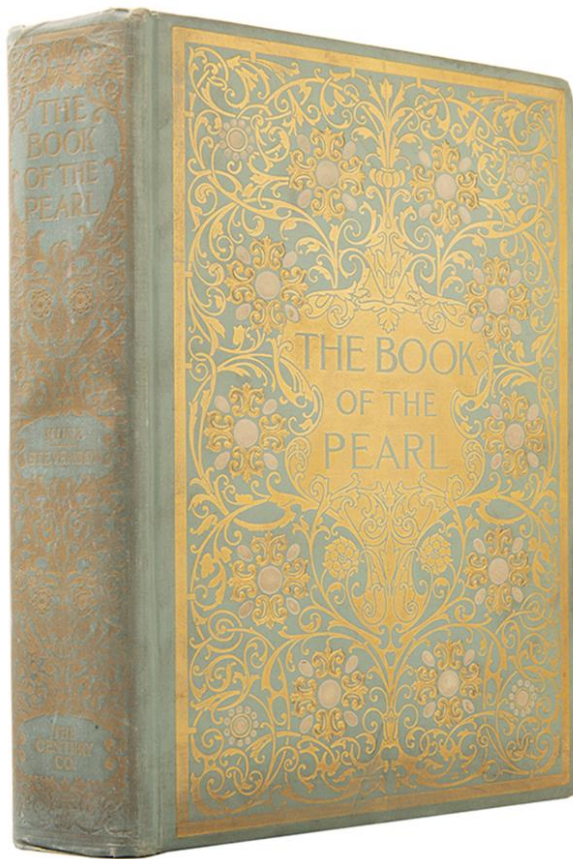
First published in 1742 in folio format, both
 editions are extremely rare. WorldCat lists just 2
 copies of the first edition and only a few copies
 of the English editions of 1742 and 1743.

*Second edition; 8vo; text in French and Dutch in double
 column, 6 hand-coloured engraved plates, bookplate to
 verso of front wrapper, occasional light spotting, slight
 toning to leaves; original marbled wrappers, stitched as
 issued, slightly rubbed and faded, some fraying to spine,
 housed in modern maroon cloth drop-back box.*

Bobins 1124; cf. Colas 2410 (first edition).

£2,500

110360



14. KUNZ, GEORGE FREDERICK; STEVENSON, CHARLES HUGH. *The Book of the Pearl the History, Art, Science, and Industry of the Queen of Gems.* New York, The Century Co., 1908.

Kunz' monograph on the pearl has been described as 'One of the most beautiful books published in the United States' (Sinkankas). Prized for the enormous amount of reliable information it contains. This first issue is distinguished by the cream pearls to the cover and the top edge being gilt.

First edition, first issue; 4to; 25 colour plates and numerous black & white, 5 maps, illustrations in text; publisher's turquoise cloth, elaborately blocked in gilt, top edge gilt, corners bumped, rubbing to extremities, a few minor marks, otherwise very bright and internally fine; 548 pp.

Sinkankas 3690.

£1,500

111672

15. LANGE EDOUARD; FRENZEL, WILHELM. *Das Hoffest zu Ferrara, in den Saalen des Koeniglichen Schlosses zu Berlin.* Berlin, C.G. Luederitz, 1846.

Lange's rare work on Ferrara. 'The plates herein represent fancy-dress costumes for this 1843 recreation of a celebration at the Court of Ferrara, bedecked in Renaissance splendour.' (Bobins).

First edition; folio, 42 hand-coloured lithograph plates, heightened with gum arabic, some trimmed a little short, some lightly foxed, contemporary half roan, neat repairs to extremities, upper cover lightly stained, a good copy.

Bobins 585; Colas 1758; Lipperheide 2545.

£4,500

112133





ART DECO STYLE PERSONIFIED

16. LABOUREUR, JEAN-EMILE; BONFILS, ROBERT; BRISSAUD, PIERRE; ET AL. *Le Goût du Jour*. Paris, Francois Bernouard, December 1918 & June - December 1920.

A FINE AND RARE COMPLETE SET OF ONE OF THE MOST BEAUTIFUL FASHION MAGAZINES TO APPEAR IN FRANCE AFTER THE GREAT WAR; WITH ADDITIONAL PROOFS.

First edition, NO. 20 OF 25 EXAMPLES ON PAPIER VERGÉ D'ARCHES WITH PROOFS (total edition 1432); 14 fascicles (as I and 1-13), small folio, I: [12] pp., with 4 hand-coloured wood-engraved plates and polychromatic woodcut ornaments in text, 1-13: [4 (half-title, limitation, title, blank)], [112] pp., with 40 NUMBERED, HAND-COLOURED, COPPER-ENGRAVED AND ETCHED POCHOIR PLATES, EACH WITH UNCOLOURED PROOF (PL. 36 UNCOLOURED, WITH ADDITIONAL PROOF OF AN EARLIER STATE), AND A FINAL HAND-COLOURED PLATE WITH PROOF; fascicles 10, 12, & 13 unopened at top-edge, occasional spotting, slight toning

at extremities; loose as issued in publisher's printed wrappers, first issue with hand-coloured wood-engraved title vignette, others printed in two colours with hand-coloured rose, fascicle 4 with an additional uncoloured outer wrapper, 7 issues with publisher's glassine, together in a modern cloth solander box, printed paper label to spine; a few light marks, marginal tear to wrapper of fascicle 3 and outer wrapper of fascicle 4 torn, an excellent set.

£7,500

97300

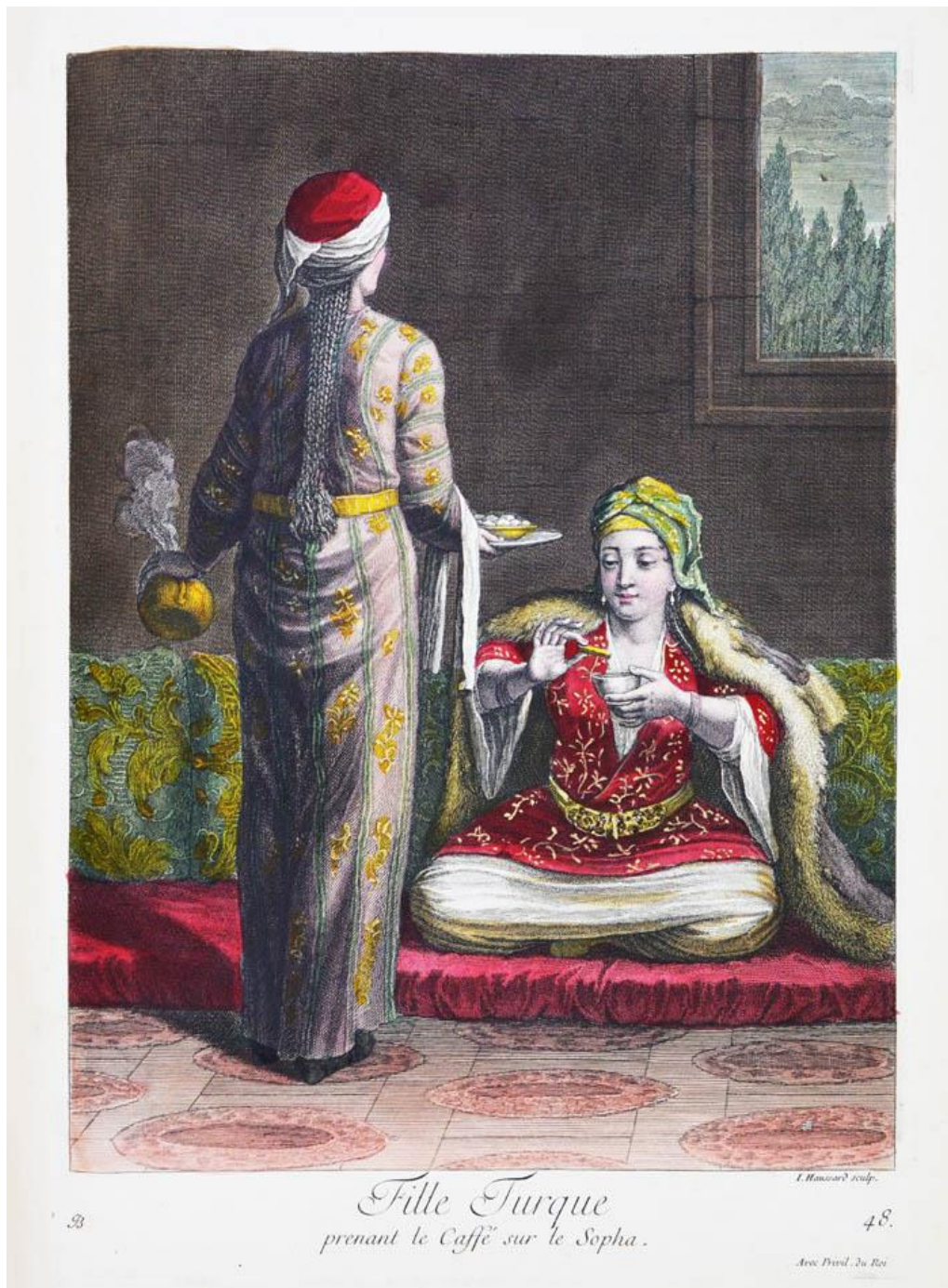


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AN OUTSTANDING EXAMPLE

17. LE HAY, JACQUES; FERRIOL, CHARLES DE. Recueil de cent estampes representant differentes nations du Levant, tirées sur les tableaux peints d'après nature en 1707 et 1708. Paris, Le Hay, 1714.

AN EXCEPTIONAL EXAMPLE. Most copies were issued uncoloured. A few were sold with hand-colouring and a smaller number were issued heightened with gold and mica. Very few copies, however, have as many engravings heightened with mica as the present one.

This important work forms the 'basic prototype for Levantine costume plates' (Atabey). The most luxurious edition, with hand-coloured plates, many enhanced with gold and mica, arguably

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the finest colour plate costume book of the Ottoman Empire. In addition to the sixty or so plates depicting Turkish Court, noble, military and other costumes, the work illustrates the regional, religious or national costume of several other parts of the Turkish Empire. These include Greeks (10); Albanians (2); Jews (3); Hungarians (2); Wallachians (3); Bulgarians (2); Crimean Tartars (1); Armenians (5); Persians (2); Indians (2); Arabs (1); Barbary Coast (4); and Moors (1).

The plates for this work were commissioned by Charles de Ferriol (1652-1722), the French Ambassador to the Porte between 1699 and 1709. The plates were engraved after drawings by the Flemish artist J.B. van Mour, who lived and worked in Constantinople for many years during the first part of the eighteenth century. It has been suggested that van Mour came to Constantinople with the entourage of Ferriol in 1699. When the paintings were complete, Ferriol helped Le Hay to publish the present prints of the pictures. Le Hay's work was an instant success and the plates quickly became the principal source of turqueries for artists and publishers throughout Europe. In recognition of van Mour's talents, he was granted the unique post of 'Peintre ordinaire du Roi en Levant' in 1725.

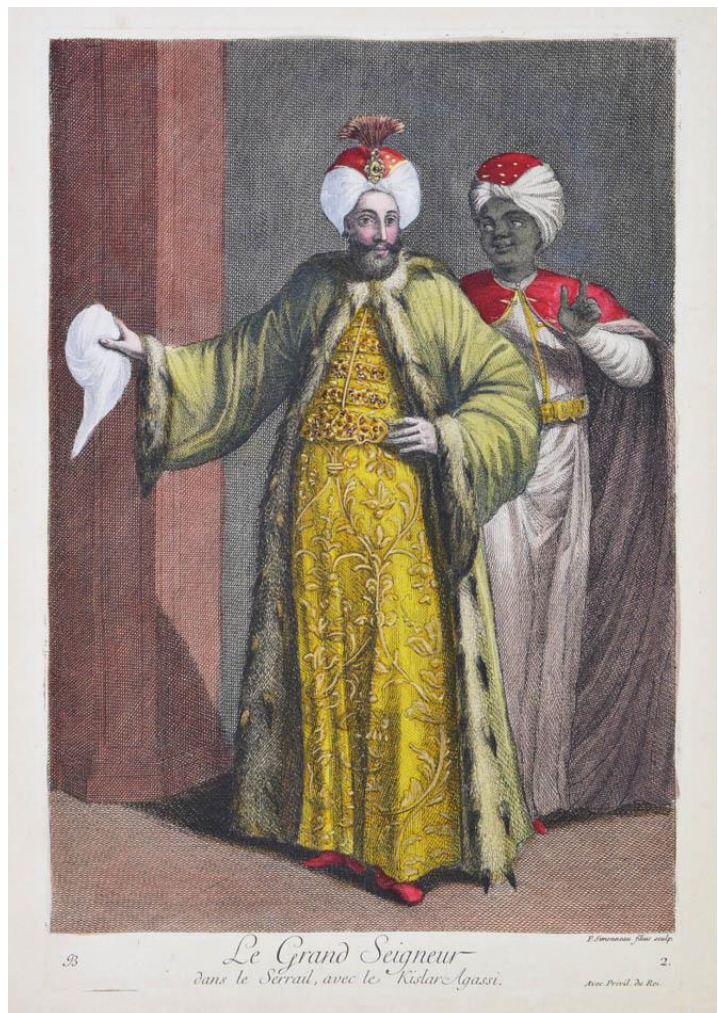
Van Mour's paintings (and the plates that derive from them) show Constantinople as a cosmopolitan place with Muslims and non-Muslims uniting in shared 'Ottoman' pleasures. Armenians, Franks, Greeks and Persians are shown drinking coffee, playing mankeh (a version of backgammon), or making music.

Folio (49 x 33 cm approx.), engraved throughout, comprising: title with preface by Cars on verso, 'Anecdotes' (pp.I-II), 'Explication des figures' (pp.III-XIV), leaf of music (printed recto only), and 102 engraved plates (3 double-page), ALL WITH FINE CONTEMPORARY HAND-COLOURING, 30 PLATES HEIGHTENED WITH GOLD AND MICA; full contemporary French red morocco, boards & spine richly tooled in gilt, with superb floriated endpapers; some restoration to extremities of spine; a particularly fine example.

Koç 105; Atabey 430 (uncoloured); Brunet 947-48; Blackmer 591; Colas 1819-20.

£75,000

99480





Les Marchands de Poisson Gelé.



Le Marchand de Poisson Vivant, et les Marchands d'Ouzi d'Esturgeon.

RUSSIAN LIFE AND COSTUMES

18. LE PRINCE, JEAN-BAPTISTE. Oeuvres. Contenant plus de cent soixante planches gravées à l'eau-forte, & à l'imitation des dessins lavés au bistre; le tout d'après ses compositions, représentant divers Costumes & Habillemens de différens Peuples du Nord, où ce célèbre Artiste et sejourné quelque temps. Bazan, Paris, 1782.

A FINE EXAMPLE OF THESE BEAUTIFUL ENGRAVINGS, HERE IN THE RARER FOLIO VERSION, ENTIRELY UN CUT.

The painter and engraver Jean-Baptiste Le Prince (1734-1781) was a pupil of Boucher and Vien. He is credited with being the first artist to work in aquatint (in 1768), and the present publication contains more than 70 plates in that manner. The subjects represented are almost exclusively Russian: Le Prince spent indeed five years in Russia (1759-64), where, among other projects, he contributed to Chappe d'Auteroche's 'Voyage en Sibérie'.

The suites contained in the collection are as follows:

Divers habillements des prêtres de Russie (10 plates) - Les Strelits (8 plates) - Divers ajustements et usages de Russie (10 plates) - Suite de divers habillements des peuples du Nord (6 plates) - Première suite de cris et divers marchands de Petersbourg et de Moscou (6 plates) - 2me suite de cris et divers marchands de Russie (6 plates) - III suite de divers cris de marchands de Russie (6 plates) - Divers habillements des femmes de Moscovie (6 plates) - II suite d'habillement des femmes de Moscovie (6 plates) - Habillements de diverses nations (6 plates) - Various subjects (10 plates) - I suite de Coiffures (6 plates) - II suite d'habillements de diverses nations (6 plates) - Various subjects (62 plates) including Les Sens (5 plates), Le Roue vertueux (6 plates) for the book by Coqueley de Chaussepierre; La vertu au cabaret, La Musicienne; L'Adoration des anges d'après Vienet, La Maîtresse d'école d'après Boucher, the only "hommage" to his teachers by Le Prince, Les Nouvellistes, Le Poêle, les Oeufs cassés, Le Berceau, La Ferme, La Pompe, Le Cabaret de Moskou, Vue des environs de Nerva, Les Filets, etc., etc. Eleven large plates; Jesus dans le Temple, I Pastoral, II Pastoral, Les Batteaux russes, Le Coche d'eau, La Récréation champêtre, La Danse russe, Les Pécheurs, Les Laveuses, Le Repos, and O Fortunatos minimum.

The work was originally advertised to have more than 160 plates but although copies vary the most complete we have traced is 157 plates on 62 leaves.

Folio. Title-page, 154 original subjects, printed on 59 leaves consisting of 80 etchings (on 29 leaves) and 74 aquatints (on 30 leaves); occasional light spotting and waterstaining. Uncut in modern calf antique, spine with raised bands gilt in compartments.

Cohen, 625-27; Colas, 1850; Lipperheide, 1339; Solovev Kat. 105, 367 (150 rub., only 124 subjects in recent binding).

£12,500

84164





**THE PUBLISHER'S OWN
COPIES WITH BEAUTIFUL
POCHOIR ILLUSTRATIONS**

**19. MAETERLINCK
MAURICE; LEPAPE,
GEORGES (ILL). L'Oiseau
Bleu. L'Oiseau Bleu: Féerie
de Maurice Maeterlinck avec
des aquarelles de Georges
Lepape [WITH] Décors et
costumes pour L'Oiseau
Bleu de Maurice Materlinck
avec une préface de Gérard
d'Houville. Paris, Le Livre,
1925-1927.**

ILLUSTRATED LIBRETTO WITH
SEPARATE EDITION OF 61
COSTUME DESIGNS for *L'Oiseau
Bleu* which was written in 1908
by the Belgian playwright
Maurice Maeterlinck and
premiered at Konstantin
Stanislavski's Moscow Art
Theatre. These illustrations are
based on the 1923 production
of the play, for which Lepape
was the designer.

An Art Deco artist Georges Lepape (1887-1971) began his career as an illustrator for the fashion designer Paul Poiret, before becoming one of the world's most famous fashion illustrators in the world, working primarily for *Vogue*.

Provenance: Henri Barthlémy (exlibris to the libretto and printed hors commerce for him).

2 vols; 8vo; libretto, ONE OF 10 EXAMPLES ON JAPON IMPERIAL, NOMINATIVE HORS COMMERCE EXAMPLE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY, 8vo, 14 ORIGINAL POCHOIRS BY SAUDE AFTER GEORGES LEPAPE, original wrappers. Décors et costumes: ONE OF OF 10 COPIES ON JAPON IMPERIAL, HORS COMMERCE, THIS FOR THE PUBLISHER HENRI BARTHLÉMY, 61 colour plates (seven double page folding), loose in the original wrappers, both volumes protected by a chemise and slipcase (slight wear). 25 by 18 cm (9¾ by 7 inches).

£6,500

97689



20. MALPICA, CESARE, EDITOR.
[Russia] Panorama dell' universo storia e
descrizione di tutti i popoli... Napoli, 1859.

95 plates on Russia, with the appendix volume on Armenia (4 plates), The Crimea (8 plates), Caucasus (7 plates). At the end of the appendix is a 104-page section on Switzerland with 12 plates.

3 parts in 2 volumes, 8vo., 579, [v]; 224; 87; 104pp, 126 lithograph plates (127 listed but apparently plate 1 not published), including 10 hand-coloured, contemporary dark blue morocco-backed marbled boards gilt, an excellent copy.

£1,500

87186

21. MARTIN, CHARLES (ILLUSTRATOR). **La Mode en mil neuf cent douze. chez Marcelle Demay.** Paris, Draeger frères, 1912.

A beautiful and uncommon catalogue of hats created by the French milliner Marcelle Demay for her 1912 collection. She commissioned noted fashion illustrator Charles Martin to execute the brightly coloured designs. Accompanying these are photographs (by Talbot) of French actress Berthe Cerny modelling the hats.

First edition. 4to (31 x 24 cm). 4 tipped-in original colour photographs, 2 pochoir plates with small vignettes along bottom margins; 4 leaves missing (probably those for 'hiver' and 'été'). Pochoir design to upper board, original pictorial cream wrappers tied with gold cord; slightly worn in parts.



£450

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22. MEYER, FELIX. Costumes Suisses en mignature (sic). Dessinés d'après nature avec texte explicatif.

Zurich, Leuthold, 1836

Meyer's scarce series of costume prints, lettered below image with their town of origin.

First edition, small 8vo, hand-coloured aquatint frontispiece of arms of the cantons printed in blue, additional title with hand-coloured aquatint vignette, 23 fine hand-coloured aquatint plates, tissue-guards, some plates lightly browned, one or two with small marginal stains, foxing to text, original brick red boards with decorative gilt border and title to upper cover, gilt edges, a little rubbed and marked, rebounded in red calf and titled in gilt, corners neatly repaired, a very good copy.

Bobins 1053; Colas 2049.

£1,950

112138



23. [MILLER, WILLIAM]. The costume of the Russian Empire, illustrated by a series of seventy-three engravings. With descriptions in English and French. London, For William Miller, 1804.

This was the fourth title in a series of costume books first issued by William Miller in 1803. In this copy the watermarks on the paper are dated 1818 and therefore this edition was issued by Thomas M'Lean, who re-issued all six titles of "Costumes" in the same year.

Provenance: Boris Berezovskiy (1946-2013, Russian businessman and politician).

Second edition, second issue, 4to (36 × 27 cm), title-page in French and English, pp. iii, iii, 73 handcoloured aquatint plates each with text page in French and English; some minor offsetting to text. Contemporary red morocco, lavishly gilt decorated spine and boards, gilt lettered, ex-libris with coat of arms and the name "John Wild" to upper pastedown; corners bumped, slightly rubbed.

Abbey Travel 245, Colas 702, Lipperheide 1341.

£3,000

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THE LOVERDOS COPY OF THE EXPANDED ITALIAN EDITION

24. NICOLAY, NICOLAS DE. Le navigationi et viaggi, fatti nella Turchia, di Nicololo de' Nicholai del delfinato, signor d'Arfevilla... Venice, Francesco Ziletti, 1580.

The best, expanded edition in Italian of Nicolas de Nicolay's (1517-1583) *Quatre premiers livres des navigations*, the first comprehensive survey of the costumes and customs of the Ottoman Empire.

Artist, geographer and spy, Nicolay (1517-1583) was sent by the French king Henri II to Constantinople in 1551 to join d'Aramont's embassy at the court of the sultan. Henri's predecessor had counted Suleiman an ally and Henri wished to revive that accord. Nicolay's account of his travels, written whilst in residence, is more balanced in its depiction of the Ottomans than others of the period, although it still includes salacious details of sex, drugs and cruelty.

The work is illustrated with 67 plates claimed by Nicolay as his own work, although Baudrier assigns them to Louis Danet of whom nothing else is known. The engravings closely follow the 1567 Lyon edition of the French text, and attest to the cultural diversity of life under the sultanate, with plates depicting Greeks and Arabs, Turks and Armenians, and a Jewish physician. In our copy the often-mutilated image of a qalandar (p.108) member of the dervish fraternity is uncensored. The additional 7 plates produced for this 1580 Ziletti edition (pp. 154, 182, 184, 186, 188, 190 and 192) include images of an Arab captain, a lady travelling under canopy through the city, and the Patriarch of Constantinople.

The 'finest and most influential pictorial introduction of Turkish characters and costumes' (Rouillard). With provenance for Dionysius P. Loverdos (1878-1934), a banker from Cephalonia and one of the most important collectors of post-Byzantine religious art.

Provenance: Spiros Loverdos Collection (bookplate).

Second edition in Italian, expanded with 7 additional plates; folio (30.5 x 21 cm); text in Italian, 67 full-page engraved illustrations, minor offsetting, woodcut device to title, initials and headpieces, gilt bookplate and old bookseller's label to front pastedown, old library stamp to rear pastedown, endpapers watermarked with lily in circle, title watermarked with angel in circle below star, final blank f. present; old vellum, MS title to spine in pen, edges stained red, remains of silk ties, covers a little yellowed, minor worming top top-margin of first few ff., otherwise internally clean; [24], 192, [2]pp.

Blackmer 1196; Colas 2204.

£8,000 110317

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25. NICOLAY, NICOLAS DE.
The navigations, peregrinations
and voyages made into Turkie...
containing sundry singularities
which the author hath there seene
and observed... Translated out of
French by T. Washington the
younger. *London, Thomas Dawson,*
1585.

The rare first English edition of Nicolay's *Navigations*, a work whose illustrations helped shaped the West's popular imagination of the Islamic world. The artist, geographer and spy Nicolas de Nicolay (1517-1583) went to the court in Constantinople as part of an embassy from Henri II to the Sultan; Henri's predecessor had counted Suleiman as an ally and Henri wished to revive that accord. Nicolay's work, a combination of a travelogue with a survey of the Ottoman Empire, was first published in French at Lyon in 1567 and quickly translated into other European languages. His depiction of the Ottomans is less pejorative than other similar accounts although still interwoven at times with salacious details of sex, drugs and cruelty (lesbians at the hammam, the genital mutilation of religious ascetics, opium-laced sorbets, etc).



The 60 woodcuts in the present edition were copied from the Antwerp versions, possibly by a Dutchman called Charles Tressell. The monogram CT appears in at least two cuts. The explicit woodcut of "a Religius Turke" to leaf 101v, is often found mutilated, but remains intact in this copy. Other woodcuts include the earliest depictions of inhabitants of Algiers, Tripoli, Turkey, Greece, Persia and Armenia. Jewish occupational costumes are represented by a physician, a Jewess and a merchant. The work is frequently frequently cited by Shakespeare scholars as a source for *The Merchant of Venice*

First edition in English; small 4to, ff. [4], 163, 3 (contents), title within decorative border, 60 full-page woodcuts within decorative borders, third preliminary leaf with marginal repair not touching text, ff 108 with small repair to lower blank margin, ff 109 with short closed tear just touching the border of plate, ff 134 with small repair to lower corner, ff 153 with repair to lower margin with loss to text of last two lines of verso, later calf, spine richly gilt by Brentano's, New York, a very good copy.

Blackmer 1197; Koç V, 1346 (also cf. Koç I, 18 & 18a for Lyon & Antwerp editions); cf. Colas 2206; STC 18574.

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26. NINETEENTH CENTURY FRENCH SCHOOL ALBUM. Souvenirs d'Angleterre; Personnages. c. 1850

An unusual and amusing album of period pencil and watercolour plates. The numerous plates depict furniture, street scenes including protests with placards, a variety of costumes including military uniforms, theatrical and various trades all English.

Provenance: Sitwell Family.

Folio (52 x 35 cm); an album of 38 pencil and watercolour plates, all in colour except one interior scene in pencil, inscribed and dated throughout, 37 mounted on paper including one advertisement by Smith's, one loose, 14 blank pages at rear, slight browning and fading throughout, decorated endpapers; bound in nineteenth century morocco backed marbled boards, spine gilt ruled and lettered, green morocco label, gilt lettered on upper board, worn at extremities, frayed; overall an attractive album.

£9,500

105420





MAGNIFICENT IN SIZE AND SCOPE

27. PAULY, THEODORE DE. *Description ethnographique des peuples de la Russie.*
St Petersburg, F. Bellizard, 1862.

FIRST EDITION OF THIS STRIKING WORK: 'L'OUVRAGE EST TRES RARE ET C'EST L'UN DES PLUS BEAUX SUR LES DIFFERENTS COSTUMES DES PEUPLADES DE LA RUSSIE' (Colas).

Dedicated to Alexander II and published to commemorate the thousand-year jubilee of the Russian Empire - the founding of the dynasty of Novgorod by the three Rus princes, Rurik, Sineus and Truvor - Pauly's book is suitably magnificent in size and scope, with plates of a consistently high artistic and technical quality. Descriptions of the varied inhabitants of the Empire are divided in parts between the Indo-Europeans, the Caucasians, the Uralo-Altai

nations, eastern Siberians and the short final section covers the 'peuples de l'Amérique russe'. The text is one of the most scholarly of the period.

These qualities were recognised immediately after publication: 'Cet important ouvrage a été rédigé sur les matériaux que possède la Société géographique impériale de Russie et sur les documents des ministères et administrations de l'État. Il est précédé d'une introduction de M. Ch. de Baer, exposant ce qu'était dans le passé et ce qu'est aujourd'hui la science ethnographique. Le savant travail de M. de Pauly est une description étendue et complète de l'état actuel et des traits caractéristiques de tous les peuples de l'empire russe, classée méthodiquement d'après l'origine de ces peuples et les limites géographiques. [...] Cette grande publication [a été] exécutée avec un luxe typographique remarquable' (*Le Journal des savants*, 1863, p. 204).

First edition; 5 parts in 1 vol; folio (54 x 42 cm); 62 chromolithographs with tissue guards after Gagarin, Karpov, Timm, Zichy, F. Teichel, Viale, Zakharov and others, double-page map, plate of skulls, spotting, water stain to corner of preliminary pages; contemporary brown morocco with title to cover and spine rebacked retaining original spine, lightly rubbed.

Bobins 211; Colas 2292; Sabin 59233

£10,000

99001





28. PINELLI, BARTOLOMEO. Raccolta di quindici costumi li piu interessanti della Svizzera Desgnati. ed incisi all'acqua forte da Bartolomeo Pinelli Romano.

Roma, Luigi Fabri, n.d. [but c. 1813].

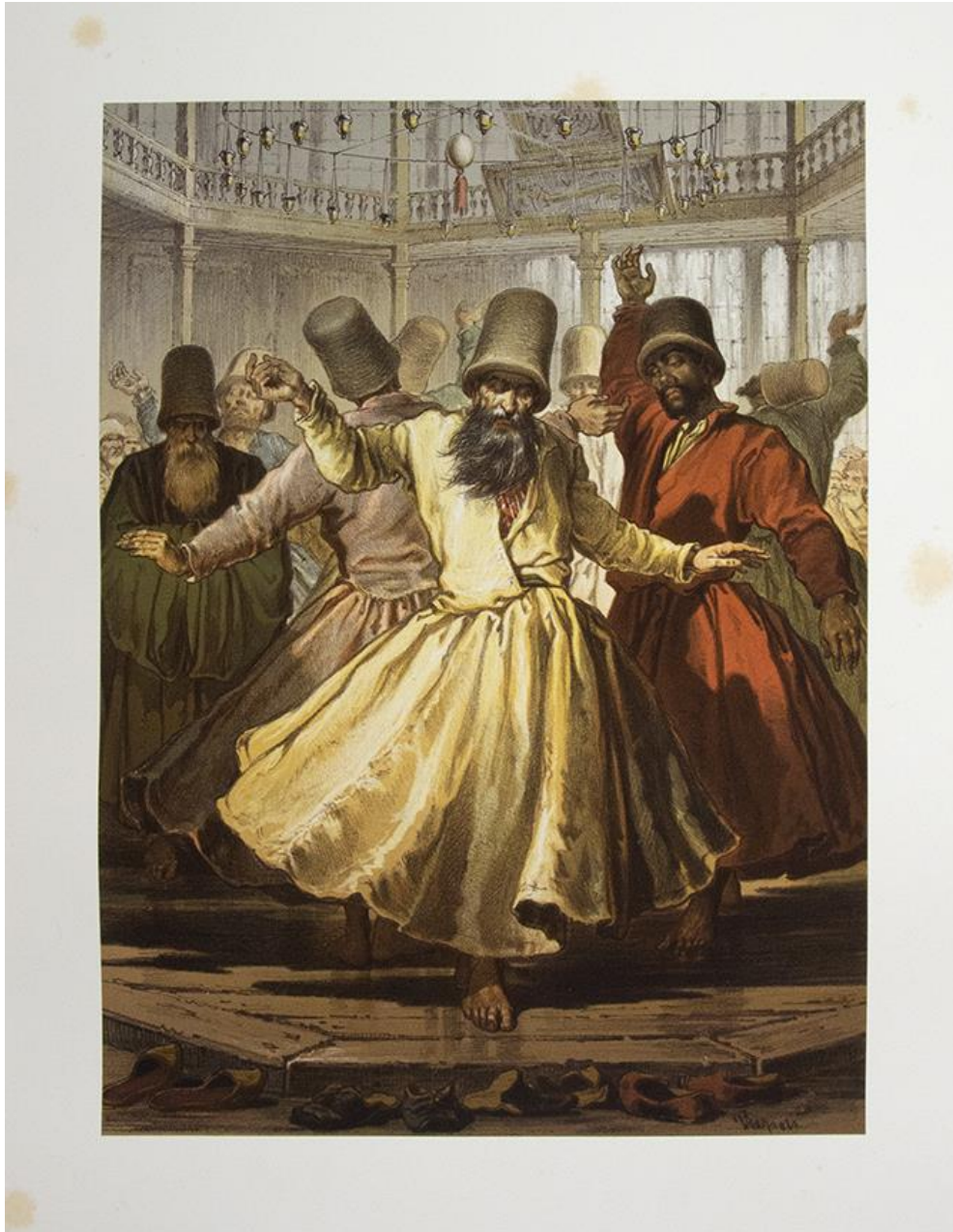
An unusual album of Swiss costume plates by the 19th-century artist Bartolomeo Pinelli (1781-1835).

Pinelli illustrated works by Dante, Virgil and Cervantes amongst others. He produced several albums of costume plates mainly Italian or Roman. This Swiss collection appears scarce.

Fifteen hand-coloured etched plates, title-page with hand-coloured vignette, paper size (27.5 x 21 cm), image size (18.5 x 13 cm), all captioned, slight spotting to the title-page, otherwise all plates in fine fresh condition, modern blue morocco-backed marbled boards gilt.

Bobins 1061; Colas 2374; Lipperbeide 905.

£2,500 112140



SUPERB EVOCATIVE PLATES OF CONSTANTINOPLE, ITS PEOPLE AND THEIR CUSTOMS

29. PREZIOSI, AMADEO. Stamboul Souvenir d'Orient. Paris, Lemercier, 1865.

A native of Malta, Preziosi first visited Istanbul in 1842; depicting the city and its people in their distinctive costumes and attitudes was to be the focus for his artistic career thereafter. In the 1850s he worked for the *Illustrated London News*, Preziosi was invited in 1866 to paint the official portrait of the Ottoman Sultan Abdülaziz for the Turkish Pavilion of the 1867 Universal Exhibition in Paris. During his time in Constantinople, which he made his home, Preziosi was the most popular painter in the city.

Preziosi's gift for depicting people and costume, and free flowing lines, along with attention to small details, make his work particularly appealing, and inspired a school of followers.

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Provenance: Necker (bookplate).

Second edition, folio (58 × 43.5 cm.), pictorial lithographed title printed in sepia, 28 chromo-lithographed plates, table of contents at end, original cloth gilt, spine faded, a very good example.

Blackmer 1353; cf. Atabey 999; Colas 2422

£17,500

104290





30. REINHARDT, JOSEPH. A collection of Swiss costumes, in miniature... Each plate represents a view taken on the spot; to which is added a description in French and English. London James Goodwin, [1828].

Reinhardt's fine series of Swiss regional costume subjects set against fully coloured landscape backgrounds. Colas preferred this undated issue to the first of 1822 because it was printed on better paper and the colouring was 'plus beau'.

Small 4to, title pages in French and English, 30 fine hand-coloured plates after Reinhardt, each plate captioned on a wash background below image, occasional light marginal spotting or soiling but generally clean, English text leaf to plate XIV torn

but no loss, original half red straight-grain morocco, paper label to upper cover, uncut, rubbed, rebacked preserving old spine, corners repaired.

Bobins 496; Colas 2531; Cf. Lipperheide Ga31.

£3,750 112153

31. RUSPI, ERCOLE. Costumes de Rome et de Naples. Album of watercolours. 1850-1852.

A FINE ALBUM OF WATERCOLOURS OF ROME AND NAPLES EACH SIGNED BY RUSPI.

Ruspi trained at the Accademia di San Luca in Rome where he was active in the third quarter of the nineteenth century.

Folio (49 x 36 cm); album of 47 watercolours signed by Ruspi and a frontispiece of Pope Pius IX signed by E. Belli; contemporary dark green leather binding, gilt title to cover, initials B.B. to back cover, spine in seven parts, binding slightly rubbed, some minor foxing but otherwise very fresh.

£12,500 99797





LA BELLE EPOQUE

32. SEM [PSEUD. OF GEORGES GOURSAT]. *Le Vrai & Le Faux Chic.* Succes, Paris, 1914

In this lively album Sem illustrates pre war fashion with numerous illustrations of fashionable ladies in fashionable hats.

Georges Goursat, or SEM (1863–1934), was a very famous French artist of the beginning of the twentieth century, the golden age of illustrated magazines and newspapers. He drew numerous caricatures of his contemporaries, published in newspapers such as *L'Illustration* and *Le Rire*, or in albums of his own. Attending fashionable events in casinos, horse races and Parisian cabarets and restaurants, he rubbed shoulders with the high society all the time, which became his favorite subject of depiction.

“Sem had a remarkable ability to capture the characteristic feature of the face rather than providing its likeness. His albums of Parisian life authentically reflect the physiognomy of the famous era of the 1900s” (Benezit).

Folio (47 x 53 cm). 22pp of text with coloured illustrations, 16 pages of full page pochoir prints, all bound in printed decorated covers with large gold scissors as a motif, slightly spotted on upper cover, some minor wear to the edge; overall a very good copy. Benezit vol. 12 p.981.

£1,250

95000



33. [SHOE DESIGN CATALOGUE]

Die Schuhmode - Winter 1924/25

Leonhard Zeh und Georg Driesch, München 1924/25 Winter

This unusual album of shoe designs contains designs for both men and women.

Landscape folio (30 x 21 cm), pp 54, 25 chromolithographed plates (image size 21.5 x 18 cm), all with descriptive text and captions, 11 small crayon shoe designs (18.5 x 14 cm) on tissue paper and one black and white photograph inserted loose, bound in original grey wrappers, title lettered in gilt, tied with green silk thread, slightly stained on lower wrapper; overall a very attractive collection.

£2,000

88077

34. SMITH, CHARLES HAMILTON. Costume of the army of the British Empire, according to the last regulations, 1814. Designed by an officer on the staff. London, printed by W. Bulmer and Co. for Colnaghi and Co., 1812-1815.

Charles Smith's survey of the military uniforms of the Army of the British Empire at the beginning of the nineteenth century. Fifty-four of the plates depict an individual soldier often in a military pose and the remaining six plates are of facings.

Provenance: Robert M. Rosenbaum (bookplate).

First edition; folio, hand-coloured aquatint frontispiece, engraved dedication leaf, 60 hand-coloured aquatint plates by I.C. Stadler after Smith, very occasional mark, lacking title, original upper wrapper to part 1 of 'Ancient Costume of England' erroneously bound in at beginning, modern red half morocco, a clean, fresh, very good copy.

Bobins 391; Colas 2754; Tooley 456.

£4,500

112158



**PRESENTATION COPY
INSCRIBED BY THE ARTIST**

35. TESSIER, ANDRE. Simon Lissim. Paris, Trident, 1928.

An early monograph on the work of Simon Lissim, a Ukrainian born designer, with fine pochoir plates by Saudé.

Limited edition, this copy out of series and inscribed by the artist, small 8vo (19 x 14.5 cm); illustrated with 22 phototypes of which 6 are coloured in pochoir by Saudé, with tissue guards, some pages uncut, signed in ink on the upper fly leaf, original printed thick wrappers, an excellent example.

£550

106863



36. [TURKISH COSTUME]; [WOLFGANG, ANDREAS MATTHÄUS]. *Recueil des differens costumes des principaux officiers et magistrats de la porte; et des peuples sujets de l'empire othoman.* [BOUND WITH] [Die algerische Hofstaat, dabei die beiden Brüder Wolfgang im Slavendienst]. Paris; [Augsburg], Onfroy; [Jeremias Wolff], [1775]; [c. 1701].

Two extremely rare works bound in a single volume: the first work illustrating the costume of the Ottoman court and the Ottoman empire, almost certainly assembled in Paris in celebration of the enthronement of Sultan Abdul Hamid I (Abd al-Hamid, Sultan 1774-1789); the second work recording the costumes and people of Algiers by the artist Andreas Matthäus Wolfgang (1660-1736), who was sold into slavery, along with his brother, and held in Algiers from 1684-1691.

The first work demonstrates how the French, along with many other European powers, were fascinated by the hierarchical arrangements of Ottoman Society and the etiquette of the various strata particularly in their dress. The author or editor of this work is unknown; perhaps the publisher Onfroy was also the editor. A few plates identify the artist and the engraver as Pitre and Juillet respectively. The plates depict the costume of the Ottoman court and military functionaries in detail and also that of the fourteen 'nations'. The work is divided into sections, each devoted to the costume of the different orders of society; they range from the Sultan and his close court to those from the more distant parts of the Empire, such as North Africa. This work develops the 16th-century imagery of Nicolas de Nicolay and the Blackmer catalogue considered that about a third of the plates were based on Nicolay prototypes, taken from his book of Turkish costume.

The second work is a product of the artist Andreas Matthäus Wolfgang's experience as a slave in Algeria. Andreas was born in Augsburg in 1660, and was trained to be an engraver by his father, Georg Andreas Wolfgang the Elder, who sent both him and his brother to England for further training. However, on their return to the continent in 1684, the brothers were captured by Algerian pirates and subsequently sold as slaves. The present suite includes a self-portrait of the artist serving chocolate and coffee while in the service of the Bey of Algiers, wearing traditional costume. The two brothers were only released once a ransom was paid, probably in 1691. Following his return from Algiers, Andreas settled in Augsburg and lived there until his death in 1736. Some of the etchings present are dated 1701 in the plate. The Liechtenstein Collections contain a suite of 16 plates, of which only 6 are coloured, and are ascribed dates from 1701-1710. It should be noted that the Liechtenstein suite matches 14 of the plates present in this volume, containing 2 plates not present here, but without 'Conterfan dess Mezomorto gewesten Daÿ in Algier' and 'Solimann ein verschnidner über des Königs von Allgier' found in this volume. The British Museum holds only 4 uncoloured prints from the suite.

Two works in one vol., folio (38 x 22.7 cm); [TURKISH COSTUME]: contemporary hand-coloured engraved title, engraved list of plates & 16 leaves of engraved text within borders, 95 [only, of 96] fine contemporary hand-coloured engraved costume plates, all within borders, and heightened with touches of gold and silver, a few signed Juillet after Pitre, lacking plates 88 'Femme Turque d'Andriople' and 96 'Femme d'Alger avec ses enfants', but with plate 14 'Le Moufti Commandant des Mosquées' in duplicate in two variants, one on smaller paper and loosely inserted with additional title of 'Officier du Divan' and 7-line explanatory text below, the whole within wide engraved border, the other with border matching the majority, additional title 'Et Chef de la Loi' as per Blackmer's listing, and without explanatory text, occasional faint spotting, but mostly clean and fresh; [WOLFGANG]: 16 engraved plates after Wolfgang by Jeremias Wolff, all with fine contemporary hand-colour and heightened in gold, within frames highlighted in yellow, some light offsetting and toning; early 20th-century green quarter morocco, flat spine in six compartments, lettered in gilt in the second, the others decorated with stars and crescent moons, light rubbing to extremities, front inner hinge starting to split.

Blackmer 1399; Bobins I, 127; Colas 2501; Nagler (Neues allgemeines Künstler-Lexikon), p.60.

£50,000

111328



37. VALENTINI, FRANCESCO. Trattato su la Commedia dell'Arte, ossia improvvisa. Maschere Italiane, ed alcune scene del carnevale di Roma. Berlin, Ludvig Wilhelm Wittich, 1826.

Valentini's delightfully illustrated treatise on the famous cast of characters from the Commedia dell'Arte, for example 'Arlecchino' and 'Pantalone', as well as those indigenous to Carnival in Rome, such as 'Quacquero', 'Bajaccio', 'Scopette', 'Villano' and 'Pulcinella'.

Provenance: Ludvig Wilhelm Wittich, publisher (manuscript note dated 1936 to front endpaper).

First edition; 4to; 20 hand-coloured aquatint plates by F. Jügel, F. W. Schwechten and C. F. Thiele after Stürmer, text in Italian and German, upper hinge starting, original boards with paper labels to spine, repair to foot of spine, all edges gilt, housed within modern cloth wrapper.

Bobins 1265 (this copy); Colas 2956; Lipperbeide 3171; Hiler p870.

£5,000 110368



THE BRADLEY MARTIN COPY

38. YOSY, A. Switzerland as now divided into nineteen cantons; interspersed with historical anecdotes, local customs, and a description of the present state of the country. The cantons are severally described, and also the county of Neuchatel, the republic of Geneva, the boundaries, & new road over the Simplon, with picturesque representations of the dress and manners of the Swiss... to which is added a short guide to travellers.

London, For J. Booth and J. Murray, 1815

The scarce first edition of Yosy's classic work on the costume of Switzerland. With the distinguished provenance of the renowned book collector, H. Bradley Martin.

Provenance: H. Bradley Martin (bookplate).

First edition; 2 vols in one, 8vo, half-titles, 50 fine hand-coloured aquatint plates of costumes, paper guards, 2pp. engraved musical notation, most plates very clean but light soiling to plate 16 and slight smudge to plate 20, some foxing to text, pp.73-82 and plates 29 & 30 misbound after p.100, original blind-stamped cloth, t.e.g., a little rubbed and faded, rebacked preserving original spines, new endpapers, a good, well-margined copy.

Colas 3102; Brunet V, 1509; Lipperheide 906.

£2,500

112161