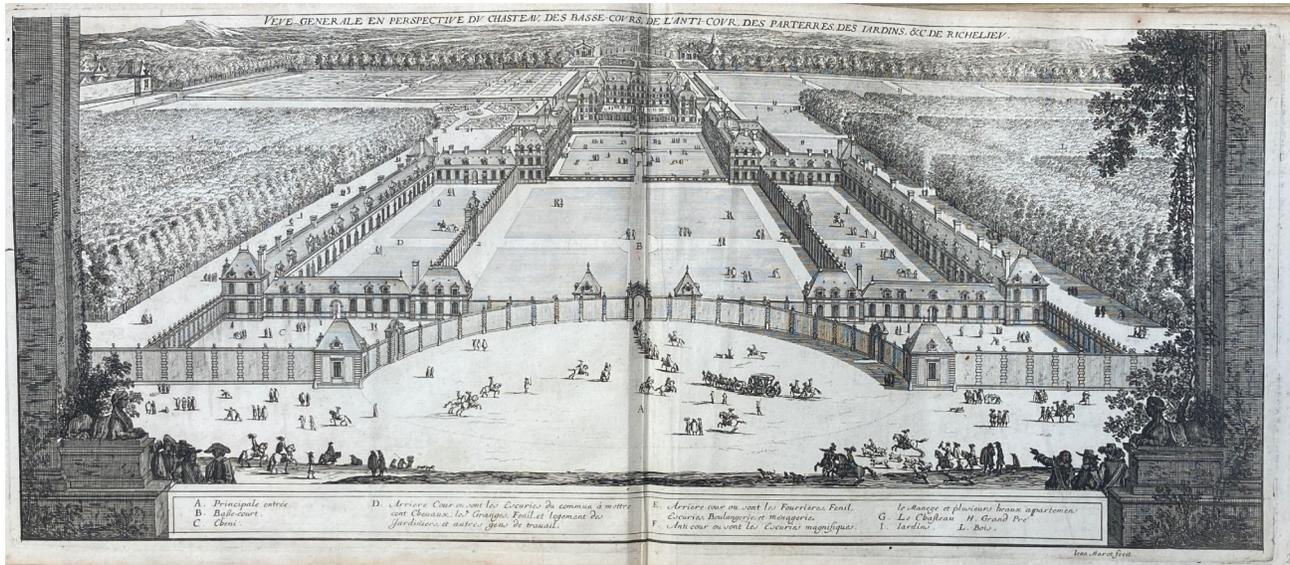
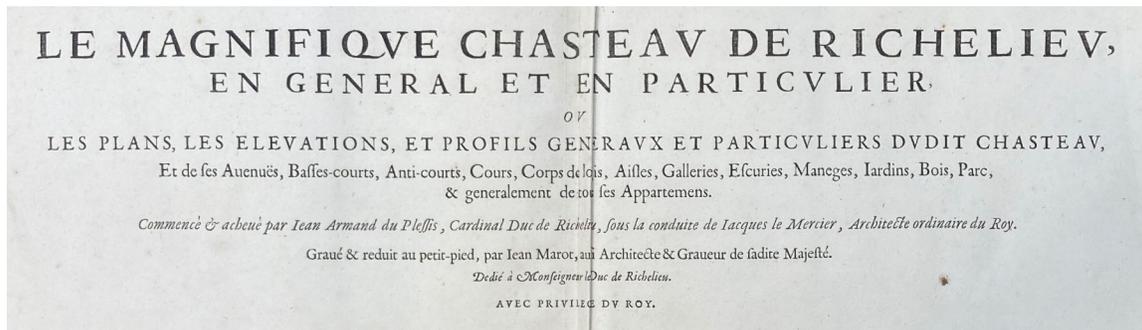


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A complete portfolio of Marot's magnificent engravings of the Chateau de Richelieu



Jean Marot.

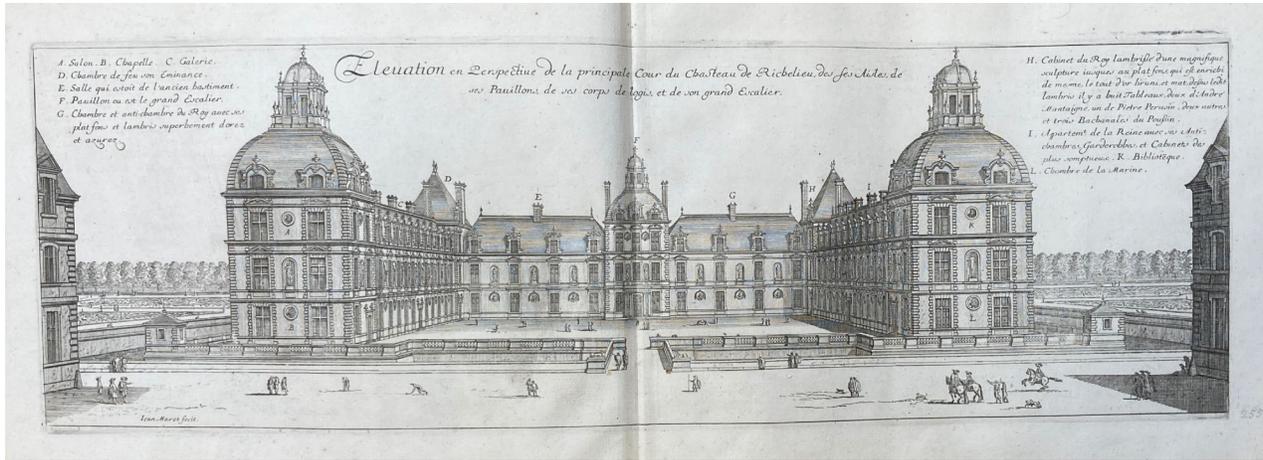
Le Magnifique Chateau de Richelieu, en General et en Particulier, ou, les Plans, les Elevations, et Profils Generaux et Particuliers dudit Chateau: et de ses Auenües, Basses-cours, Anti-cours, Cours, Corps de logis, Aisles, Galleries, Escuries, Maneges, Jardins, Bois, Parc, & Generalement de tous ses Appartemens.

\$4,950

S.l., N.d. [Paris, 1660]

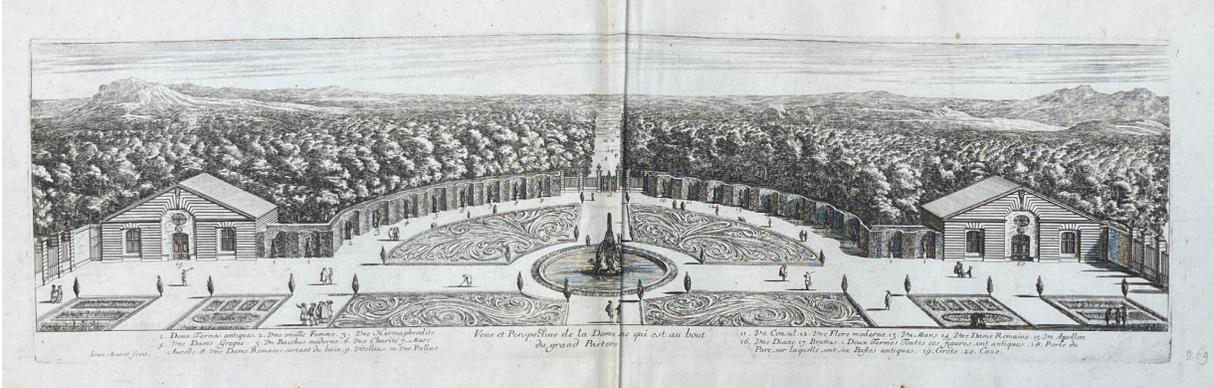
First edition, issue B. The engravings are signed by Jean Marot and the work dedicated by De Buisine to "Iean Armand du Plessis", i.e., the duc de Richelieu (1629-1715), the Cardinal de Richelieu's nephew.

Oblong folio. (23.5 x 34 cm *page size*); (23.5 x 64 cm *leaf size*). 22 horizontal leaves hinged on tabs at the fold. [3] leaves of printed text, 20 engraved plates on 19 leaves. Contemporary vellum over stiff boards, smooth spine with title printed in black, back cover has some spotting (ink?) and an abrasion near the foot and spine with some loss of vellum, the head of the spine has been damaged with loss of vellum (approx. 5 cm) extending to the front cover, yet the volume is sturdy. The impression of the untrimmed plates are strong, some scattered minor spotting, small dampstain to the lower outer corner of most of the leaves, one small tear to one plate running from the lower edge to the gutter, none of which affects the text or the engravings. A near fine and unsophisticated copy of a beautifully printed book with exceptionally large plates.

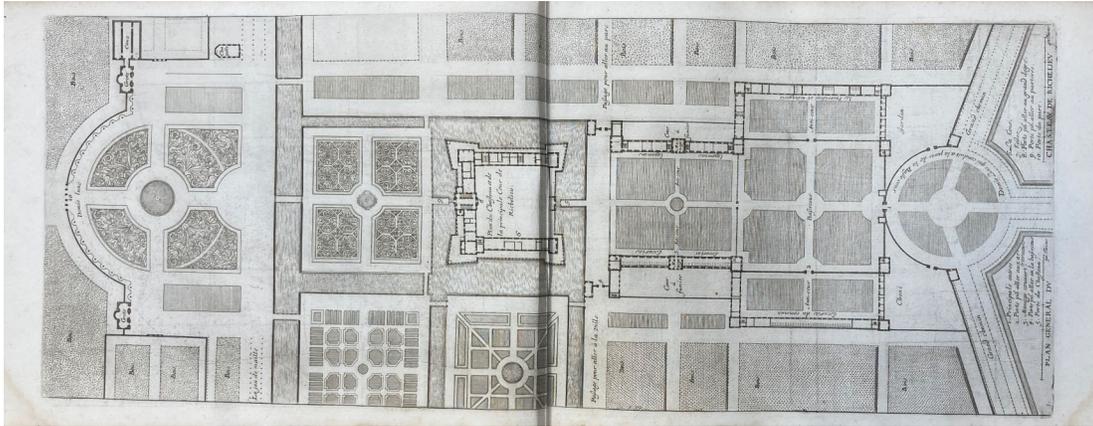


Our copy conforms with issue B as described in the catalog of the Fowler Collection at JHU, including line 3 of the title page with “OV” instead of “ou”. Unlike the copy at the Library of Congress, which is also issue B, our copy has *Elevation et Profil de la Patisserie* and *Elevation des Logemens des laboureurs* on separate leaves, making this copy complete with 20 engravings on 19 leaves, plus the three leaves of text.

This splendid work of views depicting the Chateau of the Cardinal de Richelieu (1585-1643), shows the facades, profiles, section views, plans, and elevations of the buildings, gardens, architectural features, and other edifices that made up the estate. The views are animated with figures, horses, and carriages, giving the plates a lively atmosphere while also showing the scale of the property and the quantity of inhabitants. Importantly, the gardens are well documented, both the plan from above and views which show the grounds set within the surrounding woods, an innovative feature that would be copied at Vaux-le-Vicomte and Versailles—it is notable that André Le Nôtre’s father Jean (also a landscape architect) was employed at Richelieu in 1629, and thus one speculates on the role of the young man who would do great things for Nicolas Fouquet and the Sun King, Louis XIV (Clifford, p. 173).

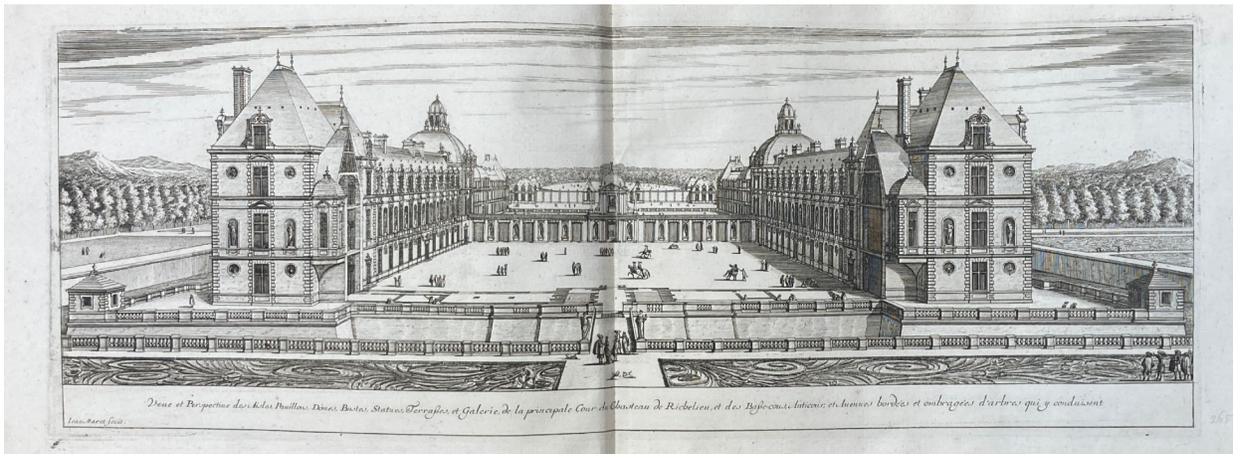


Beginning in 1627, the architect Jacques Lemercier (1585-1654), built the chateau on the grounds of the Cardinal’s ancestral estate in the Loire valley (near the town of what is now Richelieu, France). The project represents the French Baroque, a moment of perfection for French architectural achievement culminating in the Palace of Versailles, a style which was established by Lemercier, along with Louis Le Vau and François Mansart, who were influenced by the classical features of Rome. Lemercier was the King’s architect, as well as Richelieu’s collaborator on a number of other projects, in addition to the chateau, including the Chateau de Rueil, Palais-Cardinal (the Palais Royal), and the Chapel of the Sorbonne.



Above: *the garden plan.*

The Chateau, which had fallen into a poor state by the end of the 18th century, was demolished in 1805 for building material. Although only a few structures remain, **this portfolio is the only complete record of the estate and all its features.**



Jean Marot (1619-1679), was an engraver and architect, the author of more than 1,000 etchings, frequently of buildings of his time. This work is among his most admired.