

## BOOKS FROM THE EDWARD TUFTE COLLECTION

"The da Vinci of data."  
*The New York Times*



"In university halls and conference centers, Tufte's appeal crackles. Fans spend the day looking at art and information through Tufte's eyes, as he walks them through images and analysis of his books. In 4 books and popular auditorium gigs, he teaches by visual example. Next to a bad example of a graph, he positions a sublimely clear treatment, often using the same data. Tufte's work is relevant to anyone who needs to write or present information clearly, from business executives to students. About 10 years ago, *The New York Times* crowned Tufte the "da Vinci of data." A more fitting title might be the "Galileo of graphics." Where da Vinci is remembered as an inventor of new technologies, Galileo put right our understanding of the solar system by positioning the sun at its center. Tufte, who owns a handful of nearly 400-year-old first editions by Galileo considers the early scientist a master of analytical design."

BLOOMBERG



1

**BARTOLI, Cosimo.** *Del modo di misurare le distantie, le superficie, i corpi, le piante, le prouincie, le prospettive, & tutte le altre cose terrene, che possono occorrere a gli huomini, secondo le regole d'Euclide, & de gli altri piu lodati scrittori.* Venice: per Francesco Franceschi Sanese, 1589.

\$3,500

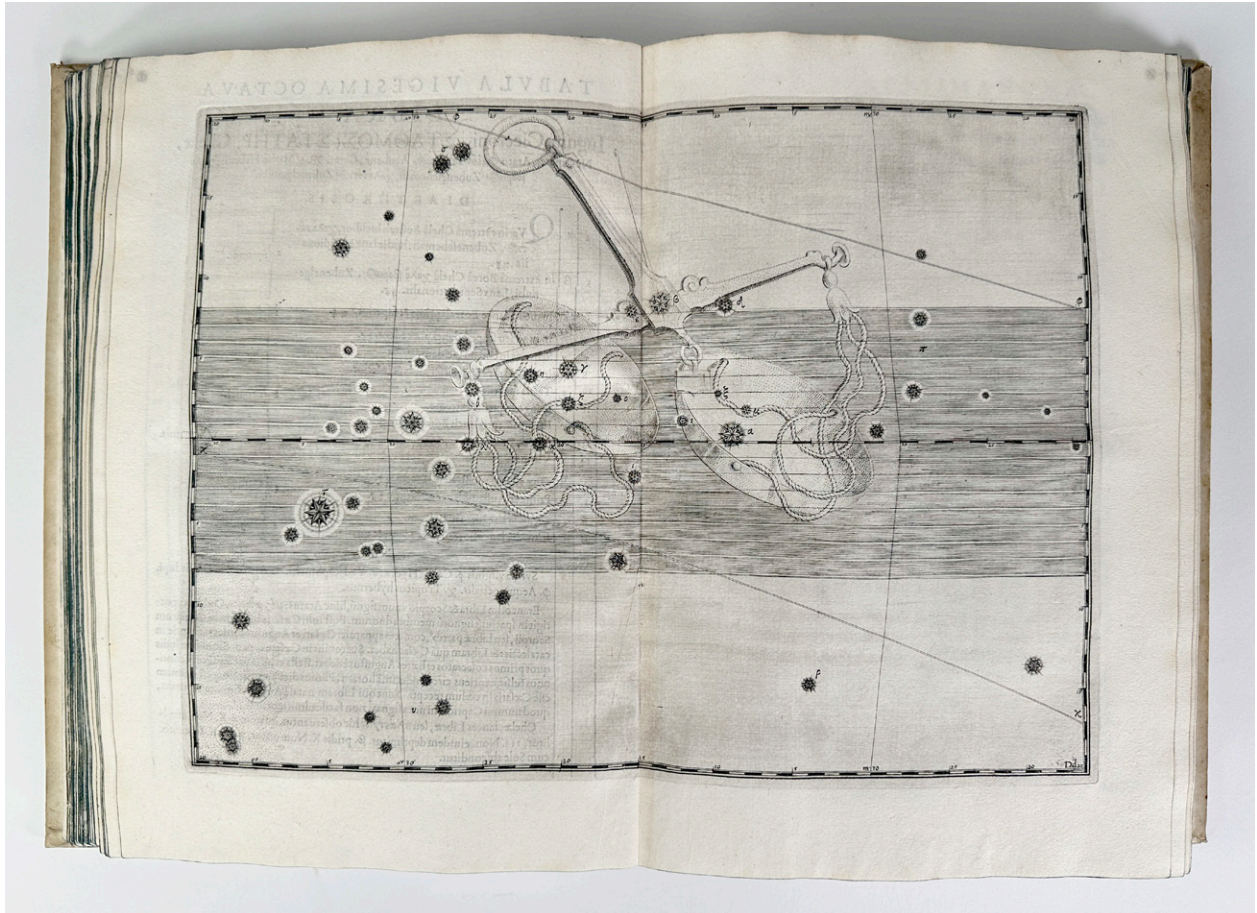
4to (in eights). 145 leaves, and two folding plates. Italic letter, some Roman. Title within splendid woodcut architectural border with figures and the arms and devices of Cosimo de Medici (the dedicatee) medallion portrait of Bartoli in woodcut frame on recto of A2, one hundred and sixty two woodcuts in text of various sizes, some full page, two folding plates, five pages of tables, woodcut floriated initials and ornaments, typographical headpieces. Contemporary vellum over boards, spine with deliberately half-exposed raised bands, tail corners and corner edges a little worn. Very occasional light marginal spotting, a very good, well-margined copy, crisp and clean.

Second edition, a near exact copy of the first of 1564, of Bartoli's most important and influential work treating mensuration, profusely and charmingly illustrated throughout with detailed woodcuts. Bartoli, unusually or his time, lists at the beginning of the work his various sources. His own reputation as a mathematician rests on this work, despite the fact that a close comparison of his text and diagrams and those of the sources he acknowledges prove the book to be little more than a translation. In fairness he did not claim anything more than the merit of having produced a synthesis of contemporary thinking on the subject for the benefit of a vernacular reading public.



The most important of these sources is the *Protomathesis* of Oronce Fine; four books out of six of the *Del modo di musurare* are based on this. Book one concerns the measurement of heights, depth and distances, using instruments, such as the quadrant, geometric square, carpenter's square and "Jacob's staff"; mostly translated from Fine's *Geometrica* with details taken from Albertoli's *Ludi Matematici*. He also added material on the use of the astrolabe not dealt with by Fine. Books two and three are on plane and solid geometry based on Fine but with minor additions from Dürer's *Undwerweysung der Messung*. Book four is devoted to aspects of cartographical surveying and deals with the construction and use of the compass and his perhaps the most interesting and original of this work. It is partly translated from Gemma Frisius's important treatise *Libellus de locurm describendorum*. Books five and six are on geometry and arithmetic, again based on Fine's *Arithmetica*, with minor details, called from Rojas Sarmiento and a reference to the table of proportions from Carlo Lenzoni. Bartoli was an Italian diplomat in philologist as well as mathematician. He worked and lived in Rome in Florence, as secretary to Cardinal Giovanni de Medici and diplomatic agent for Duke Cosimo I. He was a friend of architect and writer Giorgio Vasari, and helped him prepare his *Vite* for publication. As a member of the Florentine Academy, he translated Dürer's *Underweysung der Messung* which was never published, but whose favorable reception encouraged him in the composition of the present work. Bartoli importance as a synthesizer and popularizer has long been acknowledged. A very good copy of an influential work.

BM/STC C16 *Italian* p.73; Riccardi I, p.90. Smith, *Rara Arithmetica*, p.315 ("Although the book is on practical mensuration the libro sesto is upon square cube root"); Honeyman 299 ("the fourth book deals with the construction and use of the compass"; Mortimer *Italian* 45 (the first edition). (Item 410078).



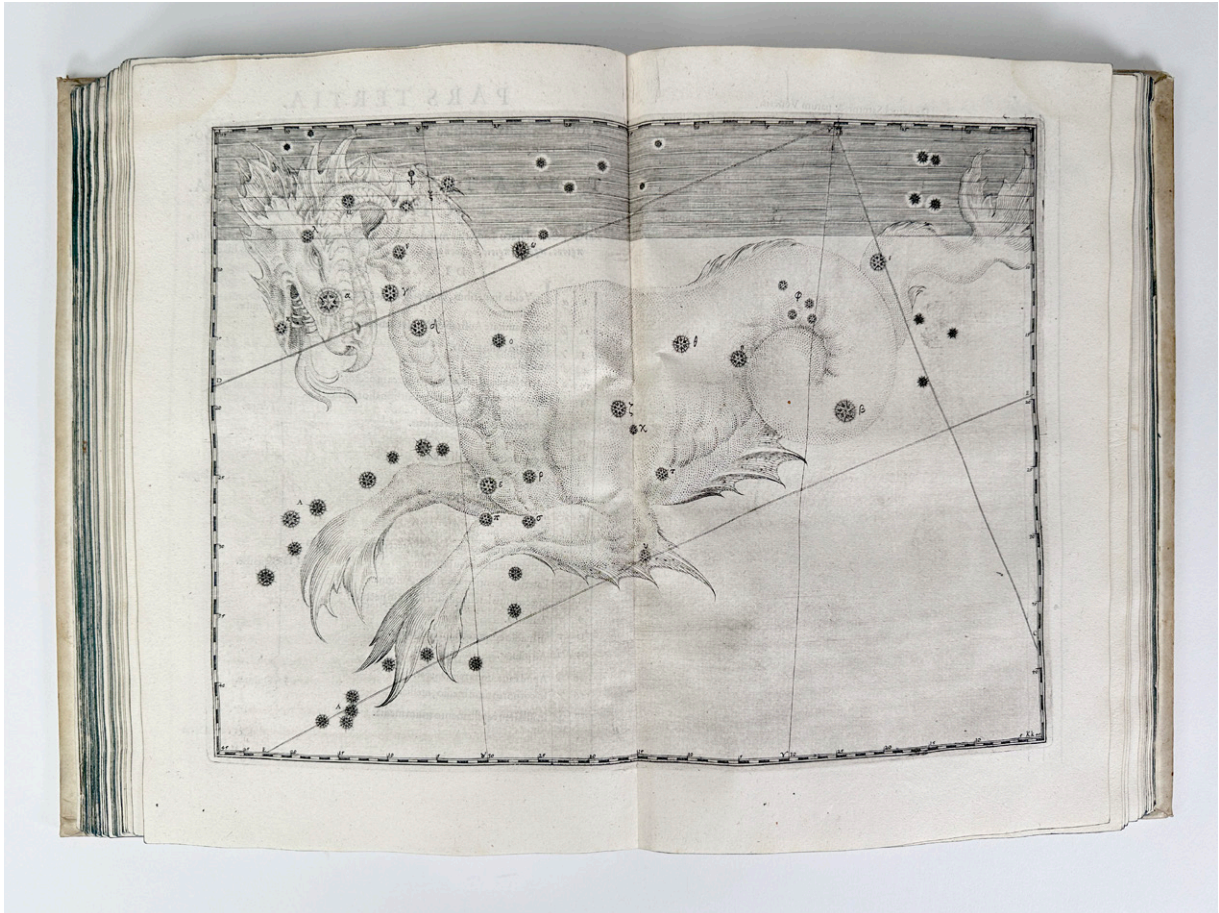
2

**BAYER, Johann.** *Uranometria, omnium asterismorum continens schemata, nova methodo delineata, aeris laminis expressa.* Augsburg: Christoph Mang, 1603.

\$45,000

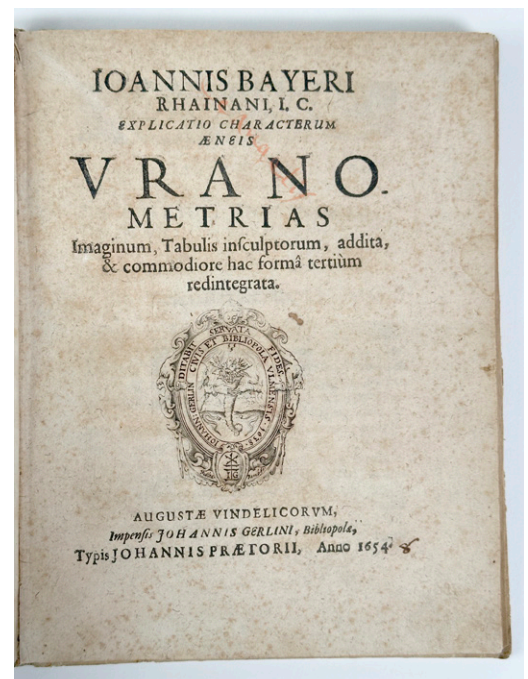
Folio (344 x 243 mm). Engraved title, 3 leaves preliminary text, 51 double-page engraved star maps by Alexander Mair, on guards throughout, letterpress descriptive text printed on rectos/versos of the maps, printer's woodcut device on colophon page, woodcut headpieces, initials and tailpiece. (Engraved title darkened and backed in heavy paper repairing long tear, dedication leaf with repaired tear affecting headpiece and a few letters on verso and with upper and lower margins strengthened, worming at gutters slightly affecting maps 20 and 24, small light crease to map 42, faint dampstain to upper fore-corners). 18th-century vellum over pasteboard, title lettered on spine. *Provenance:* Augsburg, Benedictines of Sts. Ulrich and Afra (contemporary inscription on title, 18th-century engraved bookplate); Augsburg Stadtsbibliothek (19th-century inkstamp on title, later withdrawal stamp on verso); Haskell F. Norman (bookplate; his sale, Christie's New York, 15 June 1998 lot 278).

**First edition.** Earlier star catalogues followed Ptolemy's *Almagest* in using verbal descriptions to describe the location of stars within the 48 northern constellations of classical astronomy, an awkward system that occasioned constant errors and misapprehensions. Bayer, a lawyer and amateur astronomer, was the first to identify the location of stars within a constellation by the use of Greek letters (with the addition of the Latin alphabet for constellations with more than 24 stars). This simple innovation greatly facilitated the identification of stars with the naked eye, just five or six years before the invention of the telescope, and Bayer's stellar



nomenclature is still in use today. Bayer used Brahe's recent observations for the northern sky, and included, in chart 49, twelve new southern constellations observed by the Dutch navigator Pieter Dirckzoon Keyzer and reported by Pedro de Medina. To simplify identification of the stars Bayer included in his typographic descriptions both the traditional star numerations within each constellation and the many names for the constellations employed since Ptolemy. The graceful figures of Mair's charts were based on those of Jacobo de Gheyn in Grotius' edition of the *Syntagma arateorum* (1600). Deborah Warner, *The sky explored: celestial cartography 1500-1800*, pp. 18-19; Norman 142; Zinner 3951.

**[With:] BAYER.** *Explicatio characterum aeneis Uranometriarum imaginum, tabulis insculptorum, addita, & commodiore hac forma tertium redintegreta.* Augsburg: Johann Praetorius for Johann Gerlin, 1654. 4to (192 x 146 mm). Publisher's engraved device on title. (Final blank removed, foxing and browning.) Contemporary vellum over thin pasteboard. *Provenance:* Haskell F. Norman (his sale, Christie's New York, 15 June 1998 lot 278). Second separate edition of the descriptive text without the engravings (first published in 1624). Norman 143. (Item 410079).





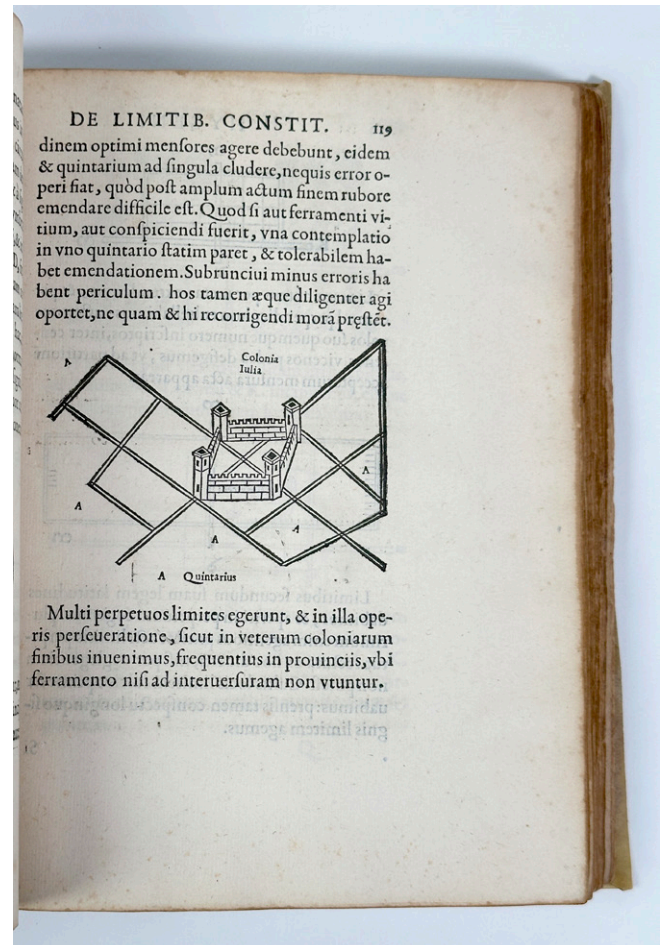
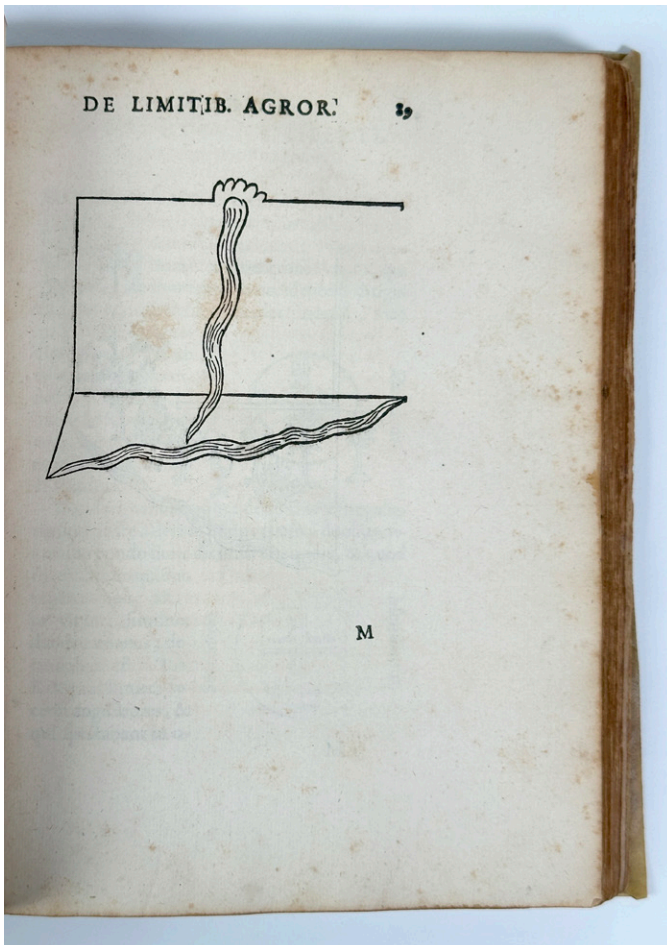
3

**BOURGEOIS, Louise.** *Het Begin en den Ingang van alle Menschen in de Wereld, of Aanmerkingen.* Translated from French to Dutch by Gerard Goris Leyden. Leyden: Andries Dyckhuysen, 1707.

\$800

8vo (153 x 97 mm). Engraved allegorical title and four engraved plates. (Some soiling and wear at sheet edges.) Contemporary vellum (worn).

**First Dutch edition, after the original French edition of 1658.** Bourgeois was a French Royal midwife to Maria de Medici and authored several works on the subject. Pregnancy and birth are being described, as are medical explanations of miscarriage, infertility and illnesses that occur during pregnancy. The four plates show 26 figures representing the various stages of fertilization and development in the womb. A pupil of French physician and obstetrician Ambroise Pare, Bourgeois introduced and organized a professional method for the instruction and education of midwives for the first time. Waller 1364. (Item 410081).



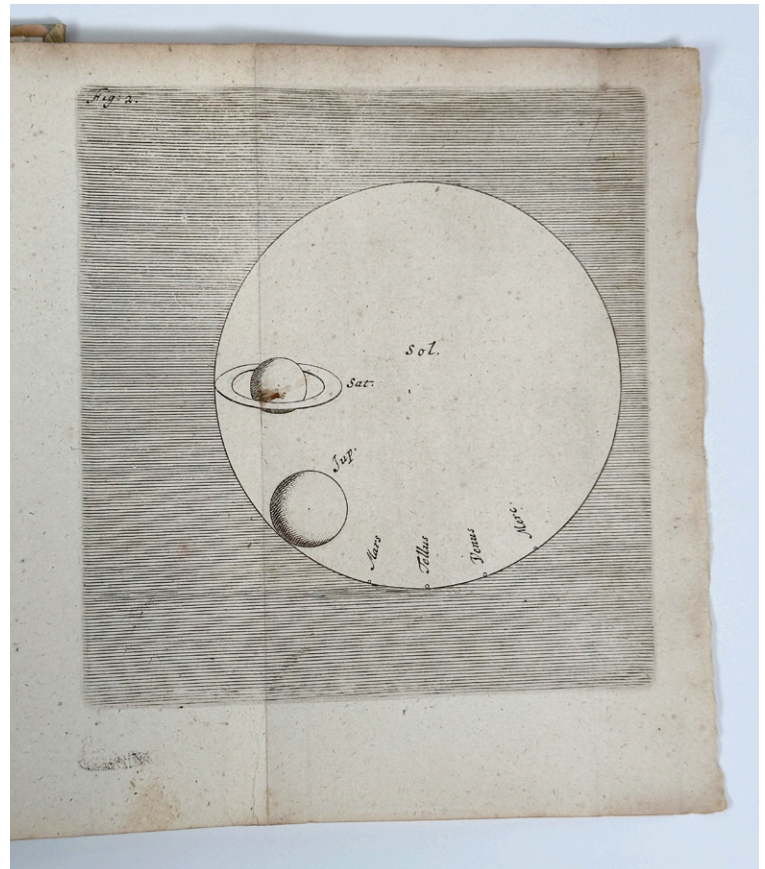
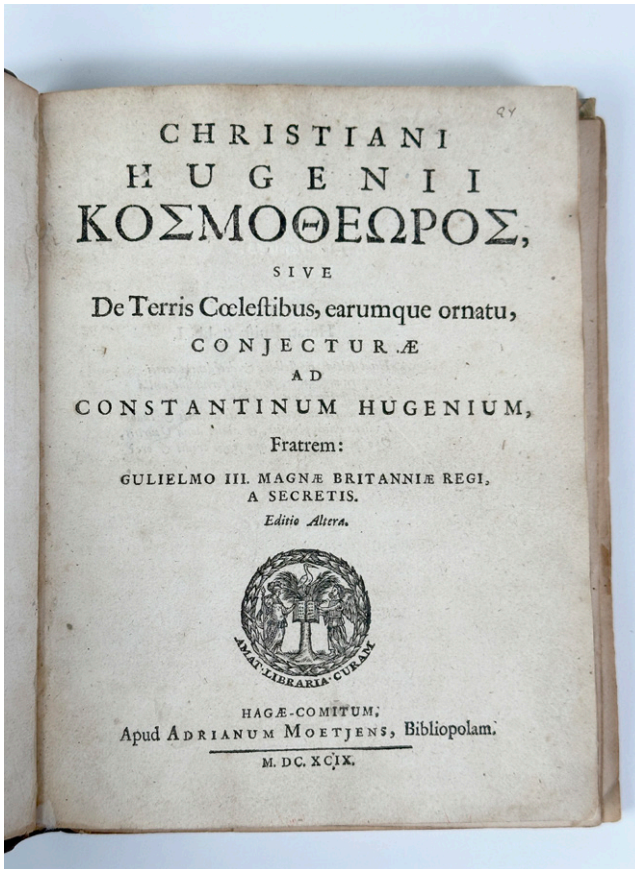
4

**GALLANDIUS, Petrus and Adrianus TURNEBUS.** *De Agrorum conditionibus, & constitutionibus limitum.* Paris: A. Turnebus, 1554.

\$2,250

Small 4to (227 x 168 mm). Numerous woodcut illustrations, some full-page (Light worming at end.) Modern vellum; cloth folding case.

**First edition.** A collection of ancient texts on surveying by Frontinus, Hygenus, Siculus Flaccus and others, edited from a manuscript at Saint-Omer. Thirteen full pages of woodcuts of land measurements conclude the commentary of Aggenus Urbicus on Frontinus. The succeeding texts are illustrated with one hundred thirty-four similar subjects and diagrams, and nine pages of symbols used in recording surveys. Harvard/Mortimer French 244; BM/STC French, p. 197. (Item 410097).



5

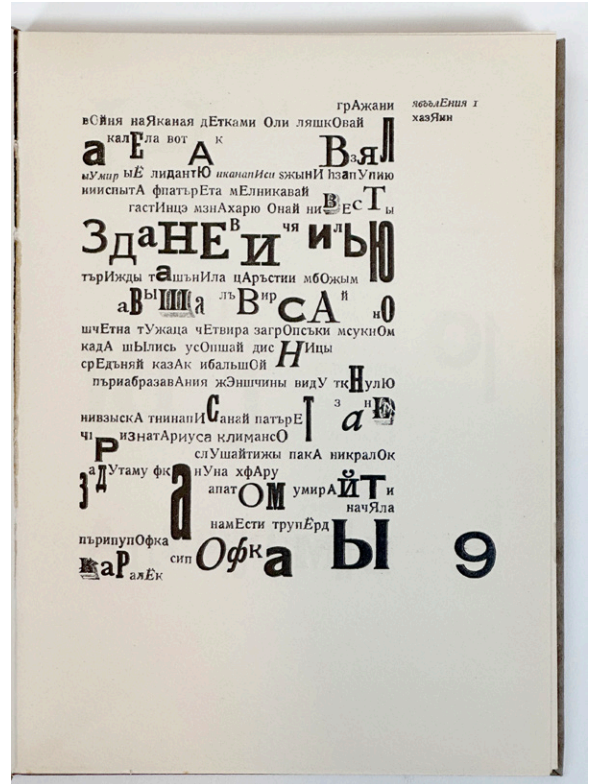
**HUYGENS, Christian.** *Cosmotheoros, sive de terris coelestibus, earumque ornatu, conjecturae ad Constantinum Hugenum.* The Hague: Adrian Moetjens, 1699.

\$2,500

4to (200 x 161 mm). Title-page vignette and 5 (i.e. 6) folding engraved plates (plate 4 repeated). (Plates loose, marginal ink stains on N4r.) Modern quarter calf.

Second edition, following the first edition of 1698. One of Huygens' most popular titles, it contains the argument in favor of extra-terrestrial life, and was based on the Copernican theory of the universe. Waller 12060; Wellcome III, p.324. (Item 410103).





6

ILIAZD [i.e. Il'ia ZDANEVICH]. *Lidantiu faram*. [*Lidantiu as a Beacon*]. Paris: Éditions 41°, 1923.

\$20,000

**With:** *Ledentu le Phare: poeme dramatique en zaoum*. Paris: Éditions 41°, 1923.

4to (185 x 135 mm) and 4to (190 x 140 mm). The first: Typography by Iliazd. Original grey wrappers with printed design and collage of onlaid gold and silver paper, cork and synthetic material by NAUM GRANOVSKII. The second: stapled, as issued. Together 2 volumes, housed in leather backed cloth folding case.

**First edition of Iliazd's scarce masterpiece, in pristine condition**, complete with the pamphlet laid-in. A "masterpiece of the Russian poetic avant-garde" (Johnson, p.25). Iliazd's *Lidantiu faram* is the last and most fully-realised of his five dramatic works. The text, its remarkable typography, and the stunning collage cover by Granovskii mark "a moment of synthesis and a culminating point in his formal experiments" (Isselbacher, p.37).

**Limited edition**, number 349 of 500 copies on papier Rubel. Although the edition is stated to be of 530 copies (including 30 on japon imperial), each with a cover collage created by hand, it is thought that only a little more than one hundred copies were bound up, and the remaining sets of the sheets were destroyed. Isselbacher and Le Gris-Bergmann *Iliazd and the Illustrated Book*, p. 37; Johnson *Artists' Books in the Modern Era* 37; Paris-Moscou 1900-1930, p. 440, no. 277; *The Russian Avant-Garde Book* 458, 459; Stein *Libri cubisti* 30. (2). (Item 410104).



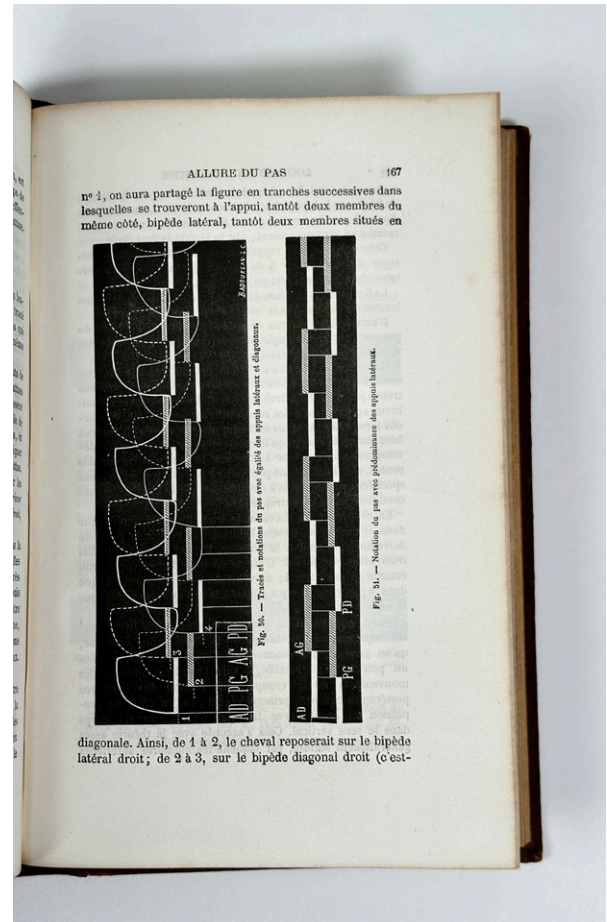
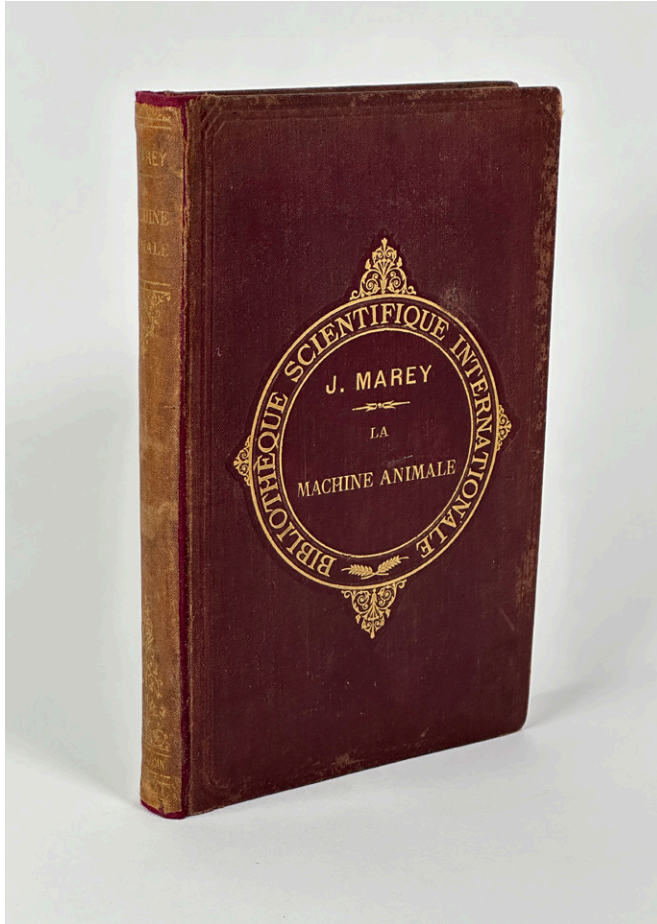
7

**JACKSON, John.** *The Practical Fly-Fisher; More Particularly for Grayling or Umber.* London: Charles Farlow, 1854.

\$750

8vo (205 x 135 mm). 10 hand-colored engraved plates. Original blue cloth, gilt-lettered on front cover (some very minor rubbing to joints).

First edition. "Locations can be signaled by nearly silent methods, as [in the illustration] above, where an implicit grid pairs each insect with its fly-fishing simulation. And the limited but focused color here is more effective than strong rainbow colors" (Edward Tufte, *Envisioning Information*, p.79). Westwood & Satchell p.122. (Item 410105)



8

**MAREY, Étienne Jules.** *La machine animale: Locomotion terrestre et aérienne.* Paris: Felix Alcan, 1886. 8vo. 331 pages. Foxing. Numerous illustrations in text. Original cloth (rebacked, old spine laid down); leather backed folding case.

\$1,500

Fourth edition, "revue et augmentée de plusieurs chapitres nouveaux." "Marey's interest in the biomechanics of locomotion was codified and measured through the use of his ingenious mechanisms, both mechanical and photographic, which are detailed in this volume. The practical implications of these studies had profound effects on aviation, biophysics, and the advent of cinematography. Chapter four deals with the paces of the horse and explains Marey's methods of research. It was one of Marey's published attitudes of the horse which led Gov. Leland Stanford of California to commission Muybridge to do his epoch-making work of the movement of the horse." Roosens and Salu No. 6823 (first edition). (Item 410107)

You may inquire about other titles by Marey from the Tufte collection.



9

**MARTINET, François Nicolas.** *Histoire des oiseaux peints dans tous leurs aspects, apparens et sensibles.* Paris: Chez l'Auteur, 1790.

\$2,500

Six volumes only, 8vo (190 x 118mm; 7 1/2 x 4 5/8 inches). Three hand-colored engraved titles and 288 fine hand-colored plates, some heightened with gold, some printed on blue paper, including three frontispieces, with tissue guards. Bound from the original fascicules in contemporary French half calf, green speckled-paper boards, smooth spines gilt. Spine of vol. 2 separated, bindings a bit rubbed.

**A highly unusual ornithological book, scarcely seen in the market.** The present set comprises six of the nine volumes published, and includes the engraved titles and frontispieces in the first three volumes only. As the book was bound from the fascicules and there is no definitive collation available, it is sold as a collection of plates (one plate, "Les perroquets", is certainly missing from vol. 1; other volumes have greater or fewer counts than are enumerated in the lists of plates at the beginning of the first three volumes). Auction records reveal only four other copies of the work in the past 50 years, all of them incomplete.

François Nicolas Martinet is celebrated as the illustrator of the great Sonnini edition of Buffon's birds (1799), "the most ambitious and comprehensive bird book which had appeared at the time of its publication" (*Fine Bird Books*, p. 83, p. 133). Nissen *IVB* 598. (Item 410113).



10

**RAMEAU, Pierre.** *Le Maitre a danser, qui enseigne la maniere de faire tous les differens pas de la Danse dans toute la regularite de l' Art, & de conduire les Bras a chaque Pas...nouvelle edition.* Paris: Jean Villette, 1734.

\$3,500

8vo (185 x 120 mm). 51 (of 59) etched plates, including frontispiece and one folding plate (tape repaired). (Lacks 8 plates, one blank margin with large chip, occasional minor soiling.) Contemporary French calf gilt (rebacked preserving original spine, new endpapers). Provenance: Four pages of early manuscript notes on rear endpages.

Second edition. Although he was a dancer, Rameau is best known as the author of two important treatises. His first, *Le maitre a danser*, was originally published in 1725 and reissued in 1734. It is today considered one of the most eminent sources for the study and reconstruction of eighteenth-century dance technique. Part one focuses on the appropriate manner of walking, feet positions, and bows, and it describes a large vocabulary of steps. In 1728, English dancing master and writer John Essex (ca 1680-1744) translated Rameau's work into English as *The Dancing-Master: or, The Art of Dancing Explained*. Leslie, p. 439 ("Other editions of *Le Maitre a Danser* of 1734 and 1748 sometimes have a different number of plates"). (Item 410121).



11

**REPTON, Humphry.** *Observations on the Theory and Practice of Landscape Gardening.* London: T. Bensley for J. Taylor, 1803.

\$9,500

4to (356 x 290 mm). Engraved frontispiece portrait after S. Shelley, and 27 plates, aquatints and line-engravings, 12 with overslips, one folding, many hand-colored or tinted, a further 11 aquatint and engraved plates in the text, 2 with overslips, vignette on p. 8, woodcut diagrams, one hand-colored on p. 219. (Some occasional pale offsetting.) Modern green half morocco, uncut.

**First edition of Repton's second treatise**, a less scenic work than *Sketches and Hints* but one reflecting the increasing alignment between landscape and architecture, and the kind of tidying up exercise recommended on a gentleman's estate. "Humphry Repton, the British architect, used before/after flaps in some 100 presentations during the early 1800s, both in his books on landscape theory and in pitching proposals to clients. His redesigns could easily be presented without flaps – though without magic – by means of spatial parallelism, by paired images... And, despite the enchantment of flaps, comparisons are usually more effective when the information is adjacent in space rather than stacked in time" (Tufte, *Visual Explanations*, p.81). *Abbey Scenery* 390; *Tooley* 399. (Item 410123).



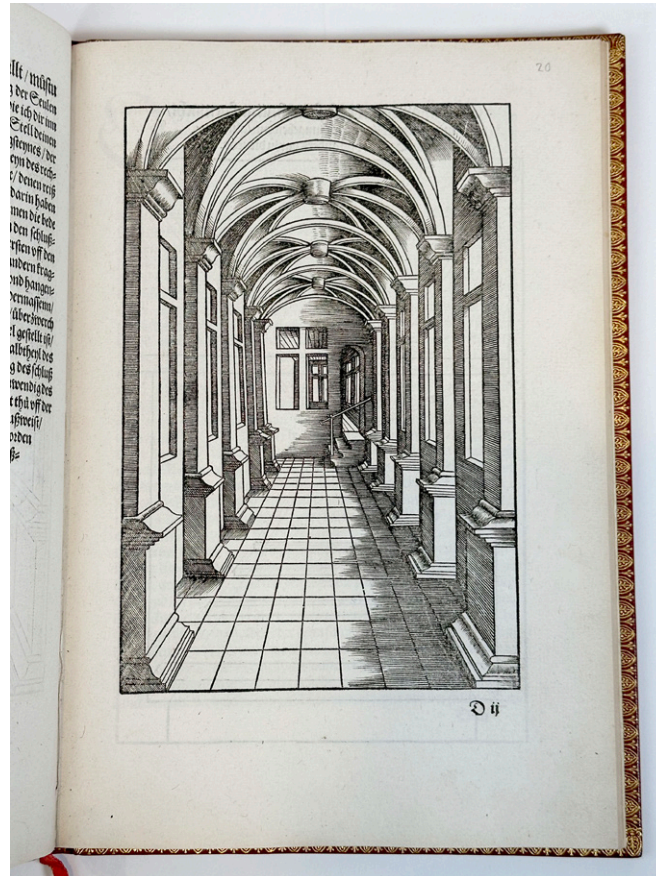
12

**REPTON, Humphry; John ADEY & George STANLEY.** *Designs for the Pavillon at Brighton.* London: T. Bensley for J.C. Stadler, to be sold by Boydell and Co. and others, 1808 [plates watermarked 1807].

\$8,000

Folio (518 x 351 mm). 20 plates and illustrations, including an engraved hand-colored plan; 19 aquatints, 9 hand-colored (6 of these with overslips, one with overpage, one double-page, one folding), 2 with sepia wash, all by Stadler after Repton (last plate with tear repaired on verso, some creasing to overslips, a few small marginal stains). Earth 20th-century quarter cloth (rebacked preserving original spine); cloth folding case.

**First edition.** "Repton's shift in scaling dramatizes the visual consequences of his plans. In the before flap on tip, the Brighton pavilion appears hidden, isolated, distant--impressions intensified by the tiny person and by the over-writing on the shadowy building. When the flap is raised to reveal the proposed redesign, the space between us and the pavilion has now become intimate and comfortable, filled with well dressed visitors... Repton overreached in several other before/after comparisons, exaggerrating the impact of his proposed improvements. In the plan at left, the design of the flap, the pole-people, and the integrated text are all ingenious and delightful--but the integrity of the work is compromised by persistent visual cheating" (Tufte, *Visual Explanations*, p.17). *Abbey Scenery* 57; cf. Tooley 396 (variant title). (Item 410124)



13

[RODLER, Hieronymus]. *Eyn Schon nutzlich buchlin und underweisung der kunst des Messens mit dem Zirckel Richtscheidt oder Linial. Zu nutz allen kunstliebhabern... auch allen denen so sich der kunst des Augenmess (Perspectiva zu latin gnant) zubebrauchen lust haben....* [Simmern: H. Rodler, uff S. Jacobs, abent [24 July] 1531].

\$25,000

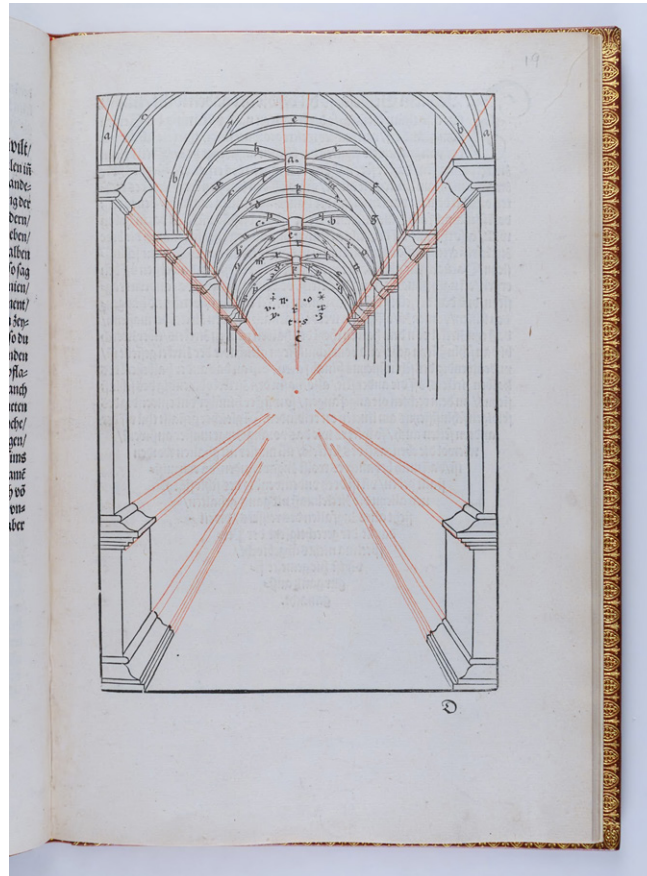
Folio. (290 x 192 mm). 45 leaves (of 46, without the terminal blank). Title printed in red and black xylographic E. 57 woodcuts and diagrams, some half-page, 21 full-page, some printed with red lines under the black. Modern red niger, top edges gilt; red morocco pull-off case.

*Provenance:* Lessing J. Rosenwald (gift label to the Library of Congress; duplicate stamp, sold 1967). – Sotheby's London, 27 November 1967, lot 36. – Arnaud de Vitry (his sale Sotheby's London, 11 April 2002, lot 733).

**First edition of Rodler's adaptation and simplification of the work of Dürer and Pelerin.** It was privately printed on the press installed for Duke Johann II von Simmern (1492-1557), made for the benefit of painters, sculptors, goldsmiths, embroiderers, masons and carpenters. The woodcut illustration on the title shows some of these craftsmen at work. Rodler was one of the most celebrated publishers of illustrated books in Germany in the sixteenth century and he was the first to use the "Dürer" Fraktur as a text type.

"This treatise, edited by Hieronymus Rodler, combined serious theoretical discussion and picture-book type practical example in a new way. The treatise is a revolt against specialist dogmatism, written in an easy vernacular and illustrated with a simple elegance and deftness that points towards the French school. Most of the full-page views were drawn from life in the grounds, halls and corridors of the castle and the title-page...



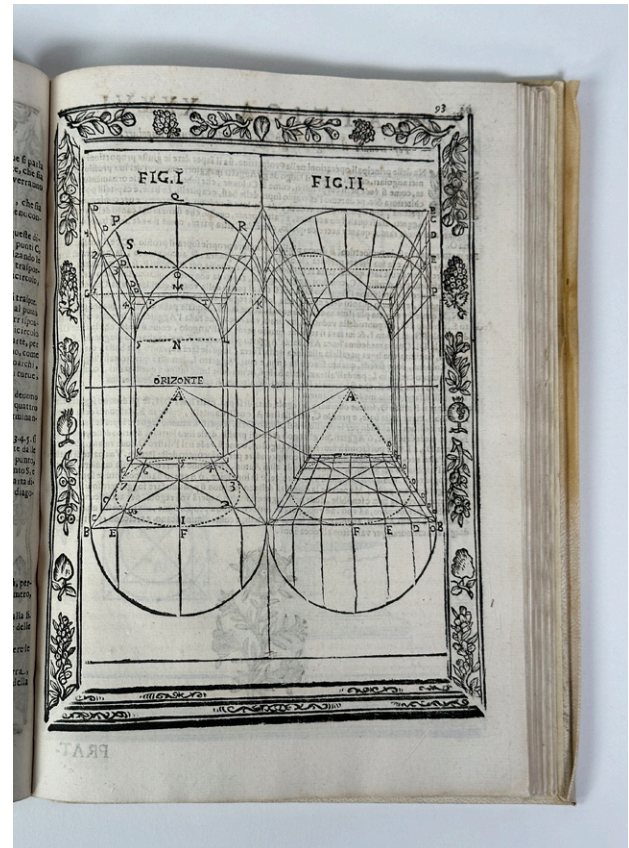


presumably shows the workshop there, with a self-portrait of Duke Johann II at work" (Paul Breman after Wiebenson, III-B-2).

Rodler's preface conveys to readers that Dürer's *Underweysung der Messung* (1525) was overly complex and therefore inaccessible to many, despite its significant contributions. As a result, both Rodler and the Duke reformulated insights from the *Underweysung* and Dürer's *Vier Bücher von menschlicher Proportion* (1528) to craft a more concise and user-friendly guide. Their goal was to make the concepts of perspective more comprehensible for hands-on users such as painters, sculptors, goldsmiths, embroiderers, masons, and carpenters.

The illustrations are dramatic in their use of one-point perspective and are often emphasized with red orthogonals. They depict various scenes: a student's desk set with calculation sheets and counters, a shelf holding bound volumes, a social scene with a man playing the viola da gamba, and an artist, working in a room with a gridded window, easily translating the viewed landscape onto his drawing board. Four of the woodcuts bear the "H.H." monogram and are attributed to Duke Johann's local title, "Herzog Hans von Hunsrück." One such "H.H." woodcut is found in Sebastian Münster's *Cosmography*, referencing the Simmern press. The artistic style of these illustrations blends late Gothic with Renaissance, reminiscent of the works of Augsburg artists like Max Wirsung and Hans Burgkmair. Joseph Meder's renowned *Die Handzeichnung*, which references *Eyn schön nützlich büchlin* multiple times, credits it with the first-ever description of both interior and exterior perspective based on the focal point of dual eyes. Another notable segment is the third chapter's detailed account of the pen-and-charcoal drawing technique.

**Quite rare.** Adams R-652; Berlin Kat. 4682; Bonnemann Rodler 3; Brunet II:913; Fairfax Murray *German* 367; Muther 1784; Vagnetti EIIb10; Vershbow Collection, *Fact and Fantasy* 26; Wiebenson III-B-2. (Item 410125).



14  
**TROILI, Giulio.** *Paradossi per praticare la prospettiva senza saperla.* Bologna: Gioseffo Longhi, 1683.

\$3,500

3 parts in one volume, folio (287 x 202 mm). General title and title to the third part (all called for) each with woodcut devices, woodcut initials, head- and tail-pieces. 58 full-page woodcut diagrams, most within four-part floral borders, some smaller diagrams in text. (Some light soiling to first few leaves, title with small repair at gutter margin, one diagram cropped at foot.) Modern vellum with yapp edges.

Second edition, enlarged to include a third part not found in the first edition of 1672. An important practical treatise on perspective, aimed at painters, sculptors and architects. It is also an important work in the history of theatrical scenery, as Troili, a scenic painter for the Farnese theater at Parma, details various means of visual deception, such as the creation of a sense of depth by placing the wings obliquely. It is a highly ornate publication, the diagrams often embellished with baroque woodcut borders. Vinciana 4425; Fowler 347; Cicognara 866 (part 3 only); Olschki *Choix* X, 15334. (Item 410128).

15

[TUFTE, Edward]. *Annotated copy of: Richard Feynman. "What Do You Care What Other People Think?".* New York: W. W. Norton & Company, 1988.

\$3,000

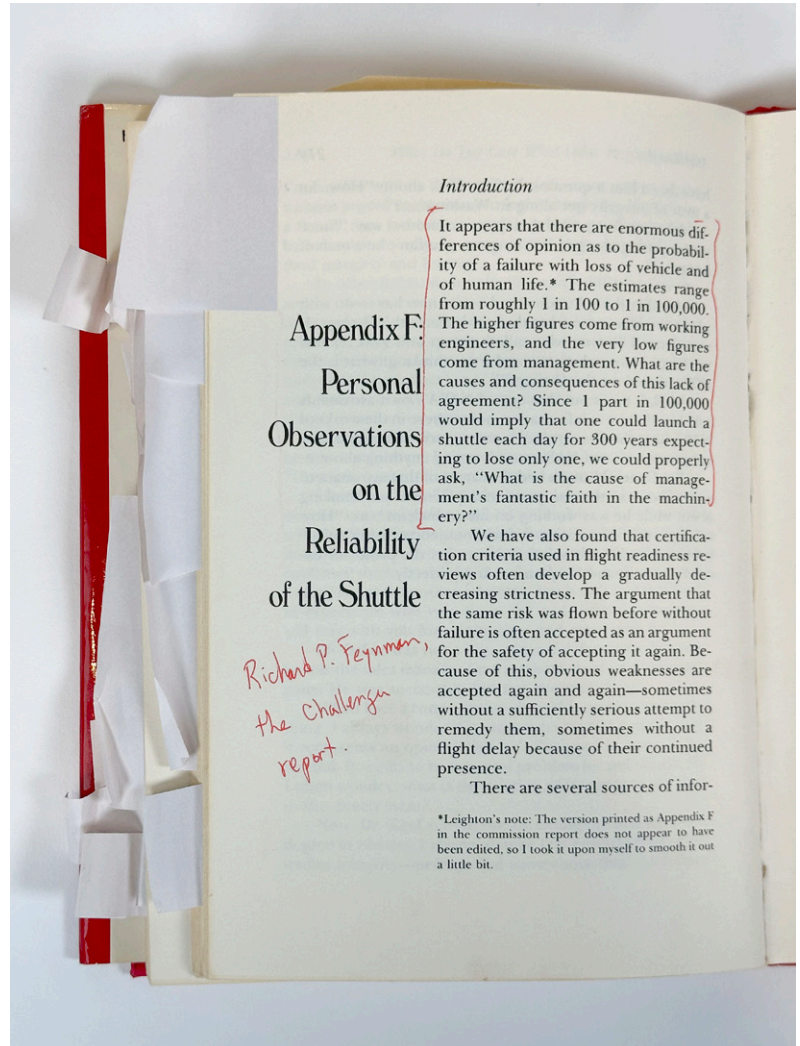
8vo. 255 pages. Original red cloth; dust jacket. The expected wear of a copy that was used for research.

**Edward Tufte's extensively annotated copy,** with marginal notes, underlinings, and post-it markings. ET has made marginal markings or underlinings on 45 pages, and has written short notes on 12 pages.

Feynman has been a central figure in ET's writings since the beginning. Indeed, Feynman is discussed in four of ET's five books, with investigations of the Feynman diagram an oft-cited pictorial representation. The most extended engagement with Feynman's work is in 'Visual Explanations,' analyzing the physicist's review of the Challenger disaster as part of the Rogers Commission. ET writes about the Challenger and Feynman starting on page 39, using the present book as one of his primary sources. "At a meeting of the commission investigating the shuttle accident, the physicist Richard Feynman conducted a celebrated demonstration that clarified the link between cold temperature and loss of resiliency in the rubber O-rings. Although this link was obvious for weeks to engineers and those investigating the accident, various officials had camouflaged the issue by testifying to the commission in an obscurantist language of evasive technical jargon.\* Preparing for the moment during the public hearing when a piece of an O-ring (from a model of the field joint) would be passed around, Feynman had earlier that morning purchased a small clamp at a hardware store in Washington. A colorful theater of physics resulted" (Visual Explanations, p. 50).

Feynman's performance in the theater of Washington politics was an important moment for ET: "With a strong visual presence and understated conclusion ('I believe that has some significance for our problem'), this science experiment, improvised by a Nobel laureate, became a media sensation, appearing on many news broadcasts and even on the front page of The New York Times. Alert to these possibilities, Feynman had deliberately provided a vivid "news hook" for an apparently inscrutable technical issue in rocket engineering" (ibid, p.51).

ET's copy of Feynman's book illuminates his working methods: marking passages of note, putting in concise notes of reference, and marking passages with post-its. These are the marks of a fast thinker, synthesizing information rapidly. How he then utilizes the source material in his own works shows the forces of expansion and extrapolation at work. (Item 410130)





16

**TURGOT, Michelle Etienne, Marquis de Sousmons.** *Plan de Paris, commence l'annee 1734. Acheve de Graveur en 1739.* Paris: , 1739 of 1740.

\$17,500

Folio (553 x 439 mm). Folding index map and very large perspective plan on 20 sheets by Claude Lucas after Louis Bretez, sheets 18 and 19 joined, decorative engraved border with fleur-de-lys cornerpieces, title in elaborate figural cartouche. (Index with short tear to fold, a few maps with repaired tears.) Contemporary French calf gilt, the sides with an alternating palmette and fleur-de-lys border, fleur-de-lys in corners and central coat-of-arms of the City of Paris (rebacked, corners repaired, some wear).

**A cartographical tour-de-force:** the 20 sheets form a single enormous plan (approximately 3200 x 2500 mm). This takes the form of a bird's-eye-view with a decorative border and exhibits enough detail to still be of use to researchers into the pre-Haussman architectural history of Paris. Brunet I:1224 (giving the date of publication as 1740); Cohen-de Ricci 807. (Item 410131).



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