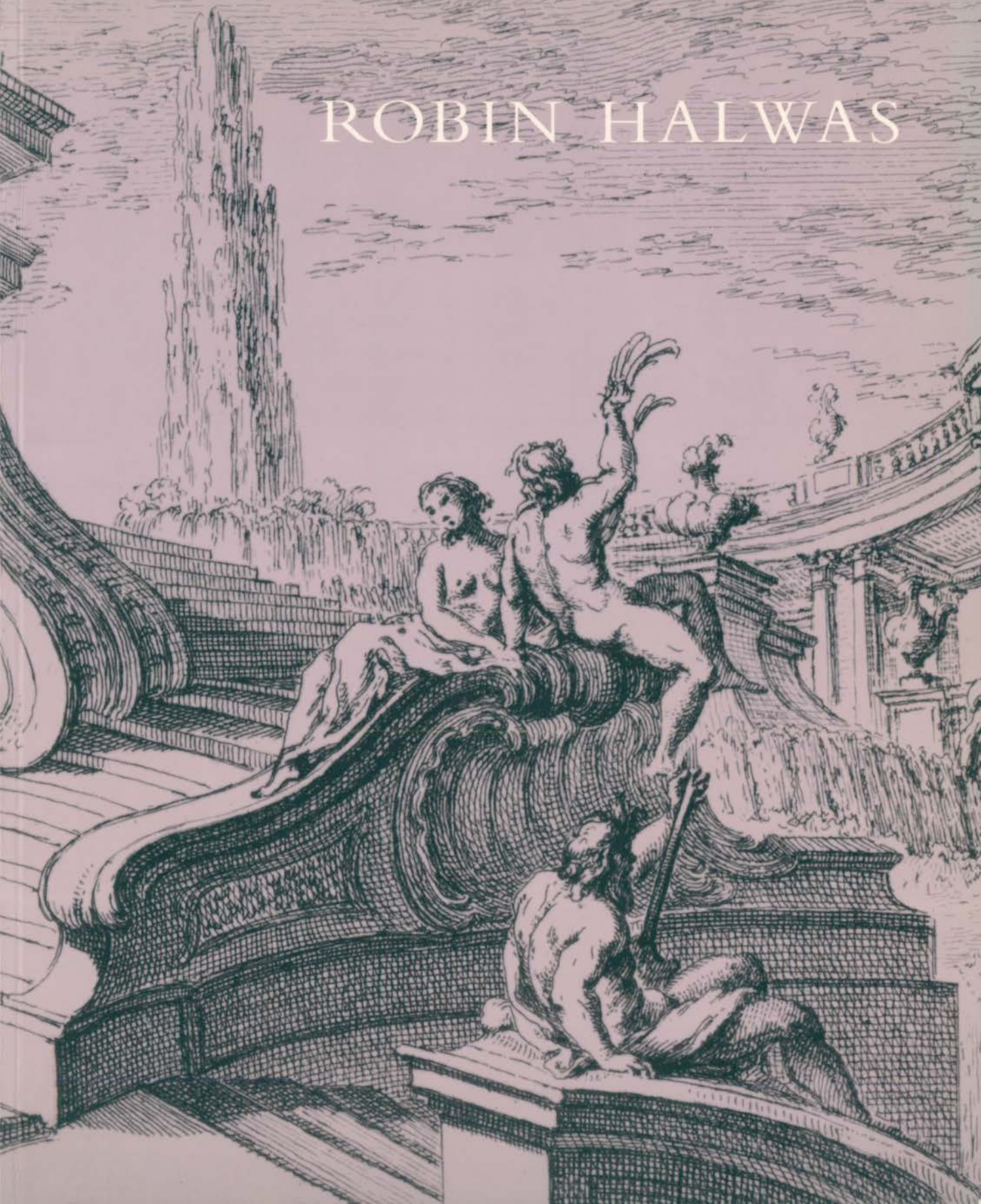


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I ALBANI, Francesco

Picturae in Aede Verospia

Rome 1704

£ 1850

Picturae Francisci Albani in Aede Verospia.

Rome, [publisher not named], 1704

Suite of engraved title and sixteen plates, of which eleven are full-page engravings (*circa* 290 × 285mm, platemarks) and five double-page plates (largest 365 × 630mm, platemark); all plates having broad margins.

In very good state of preservation.

Bound in modern vellum-backed boards, by Bernard Middleton.

A rare suite of engravings reproducing the decorative scheme painted by Francesco Albani with assistance from Sisto Badalocchio in the vault of an open loggia on the first floor of the Palazzo Verospi, via del Corso, Rome (now Credito Italiano).

Albani's programme is based on Raphael's 'Sala di Psiche' in the Farnesina and shows 'Apollo with the Four Seasons' in the central panel and on the cove 'Day' and 'Night' and the gods associated with the days of the week: Diana, Mars, Mercury, Jupiter, Juno and Venus. The date of these frescoes has been the subject of dispute, but they were certainly executed before 1623; see Heinrich Bodmer, 'Die Fresken des Francesco Albani im Palazzo Verospi zu Rom,' in *Pantheon* 18 (1936), pp.366-369.

The plates were engraved by Giovanni Frezza (1659-*circa* 1741), a pupil of Arnold van Westerhout, after drawings prepared for him by a pupil of Carlo Maratti, Pietro-Antonio de Petri (died 1716).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4089 (incomplete suite of fourteen plates only); Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1856), p.255, nos.28-41; one copy only reported to the National Union Catalog and Supplement (volume 7, p.8)

2 ALBERTI, Cherubino

Study for a room with four window bays, each bay surmounted by a broken pediment above which is a gallery with putti and musicians

Rome *circa* 1600

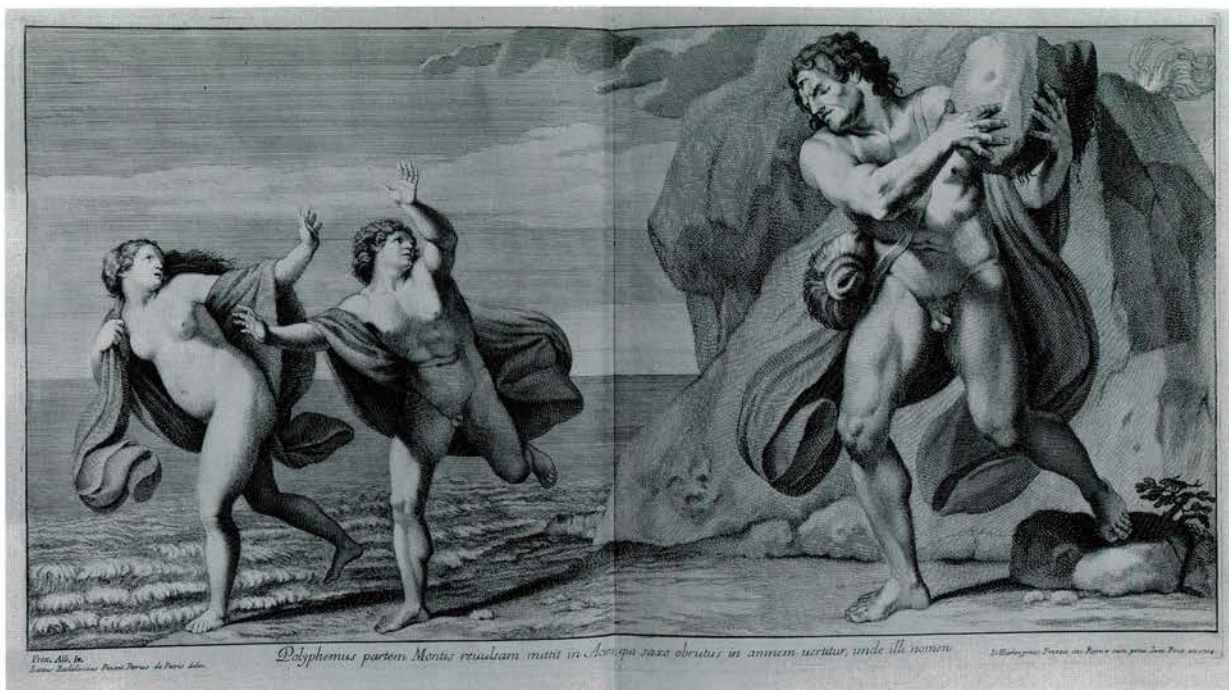
£ 5800

Drawing in pen and ink and grey wash on a sheet 240 × 395mm, inlaid to a Seventeenth-century album folio.

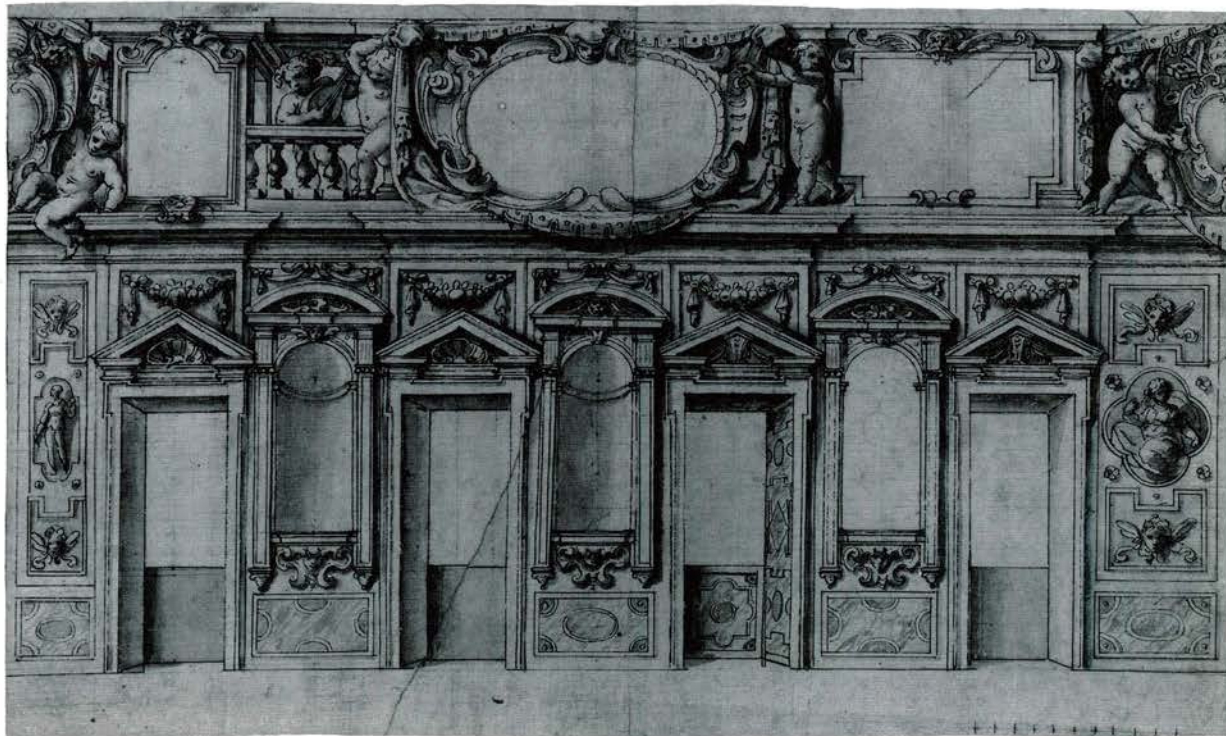
Watermark of a bird seated on three hillocks with a circle drawn around the device; compare Briquet, *Les Filigranes* (Amsterdam 1968), 12250 (Rome 1572) and Zonghi's *Watermarks*, Monumenta Chartae Papyraceae III (Hilversum 1953), 1844 (Fabriano 1590). The album sheet is a laid paper without watermark.

Recently extracted from William Stirling Maxwell's album of 'Drawings by Old Italian Masters. Sculpture,' sold by Phillips Son & Neale, London, 12 December, 1990, lot 312 (for earlier provenance, see below).

Clean tear across the sheet repaired at an early date without loss. The album folio hinged on a museum mount.



1. Polyphemus throwing a rock at his rival Acis, fresco in the Palazzo Verospi by Sisto Badalocchio after a design by Francescò Albani. Engraving by Giovanni Frezza reduced from 295 × 555mm (platemark)



2. Reduced from 240 × 395mm (sheet size)

This sheet may be connected with the redecoration of the papal residence in the Vatican initiated by Pope Clement VIII Aldobrandini (1542-1605).

Cherubino Alberti (1553-1615), together with his brothers Giovanni and Alessandro, signed a contract to decorate the vault of the largest and most important room, the Sala Clementina, in February 1596, and was engaged there and in adjoining rooms until 1602. While we can not connect our sheet with any part of the executed cycle, the cornice of the Sala Clementina has a similar feigned architecture of ballustrades enclosing a loggia in which stand allegorical figures of the papal attributes and cavorting putti; see M.C. Abromson, 'Clement VIII's patronage of the brothers Alberti,' in *The Art Bulletin* 60 (1978) pp.531-547. A list of other projects undertaken by the Alberti family in Rome is given by J.A. Gere and Philip Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum: Artists working in Rome* (London 1983), pp.20-21.

The paper is of a kind used by Alberto Alberti (1526-1598) for a technical drawing and perhaps also by his son, Cherubino, for drawings after the antique; see *Disegni degli Alberti; Il volume 2503 del Gabinetto Nazionale delle Stampe*, by Kristina Herrmann-Fiore (Rome 1984), appendix, pp.287-289, nos. 181 and 101.

Until 1990 our sheet was united with approximately two hundred other Italian drawings in an album bound by the Scots antiquary, William Stirling Maxwell, in 1871. This album contained drawings commissioned by Cassiano dal Pozzo for his Museo Cartaceo mixed with sheets from Carlo Maratti's collection and from the collection formed by Cardinal Allesandro Albani, all of which were purchased by George III, then separated from the main group at Windsor by the royal librarian, in 1786-1788. The drawings passed through the hands of several English antiquaries before their acquisition by Stirling Maxwell.

3 ANGELOTTI, Guido

Nuova economia per le fabbriche

Bologna 1765

£ 625

Nuova economia per le fabbriche. Con li Prezzi, e quantità di tutti li Materiali necessarij per costruire qualsivoglia Fabrica sì in Città, che in Villa. Opera Necessaria, ed utile per chiunque si sia, che voglia fare Fabricare, ed altresì per li Muratori, Fondeghieri, Segantini, Ferrari, o siano Magnani, Agenti di Campagna ec. Con Avvertimenti necessari di ciò si può fare, e che viene proibito dallo Statuto di Bologna per isfuggire le Liti, e non avere pregiudizi... Ed in fine vari Rimedi per li Muratori, che s' ammalassero in Campagna. Esposto nuovamente.

Bologna, Il Sassi (Heirs of Benacci), 1765

Quarto, (123) of 124 ff., without the preceding blank, signed *4 (-*1) A-H⁸ I⁶, paginated 3-8, 1-139 (1); plus folding letterpress table in the chapter on ancient and modern measures. Woodcuts and woodcut diagrams are printed with the text.

Small tear in fold of the table, otherwise in good state of preservation.

Bound in Eighteenth-century paste-paper over thin boards (see below).

An unusual and highly interesting handbook setting out systematically the prices of building materials and labour for constructing arches, cornices, windows, vaults, etc., together with accounts for projects undertaken by various Bolognese gentlemen over a period of about 150 years. Its purpose was to enable the reader to calculate the cost of building for himself, to save money and to protect his own interests.

The author, Guido Angelotti, described on the title-page as architect to the Holy See, based his work on a manual published at Bologna in 1698 and reprinted in 1708 edited by G.B. Bruno Spinelli (Cicognara 452-453). He includes an account of a wall built at Bologna in 1746 (pp.69-85) and also discusses in detail the responsibilities of the architect and foreman, and how to look after the health of labourers.

According to Angelotti, the architect is the key link between the *capomaestro* and the builders on the one hand, and the patron on the other. He needs to be a good draughtsman as well as experienced in building, and must be well-paid. The patron's responsibilities are in estimating the costs of his project and in watching the workers, who if left unsupervised will 'tagliaranno il Panno assai largo, onde è necessario' (cut the cloth larger than needed, p.102).

The decorative paper binding shows the Temple of Canova at Possagno and a pastoral scene with a bridge and a tower, printed in three colours. It is a Remondini paper and is reproduced in *Remondini, Un editore del settecento*, exhibition catalogue edited by Mario Infelise & Paola Marini (Bassano del Grappa 1990), p.141, figure 81 (the exhibited specimen printed in different colours).

REFERENCES: Cicognara 454; six copies located by the National Union Catalog and Supplement (volume 16, p.671)

4 ARCANGELO [PAGANINI, or POZZI], da Borgonuovo *Cabalistarum selectiora* Venice 1569 £ 2950

Cabalistarum selectiora, obscurioraque dogmata, a Ioanne Pico ex eorum commentationibus pridem excerpta, Et ab Archangelo Burgonovensi Minoritano, nunc primum luculentissimis interpretationibus illustrata.

Venice, Francesco de' Franceschi, 1569

Octavo, (248) ff. signed a-c⁸ d⁴ A-Z⁸ Aa-Dd⁸ Ee⁴(blank Ee⁴), foliated (28) 1-219 (1); printer's device on title-page.

Illegible early ink stamp on verso of title. In fine state of preservation.

Bound in contemporary flexible vellum, remains of ties.

First edition of a detailed exposition of Pico della Mirandola's *Conclusiones Cabalisticæ*, the seventy-two allegedly heretical theses on natural and cabalist magic that Pico had proposed to debate when he went to Rome in 1486. It is one of a few key texts in the controversy about the connection of magic with religious practice which raged in the

Sixteenth century. The author was a Franciscan philosopher and theologian from Borgonuovo Val Tidone, province of Piacenza, who learned Hebrew from Francesco Zorzi and was initiated by him into the mysteries of the Cabala. Arcangelo claimed to have written twenty-one works; only four of these have been printed. He died at a very old age in the Annunziata, Bologna, before 1569; see J.L. Blau, *The Christian Interpretation of the Cabala* (New York 1944), pp.25-29, 119-120; and the *Dizionario biografico degli italiani*, III (Rome 1961), pp.744-746.

Our book is dedicated to Bernardino Aiano who arranged for its publication after the death of Arcangelo. The original manuscript is now in the Biblioteca Estense, Ms Campori 174. Contrary to the assertion of Samek Ludovici in the *Catalogo della Mostra delle opere di Giovanni Pico della Mirandola. Quinto centenario della nascita, 1463-1963* (Mirandola 1964), p.11, it is not a reprint of the author's *Apologia... et conclusiones cabalisticæ numero lxxi*, published in 1564. That work is a defence of Pico's Apology against Pedro Garcia, one of the papal commission which examined Pico in 1487. The second edition of the *Cabalistarum selectiora* is in the *Artis Cabalisticæ*, edited by Pistorius, and printed at Basel in 1587.

The early rarity of the book is suggested by the quantity of manuscript copies of the Seventeenth and Eighteenth centuries recorded by Kristeller in the *Iter Italicum* and is now confirmed by the recent census of *cinquecentine* in some 550 Italian libraries. Just seven copies were reported in Italy and three copies only are located by the National Union Catalog and Supplement (volume 457, p.334).

REFERENCES: *Le Edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1985), A-2067; BM, *STC of Italian Books* (1958), p.514; Wellcome Historical Medical Library, *Catalogue of printed books* (London 1962), 5022

5 ARETINO, Pietro

Il Genesi con la visione di Noe
[Venice] 1539

£ 2200

Il Genesi di M. Pietro Aretino con la visione di Noe nela quale vede i misterii del Testamento Vecchio e del Nuovo, diviso in tre libri.

[No place or printer's name; Venice], 1539

Octavo, (120) ff. signed A-P⁸, paginated 1-239 (1); woodcut portrait of the author on title-page, 93 × 66mm, with legend 'Il Divino Pietro Aretino.'

In fine state of preservation.

Bound in Eighteenth-century red morocco, cover decorated by gilt frame, flat back divided into six compartments and decorated by a cornflower tool, the ticket of the binder Jacques-Antoine Derome pasted in upper corner of the front free-endpaper.

A virtually unknown early edition of Aretino's *rifacimento* of Genesis, ending with a prophetic 'Dream of Noah,' the most remarkable of his sacred writings, particularly of

interest to art historians. In a seminal essay, 'The Ark of Noah, a study in the symbolism of Michelangelo,' published in *Measure* 1 (1950), pp.411-421, Edgar Wind showed that Aretino was stimulated more by visual than literary sources, and that his religious writings are practically a series of descriptions of paintings. Aretino's 'sleeping Noah' was inspired by and attempted to compete with Michelangelo's last fresco in the Genesis cycle on the Sistine ceiling, where Noah is represented as drunk and asleep, a prophetic image of Christ 'drunk with his Passion.' Aretino and Michelangelo had corresponded about this fresco two years previously. Recently, Jaynie Anderson proved that 'Titian was indebted to Aretino's imaginative little book for the general compositional ideas' of his 'Trinity,' painted in 1551-1554 for Charles V, and now in the Prado; see her essay, 'Pietro Aretino and Sacred Imagery,' in *Interpretazioni veneziane: Studi di storia dell' arte in onore di Michelangelo Muraro* (Venice 1984), pp.275-290. The dependence of Titian, Tintoretto, and Veronese upon Aretino's sacred writings is demonstrated also by David Rosand, *Painting in Cinquecento Venice* (New Haven & London 1982), pp.195-197.

The first edition is doubtless that published at Venice by Francesco Marcolini in 1538 of which a single copy is located in the new Italian national census, *Le Edizioni italiane del XVI secolo* (Rome 1985), A-2164, and no copy is in the British Library, or reported to the National Union Catalog. Three editions followed in 1539, one signed by Marcolini (Censimento A-2176, four copies located), one by Alvise de Tortis (A-2173, three copies), and the present, anonymous edition, of which only a single copy in Italy (A-2174) has been reported.

The woodcut portrait occurring in our book also appears in anonymous editions of Aretino's *De I Sette Salmi* (1539) and *La Vita di Catherina Vergine* (1541). In his supplement to Scipione Casali's *Gli annali della tipografia veneziana di Francesco Marcolini* (Bologna 1953), Luigi Servolini confidently assigned those editions to Marcolini (title-page author's portrait reproduced as Tav.VIII), and it thus seems likely that our book also is a product of the Marcolini press, though unknown to both Casali and Servolini.

REFERENCES: *Le Edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1985), A-2174; Sander, *Le Livre à figures italiens* (Milan 1941), no.410bis

6 ATHANASIUS, Saint, Patriarch of Alexandria

Opera

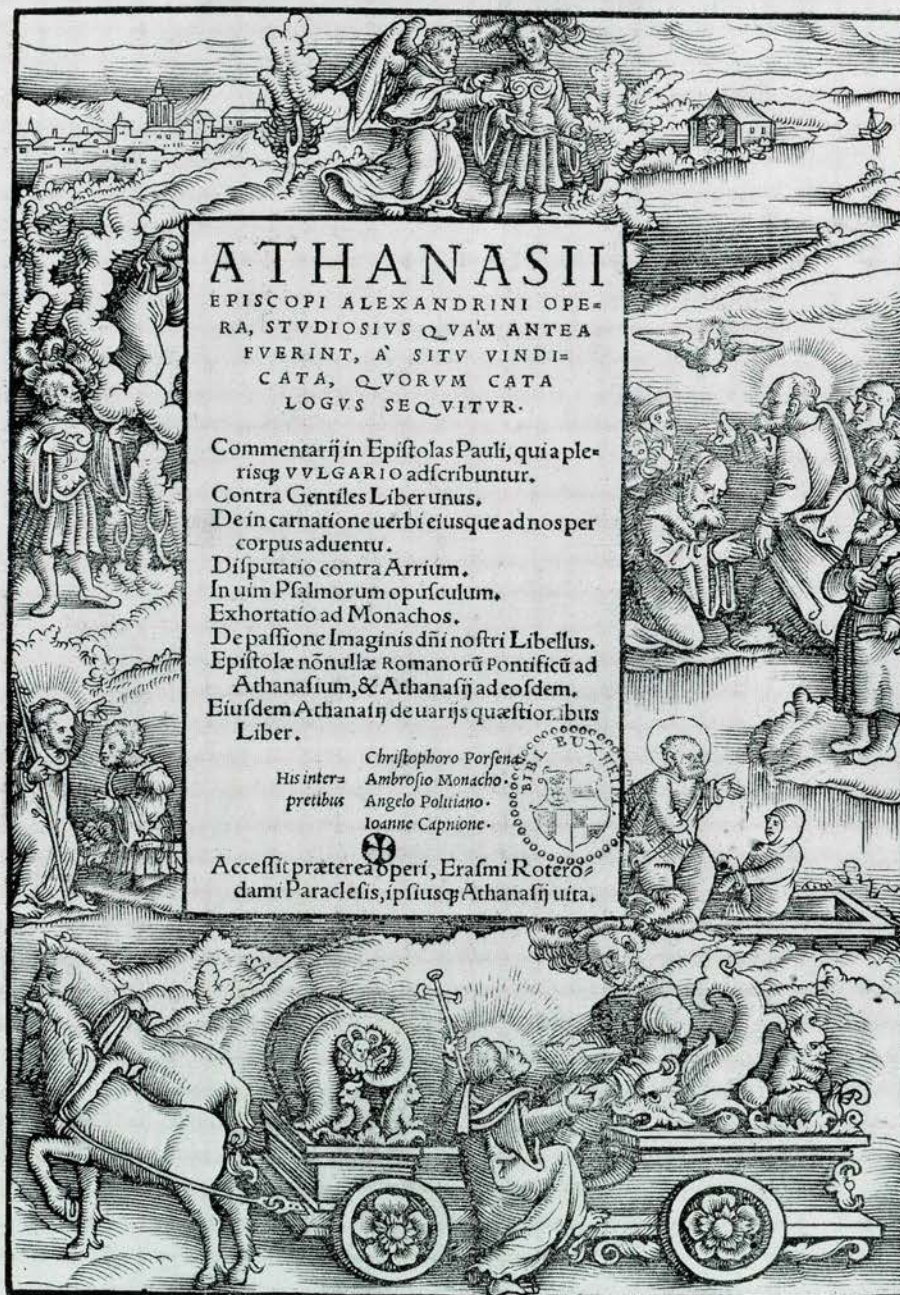
Strassburg 1522

£ 850

Athanasii Episcopi Alexandrini Opera, studiosius quam antea fuerint, à situ vindicata, quorum catalogus sequitur... Accessit praeterea operi, Erasmi Roterodami Paraclesis, ipsiusq. Athanasii vita [translated from the Greek by C. Persona and others].

Strassburg, Johann Knobloch, 1522

Folio, (330) ff. signed a⁶ A-C⁸ D-F⁶ G⁸ H-K⁶ L⁸ M-P⁶ Q⁸ R-V⁶ X⁸ Y-Z⁶ Aa⁶ Bb⁸ Cc-Ff⁶ Gg⁸ Hh-Ll⁶ Mm⁸ Nn-Zz⁶ AA-CC⁶ *¹⁰, foliated 1-314 (10); title enclosed by woodcut compartment, woodcut initials.



Clarissima vir O. Gregorius Klump, Medicinæ Doctor
 Physicus Vberlingæ primarius dono dedit. Cujus
 aia regescat in pace. Amen.

Title inscribed in lower margin 'Clarissimus vir D. Gregorius Klump, Medicinae Doctor Physicus Uberlingae primarius dono dedit. Cuius anima requiescat in pace. Amen.' Ink stamp of the monastic library at Buxheim on title-page and other marks of their ownership (see below). Ink ownership code on front pastedown of the Boston collector Arthur Vershbow.

In fine original state of preservation.

Bound in contemporary pigskin, covers decorated in blind with foliage rolls; one clasp (of two) remaining.

Attractively printed edition of the dogmatic writings of the Fourth-century theologian, Bishop of Alexandria, honoured by the Church as the 'Father of Orthodoxy' for his defence of the Christian faith against Arianism. Included are his important treatise refuting the objections made by the Greeks against the Cross of Christ, *Contra gentes* (ff.237-249), and his life of Saint Anthony (ff.295-314), the great model of Byzantine hagiography, from which Gustave Flaubert drew the materials for his novel *La Tentation de Saint Antoine* (1874). The commentary on the Epistles of Saint Paul (ff.1-236) evidently is a work of the Byzantine prelate Theophylactus of Orchryda.

The translators were Christophorus de Persona, Saint Ambrose of Camaldoli, Angelo Poliziano, and Johann Reuchlin. The first edition of Persona's translation of the *Enarrationes in epistolas S. Pauli* is Rome, 1477; Reuchlin's translation of the *Liber de variis quaestionibus* (ff.291-295) was first published at Hagenau, 1519; and Erasmus' exhortation to the diligent study of scripture, or *Paraclesis* (ff.2-5 of the preliminaries) first appeared at Basel, 1519. The original edition of this combination of texts is Paris, Josse Bade and Jean Petit, 1518-1519.

The woodcut title is a fine, albeit anonymous work depicting miracles performed by Saints Peter and Philip. The artists then producing illustrations for the Knobloch press included Urs Graf, Hans Wechtlin, Hans Baldung Grien and Hans II Weiditz; see François Ritter, *Histoire de l'imprimerie alsacienne au XV^e et XVI^e siècles* (Strassburg 1955), p.206.

This volume was formerly in the well-known Carthusian abbey of Buxheim, near Memmingen, in Swabia, and features its characteristic pressmark in red ink on the spine, and small mark of a cross in a circle and black ink library stamp on title-page. Buxheim was suppressed in 1803 and the majority of its books were sold by auction at Munich in 1883.

REFERENCES: Charles Schmidt, *Jean Knobloch 1500-1528* (Strassburg 1895), 234; Ritter, *Répertoire bibliographique des livres du XVI^e siècle* (Strassburg 1937), 106; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983), A-3977; J. Benzing, *Bibliographie der Schriften Johannes Reuchlins* (1955), 133; Bezzel, *Erasmusdrucke des 16. Jahrhunderts* (Stuttgart 1979), 1409

Reproduced opposite

6. Miracles of Saints Peter and Philip, an anonymous woodcut title-border.

Reduced from 245 × 165mm (borderline)

7 AUERSPERG, Wolf Engelbert
Oval Portrait, engraved by Jakob Sandrart
Nuremberg 1656

£ 1850

Ihrer Hochgrafflichen Excellenz. Dem Hochgebornen Graffen und herrn herrn Wolff Engelbrecht [sic] Graffen von Auersperg und Gottschee herrn zu Schön[berg] und Seifenberg [etc.] Obristen Erblandt Marschallen und Obristen Erb Cameren in Crain und der Windischen Harth, der Röm. Khaÿ. May. [etc.] Gehaimben Rath Camer herrn Einer Löblichen Landtschafft desz Hörtzogthumbs Crain Verordneten Ampts Praesidenten und Landtschaubtman daselbst. Meinem gdisten Graffen und herrn herrn zu Interthenigisten Ehren, dedicirt, erfunden, und aigenhendig verfertigt, durch Adameri Sebastian von Sietzenhaimb zu Creützthall, der Röm. Khaÿ, Mäy. Dienern, geschriben in der haubt Statt Laybach, desz Herzogthumbs Crain Im. 1656 Jahr. [below:] Jacobus Sandrart sculpsit Norimberga.

Engraving, 565 × 395mm (platemark) on sheet measuring 600 × 425mm.

From the Ernst L. Hauswedell collection of calligraphic books, prints, and manuscripts (sale by Hauswedell & Nolte, Hamburg, 23-24 May, 1984, lot 239).

In very good state of preservation.

Hinged on a museum mount, framed and glazed.

A three-quarter length portrait of the noble Austrian soldier, book and art collector Wolf Engelbert von Auersperg, enclosed within an elaborate frame of engraved calligraphic ornament.

One of three sons of Dietrich, first graf von Auersperg, Wolf Engelbert was educated at Graz, Vienna, Munich, Padua and Bologna, and settled initially at Krain in Carniola. He was collecting books in earnest from 1642 and at his death in 1673 had amassed 3257 titles in about seven thousand volumes; see P. von Radics, 'Die Hausbibliothek der Auersperge,' in *Neuer Anzeiger für Bibliographie und Bibliothekwissenschaft*, edited by Julius Petzholdt (Dresden 1878), pp.10-17, 50-55. The library survived substantially intact and in fine condition until dispersed in London by Sotheby's in 1982-1983, since when many have become familiar with the florid title-page inscription 'Wolfgangus Engelbertus Comes ab Auersperg Capitanus Carn.'.

The fine frame of calligraphic ornament and inscription were written by one Adam Sebastian von Sietzenhaimb (Siegenhaimb) at Laibach in 1656. The plate was engraved by Jakob Sandrart (1630-1708), nephew of Joachim I Sandrart and briefly his pupil, latterly the pupil of Cornelis I Danckerts and Willem Hondius. This evidently is one of the first prints engraved by Jakob Sandrart after he took up residence in Nuremberg (Thieme-Becker XXIX, p.357).

REFERENCES: Le Blanc, *Manuel de l'amateur d'estampes*, III (Paris 1856), p.447, no.29; H.W. Singer, *Allgemeiner Bildniskatalog* (Leipzig 1930), 1228 (impressions at Dresden & Coburg); no impression in the new *Katalog der Graphischen Porträts in der Herzog August Bibliothek Wolfenbüttel 1500-1850*, edited by Peter Mortzfeld (Munich 1986), or in the *Allgemeiner Porträt-Kataloge* of either W.E. Drugulin (Leipzig 1860) or H. Diepenbroick-Grüter (Hamburg 1931)



7. Portrait of the book collector Wolf Engelbert von Auersperg, engraved by Jakob Sandart.
 Reduced from 565 × 395mm (platemark)

8 pseudo-AUGUSTINUS, Aurelius

Manuale

Venice 1487

£ 4650

Incomenza el Libro del Glorioso doctore Misier Sancto Agustino chiamato Manual.

Venice, Hannibal Foxius, 15 December 1487

Octavo, (25) ff. of 26ff., lacking three blank leaves, signed a-c⁸ d⁴ (-a1, d3, d4, all blanks; retaining blank a2), not foliated or paginated; 25 lines; sixteen woodcut initial letters.

Several leaves lightly stained in margins, otherwise a good crisp copy.

Bound in modern boards covered by a leaf from a printed missal.

Rare first printing of an anonymous Italian translation of the pseudo-Augustinian tract generally known as the *Manuale*. According to the *Indice generale degli incunaboli* completed in 1981, no copy of this book has survived in an Italian library, and elsewhere we can locate only two copies in permanent collections: Library of Congress (Goff A-1288) and Stift Göttweig (Hartmann, *Die typographischen Incunabeln der Stifts-Bibliothek zu Göttweig. Beschrieben und Verzeichnet*, facsimile Ann Arbor & London 1981, no.451).

The printer, Annibale Fossi of Parma, joined with Marinus Saracenus and Bartholomaeus de Confalonieri to print at Venice the *Opera* of Priscianus in 1485; the last book of their partnership is Petrus Lombardus, *Sententiarum Libri iv*, 22 March, 1486. In May 1487 Foxius associated with Saracenus in printing the *Quaestiones* of Thomas Aquinas. Subsequently he worked alone, his last known work being the *Fior da Virtù*, 25 June 1488. Altogether, twelve books bear the name of Foxius in some form and of these six are extremely rare, surviving in Italian libraries in two or fewer copies. The British Library has five books printed by Foxius and six editions are located by Goff.

The Latin text, compiled from writings by Jean de Fecamp and Saint Anselm, among other sources, and attributed to Saint Augustine since the beginning of the Thirteenth century, was first printed at Treviso in 1471 and at Venice circa 1473 (GW 2960-2961); regarding its tradition and versions, see André Wilmart, *Auteurs spirituels et textes devots du moyen-âge latin* (Paris 1932), pp.195-196. Our Italian translation subsequently was printed together with another suppositious work of Augustine, an anonymous translation of *Soliloquia*, *Agnoscam te*, at Milan circa 1492 (GW 3018). That combination of texts was reprinted at Venice in 1503, 1506, and 1519 (Sander, *Le Livre à figures italien*, Milan 1941, nos.695-700).

REFERENCES: GW 2968; Goff A-1288; not in Hain

Reproduced opposite

9. The Palazzo Villamena in Genoa, drawn by J.W. Baur and engraved by Melchior Küsel.

Reduced from 210 x 220mm (platemark)

9 BAUR, Johann Wilhelm
Views of Italy
Augsburg circa 1685

£ 4900

Anmuthige Palatia und Prospecten so in Italien hin und wider zu sehen seyn, von Joh. Wilhelm Baur ad vivum gezeichnet worden, von Melchior Küsel aber in Kupffer gebracht.

Augsburg, Johann Ulrich Kraus, [no date; circa 1685]

Four parts, oblong folio, altogether (74) ff. entirely engraved. I: General title-page (transcribed above), part-title (Underschiedliche Meer Porten und Pallazzia) and seventeen plates (numbered 2-18). II: Part-title (Schöne und Rahre Landschafften in Italien und andern Ländern) and seventeen plates (numbered 1-17). III: Part-title (Allerhand Wunder-Würdige Meer- und See-Porten, so in Italien zu sehen seyn) and seventeen plates (numbered 1-17). IV: Part-title (Allerhand Schöne und Prächtige Gärten und Lust-Häuser, so in Italien und denen benachbarten Provinzien und Ländern) and eighteen plates (numbered 1-18).

Last three leaves with minute wormholes (two wormholes inside platemark) and light waterstain in margins, otherwise a clean fresh copy.

In a modern half-vellum binding.

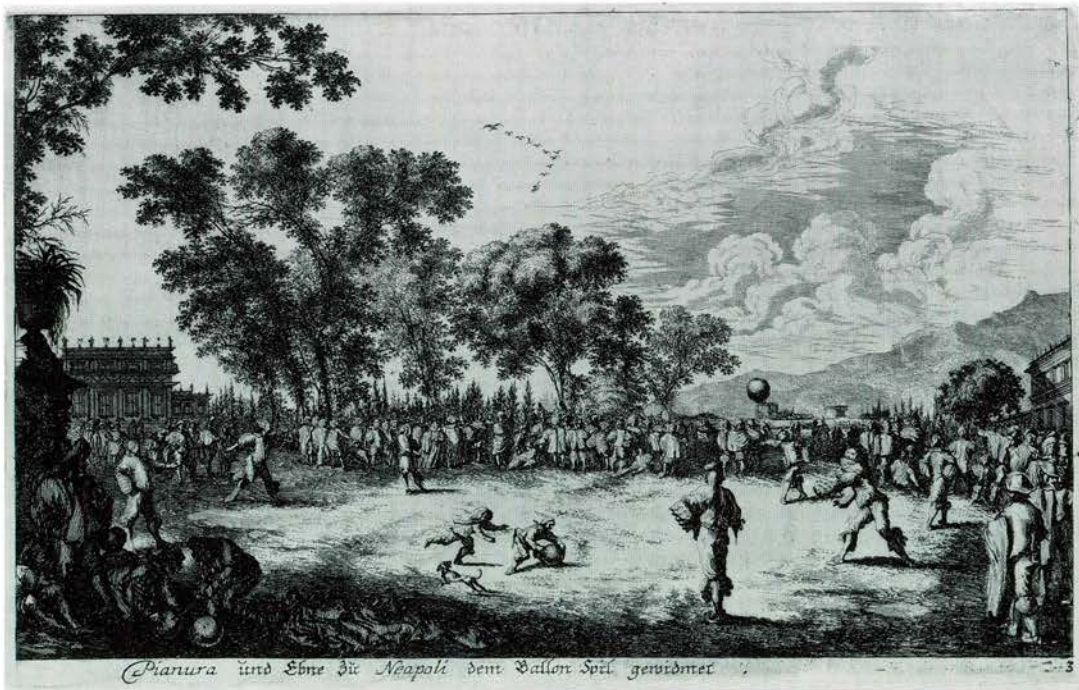


A group of landscape views of Italy executed by Baur in the 1630s and engraved a generation later by Melchior Küsel.

Johann Wilhelm Baur was born at Strassburg in 1607 and was trained by Friedrich Brentel as a draughtsman and miniature painter. In about 1630 he went to Italy, living first in Naples, then in Rome under the patronage of the Colonna and Orsini families. In 1637 Baur returned north via Venice to Vienna, where he died in 1641. He made hundreds of drawings during his sojourn, some highly finished and intended for presentation to his noble patrons, others to be used for prints.

The engraver Melchior Küsel acquired at least two hundred of Baur's drawings after the death of the artist, including scenes of the Passion, life and miracles of Christ, classical mythology, views of the harbours, villas, and gardens of Naples, Rome, and Venice, the landscape around Livorno, Ancona, Lucca, Florence, and of the Friuli and Istrian peninsula. These drawings subsequently passed into the Liechtenstein collection; a large group is now in the Houghton Library of Harvard University: see *Drawings for Book Illustration; The Hofer Collection*, exhibition catalogue by David Becker (Cambridge 1980), p.17, and further, *Drawings from the Holy Roman Empire 1540-1680*, exhibition catalogue by Thomas DaCosta Kaufmann, Art Museum, Princeton University (Princeton 1982), pp.184-187.

In 1670 Küsel published at Augsburg the *Iconographia*, dedicated to the Emperor Leopold, and comprising 148 engravings after Baur's designs of which sixty-eight are



9. Neapolitan ball games, drawn by J.W. Baur and engraved by Melchior Küsel.
Reduced from 165 x 280mm (platemark)

Italian views and the rest religious or historical subjects. New editions of the *Iconographia* appeared under Küsel's imprint in 1671, 1672, and 1682, and under the imprint of his son-in-law Johann Ulrich Kraus in 1686 and 1702. The present book is a selection from the *Iconographia* prints, comprising the Italian views adulterated by just four plates representing Turkish architecture, and three religious and mythological subjects. Four new title and part-titles are supplied and the plates are partly renumbered.

The engravings vary in size with some as large as 210 × 220mm (platemarks) and are struck off on leaves trimmed uniformly to 270 × 350mm. Our prints should not be confused with Küsel's suite of forty-two *Underschiedliche prospecten* (1681), plates after Baur's designs measuring just 110 × 120mm (platemarks)

The four parts in our volume make a harmonious whole and we believe they were meant for issue together, however we have failed to locate any similar copy. Hollstein's *German Etchings Engravings Woodcuts*, XX (Amsterdam 1977), p.111, nos.476-490, describes the title and fourteen plates only of our part II above, but no other part under Kraus's imprint. The National Union Catalog locates just the first and last of our four parts, in Texas University Library (Supplement, volume 696, p.90).

IO pseudo-BEDE, Venerable

Commentarii in omnes Divi Pauli Epistolas

Venice 1543

£ 1650

Commentarii in omnes Divi Pauli Epistolas, ex Lucubrationibus S. Augustini Catholicae Ecclesiae probatissimi Doctoris, per Venerabilem Bedam presbyterum Selecti. Addito Elencho locorum prope omnium, quorum in nouo testamento sit mentio, aliarumque rerum, & vocum, quae usui esse scripturarum studiosis possint.

Venice, 'Sub signo Sancti Bernardini,' 1543

Octavo, (660) ff. signed *⁸ **⁸ ***⁴ A-Z⁸ AA-ZZ⁸ AAA-ZZZ⁸ AAAA-LLLL⁴ (blank ***4), foliated (20) 1-639 (1); printer's device on title-page, repeated on last leaf (standing figure of Saint Bernard, 50mm), woodcut initials from several alphabets.

Several early ownership inscriptions on title-page, all but the most recent (Joannis Dominici Monaci Bellunensis) crossed out or otherwise deleted; exlibris of Matias Errázuriz. Lower joint of the binding splitting, clasps gone, and other minor faults, but still an attractive copy.

In a contemporary Italian brown morocco binding, original brass corner and centre-pieces on covers, the upper board lettered with the title in gilt below which is an 'Aldine' leaf ornament, panelled in blind with a different leaf ornament in the angles; the back divided into four compartments by raised bands and decorated by repetitions in blind from a tool of a star within a circle.

A commentary purporting to be by Bede and consisting of extracts from Saint Augustine in which passages from the Pauline Epistles are discussed. The text occurs in a manuscript from Saint-Omer and was first printed at Paris in 1489 (Goff A-1277) under the editorship of Geoffroy Boussard and reprinted in editions of Bede's collected works

(volume three) published by Josse Bade in 1522 and 1534. In all these editions as in our own, the commentary is accompanied by 'De laudibus beati Pauli homiliae' of Joannes Chrysostomus.

Mabillon recognized in 1675 that the real author of this commentary is Drepanius Florus, deacon of Lyon, whose literary activity extended approximately from 830 to 860. Most bibliographers persist however in miscataloguing the work; on the history of the problem, see André Wilmart, 'La collection de Bède le Vénérable sur l'Apotre,' in *Revue Bénédictine* 38 (1926), pp.17-52, 202-216. There exists a genuine commentary by Bede on the Pauline Epistles, still unprinted; see M.L.W. Laistner, *Handlist of Bede Manuscripts* (Ithaca 1943), pp.37-38.

Our edition is printed by the brothers Giuseppe, Giovanni Filippo, and Bernardino II Stagnino, the heirs of Bernardino Giolito de' Ferrari, detto lo Stagnino (retired 1538, died 1540). Three issues of it are recorded by the Italian national census: the present one with imprint and colophon 'Sub signo Sancti Bernardini' (B-968), and two others with the imprint of Gabriel Giolito de' Ferrari and colophon 'Characteribus Domini Bernardini Stagnini sibi accomodatis' (B-967) or 'Apud Gabrielem Iolitus de Ferrariis' (B-969).

REFERENCES: *Le Edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1989), B-968; British Library, *STC of Italian Books: Supplement* (1986), p.16; *Index Aureliensis* 110.287 (two copies located); see Bongi, *Annali di Gabriel Giolito de' Ferrari* (Rome 1890), I, p.47 (describing the Giolito issue, B-967)

II BISSCHOP, Jan de

Paradigmata graphices

[Amsterdam] circa 1671

£ 5600

Paradigmata graphices variorum artificum per Ioh. Episcopium ex formis Nicolai Visscher [bound with, as usual:] *Signorum veterum icones*.

[Amsterdam], Nicolaes Visscher, [no date; after 1671]

Two parts, folio. I: Engraved title by Gérard Lairesse and suite of fifty-seven plates with plate number, draughtsman's name, and De Bisschop's monogram on each plate. II: Engraved sub-title by De Bisschop, suite of one hundred plates numbered and inscribed as before.

Letterpress exlibris of Viscount Mersey, Bignor Park. In fine state of preservation.

Bound in contemporary English blue morocco, covers decorated by gilt fillet border and panel, arabesque ornament at angles; back divided into seven compartments, lettered and decorated in gilt by repetition of five tools; contemporary floral Bronzefirnis endpapers of Augsburg type.

Two celebrated suites of etchings by Jan de Bisschop (circa 1628-1671), here in second editions.

The *Paradigmata* is a series of fifty-seven prints, the first forty-seven being etched copies of Italian drawings, all figure compositions and studies, followed by ten prints



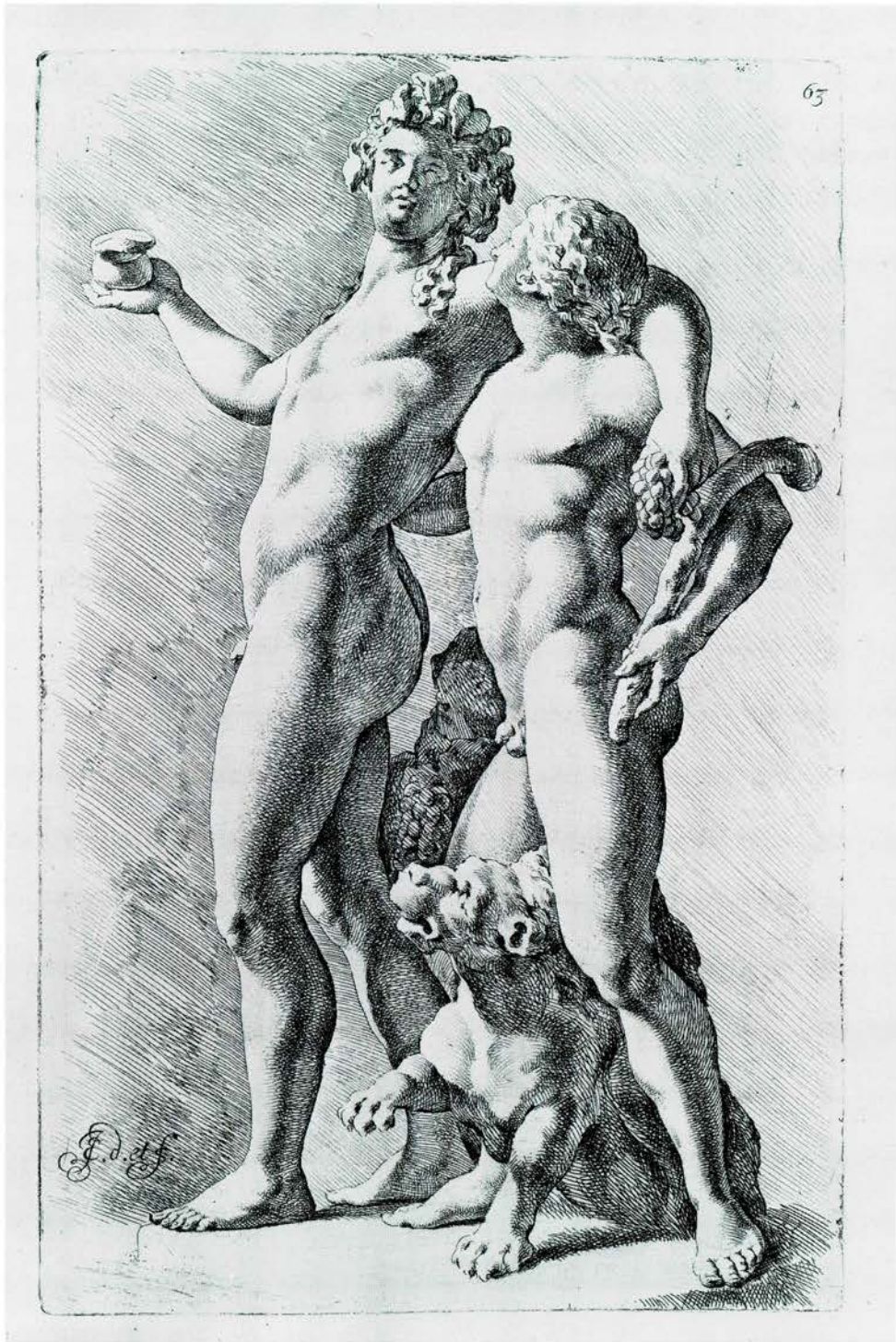
11. Sybil (?) or Miriam, the sister of Moses. The inscription 'Pomerant. inv. d.' in the etching is a wrong attribution. The figure is a detail (in reverse) from a fresco by Giuseppe Cesari, called the Cavaliere d'Arpino (1568-1640), in the Capella Olgiatti of S. Prassede, in Rome. Reduced from 225 x 140mm (platemark)

(numbered 48 through 57) after antique busts. It could serve as a pattern book for student draughtsmen, but De Bisschop's main objective was to spread an appreciation of drawings as independent works of art among Dutch *virtuosi*. Unlike previous drawing manuals, the *Paradigmata* did not display the inventions of a single artist, nor the works to be found at one location. De Bisschop chose to copy sheets which he judged first and foremost to be master drawings, favouring Florentine and Roman artists: Annibale Carracci, Ludovico Cigoli, Domenichino, Correggio, Andrea del Sarto, Giorgio Vasari, Paolo Veronese, among others. He reproduces not only complete drawings, but also parts of drawings, occasionally combining on one plate different drawings by a given artist, or drawings by several different artists. The drawings featured in the *Paradigmata* were borrowed from various sources, mostly Dutch collections; see now, J.G. van Gelder & Ingrid Jost, *Jan de Bisschop and his Icones and Paradigmata*, edited by Keith Andrews (Doornspijk 1985), often giving present locations of the drawings.

De Bisschop began work on the *Paradigmata* about 1667. He planned four parts, each of twenty-five plates, but died before fully realizing the project. The contents of the three surviving copies of the first edition, which comprise a title, dedication and twenty-five numbered plates, is exactly what he intended as the second part of the work. After his death our second edition was prepared, utilizing also thirty-two etchings which De Bisschop had left in a completed or partly-completed form when he died (plates 26 through 57) and in addition an undated title engraved by Gérard Lairesse (1641-1711) glorifying the deceased author of the work.

There are at least two issues of the second edition. One is printed on paper watermarked with the insignia of Amsterdam and various countermarks (GG, AC, IV, VC) in a format 309/310 × 195mm; a letterpress title-page in Latin and Dutch and dedication to Jan Six are commonly found with this issue. The other issue (to which the present copy belongs) is in a larger format, 360 × 215/230mm, and uses paper having a crowned shield with a Strassburg lily watermark and countermark of the monogram of Jesus (IHS) and initials MI. Our issue usually is without letterpress. A third edition with the name of the publisher Hendrik de Leth added to Lairesse's title appeared about 1740.

The second work in the volume, the *Signorum veterum icones*, is a collection of one hundred etchings after antique and pseudo-antique sculptures. Some prints are copies of drawings which De Bisschop made himself from sculptures to be found in Amsterdam collections, the rest are his copies of drawings (never prints) by other artists, including Salvati, Jacques III de Gheyn, Willem Doudijns, and Cornelis Poelenburgh. 'De Bisschop presented his collection of classical sculptures as the best models which he could recommend to the apprentice in the pictorial arts. Only under the guidance of these mentors could nature be fruitfully imitated, for the ancients had already selected the most beautiful forms from the varied medley cast in the artist's path by capricious nature' (Bolton p.256). Modern connoisseurship has shown that the sculptures are for the most part copies or adaptations of Hellenistic and Roman works, based on lost Greek originals of the Fourth and Third centuries BC, and heavily restored. Among the Sixteenth century pseudo-antiques are a reclining Pan (plates 57-58) and Michelangelo's 'Bacchus'



11. Dionysius and Ampelius, a reduced Roman variant of a lost Hellenistic original of *circa* 300 BC. At the time De Bisschop drew and engraved this sculpture, it was in the collection of Gerrit Uylenburgh; now it is preserved in the Rijksmuseum van Oudheden in Leiden. Reduced from 228 × 140mm (platemark)

(plates 52-54). The original sculptures and drawings copied by De Bisschop are identified by Van Gelder & Jost.

The *Icones* appeared originally in two parts, each of fifty plates, in 1668 and 1669, published by De Bisschop himself, and dedicated to Constantine Huygens and Johannes Uitenbogaard. Our second edition was printed at Amsterdam by Nicolaes Visscher and issued together with the *Paradigmata* sometime soon after the author's death. It also was reprinted in the 1740s by Hendrik de Leth, whose father Andries had bought or taken over Visscher's stock.

REFERENCES: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, II (Amsterdam 1950), p.44; J. Bolten, *Method and Practice; Dutch and Flemish Drawing Books 1660-1750* (Landau 1985), pp.69-72; J.M. Timmers, *Gérard Lairesse* (Amsterdam 1942), pp.126-127

I2 BOCCACCIO, Giovanni

Ameto

Venice 1526

£ 450

Ameto over comedia delle nimphe fiorentine compilata da Messer Giovanni Boccacci da Certaldo Cittadino di Firenze.

Venice, Gregorius de Gregoriis, 1526

Octavo, (96) ff. signed A-M⁸ (blank M8), foliated 1-95 (1); title enclosed by four-piece woodcut border, woodcut initial on folio A3 recto.

Occasional light waterstain in margins, but a well-preserved copy.

Bound in modern Italian red morocco.

A reprint of the Nicolò Zoppino and Vincenzo di Paolo edition, Venice 1524, retaining its dedicatory letter to Giovanni Serristori of Florence. This letter Zoppino himself had taken from the edition Florence 1521, substituting his own name for that of Bernardo Giunta.

The *Comedia delle ninfe fiorentine*, called the *Ameto*, relates stories the shepherd Ameto heard in the company of seven nymphs along the banks of the Arno. It is the first pastoral poem in a modern language. Ten editions were printed in the Fifteenth century and eight followed in the Sixteenth century; its pervasive influence can be documented not only in literature, but also in the pictorial arts: the story is depicted, for example, on a pair of marriage salvers by Lorenzo di Niccolò Martino, illustrated in the *The Metropolitan Museum Journal* 10 (1975), pp.35-50.

The text of this edition is that prepared by Girolamo Claricio (1470-1521) and first published at Milan in 1520. Claricio felt the Fourteenth-century language of Boccaccio with its complicated contractions no longer answered to contemporary aesthetic requirements. His humanist and Petrarchan tastes led him to change diaeresis to synalepha in Boccaccio's verse, to change words and spelling to more Latinate forms, to eliminate Tuscan forms or other traces of dialect in favour of expressions of more humanistic

elegance, and, in the last chapter, to completely rewrite passages (Carlo Dionisotti, in *Studi sul Boccaccio* 2 (1964), pp.291-341).

REFERENCES: British Museum, *STC of Italian Books* (1958), p.108; *Le Edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1989), B-2410; cf. Sander, *Le Livre à figures italien* (Milan 1941), no.1058

I3 BOECKLER, Georg Andreas

Architectura curiosa nova [in German]

Nuremberg [1664]

£ 3850

Architectura curiosa nova. Das ist: Neue, ergötzliche, Sinn- und Kunstreiche, auch nützliche Bau- und Wasser-Kunst... Alles in 200. wolausgearbeiteten Kupffern, so meistentheil nach dem Leben gezeichnet.

Nuremberg, Christoph Gerhard for Paul Fürst, [1664]

Four parts, folio. I: (20) ff. signed a⁴ A-D⁴, paginated 1-32, plus four engraved plates. II: (8) ff. signed a-b⁴, paginated (2) 1-14, plus seventy illustrations on forty-four engraved plates. III: (14) ff. signed A-B⁴ C⁶, paginated (2) 1-26, plus 120 illustrations on 116 engraved plates (figure 120 a folding plate). IV: (16) ff. signed a-d⁴, paginated (2) 1-29 (1), plus thirty-six engraved plates.

Exlibris of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (library dispersed by Sotheby's, London, 14-15 June 1982). In superb state of preservation.

Bound in contemporary vellum over paper boards.

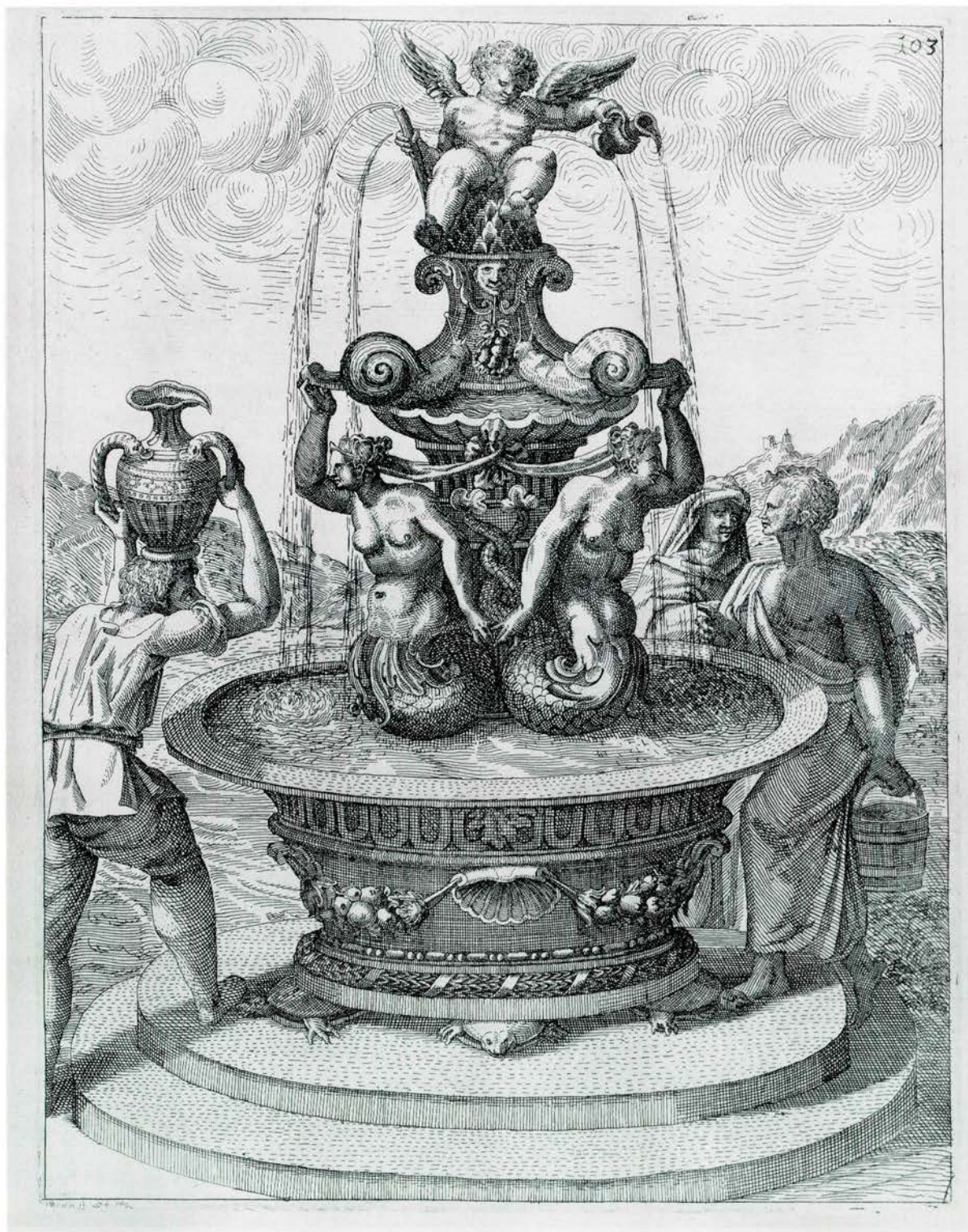
A pattern book of garden and fountain designs by the Alsatian architect and mathematician Georg Andreas Böckler (flourished 1648-1685).

The first of its four parts deals with fundamental hydraulics; part two illustrates the kinds of jets which result from different combinations of pipes, with designs comprising geometric forms set on fibula-like bases, fanciful creatures, and figural genre motifs; part three by one hundred and twenty engravings of grand pleasure fountains, including several designed by Giambologna and Bernini, and others taken from Salomon de Caus; and part four features views of fountains and other garden architecture combined with plans for parterres and topiary mazes. One of the latter designs was executed as recently as 1972-1974; see James Pierce, 'The Pratt farm turf maze [at Clinton, Maine],' in *Art International* 20 (1976), pp.25-37, with three illustrations.

This is the earlier of two undated editions with German text; the other edition has the imprint 'Nürnberg, In Verlegung Paul Fürstens Seel. Wittib. und Erben, Gedruckt daselbst bey Christopff Gerhard,' so it can not have been issued before 1666, the year of Fürst's death. An edition in Latin translation by J.C. Sturm was published in 1664.

The engraver Abraham Aubry executed the title-page. Two plates of the second part (nos.110, 103) are signed by the engraver Balthasar Schwann.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3577; *Catalogue of Botanical Books in the Hunt Collection* (Pittsburgh 1958-1961), 295; *Fons Sapientiae: Garden fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks (Washington, D.C. 1977), pp.6-9 (describing the Latin edition)



13. Design for a fountain in bronze or marble. Anonymous engraving reduced from 255 × 190mm (platemark)

I4 BORGHINI, Raffaello

Il riposo

Florence 1584

£ 775

Il Riposo di Raffaello Borghini in cui della pittura, e della scultura si fa uella, de' piu illustri pittori, e scultori, e delle piu famose opere loro si fa mentione; e le cose principali appartenenti a dette arti s'insegnano.

Florence, Giorgio Marescotti, 1584

Octavo, (348) ff. signed *⁸ **⁸ ***⁸ A-Z⁸ Aa-Rr⁸ Ss⁴, and paginated (48) 1-648; full-page woodcut on folio *2 verso, the printer's device on title-page (variant of Vacarro, *Le Marche dei tipografi*, Florence 1983, no.73).

Old ink library stamp on title and accession number on last page. The woodcut trimmed by the binder, occasional spotting and staining.

In an Eighteenth-century Italian vellum binding.

First edition of Borghini's biographies of the later Florentine Mannerists, compiled 'not only for artists but also for those who, without actually painting themselves, yet want to be in a position to judge works of art. No writer of a full-dress treatise on painting before Borghini had set out with this intention' (Anthony Blunt, *Artistic Theory in Italy*, Oxford 1956, p.101).

The work is cast in the form of a dialogue between four Florentine gentlemen: Bernardo Vecchietti, Ridolfo Sirigatti (nephew of the painter Ridolfo Ghirlandaio), Baccio Valori, and Girolamo Michelozzi, supposedly assembled on a May evening in 1583 at the Villa Riposo outside Florence, where Vecchietti kept his art collection. Among the treasures displayed were drawings by Leonardo, Michelangelo, and Cellini, paintings by Botticelli and Antonello da Messina; see Lewis Einstein, 'Conversations at Villa Riposo,' in *Gazette des Beaux-Arts*, series vi, 58 (1961), pp.6-20.

REFERENCES: Cicognara 2217, Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 4217; Verga, *Bibliografia Vinciana 1493-1930* (Bologna 1931), no.124; Steinmann-Wittkower, *Michelangelo-Bibliographie 1510-1926* (Leipzig 1927), 240; *Le Edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1989), B-3260

I5 CAMPEN, Jacob van

The Town Hall of Amsterdam, engraved by Laurens Scherm

Amsterdam circa 1700

£ 1350

Suite of five prints depicting the East, West, and South elevations of the Amsterdam Town Hall, plans of its Ground and First floors, all engraved by Laurens Scherm.

Amsterdam, J. Covens & C. Mortier, circa 1700

Set of five prints, each 516 × 613mm (platemark) on a sheet measuring 566 × 667mm. Added to the suite is Daniel Stalpert's print of the side Elevation (Freemantle fig.12).

Formerly part of the Leonhardt 'Atlas of Amsterdam' dispersed by Christie's, Amsterdam, 20 November, 1989, lot 50.

Each print with old vertical centre fold, several short tears in margins along folds, otherwise these large prints are in very good state of preservation.

The prints loose and preserved in a modern portfolio.

Views and plans of the Town Hall of Amsterdam (now Royal Palace), designed by Jacob van Campen (1595-1657) and finished after his withdrawal by the municipal architect, Daniel Stalpert (1615-1676). Except for minor details, the prints show the building in its completed form.

The prints are derived from Daniel Stalpert's rare suite of five views and plans of the Town Hall published in 1650 'in what must have been a limited edition' (Wouter



15. South Elevation of the Amsterdam Town Hall, engraved by Laurens Scherm. Reduced from 510 x 613mm (platemark)

Kuyper, *Dutch Classicist Architecture*, Delft 1980, p.213). Complete sets of Stalpert's prints are recorded only in the print cabinets of the British Museum and Rijksmuseum and in the Koninklijk Huisarchief in The Hague. As Stalpert's privilege is for six prints, they have always been counted as six; in fact, for the North elevation Stalpert made do with a counterproof of the South (the inscription is in reverse): see K. Freemantle, *The Baroque Town Hall of Amsterdam* (Utrecht 1959), figs 11-13.

The engraver Laurens Scherm was active at Amsterdam between 1689 and 1701. Captions engraved in the plates give him credit for the staffage ('De Stoffatie van buiten geïnventeert en geest door L. Scherm'). Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXIV (Amsterdam 1980), pp.178-179, nos.19-21, records the three views (from impressions at Vienna) in two states, one with the address of Covens & Mortier and privilege of the States General, the other with the address of Nicolas Visscher. The two engraved plans are not described in Hollstein.

I6 CARASI, Carlo
Le pubbliche pitture di Piacenza
Piacenza 1780

£ 475

Le pubbliche pitture di Piacenza.

Piacenza, Giuseppe Tedeschi, 1780

Quarto, (80) ff. signed A-V⁴, paginated 1-158 (2); engraved vignette on title-page (allegory of Painting and Fame crowning Raphael).

Printed exlibris: Iter Italicum, Keith Andrews, Edinburgh.

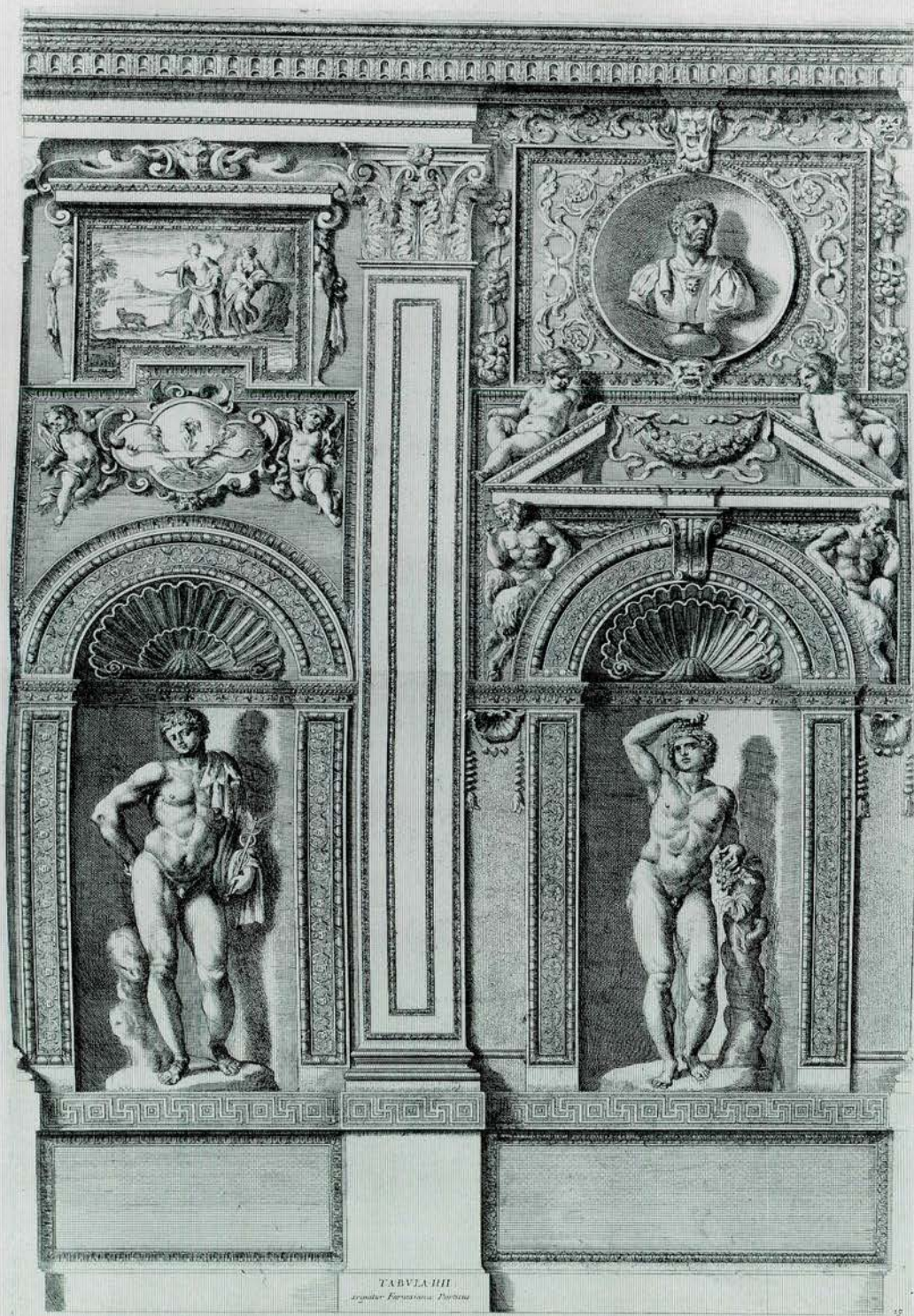
In very good state of preservation.

Bound in modern decorative-paper boards, morocco lettering-piece.

A guidebook describing paintings in the churches of Piacenza, in its Collegio de' Mercanti, and some façade decorations, compiled by the parish priest of S. Maria di Gariverto, Conte Carlo Carasi (1734-1802), in consultation with the painter Antonio Peracchi.

The book is dedicated to the celebrated local historian Cristoforo Poggiali and features indices of some fifty churches and one hundred and thirty painters; see further, *Società e cultura nella Piacenza del settecento*, exhibition catalogue (Piacenza 1979), IV, no.53 (with title-page reproduced as figure 23). A facsimile reprint was published by Forni at Bologna in 1974.

REFERENCES: Cicognara 4307; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2857; J. Schlosser-Magnino, *La Letteratura artistica in Italia*, edited by Otto Kurz (reprint 1964), pp.547, 577; two copies only reported to the National Union Catalog and Supplement (volume 94, p.678)



TABULA IIII
argentea Fortunata, Divitiæ

Antich. Cornelia, gress in Museo. Fungit.

Le statue di Rubens, Giovanni Bernini, nel Tempio di Marte di Poma, in Poma, S. Paolo.

Prova, Agnolo della di Poma.

17 CARRACCI, Annibale

Galeriae Farnesianae

Rome [1677]

£ 1600

Galeriae Farnesianae icones Romae in aedibus Sereniss. Ducis Parmensis ab Annibale Carraccio ad veterum aemulatione. posterorumq. admiratione. coloribus expressae cum ipsarum monocromatibus et ornamentis a Petro Aquila delineatae incisae.

Rome, Giovanni Giacomo de' Rossi, [1677]

Suite of engraved title, dedicatory plate (to Francesco Maria Febi, bishop of Tarso), frontispiece, plate of Carracci's funeral monument with portrait, and twenty-one numbered plates of which two are full-page (measuring *circa* 430 × 285mm, platemarks) and the others double-page (largest 410 × 710mm, platemark). The prints are imposed on folios of uniform dimension, 485 × 740mm.

Light stains on verso of one plate, otherwise in very good state of preservation.

Bound in modern vellum-backed boards, by Bernard Middleton.

A suite of engravings reproducing the fresco decorations of the Gallery on the *piano nobile* of the Farnese Palace in Rome. These vault and wall decorations were commissioned by Ranuccio Farnese and executed by Annibale Carracci, with his brother Agostino and other assistants, including Domenichino and Lanfranco, between 1597 and 1608. The Gallery is the first great monument of Roman *seicento* decoration and was to exert a powerful influence on all such schemes throughout the Seventeenth and Eighteenth centuries (see John R. Martin, *The Farnese Gallery*, Princeton 1965). The frescoes of the entire Gallery underwent major restoration at the end of the Seventeenth century and the palace is now the French Embassy.

The allegorical frontispiece was designed and drawn for the engraver by Carlo Maratti (1625-1713). The preparatory drawing, now in the Musée du Louvre, is discussed by Jacob Bean in *Dessins Romains du XVII^e siècle*, exhibition catalogue, Cabinet des Dessins, Musée du Louvre (Paris 1959), no.67; and by Walter Vitzthum, *Il Barocco a Roma* (Milan 1971), plate 33. Maratti also designed the print of Annibale's funeral monument in the Pantheon, dated 1674 by the engraver.

The Gallery was intended to display antique sculptures, the niches in the walls being filled with ten full-length statues and six busts in circular recesses above. Our book reproduces these sculptures as well as the frescoes, presenting the entire original scheme of decoration. Previous illustrations of the frescoes engraved by Carlo Cesio in 1657 (Cicognara 3375) omit the statuary. The sculptures were removed by the Bourbons and

Reproduced opposite

17. Detail of fresco decoration on the wall opposite the windows of the Farnese Gallery, showing Hermes and Dionysus, two of the ten full-length statues which occupied the niches until their confiscation by the Bourbons (Hermes is now in the British Museum and Dionysus in the Museo Nazionale of Naples), and above 'Juno, Diana & Callisto' after the design by Annibale Carracci.
Engraving by Pietro Aquila reduced from 623 × 405mm (platemark)

are now replaced by Sixteenth-century busts of Roman emperors; see Iris Marzik, *Das Bildprogramm der Galleria Farnese in Rom* (Berlin 1986), pp.235-252, who reproduces as figs.82-87 the six prints in our suite documenting these sculptures.

The suite has been variously dated by cataloguers between 1674 and 1686, despite being listed in the *Indice de' Rossi* of 1677 as published in that year. The engraver, Pietro Aquila, was born at Marsala or Palermo in Sicily about 1640. He became upon his arrival at Rome a pupil of Carlo Maratti, who guided him toward reproductive printmaking. The whole suite has been reproduced in the exhibition catalogue *Annibale Carracci e i suoi incisori*, Istituto nazionale per la grafica (Rome 1986), pp.169-182.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4088; National Union Catalog, volume 96, p.449



18. Portrait bust
from the
Carracci
drawing book.
Reduced from
170 x 120mm
(platemark)

18 CARRACCI, Agostino

Scuola perfetta

Rome circa 1700

£ 2950

Scuola perfetta per imparare a Disegnare tutto il corpo Humano. Cavata dallo studio, e disegni de Caracci. Novamente data alle stampe.

Rome, Luigi Neri, [undated; circa 1700]

Series of forty-eight engravings and etchings, comprising engraved title and forty-seven plates numerated 2-47 in a contemporary hand, each print measuring about 160 × 110mm (platemark).

A few light spots and stains, but generally in unusually good state of preservation.

Bound in contemporary vellum over paper boards.

A series of prints by Agostino Carracci, Luca Ciamberlano, Francesco Brizio, and other engravers, some after designs by Agostino, the others connected with him and the studio practice of the Accademia degli Incamminati. They depict various parts of the body, such as eyes, hands, feet and torsos, or are studies of heads, or reproduce compositions by Michelangelo, Dürer, Marcantonio Raimondi, and others. All but a few prints are inscribed with the initials of the Roman publisher Pietro Stefanoni and date from the first quarter of the Seventeenth century. This was the first drawing model book to be published in Italy and it exerted immediate and wide influence, being copied not only in Italy, but also in France, Germany, and The Netherlands.

In her recent *catalogue raisonné* Diane Bohlin observes that 'There are no examples of complete sets of the prints in contemporary bindings, with a publication date... It is not known that the prints were intended to form a book' (*Prints and related drawings by the Carracci Family*, Washington, D.C. 1979, p.69). Rudolf Wittkower before her complained 'Hardly two copies contain the same number of engravings' as he endeavored to correlate sheets of Agostino's drawings with the prints (*The Drawings of the Carracci at Windsor Castle*, London 1952, p.13).

The usual title of the series is *Scuola perfetta*, known in this issue by Luigi Neri as a series of forty-eight plates, and also as a series of twenty-one plates published at Rome under the imprint of Arnold van Westerhout (copy in Utrecht University, cited by Jaap Bolten, *Method and Practice: Dutch and Flemish drawing books 1600-1750*, Landau 1985, p.298). There are also issues with a frontispiece which depicts a pedestal inscribed 'Alli nobilissimi amatori del disegno... Pietro Stefanoni dedica' (copy in Victoria & Albert Museum, shelfmark 38.xx.35, has forty-two plates) and under the title *Esemplare del' Disegno in gratia dei principanti nell' arte della pittura et scultura disegnato da Agostino Caracci*, published by Giovanni Domenico de' Rossi (copy in Victoria & Albert Museum, shelfmark 93.D.1983, has twenty-nine plates). Wittkower mentions the same title with the wrong name of Annibale as *Essemplare del dissegno di Anibale Carracci ed altri autori cel.*, but we can not locate a copy.

Bartsch, volume XVIII, 158, and *The Illustrated Bartsch*, 39, edited by Bohlin (New

York 1980), pp.294-374, connect eighty-one prints with the Carracci drawing book. Our volume contains forty of these prints: numbers 3, 7, 12-13, 16-18, 23, 26-28, 31-32, 35-42, 45, 49-51, 54-55, 58, 60, 64, 69-73, 75-76, 79-80, as presented in *The Illustrated Bartsch*. It contains another four prints which Bartsch did not catalogue with the series: Saint Lucy, by Ciamberlano (*The Illustrated Bartsch*, 44, p.138); Saint Francis of Assisi, sometimes ascribed to Annibale Carracci (*The Illustrated Bartsch*, 39, p.414); a portrait of the Roman actor Giovanni Gabrieli, called 'Il Sivello' by Agostino Carracci (Bohlin 1979, no.212*, second of two states); and a portrait of the physician Gabriele Faloppio, engraved after a design of Agostino, by Francesco Brizio in the opinion of Bohlin 1979, R38 (second of two states, 'quite rare'), and by Ciamberlano according to Veronika Birke (*The Illustrated Bartsch*, 40: *Commentary volume*, pp.260-261). There are in addition three prints not traced in Bartsch, but certainly part of the series judging by their content and Stefanoni's inscription: a print of two pairs and two single feet; a man screaming (variant of *The Illustrated Bartsch*, 39, p.320); and a print of a woman in profile adorned by an elaborate, jewelled headdress.

REFERENCES: *Katalog der Ornamentstichsammlung, Berlin* (1939), 4759 (having forty-eight plates like our copy); the only copy reported to the National Union Catalog and Supplement (volume 46, p.449) has just forty-seven plates (Harvard University)

19 CATTANI DA DIACCETO, Francesco

Panegirico allo Amore

Rome 1526

£ 3450

Panegirico [i.e., Panegirico allo Amore] di Francesco da Diacceto.

Rome, Lodovico degli Arrighi Vicentino, 1526

Quarto, (16) ff. signed A-D⁴ (blank D⁴), unpaginated.

Quire C slightly spotted owing to poor paper quality, otherwise an attractive copy, unwashed with broad margins.

Bound in Nineteenth-century quarter vellum.

First edition of a metaphysical treatise on beauty, including the relationship of beauty, the ideal, and the visual arts, by a pupil of Marsilio Ficino who became an enthusiastic advocate of Platonic philosophy, a close associate of Bernardo Rucellai, member of the 'Orti Oricellari', a teacher of Bernardo's sons and at the university of Florence. None of Cattani da Diacceto's works was published during his lifetime (1466-1522) and this treatise was the first of his writings to be printed.

The *Panegyricus in Amorem*, dedicated to Giovanni Corsi and to Palla Rucellai, evidently was composed in Latin sometime before 1508, and translated into Italian by the author himself. It is a serious work and was not written for the parlour; for an exposition, see P.O. Kristeller, *Studies in Renaissance Thought and Letters* (Rome 1956), pp.287-336.

Cattani da Diacceto knew Michelangelo during his early years in Florence when both men were members of the Accademia Sacra Fiorentina, and Kristeller has identified him as the probable conduit through which Michelangelo absorbed the contemporary currents of Platonism. The influence of Cattani da Diacceto's discussion of ideal beauty in the *Panegirico* on later theorists of the visual arts, notably Benedetto Varchi, is treated by L. Mendelsohn, *Paragoni: Benedetto Varchi's Due Lezzioni and Cinquecento Art Theory* (Ann Arbor 1982), pp.12-13, 62-63. In 1561 Varchi edited the *Panegirico* together with Cattani da Diacceto's vernacular dialogues on love, adding a commentary and biography of the author, for the Giolito press at Venice.

This book is a fine specimen of Arrighi's printing, composed in a cursive type which he employed for just five books, all issued in 1526; see E. Casamassima, 'I Disegni di caratteri di Ludovico degli Arrighi Vicentino,' in *Gutenberg-Jahrbuch* 1963, pp.24-36 (p.34, no.21). Very few copies survived the Sack of Rome in 1527; none is located in Fernanda Ascarelli's census of Roman imprints in Roman libraries, *Le cinquecentine romane* (Milan 1972), and only the Columbia University copy was reported to the National Union Catalog and Supplement (volume 100, p.181).

REFERENCE: British Museum, *STC of Italian Books* (1958), p.190

20 CELLINI, Benvenuto

Due trattati

Florence 1568

£ 4200

Due trattati, uno intorno alle otto principali arti dell'oreficeria, l'altro in materia dell'arte della scultura; doue si veggono infiniti segreti nel lauorar le Figure di Marmo, & nel gettarle di Bronzo.

Florence, Valente Panizza & Marco Peri, 1568

Quarto, (74) ff. signed A⁶ B-S⁴ (blank A6), and foliated (6) 1-61 (7) with many errors in numeration; woodcut device of the Medici on the title-page, historiated woodcut initials.

An Eighteenth-century armorial ink stamp on title-page; Joseph Martini's copy, identified in his sale catalogue (by Hoepli, Lucerne, 20-26 August, 1934, lot 62) as coming from the collections of Count Giacomo Manzoni and the art historian Paul Kristeller; pencil shelf-mark of Robert Honeyman (sale Sotheby's, 30 April, 1979, lot 659).

Occasional light foxing as usual, otherwise in excellent state of preservation.

In a contemporary flexible vellum binding; preserved in a red half-morocco case.

First edition of Cellini's treatises on the goldsmiths' and sculptors' arts, recording his technical experience of embossing, engraving, enamelling, and gilding metals, alloying gold (with ground carbonate), tinting diamonds, minting coins, designing medals, modelling, casting, and chiseling bronze statues, among other subjects. The treatises contain also his observations on Michelangelo's techniques and on those of other contemporary artists.

A manuscript of the two treatises was presented as a wedding gift to the Gran

Principe, Cosimo's son and heir, Francesco de' Medici, in 1565, with a letter explaining that since illness prevented his working in wood or clay, he had taken up his pen to compose these works. The treatises were afterwards read by a younger member of the Florentine academy, Gherardo Spini, who edited them and embellished them with classical allusions. In September 1567, Cellini arranged for their publication by a small firm of Florentine printers, Valente Panizza and Marco Peri; they were printed at his own expense at a cost of thirty florins (this is said to be among the earliest recorded book contracts; cf. P. Calamandrei, *Scritti e inediti celliniani*, Florence 1967, pp.39-52). The book appeared in 1568 with a dedication to Cardinal Ferdinando de' Medici, the future Grand Duke Ferdinand I.

In an appendix to the treatise on sculpture Cellini printed a number of poems praising his statue of Perseus (Loggia dei Lanci, Florence). The most accomplished of these poems are two sonnets by Agnolo Bronzino; also printed are verses by Benedetto Varchi, Paolo Mini, Lelio Bonsi, Domenico Poggini, and some anonymous Latin couplets: see John Pope-Hennessy, *Cellini* (New York & London 1985), p.186. These verses were deleted from subsequent editions.

REFERENCES: Cicognara 273; E. Steinmann & R. Wittkower, *Michelangelo-Bibliographie 1510-1926* (Leipzig 1927), 439; Besterman, *Old Art Books* (London 1975), p.23; Arntzen & Rainwater, *Guide to the Literature of Art History* (Chicago 1980), H-36

2 I CHAMBRAY, Roland Fréart de Chantelou, sieur de

Parallèle de l'architecture

Paris 1650

£ 1850

Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres; Sçauoir, Palladio et Scamozzi, Serlio et Vignola, D. Barbaro et Cataneo, L.B. Alberti et Viola, Bullant et De Lorme comparez entre eux. Les trois ordres Grecs, le Dorique, l'Ionique & le Corinthien, sont la premiere partie de ce Traitté: Et les deux Latins, le Toscan & le Composite, en sont la dernière.

Paris, Edme Martin, 1650

Folio, (62) ff. signed a⁶ A-O⁴, paginated (12) 1-109 (3); with engraved title-page, forty full-page engravings, numerous smaller engraved vignettes and ornaments imposed with the text.

Title inscribed 'De Legendre'; exlibris of Theodore Besterman (the copy described in his *Old Art Books*, London 1975, p.42).

Binding rubbed, otherwise in very good state of preservation.

In a contemporary calf binding.

First edition of this important text on the rules and proportions of the Orders of Columns, an epitome of the standard works on the subject by Palladio, Scamozzi, Serlio, Vignola, and other Italian and French authorities. It comprises a series of explanatory texts and visual comparisons showing how the Orders were employed by ancient and

Renaissance architects and roundly condemns the use of the Latin Orders (Tuscan and Composite) in architecture. The book inaugurated the architectural part of the celebrated Quarrel between the Ancients and Moderns. Four subsequent editions of the *Parallèle* were published at Paris and John Evelyn's translation, *A Parallel of the Ancient Architecture with the Modern* (1664), went through four editions in London (Eileen Harris, *British Architectural Books and Writers*, Cambridge 1990, nos.230-236).

The book was planned as a monument to the author's friend, François Sublet des Noyers (1578-1645), Ministre des Beaux-Arts, who together with Chambray had been instrumental in bringing Poussin back to Paris, and in securing for him a position at court. In the preface, practically a biography of Sublet des Noyers, there are some important notices of Poussin's activity as a painter.

The engraved title with portrait of Sublet des Noyers (not Chambray, as stated by Baer in the Fowler catalogue) was engraved by Jean Jacques Tournier, *graveur du Roi*, active between 1650 and 1684. The engraving on page 63 is signed 'T'. The other plates evidently are by Charles II Errard (1606-1689), who is given credit for them in the privilege of the 1702 edition.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2374; Cicognara 507; *The Fowler Architectural Collection of the Johns Hopkins University* (Baltimore 1961), 127; *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1982), III-A/14

22 CHINEA, Presentazione della

Fireworks *macchine* designed by the architect Paolo Posi

Rome 1769 and 1771

£ 1750

Disegno della Seconda Machina che rappresentata una sontuoso Edifizio destinato a divertimenti pubblici. Incendiata per comando di Sua Eccellenza il Sig.^r Don Lorenzo Colonna Gran Contestabile del Regno di Napoli &c &c come Ambasciatore straordinario di Sua Maesta il Re delle due Sicilie &c &c &c la Sera de' i 29. Giugno 1769. Festa de i Gloriosi Santi Apostoli Pietro, e Paolo in occasione d' aver presentata la Chinaea alla Santità di Nostro Signore Papa Clemente XIV.

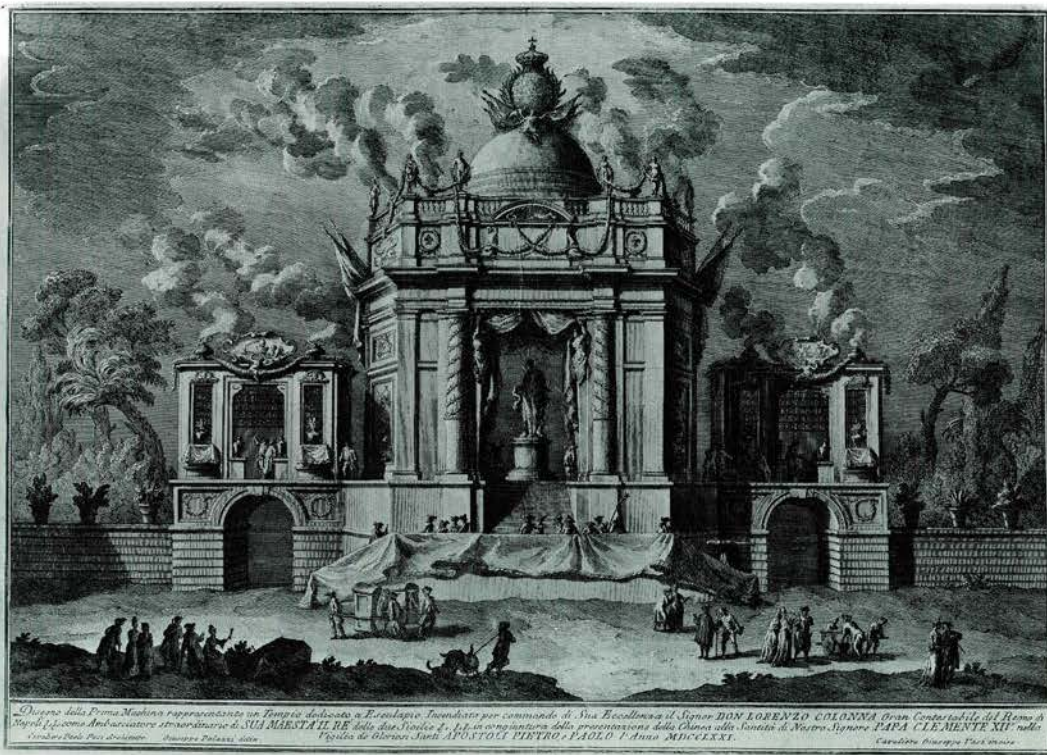
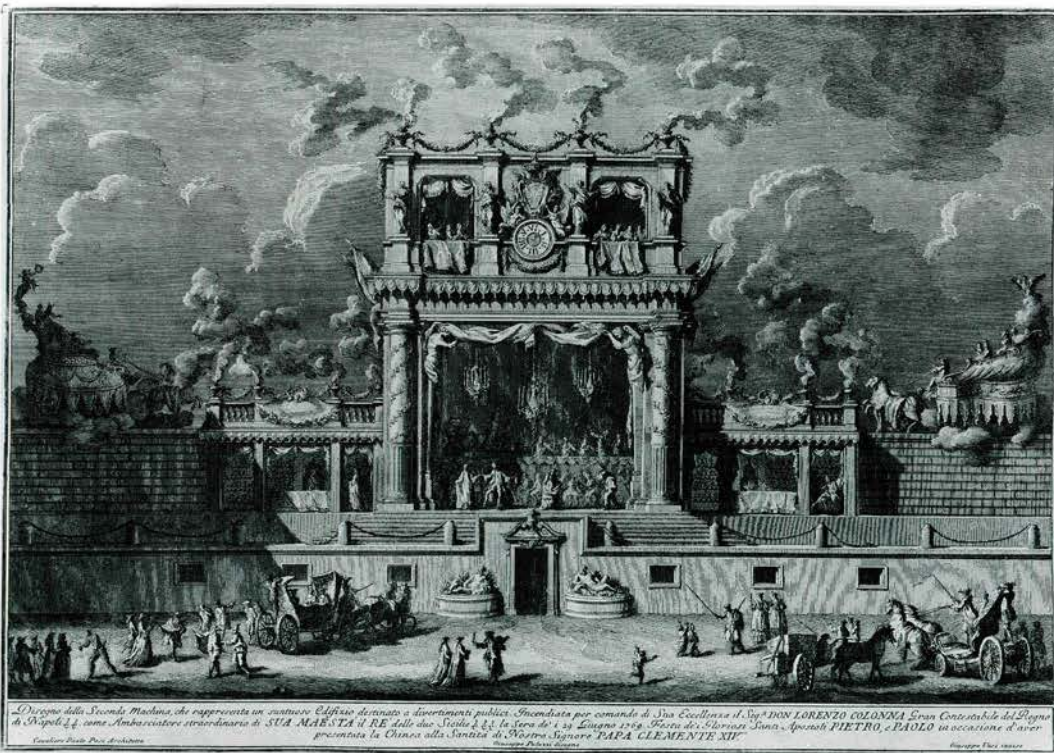
Engraving, 395 × 548mm (platemark) with 25-30mm margins, engraved by Giuseppe Vasi after a drawing prepared by Giuseppe Palazzi.

Offered with

Disegno della Prima Machina rappresentante un Tempio dedicato a Esculapio. Incendiata per commando di Sua Eccellenza il Signor Don Lorenzo Colonna Gran Contestabile del Regno di Napoli &c &c come Ambasciatore straordinario di Sua Maestà il Re delle due Sicilie &c &c &c in congiuntura della presentazione della Chinaea alla Santità di Nostro Signore Papa Clemente XIV nella Vigilia de Gloriosi Santi Apostoli Pietro, e Paolo l' Anno MDCCLXXI.

Engraving, 400 × 545mm (platemark) with 20-25mm margins, engraved by Giuseppe Vasi after a drawing prepared by Giuseppe Palazzi. Two short tears in margins neatly repaired; washed impressions.

The two prints hinged on museum mounts.



The 'Presentazione della China' was a secular homage to the Holy See organized each year on the feast of Saints Peter and Paul (29th June) by the Roman ambassador of the king of Naples. The ceremony originated in the Thirteenth century, when Charles of Anjou accepted the Kingdom of the Two Sicilies as a fief of the Church. The tribute consisted of a white mare, called *china* in Neapolitan dialect, and a token payment of rent; it continued to be offered up to the year 1786. The *china* accompanied by the hereditary ambassador of the king of Naples – from the Sixteenth century, always a member of the Colonna family – and other Roman nobles and cardinals, was conducted with considerable pomp from the Palazzo Colonna to the Vatican Palace, where the presentation of the tribute occurred.

In 1722, the festival was elaborated by the performance of fireworks on successive evenings, before and after the cavalcade. For the next sixty years, with few interruptions, two displays were held each year, either in the Piazza SS. Apostoli, next to the Palazzo Colonna (with the *macchina* set up on the retaining wall of the Colonna garden), or in the Piazza Farnese, another property associated with the Neapolitan kings. The firework *macchine* were constructed of painted canvas and gesso over a wooden armature, sometimes on a scale larger than the surrounding permanent buildings. Temporary viewing stands for the aristocracy, painted backdrops and other decorations on the façades of buildings surrounding the square, fountains of free wine for the public, and related ephemeral architecture, were often also commissioned by the Colonna family. By the mid-Eighteenth century the fireworks had become spectacular and the China projects represented a large share of the architectural patronage in Rome.

The Colonna family commissioned not only the *macchine*, but engravings of them as well. The print series commences in 1722 and ends in 1786, totalling one hundred and three engravings (one display only was held in three years, and no displays were given in ten years). Substantial collections of the *Presentazione della China* prints are preserved in Rome, Copenhagen, Berlin, and New York, and there is a complete collection now at The Getty Centre for the History of Art and The Humanities in Santa Monica.

The two prints offered here depict the displays exploded on the second night in 1769 and on the first night in 1771. Both *macchine* were designed by Paolo Posi (1708–1776), an architect from Siena, where he built the Palazzo Sergardi, still standing in the Via dei Montanini. Posi arrived in Rome in 1750, was appointed architect to the Colonna family, and received the China commissions from 1751 until his death. His permanent architecture at Rome includes the church of the Sienese community there, Santa Caterina in the Via Giulia, a new attic for the Pantheon, and the tomb of Donna Maria Flaminia Odescalchi Chigi in Santa Maria del Popolo. Giuseppe Palazzi (*circa* 1740–1810), who drew both structures for the engraver, was assistant to Posi from 1757, and after his master's death took over as architect of the China and as *Architetto camerale*.

The engraver Giuseppe Vasi (1710–1782) was a Sicilian whose first print in Rome

Reproduced opposite

22. Ephemeral architecture for the Roman festival of the *China*, in 1769 and 1771.

Engravings by Giuseppe Vasi reduced from 395 × 548mm and 400 × 545mm (platemarks)

dates from 1738. He became the leading *vedutista* of his day and it was in his workshop that Piranesi took his first apprenticeship (circa 1741-1743).

REFERENCES: Luisa Scalabroni, *Giuseppe Vasi* (Rome 1981), nos.352bis & 355; G. Ferrari, *Bellezze architettoniche per le feste della Chinea* (Turin 1920), plates 40 & 44



23. Angel with the Lance, by Federico Zuccari. Engraving by Luca Ciamberlano, reduced from 162 x 120mm (platemark)

23 CIAMBERLANO, Luca

Mysteries of the Passion

Rome 1621

£ 575

Iesu Christi Domini Nostri Passionis Mysteria, A Luca Ciamberlano Urbinat. incisa.

Rome, [no publisher named], 1621

Suite of title and nine numbered engravings, each *circa* 180 × 120mm (platemarks) on sheets measuring 235 × 165mm. Watermark of an orb enclosing the initials PM.

Light stains in margin of the title-plate, otherwise in good state of preservation. Spine is abraded.

Bound in Nineteenth-century orange paper boards, gilt frame and corner-pieces.

A suite of nine engravings of angels with the symbols of the Passion, by Luca Ciamberlano of Urbino, active between 1599 and 1641.

The print of an 'Angel with the Cross' (plate 1) was engraved after a detail in Raphael's fresco in the Roman church of S. Agostino and another print, an 'Angel with a Torch, the Whip and the Dice' (plate 5), is a detail from his fresco in S. Maria della Pace; see further, *Raphael invenit: Stampe da Raffaello nelle collezioni dell' Istituto nazionale per la grafica*, exhibition catalogue (Rome 1985), pp.146-148.

The other prints are after designs by Guido Reni (plates 2 and 8), Polidoro da Caravaggio (plates 3 and 9), Federico Zuccari (plate 4), and Cherubino Alberti (plates 6 and 7). The engraved title of our copy is dedicated to Pompeo Bolognetti by Virgilio Sirani. Another state of the title, undated, with dedication to Scipione Borghese, is reproduced in *The Illustrated Bartsch*, 44 (New York 1983), pp.77-85.

REFERENCES: Bartsch, *Le peintre graveur* (Vienna 1803-1821), volume XX, part I, p.33, nos.19-27; Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.15, nos.68-76

24 COCHLAEUS, Joannes – Thomas More

Five books bound together

Leipzig & Ingolstadt 1535-1544

£ 6000

A *Sammelband* in perfect state of preservation, containing four Leipzig imprints of 1535-1536 and an Ingolstadt imprint of 1544. The five books are united by the common authorship or editorship of Joannes Dobneck, called Cochlaeus (1479-1552), a fierce and unrelenting opponent of Lutheranism and Calvinism.

From the sale of the residue of the celebrated Fugger Library (Sotheby's, London, 5 December, 1991, lot 91).

A few wormholes at beginning and end, last leaves lightly browned, otherwise the text block and binding are in very fine state of preservation.

In a Sixteenth-century blind-tooled calf binding, covers decorated by rolled border of musicians and courting couples, enclosing central panels ornamented by repeated acorn stamp; remains of original green and red cloth ties.

Joannes Cochlaeus

Antiqua et insignis epistola Nicolai Pape I... Defensio Ioannis Episcopi Rossensis & Thome Mori, aduersus Richardum Samsonem... Fragmenta quarundam Tho. Mori epistolarum ad Erasmum Rot. & ad Ioannem Coc.

Leipzig, Melchior Lotter, 1536

Quarto, (110) ff. signed A-Z⁴ Aa-CC⁴ Dd⁶ (blank Dd⁶), unpaginated; woodcut initials from several alphabets.

Rare first edition of Cochlaeus' edition of letters and decretals of Pope Nicholas I (858-867) and his account of the Pope's dispute with the Byzantine Emperor Michael, composed as a warning example to the English King Henry VIII.

Cochlaeus had aligned himself with Henry VIII against Luther on the issue of the sacraments, then disassociated himself over the divorce case. Upset by the news of the execution of his friends in England, Thomas More and John Fisher, Cochlaeus published *Antiqua et insignis epistola Nicolai Pape I*. It includes a public epistle to Henry VIII, dated 6 January, 1536, and a defence (or rather, vindication) of the martyred More and Fisher, in which Cochlaeus crudely refers to the King as a 'mad blood-thirsty tyrant,' as well as a reply to Richard Sampson's *Oratio*, an apology of the royal supremacy.

At the end are four letters from Thomas More to Cochlaeus, dated 1528 and 1529, an excerpt from More's letter to Erasmus written upon his retirement and containing his famous epitaph, and the passage relating More's death from a letter of Conrad Coclenius to Erasmus. Regarding these important letters, see the *Correspondence of Sir Thomas More*, edited by E.F. Rogers (Princeton 1947), nos.162, 165-166, 189; and the *Opus Epistolarum Des. Erasmi Roterodami*, edited by P.S. Allen (Oxford 1958), nos.2831, 3037.

REFERENCES: R.W. Gibson, *More: a preliminary bibliography* (New Haven 1961), no.139; British Museum, *STC of German Books* (1962), p.748; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), K-193, C-4289; Martin Spahn, *Johannes Cochlaeus* (Berlin 1898), no.118; only the Yale copy reported to the National Union Catalog (volume 99, p.606)

Bound with

Joannes Cochlaeus

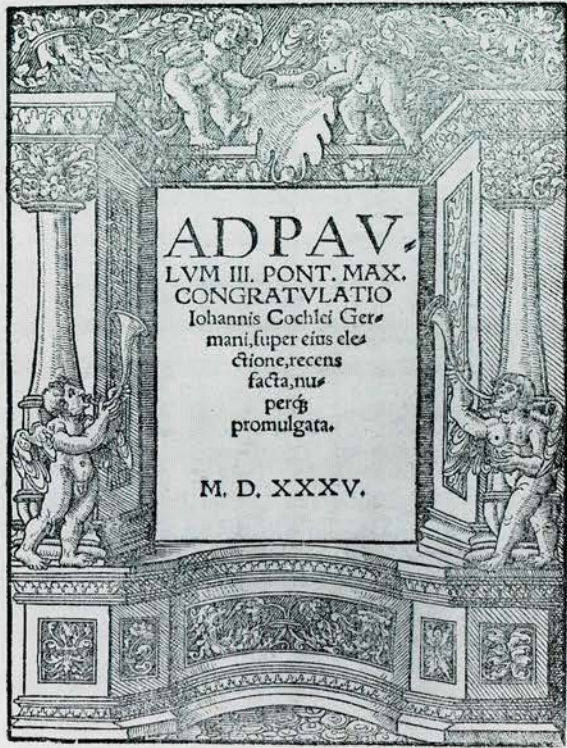
Vita Theoderici Regis quondam Ostrogothorum & Italiae. Querela item de reipublicae statu sub Iustiniano Imp. I. Ad Augustae memoriae Maximilianum Caesarem olim scripta Bononiae, & nunc primum euulgata [the Querela is not, in fact, included in the edition].

Ingolstadt, Alexander Weissenhorn, 1544

Quarto, (60) ff. signed Aa-Pp⁴, unpaginated; woodcut printer's device on title-page, woodcut initials.

First edition of Cochlaeus' life of Theodoric the Great, king of the Ostrogoths, full of parallels to modern events.

REFERENCES: BM, *STC of German Books* (1962), p.250; VD-16, C-4410; Spahn, *Cochlaeus*, no.156; four copies reported to the National Union Catalog (volume 113, p.468)



24. Woodcut compartments used by the Leipzig printer Michael Blum

Joannes Cochlaeus

Ad Paulum III. Pont. Max. Congratulatio... super eius electione, recens facta, nusperq. promulgata.

Leipzig, Michael Blum, 1535

Quarto, (14) ff. signed A-B⁴ C² D⁴ (blank D⁴), unpaginated; title enclosed by woodcut compartment.

First printing of a tract written upon the election in conclave on 13 October, 1534, of Pope Paul III. The effort was rewarded a year later when Cochlaeus received a valuable benefice at Meissen.

REFERENCES: BM, *STC of German Books* (1962), p.247; VD-16, C-4238; Spahn, *Cochlaeus*, no.109; four copies reported to the National Union Catalog (volume 113, p.462)

Constantius Felicius

De Coniuratione L. Catilinae, Liber unus. Omnibus doctae historiae ornamentis decoratus, lectu proinde maxime dignus, utilis, ac iucundus [edited by Joannes Cochlaeus].

Leipzig, Michael Blum, August 1535

Quarto, (64) ff. signed A⁶ B-O⁴ P⁶, unpaginated; woodcut imperial insignia on title-page, woodcut initials.

REFERENCES: VD-16, F-701; Spahn, *Cochlaeus*, no.115; only the Folger copy reported to the National Union Catalog (volume 169, p.92); no copy in the British Library

Bound with

Constantinus Felicius

Libri duo: Unus, de Exilio M. Tullii Ciceronis. Alter, De eius glorioso reditu [edited by Joannes Cochlaeus].

Leipzig, Michael Blum, July 1535

Quarto, (32) ff. signed A-H⁴ (blank H⁴), unpaginated; title enclosed by woodcut compartment, woodcut initials.

The last two tracts in our *Sammelband* are works by Costanzo Felice (1502-1584), both edited by Cochlaeus from the sole previous edition, Rome 1518. The first work obtained some celebrity through Cochlaeus' new edition and was translated into English by T. Paynell as *The Conspiracie of Lucius Cataline* and printed at London in 1541 and 1557 (STC 10751-10752).

REFERENCES: British Museum, *STC of German Books* (1962), p.299; VD-16, F-703; Spahn, *Cochlaeus*, no.114; five copies located by the National Union Catalog (volume 169, p.92)

25 COLOMBO, Realdo

De re Anatomica libri xv

Paris 1562

£ 1950

Realdi Colymbi Cremonensis, in almo Gymnasio Romano anatomici celeberrimi, De re Anatomica libri xv.

Paris, Gilles Gilles, 1562

Octavo, (252) ff. signed a⁴ A-Z⁸ Aa-Gg⁸ Hh⁴ Ii⁴, paginated (8) 1-495 (1); printer's device (Renouard, *Les Marques typographiques parisiennes*, Paris 1926, no.364, reproduced from this book) on title-page.

Contemporary ownership inscription on pastedown of Bartolomeo Baroni and note of purchase at Bologna; inscription dated 1812 of Giuseppe Mazzoni, about whom see G. Fantuzzi, *Notizie degli scrittori bolognese*, V (Bologna 1781-1784), p.378. In excellent original state of preservation.

Bound in contemporary flexible vellum.

Second printing of the author's only work, in which he introduced a description of pulmonary circulation and denied that the blood went through the ventricular system. 'This historic breakthrough in his demonstration of the lesser circulation through the lungs secures [Colombo's] place of importance in the line culminating in Harvey's demonstration of the circulation of the blood sixty-nine years later' (*Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Health Sciences Library, The University of Iowa*, 1980, no.189). On Colombo's observations of the movement of the heart *in vivo*, see G. Whitteridge, *Harvey and the Circulation of the Blood*, (1971), pp.70-72; and W. Pagel, *Harvey's Biological Ideas* (1967), pp.216-218.

Realdo Colombo (*circa* 1515-1559) was Vesalius' successor in his chair of anatomy at Padua and was the first anatomist to criticize him; in 1548 he went on to Rome to collaborate with Michelangelo on a illustrated anatomy that would rival Vesalius' *Fabrica*. Colombo died in Rome as his *De re anatomica* was being printed at Venice by the Nicolò Bevilacqua & Vincenzo Valgrisi partnership (Hook & Norman, *The Haskell F. Norman Library of Science & Medicine*, San Francisco 1991, no. 501).

REFERENCES: Durling, *Catalogue of Sixteenth century books in the National Library of Medicine* (Bethesda 1967), 993 (another issue, by Jean Foucher, evidently with different preliminaries); Adams C-2403; no copy in The British Library or Wellcome Historical Medical Library

26 [CURIONE, Celio Secondo]

Les Visions de Pasquille

[Geneva] 1547

£ 2950

Les Visions de Pasquille. Le iugement d'iceluy, ou Pasquille prisonnier. Avec le Dialogue de Probus [and Lucius].

[Geneva, Jean Girard], 1547

Octavo, (172) ff. signed a-x⁸ y⁴, paginated 1-344; device on title-page of a child with a palm frond accompanied by motto 'Virtus pressa valentior' (P. Heitz, *Genfer Buchdrucker- und Verlegerzeichen*, Strassburg 1908, no. 21).

Faint stain in corner of title and two following leaves, otherwise a well-preserved copy.

In a Nineteenth-century red morocco binding, signed by Hardy.

Rare French translation of Curione's *Pasquino in estasi nuovo*, a satirical dialogue between Pasquille and Marfoire in the manner of Lucian, celebrated for its attacks on the papacy and allusions to contemporaries and to contemporary events.

The author was born in 1503 at Cirié nel Canavese and studied at Turin where he was converted to Lutheranism at the age of twenty. He taught at Turin, Milan, Pavia and other North Italian towns, and was arrested and imprisoned by the Inquisition. (The 'Dialogue de Probus' appended here describes his escape in 1537 from an archiepiscopal prison.) In 1542 Curione fled to Lausanne and in 1547 moved to Basel, where he was given the chair of Latin eloquence. His bibliography includes numerous pedagogical treatises, commentaries on Cicero's orations and rhetorical works, on Persius and Juvenal, and translations of Appian and Aeschines.

Curione allowed two versions of this work to circulate in manuscript for several years and apparently did not supervise the passage of either into print. In 1542 a German translation 'auss Welscher sprach' of the second, larger version was published by Philip Ulhart at Augsburg. The next year both versions were printed in Latin at Basel and the second version was reprinted by Jean Girard at Geneva. Editions in Italian translation of both versions followed in 1545-1546 and in 1566 was published *Pasquine in a Traunce* (STC 6130).

Of our French translation of the second version, four copies only can be located by Jean-François Gilmont, 'Bibliotheca Gebennensis. Livres imprimés à Genève de 1535 à 1549,' in *Genava* 28 (1980), p.245, no.8, at Neuchâtel, Geneva BPU, British Library, and National Library of Scotland. To his census we are able to add a copy at Harvard located by the National Union Catalog: Supplement, volume 715, p.236. Surprisingly, no copy is described in the published catalogue of the Bibliothèque nationale, Paris.

REFERENCES: Markus Kutter, *Celio Secondo Curione: Sein Leben und sein Werk* (Basel & Stuttgart 1955), pp.102-109, 285, no.6; British Museum, *STC of French Books* (1924), p.484

27 CUSTOS, Dominicus

Fuggerorum et Fuggerarum

Augsburg 1618

£ 7200

Fuggerorum et Fuggerarum quae in familia natae, quae in familiam transierunt quot extant aere expressae imagines.

Augsburg, Andreas Aperger, 1618

Folio, (130) ff. comprising engraved title (letterpress on verso), leaf with engraved Fugger heraldic device, 127 numbered portrait engravings each with letterpress on verso, and a single leaf of letterpress (completing index). In this copy there is a paste-on cancel correcting the heraldic insignia on plate no.5.

Tears in margins of eight folios neatly repaired (two extend just within the platemarks), otherwise a fine copy with the engravings in superb impressions.

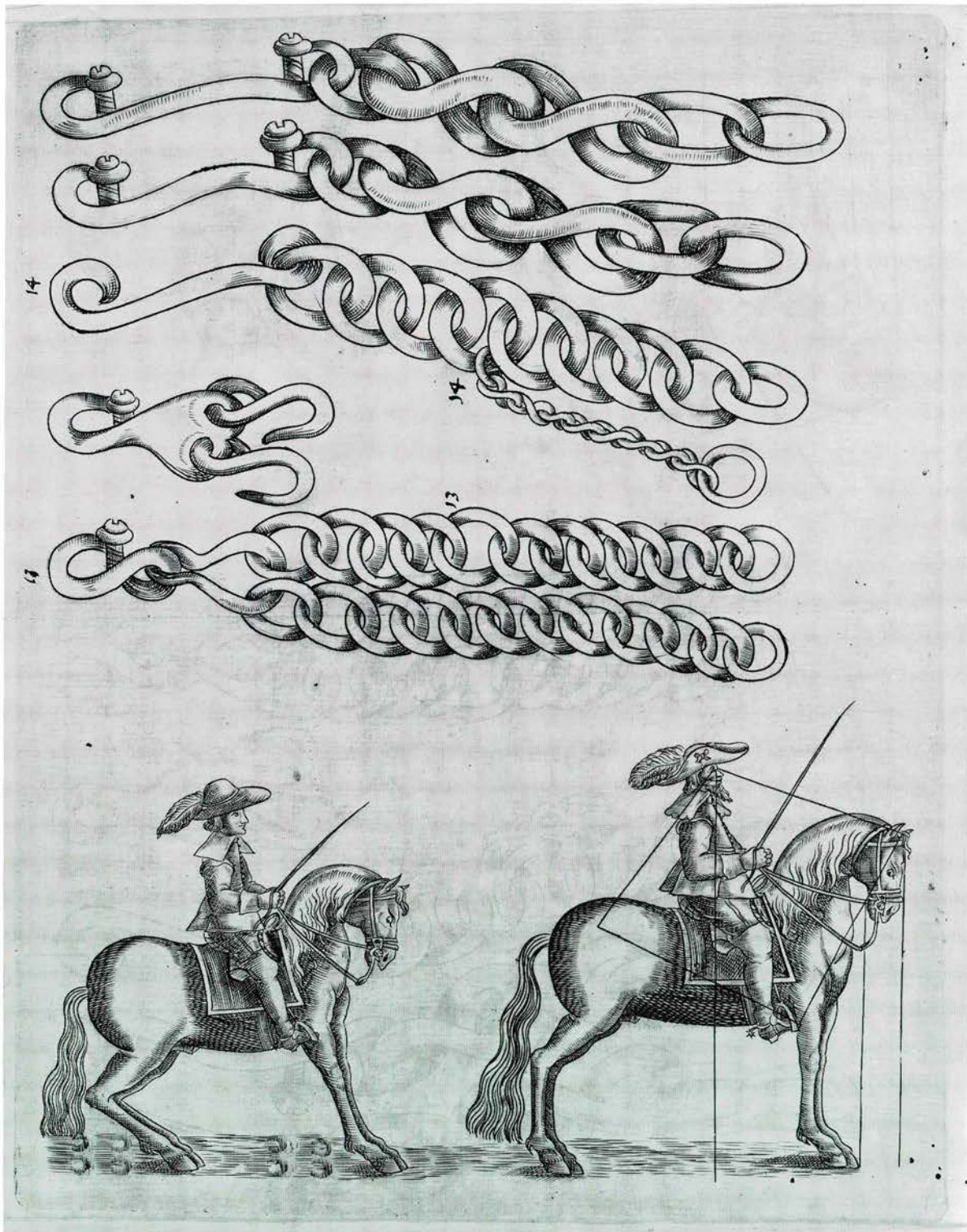
In a contemporary vellum binding.

A handsome collection of portraits of members of the mercantile and banking dynasty founded by Jakob Fugger (died 1469), each portrait accompanied by appropriate heraldic insignia, and displayed within an architectural or grotesque frame of impressive size (340 × 230mm, platemark) and quality. On the verso of each portrait are printed brief genealogical notices. The book is a monument of Baroque ornament and book illustration and copies featured in both of the recent exhibitions held at Augsburg under the patronage of the International Council of Museums (ICOM), *Augsburger Barock* (Rathaus und Holbeinhaus, 1967), no.657, and *Welt im Umbruch: Augsburg zwischen Renaissance und Barock* (Rathaus und Zeughaus, 1980), no.372.

Our work had its genesis in a suite of ten plates, entitled *Icones decem illustr. Baronum ex Fuggerorum gente*, engraved and published by Dominicus Custos in 1592, and elaborated the following year into a book with fifty-nine portraits entitled *Fuggerorum et Fuggerarum... Imagines* (Warncke 630); both of these works are now exceptionally rare. The present volume, comprising 127 portraits, was commissioned by the Fugger family in 1616 and adds to the series Margaretha Fugger (born 1592) and other members of the Fugger family who had reached maturity since 1593, with some others of whom portraits had just become available.



27. Portrait of Jakob Fugger, engraved by Dominicus Custos. Reduced from 335 × 230mm (platemark)



28. Anonymous engraving. Reduced from 355 × 360mm (platemark)

Dominicus Custos was born at Antwerp about 1550, the son of the painter Peter Balten. He had arrived in Augsburg by 1584, in which year he married the widow of Bartholomäus Kilian, becoming the step-father of Lucas and Wolfgang Kilian, and father of Raphael, David, and Jakob Custos. From 1607 Dominicus was intermittently in the service of the Emperor Rudolf II at Prague, and he died at Augsburg in 1612.

Lucas Kilian (1579-1637) was the more talented of Custos' two stepsons and he quickly became one of the most important Central European engravers of his time and a prime disseminator of Rudolfinian art. Twenty-nine portraits and a new frame in our book bear his signature. His younger brother Wolfgang (1581-1662) contributed thirty-six portraits, three frames, and a large print (217 × 173mm, platemark) of the Fugger coat-of-arms. The four new frames were designed for Lucas and Wolfgang by Johann Mathias Kager (1575-1634), city painter of Augsburg from 1615, and inventor of much festival architecture and decorations there; see Susanne Netzer, *J.M. Kager, Stadtmaler von Augsburg* (Munich 1980), nos.D25, Z46. All the other portraits, unsigned except for no.89, eleven designs of frames (one signed), and allegorical title-page, are printed from Dominicus Custos' original plates.

The book was subsequently issued at Augsburg in 1619 and in 1620 under the title *Contrafehe der Herren Fugger und Frawen Fuggerinnen*, in the latter year without the engraved frames, and was reprinted at Ulm in 1754, as *Pinacotheca Fuggerorum*, also without the engraved frames, but enlarged by twelve new portraits.

REFERENCES: *Fugger und Welser*, exhibition catalogue, Städtische Kunstsammlungen (Augsburg 1950), no.389; Hollstein, *German Etchings Engravings Woodcuts*, VI (Amsterdam 1960), p.183, no.60 and volume XVII (Amsterdam 1976), p.154, nos.621-650, and volume XVIII (Amsterdam 1976), p.198, nos.705, 911/918; Guilmar, *Les Maîtres ornementalistes* (Paris 1880), p.489, no.35; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Da8; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650* (Berlin 1979), II, p.78 (1593 edition); four copies only (Michigan, Indiana, Newberry and defective NYPL) reported to the National Union Catalog and Supplement (volume 130, p.320)

28 DEHN-ROTFELSER, Ernst Abraham von

Abrichtung und Zäumung der Rosse

Dresden 1637

£ 2750

Kurtze doch eigentliche und gründliche Beschreibung von abrichtung und Zäumung der Rosse. Auch wie dieselbigen zu allerhand Schimpff und Ernst zugebrauchen.

Dresden, Gimel II Bergen, (1637)

Folio, (100) ff. signed :;(4 A-Z4 a4 (blank a4), paginated (8) 1-184 (8); plus full-page armorial insignia of the author, engraved frontispiece in nine compartments, and letterpress title-page inserted before preliminaries, and ten full-page and four larger engraved plates bound at the end. A large woodcut illustration of a tournament is printed on folio a3 verso.

Exlibris of John M. Schiff (sale Sotheby's, New York, 11 December 1990, lot 91).

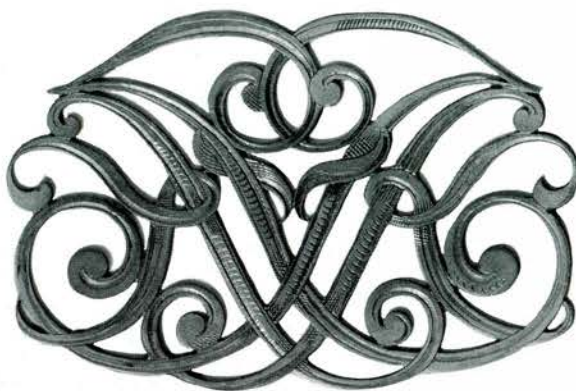
Occasional worming in margin, taking a few letters in signatures O and P and into platemark of several engravings; paper browned throughout, nonetheless an attractive copy.

In a Seventeenth-century binding of vellum over boards, covers panelled in blind, front cover with applied brass monogram or arabesque, the same monogram in blind on the lower cover; preserved in a cloth slipcase.

Only edition of this rare manual setting out in 202 chapters everything to do with choosing a horse, such as interpreting its markings and determining its age; how to mount and ride, on parade, through water and on hard pavement; how to train a horse; choice of saddlery, etc. Four of the anonymous engraved plates depict harness; the others illustrate *manège*, or show it diagrammatically.

The author, born about 1570 in Saxony, was a wealthy nobleman in service to Charles IV, king of Denmark, and Hof- und Stallmeister to Johann Georg I, Elector of Saxony; see G.W. Schrader & E. Haring, *Biographisch-Literarisches Lexikon der Thierärzte* (Stuttgart 1863), p.98. He contributed 'Ein schön Wein-Bau-Buch' to Wolfgang Hildebrand's popular work on natural magic, *Neu-vermehrte... Kunst und Wunderbuch*.

REFERENCES: E.B. Wells, *Horsemanship: a Bibliography of printed materials from the Sixteenth century through 1974* (New York 1985), 1863; one copy (PU-V) located by the National Union Catalog and Supplement (volume 137, p.131); no copy in the British Library, Lipperheide, or Huth collection catalogues



28. Brass monogram of an unidentified collector applied to front cover of the vellum binding. Reduced from 98 × 66mm.

29 DELSENBACH, Johann Adam

Kurtzer Begriff der Anatomie

Nuremberg 1733

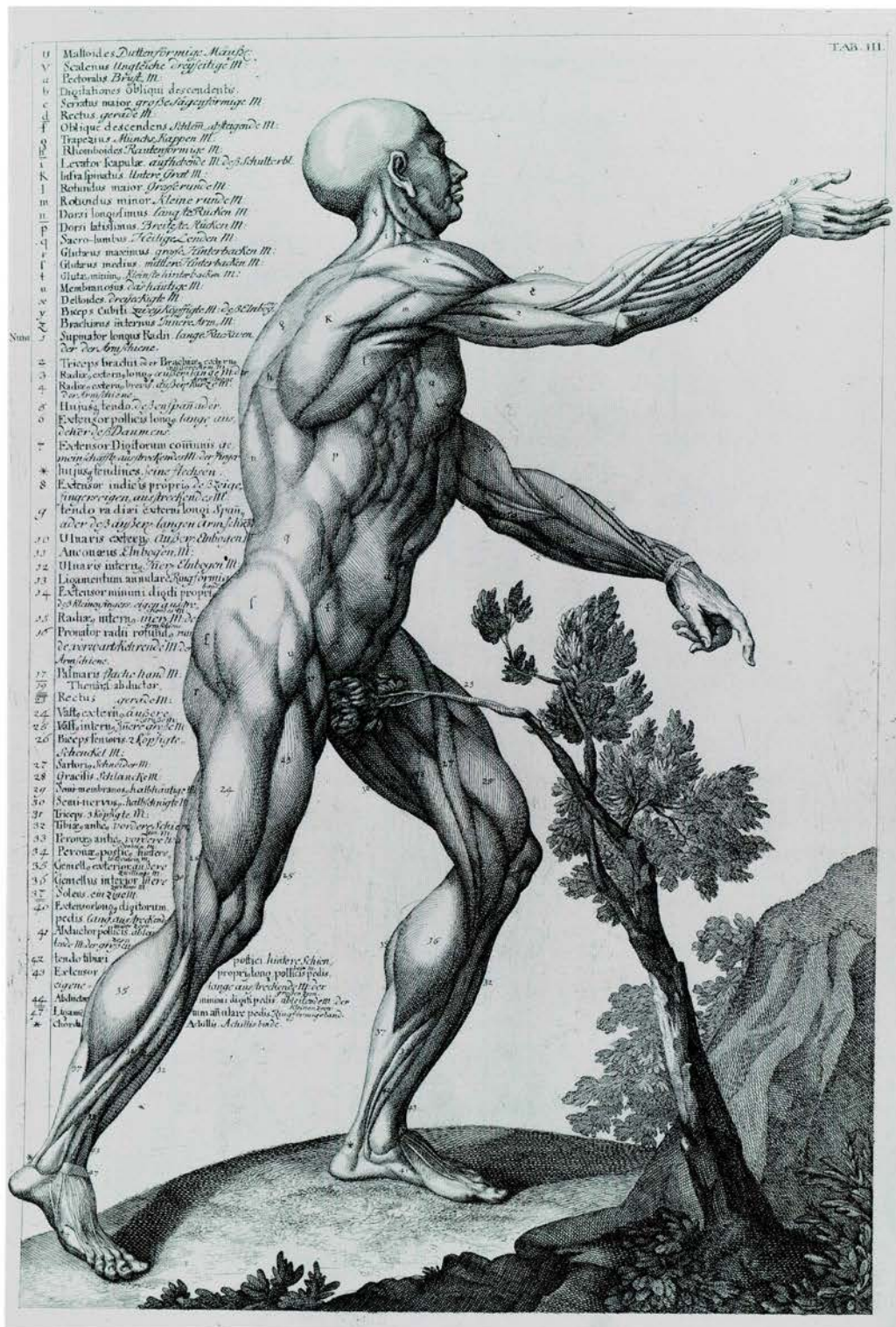
£ 3200

Kurtzer Begriff der Anatomie worinnen hauptsächlich die nöthigsten Stücke der Osteologie und Myologie in XIX. Kupfer Tabellen enthalten welche zugleich die Gebeine des Menschlichen Cörpers wie solche unter denen Mäusslein in ihrem natürlichen Lager sich befinden... Nebst einer Vorrede Herrn D. Christoph Jacob Treu, bey der Stadt Nürnberg Physici ordinarii und der Zeit Anatomici. Heraus gegeben von Johann Adam Delsenbach.

Nuremberg, Lorenz Bieling for Delsenbach, 1733

Folio, (6) ff. letterpress signed A-C², and nineteen numbered engraved plates, each *circa* 395 × 260mm (platemark). Insignificant worming in gutter margin, otherwise in very good state of preservation.

In a contemporary German half-vellum binding.



29. Engraving by Johann Adam Delsenbach reduced from 395 × 255mm (platemark)

An apparently quite unknown anatomical work, not recorded by Choulant-Frank, Goldschmid, Hirsch, Haeser, or other relevant authorities. The book was published at the expense of Christoph Jacob Trew (1695-1769), physician of Nuremberg, who began work shortly afterward (1737) on his celebrated *Osteologie*. Trew was also a botanist and is well-known by his patronage of the flower painter G.D. Ehret.

The engraver, Johann Adam Delsenbach (1687-1765), contributed botanical illustrations to Volckamer's *Nürnbergischen Hesperidium* (1714) and then turned his burin to topographical and architectural subjects, producing some fine views of Nuremberg, and illustrating works by J.B. and J.E. Fischer von Erlach, Paul Decker the Elder, and Salomon Kleiner (Thieme-Becker IX, pp.38-39, citing this book).

REFERENCES: Johann Adam Delsenbach. *Leben und Werk des Nürnberger Barockmeisters*, exhibition catalogue by Heinz Zirnbauer, Stadtbibliothek Nürnberg (Nuremberg 1962), no.117; Blake, *STC of Eighteenth century Books in the National Library of Medicine* (Bethesda 1979), p.114; only the Cornell University copy reported to the National Union Catalog (volume 138, p.158)

30 DOEGEN, Matthias

Architectura militaris moderna

Amsterdam 1647

£ 1250

Architectura militaris moderna. Varijs Historijs, tam veteribus quam novis confirmata, et praecipuis totius Europae munimentis, ad exemplum adductis exornata.

Amsterdam, Louis Elzevier, 1647

Folio, (278) ff. signed *² (*)² A-G⁴ *⁴ H-M⁴ *² N-Z⁴ Aa-Bb⁴ *⁴ Cc-Zz⁴ Aaa-Vvv⁴, paginated (8) 1-56 (8) 57-96 (4) 97-200 (8) 201-504 (24), with engraved title-page included in the registration, and one engraving printed with the text (p.28); plus twenty-nine inserted engraved folding plates (lettered A-Z, Aa-Ff) and forty folding engraved plans of fortifications.

Early ink ownership stamp on title and last page (initials DAP surmounted by a bishop's cap). Contemporary manuscript index on two folios bound at end.

A few leaves lightly browned or spotted, but altogether a clean and very well-preserved copy.

In a contemporary binding of vellum over boards, gilt frame on covers, morocco lettering-piece; speckled edges.

First edition of this esteemed manual of military architecture, treating both permanent fortifications (*hertotettonica*) and field defence (*areotettonica*), and providing the first historical account of the genesis of bastions. The author is convinced that geometry can provide perfect, invincible fortifications. His book was printed subsequently in German and French translations, with alterations. An unpublished Italian translation is mentioned by Mariano D'Ayla, *Bibliografia militare italiana antica e moderna* (Turin 1854), p.97.

Matthias Dögen was born in 1605 at Köntorf bei Dramburg (Pommern), studied mathematics at the university of Frankfurt an der Oder, and sciences at Leiden, entered the service of the Admiralty at Amsterdam, and in 1641 became the agent there of

Friedrich Wilhelm von Brandenburg. He died in Berlin in 1672. This manual of fortification theory is his only published work and on it rests his reputation, since the oft-repeated claim that he built fortifications at Spandau is disputed.

The book features a frontispiece engraved by Theodor Dirck Matham (1606-1676) and two series of plates, geometric figures with details of fortifications or apparatus used in building, and a sequence of topographical plans. The most attractive plans are those of cities bordering on water, such as Breda, Mannheim, Antwerp, Geneva, and Ostende. The plans of Stralsund, Küstrin, Wolfenbüttel, and Spandau are said to be based on manuscript materials; see Peter Meurer, 'Das Festungsbuch des Matthias Dögen (Amsterdam 1647),' in *Speculum Orbis* 2 (1986), pp.103-116. Six of the topographical plates were used two years later, in 1649, for Blaeu's town book of The Netherlands.

REFERENCES: A. Willems, *Les Elzévier* (Brussels 1880), 1047; *Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), no.318 (reproducing title-page); A. Biral & P. Morachiello, *Immagini dell' ingegnere tra quattro e settecento: Repertorio bibliografico* (Milan 1985), pp.65-66, 176-179 (reproducing three engravings)

3I DOMENICHINO, IL (Domenico Zampieri)

Pendentives in Sant' Andrea della Valle, Rome

Rome 1707

£ 985

The Evangelists: Saint Matthew, Saint Mark, Saint Luke, and Saint John, engraved by Nicolas Dorigny after Domenichino's frescoes in Sant' Andrea della Valle, Rome.

Rome, [publisher not named], 1707

Suite of four engraved plates, each measuring 620 × 455mm (platemark) on sheets measuring 725 × 490mm.

In fine state of preservation.

A suite of four large prints reproducing Domenichino's frescoes under the dome of Sant' Andrea della Valle, begun in October 1624 on the invitation of Cardinal Montalto, and substantially completed at the time of the jubilee of Pope Urban VIII in 1625. Domenichino afterwards decorated the choir with narrative scenes and executed stucco ornament in the choir and apse; the dome itself was frescoed by Lanfranco between 1625 and 1628.

'The four pendentives, with their fully integrated motifs from Parmigianino, Correggio, and Michelangelo, are the works which most perfectly illustrate the eclectic practice of Domenichino's maturity,' writes John Pope-Hennessy, *Domenichino Drawings at Windsor Castle* (London 1948), p.19. The direct influence of the 'Four Evangelists' on Lanfranco's pendentives in the Gesù Nuovo, Naples, and Pietro da Cortona's in the Chiesa Nuova, Rome, is discussed by Richard Spear, *Domenichino* (New Haven & London 1982), pp.242-150, and nos.88 i-iv. Spear also identifies provincial imitations at Bevagna, Sora, and Malta.



31. St. Luke, fresco under the dome of S. Andrea della Valle by Domenichino.
Engraving by Nicolas Dorigny reduced from 625 × 450mm (platemark)

The engraver Nicolas Dorigny (1658-1746) arrived in Rome about 1690 and occupied himself primarily with reproducing works by Raphael. He dedicates the present engravings to Charles, Landgrave of Hesse.

REFERENCES: *Katalog der Ornamentstichsammlung, Berlin* (1939), 4091; Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVII^e siècle, III* (Paris 1954), p.500, nos.90-93

32 DUPAIN DE MONTESSON, Louis Charles

Wissenschaft des Schattens

Nuremberg 1759

£ 1350

Die zum Zeichnen und Mahlen unentbehrliche Wissenschaft des Schattens oder so genannte Schattir-Kunst; welche lehret wie man auf allerhand Flaechen den Schatten nach richtigen und gewissen Gruenden bestimmen, und dadurch schoene Risse sowohl in der Bürgerlichen als Kriegs-Bau-Kunst verfertigen soll.

Nuremberg, Christoph Weigel, 1759

Oblong quarto, (26) ff. letterpress signed *² A-M² (signature B misbound); plus twenty numbered plates (*circa* 155 × 235mm, platemarks) disposed in three series: a-b, 1-4, I-XIV, with plates a-b coloured in grey wash according to instructions given by the publisher.

Old ink ownership stamp of a Jesuit college on title-page; an exibris removed from verso, leaving a faint glue stain, otherwise in very good state of preservation.

In a contemporary German vellum binding.

A treatise on shadow projection, including complex analyses of shadows cast on compound and curved surfaces, specifically intended for the instruction of engineers and architects. The author also wrote a treatise on surveying and map-making, and methods of drawing from each, entitled *L'art de lever des plans*, published at Paris in 1763 and 1775.

Our work was originally published as *La Science des ombres* at Paris in 1750 and was reprinted there in 1760 and 1786. Besides this 1759 edition in German translation, one was published in 1790, and an edition in the Portuguese language (Lisbon 1799) also is recorded. All editions are uncommon: the only one in the *Katalog der Ornamentstichsammlung, Berlin* (1939), 4737, is Paris 1760. Cicognara possessed only Paris 1786 and Hans Fromm, *Bibliographie deutscher Übersetzungen aus dem Französischen, III* (Baden-Baden 1962), 8238, records just the later German edition of 1790 and not our own. No copy of the present edition is in the British Library and a single copy (Northwestern University) was reported to the National Union Catalog (volume 152, p.234).

The present edition joins two plates (lettered a-b) to the eighteen featured in the Paris 1750 first edition and these are discussed in a special prefatory address supplied by the anonymous translator.

REFERENCE: Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata* (1979), p.447

33 EMBLEMATA AMATORIA

Badineriées d'Amour dédiés à L'Auteur et ses Comfrères

[France or The Netherlands] circa 1620

£ 24,500

An album of 145 Netherlandish prints of the late-Sixteenth and early-Seventeenth century, all contemporarily and beautifully COLOURED AND HEIGHTENED WITH GOLD AND SILVER and mostly enclosed within frames of gold or silver bordered in red ink.

Quarto (253 × 185mm), 145 ff. of which the initial two leaves are unnumbered (designated below a-b) and the rest numerated in pencil 1-143. Eighty-four prints retain broad original margins trimmed by the binder to the dimensions of the album, while sixty-one are trimmed either along the borderline or to the subject and laid to album folios. The watermark of the preliminary blank leaf is a Ewer surmounted by a half-moon, comparable to Briquet, *Les Filigranes* (revised edition Amsterdam 1968), 12859 (dated 1598).

For provenance, see below.

In good state of preservation apart from these few defects: one print supported by old paper applied to its verso; occasional stain at foot of the inside margin and light waterstain in some fore-margins; one suite of prints on discoloured paper (folios 28-35). The heraldic insignia added to two plates presumably by the first owner is now obscured by application of wash and by erasure.

In a French red leather binding of about 1850, gilt frame on covers, gilt back; marbled edges.

A highly attractive collection of love emblems, mythological, allegorical and erotic prints, illustrating the Trades of Cupid, the Loves of the Gods, The Muses, Seven Virtues, Seven Deadly Sins, Five Senses, Times of the Day, Ten Ages of Man, Four Elements, and similar subjects, of which some are very rare and a few apparently unrecorded. The prints were executed in the period from 1568 until about 1620 and the album evidently was assembled about the latter date, though '1612' occurs in a contemporary hand on the first leaf. Among the designers and printmakers represented are Abraham Bloemaert, Hans Bol, Boetius Bolswert, Gilles van Breen, Pieter I Brueghel, Nicolaes de Bruyn, Agostino Carracci, Adriaen Collaert, Jean Dubrayet, Jacob I and Jacob II de Gheyn, Jacob Goltzius, Pieter van der Heyden, Paul de La Houvre, Karel I van Mander, Crispijn I de Passe, Christoffel I van Sichem, Andries Jacobsz. Stock (the Monogrammist AI), Martin de Vos, and Hieronymus Wierix.

Although isolated examples of love emblems had appeared in the collections of Alciati, Sambucus, Hadrianus Junius, and others, the vogue of the 'Emblemata Amatoria' began in The Netherlands about 1601 with the publication of a slender anonymous volume (now recorded in just five copies) having the descriptive title *Quaeris quid sit amor...* (You inquire what love is, what it means to love and to follow Cupid's army. Look into this book, you will learn: it shows you the garden of love and its delights – look: the engraver has a gifted hand). The hero of this first book of erotic emblems is Cupid, who appears in every conceivable rôle in order to give expression to the pleasures and pains of love (especially the latter). Mario Praz, in his invaluable work on emblems, examined the origins of these images and traced them back to Antiquity *via* a wide range of intermediaries, including Petrarchan love poetry and the works of Maurice Scève and



33. Folio 1. Reduced from 150 × 118mm (platemark)

Guillaume de La Perrière (*Studies in Seventeenth Century Imagery*, reprint Rome 1975, pp.88-134). The twenty-four emblems of the *Quaeris* collection occur in our album in copies engraved by an anonymous printmaker with new French text replacing the original Dutch verses (folios a-b, 2-27).

In 1613 the *Quaeris* emblems were combined with a new series of twenty-four prints by an unknown hand entitled *Het ambacht van Cupido* ('The Trades of Cupid'), in which the god of love is depicted playing games and in a variety of occupations. The series of *Het ambacht van Cupido* emblems occurs in our album in impressions deriving from the Leiden 1619 edition (folios 36-55, 58-61); on the wide influence of these two print series, see Barbara Becker-Cantarino, 'The Emblemata Amatoria,' in *The European Emblem*, edited by Peter M. Daly (Ontario, Canada 1980), pp.59-82.

Four of our prints are copies by Northern engravers of mythological subjects by Agostino Carracci called *Lascivie* because of their specific sexual references. These are 'Andromeda' (folio 121) and 'Ogni cosa vince l'oro' (folio 143), both engraved by Gilles van Breen, and 'The Three Graces' (folio 136) and 'Venus or Galatea supported by Dolphins' (folio 137), both engraved by Jean Dubrayet. Other prints in the album hark back to compositions by Marcantonio Raimondi ('Venus at her bath,' folio 114) and by Giulio Romano ('Pan and Syrinx,' folio 133).

Two series of prints illustrate Flemish proverbs, one of twelve plates by an unidentified printmaker of the Brueghel School (folios 62-73), the other the celebrated suite of twelve prints by Hieronymus Wierix and Pieter van der Heyden after Pieter I Brueghel (folios 80-91). Complete suites of the latter have become rare in commerce (the three citations given by Hollstein all are to incomplete sets at auction sales).

Our album was rebound in the Nineteenth-century and no clue to the identity of the original owner can still be recognized. The remarkable colouring and use of gold and silver suggests that it was made for a rich and cultivated amateur, most probably for presentation to the object of his or her passion. The prints on folios 2 and 3 have blank spaces in which were once painted the names and coats of arms of the lovers; unfortunately, a later owner carefully rubbed them out, so that they are illegible now even under ultraviolet light.

According to an old manuscript entry on the verso of a flyleaf, the album later passed into the possession of Jeanne-Baptiste d'Albert de Luynes, comtesse de Verrue (1670-1736), whose exquisite taste and collections are celebrated by Quentin-Bauchart, *Les femmes bibliophiles de France* (Paris 1886), I, pp.409-429. Her library comprised some 18,000 volumes of which the main portion was sold by auction in 1737 bundled into just 389 lots; our album can not be identified in the sale catalogue. Later marks of ownership are a paper label on the back free-endpaper, measuring 25 x 50mm with serrated edges, blank with ornamental border printed in gold; exlibris of José M. Catarineu; and discreet ink stamp of Otto Schäfer (his sale by Galerie Kornfeld, Bern, 24 June, 1992, lot 235).

Folios a-b, 2-27

THEATRE D'AMOUR, by an unidentified engraver
[Amsterdam? Paris? *circa* 1610]

Complete suite of twenty-eight prints, comprising: Title (here overpainted with the album title *Badineriees d'Amour dedies a l'auteur et ses confreres*), print of *Estances*, two prints featuring blank shields for insertion of names and coats of arms of the owners (once painted in and subsequently deleted), and twenty-four circular emblems within rectangular frames measuring *circa* 185 × 135mm (platemarks), the broad margins around the prints trimmed by the binder to the dimensions of the album.

This rare suite of prints was attributed by John Landwehr in 1970 to the workshop of Crispijn I de Passe, dated by him *circa* 1607, and described as 'the first collection of erotic conceits' and as the source of the emblems in the undated *Quaeris quid sit amor* compiled by Daniel Heinsius and illustrated by Jacques I de Gheyn. Breugelmans and De La Fontaine Verwey have since recognized our prints as copies of those in the *Quaeris* collection, which can now be assigned to the Amsterdam press of Herman de Buck and dated *circa* 1601. The six-line poems in French engraved beneath the *Theatre d'Amour* emblems bear no relation, in their content, to Heinsius' Dutch verses.

REFERENCES: Landwehr, *Emblem Books printed in the Low Countries* (Utrecht 1970), no.655; Landwehr, *Romanic Emblem Books* (Utrecht 1976), no.717, locating two copies in Paris and one at Glasgow – see now, Black & Weston, *STC of Emblem Books in the Stirling Maxwell Collection of Glasgow University Library* (Aldershot 1988), no.1622 (there dated 1606?); R. Breugelmans, 'Quaeris quid sit amor? Ascription, date of publication and printer of the earliest emblem book to be written and published in Dutch,' in *Quaerendo* 3 (1973), pp.281-290, and H. de La Fontaine Verwey, 'Notes on the début of Daniel Heinsius as a Dutch poet,' in *Quaerendo* 3 (1973), pp.291-308; Praz, *Studies in Seventeenth century Imagery* (reprint Rome 1975), p.514 (there dated 1618)

See reproductions on pages 56 and 57

Folio 1

VENUS AND CUPID, by an unidentified engraver

Engraving, 150 × 118mm, laid to the album sheet.

Venus is depicted in three-quarter length holding an apple in her left hand, while Cupid leans over her from behind pointing an arrow to her heart.

See reproduction on page 53

Folios 28-35

THE MUSES, by Crispijn I de Passe
Cologne *circa* 1594-1610

Eight prints from the set of nine, signed in the plate: Crispijn de Passe inv. excudit (or variation thereof) and numbered; circular prints with diameter of 130mm (platemarks) having broad margins trimmed by the binder to the dimensions of the album. The paper of this suite is uniformly discoloured.



33. Folio 9, Cupid sitting under the stars. Reduced from 185 x 135mm (platemark)



33. Folio 32, Melpomene, the Muse of tragedy. Reduced from 192 x 140mm (borderline)

The Muses Terpsichore, Thalia, Calliope, Euterpe, Melpomene, Erato, Urania, and Polymnia are here represented with their attributes as seated women in the costume of the Sixteenth century. The missing print of Clio bears De Passe's Cologne address. In the rim of each print is Latin verse, here copied in black or red ink into the blank margin beneath the print.

REFERENCES: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.178, nos.403-409, 411; Franken, *L'Oeuvre gravé des van de Passe* (reprint Amsterdam 1975), nos.983-991

See reproductions above and opposite

Folios 36-55, 58-61

HET AMBACHT VAN CUPIDO, by an unidentified engraver
[Leiden?] circa 1619

Complete suite of twenty-four oval prints, each circa 100 x 140mm trimmed to the border line and laid to the album folio. The prints are enclosed within rectangular frames with the corners given a pink or orange ground upon which is drawn gilt ornament (except for folios 58-61, where no frames supplied). Latin distichs and quatrains of French verse appearing in the printed editions are transcribed beneath the emblems in black or red ink.



Tous ces Coeurs releuez ces filz de la vaillance
 Sont autant de jouets de ma grand' puissance,
 Et le but atterre du coup de mes efforts.
 Le lion est vaincu par mon d'art qui l'entame.
 Or si je domte ainsy les courages plus forts,
 Qui ne redoutera les effects de ma flame?

These twenty-four emblems show the god of love occupied in various professions or playing games, including dice and bowls. One bears the motto 'Amor caecus' and the *pictura* shows blindfolded Cupid playing at blindman's bluff and chasing a group of women (love play) and another shows Cupid blowing soap bubbles (affection perishes quickly). The series was first published at Leiden in 1613; the prints in our album apparently derive from the Leiden 1619 edition, where numbers were added to some plates (here the prints on folios 40-42, 44, 47, and 54 are numbered 3, 2, 8, 1, 7, 9 respectively). The print on folio 50 has the initials L.P. in the metal, as usual.

REFERENCES: Landwehr, *Emblem Books printed in the Low Countries* (Utrecht 1970), no.194 (compare reproductions, figures 11-13); Landwehr, *Emblem and Fable Books printed in the Low Countries* (Utrecht 1988), no.288; compare Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XVI (Amsterdam 1976), no.234ad

See reproduction on page 64

Folio 56 THE RURAL REPAST, by an unidentified engraver

Circular engraving, 130mm diameter, trimmed to the borderline and laid to the album folio within a square frame having gilt border with gilt ornament in the corners drawn upon an orange ground.

The composition is divided by a large tree standing in the centre. In the foreground left is a drunken scene around a table, couples dance nearby, and in the background a carriage proceeds out of the scene to right. For a similar print (in reverse) by Hans Bol (1534-1593) see Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), p.46, no.21 (illustrated).

Folio 57 BACCHUS, CERES & VENUS, by an unidentified engraver

Circular engraving, 120mm diameter, trimmed to the borderline and laid to the album folio within a square frame having gilt border and gilt ornament in the corners drawn upon an orange ground.

Bacchus is shown seated on a barrel in Sixteenth-century dress, holding a chalice, while Venus and Cupid face him across a table, and Ceres stands behind. Beneath the print is the manuscript inscription 'Sine Cerere et Baccho friget Venus.' Similar bacchanals were engraved by Nicolaes de Bruyn (1571-1656) and by Crispijn I de Passe (1564-1637); compare Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, volumes IV, p.20, no.153; XV, p.174, no.383; and XVI, p.24, no.68ad.

Folios 62-73 PROVERBS, by an unidentified engraver

Series of twelve engravings, circular compositions on plates measuring 155 x 155mm (platemarks) having broad margins trimmed by the binder to the dimensions of the album.

A handsome series emanating from the Brueghel School. Engraved in the rim of each print are texts in Dutch and French, the latter transcribed in black ink into the lower margin. The text of the first proverb is 'Ma mie, que faictes vous, avecq tes brunettes ieulx / J'ay toute la nuict pesche, seicher mes retz ie veulx' and the composition a man and a woman standing in a domestic interior, the woman drying a net by a fire with one leg propped up on a grate, while on the floor beneath a table a cat devours a fish.

See reproduction on page 60

Folios 74-76

ALLEGORIES OF MARRIAGE, by an unidentified engraver

Series of three numbered prints, each 160 × 115mm, trimmed to the subject, and laid to album folios.

In each print a couple stand with their right hands clasped, while another figure blesses their union. In the first print it is Amor, in the second the Devil (a monstrous creature having cloven hoof, claws, horns, sagging breasts), and in the third Christ. Two lines of Latin verse are written beneath each print, the last reading 'Quos connectit amor verus, castuq. cubile / Auspice Inngunt.r Christo. remanentq. fideles.'

Folios 77-78

TWO POPULAR PRINTS, by unidentified engravers
[Antwerp], Adriaen Huybrechts, *circa* 1610

Two circular engravings, 138mm and 143mm in diameter, both laid to album folios.

In the print on folio 77 a man drinking from a cup and a fool playing a horn are joined at the waist, their legs planted on opposite arcs of the print; this is perhaps an allegory of intemperance. Engraved in the plate are the names of the designer and publisher: D. Ste Taborotius inventor (the author and poet Étienne Tabourot?) and (in reverse): Adri. Huber ex. (Adriaen I Huybrechts, flourished 1573-1614 at Antwerp). The other engraving depicts three rabbits, sitting, standing, and running, the composition organized like the previous print. It is signed in the plate by Huybrechts. Written on the album folio beneath is 'Marchandise D'Amour.'

Folio 79

ALLEGORY OF VICE (?), by an unidentified engraver
after a design by Karel I van Mander

Circular engraving, 140mm diameter, signed: K Mander. in, trimmed to the borderline and laid to the album folio.

A nude man and two female bacchantes drink together under a canopy in a landscape, while a city burns in the distance.

33. Folio 63, La Maranier.
Reduced from 160 × 155mm
(platemark)



Folios 80-91

FLEMISH PROVERBS, designed by Pieter I Brueghel
[Antwerp] circa 1568

Suite of twelve circular prints, those on folios 83-85, 87-89 signed with monogram I.H.W., the prints 180mm in diameter (platemarks) having narrow margins along fore-edges, otherwise with broad margins trimmed to the dimensions of the album folio by the binder.

Complete set of Brueghel's Flemish Proverbs, of which six prints were engraved by Jerome Wierix (1549-1618) and the others, all unsigned plates, by Pieter van der Heyden

33. Folio 91, The Fool
hatching a large egg. Reduced
from 185mm (platemark)



(active 1551-1572). Multiple states of three prints are recorded by Lebeer, 'The Scolding Woman and the Cackling Hen' (B.167), 'The Man with the Money-bag and his Flatterers' (B.169), and 'The Hay running after the Horse' (B.184), differentiated by the numbers added to the plates. In our suite, none of the prints is numbered. The print 'One begs in vain at the Door of the Deaf' is found in states with the proverb written in the rim in both French and Flemish and in Flemish only with an alternate text (*Vrienden sijt sober...*), as here. The French text in the rim of seven prints has been transcribed into the lower margins by what looks like a Nineteenth-century hand.

REFERENCES: René van Bastelaer, *Les Estampes de Peter Bruegel l'ancien* (Brussels 1908), nos.167, 169, 171, 173, 175, 177, 179, 181-184, 186; Marie Mauquoy-Hendrickx, *Les Estampes des Wierix* (Brussels 1978), nos.1683-1689; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), pp.289-291, nos.167-178; Louis Lebeer, *Brueghel, Les Estampes. Catalogue raisonné* (Paris 1991), nos.65-76; Giulio Lari, *Catalogo completo dell' opera grafica di Brueghel* (Milan 1973), nos.144-155

Folios 92-98

THE SEVEN VIRTUES, by Christoffel I van Sichem
[Amsterdam], Claes Jansz. Visscher, *circa* 1600

Suite of seven prints, that of 'Liefde' signed: Visscher excu. and three prints signed with the monogram of Van Sichem, each *circa* 146 × 92mm with four prints having broad margins trimmed by the binder to the dimensions of the album and three prints trimmed to the subject and laid to album folios.

The set of seven plates: Liefde (Caritas), Starkheyt (Fortitudo), T'Gheloof (Fides), Maticheyt (Temperantia), Hoop (Spes), Rechtveerdicheydt (Iustitia), with Hoop numbered in the caption bottom right 2 (in a later state it is numbered 3).

REFERENCE: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXVII (Amsterdam 1984), p.9, nos.14-20

Folios 99-105

THE SEVEN DEADLY SINS, by Crispijn I de Passe
Cologne *circa* 1594-1610

Complete suite of seven prints, each signed in the plate by Marten de Vos as designer and Crispijn de Passe as engraver and publisher, that of 'Luxuria' with De Passe's Cologne address, each print *circa* 155 × 88mm with five having broad margins in the dimensions of the album and two trimmed to the subject and laid to album folios. Watermark of an Imperial eagle in folios 100, 102, and 104.

The set of seven prints: Superbia, Gula, Luxuria, Ira, Invidia, Avaritia, and Pigritia, with Gula numbered 2 at upper right.

REFERENCE: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.184, nos.455-461

Folios 106-111

QUINQUE SENSIVM FIGURAE, by an unidentified engraver
[Antwerp or Rotterdam?], Assuerus van Londerseel, *circa* 1610

Suite of title and five prints, the title signed: Assuw van lond excudit, each print *circa* 182 × 125mm (platemarks) with broad margins trimmed by the binder to the dimensions of the album.

The Five Senses are here represented as elegantly dressed women shown in half-length with their attributes: a rose, lute, mirror, goblet, and parrot (its claws gripping a finger). In a caption on each print appears the same verse, given in Dutch beneath Olfactus, in

French beneath *Auditus*, in Latin beneath *Visus*, in German beneath *Gustus*, and in English beneath *Tactus* (As every Land hath his seuerall fashion...). The publisher Assuerus van Londerseel (1572-1635) worked closely with the engraver Nicolaes de Bruyn (flourished 1601-1656) and published his smaller prints of *The Five Senses* as seated women after designs by Marten de Vos. Our prints are not listed among De Bruyn's production by Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), pp.11-25. The same verse occurs beneath the *Quinque Sensuum Figurae* published by Crispijn I de Passe at Cologne as a suite of circular prints (Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.190, nos.499-504).

Folio 112 ALLEGORY OF TRANSIENCE, by Andries Stock?
[The Hague?], Hendrik Hondius, circa 1610

Engraving, signed in the plate: A.I. fecit H. Hondius excudit, 170 × 125mm trimmed to the subject and laid to the album folio.

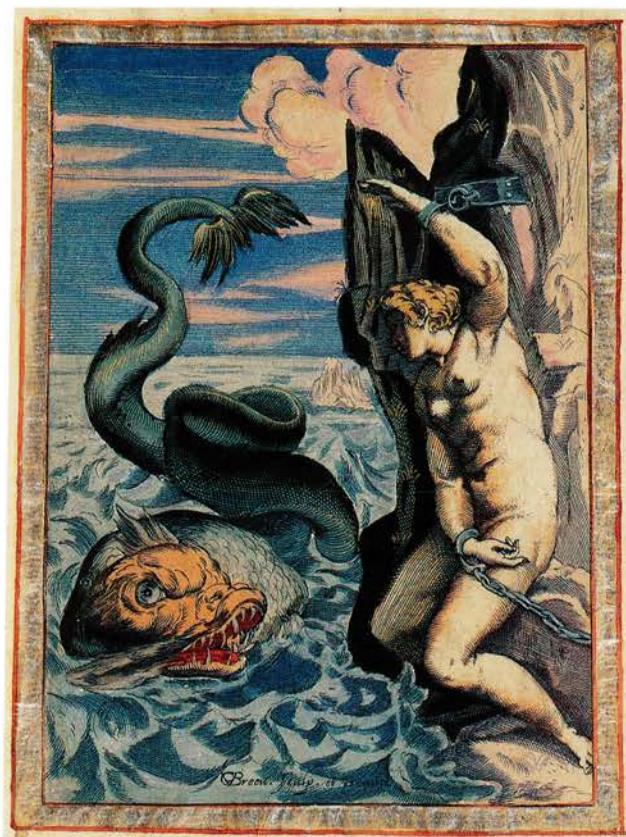
The print depicts a child seated on a skull looking at a rose through a convex mirror. It was engraved after a drawing by Jacob II de Gheyn of circa 1595, for which see K.G. Boon, *Netherlandish Drawings of the 15-16th centuries in the Rijksmuseum* (The Hague 1978), no.184. The monogram AI in the plate was identified by Nagler, *Die Monogrammisten*, I, 374, and by Hollstein after him, with Augustin Jorisz. van Delft (died 1582). Other identifications are with Anthonie Jongelincx (by the Leiden print room) and Andries Jacobsz. Stock, a pupil of Jacob II de Gheyn (I.Q. van Regteren Altena, *Jacques de Gheyn*, (The Hague 1983), II, p.205). The impression seen by Van Regteren Altena was numbered 26 in the plate and formed part of a series she was unable to identify; our impression is not numbered.

REFERENCE: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XIII (Amsterdam 1956), p.5, no.3

Folio 113 ALLEGORY, by Gilles van Breen
[Haarlem?] circa 1600

Engraving, signed in the plate: K. Mandre Inventor G.V. Breen Sculptor, 180 × 125mm trimmed to the subject and laid to the album folio.

The print depicts a woman standing in a landscape holding long-stemmed flowers, the petals of the carnation in her left hand being scattered by the breath of the wind; a candle burns on a table. The names of the designer, Karel I van Mander (1648-1606), and engraver Gilles (or Claes) van Breen (flourished 1600), occur in the plate. The print is not described in Hollstein's *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), pp.199-204.



Above left

33. Folio 117. Reduced from
162 x 120mm (borderline)

Above right

33. Folio 121. Reduced from
160 × 115mm (borderline)

Left

33. Folio 39, Amor fleeing Envy.
Reduced from 125 x 148mm
(borderline)

Engraving, 170 × 133mm (platemark) with broad margins trimmed to the dimensions of the album folio by the binder.

The print depicts Venus drying her right foot with a cloth while seated on a bench, a basin of water at foreground right, and Cupid standing nearby. The composition is derived from a print of Marcantonio Raimondi; see Bartsch, *Le peintre graveur*, XV (Vienna 1803-1821), p.121, no.297 ('Autre copie, en contre-partie, supérieurement bien gravée par un anonyme de beaucoup de mérite. Sans marque').

Three numbered prints from an unidentified suite, all signed: J. Goltzius fe et excudit (or variant thereof), and two also signed: Petrus Jodeus invent, 155 × 104mm (platemarks) with broad margins trimmed to the dimensions of the album folio by the binder.

The print on folio 115 depicts a seated woman receiving a bag of money from a man at her right and spectacles from a man at her left; the caption engraved on the plate reads 'Par lunettes ie trompe le froit viellart / Offrant le coeur au Louuenceau gaillart' (also in Dutch) and the print is numbered 1. The next print depicts another seated woman facing a man, her right hand is entwined with his left, her lap is brimming with coins, and there is an open money-box in the foreground. The caption reads 'La face grillee l'espouseray et pour son argent autre acheteray' and the print is numbered 4. The print on folio 117 shows a woman embracing a man while her female companion picks his pocket. Here the caption reads 'Eaictement nous caressons cest homme vil / Vraayement aimant son argent gentil' and the print is numbered 3.

A version of the print on folio 116 engraved by Jacob Goltzius (circa 1535-1609) from a design by Hendrik Goltzius (1558-1617), published by Claes Jansz. Visscher, is recorded by Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts* VIII (Amsterdam 1953), p.140, no.2, and by *The Illustrated Bartsch*, 3 (New York 1980), p.394. None of our prints after designs by Pieter I de Jode (circa 1570-1634) is included in Hollstein's entry for Jacob Goltzius.

Engraving, signed by the publisher: A. Collaert excudit, 170 × 125mm trimmed to the subject and laid to the album folio.

This print is perhaps from a series representing the four Times of the Day and depicts Aurora standing in a landscape, a cloth draped around her waist, holding a rose in her left

hand. Two such suites issued by the publisher Adriaen Collaert (*circa* 1560-1618) are recorded by Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.204, nos.441-448, however neither matches the dimensions of the present engraving.

Folio 119-120 LIBERALITAS & DILIGENTIA, by an unidentified engraver

Two engravings, each 140 × 88mm trimmed to the subject and laid to the album folio, one enclosed within a gilt and the other within a silver frame.

The print on Folio 119 is lettered 'Liberalitas' in the metal and depicts a woman standing with a cornucopia in each hand, one emptying fruit and vegetables and the other coins. Inscribed in black ink beneath the print is 'Passepartout / Crede mihi Res est Ingeniosa dare.' The print on Folio 120 is lettered 'Diligentia' in the plate and depicts a woman striding to the right with a whip in her raised right hand.

Folio 121 ANDROMEDA, by Gilles van Breen
[Haarlem?] *circa* 1610

Engraving, signed: GV Breen sculp et excudit, 148 × 105mm trimmed to the subject and laid to an album folio.

This print is a copy in reverse of one by Agostino Carracci forming part of the so-called *Lascivie* (*circa* 1590-1595); compare, Diane DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family. A Catalogue Raisonné* (Washington, D.C. 1979), no.179*, citing two prints of comparable dimensions. No print of this subject is listed in the entry for Gilles (Claes) van Breen provided by Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), pp.199-204.

See reproduction on page 64

Folios 122-130 TEN AGES OF MAN, by Crispijn I de Passe
[Cologne?] *circa* 1600

Nine prints from the suite of ten, signed on the first print: Crispijn van de Passe fecit et exc., elsewhere once with his monogram, circular engravings of 120mm diameter trimmed to the rim and laid to album folios.

The first print of this series depicts a boy sitting on a goat and a child playing with a monkey (age X). The other scenes represent two young people sitting under a trellis, embracing (age XX); a warrior saying farewell to his wife (age XXX); a family at work (age XXXX); a rich gentleman and a lady dining (age L); an old man occupied with his studies (age LXX), an old man warming himself by a fire (age LXXX); an old man

leaning on a boy and in the presence of Death (age XC); and an old man on his deathbed, his heirs quarrelling over his possessions (age C). Engraved in the rim of each print are Latin verses and these have been transcribed in black or red ink on the album folios beneath the prints. The representation of age LX is wanting (H.483).

REFERENCES: D. Franken, *L'Oeuvre gravé des van de Passe* (reprint Amsterdam 1975), 1079-1086 (wanting ages X and C); Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.187, nos.478-482, 484-487

Folio 131 THE THREE GRACES, by the Monogrammist HL
[Paris?], Paul de La Houvre, circa 1600

Engraving, signed at upper left: H.L. (or H.I.?), and below right: Paul de la Houue excudit, 185 × 135mm trimmed to the borderline and laid to the album sheet.

In this composition each of the three figures is holding either flowers or corn. The print is not cited by Isabelle de Ramaix, 'Paul de la Houvre: Contribution a sa vie et a son oeuvre d'editeur,' in *Le Livre et l'Estampe* 26 (1980), pp.7-69.

Folio 132 VANITAS, by an unidentified engraver

Engraving, 184 × 110mm (platemark) with broad margins trimmed to the dimensions of the album.

A putto is depicted in a landscape, one hand resting upon an hourglass and the other upon a skull; lettered in the plate above is 'Hodie mihi, cras tibi' and the caption below is 'Vita quid est hominis? flos umbrae. sumus, arista / Illa mala longis est, illa bonis brevis est'.

Folio 133 PAN AND SYRINX, by an unidentified engraver

Engraving, 160 × 120mm (platemark) with broad margins trimmed to the dimensions of the album.

Apparently modelled upon the print by Giulio Romano of circa 1516 (*Tra Mito e Allegoria: Immagini a stampa nel '500 e '600*, exhibition catalogue, Istituto nazionale per la grafica (Rome 1989), no.18). The two-line caption engraved on the print begins 'Naïas una fuit nymphe Syringa vocabant...' The subject was executed in larger size by Gilles Sadeler with another inscription (Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXII, p.26).

Folio 134 PALLAS ATHENE, by Boetius Adam Bolswert
[Amsterdam or Brussels?] circa 1610

Engraving, signed: A Bloem. inv. A. Bolswerd sculp., 145 × 110mm (platemark) trimmed by the binder to the dimensions of the album.

An impression of this print numbered 1 is described by Hollstein in connection with two prints of Venus designed by Abraham Bloemaert (*Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), p.64, no.284). Our print is not numbered.

Folio 135 MYTHOLOGICAL SCENE, by Jean Dubrayet
[Paris?] circa 1620

Engraving, signed: J. Dubrayet fecit exc., 125 × 115mm trimmed to subject and laid down on the album folio.

In the print a helmeted warrior stands over a vanquished female creature whom he has just bound with a rope.

Folio 136 THE THREE GRACES, by Jean Dubrayet
[Paris?] circa 1620

Engraving, signed: J. Dubrayet fecit, 155 × 110mm (platemark) trimmed by the binder to the dimensions of the album folio. Folios 136-138 have the same watermark of a hand emerging from a full cuff, three small balls at the ends of the fingers.

The print is a copy in reverse of one etched circa 1590-1595 by Agostino Carracci included in his so-called *Lascivie* series; see Diane DeGrazia Bohlin, *Prints and Related Drawings by the Carracci Family. A Catalogue Raisonné* (Washington, D.C. 1979), no.183*, no.2 (an impression without signature? measurements 157 × 109mm). Our print was issued at Paris within a suite entitled *Livre de portraiture. Recueilli des Excellens Maistres D' Italie* which the Bibliothèque nationale, Paris, has dated circa 1635-1640 (*Inventaire du fonds français: Graveurs du XVII^e siècle*, III (Paris 1954), pp.515-516).

Folio 137 VENUS OR GALATEA, by Jean Dubrayet
[Paris?] circa 1620

Engraving, signed: J. Dubrayet fecit, 155 × 120mm (platemark) with broad margins trimmed by the binder to the dimensions of the album folio.

A copy in reverse of the print of 'Venus and Galatea supported by Dolphins' engraved by Agostino Carracci and forming part of his *Lascivie* series of circa 1590-1595. DeGrazia Bohlin lists a copy of approximate dimensions (149 × 114mm) without the name of Dubrayet; see her *Prints and Related Drawings by the Carracci Family. A Catalogue Raisonné* (Washington, D.C. 1979), no.181*, no.2. This print also was included in the *Livre de portraiture* issued at Paris (see note for Folio 136).

Folio 138

STUDY OF A MAN PULLING ON A ROPE,
by Jean Dubrayet
[Paris?] circa 1620

Engraving, signed: J. Du brayet fecit, 160 × 130mm (platemark) with broad margins trimmed by the binder to dimensions of the album.

The print depicts a man in a loose tunic bowed over pulling a rope from left. It does not correspond to any subject in Dubrayet's *Livre de portraiture* described in the *Inventaire du fonds français: Graveurs du XVII^e siècle*, III (1954), pp.515-516.

Folios 139-142

THE FOUR ELEMENTS, by an unidentified engraver

Four oval engravings, two lettered in the plate Ignis and Aqua respectively, another lettered Terra on the border, each 95 × 125mm trimmed to the borderline and laid to separate album leaves. Two prints enclosed within gilt frames and two within silver frames, the corners of each frame ornamented in silver upon a pink ground.

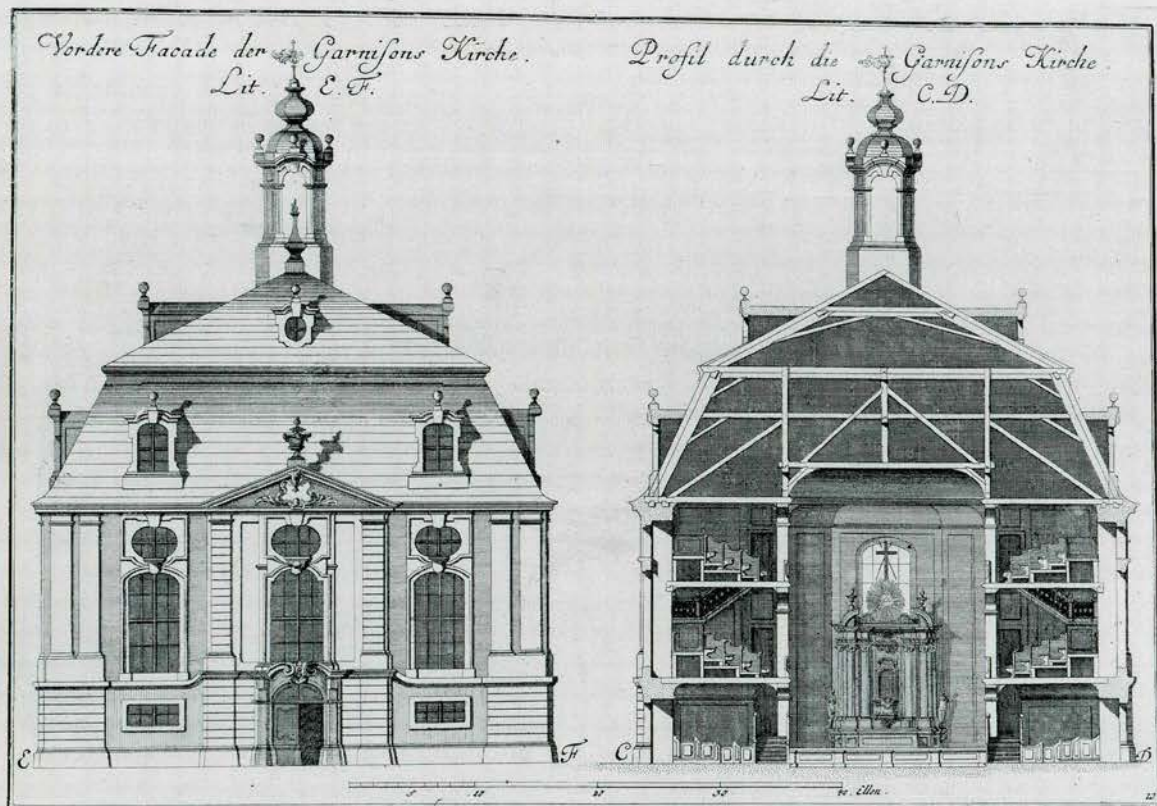
Four prints personifying the Four Elements. Fire (Ignis) is represented by Vulcan reclining on a bed of straw, setting it alight with a flint, while a cat dozes in the foreground; Water (Aqua) by a maiden reclining on the bank of a river, her feet supported by a dolphin-like creature having wings fixed to its head; Earth by Juno, shown reclining on a robe, a cornucopia of fruit and vegetables under her right arm, and a stag watching at left; and Air is represented by Jupiter as a falconer, shown enthroned in the heavens attended by an eagle and other birds.

Folio 143

OGNI COSA VINCE L'ORO, by Gilles van Breen
[Haarlem?] circa 1610

Engraving, signed: Gilis van Breen sculpt et excud, 200 × 160mm laid to the album folio. Enclosed within a silver border (now oxydised).

A copy in reverse of the print by Agostino Carracci forming part of his *Lascivie* series executed circa 1590-1595. According to De Grazia Bohlin, *Prints and Related Drawings by the Carracci Family. A Catalogue Raisonné* (Washington, D.C. 1979), no.190*, no.5, the impression of our print in the Albertina measures 218 × 166mm and has verses in the lower margin. Another print of the subject by Van Breen of smaller dimensions was published by C.J. Visscher. Neither that nor our print is recorded in Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), pp.199-204.



34. Elevation and section of a garrison church, designed by J.R. Faesch. Reduced from 215 × 305mm (platemark)

34 FAESCH, Johann Rudolph

Anderer Versuch seiner architectonischen Wercken
Nuremberg [1722-1723]

£ 775

Joh. Rudolph Fäsches, Archit: und Ingen: Capit: *Anderer Versuch seiner architect[onischen] Werke[n]* bestehend in allerhand Grund-Haupt Rissen und Profile[n] unterschiedener Gebäuden [with: *Anderer Versuch, Anderer Theil*].

Nuremberg, Johann Christoph Weigel, [1722-1723]

Two parts, oblong folio, entirely engraved. I: Title, address to the reader, dedication to Ulrich Friedrich von Lowendal, and twenty-five numbered plates. II: Title, dedication to Johann Melchior Dinglingern, address to the reader, and twenty-five numbered plates.

Ownership inscription on title-pages dated 1763; old ink library stamp in margin of first title. Small hole in corner of four plates caused by the tannin in a drop of ink, otherwise a very fresh and well-preserved copy.

Bound in contemporary vellum.

Two suites of engraved designs for domestic and military architecture by Johann Rudolph Faesch, a Swiss engineer and architect who made his career at Dresden. He built several palaces at Dresden between 1714 and 1718, then became a Lieutenant in the Corps of Engineers. Faesch had already published a collection of designs for ornamental window and door surrounds (mentioned in the address to the reader in part I) and in 1735 published an *Ingenieur Lexikon*; he died in 1749.

In the first part are elevations, plans, and sections of two town houses, a country villa, a palace, and five garden pavillions and greenhouses. The second part features designs of a garrison headquarters, chapel, arsenal, supply depot, barracks for infantry and cavalry, and a gunpowder store of the French type. The plates are unsigned, but may have been engraved by the author. Scale is expressed in *Ellen* (yards).

These are the first two parts of a work which appeared serially, published first by J.C. Weigel, then by his heirs, between 1722 and 1729. Complete sets of the five parts are scarce in commerce (none has been seen at auction in Germany since 1950). The National Union Catalog locates two copies, at Columbia's Avery Architectural Library and New York Public Library; only the former is complete (volume 165, p.460). No part is in the British Library.

REFERENCE: *Katalog der Ornamentstichsammlung, Berlin* (1939), 1996

35 FALDA, Giovanni Battista & Giovanni Francesco VENTURINI *Le Fontane di Roma* [Frascati & Tivoli] Rome 1691 £ 5200

Le Fontane di Roma nelle piazze, e luoghi pubblici della città, con li loro prospetti, come sono al presente [part II sub-titled: Le Fontane delle ville di Frascati, nel Tusculano; part III: Le Fontane ne' palazzi e ne' giardini di Roma, con li loro prospetti et ornamenti... disegnate ed intagliate da Gio. Francesco Venturini; part IV: Le Fontane del giardino Estense in Tivoli con li loro prospetti, e vedute della cascata del fiume aniene... disegnate et intagliate da Gio. Francesco Venturini].

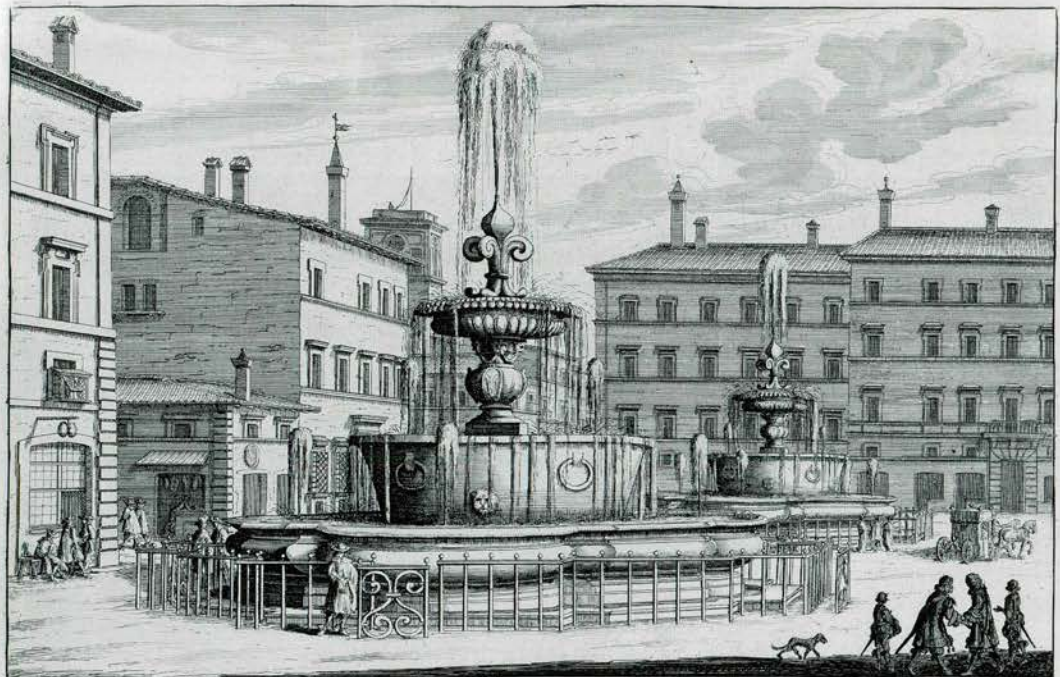
Rome, Giovanni Giacomo de' Rossi, 20 October 1691

Oblong folio, (107) ff. entirely engraved, disposed in four suites of etchings and engravings numbered 1-33, 1-18, 1-28, 1-28, each print *circa* 225 × 325mm (platemark). Bound with another work (see below).

Occasional waterstain in margin and light foxing, otherwise the copy is in very good state of preservation.

In an old calf binding (rebacked).

These prints of fountains in the public piazzas and private palazzi and gardens of Rome, in four villas on the Alban hills, and in the gardens of the Villa d'Este at Tivoli, are incomparable documents for understanding the original appearance of monuments subsequently altered or destroyed. They are renowned both for their lively, exuberant style and for their precision: Falda 'illustrated what he saw around him, and the authenticity of his work is beyond question' (Maurizio Gargano, 'Villas, Gardens and



FONTANA SV LA PIAZZA FARNESE DEL SER.^{mo} S.^{to} DVCA DI PARMA.
nel Rione della Regola Architett.^a del Cav.^o Girolamo Rainaldi.

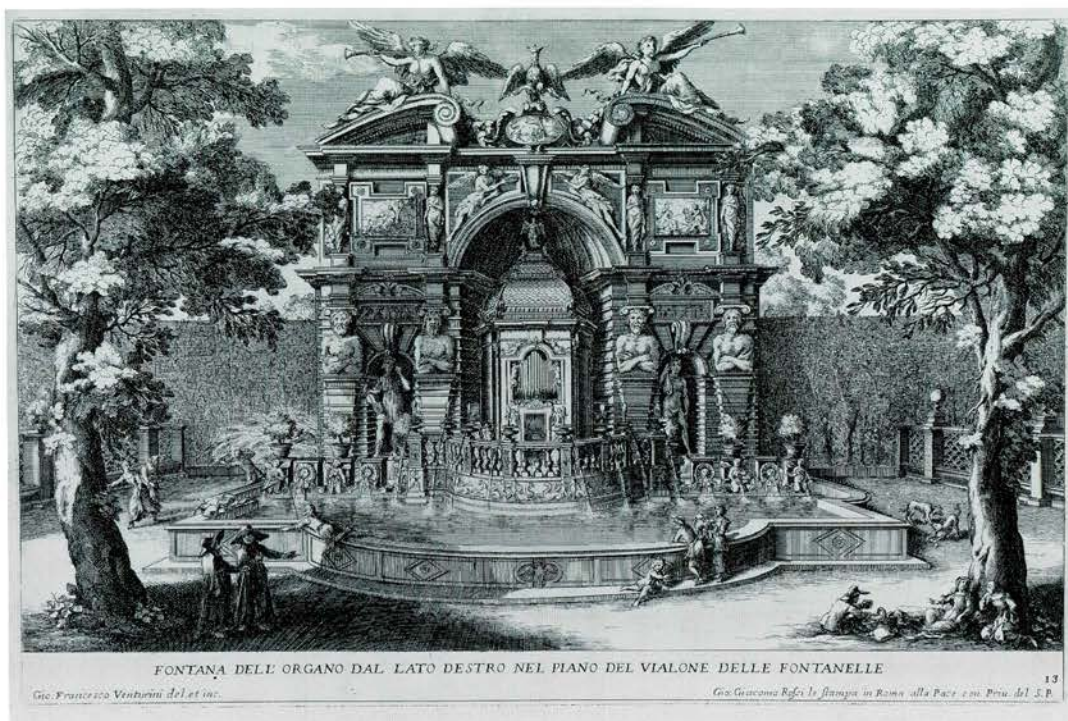
G.B. Falda del. et inc.

G. Jac. Rossi le stampa in Roma alla pace co. Priu. del S.^{to} P.^o 26

Fountains of Rome: The Etchings of Giovanni Battista Falda,' in *The History of Garden Design*, edited by M. Mosser & G. Teyssot, London 1990, p.167).

The draughtsman and engraver Giovanni Battista Falda was born at Valduggia, a small town in the Alta Valsesia, Piedmont, in 1643. At the age of fourteen he was sent to stay with an uncle in Rome, where he was apprenticed in the shop of the leading print publisher of his time, Giovanni Giacomo de' Rossi. Falda's *oeuvre* comprises about 298 prints of the palaces, piazzas, fountains, and gardens of Rome, of which all but a very few carry De' Rossi's imprint. The prints offered here are among Falda's most ambitious, sophisticated, and skillfully worked etchings, done late in his career when he was a master of his craft; for a chronological catalogue of Falda's prints, see Paolo Bellini, 'Per una definizione dell' opera di G.B. Falda,' in *Arte Cristiana* 71 (1983), pp.81-92, especially nos. 165-212, and p.86.

The first part of our work comprises a title and dedication to Agostino Chigi (neither plate engraved by Falda) and thirty-one prints of fountains in public places in Rome. In the second part are a title and dedication to Giovanni Francesco Negroni (neither by Falda) and sixteen views of fountains at the Palazzo di Belvedere, Palazzo Ludovisi, Villa Borghese at Mondragone, and Villa Aldobrandini, including views of the latter's celebrated water theatre and water organ in a room decorated by Domenichino (*Gardens on Paper*, exhibition catalogue by Virginia Tuttle Clayton, National Gallery of Art (Washington,



35. Left: The fountains in front of the Palazzo Farnese, engraved by G.B. Falda. Reduced from 218 × 290mm (platemark). Above: Water organ in the gardens of the Villa d'Este at Tivoli, engraved by G.F. Venturini. Reduced from 240 × 360mm (platemark)

D.C. 1990), pp.78-80). On the evidence of De' Rossi's *Indice delle stampe... esistenti nella stamperia di Gio. Giacomo de' Rossi* (Rome 1677), pp.14-15, the first and second parts were both published by 1677. The second suite is wrongly described by Richard Wallace in *Italian Etchers of the Renaissance and Baroque* (Boston 1989), no.104, as first issued in 1687.

The third part illustrating the fountains of private Roman palaces contains just four prints by Falda, all depicting fountains of the Villa Pamphili and taken from the series he had engraved for the undated *Villa Pamphilia, ejusque palatium* (Cicognara 3911). Plate seven was engraved by Louis Rouhier and the remaining plates of the third suite, and all of those in the fourth suite, were engraved by Giovanni Francesco Venturini.

The dates of first publication of parts three and four are not certain, but were perhaps 1688-1689. Copies of an undated issue of parts one through three are described by Cicognara 3863 and in the catalogue of *The Fowler Architectural Collection of the Johns Hopkins University* (Baltimore 1961), no.117. Copies of an undated issue of parts one through four are described in Olschki's *Choix de livres anciens*, IX (Florence 1936), 16899; in Theodore Besterman's *Old Art Books* (London 1975), p.37; and in the British Library's *Catalogue of Seventeenth century Italian Books* (1986), p.327 (implausibly dated circa 1675); and another was recently through the London salerooms (Kissner Collection, dispersed by Christie's, 3-5 October, 1990, lot 136). Our dated and numbered issue of the prints is the one reproduced by *The Illustrated Bartsch*, 47 (New York 1983), pp.278-338, 350-353.

Bound at the end of this copy is a late issue of Giovanni Maggi's *Nuova raccolta di fontane che si vedano nel alma citta di Roma, Tivoli, e Frascati* having the imprint 'Gio. Jacomo Rossi formis Romae alla Pace all' insegna di Parigi,' a suite of fifty-nine engravings, of which fifty-two measure approximately 220 × 150mm, and the others are 365 × 190mm in size. Nineteen engravings are signed by Maggi (some also inscribed with the date of original issue, 1618), five prints are signed by F. Corduba and one of the large plates is signed by Domenico Barrière. This issue corresponds to Berlin Katalog 3600.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3603; *Fons Sapientiae: Garden fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks (Washington, D.C. 1977), nos.12-13; *The Age of the Marvelous*, exhibition catalogue edited by Joy Kenseth, Hood Museum of Art, Dartmouth College (1991), no.181 (reproducing the print of the Room of the Winds in the Belvedere, Frascati)

36 FILICAIA, Vincenzo da

Poesie toscane

Florence 1707

£ 675

Poesie Toscane di Vincenzio da Filicaia Senatore Fiorentino e Accademico della Crusca. All' Altezza Reale del Serenissimo Cosimo III, granduca di Toscana.

Florence, Piero Matini, 1707

Quarto, (352) ff. signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Zzz⁴ Aaaa-Qqqq⁴ Rrrr⁶ (blank Rrrr⁶), paginated 1-9 (3) 1-690 (2); plus engraved portrait of the author (verso blank). On the title-page is the engraved device of the Accademia della Crusca. In excellent state of preservation.

Bound in contemporary vellum.

First edition of a collection of verse posthumously edited by the author's son, Scipione da Filicaia. It features a fine portrait of the author engraved after a design of Giovanni Ciabilli by Cosimo Mogalli (1667-1730), a pupil of G.B. Foggini, and later one of the artists commissioned by Cosimo III to make engravings of the paintings in the grand-ducal collections.

Vincenzo da Filicaia (1642-1707) was one of the most renowned lyricists in Italy during the late Seventeenth century. He wrote patriotic poetry, verses on religious and lofty subjects, and a great deal of occasional verse, as for example sonnets 'Sopra il giuoco del calcio,' 'L'Allegrezza mascherata del Calcio nel giorno natalizio della Ser.ma granduchessa Vittoria,' and on the death of Queen Christina. Filicaia proclaimed the Swedish queen as the saving providence of Italian poetry; she returned his admiration, even going so far as to exclaim in a letter to him: 'If Alexander the Great were alive today, he would have more cause to envy the princes of our generation for your sake than he ever had to envy Achilles for the sake of his bard Homer' (English translation in the exhibition catalogue *Christina Queen of Sweden*, Nationalmuseum (Stockholm 1966), p.379).

REFERENCES: Gamba, *Serie dell' edizioni de' testi di lingua italiana* (Venice 1839), 443 ('Raro'); five locations reported to the National Union Catalog (volume 172, p.256)



36. Portrait of the poet Vincenzo Filicaia, engraved by Cosimo Mogalli from a design by Giovanni Ciabilli.
Reduced from 210 × 150mm (platemark)

37 [FONTANI, Francesco]

I riti nuziali de' Greci

Florence 1789

£ 395

I riti nuziali de' Greci per le faustissime nozze dell' illustrissimo signor marchese Vincenzio Riccardi con l'illustrissima signora Ortenzia del Vernaccia.

Florence, Jacopo Grazioli, 29 September 1789

Quarto, (74) ff. signed A-R⁴ S⁶ and paginated 1-146 (2); engraved armorial vignette on title-page and illustration (115 × 125mm, platemark) by Carlo Lasinio (1759-1838) on folio I1, both printed in sepia ink.

A fine copy printed on blue paper.

In a contemporary Italian mottled calf binding, back and edges decorated in gilt.

Only edition of a dissertation on the marriage customs of the ancient Greeks (pp.18-65), by Francesco Fontani (1748-1818), librarian of the Riccardiana, author of *Viaggio pittorico della Toscana* (Florence 1801-1803), and of a *Nuova pianta di Firenze* (Florence 1818). Also printed are complimentary verses in Italian and Latin by fourteen friends of the newlyweds, including Giulio Perini, Giuseppe Bottoni, Gaetano Cioni, and Francesco Masetti.

REFERENCES: Olga Pinto, *Nuptialia: Saggio di bibliografia di scritti italiani pubblicati per nozze dal 1484 al 1799* (Florence 1971), no.1849; two locations reported to the National Union Catalog (volume 177, p.179); no copy in the British Library

38 FRANCE – Administration générale des Forêts

Instruction sur les Bois de marine

Paris 1803

£ 975

Instruction sur le Choix, le Martelage et l'Exploitation des Bois de marine; avec les planches figuratives des pièces de construction.

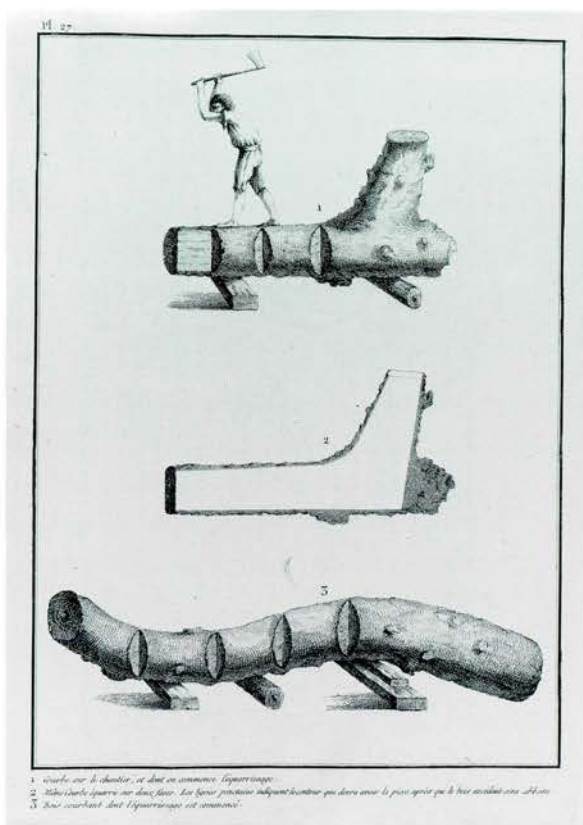
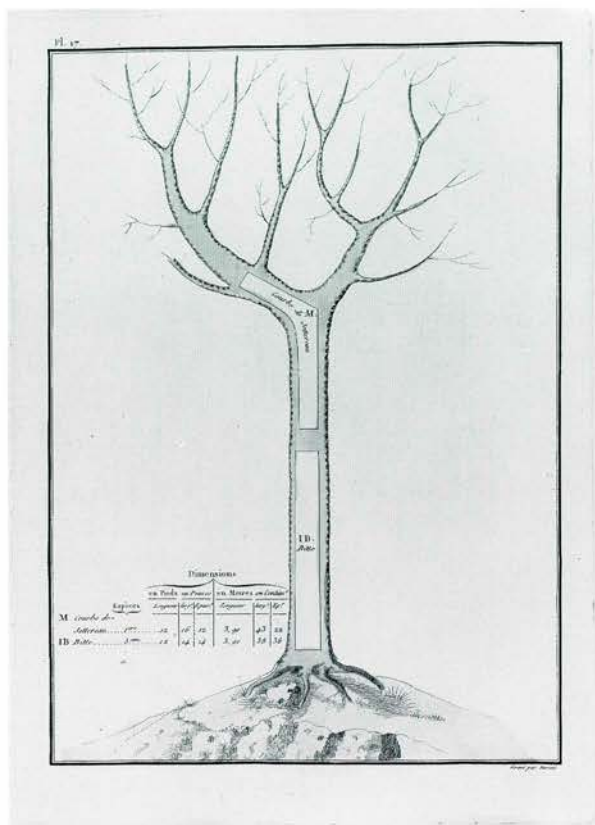
Paris, 'L' Imprimerie de la République. Thermidor an XI,' (1803)

Folio, (9) ff. letterpress, paginated (2) 1-14 (2); plus twenty-seven numbered plates, each *circa* 305 × 210mm (platemark), of which nos.1-23 are coloured by a contemporary hand. A woodcut head-piece (*Liberté-Égalité*), two small woodcuts, and four engravings are printed with the text.

Printed on a thick paper with light green tint. Faint waterstain in fore-margin of seven leaves, otherwise in very good state of preservation.

Bound in modern vellum-backed paper boards.

A report on the management of forests and the selection of trees for naval timber, compiled under the direction of Joseph Alexandre Bergon (1741-1824), one of five officers of the Administration générale des Forêts created in 1802, and from 1806 its directeur général; in 1811 Bergon was created a count of the Empire.



38. Hand-coloured engravings by Sampier Darena reduced from 310 × 225mm (left) and 295 × 195mm (right)

The text comprises a 'Première Instruction sur le Choix des Arbres propres à la construction des Vaisseaux de guerre' and a 'Seconde Instruction sur le Martelage et l'Exploitation des Arbres propres aux constructions navales,' both subscribed by Bergon and his fellow-administrators, Chauvet, Guéhéneuc, Allaire, and Gossuin, and the latter dated at Paris, 'le 20 messidor an onze.' Then follow 'Tarif arrêté à Brest le 16 novembre 1765' illustrated with sixty-one small engraved figures (on four plates) of the proportions of timbers used in shipbuilding, organized in five classes, and a 'Tarif arrête à Brest le 15 mars 1783' indicating the minimum dimensions of a tree trunk or branch for obtaining a timber of a certain type and size.

The charming plates are all signed 'Darena,' probably Sampier Darena, the engraver of natural history, maps and coins (Bibliothèque nationale, *Inventaire du fonds français après 1800*, V (Paris 1949), pp.396-397). The first twenty-three plates, all nicely hand-coloured, are of trees and show how fifty-seven different marine timbers can be obtained from trees of irregular shape, giving dimensions both in feet and metres. The remaining, uncoloured plates illustrate designs for a frigate and a corvette and the last shows a labourer cutting ships' timbers from the stem of a tree.

No copy of this publication has been traced in the library catalogues and bibliographies at our disposal.

39 FRANCESCONI, Daniele

Di un' urnetta lavorata all' agemina

Venice 1800

£ 475

Illustrazione di un' urnetta lavorata d' oro e di varj altri metalli all' agemina coll' iscrizione Paulus Ageminius faciebat.

Venice, Stamperia Palese, 1800

Octavo, (75) ff. signed *⁴ a-b⁸ c⁴ a-c⁸ d⁸ (-d⁵, cancelled) e⁸ f⁴ g⁸ (g⁸ = half-title, inserted at front), paginated (50) 1-102 (i.e. 100, the cancelled leaf d⁸ requiring one page to be numbered both 57 and 58); plus three folding engraved plates (*circa* 210 × 300mm) by Antonio Sandi after G. Mezzani.

Light spotting in margins, backstrip somewhat rubbed, otherwise in good state of preservation.

Bound in contemporary patterned paper boards, printed label on spine.

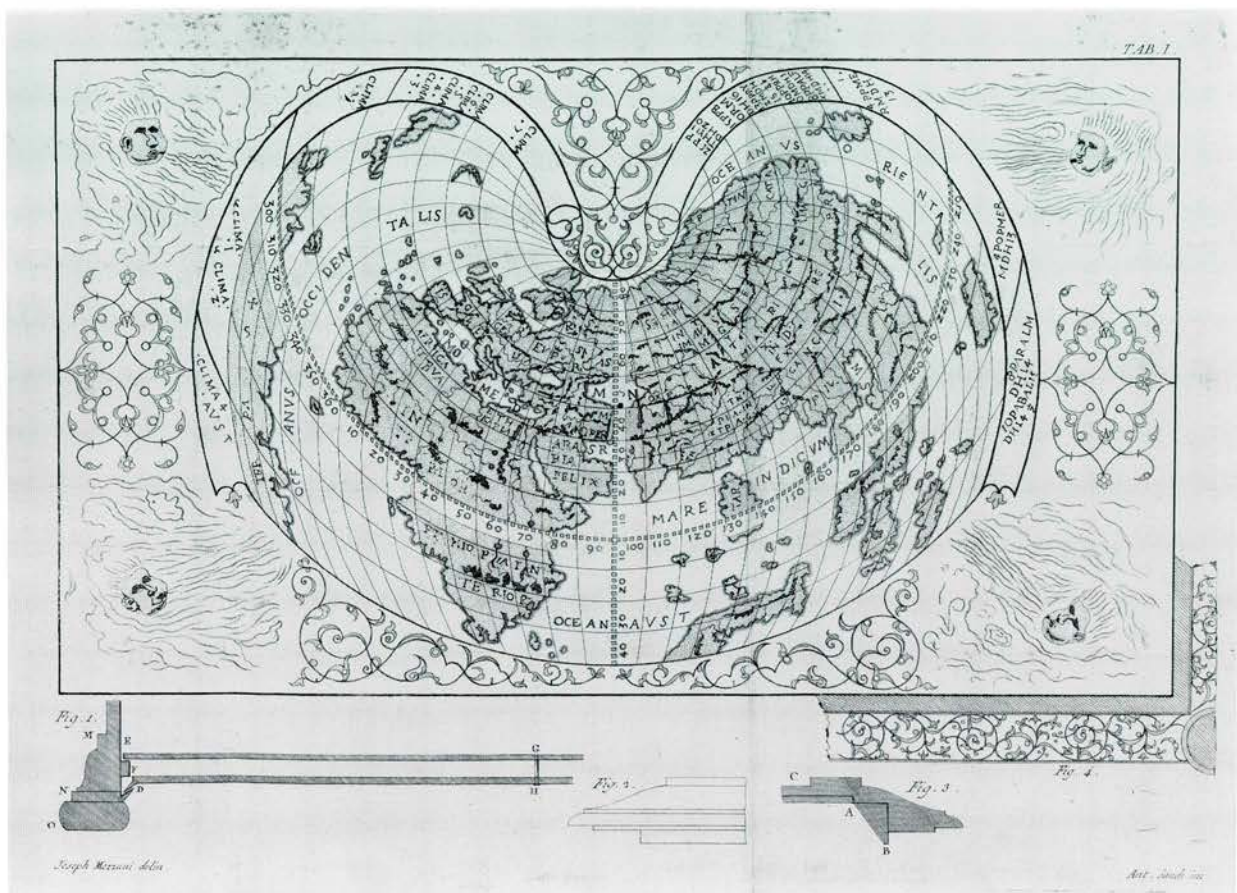
Description of a sensational steel casket, measuring eleven inches in length, seven in width, and five in height, and containing various medals, on display in 1799 in the shop of the Venetian antique dealer Bonaventura Meneghetti. In 1832 the casket is recorded in the collection of Prince Trivulzio, but since has disappeared.

The casket was damascened in gold, silver, and other metals, in intricate Persian-style patterns. On the top was a map of the Italian peninsula, the Dalmatian coast, and Albania, all damascened in gold. Inside the lid were maps of France and Spain and on the bottom was a representation of a terrestrial globe. The casket was signed inside the lid 'Paulus Ageminius Faciebat,' *agemina* being the particular form of damascene work used in this piece.

The author, Abbot Daniele Francesconi (1761-1835), dates the casket to the mid-Sixteenth century and postulates a Venetian origin, where similar damascened works of art were made, notably by Paolo Rizzo, a goldsmith working in the Ruga di Orefici, to whom Francesconi tentatively attributes the casket. Rizzo is traditionally assumed to be the maker of the remarkable Gatterburg – Morosini – Bardoc – Widener helmet, now in the National Gallery of Art, Washington, D.C., which features elaborate gold azzimina damascening. Francesconi disputes the attribution of the casket to a Lombard artist that Mauro Boni, Abbot of the Valentina, had published in *Notizia di una cassetina geografica* (Venice 1800).

In 1970 Hans Huth published the casket as a genuine work of Paolo Rizzo on the authority of Francesconi's description, in the *Festschrift für Heinz Ladendorf*, edited by P. Bloch & G. Zick (Cologne 1970), pp.58-68, plate XXVI/1. Subsequently, A.M. Massinelli demonstrated convincingly that the casket is a forgery by Bonaventura Meneghetti; see now her essay, 'The Meneghetti, Venetian antique dealers and forgers,' in *Apollo* 132 (August 1990), pp.90-94, reproducing one of the plates in our book.

REFERENCES: Cicognara 1263; E.A. Cicogna, *Saggio di bibliografia veneziana* (Venice 1847), 5145; three copies only located by the National Union Catalog (volume 182, p.210)



39. Map engraved on the bottom of a damascened casket fraudulently sold by the Venetian antique dealer Bonaventura Meneghetti about 1800. Engraving by Antonio Sandi, reduced from 205 × 290mm (platemark)

40 FRANCINI, Alessandro

Livre d'architecture

Paris 1631

£ 4850

Livre d'architecture contenant plusieurs portiques de différentes inventions, sur les cinq ordres de colonnes.

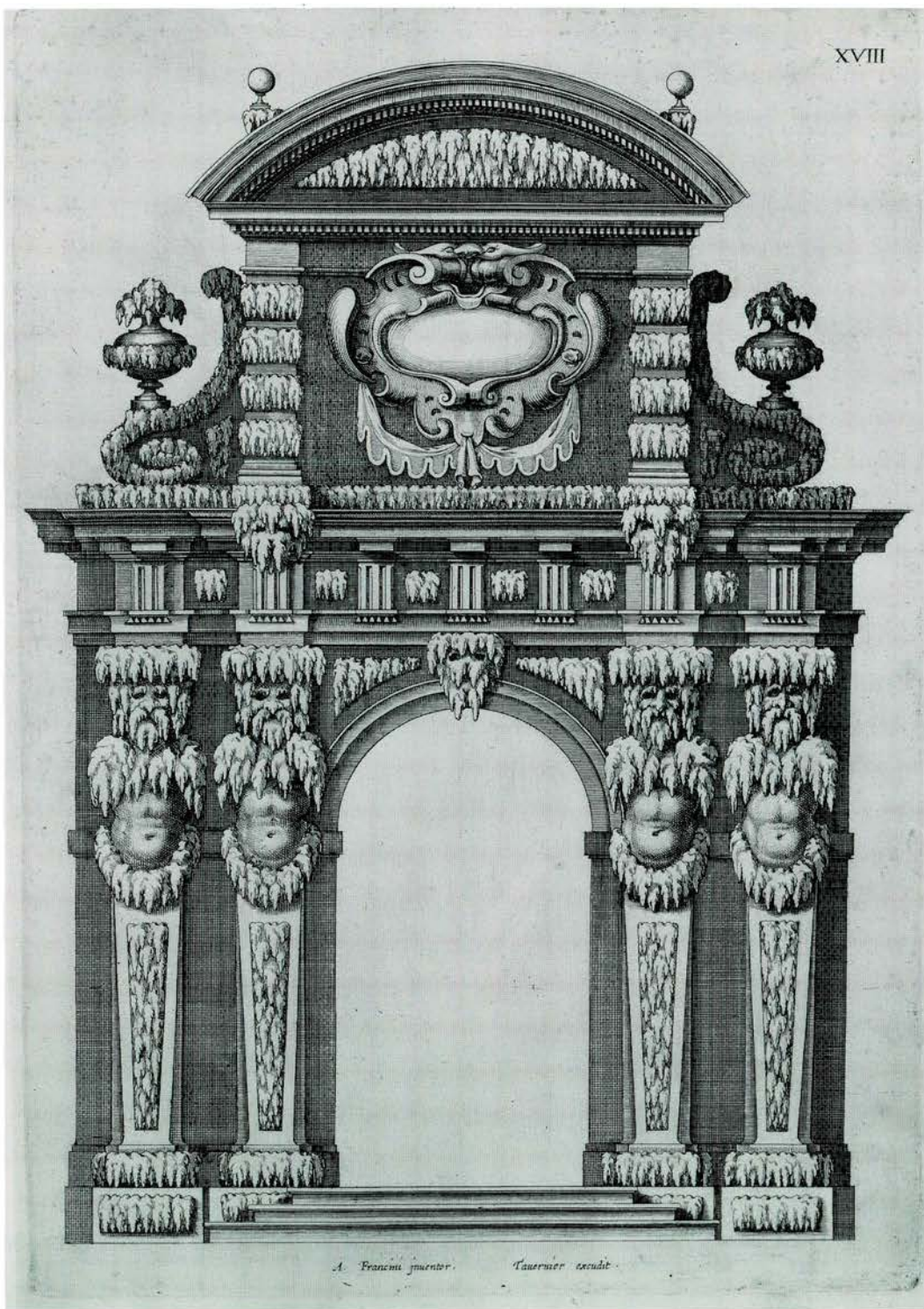
Paris, Melchior Tavernier, 1631

Folio, (4) ff. letterpress, comprising title, descriptive list of plates, author's dedication to Henri IV, and address 'Aux amateurs d'architecture'; plus forty numbered engraved plates.

A few insignificant stains, inscription on title-page scribbled out in ink; on the whole, a fine copy.

Bound in contemporary mottled calf.

First issue of a suite of forty designs for triumphal arches and entrances, by a Florentine (circa 1570–1648) who had been invited to the French court by Marie de Médicis, became



40. Design for an entrance to a grotto, engraved after a design of Alessandro Francini.
Reduced from 360 × 240mm (platemark)

ingénieur ordinaire du roi to Louis XIII, and built grottoes and fountains in the grounds of Saint-Germain-en-Laye and Fontainebleau. He was assisted in these projects by his brother, Tomasso (1571-1651); see further, Albert Mousset, *Les Francine: créateurs des eaux de Versailles* (Paris 1930).

Of all the Orders, Alessandro Francini found the massive Doric most suited to this kind of monument, and he uses its form and proportions in nineteen designs, while six designs develop the Tuscan column, six the Ionic, five the Corinthian, and three feature the Composite Order. 'Although grouped according to the five Orders, the designs are dominated by proto-Baroque ornamentation; large cartouches framed by statuary and sculptured pediments surmount heavy swags and urns above columns displaying all manner of rustication' (M.C. Perdue, in *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1982), no. III-A/12).

The plates measure 375 × 250mm (platemarks) and are mostly inscribed 'A. Francini Inventor Tavernier excudit'. In some copies, including the present one, the portrait of Francini (plate 1) is signed 'Bosse Fecit' above Tavernier's imprint, and some cataloguers have mistakenly concluded that all the plates are by him; see Georges Duplessis, *Catalogue de l'oeuvre de Abraham Bosse* (Paris 1859), nos.298-337. The architectural plates are however certainly the work of Tavernier and his atelier; see, R.A. Weigert, 'Le commerce de la gravure en France au XVII^e siècle: les Tavernier,' in *Gulden Passer* 53 (1975), p.429.

A second edition employing the same plates was published in 1640 (Tchemerzine, *Répertoire de livres à figures... éditées en France au XVII^e siècle*, Paris 1933, pp.187-189) and an English version was brought out at London by Robert Pricke in 1669 (Eileen Harris, *British Architectural Books and Writers*, Cambridge 1990, no.229).

REFERENCES: Fowler *Architectural Collection of the Johns Hopkins University* (Baltimore 1961), 126; *Katalog der Ornamentstichsammlung*, Berlin (1939), 3852; Guilmar, *Les Maîtres ornementistes* (Paris 1880), pp.311-312; John Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traités d'Architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), p.491

4I FUCHS, Leonhart

De curandi ratione

Basel [1548?]

£ 3750

De curandi ratione libri octo causarum signorumq. catalogum breuiter continentes, partim olim conscripti, & nunc postremum recogniti, multisq. locis aucti: partim recens adiecti... Accessit quoq. locuples rerum & uerborum memorabilium Index.

Basel, Johann Oporinus, March 1568 [i.e. 1548?]

Octavo, (392) ff. signed α⁸ a-z⁸ aa-zz⁸ Aa-Bb⁸, paginated (16) 1-727 (i.e. 735) and (33)pp. index; eight full-page woodcut illustrations of surgical instruments preceding Book VI (folios nn5 verso through 001 recto) included in registration, but not in pagination, and a nearly full-page woodcut in the text of Book VIII (folio zz5 recto), woodcut initials. Monastic ownership inscription on title-page. In superb state of preservation.

Bound in contemporary flexible vellum, original pink silk ties detached.

An exceptionally attractive copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions.

Perhaps best known for a pharmaceutical herbal, Leonhart Fuchs (1501-1566) also wrote medical textbooks for his students at Tübingen, edited and translated Hippocratic and Galenic medical texts, and abridged works by Vesalius and other contemporaries. The present work has a complex textual evolution, being several times revised, enlarged, and corrected by its author; see Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), pp.222-225.

The text descends from *De Medendis singularum humani corporis partium libri quatuor*, published at Basel in 1539, immediately after Fuchs completed his Greek edition of Galen. A fifth book, 'De medendis tumoribus praeter naturam,' was added in 1542, when the book was reprinted by Johann Oporinus with the new title *De Sanandis totius humani corporis libri quinque*. Three further books were added for the present edition, when the work assumed yet again a new title. The three new books (VI-VIII) discuss the nature and cure of wounds, tumours, ulcers, fractures and dislocations, and are illustrated by woodcuts of surgical instruments copied (with acknowledgement) from Jean Tagault's *De chirurgia institutione* (1543), itself a rewriting of Guy de Chauliac. The cuts measure about 130mm in height and are well-executed and printed.

The 'Epistola nuncupatoria' in our volume is addressed to Christoph, Herzog von Württemberg, and is dated by Fuchs at Tübingen, March 1548. The colophon reads 'Basileae, per Ioannem Oporinum, Anno salutis humanae MDLXVIII Mense Martio' and 1568 is accepted uncritically by all the medical bibliographers and library cataloguers as the date of the edition. In our judgement, the numeral X has been transposed by the compositor and the colophon misprinted as 1568 instead of 1548.

The documents of the Oporinus press collected by Martin Steinmann, *Johannes Oporinus* (Basel & Stuttgart 1967), p.114, indicate that Johann Oporinus sold his press to his brother Hieronymus at the end of 1567, some six or eight months before his death on 6 July, 1568. Although our book can not be traced in the Oporinus shop catalogue of 1552, a work conforming to our edition is noticed in Gesner's *Appendix Bibliothecae* (Zürich 1555), folio n3 verso: 'Praeterea libros quinque de medendi ratione recognouit & auxit, additis tribus libris chirurgicis. Basileae impressit Oporinus'. The title-page advertises that our edition has been published under an imperial privilege 'Cum Caes. Maiest. gratia & priuilegio ad quinquennium.'

REFERENCES: Durling, *Catalogue of Sixteenth century printed books in National Library of Medicine* (Bethesda 1967), 1694; Stübler 35a (woodcut reproduced p.59); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts*, VII (Stuttgart 1986), F-3254; no copies recorded in the published catalogues of the Wellcome Historical Medical Library, Edinburgh medical libraries, Bibliothèque nationale (Paris), or by Waller or Osler, and just three copies (NLM, Columbia, UCLA) are located by the National Union Catalog and Supplement (volume 187, p.201)



42. Woodcut portraits of the emperors Maximilian I and Charles V by Heinrich I Vogtherr. Page height 150mm

42 GERBELIUS, Nicolaus

Icones imperatorum

Strassburg 1544

£ 1850

Icones imperatorum, et breues uitae, atque rerum cuiusque gestarum indicationes: Ausonio, Iacobo Micyllo, Ursino Velio authoribus.

Strassburg, Crato Mylius (Kraft Müller), May 1544

Octavo, (88) ff. signed *⁸ A-K⁸, neither foliated nor paginated; printer's device on title-page and larger version on verso of folio K8 (P. Heitz & K.A. Barack, *Elsässische Büchermarken* (Strassburg 1892), plate XXVII, no.5 and XXVIII, no.11); ninety-six woodcuts printed white on black (each circa 60 × 60mm) and thirty-two blank woodcut ovals are printed where portraits were unavailable; one historiated woodcut initial.

In very good state of preservation with excellent impressions of the woodcuts.

Bound in Eighteenth-century boards covered by speckled brown paper.

A handbook for grammar students providing medallion woodcut illustrations of the Emperors of Rome in the West and the East, and of the Holy Roman Empire, from Gaius Julius Caesar down to Charles V.

The portraits are accompanied by Latin verses by the poets Decimus Magnus Ausonius (310-390AD), Jacob Moltzer, called Micyllus (1503-1588), and Caspar Ursinus Velius (died 1539). The editor, Nicolaus Gerbel (*circa* 1485-1560) was a lawyer in the ecclesiastic administration of Strassburg who from 1541 occupied the chair of history in the Strassburg gymnasium. His dedication to his friend Johann Meyer is dated at Strassburg, 23 August, 1544.

The series of ninety-six woodcuts, printed white on a black ground and enclosed by handsome foliate frames, were cut for the printer Kraft Müller about 1537. Ninety-one portraits appear in the *Chronicon* of Burchardus Urspergensis, published by Müller in 1537, and the entire series illustrates Joannes Cuspinianus, *De Caesaribus atque imperatoribus Romanis opus insigne*, printed by him in 1540. On account of the close similarity of these woodcuts to two portraits dated 1537 appearing on the title-page of Heinrich Vogtherr the Elder's *Kunstbüchlein* (Strassburg 1538), they are usually considered the production of Vogtherr (1490-1556), or of his workshop.

REFERENCES: British Museum, *STC of German Books* (1962), p.340; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI Jahrhunderts*, VII (Stuttgart 1986), G-1450; Ritter, *Répertoire bibliographique des livres du XVI^e siècle qui se trouvent à la Bibliothèque Nationale et Universitaire de Strasbourg* (Strassburg 1937), 115; M.U. Chrisman, *Bibliography of Strassburg Imprints 1480-1599* (New Haven & London 1982), pp.164-165 (H5.3.8); two copies only (Illinois and Harvard) reported to the National Union Catalog (volume 195, p.587)

43 GRASSI, Paolo

La natura de' sogni

Carpi 1613

£ 375

Ragionamenti domestici intorno alla natura de' sogni.

Carpi, Girolamo Vaschieri, 1613

Quarto, (48) ff. signed a-b⁴ A⁴ B-F⁸ and paginated (8) 1-88; woodcut emblematic device on title-page.

Small stain on title, lightly spotted elsewhere, backstrip partially abraded, but generally in good state of preservation.

Bound in contemporary cartonnage.

First edition of an interesting treatise on the nature of dreams, their cause and meaning, by a physician of Correggio and member of the academy Scioperati who flourished 1562-1622.

Grassi believed that the content of dreams was partly shaped by external events and partly by God, who sends bad or good angels to punish or elevate the spirit. He explains how to analyze dreams and render their content intelligible. He summarizes the discussion

of dreams in Aristotle, Pliny the Elder, and other authorities.

This first edition is rare, only Bartolomeo Cocchi's Bolognese reprint of the same year being recorded either in the National Union Catalog (volume 210, p.583, Columbia University only) or by Krivatsy, *Catalogue of Seventeenth century books in the National Library of Medicine* (Bethesda 1989), 4950. Neither edition is in the printed catalogue of the Wellcome Historical Medical Library.

REFERENCES: British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.411; Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France*, IV (Paris 1972), p.74

44 [GRIGUETTE, Bénigne]

Entrée dans la ville de Dijon

Dijon 1656

£ 5600

Les Armes triomphantes de son altesse monseigneur, le duc d'Espéron. Pour le suiet de son heureuse entrée faite dans la ville de Dijon, le huictième iour du mois de May, mil six cens cinquante six.

Dijon, Philibert Chavance, 1656

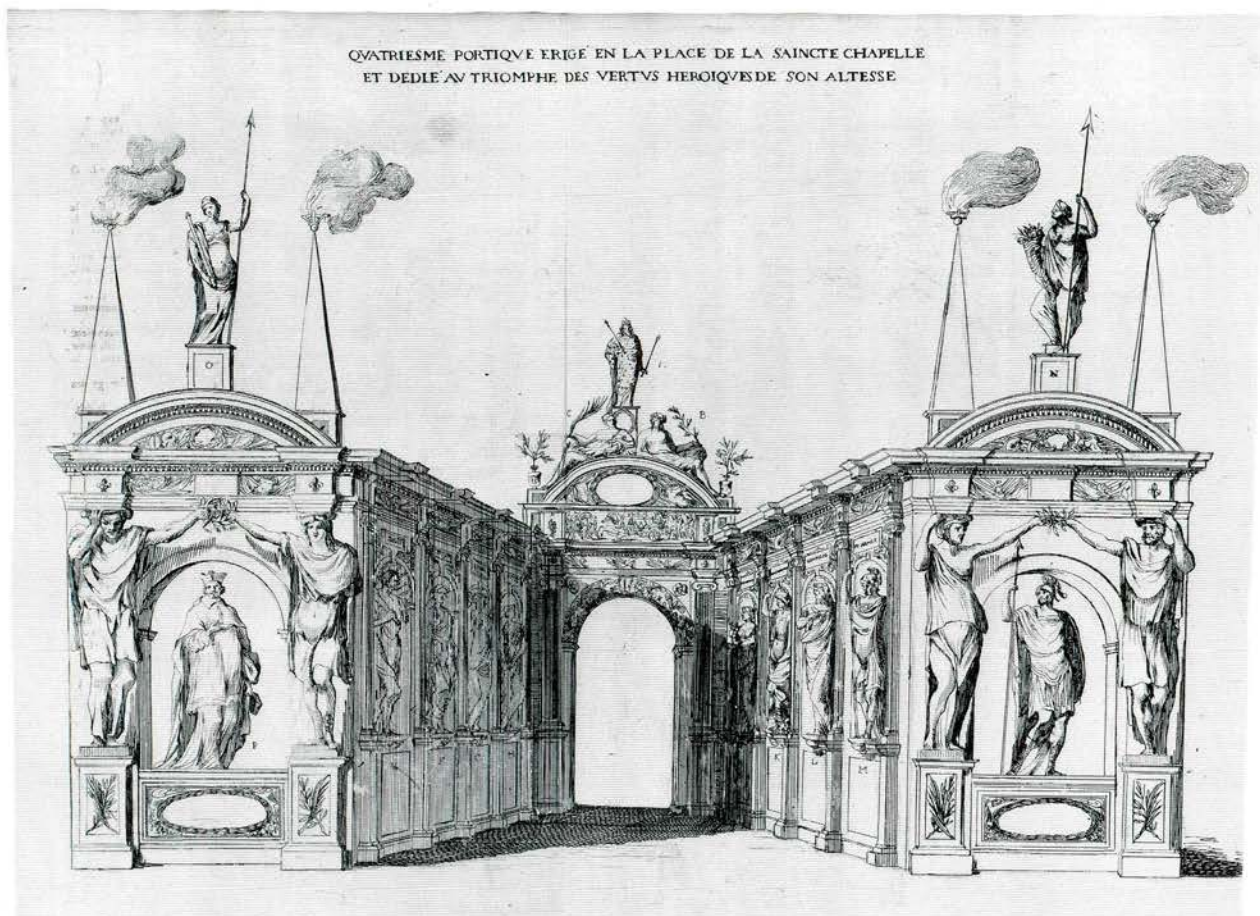
Folio, (70) ff. signed a⁸ A-P⁴ Q²⁺¹ (-a8, cancelled) and paginated (14) 1-79 (1), (8), 81-117 (1); plus engraved title-page, an engraving of a portico, four engravings of triumphal arches (of which two have conjugate leaf of letterpress), two folding plates of a column, and folding plate of a fireworks display. Another nine engravings are printed with the text.

A few plates shaved by the binder, otherwise in very fine state of preservation.

In a contemporary flexible vellum binding.

A description of the entry of Bernard de Foix de la Valette, duke d'Espéron, into the city of Dijon, on 8 May, 1656. The book was prepared for the press by Bénigne Griguette, 'Advocat en Parlement & Eschevin de la ville de Dijon' (folio Q2 recto), and another *advocat*, Jean Godran, designed and drew the temporary architecture for the engraver A. Mathieu (Thieme-Becker XIV, p.298).

These ephemeral decorations include a portico erected at the Porte d'Ouche through which the Duke entered the city and four triumphal arches. The first arch, the 'Arc de l'Amour du peuple,' was erected at Pont-Arnaut; its base was ornamented by inscriptions and poetry composed by Griguette. The second arch was dedicated to the valour and generosity of the Duke; the third arch celebrated his martial victories; and the fourth, erected in the Place de la Saint Chapelle, celebrated his personal virtues, and featured eight allegorical figures standing in porticos along its wings. The portico, first and third arches, are reproduced by full-page engravings measuring approximately 280 × 170mm (platemarks), while the second and fourth arches are reproduced on folding plates measuring 300 × 210mm and 285 × 390mm (platemarks). The allegorical figures incorporated in the design of the fourth arch, Fide, Prudentia, Magnanimitate, etc., are displayed in engravings printed with the text.



44. Ephemeral architecture in the Place de la Sainte-Chapelle at Dijon for the triumphal entry of the duke d'Epemon in 1656. Engraving by A. Mathieu reduced from 285 × 390mm (platemark/image)

Other temporary structures include a 'Colonne Militaire' resembling Trajan's Column that documents military engagements from the Battle of Dreux (1562) to the Siege of Seurre (1653), and is crowned by a statue of the Duke. Two faces of the column are shown on two huge plates engraved by Mathieu, each measuring 1110 × 210mm (platemark). The last engraving, 325 × 210mm (platemark), illustrates the firework machine and display in the Place de la Saint Chapelle. That structure resembled the Temple of Janus and was ornamented by allegorical statuary of Peace, Abundance, and the Arts, as well as Discord and Rebellion.

REFERENCES: Gabriel Mourey, *Le Livre des fêtes françaises* (Paris 1930), p.127 (reproduction fig.104); P. Hofer, *Baroque Book Illustration* (Cambridge 1970), no.40 (title-page reproduced); *Katalog der Ornamentstichsammlung, Berlin* (1939), 2997; only the Georges Joly, Baron de Blaisy – Folger Library copy was reported to the National Union Catalog (in the Supplement, volume 691, p.499)

Reproduced opposite

44. Fireworks display at Dijon designed by Jean Godran. Folding engraving by A. Mathieu reduced from 325 × 210mm (platemark)



DESSEIN DU FEU D'ARTIFICE QUI FUT TIRE EN LA PLACE DE LA SAINTE
CHAPELLE LE IOVR DE L'ENTREE DE SON ALTESSE .

45 GUARINI, Marcantonio
Compendio historico delle Chiese di Ferrara
Ferrara 1621

£ 875

Compendio historico dell' origine, accrescimento, e prerogative delle Chiese, e luoghi Pij della Città, e Diocesi di Ferrara, E delle memorie di que' Personaggi di pregio, che in esse son sepelliti: In cui incidentalmente si fa menzione di Reliquie, Pitture, Sculture, ed altri ornamenti al decoro così di esse Chiese, come della Città appartenenti.

Ferrara, Heirs of Vittorio Baldini, 1621

Quarto, (246) ff. signed †⁴ A–Z⁸ Aa–Ff⁸ Gg⁶ a⁴, paginated (8) 1–475 (9); woodcut on title-page, printer's device on Gg⁶ verso, woodcut initials and ornaments.

Exlibris of Giacomo Manzoni on front pastedown. Spine cracking and binding abraded and rubbed, internally in fine state of preservation.

Bound in Seventeenth-century reversed calf, covers decorated by large armorial insignia of Gaspard Coignet de la Thuilerie (1596–1653), his cypher on spine.

First edition of a description of the churches in the diocese of Ferrara, setting out precisely the details of their foundation and patronage, often extracted from local records, and mentioning particularly their works of art. A supplement was published in 1670.

The original owner of our copy, Gaspard Coignet, was the French ambassador in Venice in 1630; see Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1928), 1463.

REFERENCES: Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2782; J. Schlosser-Magnino, *La Letteratura artistica in Italia*, edited by Otto Kurz (Rome 1964), p.584; Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881–1886), 1696; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.425; three copies reported to the National Union Catalog (volume 221, p.242)

46 HILLESSEMIUS, Ludovicus
Sacrarum antiquitatum monumenta
Antwerp 1577

£ 1850

Sacrarum antiquitatum monumenta; patriarcharum, regum, prophetarum & virorum verè illustrium veteris Testamenti, Imaginibus & Elogiis apparata atque inscripta.

Antwerp, Christopher Plantin, 1577

Octavo, (66) ff. signed †⁸ A–F⁸, paginated (16) 1–96; printer's woodcut device on title-page (Voet no.29), engraved portrait of the author (130 × 90mm, platemark) on folio A2 recto, and thirty-nine engravings and etchings printed with the text (*circa* 115 × 75mm, platemarks).

Engraved exlibris of Van der Helle of Lille (sale Paris 1868). Extreme margins of some leaves very lightly browned, otherwise a well-preserved copy with good impressions of the prints.

In a plain green morocco binding, signed by Duru and dated 1852.



46. Adam & Eve, engraved by Johann Sadeler from a design by Crispijn van den Broeck. Reduced from 115 × 75mm (platemark)



46. Moses, etched by Abraham de Bruyn from a design by Pieter van der Borcht. This print remained unknown to Voet. Reduced from 115 × 75mm (platemark)

Only edition of this pious compilation with thirty-nine quasi-emblematical illustrations of Old Testament figures from Adam to Judas Maccabaeus (Mario Praz, *Studies in Seventeenth century Imagery* (reprint Rome 1975), p.369). The author (1515-1575), humanist and sometime burgomaster of Andernach, dedicates his book to the Palatine count Albert, at Andernach, in 1574. It was posthumously published by his heirs with testimonials contributed by Joannes Latomus, Hieronymus Berchemius, and anonymous authors.

In this copy seven of the thirty-nine text illustrations bear the signature in the plate of their designer, Crispijn van den Broeck, called Paludanus (1524-1591), and two illustrations are signed with the monogram of another artist in regular employment at the Plantin press, Pieter IV van der Borcht (1545-1608). From the evidence of a group of preparatory drawings at Windsor, twenty-five of the unsigned illustrations can be firmly attributed to Van den Broeck. The five remaining subjects for which drawings do not survive at Windsor most probably also were drawn by him; see Leo van Puyvelde, *The Flemish Drawings at Windsor Castle* (London 1942), pp.10-12, nos.4-39, incorrectly stating that all the sheets at Windsor were engraved for this book.

The printmakers were Johannes I Sadeler (1550-circa 1600) and Abraham de Bruyn

(1540-1587). Sadeler engraved the author's portrait and thirty-seven of the text illustrations, signing twelve plates. The two subjects signed by the designer Pieter van der Borch, Moses (page 26) and Nathan (page 42), were etched by De Bruyn; see Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, III (Amsterdam 1951), p.107, nos.4-5; volume IV (Amsterdam 1951), p.8, no.383; and volume XXI (Amsterdam 1980), pp.96-97, nos.72-110 and p.183, no.598 (author's portrait).

The bibliographers have not observed that while all copies of this book have a portrait and thirty-nine text illustrations, there are variants of two or perhaps three subjects. The copies in the British Library and Victoria & Albert Museum Library both include a print of Moses (page 26) designed by Van den Broeck, in which the landscape background features, on the left: Adoration of the brazen serpent, and on the right: Moses on the mountain. The print in our copy was designed instead by Van der Borch and bears his monogram together with that of the engraver De Bruyn. Here an encampment is depicted in the landscape background and the small tablet is held rather than supported by the Patriarch.

The plate of Nathan (page 42) in our copy is identical to that appearing in the British Library and Victoria & Albert Museum copies in having the monograms of Van der Borch and De Bruyn etched in the metal. The print of Nathan in the Museum Plantin Moretus copy, described by Voet, is not signed by any engraver. Since the Moses print in MPM copy is from the plate designed by Van den Broeck, Voet was thus led to the erroneous conclusion: 'There is no evidence that A. De Bruyn worked on these illustrations.'

An unlocated copy of the book described by J. Schwab, *Ludwig Hillesheim, Humanist und Bürgermeister von Andernach im 16. Jahrhundert* (1906), p.89, note 2, included De Bruyn's etchings of Moses and Nathan, and in addition a De Bruyn etching of Adam (page 4). Other variations between copies can be explained by misimposition of the plates.

REFERENCES: Leon Voet, *The Plantin Press (1555-1589), a Bibliography*, IV (Amsterdam 1981), no.1335; British Museum, *STC of Dutch Books* (1965), p.95; M. Funck, *Le Livre belge à gravures* (Paris & Brussels 1925), pp.184-186, 333; two copies only reported to the National Union Catalog (volume 246, p.292)

47 HOPFER, Daniel

Etching of a sculptural altarpiece with the Risen Christ, the Crucifixion, and the Holy Kinship

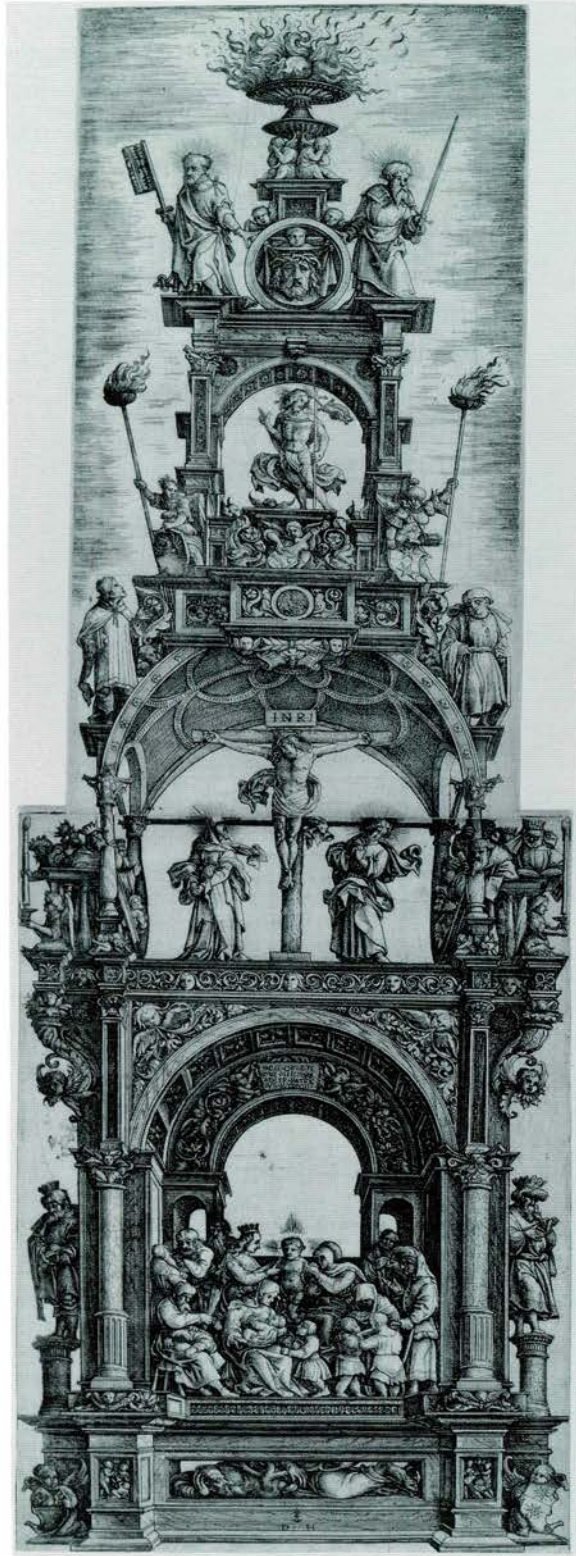
Augsburg circa 1518

£ 11,500

Etching on iron printed from two plates, as yet unattached but perfectly aligned, the upper plate measuring 319 × 169mm and the lower plate 294 × 210mm, trimmed to the platemark or outside subject. Signed in the plate with Hopfer's monogram. First state (of two). Watermark on the upper plate of an Escutcheon with three stars (Briquet, *Les filigranes*, 1463; Augsburg 1516). See below for provenance.

Faint early fold across the middle of the upper plate, expert restoration to lower plate (without loss), otherwise a fine, richly inked impression.

The prints are hinged on a museum mount.



47. Sculptural altarpiece in the church of Saint Magdalena in Augsburg, dismantled in 1724. Etching by Daniel Hopfer reduced from 609 × 210mm (platemark/subject)

An etching of the marble 'Sakramentshaus' that stood between the high altars of the Dominican church of Saint Magdalena in Augsburg, from its donation in 1518 until 1724, when the church was remodelled in the Baroque taste, and the sculptural altarpiece dismantled. Parts of the altarpiece were subsequently incorporated in an altar in the nave, but later these elements also left the church.

According to a description of St. Magdalena written in 1709 by Antonius Pez, the altarpiece was constructed from red and white marble with columns of jasper, and rose the full height of the vault (his description transcribed by Polycarp Siemer, *Geschichte des Dominikanerklosters Sankt Magdalena in Augsburg*, Vecht 1936, p.256). Our etching shows that it rested on a socle decorated by the figure of Sleeping Jesse, an angel at each side supporting the heraldic insignia of the donor, Philip Adler, an Augsburg merchant and imperial counsellor. On the level above is the extended family of Jesus under a vault in which is inserted a tablet recording Adler's gift of the altarpiece in 1518:

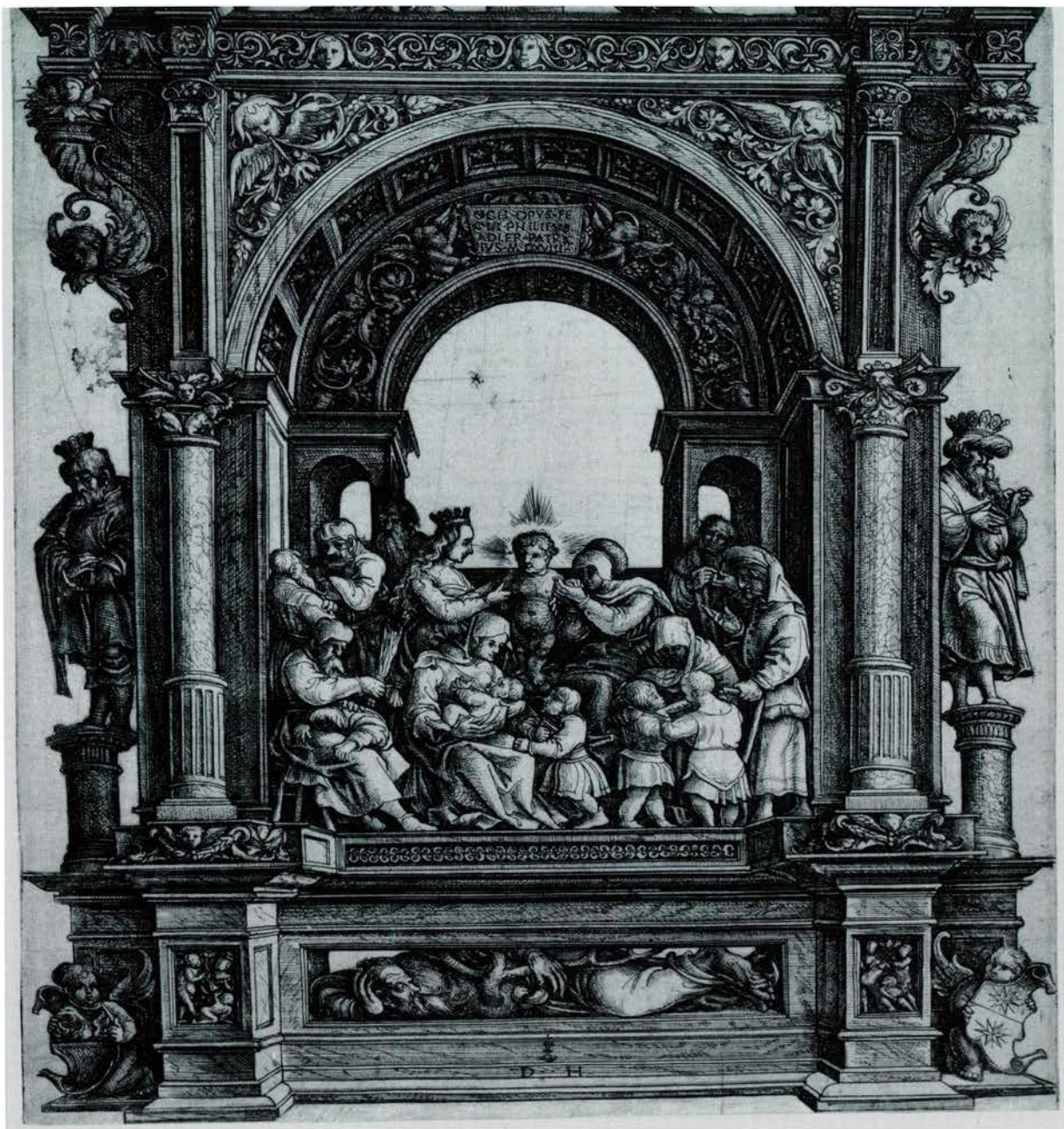
OCH [i.e. HOC] OPUS FECIT PHILIPUS ADLER PATRICIUS MDXVIII.

On the second level above appears the Crucified Christ between Mary and John the Baptist, with Herod, Pilate, and other witnesses on adjacent balconies. On the third level is the Risen Christ under a triumphal arch, flanked by figures bearing torches, and further shields having Adler's insignia. On the top level are the Apostles Peter and Paul holding the cloth of Saint Veronica, the Eternal Flame burning above them.

There are two associated drawings, however neither challenges our print as the prime visual document for the lost altarpiece. A large sheet in Nuremberg (637 × 257mm) shares the same viewpoint as Hopfer's etching and is judged by F. Zink, *Die deutschen Handzeichnungen*, I (Nuremberg 1968), no.134, to be a copy of it, executed *circa* 1530 by an artist in the circle of Jörg I Breu. Responding to Protestant influences, this draughtsman suppressed the Holy Kinship group and left the main platform empty. The other drawing is a detail of the Holy Kinship group in the opposite sense to our etching; its poor quality excludes it from being a preparatory sheet. That drawing is preserved in the Kupferstichkabinett at Basel and was exhibited in *Welt im Umbruch; Augsburg zwischen Renaissance und Barock* (Augsburg 1980), nos.14, 599.

The etcher Daniel Hopfer was born *circa* 1470 at Kaufbeuren and became a citizen of Augsburg in 1493, where he established himself initially as an etcher of armour. Hopfer was one of the first artists in the North to adopt etching for the making of prints and from his studio came the first printed designs in the new Renaissance style for church furniture, monstrances, tabernacles, and domestic utensils, as well as numerous plates of ornamental motifs; see *The Hopfers of Augsburg, sixteenth century etchers*, exhibition catalogue, Grunwald Center for the Graphic Arts, UCLA (Los Angeles 1966).

Our impression descended through two Viennese collections, those of Franz Gawet (1762-1847; Lugt 1069) and J. Sigmund Bermann (1794-1846; Lugt 235), into the possession of Ambroise Firmin-Didot of Paris (1790-1876; Lugt 119), in whose sale in May 1877 it was described as a 'superbe épreuve du 1er état' (lot 427). The etching was offered for sale by Messrs. W.H. Schab, *Master drawings and prints from European private collections*, catalogue 55 (New York *circa* 1974), no.55 (\$3800). It was in the collection of



47. Detail from Daniel Hopfer's print of a marble altarpiece installed in 1518 between the altars of Saint Magdalena in Augsburg. Reduced from 238 × 212mm

Otto Schäfer of Schweinfurt, Germany, until its recent sale at Bern, by Galerie Kornfeld, 24 June, 1992, lot 78.

Five impressions of this first state were recorded by Robert Ziljma in 1986 when compiling Hopfer's entry for Hollstein, located at Amsterdam, Basel, London, Paris, and Vienna. In the Seventeenth century a Nuremberg publisher named David Funck acquired the plates of the Hopfer family, etched a number in each, and reprinted about 230 of them as *Opera Hopferiane* (Berlin Katalog 3). Most surviving impressions of the etching bear the Funck numbers (45, 48) and were printed by him, or even later.

REFERENCES: Hollstein, *German Etchings Engravings Woodcuts*, XV (Blaricum 1986), p.62, no.28; Bartsch VIII, 478, no.21 and *The Illustrated Bartsch*, 17 (New York 1981), p.99; Bibliothèque nationale, *Inventaire des gravures des Ecoles du Nord* (Paris 1982-1983), II, p.194, no.2693; *Ornemanistes du XV^e au XVII^e siècle: Gravures et dessins*, exhibition catalogue, Collection Edmond de Rothschild, Musée du Louvre (Paris 1987), no.26; *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.335

48 JACKSON, John Baptist

Opera selectiora

Venice 1745

£ 16,500

Titiani Vecelii, Pauli Caliarrii, Jacobi Robusti, et Jacobi de Ponte; Opera Selectiora a Joanne Baptista Jackson, Anglo; Ligno coelata et coloribus adumbrata.

Venice, Giovanni Battista Pasquali, 1745

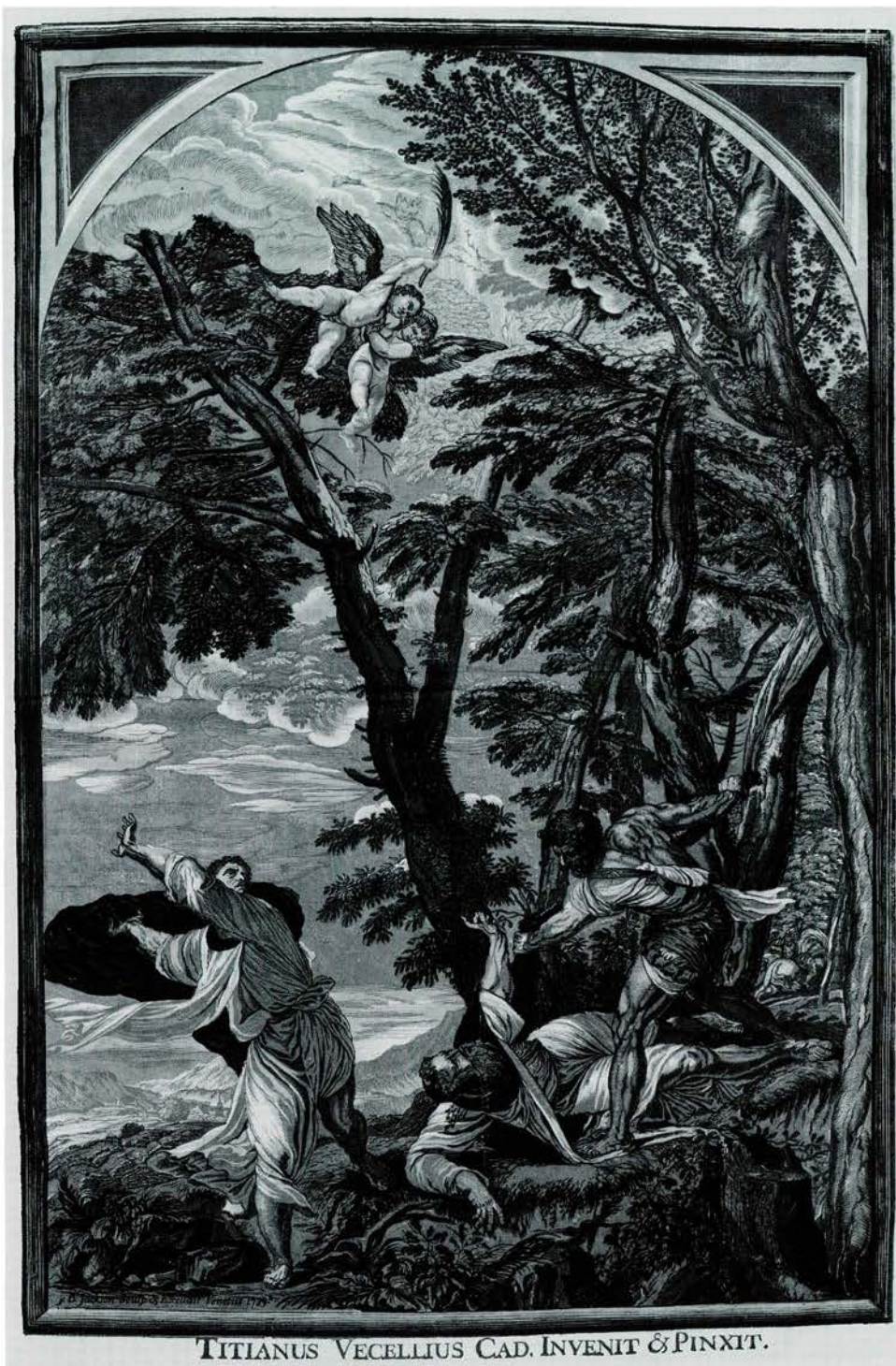
Folio (613 × 470mm), suite of letterpress title-page with woodcut vignette and twenty-four sheets of chiaroscuro woodcut prints reproducing seventeen subjects (two subjects each take three sheets and three subjects each take two sheets), one woodcut printed using two blocks and all the others printed from four blocks.

The sheets trimmed by the binder well outside the border line, leaving an average margin of 40mm. Short tear in fore-edge of the title (repaired), faint spotting in a few margins, on the whole excellent impressions in fine state of preservation.

In an early binding of brown pasteboards, calligraphic lettering-piece on front cover.

A suite of chiaroscuro woodcuts reproducing seventeen works of art by great Venetian painters of the Sixteenth century, then in churches and lay confraternities of Venice and its environs, or in the private collection of the series' principal patron, Consul Joseph Smith. Three prints have a certain documentary value as the originals are now lost. Two other woodcuts are of interest because the originals have since been cut down (Titian's 'Virgin in the Clouds with Six Saints') or extensively restored (Tintoretto's 'Miracle of Saint Mark').

The chiaroscuro woodcut process developed in response to a demand for reproductions of monochromatic wash drawings and until Jackson began to experiment with the technique, had not been used for the interpretation of oil paintings. Jackson's first chiaroscuro woodcut is 'Christ giving the keys to Saint Peter' after a drawing by Raphael, executed at Paris in 1727 for the *Recueil Crozat*, an album of reproductions of drawings and paintings in the best French collections.



48. Death of St. Peter Martyr, chiaroscuro woodcut by J.B. Jackson printed from four blocks: tan, light grey, brown, and brownish black. The original, painted by Titian for the church of SS. Giovanni e Paolo, was destroyed by fire in 1867. Reduced from 535 × 343mm

After his arrival at Venice in 1731, Jackson was occupied primarily in making conventional woodcuts to decorate or illustrate books printed by Baglioni, Pezzana, and others. Receiving encouragement from Antonio Maria Zanetti, he also made several chiaroscuro woodcuts after old master drawings and prints, and in 1735 he printed on a cylinder press set up in his own house 'The Judgement of Salomon' after Rubens, the first chiaroscuro woodcut to reproduce a painting in a full range of tones. Then in 1738 Jackson reproduced two works in Consul Smith's collection by the chiaroscuro method, a bronze statuette of Neptune after Giambologna, and a small painting by Rembrandt, 'Descent from the Cross' (now National Gallery, London).

Well-satisfied by these prints, Consul Smith proposed to Jackson that he undertake a series of large chiaroscuro woodcuts after Venetian masters. The series was to be sold as a bound volume from the shop operated for Smith by Giovanni Battista Pasquali. Finance came from Smith, his friends Charles Frederick and Smart Lethieullier, and other English residents at Venice. Jackson began work in 1739 and for the next four and a half years he was wholly occupied with planning, cutting, and proofing the ninety-four blocks from which the 'Venetian Set' ultimately was printed in 1745.

In order to preserve the detail and grandeur of the originals Jackson worked in a large format, using three sheets to reproduce two paintings ($546 \times 1248\text{mm}$, $547 \times 1278\text{mm}$) and two sheets to reproduce three paintings ($565 \times 900\text{mm}$, $584 \times 850\text{mm}$, $559 \times 762\text{mm}$). Jackson sought a rich decorative effect and did not repeat literally the colours of the paintings. The key blocks he printed in a soft grey or buff colour and the three additional blocks in brown-ochre or grey-green ranges, ending each impression with a dark colour that defined the shadows and described the contours of the figures. Leaving the white of the paper to shine through for small areas of highlight, Jackson claimed to achieve ten tints through the overlapping of the transparent colours. The cylinder press enabled him to exert such pressure that the tints became deeply embossed in the paper, adding cast shadows to the range of printed tones.

Most of the works reproduced are easily traceable, but three chosen from Consul Smith's own collection are now lost. The first prints to be executed, dated 1739, reproduce Titian's 'Death of Saint Peter Martyr' (formerly SS. Giovanni e Paolo, Venice; destroyed by fire in 1867); Tintoretto's 'Massacre of the Innocents' (Scuola di S. Rocco, Venice); Veronese's 'The Presentation in the Temple' (S. Sebastiano, Venice); Jacopo Bassano's 'The Entombment' (Sta. Maria in Vanzo, Padua); and Veronese's 'Holy Family with Four Saints' (formerly S. Zaccaria, Venice, now Gallerie dell'Accademia, Venice).

Two prints are dated 1740, Veronese's 'Mystic Marriage of Saint Catherine' (formerly S. Caterina, Venice, now Gallerie dell'Accademia, Venice) and his 'Marriage at Cana' (formerly S. Giorgio Maggiore, Venice, now Louvre, Paris). Two prints are dated 1741, Tintoretto's 'Crucifixion' (Scuola di S. Rocco, Venice) and Veronese's 'Finding of Moses' (formerly Consul Smith's collection, now lost: not to be identified with the partial copy by Sebastiano Ricci that passed from Smith to George III and is now at Hampton Court). Three prints are dated 1742, Titian's 'Presentation in the Temple' (formerly Scuola Grande di S. Maria della Carità, Venice, now Gallerie dell'Accademia,



48. The Massacre of the Innocents, chiaroscuro woodcut by J.B. Jackson printed from four blocks: charcoal grey and three shades of brown. The print reproduces Tintoretto's painting in the lower hall of the Scuola Grande di S. Rocco. Reduced from 390 x 535mm.

Venice), his 'Virgin in the Clouds with Six Saints' (formerly S. Nicolò dei Frari, now Pinacoteca Vaticana), and Leandro Bassano's 'Raising of Lazarus' (now Gallerie dell'Accademia, Venice).

Three prints are dated 1743, Jacopo Bassano's 'Christ on the Mount of Olives' (now Gallerie dell'Accademia, Venice), Francesco Bassano's 'Melchisedech blessing Abraham' (formerly Consul Smith collection, now lost); and Jacopo Bassano's drawing 'Dives and Lazarus' (formerly Consul Smith's collection, now lost). Finally, two prints are undated, Tintoretto's 'Miracle of Saint Mark' (formerly Scuola di S. Rocco, Venice, now Gallerie dell'Accademia, Venice) and Titian's 'Descent of the Holy Spirit' (S. Maria della Salute, Venice). Regarding the works formerly in Consul Smith's collection and now lost, see Howard Coutts, in *Arte Veneta* 36 (1982), pp.230-232.

Political circumstances inhibited the commercial success of the 'Venetian Set' and Jackson returned to England, impoverished, in 1745. The prints that he left behind

became part of the cultural heritage of Venice; in his *Nuovissima guida di Venezia* of 1856, Francesco Zanotto urges a visit to the Chiesa Abaziale della Misericordia, where on permanent display was a 'perfectly unique collection of woodcuts in various colours by Jackson, quite unmatched' (p.320, translation by Kainen). The suite has been alternatively admired and dispised by the critics, including Horace Walpole (1753), Baverel (1807), Chatto and Jackson (1861), Duplessis (1880), W.J. Linton (1889), Gusman (1916), Friedländer (1917) and Reichel (1926).

In recent years these chiaroscuro woodcuts have featured in exhibitions devoted to reproductive printmaking generally, including *Art and its images* (Bodleian Library, Oxford 1975) and *The Image multiplied* (Victoria & Albert Museum, London 1987), and in exhibitions of reproductive prints after Veronese (Museo Correr, Venice 1977 and Istituto nazionale per la grafica, Rome 1979), after Tintoretto (Istituto nazionale per la grafica, Rome 1982), and after Titian (Museo Correr, Venice 1982). Individual prints have been shown in exhibitions of chiaroscuro woodcuts and of colour printing, notably those organized by the Institut Néerlandais in Paris in 1965 and by the Yale Center for British Art in New Haven in 1978. The entire suite was exhibited as *John Baptist Jackson: The Venetian Set* at the Art Gallery of Ontario, with a catalogue by Brenda Rix (Peterborough 1983) and ten prints were included in *Beyond Black & White: Chiaroscuro Prints from Indiana Collections*, exhibition catalogue, Indiana University Art Museum (Bloomington 1989). The set of four pearwood blocks cut for Bassano's 'The Entombment' were shown in the recent exhibition *Remondini: Un editore del settecento* (Bassano del Grappa 1990), p.265, no.17.

Inserted in this copy are trial proof impressions of three blocks, representing Veronese's 'Mystic Marriage of Saint Catherine' and the two sheets, pasted together, forming his 'Marriage at Cana'. Two comparable proof impressions, also printed in grey ink, are in the National Gallery of Art, Washington, D.C. (reproduced by Kainen, pp.37-38).

FURTHER REFERENCES: Jacob Kainen, *John Baptist Jackson: 18th-century master of the color woodcut* (Washington, D.C. 1962), pp.76-82, nos.16-32; two copies located by the National Union Catalog (volume 274, p.685)

49 JACOBUS, da Varagine

La Legende doree

Lyon 1518

£ 3850

La Legende doree en francoys, nouvellement imprimee et admendee [translated by Jean de Vignail].

Lyon, Jean de La Place for Etienne Gueynard, 1518

Quarto, (356) ff. signed a-z⁸ R⁸ C⁸ A-T⁸ V⁴, foliated 1-358 (i.e. 356, folios 298, 356 omitted and other errors in numeration, pp.241-256 misbound after p.192); title-page printed in red and black with initial and woodcut 95 x 75mm enclosed by four-piece woodcut border, seven large woodcuts plus two repeats of the title-page woodcut and nine ornamental page borders printed with the text, together with about 110 small woodcuts of Saints and several hundred woodcut initials from different alphabets. Occasional contemporary rubrication in yellow ink.

Inscription dated 1639 on title-page, repeated on front free-endpaper, of John Strang, principal of Glasgow University (1584-1654). Eighteenth-century exlibris of the Viscounts Molyneux, Croxteth Hall, Lancashire. Fixed to the front free-endpaper is a Seventeenth-century folding paper label displaying the title of the book along the fore-edge. Book and binding are in excellent state of preservation.

In an early Seventeenth-century English binding of vellum over paper boards.

Fine copy of a rare illustrated edition of the *Legenda aurea*, a collection of one hundred and forty-nine Saints' lives and thirty-three treatments of the lives of Christ and the Virgin Mary, compiled about 1270 by a Dominican monk, archbishop of Genoa, named Jacopo da Varazze. The book became the most renowned of such pious collections and had an enormous impact throughout Western Europe, particularly on artists. Even today, popular notions of the Saints are significantly indebted to Jacopo's vivid descriptions of their actions.

The *Legenda aurea* was first translated into French by Jean Belet and probably adapted by Jean de Vignai in his new version, before 1380. The Vignai version was edited by Jehan Batallier and in that form was the first book in French to be printed in France, at Lyon in 1476. Following Vignai's text in our edition (ff. 336-358) are ten lives having different traditions: 'Legende de saint Eloy', 'De la conception nostre dame', 'Legende de saint Guillaume archevesque', 'Legende de saint Thomas d acquin', 'Legende de monsieur saint Iues advocat', 'Legende de saint Loys roy de France', 'Legende de madame saint Barbe vierge et martyre', 'Legende de saint Claude', 'Legende de saint Roch,' and 'Legende de madame saint Genevieve.'

The edition is distinguished by its fine woodcuts and ornamental borders by the Maître au nombril, now identified as Guillaume II Le Roy, son of the printer of the 1476 edition of the *Légende dorée*. The woodcut on the title-page (repeated in the text on folios a3r and H1r) of an author kneeling before the Cross on Calvary was often used by Etienne Gueynard as a publishers' device. The large text woodcuts represent the Nativity (folio c2v), Adoration of the Magi (folio e5r), Holy Spirit (folio r3v), birth of Saint John the Baptist (folio s7r), Saint Peter (folio t5v), Assumption of the Virgin (folio A1r), and the Twelve Apostles (folio L4v). These cuts formerly appeared in a Missal published by Etienne Gueynard in 1508.

Only two other copies of this edition are recorded, the Rothschild copy, described by A.E. Picot in the *Catalogue des livres composant la Bibliothèque de feu M. le baron James de Rothschild* (Paris 1887), II, pp.489-490, no.2020, which is now in the Bibliothèque nationale, Paris; and the Président Baudrier copy, described in his *Bibliographie lyonnaise*, XI (Lyon & Paris 1914), pp.246-247, with reproduction of title-page, which is now in a private collection at Châteaux Terrebasse, Ville-sous-Anjou. The copy offered for sale in Messrs. Lardanchet's *Beaux livres anciens et moderne*, catalogue 53 (Paris 1960), no.230, and cited by Robert Brun, *Le Livre français illustré de la renaissance* (Paris 1969), p.315, is our own.

FURTHER REFERENCE: Dominique Coq & Brenda Dunn-Lardeau, 'Fifteenth and Sixteenth-century editions of the *Legende dorée*,' in *Bibliothèque d'Humanisme et Renaissance* 47 (1985), pp.87-101, no.31

50 [JESUITS – Oberdeutsche Ordensprovinz]

Fortitudo Leonina

Munich 1715

£ 2450

Fortitudo Leonina in Vtraque Fortvna Maximiliani Emmanuelis... Secundum Heroica Majorum suorum exempla Herculeis Laboribus representata.

Munich, Sebastian Hauser for Maria Susanna Jäcklin, 1715

Folio, (194) ff. signed *² a-g² A-Z² Aa-Zz² Aaa-Mmm² a-z² aa-hh², paginated (32) 1-232, 1-124; engraved title included as folio *1 (verso blank), thirty-five half-page engravings (180 × 255mm, platemarks) and forty smaller engravings (40 × 105mm, platemarks) are printed with the text; plus fifteen full-page and one double-page inserted engraved plates.

Engraved armorial exlibris of Rupert Joseph Anton Fugger, graf zu Babenhausen (sold with the residue of the Fugger library by Sotheby's, London, 5 December, 1991, lot 117). Occasional spotting or light staining, leather at the head of spine chipped away, otherwise in remarkably fine state of preservation.

In a contemporary German calf binding, back decorated in gilt.

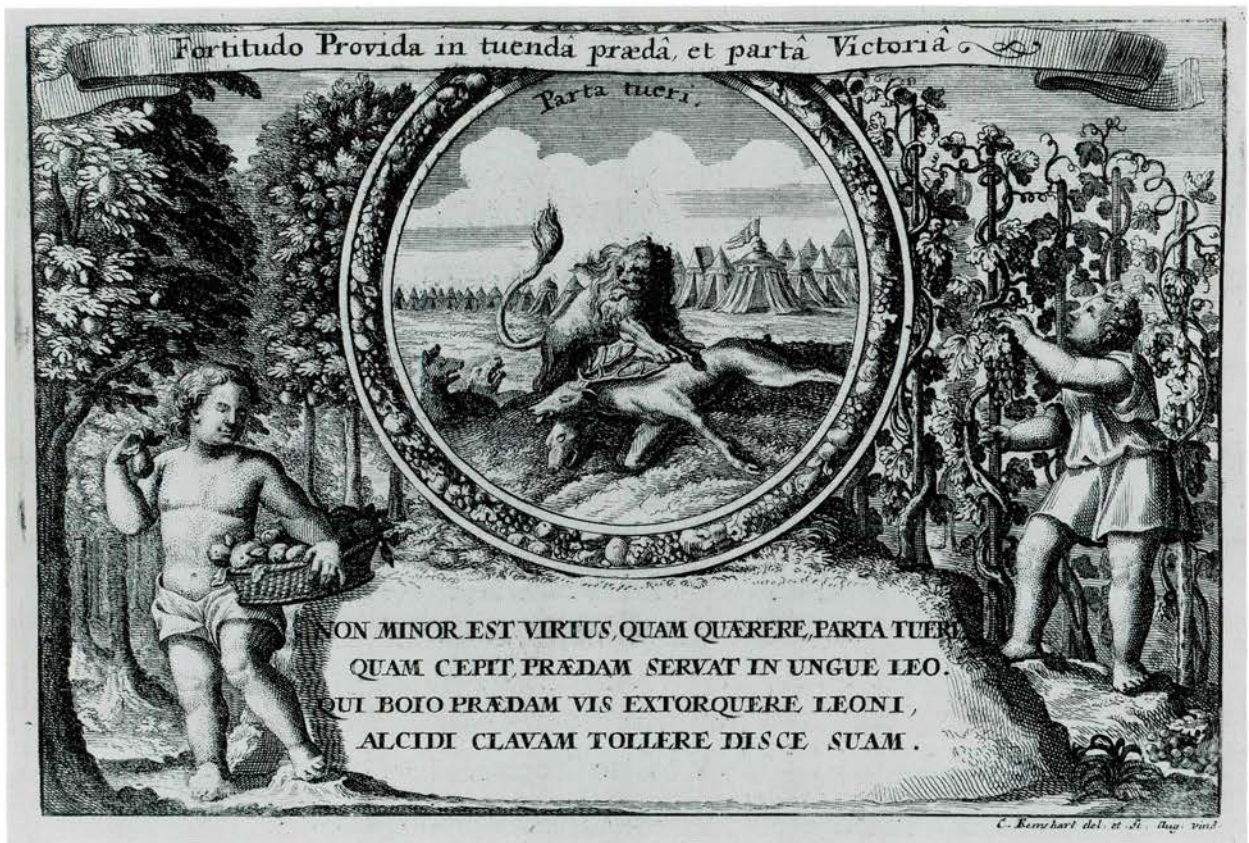
A poem in praise of the Elector of Bavaria, Maximilian II Emanuel (1662-1726) published in connection with festivities celebrating his return to Munich from France, after the Treaty of Baden, in March 1715. The poem is accompanied by biographical notices of members of the ruling house of Bavaria, from Theodorus I (died 511) to Ferdinand Maria (1636-1679), and by verses addressed to the Elector's wife, Therese Kunigunde, and their six children. The authors are anonymous, being only identified as members of the twelve Jesuit houses of the Oberdeutsche Ordensprovinz.

The book is distinguished by several series of engraved illustrations by prominent book illustrators from Munich and Augsburg, depicting the Residenz at Munich, portraits of princes of the house of Wittelsbach, allegorical and emblematical subjects.

The fine allegorical title-page was engraved by the local artist Franz Joseph Spaeth, subsequently Hofkupferstecher at the Munich court, from a design by Cosmas Damian Asam (1686-1739). An allegorical sub-title, comparing the Elector to Odysseus and his wife to Penelope in her Venetian exile, and four full-page portraits, also were designed by Asam, and were engraved by Johann Jakob Kleinschmidt (1687-1772) and by Andreas Matthäus Wolffgang (1660-1736) respectively; see now, *Cosmas Damian Asam. Leben und Werk*, exhibition catalogue, Kloster Aldersbach (Munich 1986), pp.326-327, nos.D1-8. The series of biographical notices preceding the poem is illustrated by eight anonymous full-page plates, each having five medallion portraits, by two full-page plates of genealogy engraved by Gabriel Bodenehr the Elder (1660-1736), and by forty engraved oval emblems. The poem itself is illustrated by twenty-four half-page emblems of incidents in the life of the Elector Maximilian II Emanuel, engraved by Karl Remshard (1678-1735), and there is a further engraving by Remshard after C.D. Asam of the Elector's son Albert. In this copy two of the half-page emblems are corrected by paste-on cancels (nos.VII and XXIV).



50. Therese Kunigunde, wife of Maximilian II Emanuel, depicted as Penelope in her Venetian Exile, from a volume celebrating the Elector's return to Munich from France. Engraved by J.J. Kleinschmidt after a design of Cosmas Damian Asam. Reduced from 405 × 275mm (platemark)



50. One of twenty-four emblematical engravings by Karl Remshard. Reduced from 175 × 255mm (platemark)

Completing the illustration is a fine double-page engraving by Johann August Corvinus (1683–1738) after C.D. Asam, depicting the Munich Residenz with an ephemeral equestrian statue of the Elector erected before its western façade. On a tablet beside the statue are views of the twelve houses of the Oberdeutsche Ordensprovinz. This plate and the two allegorical title-pages are discussed and reproduced in the exhibition catalogue *Kurfürst Max Emanuel: Bayern und Europa um 1700*, Altes und Neues Schloss, Schleissheim (Munich 1976), pp.209–212, nos.476–479.

The book was also published under the imprint of Johann Gastl as *Descriptio historica utriusque fortunæ Maximiliani Emmanuelis* in 1715; see Faber du Faur, *German Baroque Literature in Yale University Library* (New Haven 1958), no.1853, and John Landwehr, *German Emblem Books 1531–1888* (Utrecht 1972), no.195.

REFERENCES: *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Da32; Landwehr, *German Emblem Books* (Utrecht 1972), no.194 (describing a copy with a plate by Harrewyn that is not part of the book); Mario Praz, *Studies in Seventeenth century Imagery* (reprint Rome 1975), p.565; Sommervogel, *Dictionnaire des ouvrages anonymes... publiés par des religieux de la Compagnie de Jésus* (reprint Amsterdam 1966), 327; seven copies located by the National Union Catalog and Supplement (volume 280, p.225); no copy traced in the British Library's catalogue

51 KIRCHER, Athanasius
Musurgia universalis [in German translation]
Schwäbisch Hall 1662

£ 2750

Kircherus Jesuita Germanus Germaniae redonatus: sive Artis Magnae de Consono & Dissono Ars Minor; Das ist, Philosophischer Extract und Auszug, aus dess Welt-berühmten Teutschen Jesuitens Athanasii Kircheri von Fulda *Musurgia Universali*, in Sechs Bücher verfasst, Darinnen die gantze Philosophische Lehr und Kunstwissenschaft von der Sonis... Ausgezogen und verfertigt, auch mit einem nötigen Indice gezieret.

Schwäbisch Hall, Johann Laidig & Johann Gräter, 1662

Octavo, (208) ff. signed)?(⁸ A-Z⁸ Aa-Bb⁸, paginated (16) 1-375 (25); printed music.

In excellent state of preservation.

In a contemporary vellum binding.

Only edition of a German translation of the major part of Kircher's *Musurgia Universalis* (Rome 1650), 'one of the really influential works of music theory... drawn upon by almost every later German music theorist until well into the Eighteenth century' (*The New Groves*, X, pp.73-74).

The translation was sponsored by Franz von Limburg, who had visited Kircher at his museum in Rome in 1657 and acquired a 'sonderbarer Affection gegen dem Herrn Kirchero, und dessen Musurgischem Kunstwerck' (dedication, folio)?(4 recto). Somewhat surprisingly, Von Limburg selected a Protestant clergyman of Bächlingen (Hohenlohe), Andreas Hirsch, well-known by his theological writings, to undertake the translation. Hirsch translated books 1-2, 6-7, 9-10 of the *Musurgia Universalis*, omitting books 3-5, 8, and part of book 6; on the merits of his translation, see Ulf Scharlau, *Athanasius Kircher als Musikschriftsteller* (Marburg 1969), pp.47-50.

REFERENCES: RISM, *Ecrits imprimés concernant la musique*, edited by F. Lesure (Munich 1971), pp.449-450; compare G. Dünnhaupt, *Personalbibliographien zu den drucken des Barock*, III (Stuttgart 1991), p.2333, and De Backer & Sommervogel, *Bibliothèque de la Compagnie de Jésus*, IV (Brussels 1893), 1052; two copies only (Library of Congress and Boston PL) reported to the National Union Catalog and Supplement (volume 297, p.457); no copy in the British Library

52 KRAFFT, Johann Carl
Plans des plus beaux jardins pittoresques
Paris 1809-1810

£ 7500

Plans des plus beaux jardins pittoresques de France, d'Angleterre et d'Allemagne, et des edifices, monumens, fabriques, etc. qui concourent a leur embellissement, dans tous les genres d'architecture, tels que chinois, egyptien, anglais, arabe, moresque, etc. Dédiés aux Architectes et aux Amateurs [title given also in German and English translations].

Paris, Levrault & Charles Pougens, 1809-1810

Two volumes, oblong folio, each comprising twelve fascicules with consecutive pagination and numeration of the plates. I: (28) ff. paginated 1-56, plus engraved frontispiece and ninety-six numbered plates. II: (35) ff. paginated 1-70, plus engraved frontispiece and ninety-six numbered plates (printed on seventy leaves, three large folding plates taking four plate numbers and seventeen folding plates taking two plate numbers).

Orange ink stamp on title-pages of Alfred, vicomte de Montesquieu Fézensac (1794-1847).

Stain on cover of second volume, bindings lightly abraded, but generally the copy is in exceptional state of preservation.

Uniformly bound in contemporary boards, green morocco lettering-piece on front covers.

A collection of engraved designs of contemporary European gardens and garden architecture, published over a period of two years in twenty-four parts with tri-lingual text, by one of the chief popularizers of the French style of *jardin anglais*.

The first volume of twelve fascicules features the gardens at Etupes in Alsace, summer residence of the dukes of Württemberg, designed in 1787 by Jean Baptiste Kleber (1753-1800) for the prince of Montébelliard. Chinese and Egyptian temples and other constructions (*fabriques*) erected in the garden for an ornamental or picturesque end are illustrated by plans, sections, and elevations, and there are also layouts indicating the plantings.

Among other gardens presented in the first volume are those at Valencé designed by Jean Augustin Renard (1744-1807) for the prince of Bénévent; gardens surrounding the residence at Agen of the Adjutant-General Lomette; a Chinese folly designed by Würtz for a M. Treuttel of Strassburg; an aviary designed by Dubois for the princess Bernadotte, at Choisi; and garden buildings in all styles.

The second volume illustrates gardens designed in 1786 by Jean-Jacques Huvet in Picardy; private Parisian gardens designed by J.G. Legrand and Jacques Molinos, François Joseph Bélanger (architect at Méréville and Beloeil), and Renard; gardens by Brumont in Rouen, by Brogard in Clichy, by Thibeaudeau in Le Havre, by Olivier in Epernay, by Kleber at Baden Schwetzingen, by Mouillefarine at Boulogne and Troyes, and by Charpentier in Flanders. Several of these individuals must have been amateur landscape architects or simple gardeners, for they do not figure in any accessible list of architects. Also presented are plans of the royal gardens of the Trianon near Versailles, the royal gardens at Potsdam, gardens laid out for the exiled king of Poland at Nancy, the gardens of Stowe in Buckinghamshire, and even a garden outside Peking (from drawings by 'Stonberg').

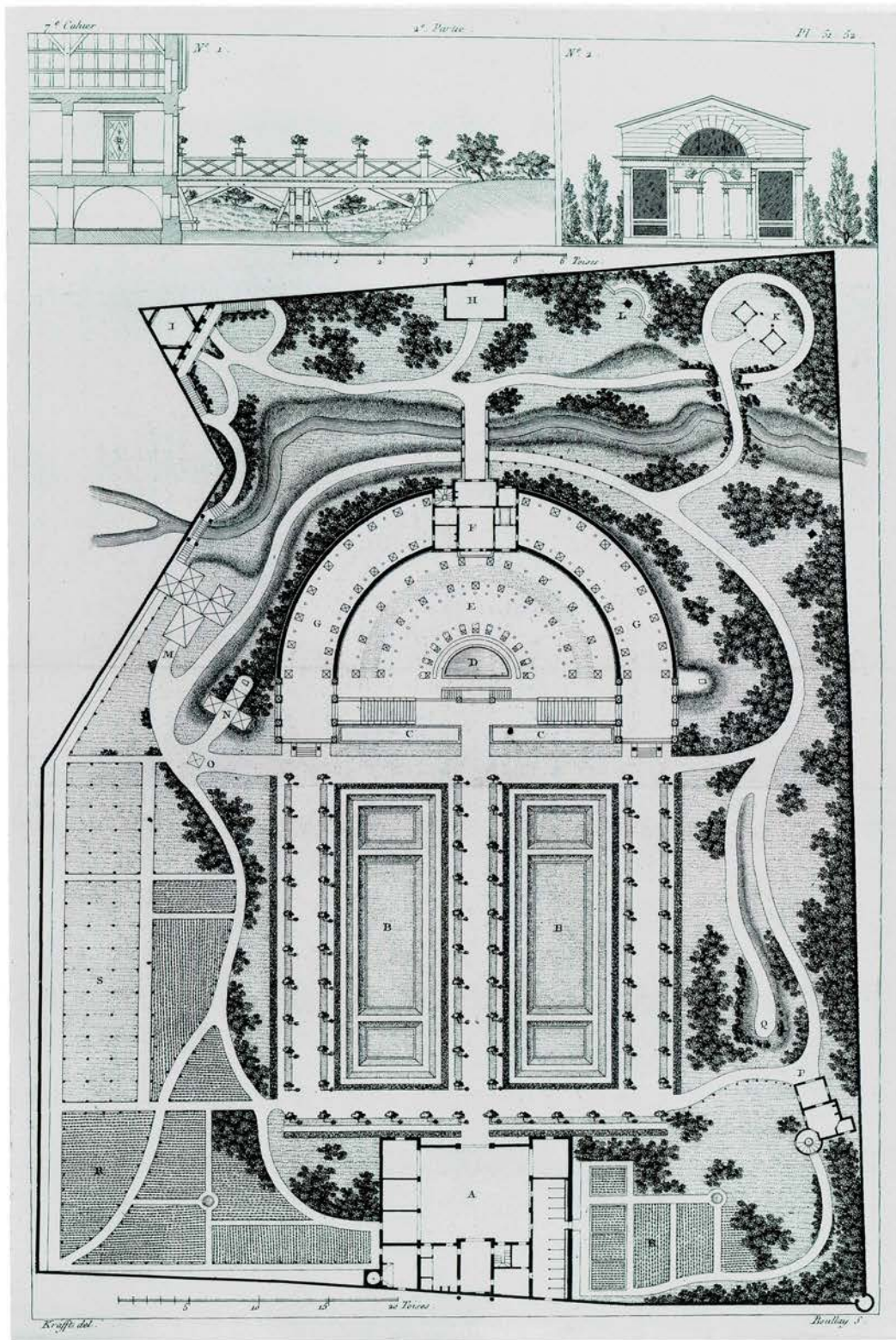
Little appears to be known of the author apart from his publications (Thieme-Becker XXI, p.392). His engravers were Pierre-François Barrois, a pupil at the Ecole des Beaux-Arts from 1806; Parfait Augrand; a 'Boulay,' a 'Joanee,' and a 'Malle' (variously Mälle, Maelle), the latter obscure and presumably commercial engravers.

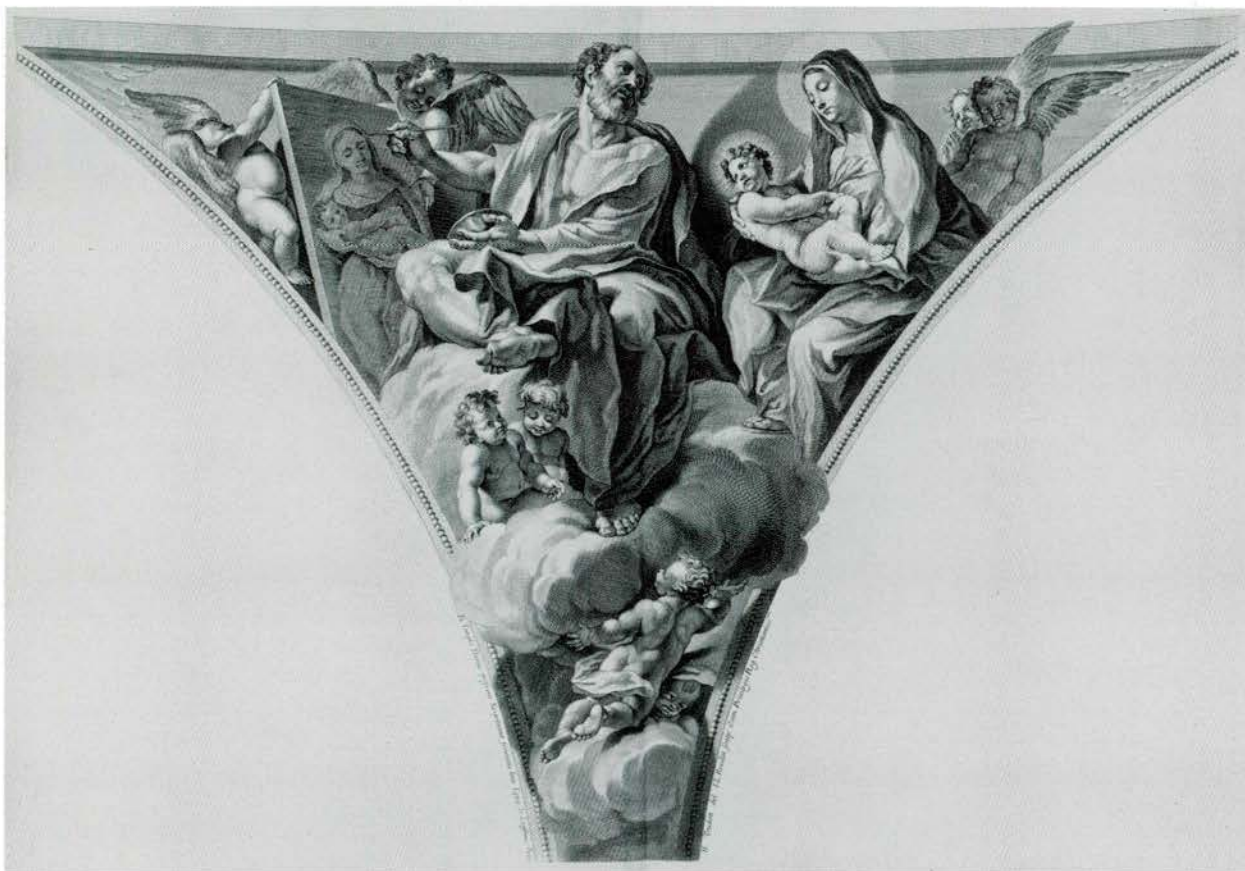
REFERENCE: *Katalog der Ornamentstichsammlung, Berlin* (1939), 3312a (incomplete)

Reproduced opposite

52. Plan of the garden of M. Sternberg near Hamburg, designed by Mouillefarine, with inset details of the house and of a pavillion and aviary. Engraved by Boullaÿ from a drawing of the author.

Reduced from 405 x 255mm (platemark)





53. Saint Luke, painted by Lanfranco in the Gesù Nuovo in Naples. Engraving by Jean Louis Rouillet, reduced from 455 × 620mm (platemark)

53 LANFRANCO, Giovanni
 Pendentives in the Gesù Nuovo, Naples
 [Naples or Rome?] *circa* 1680

£ 1450

In Templo Domus professae Neapolitanae Societatis. Iesu Eques I. Lanfranc. Pinx.

[Naples or Rome? *circa* 1680]

Suite of four large engraved plates measuring 455 × 620mm (platemarks) on sheets 490 × 720mm in size.

In fine state of preservation.

Extremely rare suite of four prints reproducing Lanfranco's 'Four Evangelists,' painted between 1636 and 1644 in the pendentives beneath the cupola of the Gesù Nuovo in Naples. An earthquake in 1688 damaged the dome of the Gesù Nuovo and it was replaced by the present structure in 1744, with the loss of Lanfranco's frescoes there. The pendentives survived, although in heavily restored state. For details of Lanfranco's commission

to decorate the church, see Erich Schleier, *Disegni di Giovanni Lanfranco 1582-1647*, exhibition catalogue of the Gabinetto Disegni e Stampe degli Uffizi (Florence 1983), pp.167-171.

The plates were engraved by two French printmakers, Jean Louis Rouillet (1645-1699) and François de Louvemont (born 1648), from drawings prepared for them by Jérôme Trudon. According to P.J. Mariette's *Abeceario*, edited by Ph. de Chennevières & A. de Montaignon (Paris 1851-1860), V, pp.44-45, Rouillet arrived in Rome in 1673, resided afterwards in Naples, and returned to Paris in 1683. While in Naples both he and De Louvemont worked for the local shop of the French publisher Jacques Raillard.

REFERENCE: Le Blanc, *Manuel de l'amateur d'estampes*, III (Paris 1856), p.371, no.11

54 LANFRANCO, Giovanni

Deorum concilium

Rome circa 1680

£ 2750

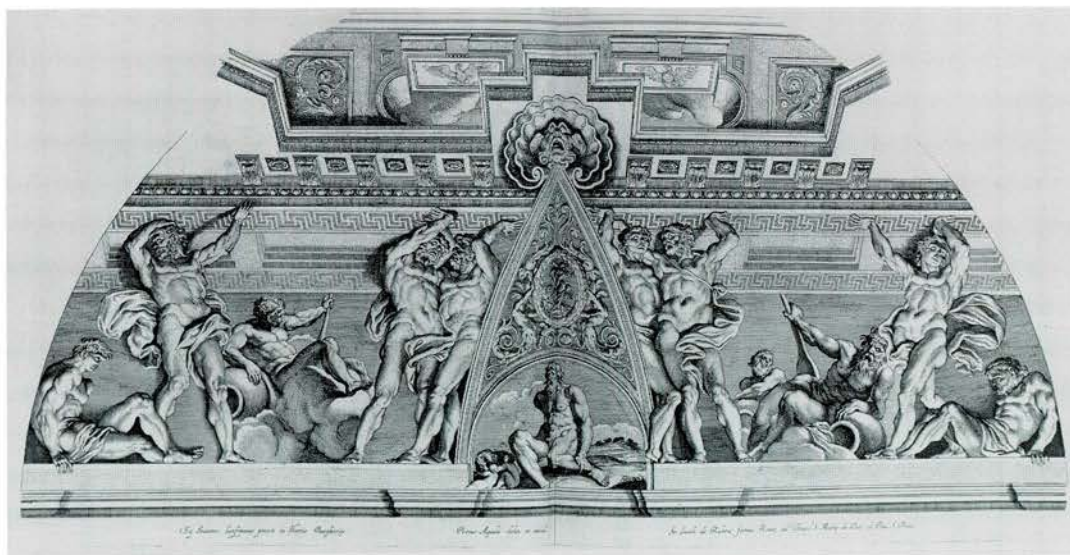
Deorum Concilium in pinciis Burghesianis hortis ab Eq. Ioanne Lanfranco Parmensi tum spirantibus ad vivum imaginibus tum monocromatibus atque ornamentis mira pingendi arte expressum.

Rome, Giovanni Giacomo de' Rossi, [undated; circa 1680]

Suite of eight engraved plates, comprising double-page title (405 × 520mm, platemark) ornamented by the engraved insignia of the dedicatee, Giovanni Battista Borghese, a folding plate (1115 × 325mm, platemark) composed of two sheets, and six double-page plates (each circa 320 × 695mm, platemarks). All but the folding plate have broad margins.

Very good impressions in excellent state of preservation.

In modern vellum-backed boards, by Bernard Middleton.



54. Fresco decoration in the Villa Borghese, by Giovanni Lanfranco. Engraving by Pietro Aquila, reduced from 335 × 680mm (platemark)

A fine suite of prints reproducing Lanfranco's ceiling fresco 'The Council of the Olympian Gods' painted in 1624-1625 in the open loggia at the back of the first floor of the Villa Borghese. Two plates (joined in our copy) record the ceiling and six others the surrounding fictive architecture supported by pairs of atlantes.

In 1693 a set of these prints was sent by La Teulière, director of the French academy at Rome, to Colbert, minister of Louis XIV, advising him that the decorations already were in poor state of preservation. Extensive restoration eventually carried out in 1779-1780 by Domenico Corvi and more recently has obscured many of the individual details of Lanfranco's style and has greatly enhanced the documentary value of our prints. Three plates are reproduced by Howard Hibbard, 'The date of Lanfranco's fresco in the Villa Borghese,' in *Miscellanea Bibliothecae Hertzianae* (Munich 1961), pp.355-365, figs.257-259; and the entire suite (apart from the title) is reproduced by Luciana Ferrara, 'Domenico Corvi nella Galleria Borghese,' in *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte* 21/22 (1974-1975), pp.169-217, figs.8-15.

The engraver Pietro Aquila (flourished 1640-1692) was guided toward reproductive printmaking by his teacher, Carlo Maratti. He engraved works by Raphael and by several masters of the Roman Baroque, including Maratti, Annibale Carracci, Pietro da Cortona, and Ciro Ferri. In his letter to Colbert, La Teulière wrote that our prints were engraved by Aquila under the supervision of Ferri (1634-1689). In the catalogue of the *Mostra di Roma Secentesca*, Istituto di Studi Romani (Rome 1930), no.306, they are dated 1680.

REFERENCES: for La Teulière's letter to Colbert, see the *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, edited by A. De Montaiglon & J. Guiffrey (Paris 1887), I, p.405. Guilmar, *Les Maîtres ornemanistes* (Paris 1880-1881), p.319, no.40; Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.53, nos.53-61, noting a later, numbered state of the plates; only the University of Texas copy was reported to the National Union Catalog and Supplement (volume 741, p.604); British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.990 (among volumes destroyed by enemy action 1939-1945); no copy in the Berlin Katalog, Cicognara, Schudt, or in Olschki's *Choix*

55 LEONARDI, Vincenzo

An Early Imperial Marble Altar or Statue Base, carved with bovine heads supporting a heavy filleted garland

[Rome circa 1630]

£ 4850

Drawing in pen and brown ink with wash on a sheet measuring 293 × 225mm laid to an album folio. No visible watermark.

Ink stamp of John MacGowan on verso (Lugt 1496); for earlier provenance, see below.

The album folio now hinged to a museum mount.

This drawing of a particularly rich, elaborate example of an early Imperial altar or statue base was commissioned by Cassiano dal Pozzo (1588-1657) for his Museo Cartaceo, a vast repertory of drawings after the antiquities of Rome, and later passed through the



55. A sheet from the Museo Cartaceo of Cassiano dal Pozzo, drawn by Vincenzo Leonardi.
Reduced from 293 × 225mm (sheet size)

collections of Pope Clement XI, his nephew Cardinal Alessandro Albani, King George III, John M. MacGowan, and William Stirling Maxwell. It came onto the market at the disposal of the Stirling Maxwell album of 'Drawings by Old Masters. Sculpture' by Phillips, Son & Neale, in London, 12 December, 1990.

Two other aspects of the altar by the same hand and also from the Museo Cartaceo are in the so-called Franks volumes at the British Museum, volume I, folios 150-151. The Franks volumes became separated from the main body of Museo Cartaceo drawings at Windsor at the same time as the Stirling Maxwell album, also passed through the possession of John MacGowan (his sale February 1804), and were presented to the Museum by Sir A.W. Franks in 1898; see C.C. Vermeule, 'The Dal Pozzo – Albani drawings of classical antiquities in the British Museum,' in *Transactions of the American Philosophical Society* 50 (1960), part V, pp.5-78, nos.176-177 (no.176 reproduced p.64).

More than thirty draughtsmen, including Poussin, Pietro da Cortona, Domenichino, and Pietro Testa, are known to have been employed on the Museo Cartaceo between about 1613 and 1645. The drawings in the British Museum of this marble altar recently were attributed to Vincenzo Leonardi, an artist from S. Gimignano, employed by Cassiano dal Pozzo from about 1622; see Francesco Solinas, 'Sull' atelier di Cassiano dal Pozzo: Metodo di ricerca e documenti inediti,' in *Cassiano dal Pozzo's Paper Museum*, II (1992), pp.57-96, especially pp.59-60, reproducing the two British Museum sheets as figs.5-6.

Leonardi was also an accomplished draughtsman of natural history and made the coloured citrological drawings engraved for G.B. Ferrari's *Hesperides* published at Rome in 1640; see David Freedberg, 'From Hebrew and Gardens to Oranges and Lemons: Giovanni Battista Ferrari and Cassiano dal Pozzo,' in *Cassiano dal Pozzo. Atti del Seminario Internazionale di Studi* (Rome 1989), p.55.

The altar itself is identified by Vermeule with one in the Musée des Beaux-Arts at Lyon, though its physical condition is now very different from what it was in the *seicento*. That altar is described and illustrated by Hans Dragendorff, 'Der altar der Rom und des Augustus in Lugdunum,' in *Jahrbuch des deutschen Archäologischen Instituts* 52 (1937), pp.111-119, fig.5. An altar of the same decorative type is in the Musée du Louvre (Reinach, *Répertoire de la Statuaire Grecque et Romaine* (Paris 1911-1912), 20, no.2) and another is reproduced in the Codex Coburgensis (F. Matz, in *Monatsberichte der Königlich Preussischen Akademie der Wissenschaften zu Berlin*, 1871, p.475, no.90).

56 LETH, Andries de
De Zegepraalende Vecht
 Amsterdam 1719

£ 3850

De Zegepraalende Vecht, Vertoonende verscheidene Gesichten van Lustplaatsen, Heeren Huysen en Dorpen; Beginnende van Utrecht en met Muyden besluitende [title also in French translation].

Amsterdam, Widow of Nicolaas II Visscher, 1719

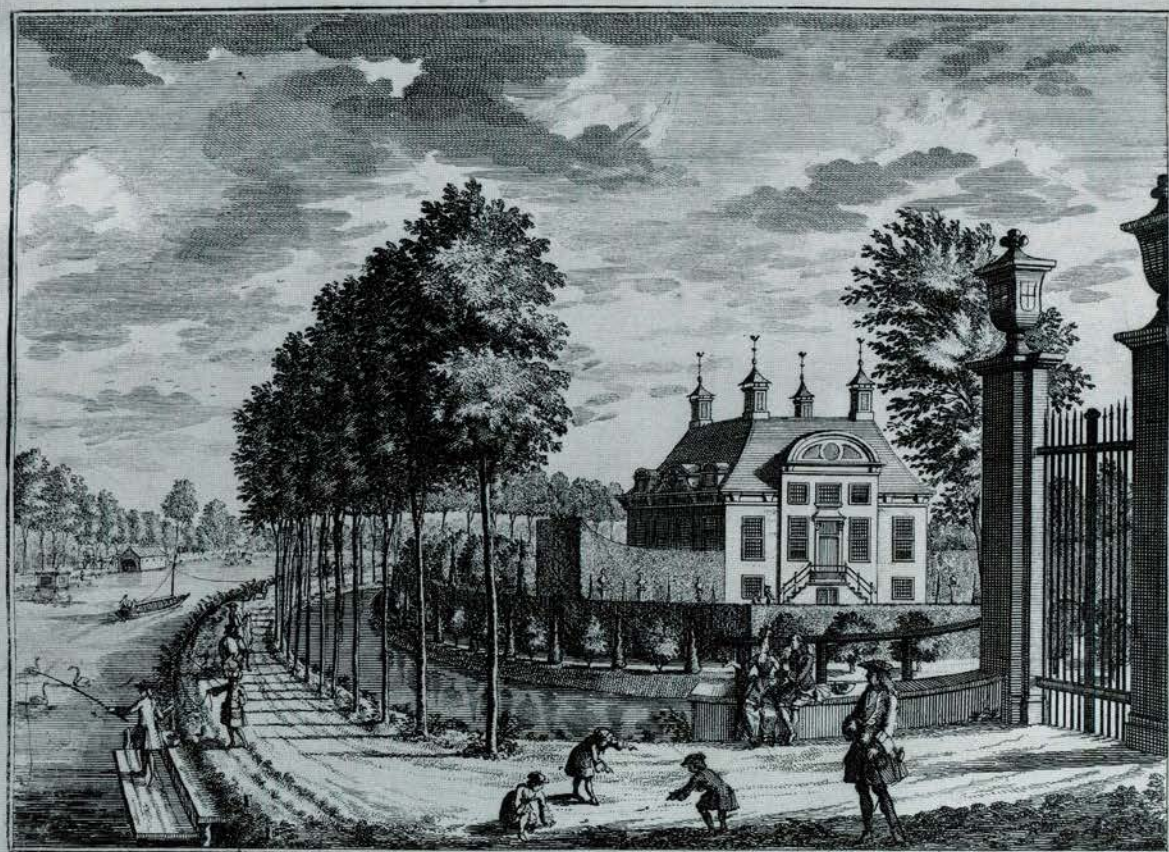
Two parts, folio. I: (10) ff. letterpress signed *² A-D² and paginated (4) 1-16, with the engraved frontispiece included in the registration as folio *2. II: (20) ff. letterpress signed A-K² and paginated 1-37 (3). Plus full-page engraved map and ninety-eight half-page engravings (on forty-nine leaves) with captions in Dutch and French.

In brilliantly fresh state of preservation.

Bound in contemporary Dutch vellum, arabesque stamped in blind on covers, blind panel with ornaments at corners, and border; calf lettering-piece.

First edition of one of the finest of Dutch topographical books, comprising ninety-eight views drawn and engraved 'after nature' by Daniel Stoopendaal (1672-1726) of the gardens and summer houses built by the affluent Amsterdam bourgeoisie along the river Vecht in the province of Utrecht.

The development of the Vecht began about 1650 with the improvement of old estates like Gunterstein, Boon en Bosch, Over Holland, and Rupelmonde, and gathered



*ELSENBURG; het Huis van een H^c. Theod. de Leeuw,
Heere van Abcoude en
Baambrugge.*

*ELSENBURG La Maison du S^t. Theod. de Leeuw,
Seigneur d'Abcoude, et
Baambrugge.*

14

56. Villa of Theodore de Leeuw on the River Vecht near Utrecht, engraved by Daniel Stoopendaal.
Reduced from 160 × 200mm (platemark)

pace as the Vecht was 'discovered' and its twenty miles eclipsed the Amstel as the most fashionable location for a country house. Our book illustrates no fewer than forty-one different estates (plus twelve city, village, and country views) and recently was included in the exhibition *The Anglo-Dutch Garden in the Age of William and Mary*, edited by J.D. Hunt & E. de Jong (London 1989), no.12, as 'an important source for the spectacular development of country life along the Vecht' (two reproductions in the catalogue).

The existing pattern of drainage canals and roads demanded some unusual architecture: houses designed to face both the river and the road, often separated from the river by the road, or with a road dividing house and garden. Shortage of land imposed the creation of intimate gardens with a high concentration of trellis arbours, obelisks, statues, urns, tubs, and similar ornaments; see John Cornforth & H.J. Hijmersma, 'Villas on the Vecht,' in *Country Life* 164 (24 August and 31 August 1978), pp.502-505, 562-565.

Twelve plates provide comprehensive views of the Petersburg estate, its garden designed by Simon Schijnvoet (1652-1727) with trimmed hedges, abundant topiary along the parterres, and fountains in the Louis XIV style, as well as island rooms, or *giardini segreti*, aviaries, orangeries, Russian bath-houses and other pavillions (*The Oxford Companion to Gardens*, Oxford 1986, p.393).

In addition to Stoopendaal's views, the book contains a frontispiece engraved by Adolf van der Laan (circa 1690-circa 1755) after Abraham de Lairese and a map of the Vecht region. The text consists of a preface and entry for each plate by Andries de Leth (circa 1662-1731), an explication of the frontispiece and verses ('Journey along the River Vecht') by Claas Bruin, and a 'Vecht Song' by Jan de Regt. Copies are infrequently found with four additional plates, lettered 98a-d, illustrating Driemond, a house not actually on the Vecht, but on the canal from Weesp to Amsterdam.

The book was reprinted at Amsterdam under the imprint of F.W. Griebe, in 1772, and as *De Vechtsroom van Utrecht tot Mulden*, in 1790.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2246/1; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXVIII (Amsterdam 1984), p.145, no.54; four copies reported to the National Union Catalog and Supplement (volume 328, p.562 and volume 742, p.578)

57 MAGAZZARI, Giovanni

Ornati di Bologna

Bologna 1827

£ 425

Raccolta de' più scelti ornati sparsi per la città di Bologna disegnati, ed incisi da Giovanni Magazzari.

Bologna, Giovanni Zecchi, 1827

Oblong quarto, (2) ff. letterpress (dedication & index) plus engraved title and seventy-six numbered engraved plates (circa 140 x 210mm, platemarks).

Ownership inscription on paste-down of Leonardo Trissino, dated 1837. Occasional light foxing, otherwise in good state of preservation.

In a contemporary Italian half-calf binding.

An album of architectural ornament illustrating the decoration of the pilasters of the church of S. Bartolomeo di Porta Ravegnana, façade of the Accademia di Belle Arti, tomb of Alessandro Tartagni (designed by Francesco Ferroni) in the church of S. Domenico, decorations in the churches of Madonna della Galliera and S. Michele in Bosco, and other architectural and sculptural ornament then preserved at Bologna.

The author and engraver also published a *Trattato della composizione e dell' ornamento de' giardini* at Bologna in 1837.

REFERENCES: *Catalogo dei libri italiani dell' ottocento*, IV (Milan 1991), p.2731; two locations reported to the National Union Catalog (volume 355, p.71); no copy in the British Library

58 MASSA, Nicola
Liber de morbo gallico
 Venice 1536

£ 675

Liber de morbo Gallico: nouiter editus: in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori patebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionem operis totius, & multarum aliarum egritudinum curam leguntur.

Venice, Francesco Bindoni & Maffeo Pasini, 1536

Quarto, (51) of 52 ff. (wanting final blank), signed A-N⁴ (-blank N⁴), foliated 1-51; title enclosed by full-page woodcut border.

Inscription on title-page 'Del Dottore Antonio Santo Peroni' and marginalia apparently by the same Eighteenth-century hand. Occasional worming in margins and light waterstains.

In a modern half-morocco binding.

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Tommaso Cadamosto is printed for the first time.

In Massa's view, syphilis was a new disease which had first appeared in Italy at the time of the Siege of Naples, in 1494. It was, he believed, conveyed primarily by sexual intercourse, but could sometimes be spread by non-sexual contact, or even be generated spontaneously in the body. He describes its symptoms clearly and vividly, mentioning cases he had seen where the nervous system was afflicted, leading to paralysis. In searching for treatment, Massa looked outside the ancient pharmacopoeia: he employed mercurial salves from the outset, also guaiac wood, which he administered in strong decoctions drunk two times a day for forty days.

Nicola Massa graduated in surgery from the Venetian college of physicians in 1515 and in arts and medicine from the same college in 1521; in 1524 he became physician to the Scuola di S. Giorgio and the Nunnery of the Sepulchre. The first edition of this work appeared in 1527 with a colophon misdated 1507; it was reprinted in 1532. The present third edition includes a letter (folios 2-7) addressed to Pope Paul III by Tommaso Cadamosto, dated at Venice 28 May, 1536.

On the text, see R. Palmer, 'Nicola Massa, his family and fortune,' in *Medical History* 25 (1981), pp.385-410; and on the sequence of editions, P. Krivatsy, 'Nicola Massa's *Liber de morbo gallico* dated 1507 but printed 1527,' in *Journal of the History of Medicine* 29 (1974), pp.230-233.

REFERENCES: Durling 2993; Sander, *Le Livre à figures italien* (Milan 1941), 4424; this edition not in the Wellcome Historical Medical Library

59 MEISSONNIER, Juste-Aurèle

Oeuvre

Paris *circa* 1748

£ 26,000

Oeuvre de Juste Aurele Meissonnier Peintre Sculpteur Architecte &c. Dessinateur de la chambre et Cabinet du Roy, Premiere partie [no more published]. Executé sous la conduite de l'auteur.

Paris, Gabriel Huquier, [undated; *circa* 1748]

Folio (page height 560mm), suite of engraved title, portrait of Meissonnier (engraved after a lost self-portrait by N.D. de Beauvais), and 118 numbered etchings and engravings of which three are double-page, thirty-six are full-page, and the rest printed two, three, or four or more to a sheet (prints 27 and 118 omitted from the numeration and two unnumbered etchings added to series A, as usual).

Old abrasions along top and bottom edges of the large plate no.100, which is now folded into the book. Trifling repairs to the joints, otherwise a very fresh and well-preserved copy.

In a contemporary French red morocco binding, frame on covers formed by triple gilt fillet; back divided into seven compartments by raised bands and decorated in gilt by cornflower and acorn tools; gilt dentelles; all edges gilt.

A superb copy of the *Oeuvre* of Meissonnier, a collection of one hundred and eighteen engraved designs for silverware, interior decoration and furniture, memorial sculpture, illusionistic ceiling paintings, and architectural projects, including those for festivals. It is the 'Bible of the Rococo' style it represents and to us an immensely important historical document since none of Meissonnier's drawings for it has survived.

Born in Turin of Provençal parents in 1695, Meissonnier went to Paris around 1718 and by 1725 was well-enough known as a silversmith to be appointed *orfèvre du roi* at the factories at Gobelins. He was still working in metal as late as 1735, but by then was also *déssinateur de la chambre et cabinet du roi* (designer of court festivals) in succession to Jean I Berain, and *decorateur du roi*, internationally renowned as an architect and decorator.

Like Thomas Chippendale, Meissonnier's reputation rests on his published designs rather than on actual work executed, of which only a small fraction survives. The most celebrated of the four objects certifiably executed after his designs are a pair of silver tureens (illustrated on plate 115 of the *Oeuvre*) designed in 1735-1739 and executed by P.-F. Bonnestrenne and Henri Adnet for the Duke of Kingston (now in Stichting Collectie Thyssen-Bornemisza and Cleveland Museum of Art). The other two works dependent on designs by Meissonnier are a silver candelabrum (plates 73-75 of the *Oeuvre*) executed



Meissonnier Architecte in.

Paris chez Huguiot rue S^t Jacques au coin de celle des Mathurins.

Desplaces Sculpteur.

Avec Privilège du Roy.

59. Silver candlestick, engraved by Louis Desplaces after a design by Meissonnier (Cahier B, plate 12).
Reduced from 270 × 215mm (platemark)



J. B. Morel, sculp. inv.

Projet de Sculpture en argent d'un grand Surtout de Table. et les deux Terrines

A Paris chez Huquier rue d'Anjou au coin de celle des



et été exécutée pour le Millord Duc de Kinston en 1755.
PR.

59. Large silver centrepiece and two tureens, etched by Gabriel Huquier after designs executed by Meissonnier for the duke of Kingston (plate 115). Reduced from 380 × 645mm (platemark)

in 1734-1735 by Claude Duvivier, also for the Duke of Kingston (Musée des Arts Décoratifs, Paris); and a snuff box bearing the arms of Charles II of Spain, dated 1728 and stamped with Meisssonnier's poinçon (Ortiz Patiño collection, sold by Christie's, London, 26 June, 1974, lot 21).

The one hundred and eighteen prints comprising the *Oeuvre* were published originally in *cahiers* or gatherings of a few plates each, beginning in the late 1720s, and by 1734 nearly fifty prints were available for sale by their publisher, the Widow Chereau. Shortly thereafter her relative Gabriel Huquier (1695-1772) acquired her business. Huquier substituted his name as publisher on the old plates and continued to issue new *cahiers*, designating each by a letter of the alphabet, numbering the plates sequentially. Documentary evidence together with information provided in the captions on the plates has enabled scholars to order the designs chronologically, however the dates of publication of the separate *cahiers* are not definitely known, and even the date of the *Oeuvre*, the only issue of the plates described in the bibliographies, is uncertain.

The watermark in the paper of the *Oeuvre* is dated 1742. Owing to slipshod draughtsmanship in the edict governing the manufacture of paper, all paper issued for many years after 1742 bears that date, no matter in what year it was actually made. Thus 1742 is only a *terminus post quem* for the publication of the *Oeuvre* itself. The address of the publisher 'rue St. Jacques au coin de celle des Mathurins' engraved on the title and on several plates was occupied by Gabriel Huquier from 1742 until 1751. A likely date of publication is *circa* 1748, since a copy of the book is cited in the probate of the silversmith Thomas Germain in that year (evaluated at the high price of sixty *livres*).

In all copies the smaller prints are imposed two, three, four or more to the sheet, combined in different directions, without regard to the original constitution of the *cahiers*. There are slight variations between copies in the arrangement of the engravings on the sheets, but no copy is known which includes plates numbered 27 or 117. Two unnumbered plates usually are included in *cahier A*, illustrating the Bréthous house.

The engravers of Meisssonnier's designs were Benoît II Audran (1698-1772), Pierre II Aveline (1702-1760), Pierre-Edme Babel (flourished 1725-1765), Jean-Joseph Balechou (1719-1764), Maurice Baquoy (*circa* 1680-1747), Nicolas Dauphin de Beauvais (1687-1763), Pierre-Quentin Chedel (1705-1763), Louis Desplaces (1682-1737), Antoine Herisset (1685-1769), John Ingram (born 1721), and obscure printmakers named Chenu, Dubreulie, Laureoli, Obele, and Riolet, among others. Some prints presumably exist in states bearing the Widow Chereau's address, but no one has recorded them. A unique proof impression of the double-page etching of the 'Surtout de Table' (plate 115) in the Metropolitan Museum of Art is described by Mary Myers, *Regency to Empire: French printmaking 1715-1814*, exhibition catalogue, Minneapolis Institute of Arts (Minneapolis 1984), no. 19.

Appreciation of the mature Rococo style in which Meisssonnier worked was never widespread in France. Although he was *decorateur du roi*, there seems to be no record of Meisssonnier's work for the crown. Most of his identified patrons were foreigners, not Frenchmen. When he died in 1750, extraordinary attacks on Meisssonnier's artistry and derogatory appraisals of the Rococo quickly appeared in print. Considered as a relic of a



59. Canapé, engraved by Gabriel Huquier after a design commissioned from Meissonnier by the Comte de Bielenski in 1735 (Cahier Q, plate 94). Reduced from 315 × 355mm (platemark)

fading taste, it is perhaps not surprising that few contemporary purchasers of the *Oeuvre* afforded it a fine binding. Neither Brunet nor Cohen and De Ricci, *Guide de l'amateur de livres à gravures du XVIII^e siècle* (Paris 1912), 696-697, who comment on the exceptional rarity of our book, are able to cite a copy bound in contemporary morocco. Apart from our own, elegantly bound copy, we are able to trace only the one in contemporary red morocco formerly in the Abdy collection (sold at Paris, 10-11 June, 1975, lot 228). The last well-preserved copy to appear at auction was bound by Chambolle-Duru in 1865 (Sir David Lionel Goldsmid-Stern Salomons copy, sold by Christie's, London, 25 June, 1985, lot 100, £29,000).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 378; Guilmar, *Les Maîtres ornementistes* (Paris 1880-1881), pp.155-158; Dorothea Nyberg, 'Meissonnier: an eighteenth-century maverick,' preface to a facsimile reproduction of the *Oeuvre* (New York 1969); five copies reported to the National Union Catalog (volume 374, pp.183-184)

See reproduction on catalogue cover

60 MICHELA, Ignazio
Memoria del progetto di condurre acqua potabile
Turin 1842

£ 425

Memoria sull' origine e sullo sviluppo del progetto di condurre acqua potabile dal continente a Venezia dell' architetto idraulico e civile Ignazio Michela presentata coi relativi disegni e letta in compendio alla Sezione di Fisica e Matematica del Terzo Congresso degli Scienziati Italiani a Firenze il 23 settembre 1841.

Turin, Zecchi & Bona, 1842

Quarto, (14) ff. letterpress, paginated 1-27 (1); plus nine large, lithographic folding plates.

Dedicatory inscription from the author to 'Generale Taccardi' on front free-endpaper.

Covers lightly soiled and a few plates foxed, but generally a well-preserved copy with the tissue interleaving intact.

Bound in the publisher's printed boards.

A boldly imaginative proposal by a Piemontese civil engineer for improving the fresh water supply of Venice and effecting the 'urban renewal' of Piazza S. Marco.

The author designed a powerful, steam-driven pumping and water-filtering station ('Castello Idraulico a vapore') capable of forcing fresh water 5300 metres, from Mestre to Piazza S. Marco, and of distributing it about the city through a complex network of piping. In the middle of the Piazza S. Marco he intended to install a monumental fountain as proof of his hydraulic wizardry. Six of the nine folding plates are plans of the filter and pumping station and the three others are illustrations of the projected fountain and its allegorical statuary. This surely must count among the most bizarre projects ever conceived for *La Serenissima*.

According to a note printed on the verso of the title-page, this is already the second edition, but the first to provide illustrations and to incorporate the author's final corrections.

REFERENCES: Girolamo Soranzo, *Bibliografia Veneziana in aggiunta e continuazione del 'Saggio' di E.A. Cicogna* (Venice 1885), 8071; *Catalogo dei libri italiani dell' ottocento*, IV (Milan 1991), p.3017; two copies reported to the National Union Catalog (volume 381, p.622)

61 OVIDIUS NASO, Publius
La vita et Metamorfoseo
Lyon 1559

£ 1250

La Vita et Metamorfoseo d' Ovidio, figurato & abbrevuiato in forma d' Epigrammi da M. Gabriello Symeoni. Con altre Stanze sopra gl' effetti della Luna: il Ritratto d' una Fontana d' Ouernia: & Un' Apologia generale nella fine del libro.

Lyon, Jean de Tournes, 1559

Octavo, (152) ff. signed a-q⁸ A⁸ A-B⁸ and paginated 1-245 (11), (16), (32); woodcut medallion portrait of the

translator on title-page, medallion woodcut of Diane de Poitiers with a view of the Château d'Anet on verso, 188 woodcuts printed within ornamental borders, divisional title within woodcut border, full-page woodcut of the 'La Fontana di Roiaig in Overnia,' divisional title with device of the author, and four woodcuts of medals and statuary.

Seventeenth-century ownership inscription on title-page of Francesco Valentin. Lightly browned and spotted, some side notes shaved by the binder.

In a Seventeenth-century vellum binding.

First printing of Gabriele Simeoni's abridgement of the *Metamorphoses* in Italian, arranged in emblem book form with illustrations by the painter and printmaker Bernard Salomon (1506/10-1561).

One hundred and seventy-two woodcuts, including a few remarkable ones showing the horses of Pluto in solid black with white details, are from a series used for *La Metamorphose D'Ovide figuree* published by De Tournes in 1557. A medallion 'Caos' and fifteen subjects are new to our edition and another two blocks are new cuttings of illustrations used in 1557. The attractive borders consist of pure arabesque, cut white on black or black on white, or are historiated, with figures of satyrs, tritons, Rabelaisian and other grotesque creatures. The appended treatises by Simeoni, 'La natura et effetti della luna nelle cose humane' and 'Apologia generale contro à tutti i Calunniatori & Impugnatori dell' Opere sue passate, presenti, & à venire,' also feature new woodcut illustrations, of which the large cut 'La fontana di Roiaig in Avernia' with a view of Royat in the distance, is especially fine.

The extent to which Bernard Salomon's woodcuts served as patterns for contemporary craftsmen is commonly expressed, however it is not often possible to locate works of art clearly based on his designs. In the Metropolitan Museum of Art, are yellow silk bedhangings featuring medallion scenes taken from Salomon's Ovid and his moresque borders appear in other embroideries in the same museum; see E.A. Standen, in *Metropolitan Museum of Art Bulletin*, 1956, pp.165-175, with five reproductions of woodcuts from our 1559 edition.

This is one of the rare volumes in which Jean de Tournes gives his address as the rue Raison (via Resina); compare Brunet, *Manuel du Libraire* (Paris 1860-1865), IV, 287, and *Supplément*, II, 117, with Cartier, *Bibliographie des éditions des de Tournes* (Paris 1937), 446. In this copy folio q8, recorded by Cartier as a blank, has an arabesque ornament printed on the recto.

REFERENCES: Mortimer, *Harvard Catalogue of French Books*, 405; Davies, *Fairfax Murray Catalogue of French Books* (London 1910), 421; Brun, *Le Livre français illustré de la renaissance* (Paris 1969), p.264; H.-J. Trautner, 'Ovidausgaben von Jean I und Jean II de Tournes,' in *Gutenberg-Jahrbuch* 1978, pp.145-155, no.5



62. *Gentiana macrophylla*, a hand-coloured engraving by Karl Friedrich Knappe from Peter Pallas' Russian Flora. Page height 475mm

62 PALLAS, Peter Simon

Flora Rossica

St. Petersburg 1784-1788

£ 4250

Flora Rossica seu stirpium Imperii Rossici per Europam et Asiam indigenarum descriptiones et icones. Iussu et auspiciis Catharinae II. Augustae... Tomi I. Pars I [– Tomi I. Pars II].

St. Petersburg, at the Imperial Press (J.J. Weitbrecht), 1784-1788

Two parts, folio. I: (46) ff. letterpress signed [*]² *² *² A-V² and paginated (4) 1-8 1-80, plus engraved title-page and fifty-one plates numbered I-L and VIIIb, all hand-coloured (plate I measures 164 × 104mm). II: (58) ff. letterpress signed A-Z² Aa-Ff² (Ff² = title-page, inserted at front of the fascicule), plus fifty plates numbered LI-C, all hand-coloured.

Formerly in the libraries of the U.S. Department of Agriculture, Kenneth K. MacKenzie, the Horticultural Society of New York, and Robert de Belder (his sale Sotheby's, 27 April, 1987, lot 261), with ink and blind stamp of the Department of Agriculture on letterpress title-page and date stamp on following dedication leaf.

Occasional annotation in pencil, three plate numbers trimmed by the binder's knife, otherwise with broad margins and in good state of preservation.

Bound in half-calf, back decorated in gilt.

The first Russian flora, compiled by the pioneer naturalist of Northern Asia under the auspices of the St. Petersburg Academy of Sciences and under the patronage of the Empress Catherine II.

The author anticipated that his work would appear serially in ten or twelve fascicules, each comprising fifty hand-coloured plates accompanied by descriptive text. On 28 July, 1782, a prospectus was published, and the first fascicule appeared two years later, with a dedication by Pallas to his patron dated October 1784. The title-page of the second fascicule (volume I, part two) is dated 1788.

Owing to the troubled political situation in Russia after 1796, Pallas sent the third fascicule to be printed at Leipzig. An English traveler, Edward Daniel Clarke, who lodged with the author at Simferopol in the Crimea for two months in 1800, reports in his *Travels* (London 1810), that when the German printer returned proofs of the text and plates to Pallas in March of that year, the shipment was intercepted and confiscated by the Russian authorities. A few sets of twenty-five unnumbered plates eventually were published under the imprint 'Berolini C.G. Schoene MDCCCXV' but the text of the third fascicule and its other plates, as well as the remaining portion of the work seen by Clarke, never passed into print (W. Otter, *Life and Remains of E.D. Clarke*, London 1825, II, pp.9, 59, 65, 87).

The unsigned plates were engraved by Karl Friedrich Knappe (1745-1808), newly elected member of the Art Academy at St. Petersburg (Thieme-Becker XX, p.566). In this and the majority of copies there are fifty-one plates in the first fascicule, numbered in the upper right-hand corner by a handstamp from I to L, with an intercalated plate of *Cerasus fruticosa* numbered VIIIb. That plate may be a later addition to the series, for it is printed on a paper found otherwise only in the second fascicule issued in 1788.

The plates in most copies of the second fascicule are numbered by a hand-stamp from LI to C. When the compositors however began to set the text of the second fascicule, they designated the first of its plates as I, and ran on down to XXVII (i.e. XXIX, as two numbers are repeated). Then, with gathering T, the compositors adopted consecutive numeration, and the entries for the remaining plates are indicated as LXXX-C.

In some copies (e.g. George III's copy in The British Library) the letterpress of gatherings A-S was allowed to stand uncorrected and in these the numbers on the plates and the references to them in the text do not agree. In other copies, ink emendations and paste-on cancels regularize the references to the plates (e.g. Joseph Banks' copy in The British Library and the copy here offered). A copy at Kew has the letterpress in the uncorrected state with the plates partly unnumbered and partly numbered *in the metal*. According to B. Daydon Jackson, such features of the Kew copy denote the earliest issue, but the problem can not be so easily resolved; see his contribution, 'Bibliographical Notes, XXII: Pallas's "Flora Rossica",' in *The Journal of Botany* 38 (1900), p.189.

REFERENCES: Nissen, *Die botanische Buchillustration* (Stuttgart 1966), 1482; *Catalogue of Botanical Books in the Hunt Collection* (Pittsburgh 1958-1961), 672; F.A. Stafleu & R.A. Cowan, *Taxonomic Literature* (Utrecht 1976-1988), 7227; G. Dunthorne, *Flower and Fruit Prints* (London 1938), 221; S. Sitwell, W. Blunt, & P.M. Syngé, *Great Flower Books 1700-1900* (London 1956), p.70

63 PASCHA, Johann Georg

Krieges-Bau-Kunst
Leipzig 1662

£ 1150

Florilegium fortificatorium tripartitum. Oder Kurtze, leichte iedoch gründliche und richtige Anweisung zu der ietzigen Zeit üblichen Krieges-Bau-Kunst.

Leipzig, Christian Michael for Christoph Myly of Halle, 1662

Oblong octavo, (172) ff. signed A⁴ (:)² B-Z⁴ Aa-Tt⁴ Uu², paginated (8) 1-336, with engraved frontispiece and title-page printed in red and black included in the registration; plus fifty-nine engraved plates of which one is folding.

Engraved German heraldic exlibris with initials G.C.G.V.P. and date 1695. Lightly waterstained and browned owing to poor quality of ink, however the paper remains strong and the book legible.

Contemporary binding of vellum over boards, remains of cloth ties; edges of the text block stained blue.

Only edition of an uncommon treatise on fortification, edited by Johann Pascha (Pasch), who flourished between 1655 and 1687. Educated at Wittenberg, Pascha is better-known for his books on fencing, wrestling, and vaulting, published at Halle and Leipzig between 1660 and 1667.

The first and third parts of our work deal with the science of fortification, geometry and arithmetic, and the second (pages 60-268) is devoted primarily to practical matters. At the end is an interesting series of 212 aphorisms drawn from many sources.

In his address to the reader, dated at Halle, March 1662, Pascha claims that the treatise

had been written by an anonymous friend and that his own contribution was limited to the *parte offensiva*, where the author had been too brief. It seems likely that Pascha was the draughtsman and engraver of the fifty-nine unsigned plates; the frontispiece is signed 'J.P.' and in a book of his published at Halle in 1661, *Vier und Achtzig Fahnen-Lectones*, Pascha says he illustrated his works himself.

No copy of this book was reported to the National Union Catalog or Supplement, nor is there a copy in the British Library, or in the printed catalogue of the Bayerische Staatsbibliothek (Munich 1988). On the evidence of the *Jahrbuch der Auktionspreise*, no copy has appeared at auction in Germany since 1950.

REFERENCES: *Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), no.326; Max Jähns, *Geschichte der Kriegswissenschaften* (Munich & Leipzig 1890), II, p.1342 (locating a copy in the old royal library, Berlin)

64 PATCH, Thomas

An album of etchings after Fra Bartolomeo & Giotto

Florence 1772-1773

£ 4850

The Life of Fra Bartolommeo della Porta, a Tuscan Painter, with his works, engraved from the original pictures, dedicated, to the Honorable Horace Walpole, an Intelligent Promoter, of the Fine Arts, by his most Obedient and most humble Servant Thomas Patch [title also given in Italian translation].

'In Firenze L' Anno MDCCLXXII'

Folio, (25) ff. comprising as usual a single leaf of letterpress printed on recto and verso with engraved vignette bearing title (transcribed above) at head and underneath 'Thomas Patch to the Reader' providing descriptions of the prints in parallel columns of English and Italian; plus twenty-four plates in various sizes (largest 345 × 340mm, smallest 245 × 245mm platemarks) numbered from I to XXIV, some pure etchings, others etchings in *manière de lavis* with the plates printed in brown or ochre tones, or in crayon manner with the plate printed in orange, or soft-ground etchings with grey tones.

Ownership inscription on pastedown: S.T. Florence May 1st 1787. Binding worn and abraded, but internally in perfect state of preservation.

Bound with two related works (see below) in contemporary Italian half-calf.

An album containing three suites of etchings by Thomas Patch reproducing panel paintings and frescoes attributed to Fra Bartolomeo (1472-1517) and to Giotto (circa 1266-1337). They are the earliest reproductive prints after these precursors of Raphael and according to F.J.B. Watson 'were doubtless a contributory influence in the rise of a taste for pre-Renaissance painting in England' (p.27).

Thomas Patch (1725-1782) arrived in Florence from Rome in 1755 and quickly ingratiated himself with Sir Horace Mann and other English residents there, painting caricatures and views of the Arno, restoring pictures and dealing in works of art. About 1765 he took up printmaking and in 1769 conceived the idea of publishing reproductions of the whole corpus of Florentine painting. The next year he produced a volume,



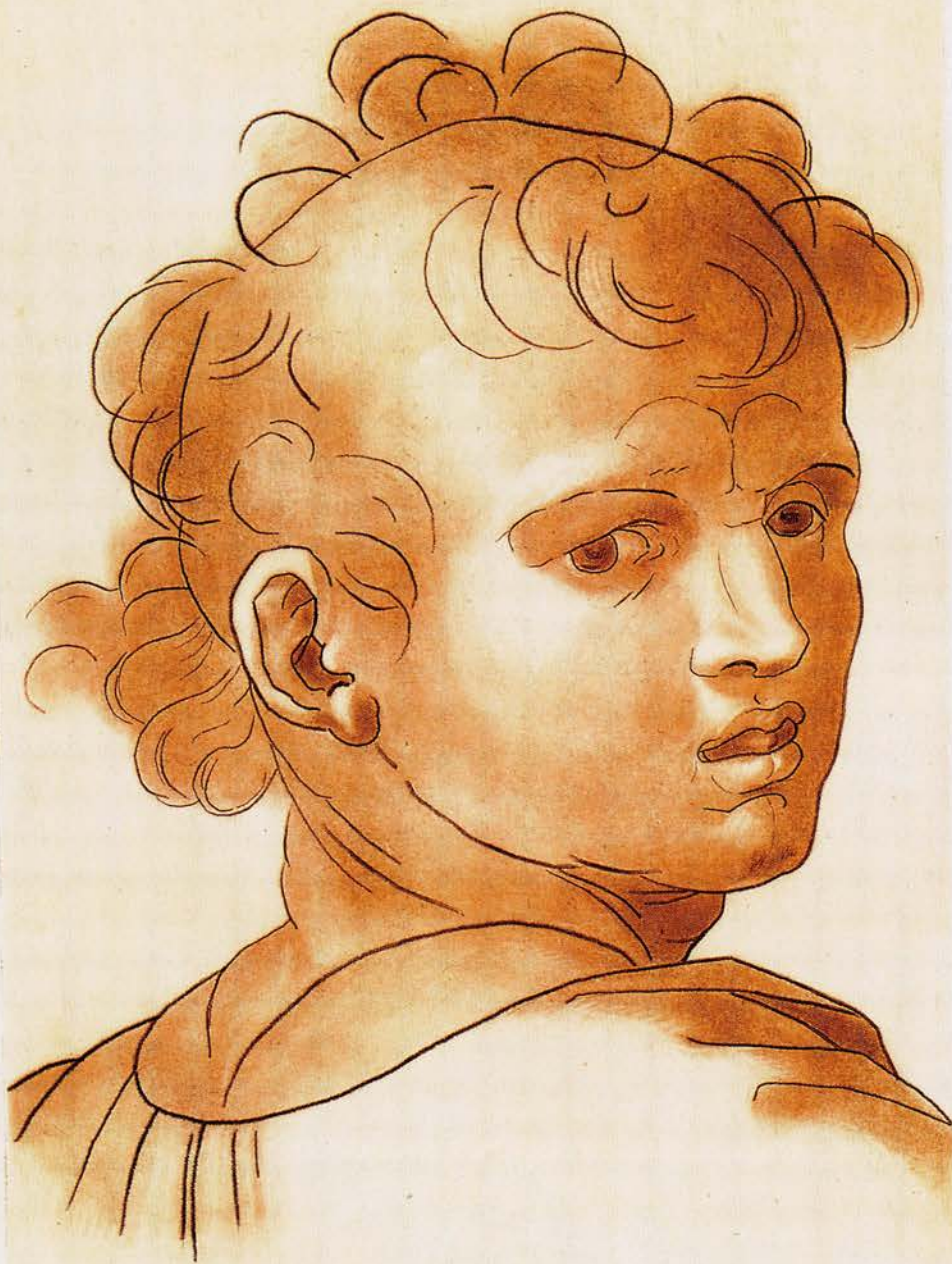
64. Fresco decoration by Spinello Aretino in the Manetti Chapel of S. Maria del Carmine, destroyed by fire in 1771.
Etching by Thomas Patch reduced from 425 × 235mm (platemark)

dedicated to Sir Horace Mann, containing twenty-four prints after the Masaccio frescoes in the Brancacci chapel in the church of the Carmine. In 1772 and 1773 followed the three works bound in our album, a set of twelve prints reproducing the frescoes attributed to Giotto then decorating the Manetti chapel in S. Maria del Carmine; another of twenty-four prints documenting works by Fra Bartolomeo in Tuscany; and the third of twenty-three prints recording a single painting by Fra Bartolomeo then in the Uffizi. The ambitious project was then abandoned and Patch's next and last publication is a volume reproducing Ghiberti's two doors to the Baptistry, produced in collaboration with the engraver Ferdinando Gregori in 1774.

The suite of prints given the title *The Life of Fra Bartolommeo* reproduces twelve panel paintings and frescoes together with details of heads from these works. Plates I-VII reproduce the 'Presentation in the Temple' that Fra Bartolomeo painted in 1516 for the Dominicans of Prato. In Patch's day it was the altarpiece in the Cappella del Noviziato of the monastery of S. Marco in Florence; since 1792 the painting has been at Vienna, and is now exhibited in the Kunsthistorisches Museum. Plate I shows the entire composition and the following six are details of heads that Patch says he 'traced' from the panel. Plates VIII-IX reproduce 'Saint Vincent Ferrer in the habit of a Dominican friar,' now in the Sala di Fra Bartolomeo in the Museo di S. Marco. Patch remarks 'This picture was always much esteemed, it was damaged even in the time of Vasari, but is now almost spoilt.'

Plate X reproduces the 'Portrait of Savonarola disguised as Saint Peter the Martyr,' formerly in the Ospizio della Maddalena of the Dominican convent at Pian di Mugnone,

N.º XVIII



Fra Bartolommeo.

Patch. f.

64. Etched detail by Thomas Patch from Fra Bartolomeo's 'Pala della Signoria' of 1510.
Reduced from 460 × 290mm (platemark)

near Florence, and now in the Museo di S. Marco. Scholars are divided over whether this is a studio work or by the hand of Fra Bartolomeo. Plates XI-XII reproduce a 'Madonna and Child' now in the Museo di S. Marco. Plates XIII-XVI reproduce 'Christ on the way to Emmaus,' a fresco painted in 1506 for the Ospizio della Maddalena in Pian di Mugnone, afterwards taken to the Uffizi, and now in the Museo di S. Marco. The first plate shows the whole composition and the next three are details of the heads of Christ and two disciples, the latter identified by Vasari as two priors of S. Marco, Nikolaus von Schönberg and Sante Pagnini. Plates XVII-XVIII reproduce another 'Madonna and Child' presently in the Museo di San Marco.

Plate XIX reproduces a 'Madonna and Child with Saints Dominic and Catherine,' drawn by Patch in the Giovinato chapel adjacent to the cell of Savonarola in S. Marco. The present whereabouts of this work are unknown. Plate XX reproduces a 'Pietà' now in the Museo di S. Marco and recognized as a work of Fra Paolino da Pistoia, executed circa 1519 (Antonio Paolucci, 'Le Copie della Pietà di Fra Bartolomeo prima della commissione seicentesca,' in *Fra Bartolomeo*, exhibition catalogue Galleria Palatina (Florence 1988), pp. 27, 47, figs. 2 & 16). Plate XXI reproduces a 'Madonna and Child' painted by Fra Bartolomeo on a wall of the Ospizio della Maddalena at Pian di Mugnone, removed in 1701, and now in the Oratory of Savonarola in S. Marco. The last three plates numbered XXII-XXIV reproduce frescoes of the Magdalen, Saint Jerome and Saint Catherine, all painted on terracotta tiles, all removed from Pian di Mugnone, and now in the Museo di San Marco.

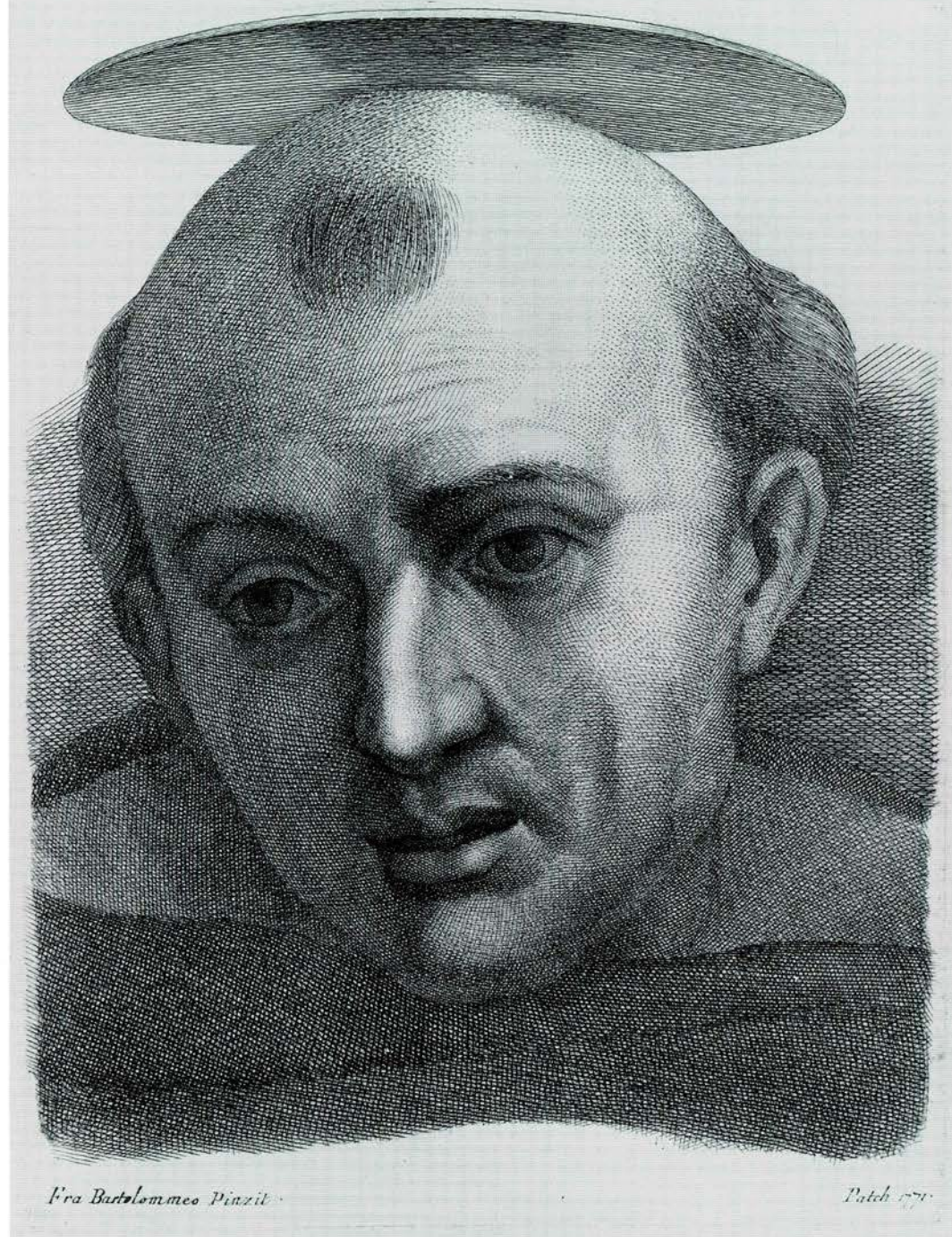
For details of the works by Fra Bartolomeo reproduced here and now preserved in the Museo di S. Marco, see Chris Fischer, 'Fra Bartolommeo e il suo tempo,' in *La Chiesa e il Convento di San Marco a Firenze*, II (Florence 1990), pp. 179-212. Particulars of the printmaker are recorded in three recent exhibition catalogues: *Art and its Images: An exhibition of printed books containing engraved illustrations after Italian Paintings*, Bodleian Library (Oxford 1975), no.15; *The Anglo-American artist in Italy, 1750-1820*, University of California (Santa Barbara 1982); and *Settecentisti inglesi per illustrare la Biblioteca Palatina*, Biblioteca Nazionale Centrale (Florence 1984).

Evidence was discovered by Watson suggesting that only forty sets of these prints were issued before the plates were destroyed, and that his 'Masaccio' and 'Giotto' series were issued in editions of equal number. The dedicatee, Horace Walpole, received his copy in December, 1771, bound-up with Patch's 'Giotto' prints, as here; see A.T. Hazen, *A Catalogue of Horace Walpole's Library*, III (London & New Haven 1969), no. 3451.

REFERENCES: F.J.B. Watson, 'Thomas Patch (1725-1782). Notes on his Life, together with a catalogue of his known works,' in *The Walpole Society Annual Volume* 28 (1939-1940), pp.15-50, no.60; two copies located by the National Union Catalog (volume 444, p. 395)

Description continues on page 130

N.º VIII.



64. Etched detail by Thomas Patch from Fra Bartolomeo's 'Saint Vincent Ferrer in the habit of a Dominican friar'. Reduced from 335 × 230mm (platemark)

Bound with

BARTOLOMEO (DI PAOLO), Fra
Reproductions of his Pala della Signoria
Florence 1773

Il Quadro originale, dipinto in tavola a chiaro oscuro da Fra Bartolommeo della Porta, e presentemente nella Galleria di S : A : R : [inscription beneath double-page plate].

'Firenze 1773'

Suite of prints comprising a double-page etching (680 × 450mm) and twenty-two full-page plates in various sizes (largest 460 × 300mm, platemark) numbered I-XXII providing details of heads, all the plates printed in *manière de lavis* with brown tones simulating the effect of a wash applied by a brush.

This suite of prints reproduces Fra Bartolomeo's unfinished 'Pala della Signoria,' representing the Madonna and Child, infant Saint John, and ten other *santi protettori* of Florence. It is the most Bellinesque monumental painting created in Florence in the Sixteenth Century. The picture was commissioned in 1510 by Pier Soderini for the Cappella del Consiglio in the Palazzo Vecchio; in Patch's day it was in the Uffizi, and now is displayed in the Sala di Fra Bartolomeo of the Museo di S. Marco (Umberto Baldini & Roberto Monticolo, 'La Pala della Signoria di Fra Bartolommeo,' in *Critica d'arte* 53 (June-August 1988), pp. 22-30).

These prints are not recorded in Watson's catalogue raisonné and must be rare.

Bound with

GIOTTO DI BORDONE
Reproductions of Manetti Chapel Frescoes (now lost)
Florence 1772

To Mr. Bernard Manetti a Noble man of Florence Thomas Patch dedicates those Monuments of the Antient Splendour of his Family as a Mark of his Obligation and Esteem [title also given in English translation].

'In Firenze L' Anno MDCCLXXII'

Folio, (13) ff. comprising a single leaf of letterpress having an engraved cartouche at head bearing the title (transcribed above) and beneath a discussion of the prints in parallel columns of English and Italian; plus twelve etched plates numbered I-XII of which six are printed in *manière de lavis* with brown tones.

This suite of twelve prints reproduces the frescoes illustrating the Life of Saint John the Baptist which decorated the Manetti Chapel of S. Maria del Carmine at Florence until their destruction by a fire started by a workman's brazier on 28-29 January, 1771. Ten small fragments of the original frescoes, recovered before reconstruction of the chapel and now distributed between Pisa, Pavia, Rotterdam, Liverpool, and London, confirm the accuracy of these reproductive prints. The fresco cycle is undocumented otherwise.

'Patch's engravings are a very rough rendering of the style of the originals; but there is no doubt at all that he copied the compositions with considerable exactness, marking apparently with some care on his engravings the parts where the intonaco had peeled off (leaving the underdrawings visible), and the parts that had been renewed [during restoration undertaken in 1763-1764],' writes Martin Davies in *The Earlier Italian Schools* [in the National Gallery] (London 1961), pp.498-500.

Six etchings (each about 210 × 420mm) illustrate 'The Visitation of Mary to Elizabeth' (plate II), 'Zacharias writing the Name of John' (plate III), an 'Angel announcing to Zacharias the Birth of his Son' (plate IV), 'Saint John preaching in the desert & the Baptism of Christ' (plate V), 'Imprisonment of John the Baptist and the Dance of Salome' (plate VI), 'Decollation and Burial' (plate VII). The first plate (440 × 340mm) reproduces the tomb of Giotto by Benedetto da Maiano (1442-1497) in S. Maria del Fiore at Florence. The five plates numbered VIII-XII are details of heads (each print 330 × 230mm).

Vasari's attribution of these frescoes to Giotto, long held in doubt, was finally discredited by Gaetano Milanesi's discovery in 1878 of Vanni Manetti's will (1348) giving instructions for the painting of his chapel. In 1906 Vitzthum attributed the surviving fragments to Spinello Aretino (*circa* 1346-1410) and that attribution has been generally accepted; see further, Ugo Procacci, 'L'incendio della Chiesa del Carmine del 1771,' in *Rivista d'Arte* 14 (1932), pp.141-232, reproducing ten of Patch's prints.

REFERENCE: F.J.B. Watson, *Op cit.*, no. 61

64a PASSE, Crispijn I van de

Elegantissimorum emblematum

Leiden 1696

£ 2650

Elegantissimorum emblematum corpusculum latinis belgicisque versibus elucidatum. Versameling van uytgeleesene sinne-beelden met latynse en nederduitse verklaringen in rym.

Leiden, Pieter van der Aa, 1696

Quarto, (42) ff. entirely engraved, comprising title and forty-one numbered plates (*circa* 140 × 105mm, platemarks).

Engraved exlibris of C.W.G. von Nostitz (Eighteenth century). In fine state of preservation.

Bound in contemporary vellum.

First edition of a series of emblems having Latin and Dutch mottoes, consecutively numbered one through thirty-eight, issued together with an engraved title and three plates at the end (numbered 39-41) of different dimensions illustrating the 'Horloge de L'Amour' and 'Emblemes de l'arc de triomphe dressé pour la Feste du Perroquet qui se fait tous les ans à Montpellier' together with 'Devises dont on S'est Seruy dans la Feste de la Bravade qui se fait tous les ans à Aix en Provence.' The sequence of thirty-eight emblems was reprinted at Amsterdam in 1704 as *Emblemata selectoria typis elegantissimis expressa* and at Amsterdam in 1737 as *Acht-en Dertig konstige Zinnebeelden*.



FORTITUDO LUCIS INDIGA.

*Nil tibi strenuitas temeraria coecaue proflit:
At quae confilii lumine clara videt.*

STERKTE HEEFT LICHT NODIG.

*De fierkte van den grootften held,
Ging ftaag met wysheids licht verzeeld.*

64a. Engraved emblem by Crispijn I de Passe. Reduced from 140 × 105mm (platemark)

The emblems are traditionally attributed to Crispijn van de Passe the Elder (circa 1565-1637). Henry Green discovered in William Stirling Maxwell's library a manuscript comprising ink and watercolour drawings of thirty-five of the thirty-eight emblems in our book, annotated by a former owner – Stirling Maxwell believed it to be the hand of Horace Walpole – 'Drawings by Crispin de Pass for his book of Emblems.' Green was interested in the manuscript because he could connect emblem twenty-seven, a coin applied to a touchstone ('Money the blood and life of man') to a scene in 'Timon of Athens' (act IV, scene 3, lines 25, 377, etc.), and he published the manuscript in his *Shakespeare and the Emblem Writers* (London 1870), pp.176-177.

Although there are problems both of chronology and of style in supporting an

attribution to Crispijn I de Passe, it has been sustained by John Landwehr, *Emblem and Fable Books printed in the Low Countries* (Utrecht 1988), no.181. The Stirling Maxwell manuscript and his copy of this first printed edition are both now in Glasgow University Library. Black & Weston catalogue the emblems as anonymous in their *Short-title Catalogue of Emblem Books in the Stirling Maxwell Collection* (Aldershot 1988), 'Appendix of Manuscripts,' no.8 (SMM4), and no.540.

REFERENCES: Praz, *Studies in Seventeenth century Imagery* (reprint Rome 1975), p.322; one copy only reported to the National Union Catalog (volume 157, p.610)

65 PERRAULT, Charles

Les Hommes illustres

Paris 1696-1700

£ 1350

Les Hommes illustres qui ont paru en France pendant ce Siecle: Avec leurs Portraits au naturel.

Paris, Antoine Dezallier, 1696-1700

Two volumes, folio. I: (57) ff. signed a⁴ A-Z² Aa-Bb² and three leaves outside the registration (index, biographies of Arnaud and of Pascal), paginated (8) 1-100 (6); plus engraved frontispiece, author's portrait, series of fifty engraved portraits as called for by the index and two additional portraits (see below). II: (54) ff. signed a² A-Z² Aa-Cc² and paginated (4) 1-102 (2); plus a series of fifty engraved portraits.

Letterpress exlibris of G. De Joigny; engraved exlibris of the 'Bibliothèque Bastide de la Pomme'; a third exlibris removed (leaving glue stain).

Bindings lightly rubbed and chipped at head and foot, corners abraded, but internally in good state of preservation.

Uniformly bound in contemporary French calf, backs decorated in gilt.

First edition of this collection of one hundred portraits of eminent French men of letters, ecclesiastics, ministers of state, scientists, academics, artists, etc., with biographical notices written by Charles Perrault (1628-1703), poet, author of the fairy tales, and promoter of the fine arts.

Among those included are Corneille, Molière, La Fontaine, Racine, Quinault, Cardinal Richelieu, Descartes, Mersenne, Gassendi, and Scaliger; the painters Poussin, Simon Vouet, Pierre Mignard; the engravers Claude Mellan, François Chauveau, Jacques Callot, and Robert Nanteuil; the architect François Mansart, and the sculptor Jacques Sarrazin.

The portraits were engraved by Gérard Edelinck (1640-1707), Jacques Lubin (1637-1695), Pierre van Schuppen (1627-1702), Louis Simmoneau (1654-1727), Claude Duflos (1665-1727), and Robert Nanteuil (*circa* 1623-1698). Edelinck's allegorical frontispiece featuring numerous, identifiable portraits is the subject of an article in *Soobsenija. Hermitage* 44 (1979), pp.11-12; for Edelinck's other engravings, see the Bibliothèque nationale's *Inventaire du fonds français: Graveurs du XVII^e siècle*, IV (Paris 1961), pp.40, 49-51, nos.156-195. Robert Nanteuil's portrait of Pierre Lallement is described by Petitjean

& Wickert, *Catalogue de l'oeuvre gravé de Robert Nanteuil* (Paris 1925), I, pp.212-213. The volume is decorated by a title-vignette and a *cul-de-lampe* engraved by Sébastien Leclerc (1637-1714).

Bound at the end of the first volume are biographies and portraits of Antoine Arnauld and Blaise Pascal. These were suppressed by order of the Jesuits and replaced by notices of the Oratorian Louis Thomassin and of Charles Du Fresne. Copies like this one including both the suppressed and substituted plates, and original index leaf, represent the first and most desirable issue of the book, according to Brunet, IV, 509-511; compare the National Union Catalog (volume 451, p.271).

REFERENCE: *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Fb25

66 PIETRO (BERRETTINI), da Cortona

Heroicae virtutis imagines

Rome 1691

£ 1650

Heroicae virtutis imagines quas Eques Petrus Berrettinus Cortonensis pinxit Florentiae in aedibus Sereniss. Magni Ducis Hetrueriae in tribus cameris Iovis, Martis, et Veneris. Curâ, & sumptibus Ioannis Iacobi de Rubeis, cum Priuilegio Summi Pontificis concesso Anno MDCXCI. die 22 Octobris.

Rome, Domenico de' Rossi, 1691

Suite of letterpress title-page and twenty-five engraved plates, of which sixteen are full-page (*circa* 200 × 340mm, platemarks) and nine double-page or folding (largest 460 × 800mm, platemark); all but the folding plate have broad margins.

Small tear (without loss) in fold of one plate, another tear in a margin (repaired), otherwise very good impressions.

Bound in modern vellum-backed boards, by Bernard Middleton.

A suite of engravings reproducing the ceiling frescoes by Pietro da Cortona in three 'Planetary Rooms' of the Pitti Palace, dedicated respectively to the deities Jupiter, Mars, and Venus. Formerly presence chambers in the residences of the grand-dukes, the three rooms – and two others, dedicated to Apollo and Saturn, left unfinished by Pietro and completed by his pupil Ciro Ferri – today house the main part of the Galleria Palatina.

The first eight plates reproduce lunettes in the Sala di Giove: Vulcan resting, Apollo resting, Diana resting, Minerva and Cecrops, Discord and Fury, Mercury, Dioscuri, Bellerophon and Pegasus. Next is a folding plate of the ceiling fresco of the Sala di Giove (composed of two sheets). Four double-page or folding plates reproduce portions of the ceiling of the Sala di Marte and another depicts the Medicean insignia appearing there, accompanied by an engraved dedication to Cardinal Francesco Maria de' Medici subscribed by Giovanni Giacomo de' Rossi.

Eight full-page plates reproduce lunettes in the Sala di Venere: the Continenence of Scipio, Massinissa and Sophonisba, Antiochus and Stratonice, Alexander and Sisigambis,



Nicolas Poussin
Peintre .

65. Engraved portrait reduced from 250 × 175mm (platemark)



66. Fresco in the Sala di Venere of the Pitti Palace, by Pietro da Cortona. Engraving by Lambert Visscher reduced from 415 × 640mm (platemark)

Antiochus and the Priestess of Diana, Crispus and Faustina, Augustus and Cleopatra, Cyrus and Panthea. Finally, a double-page plate illustrates the ceiling of the Sala di Venere, and two others reproduce portions of decorative stucco work.

Pietro da Cortona began work in 1641 following a programme supplied by Francesco Rondinelli; for a detailed discussion of the iconography and chronology of work, see Malcolm Campbell, *Pietro da Cortona at the Pitti Palace: a study of the Planetary Rooms and related projects* (Princeton 1977), describing these prints at p.171.

Nine north-European printmakers engraved the twenty-five plates: Pieter van Bailliu, Cornelis Bloemaert, Jacques Blondeau, Albert Clouwet, Lauvers Coenradt, Charles de La Haye, Pierre Simon, François Spierre, and Lambert Visscher. The publication evidently was some thirty years in gestation, for Van Bailliu was dead by 1660, Clouwet died in 1679, and Bloemaert (engraver of six plates) died in 1684. A papal privilege for the book was obtained on 22 October, 1691; no other issue of the plates apart from the present one is known.

REFERENCES: *Katalog der Ornamentstichsammlung, Berlin* (1939), 4094 (incomplete copy lacking title); British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.97; five copies located by the National Union Catalog (volume 48, p.92)

67 PIETRO (BERRETTINI), da Cortona

Galeria dipinta nel Palazzo Panfilio

Rome circa 1677

£ 1950

Galeria dipinta nel Palazzo del Principe Panfilio da Pietro Berrettini da Cortona intagliata da Carlo Cesio vero originale.

Rome, Giovanni Giacomo de' Rossi, [undated; circa 1677]

Suite of engraved title, dedication (subscribed by the engraver), and fourteen plates, the whole numbered 1-16, of which two plates are single-page (265 x 210mm, platemarks) and the others double-page engravings (circa 380 x 560mm, platemarks); all plates preserving broad margins.

In very good state of preservation.

Bound in modern vellum-backed boards, by Bernard Middleton.

A suite of engravings reproducing Pietro da Cortona's fresco decorations in the Gallery of the Palazzo Doria Pamphili, Piazza Navona, in Rome (now the Brazilian Embassy).

The Pamphili family claimed descent from Æneas and Pietro's frescoes illustrate scenes from Virgil's *Aeneid* beginning with the arrival of Æneas in Italy after his escape



67. Neptune subduing the storm created by Æolus to destroy the fleet of Æneas, fresco decoration by Pietro da Cortona in the Palazzo Pamphili. Engraving by Carlo Cesio reduced from 370 x 500mm (platemark)

from burning Troy, and ending with his victory over Turnus. Painted between 1651 and 1655, the Gallery was Pietro's 'last major commission as a decorative painter and perhaps the most completely successful of his secular fresco decorations' (Anthony Blunt, *Guide to Baroque Rome*, London 1982, p.188). Also reproduced in our book are seven compositions of stucco ornament and a dedication to Prince Pamphili signed by Cesio and numbered as plate 16.

The engraver Carlo Cesio (1626-1686) is otherwise known by his reproductions of Annibale Carracci's frescoes in the Galleria Farnese and of Guido Reni's in a vault of a loggia in the Palazzo Rospigliosi Pallavicini; see now, *Carlo Cesi pittore e incisore del seicento tra ambiente Cortonesco e classicismo Marattiano*, edited by Andrea Di Nicola (Rieti 1987). The present suite, dated by some library cataloguers as late as 1695, is here dated *circa* 1677 on the evidence of its inclusion (p.38) in the *Indice delle stampe intagliate in rame... esistenti nella Stamperia di Gio. Giacomo de Rossi* published in that year. A state of the plates before numbers and the addition of the publisher's address is noted by Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.625; see further, *The Illustrated Bartsch*, 47: *Commentary*, by Paolo Bellini (New York 1987), pp.98-102. The suite is reproduced in the numbered state by *The Illustrated Bartsch*, 47 (New York 1983), pp.93-108.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4095; Guilmard, *Les Maîtres ornemanistes* (Paris 1880-1881), p.311, no.10; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.97; two complete copies and imperfect Harvard/Fogg copy located by the National Union Catalog (volume 48, p.39)

68 PIRANESI, Giovanni Battista

Carceri

Rome *circa* 1765-1774

£ 45,000

Carceri D' invenzione Di G. Battista Piranesi Archit. Vene.

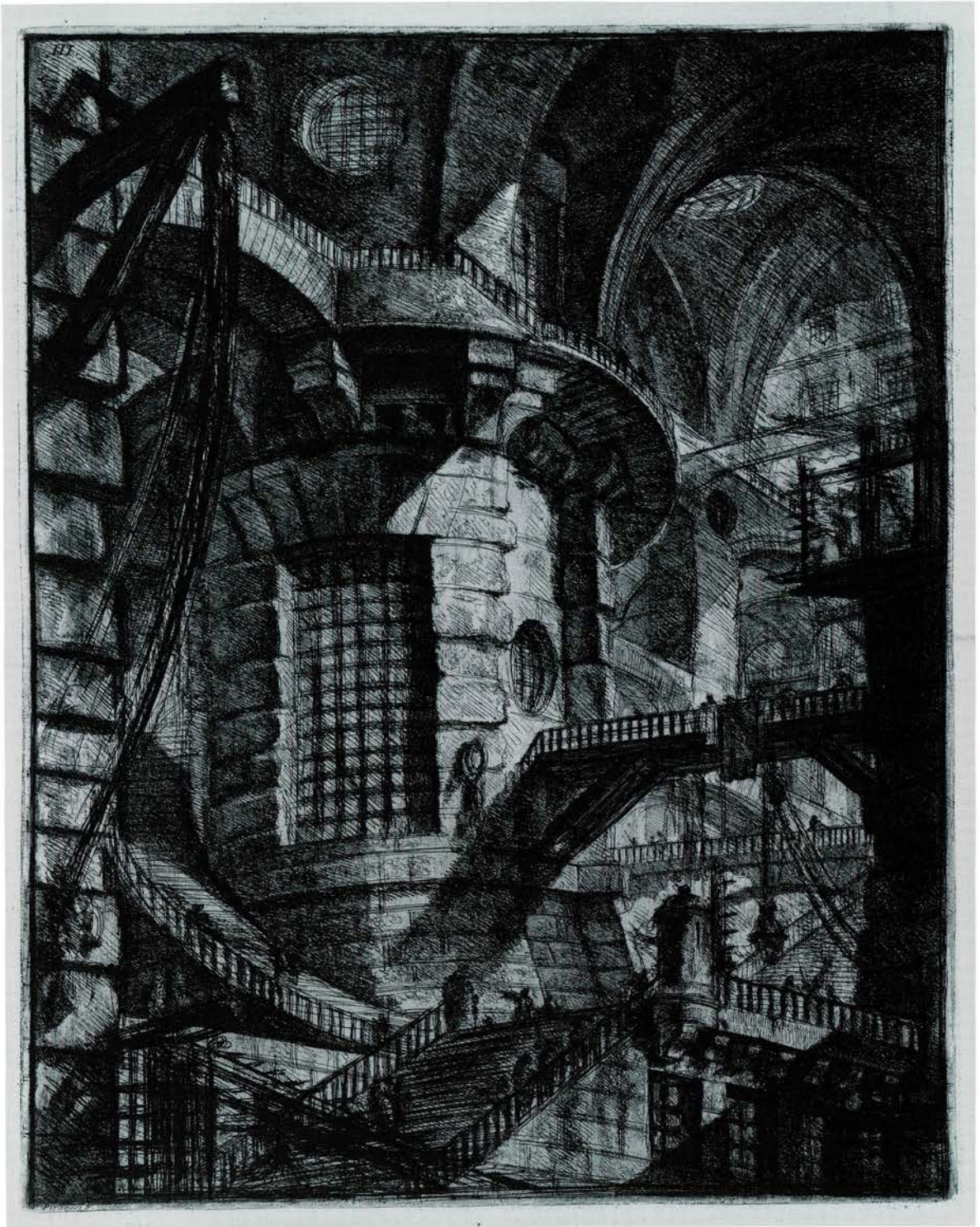
[Rome, issue printed by Piranesi, *circa* 1765-1774]

Complete suite of sixteen prints in etching, engraving, drypoint, sulphur tint or open-bite, burnishing and scratching. Various states, some indeterminable, consistent with Robison's second edition, third issue, printed by Piranesi himself *circa* 1765-1774.

Plate and sheet sizes (in millimetres): I. Title, plate 553 × 419, sheet 775 × 549; II. The Round Tower, plate 556 × 418, sheet 758 × 547; III. The Grand Piazza, plate 553 × 417, sheet 770 × 548; IV. The Smoking Fire, plate 549 × 403, sheet 755 × 545; V. The Drawbridge, plate 561 × 415, sheet 758 × 547; VI. The Staircase with Trophies, plate 557 × 406, sheet 755 × 545; VII. The Giant Wheel, plate 561 × 411, sheet 755 × 546; VIII. Prisoners on a Projecting Platform, plate 417 × 553, sheet 547 × 750; IX. The Arch with a Shell Ornament, plate 408 × 557, sheet 547 × 752; X. The Sawhorse, plate 417 × 564, sheet 546 × 770; XI. The Well, plate 411 × 560, sheet 547 × 750; XII. The Gothic Arch, plate 417 × 556, sheet 546 × 750; XIII. The Pier with a Lamp, plate 415 × 558, sheet 547 × 752; XIV. The Pier with Chains, plate 410 × 557, sheet 547 × 750; XV. The Man on the Rack, plate 571 × 420, sheet 548 × 765; XVI. The Lion Bas-reliefs, plate 570 × 416, sheet 752 × 546.

Very faint centre folds. Excellent matching impressions in fine state of preservation.

The prints loose in a modern cloth box.



68. The Round Tower (state III) from the second edition of Piranesi's *Carceri*.
Reduced from 556 × 418mm (platemark)

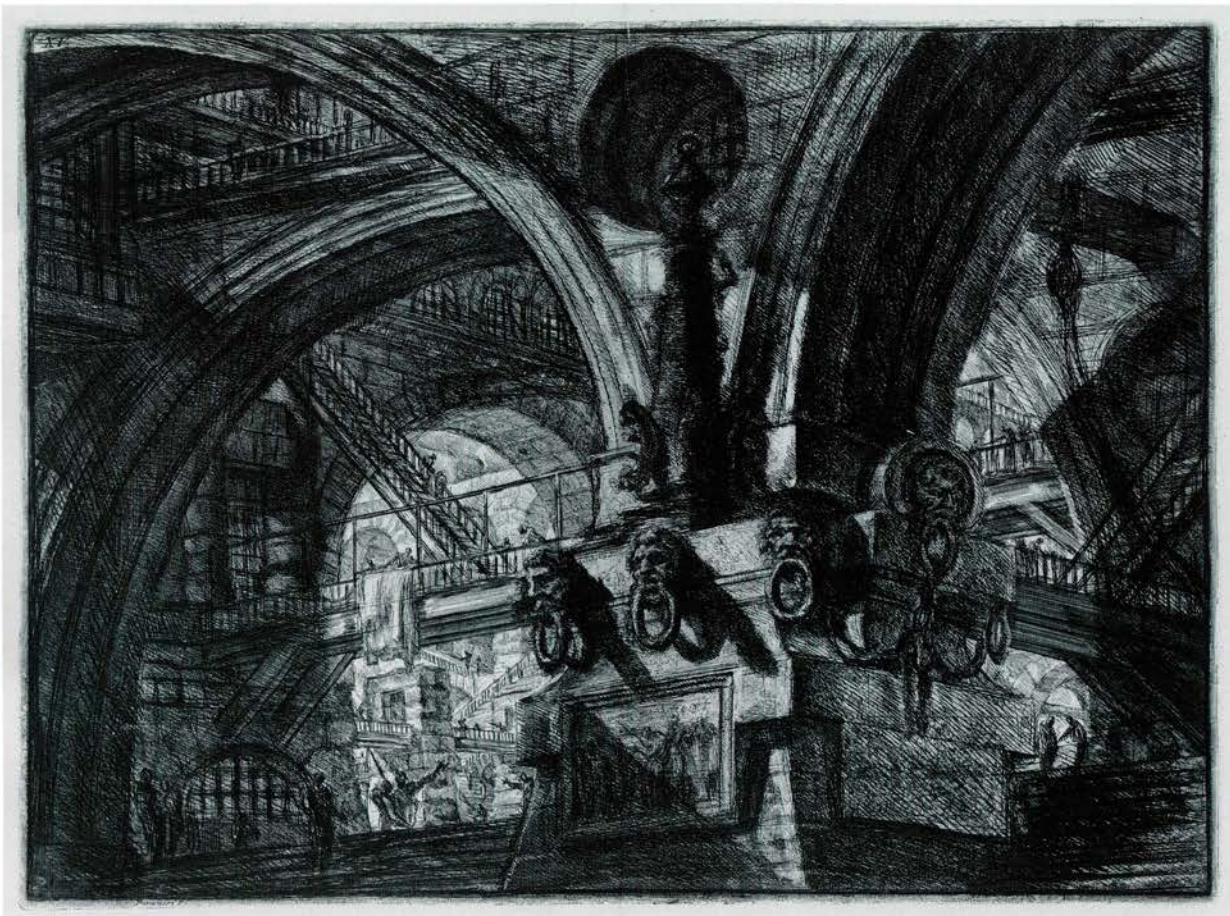
The 'Capricious Inventions of Prisons' or *Carceri*, as they usually are known, grew out of the tradition of the Venetian *capriccio*, but were far ahead of their time in both form and content. They are an intensely private work and when Piranesi originally offered the prints to the public, he diffidently omitted any indication of his authorship on the title-page and most of the plates, and priced the prints cheaply – one *paolo* each, as opposed to two and one-half *paoli* for the individual *Vedute di Roma* some years later. The few surviving sets of the first edition indicate that it was a work of limited production and too advanced in expression for contemporary tastes.

In the 1750s Piranesi revised several of the plates and took personal control of their printing, dabbing blobs of ink onto the plates with his fingers or a rag, manipulating the tonal balances of the compositions to bring other parts of the image sharply forward. In 1761 Piranesi made further numerous revisions to the copperplates and republished them as a series of sixteen, adding two new plates – 'The Man on the Rack' and 'The Lion Bas-reliefs' – and meaningfully removing the word 'Capricious' from the title.

After the changes of 1761, strikingly little was added to the plates, so the second edition can rightly be regarded as offering Piranesi's mature thoughts about the *Carceri*. The changes of 1761 are of three kinds: the addition of a number of menacing objects appropriate to torture or prisons, such as spikes, chains, hooks, and spoked wheels, and the addition of architectural forms such as beams; the clarification of objects and darkening and solidifying their surface tones; and, lastly, the filling in of vague or blank areas with further rooms, details of arches, stairs, etc. A few copies of the second edition were issued before Piranesi added Roman numerals to the prints; then followed two more issues, one printed in the mid-1760s to early 1770s, the other in the mid to late-1770s, the issues differentiated by slight reworking.

The sharply bitten lines and areas of tonal contrast introduced in the second edition enhanced the structural immensity and spatial complexity of the prisons. Their architectural ambiguity was decreased and the prisons became more specifically ancient prisons, with definite references to ancient Roman history and architecture. Before the *Carceri* had been Piranesi's only important series of prints without a connection to ancient Rome. After the reworking of 1761 they became a part of all the rest of his work. 'Capric' was dropped from the title, but *Invenzione* remained. The *Carceri* were still fantasies, but now grave fantasies on ancient Roman prisons, populated by modern people freely wandering around them, reacting as if they had just discovered these structures preserved through time, and wondering at their grandeur and magnificence' (Andrew Robison, *Piranesi: Early architectural fantasies. A Catalogue raisonné of the etchings*, Chicago & London 1986, p.50).

Already in Piranesi's time the influence of the revised *Carceri* had begun to stimulate artists and writers. The literal imagery of the vast cavernous halls can be seen in the fantasies of the architect Louis-Jean Desprez (1743-1804) and in the work of theatrical scene designers such as Gaspare Galliari (1761-1823), Antonio Basoli (1774-1843), and Simeone Quaglio. The *Carceri* impressed themselves on the Romantic imagination, entering the sensibilities of J.M. Turner and his friend Thomas Girtin, both of whom made copies, and inspiring the French designers and architects Delafosse, Boullée and



68. The Pier with a Lamp (state IV). Reduced from 415 × 558mm (platemark)

Ledoux. Likewise the prints stimulated the literary imagination, already touching the English dilettante William Beckford by 1780, later reaching Thomas de Quincey, who in his *Confessions of an English Opium Eater* of 1821 interprets the prints as products of a drug-induced imagination, and afterwards Victor Hugo, among many others. The etchings continue to seem completely relevant and modern and have prompted psychological interpretations from Aldous Huxley and investigations into their symbolism by Uyla Vogt-Gokmil.

REFERENCES: A. Robison, *Piranesi: Early architectural fantasies. A Catalogue raisonné of the etchings* (Chicago & London 1986), nos.29-44; P.M. Seckler, 'Giovanni Battista Piranesi's *Carceri* etchings and related drawings,' in *The Art Quarterly* 25 (1962), pp.330-363; Philip Hofer, *G.B. Piranesi: The Prisons* (New York 1973); W.L. MacDonald, *Piranesi's Carceri; Sources of Invention* (Northampton, Mass. 1979); John Wilton-Ely, *Piranesi*, Arts Council exhibition catalogue (London 1978), pp.72-85; John Wilton-Ely, *The Mind and Art of Giovanni Battista Piranesi* (London 1978), pp.81-91

69 POMPONAZZI, Pietro

Opera

Basel 1567

£ 1350

Petri Pomponatii Philosophi et Theologi doctrina et ingenio praestantissimi, Opera. De naturalium effectuum admirandorum causis, Seu de Incantationibus Liber. Item de Fato: Libero arbitrio: Praedestinatione. Prouidentia Dei, libri V. In quibus difficillima capita & quaestiones Theologicae & Philosophicae exsana orthodoxe fidei doctrina explicantur, & multis raris historijs passim illustrantur, per autorem, qui se in omnibus Canonicae scripturae sanctorumq. doctorum iudicio submittit.

Basel, Heinrich Petri, 1567

Octavo, (540) ff. signed a⁸ (blanks a7, a8) a-c⁸ (blanks c7, c8) A-V⁸ X⁴ Aa-Zz⁸ AA-VV⁸, paginated (64) 1-1015 (1); printer's woodcut device on last leaf.

Ink ownership stamp on title-page of Prince Vladyslaw Bieliński and inscription of the academy library at Ingolstadt; another old ink stamp on verso.

A very well-preserved copy.

In a contemporary pigskin binding, covers decorated by an anonymous blind roll (Christ-David-Paul-John, 240 × 20mm) and acorn ornament, a contemporary orange paper label pasted in the top compartment of the spine.

An edition by the Basel physician Guglielmo Grataroli (1516-1568) of two works of Pomponazzi, both completed in 1520, but unpublished in the author's lifetime (1462-1525). The treatise *De Incantationibus* (pp.6-327), previously published by Grataroli at Basel in 1556, investigates the enormous testimony for the miraculous in ancient pagan and Christian literature, contemporary authors and recent history, and tries to find naturalistic explanations. Pomponazzi dares to say that those who sometimes attain health by the cult of bones of the Saints do this only by virtue of their own imagination and that, would they have the same faith in dogs' bones, they would equally attain health. This work is the only one by Pomponazzi to be entered on the Index.

The other work, *De fato* (pp.329-1015), was widely circulated in manuscript during Pomponazzi's lifetime, but here appears in print for the first time. It is a repudiation of the Christian in favour of the Stoic doctrine of fate, in which Pomponazzi discusses in great detail free will and predestination. On the importance as well as the neglect of *De fato*, see P.O. Kristeller, *Eight Philosophers of the Italian Renaissance* (Stanford 1964), p.78.

REFERENCES: British Museum, *STC of German Books* (1962), p.710; Adams P-1826

70 PRESTEL, Johann Gottlieb

Dessins des meilleurs Peintres

[Frankfurt am Main *circa* 1782]

£ 8250

Dessins des meilleurs Peintres d'Italie, d'Allemagne et des Pays-Bas. Tirés de divers célèbres Cabinets. Gravés d'après les Originaux de même grandeur par Jean Théophile Prestel Peintre et Membre de l'Académie des Beaux-Arts de Düsseldorf.

[Frankfurt am Main, Heinrich Sebastian Hüsgen, *circa* 1782]

Folio, (35) ff. comprising title engraved by J.G. Sturm and thirty-four leaves of thick paper (475 × 330mm) on which are hinged, within wash borders, thirty-six colour aquatint prints; mounted on the verso of the title is an engraved advertisement by the publisher (stating the contents to be 36 prints, as here), and on the verso of each album folio is a numbered, engraved caption. An additional plate has been bound-in at the end of this copy (see below).

One letter on the title shaved by the binder's knife, light spotting in margins of the album leaves, otherwise an excellent copy of this extremely rare book.

Bound in modern half-morocco.

A suite of thirty-six remarkable colour aquatints after drawings by Italian, German and Dutch masters, often labelled the 'Kleine Kabinett' to distinguish it from two other albums of facsimile reproductions of old master drawings simultaneously published by Prestel.

Johann Prestel (1739-1808) was among the earliest and most successful experimenters in the new colour aquatint process. Trained at Venice and Rome as a portrait painter, he does not appear to have taken up reproductive printmaking before his arrival in Nuremberg *circa* 1775 and marriage to his pupil Maria Katharine Höll (1744-1794), daughter of the engraver of that name. Then for ten years, until his wife left him in 1786 and went to work in England, Johann and Maria Prestel did little else.

Their first collaborative project was a suite of thirty aquatints after mostly unattributed drawings in the collection of the Hamburg merchant, Gerhard Joachim Schmidt, issued at Vienna by Artaria in 1779. In 1780 they published at Nuremberg forty-eight prints after drawings in the local Praun'sche Kunstkabinett (Cicognara 3444). The prints comprising the present suite are variously dated 1779-1782 and reproduce drawings from eight German collections in the exact dimensions of the originals. Maria Prestel contributed seventeen prints, her husband twelve, and seven landscapes and marine subjects are the work of their pupil, Régine-Catharine Schoeneckern (1760-1818).

Twelve drawings reproduced in our album are from the Praun'sche Kunstkabinett, smaller in size than those published in 1780. This vast collection of graphic and other works of art had been formed by Paul von Praun (1548-1616) and was maintained by his descendants in a house in the Weinmarkt until 1802; see G. Weber, 'Das Praun'sche Kunstkabinett,' in *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 70 (1983), pp.125-195. The Praun collection contained more than four hundred Italian drawings

bound in twelve albums, including (according to J.C. Murr's 1797 catalogue) eighteen sheets by Michelangelo, twenty-nine by Raphael, and many belonging formerly to Vasari. It was rich also in drawings and prints by Dürer and his contemporaries.

The twelve sheets from the Praun collection reproduced here are attributed on the accompanying engraved captions to Albrecht Altdorfer, Hans Brosamer, Dürer, Guercino, Giulio Romano (two drawings), Jacopo Ligozzi (two drawings), Polidoro da Caravaggio, Schöngauer, Vasari, and an anonymous German master. Apart from the Dürer and Ligozzi's 'Truth's Triumph over Envy,' the drawings were offered for sale by the Nuremberg dealer J.F. Frauenholz in a *Catalogue d'une collection de dessins* issued in 1804 (copy in British Library). The Dürer, an early drawing of 'Three Soldiers' (Winkler 18) passed through the hands of Pacetti, Esterházy and Posonyi-Hulot, before finding a permanent home in the Kupferstichkabinett, Berlin. The Ligozzi, drawn *circa* 1590, now is in the Graphische Sammlung Albertina, Vienna, and featured in their recent exhibition *Die Beredsamkeit des Liebes* (1992), p.74, no.30. There are other drawings from the Praun Collection in Berlin and more are concentrated in the Szépművészeti Múzeum, Budapest.

Ten sheets were selected for reproduction from the collection of Jean Frederic Ettling of Frankfurt am Main, attributed to the Dutch Seventeenth-century masters Nicolaes Pietersz. Berchem, Allart van Everdingen, Jan van Huysum, Adriaen van Ostade, Abraham Rademaker, Herman II Saftleven, Willem I van de Velde, Willem Witranga, and Thomas Wyck (two drawings).

The collection of the publisher Heinrich Hüsgen (1744-1807, sale in 1808) provided four sheets, attributed to Domenichino, Isaak van Ostade, Bartholomaeus Spranger, and Franz Edmund Weirotter. Prestel borrowed the remaining ten drawings from fellow artists. His brother-in-law, the painter and dealer Nikolaus Christian Matthes (1729-*circa* 1796) of Hamburg, contributed sheets by Abraham Bloemaert and Adriaen Pietersz. van de Venne. Two sheets attributed to Jacob Cats were lent by the painter and collector Friedrich Wilhelm Hoynck (died 1799, sale in 1801) and two landscape drawings by Franz Schütz were lent from the collection of his brother, the painter Johann Georg Schütz (1775-1813). Two drawings by Johann Prestel's Venetian master, Joseph Wagner, were borrowed from the Nuremberg collector J. Wild. The reproductive printmaker Johann Christoph Berkenkamp (1739-1824) provided a drawing attributed to Karel Dujardin. Finally, a sheet depicting the 'Head of a man' by Jean Joseph Prenner was obtained from an unidentified collection.

Bound after plate 36 and not part of the suite is an impression of Prestel's aquatint after a preparatory drawing for Raphael's tapestry 'Strage degli Innocenti' (left part) in the Scuola Nuova of the Vatican. The print was executed in 1776 and occurs as plate 12 in the album of Praun'sche Kabinett drawings published in 1780 (*Raphael: Reproduktionsgraphik aus vier Jahrhunderten*, exhibition catalogue (Coburg 1984), no.313).

Among the most striking prints are those reproducing drawings with white heightening on prepared paper and Ligozzi's 'Truth's Triumph over Envy,' which has a brown dust ground, tints in two darker shades of brown, and the lights printed in gold. The Prestels' achievements in the aquatint process are discussed by R.M. Burch in *Colour*

Printing and Colour Printers (London 1910), pp.107-108; and by S.T. Prideaux in *Aquatint Engraving* (London 1909), pp.57-59. Three prints from their 1780 publication were included in the exhibition *Imitations and facsimiles*, Art Gallery of Ontario (Toronto 1979), pp.3, 14. For biographical details, the main authority is still Ph. Friedrich Gwinner, *Kunst und Künstler in Frankfurt am Main* (Frankfurt 1862), pp.366-374.

REFERENCES: Brunet, *Manuel du Libraire*, IV (Paris 1863), 865, and Graesse, *Trésor de Livres rares*, V (Dresden 1864), 439, both mention our suite without giving the title; Le Blanc, *Manuel de l'amateur d'estampes*, III (Paris 1856), 247-250, gives a full, but still incomplete listing of prints by the Prestels, without indicating the contents of their three published albums. Two apparently incomplete copies of the present work are located in North American libraries by the National Union Catalog (volume 470, p.395); no copy is in the British Library or Victoria & Albert Museum Library

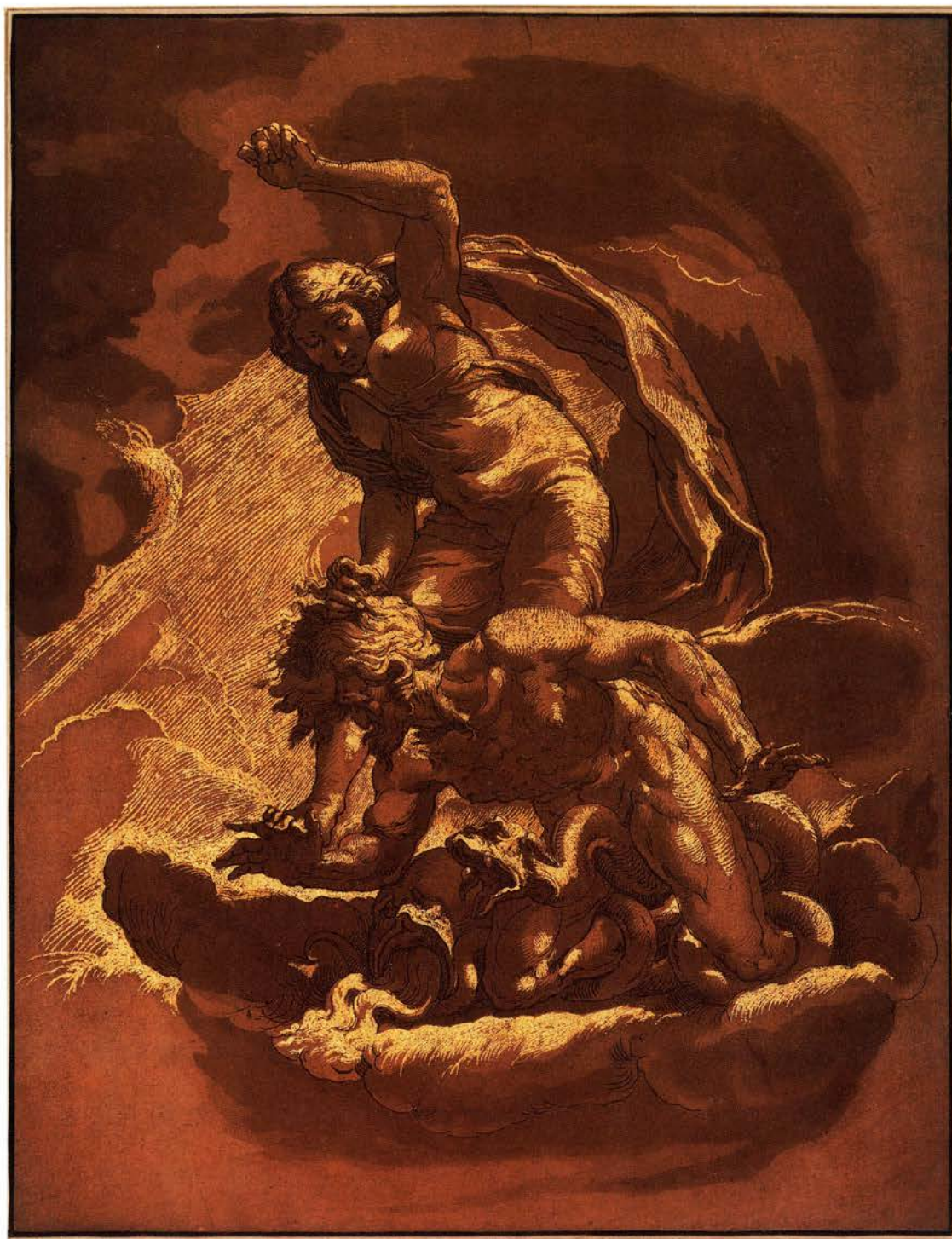
See reproductions below and on pages 146-147



70. Colour aquatint by Johann Prestel after a drawing in the Ettling collection attributed to Nicolaes Pietersz. Berchem.
Reduced from 182 x 192mm (borderline)



70. Visitation of St. Elizabeth with John the Baptist, colour aquatint by Maria Prestel after a drawing attributed to Hans Brosamer. The drawing remained in the Praun Collection in Nuremberg until 1804; its present location is unknown. Reduced from 200 × 155mm (borderline)



70. Truth's Triumph over Envy, colour aquatint by Maria Prestel after the drawing by Jacopo Ligozzi in the Praun Collection at Nuremberg (now in the Albertina via the Esterházy Collection).
Reduced from 305 × 230mm (borderline)



71. One of the new engravings for Raimondi's revised manual on hunting and fishing.
Reproduced actual size 172 × 124mm (platemark)

71 RAIMONDI, Eugenio

Delle Caccie

[Venice? circa 1630]

£ 1850

Delle Caccie di Eugenio Raimondi Bresciano Libri Quattro Aggiuntoui 'n questa nuoua 'mpressione altre Caccie che sperse in altri libri andauano.

[No place or printer's name; Venice? circa 1630]

Quarto, (276) ff. signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Sss⁴ a-c⁴ d² and paginated (12) 1-512 (28); engraved title-page and nineteen full-page engravings (circa 170 × 120mm, platemarks) included in the registration.

A few tears in margins neatly repaired, otherwise in good state of preservation.

In a modern Italian red morocco binding, covers panelled in blind and gilt.

Third edition, the last to be revised by the author, of this popular manual for hunters and fishermen. The text was published originally at Brescia in 1621 as an octavo with seven woodcut illustrations. In 1626, a Neapolitan press brought out a new edition with a fifth book on agricultural occupations appended and a series of twenty-two engraved illustrations (by repetition of fourteen plates). For this third edition, Raimondi extensively revised the text and deleted the inappropriate fifth book. Among other changes, we note two new chapters inserted in Book I, 'Del Capo Caccia' (pp.18-25) and 'Del Cavalcatore da Caccia' (pp.25-37), and substantial additions to the discussion of veterinary medicine in the chapter on dogs. After chapter XXIV of Book II is a new 'Discorso della Caccia di Senofonte il Greco' (pp.251-168) and in Book IV the author has inserted sixteen new chapters of fishes (pp.491-501).

Several illustrations can be directly related to the celebrated suite of hunting prints by Jan van der Straet, called Stradanus (1523-1605), first published in 1569 and often reissued. Other illustrations derive from engravings in the *Uccelliera* of G.P. Olina published in 1622. Five full-page plates were specially engraved for this edition by an anonymous artist of ability (occurring at pp.1, 80, 269, 337, 382). The engraved title and fourteen other illustrations were taken from plates engraved by Nicolas Perrey for the Neapolitan edition.

The volume is without imprint and the place of publication is inferred from the author's dedicatory address to cavaliere Alvisè Vallaressi, dated at Venice, 14 September, 1630. Also printed are verses addressed to Vallaressi by Leonardo Todeschi and an epitaph for him (Vallaressi died during the plague of 1630).

REFERENCES: British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.718; *Autori italiani del '600* (reprint Rome 1986), 151; C.F.G.R. Schwerdt, *Hunting Hawking Shooting illustrated by a catalogue of books*, II (reprint 1985-1986), 123; only the Harvard copy reported to the National Union Catalog (volume 479, p.435; another is in New York Public Library)

72 RAPHAEL (Raffaello Sanzio)

Pilasters of the Vatican Logge, engraved by Giovanni Volpato

Rome 1777

£ 5400

Terza ed ultima parte delle Logge di Rafaele nel Vaticano, Che contiene il Compimento degli ornati, e de' Bassirilievi antichi esistenti nelle Logge medesime.

Rome, [Giovanni Volpato], 1777

Five engravings (from the suite of title and twelve prints), each printed from two plates and measuring approximately 1080 × 480mm with broad margins (or to edge of sheet), with uniform contemporary hand-colouring.

In very good state of preservation.

Available either loose or within perspex frames.

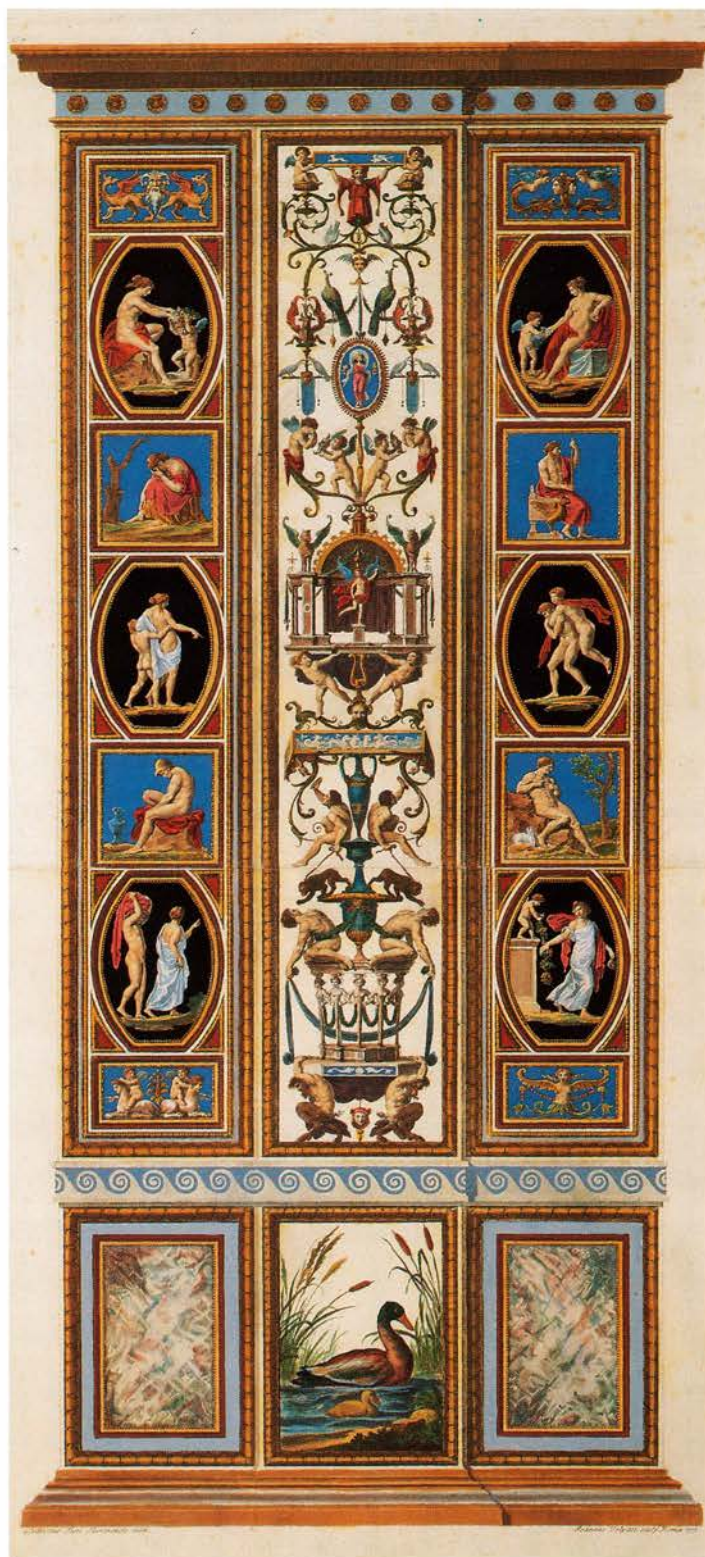
A group of five prints depicting pilasters frescoed by Raphael and his assistants between 1518–1519 in the Logge on the main storey of the Vatican apartments overlooking the Cortile of S. Damaso. Executed in 1774–1776, our prints are the first engravings of these decorative elements of the Logge and are remarkable also for their huge scale and for being published in colour – most sets were sold with hand-colouring in watercolour and gouache.

The engraver Giovanni Volpato studied under Bartolozzi in Venice and in 1764 established himself as an independent engraver, working for the major Venetian publisher of the period, Joseph Wagner, and for the Remondini of Bassano. In 1771 he was invited to Rome to join the painter Gaetano Savorelli, the architect Pietro Camporesi, and the engraver Giovanni Ottaviani in a project to reproduce all of Raphael's decorations in the Vatican apartments. This ambitious enterprise had been in gestation since at least 1760, but Volpato soon made the project his own. He became more than just a competent engraver; in 1802 his portrait was painted by Angelica Kauffmann, and when he died in Rome in 1803, a memorial relief was carved by Canova and placed in SS. Apostoli.

Volpato worked from drawings prepared for him by the Piedmontese draughtsman Ludovico Teseo. These do not reproduce Raphael's compositions exactly as painted, but introduce elements derived from Raphael's Vatican tapestries where the poor state of preservation of the pilasters had rendered the design illegible. The prints are thus transformed into a figurative repertory of the decoration *all'antica* and as such they made a significant contribution to the dissemination of the taste for the grotesque in the Neoclassical period.

Our five prints show Pilaster VI (external), Pilaster VIII (external), Pilaster X, and Pilaster XI (external); one print can not be matched to the surviving frescoes, as reproduced by Nicole Dacos, *Le Logge di Raffaello* (second edition Rome 1986), plates 96a, 97a–b, 98a. The absent prints are those reproducing Pilasters V and VII and five borders of tapestries. On one print scale is expressed in *palmi romani*, *piedi di Londra*, and *piedi di Parigi*.

The decorative potential of these engravings has long been exploited, particularly on



72. Hand-
coloured
engraving
reduced from
1060 × 480mm
(platemark)

folding screens, and they are rarely found in complete suites even in old libraries and print collections. Contemporary impressions in good condition are becoming uncommon in the marketplace.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4068 (complete set); *Raphael: Reproduktionsgraphik aus vier Jahrhunderten*, exhibition catalogue (Coburg 1984), p.104; *Raphael invenit: Stampe da Raffaello nelle collezioni dell' Istituto nazionale per la grafica*, exhibition catalogue (Rome 1985), pp.105-106, our prints nos.35, 38-41; *Giovanni Volpato 1735-1803*, exhibition catalogue (Bassano del Grappa 1988), pp.124-127, our prints nos.187, 190-193; C.P. Warncke, *Die ornamentale Grotteske*, I (Berlin 1979), our prints plates 21-22 (reproduced from impressions in the Ornamentstichsammlung, Vienna)

73 RAPHAEL (Raffaello Sanzio)

Psyches et Amoris

Rome 1693

£ 1150

Psyches et Amoris nuptiae ac fabula a Raphaele Sanctio Urbinate Romae in Farnesianis Hortis Transtyberim ad veterum aemulationem ac laudem colorum luminibus expressa a Nicolao Dorigny ad similitudinem delineata et incisa, et a Ioanne Petro Bellorio notis illustrata.

Rome, Domenico de' Rossi, 1693

Suite of engraved title and eleven plates, numbered 1-12, all double-page engravings (circa 360 x 670mm, platemarks) imposed on sheets measuring 480 x 740mm.

In very good state of preservation.

Bound in modern vellum-backed boards, by Bernard Middleton.

A suite of prints reproducing Raphael's unfinished 'Cupid and Psyche' fresco cycle, executed between 1516 and 1518 in the Loggia of Psyche in the Farnesina, Rome. Also engraved is Raphael's ceiling fresco in the adjoining Sala di Galatea, painted in 1512.

The publication is dedicated by Domenico de' Rossi to Ranuccio II Farnese, duke of Parma and Piacenza (died 1694). It is the first to document the entire decorative scheme, previous printmakers having been restricted to sections or details. In the margin of each plate are excerpts from the *Golden Ass*, the version of the Cupid and Psyche legend by the Roman author Lucius Apuleius, and an 'Argumentum Fabulae' contributed by the erudite classicist, art historian, and painter, Giovanni Pietro Bellori (1613-1696).

'Tutti i repertori sono concordi nel considerare queste stampe bellissime nell' esecuzione accurata e conforme allo spirito classicista da favola pagana dell' originale, e nell' interpretazione fedele agli affreschi raffaelleschi' (*Raphael invenit: Stampe da Raffaello nelle collezioni dell' Istituto nazionale per la grafica*, exhibition catalogue by Grazia Bernini Pezzini, S. Massari, & S. Prosperi Valenti Rodinò, (Rome 1985), pp.155-156).

The engraver Nicolas Dorigny (1658-1746) was active in Rome from about 1690 until 1719, when he took up a royal commission to engrave the Raphael cartoons then installed at Hampton Court.

First edition of *Bacchus in Tuscany*, a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. It describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs, and bacchantes. During the course of the poem a number of local wines are sampled and evaluated, as well as other drinks such as tea, chocolate, and coffee. The work is 'one of the most famous panegyrics on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

The author (1626-1698) graduated in philosophy and medicine at Pisa in 1647 and became head physician at the Medici court and superintendant of the ducal pharmacy. His portrait, engraved by Adriaen Haelwegh (1637-circa 1696) is found in some copies, according to Gamba, *Serie dei testi di lingua* (Venice 1839), 827, and bibliographers copying him. Haelwegh was in the employment of Jacob van Meurs of Amsterdam and it is improbable that his portrait could be part of the book as issued by Piero Matini at Florence; see Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, VIII (Amsterdam 1953), p.197. No copy of the book with the portrait is in the British Library; none was reported to the National Union Catalog; none has been described by any reliable modern authority.

The early bibliographers refer to copies on large paper; the page height of the present copy is 240mm, compared with 225mm of the Grenville and 215mm of the George III copies in the British Library.

REFERENCES: Simon, *Bibliotheca Gastronomica* (London 1953), 1268; Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.185; *Autori italiani del '600* (reprint Rome 1986), 2988; Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), 41; Lozzi, *Bibliografia istorica della antica e nuova italia* (Imola 1881), 5496

75 [REMMELIN, Johann]

Pinax microcosmographicus

[Augsburg] 1615

£ 2750

Pinax Microcosmographicus hoc est, Admirandae Partium Hominis Creaturarum Divinarum praestantissimi Universarum Fabricae.

[Augsburg], Steffan Michelspacher, 1615

Quarto, (40) ff. signed)(4 A-G4 H6, foliated (4) 1-30 (4); engraved title-page included in the registration.

Issued with

Elucidarius, Tabulis synopticis, Microcosmici laminis incisi aeneis, admirandam partium hominis creaturarum divinarum praestantissimi universarum Fabricam repraesentantis.

[Augsburg], Steffan Michelspacher, 1614

Quarto, (12) ff. signed A-C4, foliated 1-12.

Pastedown inscribed and dated 1656 by Jacob Stelzlin, professor of medicine at Ingolstadt from 1645 until 1677. Three discreet ink ownership stamps on folio)(2. In excellent state of preservation.

Bound in contemporary flexible vellum.



75. Title-page here attributed to Lukas Kilian. Reduced from 185 × 145mm (platemark)

First editions of two works by the Ulm physician Johann Remmelin (1583–1632), both issued anonymously, with their publisher, Steffan Michelspacher (or Steffan Michael Spacher), a physician from the Tyrol and friend of Remmelin, standing-in as author. The two works provide explanatory text for three large engraved plates (560 × 370mm) reproducing the entire anatomy of the human body using super-imposed, movable parts, that Lukas Kilian had engraved and Steffan Michelspacher published, as *Catoptri microcosmici visio primo* [-tertia], in 1613. Osler dismissed the texts as ‘a medley of theology and anatomy designed for the edification of the non-medical,’ however their profound allegorical and symbolic meaning is intimated Th. H. Lunsingh Scheurleer, ‘Un amphithéâtre d’anatomie moralisée,’ in *Leiden University in the Seventeenth Century* (Leiden 1975), pp.228–229, 231–233, 274 (illustrating Kilian’s three plates). None of the surviving copies of these two works is found together with the prints.

Remmelin himself later wrote that his drawings and text were taken by friends and published without his permission. Michelspacher’s contradictory version of the publication history is given in the preface to his own *Cabala, Spiegel der Kunst und Natur in Alchymia*, self-published at Augsburg in 1616. There, Michelspacher writes that the two works had been given to him by Remmelin on the condition that his name was not printed. Michelspacher thought this disingenuous, since Remmelin’s heraldic insignia appeared on the engraved title-page of the *Pinax Microcosmographicus*, and the three plates were plainly signed ‘J.R. Inv[entor].’ When the dedicatee of the *Pinax*, Philip Hainhofer, became curious to know the identity of the author, Michelspacher sought and obtained Remmelin’s permission to make it known in the dedication of the *Cabala*.

Afterwards the plates and text often were reprinted together, as *Catoptrum microcosmicum*, with Remmelin’s name on the title-page, in 1619, 1639, and 1660; in German translation in 1632, 1661, and 1720; in a Dutch and Latin parallel text in 1634, 1645, and 1667; in English translation in 1675, 1695, 1702, and 1738; and in Italian translation in 1754. On the earliest editions and the confusion surrounding their authorship, see K. Schadelbauer, ‘Zu Johannes Rümelin und Stephan Michelspacher,’ in *Sudhoffs Archiv für Geschichte der Medizin* 24 (1931), p.123; W.B. McDaniel, in *Transactions and Studies of the College of Physicians of Philadelphia*, fourth series 6 (1938), pp.60–72; and J.L. Choulant, *History and Bibliography of Anatomic Illustration*, translated by Mortimer Frank (reprint New York 1945), pp.232–234.

The striking title-page is engraved with a black ground and features two dissected figures, a skeleton firing a crossbow at the reader, a table covered with medical instruments, and occult symbols. It almost certainly was engraved by Lukas Kilian, artist of the three plates published in 1613, and of illustrations occurring in other books published by Michelspacher. For Kilian’s three anatomical plates, see Hollstein’s *German Etchings Engravings Woodcuts*, XVII (Amsterdam 1976), nos.565–567.

REFERENCES: National Library of Medicine, *Catalogue of Seventeenth century Books* (Bethesda 1989), 9549–9550; *Bibliotheca Osleriana* (reprint Montreal 1969), 3790–3791; three copies only (apart from NLM) reported to the National Union Catalog and Supplement (volume 382, p.32 and volume 488, p.205); no copy in the printed catalogue of the Wellcome Historical Medical Library

76 [RODLER, Hieronymus]

Perspectiva

Frankfurt am Main 1546

£ 3450

Perspectiva. Eyn schön nützlich büchlin und underweisung der Kunst des Messens mit dem Zirckel Richtscheidt oder Linial... Darinn man auch solche kunst leichter dann auss etlichen hieuergetruckten büchern begreifen und lernen mag, mit viel schönen darzu dienenden figuren.

Frankfurt am Main, Cyriacus Jacob, 1546

Small folio, (45) of 46 ff., lacking final blank leaf, signed A-G⁶ H⁴ (-H⁴), unpaginated; with fifty-six woodcut illustrations, of which twenty are close to full-page size (*circa* 210 × 145mm) and eleven are printed in red & black; printer's device on folio H3 recto.

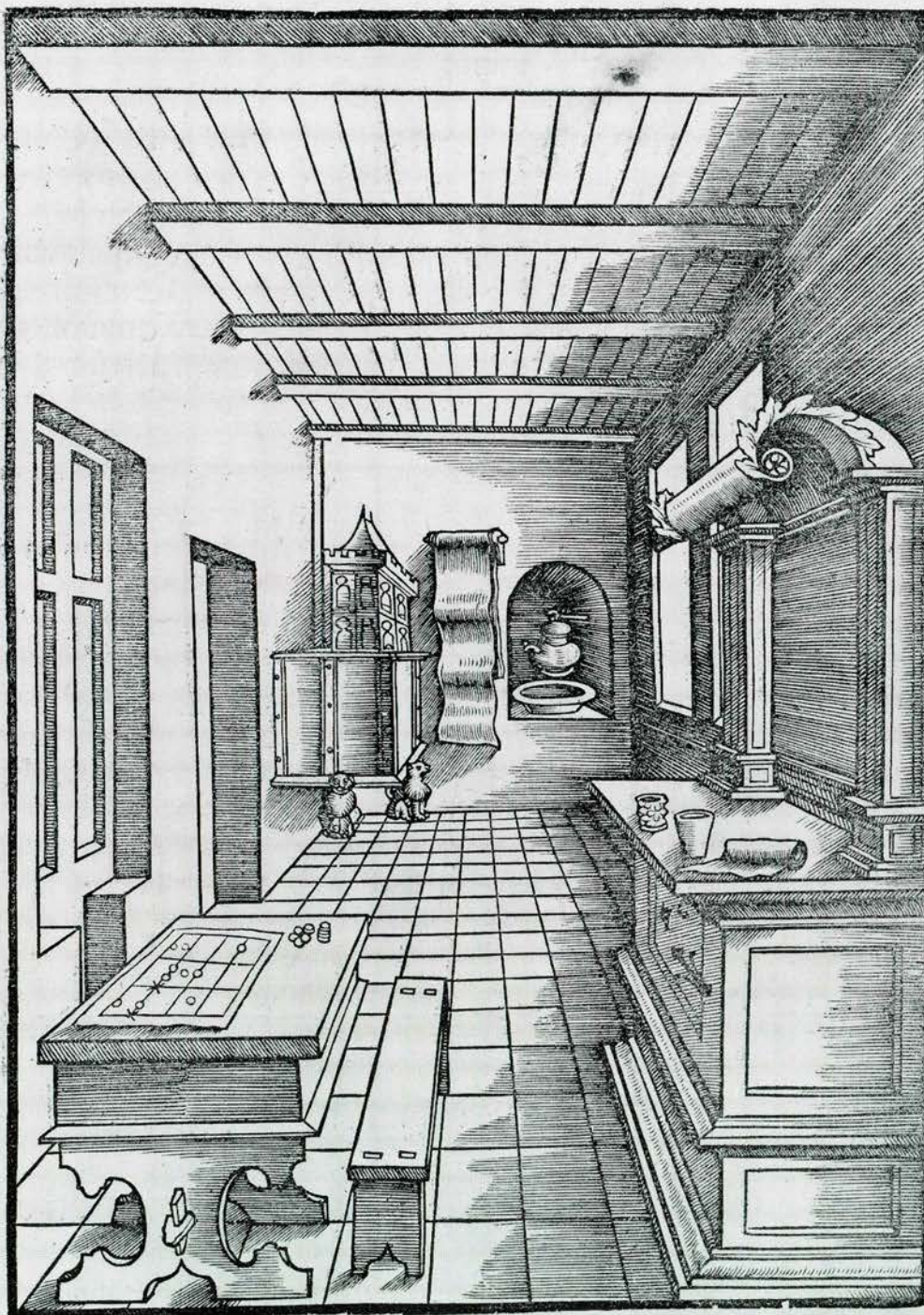
A well-preserved copy with excellent impressions of the woodcuts.

Bound in modern vellum-backed boards, by Bernard Middleton.

A handbook of perspective for painters, sculptors, goldsmiths, masons, embroiderers, carpenters, and other artisans, traditionally ascribed to Hieronymus Rodler, secretary to Johann II, prince of Pfalz Simmern (1486-1557), but very likely a collaborative effort of secretary and patron. The work was originally printed at Simmern in 1531 on a press operated by Rodler between about 1530 and 1534; see Elsbeth Bonnemann, *Die Presse des Hieronymus Rodler in Simmern* (Leipzig 1938). The text of the 1531 and this second edition is identical and the woodcut illustrations are printed from the same blocks.

In the Address to the Reader (folio A2 recto) the author refers to Dürer's *Underweysung der messung mit dem zirckel und richtscheyt*, published in 1525, saying that in spite of the great merits of that work it was difficult for most people to understand, and he had resolved therefore to make a shorter and more practical treatise on the art of perspective which, if placed alongside Dürer's, would help to a better understanding of the larger book. The same idea later was embraced by others and eventually eight popularizations of Dürer's treatise were published; on their comparative merit, see Robert Keil, 'Die Rezeption Dürers in der deutschen Kunstbuchliteratur des 16. Jahrhunderts,' in *Wiener Jahrbuch für Kunstgeschichte* 38 (1985), pp.133-150, with three reproductions from Rodler's 1531 edition (figs. 1, 3-4).

The artist of the woodcuts worked independently of Dürer's book. The title-page illustration shows a painter, an embroiderer, and a goldsmith with their respective tools and apparatus; other woodcuts show joiners at work, and scaffolding for a building. A great variety of familiar objects, including mirrors, clocks, books, and even a hairbrush, are illustrated. One woodcut (folio B5 verso) features a calculation sheet with counters lying on a table. Complex forms such as spiral staircases are less skillfully handled by the designer; see Martin Kemp, *The Science of Art: Optical themes in Western Art* (New Haven 1990), p.62. The subjects of the illustrations are listed by Gerlind Werner, *Nützliche Anweisung zur Zeichenkunst: Illustrierte Lehr- und Vorlagenbücher*, exhibition catalogue, Germanisches Nationalmuseum (Nuremberg 1980), p.15, and no.10.



76. Anonymous woodcut illustrating a popularization of Dürer's treatise on perspective.
Reduced from 210 × 145mm (borderline)

Davies and Benzing both attribute the cuts to the Monogrammist HH, whose production is discussed by Nagler, *Die Monogrammisten*, III, 1039, and by Thieme-Becker, XXXVII, p.406. Others point to a cutter in the circle of Hieronymus Andreae of Nuremberg (died 1556), while Bonnemann favours Hans von Hünsluck.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4682; Luigi Vagnetti, *De Naturali et artificiali perspectiva: Bibliografia ragionata* (1979), p.324; J. Benzing, 'Der Drucker Cyriacus Jacob zu Frankfurt am Main,' in *Archiv für Geschichte des Buchwesens* 4 (1963), pp.1-18, no.42; British Museum, *STC of German Books: Supplement* (1990), p.53; Davies, *Fairfax Murray Catalogue of German Books* (reprint London 1962), no.367 (describing 1531 edition)

77 RONDINELLI, Giovanni

Relazione di Arezzo

Arezzo 1755

£ 425

Relazione di Gio. Rondinelli sopra lo stato antico e moderno della città di Arezzo al Sereniss. Granduca Francesco I. L' anno MDLXXXIII. Illustrata con Note, e corredata con l'aggiunta di due Racconti del 1502, e del 1530, spettanti alla medesima città.

Arezzo, Michele Bellotti, 1755

Octavo, (124) ff. signed A-P⁸ Q⁴ and paginated 1-248; woodcut ornament on the title-page, woodcut initials.

Engraved exlibris of J.J. Ignaz Döllinger. Printed label of Keith Andrews, Edinburgh.

Occasional insignificant spotting, otherwise a very good, uncut copy.

Bound in contemporary cartonnage.

First edition of Rondinelli's description of Arezzo (pages 7-107), written in 1583 and the earliest surviving guide to the town, providing substantial accounts of its churches and monuments. It was edited from a manuscript in the possession of the Redi family by the publisher, Michele Bellotti, who furnished it with elaborate notes. In one of these Andrea Cesalpino is credited with discovering the circulation of the blood (pp.105-107).

Also printed are Arcangelo Visdomini's historical chronicle of events in Arezzo between 1499 and 1502, which the publisher Bellotti prepared from several manuscripts, and a chronicle of the Aretine rebellion of 1529, taken from another Redi manuscript without naming the author, who is Guasparri Spadari (Eric Cochrane, *Historians and Historiography in the Italian Renaissance*, Chicago 1981, p.542).

REFERENCES: Cicognara 4161; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 3180; Julius Schlosser-Magnino, *La Letteratura artistica in Italia*, edited by Otto Kurz (reprint 1964), p.590; Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881-1886), 158; Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, 256



Rubens pinxit

Le Gouverne
 La félicité du Gouvernement de la Reine est marquée par tout ce qui fait la composition de ce Tableau. C'est l'assemblée des Dieux, où chaque Dieu est occupé selon son caractère. Jupiter et Junon qui marquent la Providence prennent le soin de faire atteler au Globe de la France deux colonnes, symboles de la douceur, et commencent par en donner la conduite à l'amour, pendant qu'Apollon de son arc, Minerve de sa pique, et Mars

78. Le Gouvernement de la Reine, engraved by Picart after Rubens. Reduced from 500 × 835mm (platemark)



J. M. Sattor delinquant. — Picart sculpit. — 1767.

le la Reine.

en épée, chassent la Discorde, la Fureur, l'envie, et la Fraude, qui sont les plus capables de dévoter un état mal gouverné. Les autres Divinités, sur des nuées en diverses attitudes. Vénus retient Mars et le veut empêcher de se commettre. Iris la messagère de Junon, et qui est prise pour la paix, est le symbole, reçoit l'ordre de faire tous ses efforts pour régler les mouvements de la Reine, afin qu'elle se maintienne dans le Royaume.

A Paris chez G. Duchesne l'Écriteur du Roy, rue d'Angoulême, de la rue des Mathurins. Chez Prévost de Roy.

78 RUBENS, Peter Paul
La Galerie du Palais du Luxembourg
Paris 1710

£ 11,500

La Galerie du Palais du Luxembourg peinte par Rubens, dessinée par les S.^r Nattier, et gravée par les plus Illustres Graveurs du temps. Dediée au Roy.

Paris, Duchange, 1710

Large folio (625 × 490mm), suite of engravings comprising: Portrait of Rubens (drawn by J.M. Nattier after Van Dyck and engraved by J. Audran), Title (engraved by N. Berey), Avertissemens (engraved by N. Berey), and twenty-four plates (most drawn by J.M. or J.B. Nattier after Rubens and engraved by a team of printmakers).

An exceptionally well-preserved copy, apart from a few light marks in the margins in perfect state internally with fine impressions of the plates. Corners of the large binding bumped and a few minor abrasions and small repairs to joints.

In a contemporary French red morocco binding by Antoine-Michel Padeloup, with his ticket at foot of the title-page; the covers decorated by a wide border of foliate ornament with a fleur-du-lys in the angles, enclosing the insignia of Louis XV; the flat back divided into compartments and decorated by the royal insignia, gilt dentelles.

A suite of prints reproducing the ambitious decorative scheme for the Palais du Luxembourg executed by Rubens between 1622 and 1625. The original contract called for Rubens to furnish a gallery in the new palace with two cycles of paintings, one depicting the life of the assassinated King Henri IV of France, the other the life of his widow, the patron, Marie de Médicis. Those paintings glorifying Marie's life were completed first and her cycle was inaugurated on 8 May, 1625. A number of superb oil sketches were made of scenes of Henri's life, but political intrigues at the French court, masterminded by Richelieu, led to Marie's exile in 1631 and to abandonment of the project. The completed Marie de Médicis cycle is today in the Musée du Louvre; see further Jacques Thuillier & J. Foucart, *Rubens' Life of Marie de Medicis* (New York 1969).

These prints are the first and most successful of three attempts to reproduce Rubens' Medici cycle in engravings. The project was conceived by Marc Nattier (1642-1705) about 1700, and brought to fruition by his sons, Jean Baptiste (1678-1726) and Jean Marc (1685-1766). In the Département des Estampes of the Bibliothèque d'Arsenal, Paris, are preserved thirteen of the drawings Jean Marc executed for the engravers, together with eight drawings of Jean Baptiste, and four drawings (for prints numbered 5, 8, 9, 18) which are unattributed; see further, Pierre de Nolhac, *J.M. Nattier, peintre de la cour de Louis XV* (Paris 1910), pp.135-153.

The drawings of the Nattier brothers were engraved by Jean Audran, Benoît II Audran, Duchange, L. de Chastillon, Gérard Edelinck, A. Loir, Jean Baptiste Massé, Bernard Picart, C. Simmoneau, Trouvain, and C. Vermeulen. The plates range in size, from 500 × 290mm to 500 × 830mm. Here the prints occur in their first and finest state, before the later numeration (about which see Brunet, *Manuel du Libraire*, IV, 1443).

The binder of this copy, Antoine-Michel Padeloup, was in royal service from 1733 until 1758. He was the first French binder to sign his work by an engraved ticket, usually found pasted at the foot of the title-page, as here. The ticket in our volume is the same as that illustrated by Seymour de Ricci, *French signed bindings in the Mortimer L. Schiff Collection* (New York 1935), no.11.

REFERENCES: Monica B. Pape-Ehmer, 'Rubens-Reproduktionen als Kunstgeschichtliche Quelle: Studien zur bildlichen Überlieferung und Verbreitung der Gemälde des Médicis-Zyklus,' in *Konsthistorisk tidskrift* 46 (1977), pp.28-47, discusses our work in comparison with the two other cycles of 1802-1805 (by C.P. Landon) and 1809 (reprinted 1846, 1858, by André Le Grand); Cohen & De Ricci, *Guide de l'amateur de livres à gravures du XVIII^e siècle* (Paris 1912), 914-915; *Katalog der Ornamentstichsammlung*, Berlin (1939), 4319

See reproduction on pages 160-161

79 RUTA, Clemente
Guida delle più eccellenti pitture di Parma
Parma [1739]

£ 475

Guida, ed esatta notizia a' Forastieri delle più eccellenti Pitture, che sono in molte chiese della città di Parma.

Parma, Stamperia del Gozzi, [1739]

Octavo, (48) ff. signed *⁶ A-C¹² D⁶ and paginated 1-12, 1-84.

Exlibris of Keith Andrews, Edinburgh.

Light waterstain in lower margins, otherwise in very good state of preservation.

Bound in Nineteenth-century patterned paper wrappers.

Rare first edition of the earliest guidebook to the paintings then preserved in Parmesan churches, compiled by a local painter, Clemente Ruta (1685-1767), who dedicates it to Monsignor Camillo Marazzani, bishop of Parma. Little is known of the author: in 1718-1721 he executed a commission in the Oratorio della Concezione in Parma, later he worked in the Oratorio of S. Tiburzio, and in 1744 left Parma for Naples (Thieme-Becker, XXIX, pp.237-238).

A second edition of Ruta's guide was published at Parma in 1752 and posthumous editions enlarged by another's biography of Correggio were printed at Milan in 1780 and at Lucca circa 1792.

REFERENCES: Cicognara 4295; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2844; Julius Schlosser-Magnino, *La Letteratura artistica in Italia*, edited by Otto Kurz (reprint 1964), pp.547, 576; only the Library of Congress copy reported to the National Union Catalog and Supplement (volume 512, p.43)

80 [SAINT-GLAS, Pierre de]

Billets en vers

Paris 1688

£ 725

Billets en vers de M. de Saint-Ussans [pseudonym of Pierre de Saint-Glas].

Paris, Widow of Claude Thiboust & Pierre Esclassan, 1688

Duodecimo, (186) ff. signed a⁸ e⁴ A-Z⁶ Aa-Dd⁶ A⁸ B⁴ and paginated (24) 1-324 (24); with nine engraved emblems (*circa* 70 × 75mm) and one full-page engraving printed with the text.

Joints of the binding beginning to crack, otherwise in good state of preservation.

In a contemporary calf binding, back decorated in gilt.

First printing of a collection of largely facetious verse, addressed to various royal counsellors and physicians; to socialites; to Corneille, Racine, Helvetius, and other celebrated persons; and to a large number of anonymous ladies, married and unmarried, whose identities the author conceals by strings of asterisks. One *billet* (pages 164-166) is addressed to Prince George de Radziwil on the occasion of his solving an algebraic equation.

Printed with the text are nine emblems engraved by Johann Hainzelman (1641-*circa* 1693/1700), a native of Augsburg, who abjured his Lutheran upbringing, moved to Paris in 1677, and by 1687 had become *graveur du Roi*. One of these *devises envoyées* was designed for the troupe of Italian comedians in Paris (an orange tree in a pot beneath a burning sun, 'Sole propitio val svolo proprio'); another is for Monsieur Payelle, *avocat au Parlement & en tous les Conseils du Roy*; and the remainder are for anonymous individuals. The engraved emblems are recorded by Hollstein, *German Etchings Engravings Woodcuts*, XIIA (Amsterdam 1983), p.128, nos.60-69; and in the Bibliothèque nationale's *Inventaire du fonds français: Graveurs du XVII^e siècle*, V (Paris 1968), p.208, no.62.

The edition was also issued under the imprints of Jean Cousson for Jean Guignard & Hilaire Foucauld (copy in Folger Library) and of G. de Luynes (copy in Bibliothèque nationale, Paris). There was a second edition under the new title *Billets gallants* in 1696 (copy in British Library).

REFERENCES: Landwehr, *Romanic Emblem Books* (Utrecht 1976), 66; Mario Praz, *Studies in Seventeenth century Imagery* (reprint Rome 1975), pp.485-486; *STC of Emblem Books in Princeton University Library* (1984), 683; Black & Weston, *STC of Emblem Books in the Stirling Maxwell Collection of Glasgow University* (Aldershot 1988), 1452; three copies reported to the National Union Catalog (volume 514, p.511)

81 SALVIO, Alessandro

Trattato del Gioco di Scacchi

Naples 1604

£ 1950

Trattato dell' Invention et Arte Liberale del Gioco di Scacchi... diviso in Discorsi, Sbaratti, e Partiti.

Naples, Giovanni Battista Sottile, 1604

Quarto, (98) ff. signed a⁴ A-Z⁴ Aa² (gathering O misbound) and paginated (4) 1-186 (2); large woodcut insignia on title-page (arms of the dedicatee) and woodcut of a chess board on folio D1 verso; numerous woodcut initials and other ornaments.

Ink stamp on title-page of a demi-dragon enclosed by a wreath and surmounted by a ducal crown; the demi-dragon stamped in gilt on the spine. Contemporary annotations emending the text according to the printed errata and a long inscription on the penultimate leaf (see below). Modern ink stamp on free-endpaper of Robert Blass of Zürich (sale by Christie's, London, 8 May, 1992, lot 55).

Margins lightly browned and stained, other minor defects, but still a good copy.

In a contemporary binding of vellum over boards, title lettered in gilt directly to spine, gilt stamp of a demi-dragon below; edges stained green.

A volume from the celebrated chess library of Giacomo Boncompagni, duke of Sora (1538-1612), the natural son of Pope Gregory XIII, having the demi-dragon from his arms impressed in gilt on the spine, ink ownership stamp on title-page, and a warning 'To the book thief' inscribed on the penultimate leaf by his son, Francesco (1596-1644): 'Al Malandrino che ridà gli dià, Purchè vada a farse à rendere al mastro, et al uno et al altro gli dia come di sopra. Amen. F[rancesco] S[ora].'. Also present is the characteristic Boncompagni library shelfmark, here R.III.39, on front paste-down (compare Paul Needham, *Twelve Centuries of Bookbindings*, New York & London 1979, no.77).

Giacomo Boncompagni is described by H.J.R. Murray as 'the Maecenas of Italian chess.' Many of the great players of the period, including Ruy Lopez, Giulio Cesare Polerio, Girolamo Cascio, and Gioachino Greco, were members of his Roman household, or received benefices from him. The greater portion of the Boncompagni library was subsumed in the Biblioteca Vaticana, however several important manuscript notebooks by or emanating from Polerio were retained in the family (now Boncompagni-Ludovisi) until modern times (Murray, *A History of Chess*, Oxford 1913, pp.817, 820-823).

This first edition of Salvio's treatise is dedicated to Fulvio Costanzo, marchese di Corleto, and comprises thirty-one chapters with openings, eleven with games at odds, and twenty-one *giochi di partiti*, or problems, some being supplied from actual play. In his analysis Salvio follows the Neapolitan rule that the King forfeits his right to castle after receiving a check, which often made play to give or avoid an early check advisable that would otherwise appear without purpose. Some Neapolitan players, he tells us in Chapter XL, would prefer to lose a piece than the right to castle. Local rules prevailing elsewhere are carefully noted. Salvio's *Trattato* marks the end of the first creative period in the history of the modern game. 'Italian players were generally content to rely on Salvio for

their openings, and made no attempt to advance the theory of play until the rise of the Modenese masters in 1750' (Murray, *Short History of Chess*, Oxford 1963, p.56). New editions of the work were published at Naples in 1612, 1618, 1634, and 1723.

The author learned his play from Michele di Mauro and was one of the leading Neapolitan players from 1595 onwards, earning a European reputation when he defeated the reigning master Paolo Boi, called Il Siracusano (1528-1598), in a match at Naples in 1598. Salvio was at the centre of chess activity in Naples and by 1634 was master of a 'chess academy' established there in the house of Alessandro Rovito, judge of the Gran Corte della Vicaria. Besides the *Trattato*, Salvio wrote *La Scacciade*, a chess tragedy reportedly printed at Naples in 1612 and 1618, and a biography of Giovanni Leonardo, called Il Puttino, the leading Italian player in the period 1560-1590, annexed to the 1634 reprint of the *Trattato*.

REFERENCES: British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.815; *Bibliotheca Van der Linde-Nijmeijeriana: A Catalogue of the Chess Collection in the Royal Library* (The Hague 1955), 382; A. Van der Linde, *Geschichte und Litteratur des Schachspiels*, I (Berlin 1874), p.369; A. Van der Linde, *Das Erste Jahrtausend der Schachlitteratur* (Berlin 1881), 2233; five copies reported to the National Union Catalog (volume 517, p.190)

82 SARDI, Pietro

Corona imperiale dell'Architettura militare

Venice 1618

£ 1450

Corona imperiale dell' Architettura militare diuisa in due Trattati. Il primo contiene la Teorica. Il secondo contiene la Pratica.

Venice, Barezzo Barezzi for the author, 1618

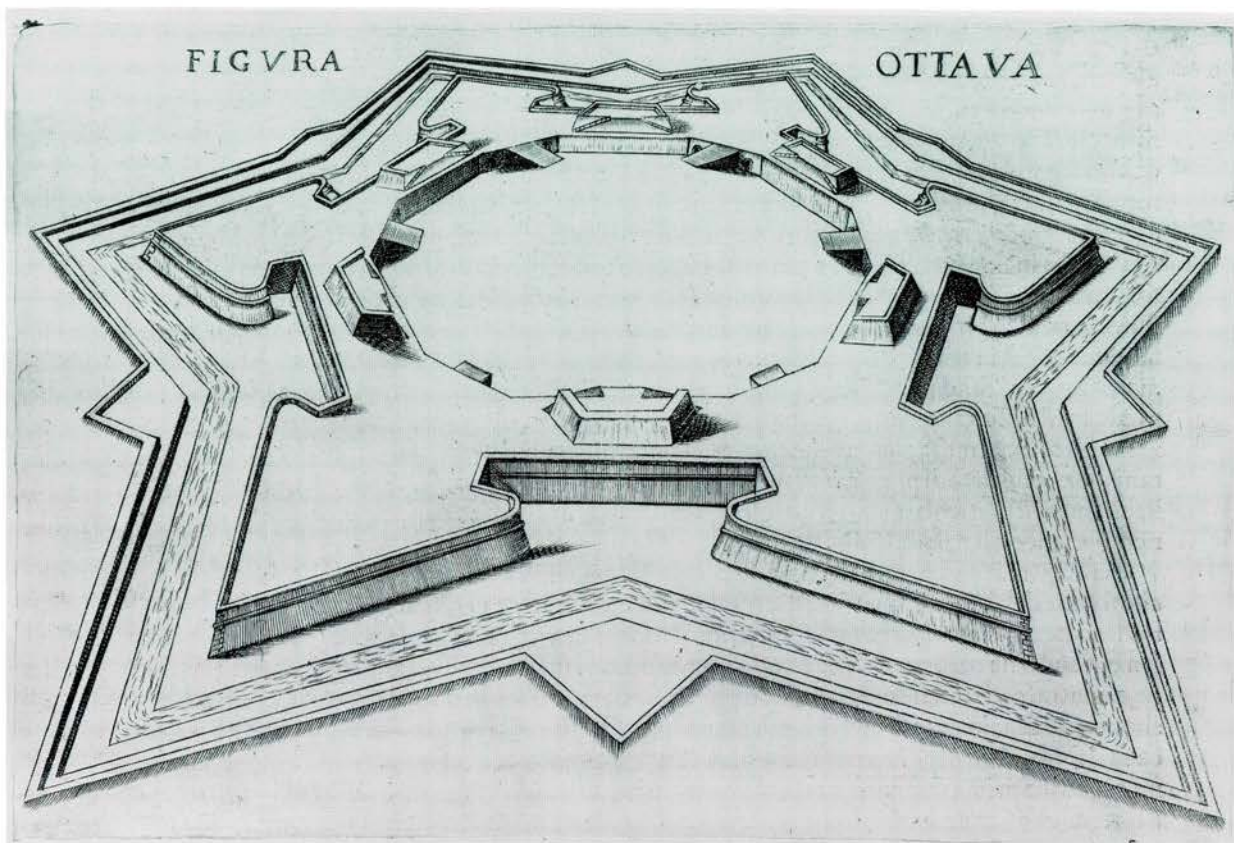
Folio, (200) ff. signed †⁶ A-B⁴ A-Z⁴ Aa-Nn⁴ A-I⁴ K⁶ and paginated (28) 1-299 (i.e. 287, with errors in numeration) and blank page, 1-83 (1); engraved title-page included in the registration as folio †1 (verso blank), half-page engraved head-piece, woodcut head-pieces and the printer's 'Salamander' device in part I; and half-page engraved head-piece, numbered series of thirty-seven half-page or larger engravings (numbers 2, 3, 5 repeated with 2 and 5 as plates on inserted leaves in gatherings A and C), and numbered series of four half-page engravings.

Nineteenth-century printed exlibris of Pierre-Philippe-Constant Lammens, librarian of Ghent university (his sale at Ghent in 1839-1841).

A clean, crisp copy.

In a contemporary Italian binding of vellum over thin paper boards.

First edition of the author's first book, an exposition of the universal principles of fortification which he says he absorbed through long study and observation in many countries. The second, practical part depends from Alghisi and Lorini especially, and it appears Sardi was acquainted as well with the writings of Guilio Savorgnan; see *Venezia e la difesa del Levante da Lepanto a Candia 1570-1670*, exhibition catalogue (Venice 1986), no.233 (reproducing plate 37).



82. Perspective view of a fortress having six bastions. Anonymous engraving reduced from 150 × 220mm (platemark)

The attractive title-page is engraved by Gaspare Grispoldi and features a portrait-bust of the author aged fifty-eight. On the title-page of the second edition, issued by the Giunti at Venice in 1639 under the title *Corona dogale*, Sardi is depicted aged seventy-nine. Editions of our work in anonymous German and French translations were published at Frankfurt am Main in 1622 and 1623 respectively; see *Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), no.312.

REFERENCES: Cockle, *Bibliography of Military Books* (London 1900), 810; Pietro Riccardi, *Biblioteca matematica italiana*, II (Modena 1870-1876), 423; Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich 1889-1891), 1098-1099; Pietro Manzi, *Architetti e ingegneri militari italiani* (Rome 1974-1975), pp.158-161; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.823; five copies located by the National Union Catalog (volume 520, p.586)

83 SCAMOZZI, Vincenzo

Oeuvres d'Architecture

Leiden 1713

£ 1950

Oeuvres d' Architecture... Contenuës dans son Idée de L' Architecture universelle; Dont les Regles des Cinq Ordres, que le sixième livre contient, ont été traduites en François Par M.r Augustin Charles D' Aviler... & le reste traduit nouvellement par M.r Samuel Du Ry... Le tout revü & exactement corrigé sur l' Original Italien.

Leiden, Pieter van der Aa, 1713

Folio, (147) ff. signed *² **² ***⁴ A⁴ B-H⁴ I⁶ K² L-M⁴ N⁶ O⁴ P² Q-Z⁴ Aa-Ll⁴ Mm-Nn² (-A4, cancelled) and paginated (16) 1-276 (conjugate folios N1/N6 numbered as two instead of as four pages), with the engraved frontispiece (folio *1), letterpress title-page printed in red and black (folio *2), forty-three woodcut and forty engraved illustrations included in the pagination (three illustrations are double-page and the rest are mostly of full-page size); plus twenty-four engraved plates outside the signatures (three double-page and the others full-page illustrations).

Eighteenth-century engraved exlibris of Thomas Brand (Gambier Howe, *British & American Book plates*, I (London 1903), no.3543). A few leaves stained in lower margin, otherwise a fine, crisp copy.

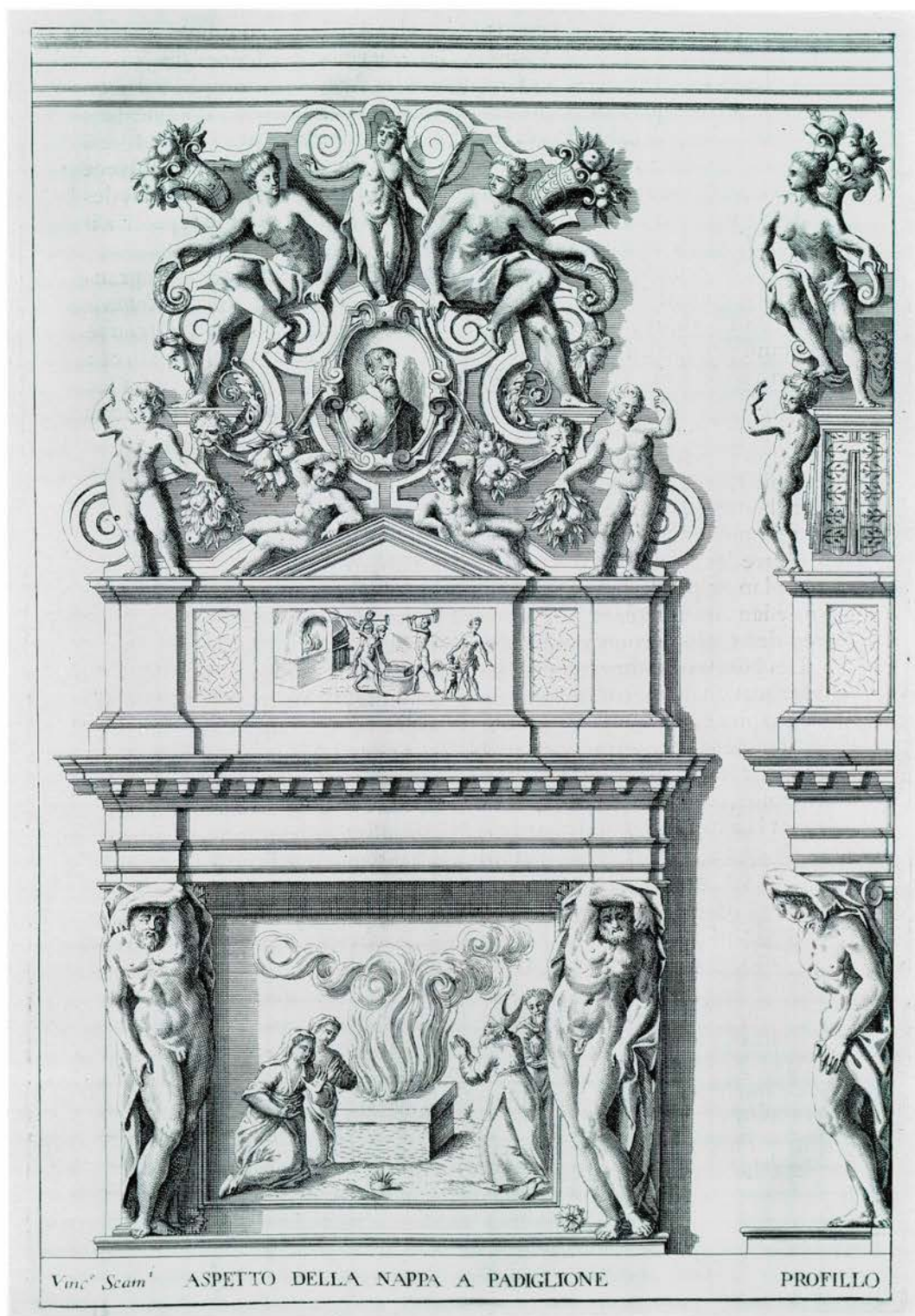
In a contemporary polished calf binding, back decorated in gilt.

A new French translation by the engineer Samuel Du Ry of *Grontregulen der Bow-const*, a Dutch epitome of Scamozzi's *L' Idea dell' architettura universale* published by Cornelis I & Dancker Danckerts between 1640 and 1661, to which is added the architect Augustin Charles D'Aviler's French translation of Scamozzi's sixth book on the Orders of Columns (pages 98-257). D'Aviler's translation had been printed at Paris in 1685.

The edition features engraved and woodcut illustrations from several sources. Forty-three woodcuts are printed from blocks cut for the original edition, Venice 1615, which had been bought at Venice from Scamozzi's heirs by the printmaker and art dealer Justus Sadeler, subsequently passed through the hands of Frederic de Wit, an active editor of architectural publications between 1660 and 1680, before coming into the possession of Pieter van der Aa; see Philippe Sénéchal, 'Justus Sadeler: print publisher and art dealer in early seicento Venice,' in *Print Quarterly* 7 (1990), pp.27-28. The series of twenty-four inserted plates engraved by Pieter Sluiter and Jacobus Baptist after Jan Goeree (1670-1731) had previously appeared in the third volume of Graevius' *Thesaurus Antiquitatum Romanorum* (1696). Those plates illustrate the Colosseum, Theatre of Marcellus, Pantheon, Hadrian's Tomb, and other prominent Roman buildings, depicted as they were in their glory, and also as the pathetic ruins they had become during modern times. Finally, forty engravings are printed from plates made for the various Danckerts editions.

The book was reprinted at The Hague by Pieter de Hondt in 1736 utilizing the same woodcut blocks and copper plates.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2608; Cicognara 655; five copies reported to the National Union Catalog (volume 523, p.173); this edition is not in the catalogue of the Fowler collection



83. A Venetian chimneypiece. Reduced from 280 × 145mm (platemark)

84 SELDEN, John
Marmora Arundelliana
 London 1628

£ 1250

Marmora Arundelliana; siue Saxa Graecè incisa Ex venerandis priscae Orientis gloriae rudibus, auspicijs & impensis Herois Illustriss. Thomae Comitiss Arundelliae & Surriae, Comitiss Marescalli Angliae, pridem vindicata & in aedibus eius hortisque cognominibus, ad Thamesis ripam, disposita. Accedunt Inscriptiones aliquot veteris Latij, ex locupletissimo eiusdem Vetustatis Thesauro selectae. Auctariolum item aliundè sumtum.

London, William Stansby, 1628

Quarto, (101) ff. signed (A)² §² ¶² ¶¶² &²(-&², cancelled) B-Z² Aa-Zz² Aaa² and paginated (18) 1-182 (2); title and many other pages printed in red & black (red chiefly used in the text to indicate conjectural emendations), woodcuts and woodcut diagrams printed with the text.

Exlibris of H.M. Blackmer (sale Sotheby's, London, 11 October, 1989, lot 303).

In immaculate state of preservation.

Bound in contemporary flexible vellum.

First edition of Selden's description of some Greek and Latin inscribed marbles in the collection of Thomas Howard, Earl of Arundel (1586-1646). These had been acquired by Arundel from an agent in Symrna in 1626-1627, in competition with the Provençal scholar Nicolas-Claude Fabri de Peiresc. Selden's book, prepared with the help of the royal librarian Patrick Young (Junius) and Richard James, spread the fame of the collection throughout learned Europe.

The sculpture at Arundel House eventually extended to thirty-seven statues, 128 busts, and 250 inscriptions, as well as sarcophagi, altars, and fragments. Before the collection arrived at Oxford in 1677, about 115 of the inscribed stones were mislaid. The survivors obtained only partial protection there, most being inserted in the exterior walls of the Sheldonian Theatre, where large portions were utterly lost before copies of them had been taken; see further, A. Michaelis, *Ancient Marbles in Great Britain* (1882), pp.17-18; and D.B.L. Haynes, *The Arundel Marbles* (Oxford 1975).

The sheets of this first edition were reissued in 1629 with a cancel title-page having the imprint of J. Bill.

REFERENCES: STC 823; Cicognara 3146 (1629 issue)

85 TIEPOLO, Giovanni Battista

Vari capricci

[Venice] 1785

£ 24,000

Varj Capricej Inventati, ed Incisi dal celebre Gio. Battista Tiepolo novamente Pubblicati, e dedicati al Nobile Signore L' Ill:mo S. Girolamo Manfrin. MDCCLXXXV.

[Venice, by Giovanni Domenico Tiepolo], 1785

Suite of etched title by Giuseppe Maria del Pian and ten etchings signed by G.B. Tiepolo (for dimensions, see below) in only states, printed on fine heavy paper with wide, uncut margins, the sheets measuring 224/234 × 300/308mm.

Ink stamp on verso of the title-print of Otto Schäfer of Schweinfurt, Germany, acquired by him from Messrs. Martin Breslauer, London, circa 1966 (their *Catalogue One Hundred*, item 75).

Cleanly wiped and brilliant impressions, with excellent contrast between untouched paper and areas of the images which are richly inked.

The prints hinged on oblong sheets of drawing paper, bound in full green morocco with title lettered in gilt on front cover, and preserved in a cloth slipcase.

Fine impressions of Giambattista Tiepolo's *Vari Capricci*, 'the summit of Venetian graphic art in the Eighteenth century' (Rizzi). This is the first commercial edition, issued under the supervision of the artist's son, Giandomenico Tiepolo, who dedicates it to the collector Girolamo Manfrin on a title-plate newly etched by Giuseppe Maria del Pian.

The subjects of the etchings are: Seated youth leaning against an urn, 140 × 180mm (platemark), signed Tiepolo on the vase (Rizzi 29); Three Soldiers and a boy, 142 × 176mm, signed Tiepolo on the pyramid (R.30); Two Soldiers and two women, 134 × 171mm, signed Tiepolo on the sarcophagus (R.31); A Woman with her hands on a vase, a soldier and a slave, 137 × 173mm, signed Tiepolo on the base of the pyramid (R.32); A Nymph with a small satyr and two goats, 140 × 174mm, signed Tiepolo on the tambourine (R.33); Standing Philosopher and two other figures, 135 × 173mm, signed Tiepolo on a marble slab (R.34); A Woman with her arms in chains and four other figures, 137 × 176mm, signed Tiepolo on the base of the column (R.35); Death giving an audience, 140 × 176mm, signed Tiepolo under the altar (R.36); The Astrologer and the young soldier, 135 × 172mm, signed Tiepolo on the step (R.37); and The Rider standing by his horse, 140 × 178mm, signed Tiepolo on a stone (R.38).

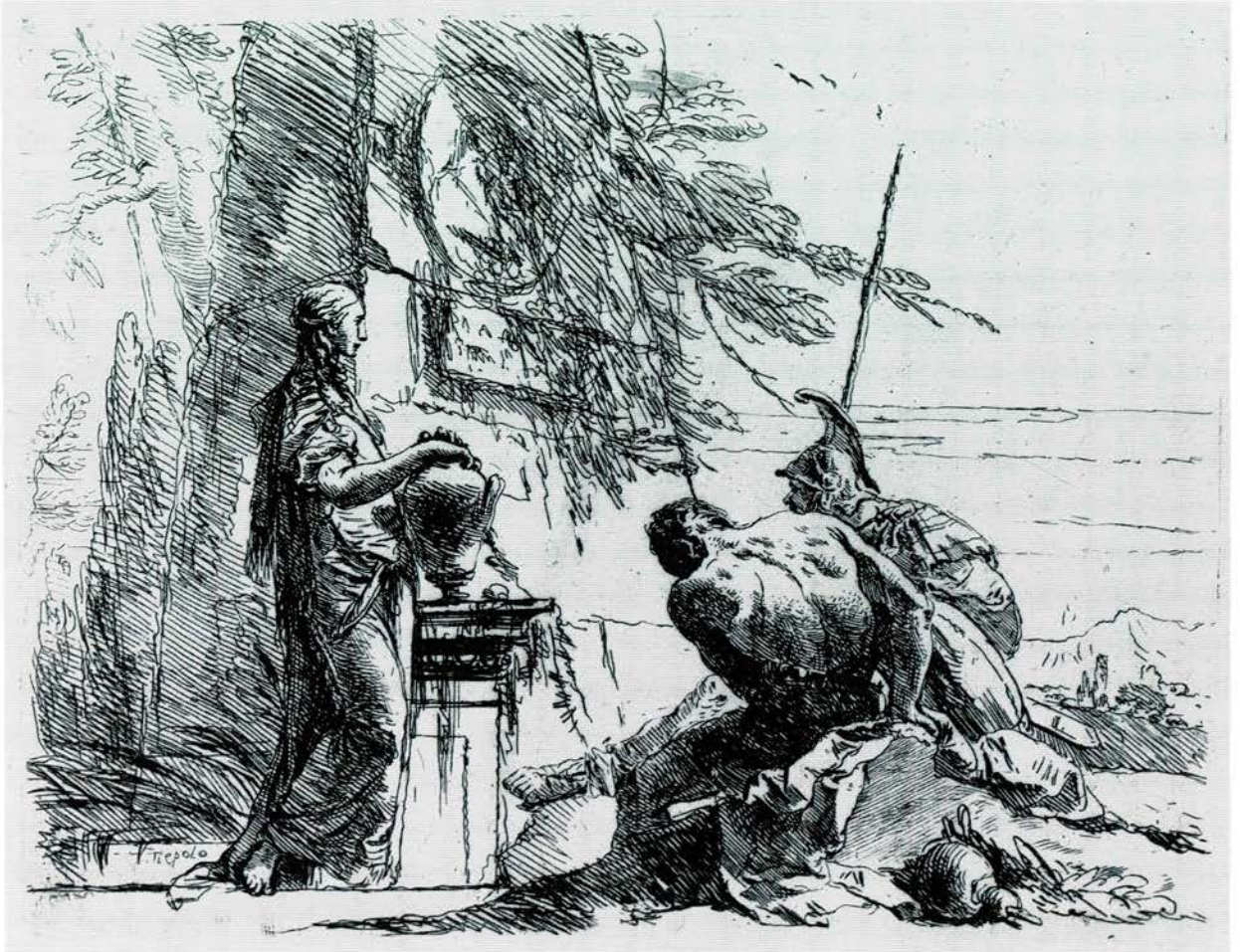
Printmaking was for Tiepolo an expendable activity, a chance to relax and get away from more pressing chores and from patrons, 'a form of soliloquy, without thought of sales or self-advertisement' (Rizzi). He worked from drawings to etchings in a spontaneous way and none of the large body of extant drawings connected with the *Vari capricci* is a final sheet for transfer directly to the grounded copperplate. Only once, in the *scherzo* of The Philosopher (R.23), does Tiepolo ever return to an etching to rework and perfect the image; all his other prints are known only by a single state, or in states before and after the addition of his name or a number only. Four of the *Vari capricci* etchings



85. Death giving an Audience, etched by G.B. Tiepolo. Reduced from 140 × 176mm (platemark)

(R.32-34, 36) reportedly survive in proof impressions before addition of Tiepolo's name.

The thirty-five etchings that comprise Tiepolo's accepted graphic *oeuvre* have long been the subject of scholarly scrutiny, but there is as yet no unanimity of opinion regarding the sources and meaning of the *Vari capricci*, nor their dates of execution. Some scholars maintain that the iconography of the *Vari capricci* can be deciphered in the context of contemporary preoccupation with magic and occult practises, archaeological excavation, proverbs, scientific and philosophical doctrines. Others treat the *Vari capricci* as purely personal fantasies put together for Tiepolo's own amusement, free from cultural and didactic aims, out of every context save perhaps that of the *capriccio* itself – a tradition originated in the previous century by Fialetti, Callot, G.B. Castiglione, and Stefano della Bella, in which Piranesi and Goya also find a place. No critic is able to discern any logical order or iconographic arrangement of the prints, though Aldo Rizzi detects a stylistic progression beginning with R.38, then R.29, R.30, R.31, R.33, R.36, R.37, and the latest prints R.32, R.34, and R.35.



85. A Woman, a Soldier and a Slave. Reduced from 137 × 173mm (platemark)

Among recent writers George Knox and Aldo Rizzi consider the *Vari capricci* to be executed after Tiepolo etched the fourteen plates of his *Scherzi di Fantasia*, about 1745–1749 (Knox) or 1735–1740 (Rizzi), whereas Hylton Thomas, Terisio Pignatti, and H. Diane Russell suggest that Tiepolo was occupied first by the *Vari capricci*, and that they were completed shortly after 1733 (Thomas), between 1739 and 1743 (Pignatti), or in the early 1740s (Russell).

The publishing history of an album entitled *Diversarum Iconum*, recently investigated by Dario Succi, provides compelling evidence that the *Vari capricci* were executed in the early 1740s. Four editions of this album are now known, all privately published by the rich amateur Antonio Maria Zanetti. The first two, issued in 1731 and 1739 respectively, feature only Zanetti's own chiaroscuro woodcuts after Parmigianino and Raphael. The third edition published in 1743 and the fourth edition issued under the new title *Raccolta di varie stampe* in 1749, both have Tiepolo's *Vari capricci* trimmed to the platemarks and mounted on album folios at the back of the second part. It would thus seem that

Zanetti took possession of the plates sometime between 1739 and 1743 and may even have brought out the 1743 edition to show off the *Vari capricci*; for Succi's discussion of the Zanetti albums, see *Capricci veneziani del settecento* (Turin 1988), pp.275-282.

Single impressions of the *Vari capricci* are occasionally described as being from a 'Zanetti issue,' often simply because they have been trimmed to the platemark. Until thorough technical studies of these etchings are carried out including the evidence of watermarks, discrimination between issues must be suppositious. In this set, four prints (R.29-31, 36) have portions of an R watermark and two etchings (R.37-38) have a CZ watermark. A set formerly in the possession of Conte San Martino Valperga, described in Breslauer's *Catalogue 107* (New York 1986), item 426, has three prints with the R watermark (R.29, 32, 36) and the CZ watermark in R.37-38. The Politzer copy (Lugt 2037) recently through our hands has the R watermark in four prints (R.30, 33-34, 36), the watermark REAL in R.37, and O watermark/countermark in R.38.

REFERENCES: Aldo Rizzi, *The Etchings of the Tiepolos* (London 1971), pp.84-103, nos.29-38; De Vesme, *Le peintre-graveur italien* (Milan 1906), nos.3-12; H. Diane Russell, *Rare Etchings by Giovanni Battista and Giovanni Domenico Tiepolo* (Washington, D.C. 1972), pp.39-49; Dario Succi, *Da Carlevarijs ai Tiepolo: Incisori veneti e friulani del settecento* (Venice 1983), nos.456-466 (exhibiting the 1785 issue from the Museo Civico, Padua); *Katalog der Ornamentstichsammlung*, Berlin (1939), 4362; only the Library of Congress set reported to the National Union Catalog (volume 594, p.69)

Owned jointly with Ursus Books, New York

86 TITIAN (Tiziano Vecellio)

Reproductions of paintings in the 'Titian Room' of Blenheim Palace

Amsterdam 1714

£ 3450

Tabulae novem coelo elegantissime elaboratae ad totidem celeberrimi Titiani archetypos, quorum singuli Duodecim pedes alti, & octo circiter lati in corio deaurato depicti sunt, quique nobilissimae pinacothecae illustrissimi ducis Joannis comitis de Marlborough, marchionis de Blanford, baronis Churchill, &c. &c. in augustissimis aedibus Blenheimensibus in agro Oxoniensi partem non postremam efficiunt.

Amsterdam, Pieter van Gunst, 1714

Folio (475 × 370mm), letterpress title-page printed in red & black and series of nine plates (each *circa* 425 × 290mm, platemarks) of which eight are engraved by Pieter van Gunst and one by De Poilly.

Engraved exlibris on verso of title-page of Sir John Brownlowe (died 1754) of the kind described by Gambier Howe, *British & American Book plates*, I (London 1903), no.4109. Nineteenth-century exlibris of the Belton House library of the earls Brownlowe on front paste-down.

Title lightly discoloured around its edges, otherwise a clean and fresh copy with very good impressions of the prints. Corners of the binding slightly worn, spine chipped at head and foot, but generally in very attractive and sound condition.

Bound with other works (see below) in early Eighteenth-century English speckled calf, panelled in gilt, gilt back; gilt edges.



Vulcanus & Ceres.

86. From a suite of engraved reproductions of painted leather hangings in the 'Titian Room' of Blenheim Palace (now destroyed). Reduced from 430 × 295mm (platemark)

Engraved reproductions of nine *corame* or painted and gold-tooled leather hangings which decorated the 'Titian Room' of Blenheim Palace, Oxfordshire, until their destruction by fire on 5 February, 1861. The hangings came to Blenheim about 1708 as gifts to John Churchill, first duke of Marlborough, from Victor Amadeus II, later king of Sardinia. They had formerly adorned the apartment designated San Lorenzo in the Palazzo Reale at Turin.

The subjects of the nine hangings were the 'Loves of the Gods': 'Hercules and Deianira,' 'Neptune and Amphitrite,' 'Vulcan and Ceres,' 'Pluto and Proserpine,' 'Mars and Venus,' 'Bacchus and Ariadne [i.e. Erigone],' 'Apollo and Daphne,' 'Cupid and Psyche,' and 'Jupiter, Juno and Io [transformed into a cow].' At the time these reproductive engravings were executed, there seems to have been no hesitation in attributing them to Titian, but as early as 1766 doubts began to arise. Then in the 1811 catalogue of his own pictures (I, p.16) the English connoisseur William Young Ottley reattributed all nine to Alessandro Varotari, called Il Padovanino (1588-1648). Ottley's attribution was accepted by Gustav Waagen in 1857 and by George Scharf in 1862, and has been received by later authorities, including Ugo Ruggeri, who lists the hangings among 'Opere perdute' in a recent catalogue raisonné ('Alessandro Varotari, Il Padovanino,' in *Saggi e memorie di Storia dell' arte* 16 (1988), p.149). As George Scharf first demonstrated, in his *Catalogue Raisonné; or, A List of the Pictures in Blenheim Palace* (London 1862), pp.83-91, the hangings were not original compositions, but free copies of prints engraved *circa* 1530 by Giovanni Jacopo Caraglio, which in turn depend from designs by Perino del Vaga and Rosso Fiorentino; compare Bartsch XV, p.72, nos. 9, 11, 13, 14, 15, 18, 19, 20, 22, and *The Illustrated Bartsch*, 28 (New York 1985), pp.86-99.

The engraver and publisher Pieter Stevens van Gunst (1659-1724) made all the plates except for 'Mars and Venus,' which has below the inscription 'de Poilly Sculpsit. a Paris chez P. Dreuet rue St. Jacques a L'Annonciation, avec priuil: du Roy.'

REFERENCES: the publication is cited by Thieme-Becker, *Allgemeines Lexikon der bildenden Künstler*, XV (Leipzig 1922), p.345 and by Wurzbach, *Niederländisches Künstler-Lexikon*, I (Vienna 1906), p.622; the print of 'Mars and Venus' only was exhibited in *Immagini da Tiziano: Stampe dal Sec. XVI al Sec. XIX dalle collezioni del Gabinetto nazionale delle stampe* (Rome 1977), no.327a; no copy in British Library catalogue, Victoria & Albert Museum library, or National Union Catalog

Bound with

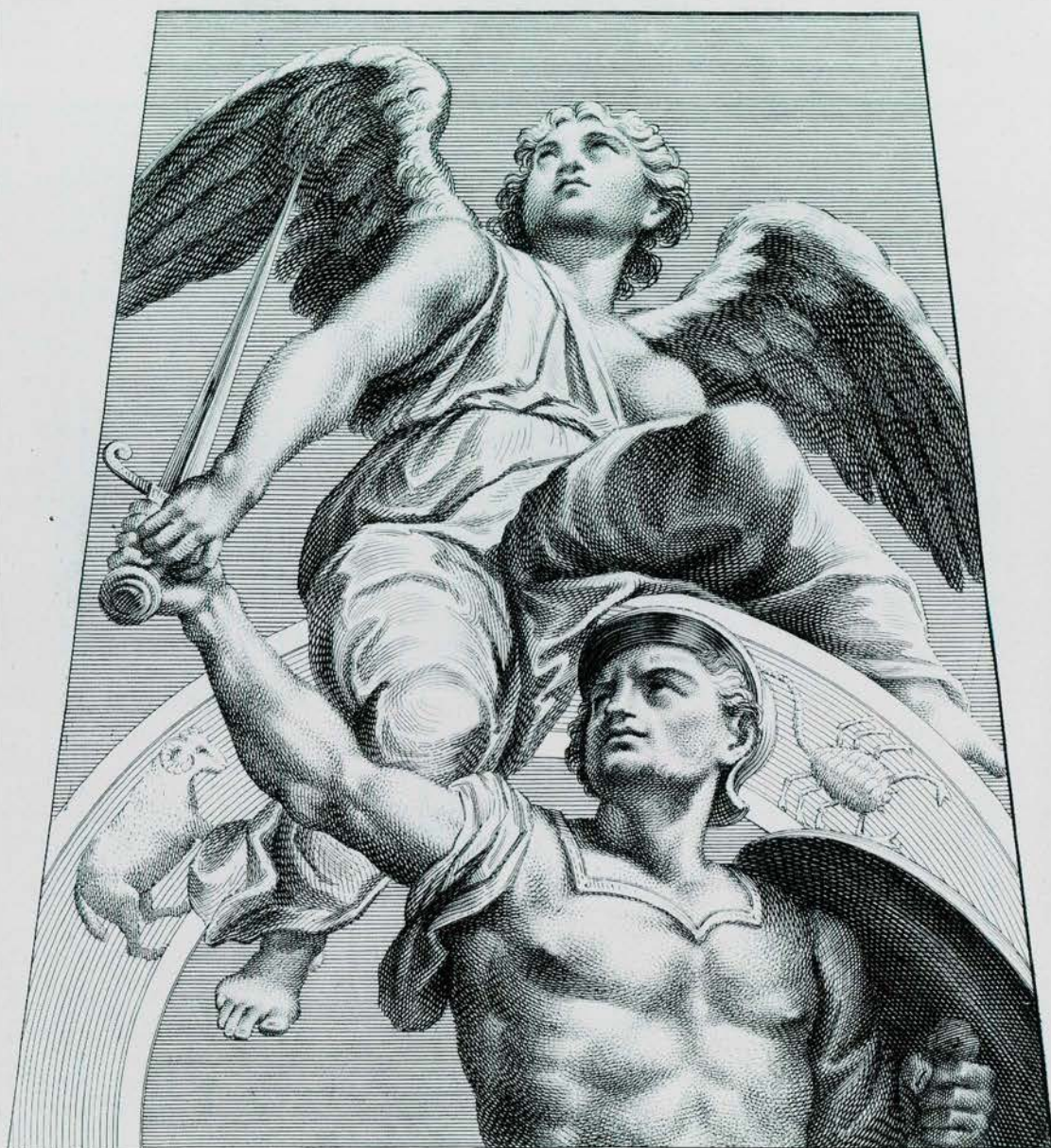
RAPHAEL (Raffaello Sanzio)

Reproductions of mosaic decorations in the Cappella Chigi, S. Maria del Popolo
Rome 1695

Raphaelis Sanctii Vrbianatis Planetarium opere musivo elaboratum Romae in sacello Chisiorum Templi B.V. Mariae de Populo, delineatum, et incisum a Nicolao Dorigny gallo, et ab eodem dicatum.

Rome, [by Nicolas Dorigny], 1695

Suite of engraved title and eight plates signed by the engraver Nicolas Dorigny and numbered 1-9, each print *circa* 290 x 215mm (platemarks), inlaid to Eighteenth-century album sheets measuring 475 x 370mm.



Re. Urbinae pua.

N. Dorigny del. et sculp.

Mars

*Inter Iovem et Solem apparet. Domus ejus principalis
Scorpius, minus principalis Aries.*

86. Decoration in the Chigi Chapel executed by the Venetian mosaicist Luigi da Pace from designs by Raphael. Engraving by Nicolas Dorigny reduced from 295 × 215 mm (edge of the sheet)

A suite of engravings reproducing mosaic decorations in the cupola of the mortuary chapel of Agostino Chigi in Santa Maria del Popolo in Rome. The project was conceived by Raphael in eight compartments, each enclosing the allegorical figure of a planet: Saturn, Mars, Jupiter, Mercury, Venus, the Sun, the Moon, and the Fixed Stars, with in the centre roundel above 'The Almighty creating the Sun, the Moon and the Planets.' The oculus has an inscription from Genesis and the decorations were formerly interpreted as simply 'The Creation of the Planets,' however John Shearman adduces a different meaning which embraces Raphael's fascination with Neo-Platonism; see his essay, 'The Chigi Chapel in S. Maria del Popolo,' in *Journal of the Warburg and Courtauld Institutes* 24 (1961), pp.129-160, especially pp.138-139.

The decorations were executed by the Venetian mosaicist Luigi da Pace from Raphael's preparatory drawings, several of which are now preserved in the Musée Wicar at Lille, and two others, studies for the centre roundel and for the angel presiding over the planet Jupiter, in the Ashmolean Museum (K.T. Parker, *Catalogue of the Drawings in the Ashmolean Museum*, Oxford 1956, nos.566-567). The date 1516 in the dome is now believed to refer to the commencement, and not completion of Pace's mosaics; see Enzo Bentivoglio, in *Raffaello a Roma: il convegno del 1983* (Rome 1986), pp.309-314.

The engraver Nicolas Dorigny (1658-1746) was active at Rome from about 1690 until 1719 and is well-known by his reproductive engravings after Raphael. The title-plate of our suite borrows the angel from the segment representing the Fixed Stars, in whose hands is a scroll made to bear a text referring to the glory of the dedicatee, Louis, duke of Burgundy (1682-1712). Owing to the difficulty of reading the decorations in the cupola, they were little known before publication of these prints; 'la serie del Dorigny è la prima in ordine cronologico ad offrirci una documentazione completa e perfettamente leggibile dei mosaici chigiani, e questo accresce notevolmente la sua importanza' (*Raphael invenit: Stampe da Raffaello nelle collezioni dell' Istituto nazionale per la grafica*, exhibition catalogue (Rome 1985), pp.149, 611-613).

REFERENCES: Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVII^e siècle*, III (Paris 1954), p.495, nos.37-45; *Raphael: Reproduktionsgraphik aus vier Jahrhunderten*, exhibition catalogue Kunstsammlungen der Veste (Coburg 1984), no.239; *Hommage à Raphaël: Raphael e l'art français*, exhibition catalogue, Grand Palais (Paris 1983), pp.203-204, 372, and no.284; only the Yale copy located by the National Union Catalog (volume 481, p.379)

Bound with

RAPHAEL (Raffaello Sanzio)

Reproductions of his Cupid and Psyche frescoes in the Farnesina

Rome 1693

Psyches et Amoris nuptiae ac fabula a Raphaele Sanctio Vrbinate Romae in Farnesianis Hortis Transtyberim ad veterum aemulationem ac laudem colorum luminibus expressa a Nicolao Dorigny ad similitudinem delineata et incisa, et a Ioanne Petro Bellorio notis illustrata.

Rome, Domenico de' Rossi, 1693

Suite of engraved title and eleven plates, numbered 1-12, all double-page engravings (circa 360 × 670mm, platemarks) imposed on sheets measuring 475 × 700mm.

Apart from a few brown spots in lower margins, in perfect condition.

For a discussion of these prints, see item 73 above, and reproduction on page 153.

Bound with

CARRACCI, Annibale
The Infant Hercules Wrestling the Serpent
Rome circa 1710

Engraving, 185 × 148mm (trimmed to subject) inscribed in the plate 'Giacomo Freii sculp. Cum privil. Sum. Pont. et Reg. Christianiss.mi,' and inlaid to an Eighteenth-century album sheet measuring 475 × 370mm. First of two states (in the later the privilege is erased).

This print engraved by Jacob Frey (1681-1752) reproduces the painting by Annibale Carracci of circa 1599-1600 now hanging in the Musée du Louvre.

REFERENCES: Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1856), p.253, no.24; *Annibale Carracci e i suoi incisori*, exhibition catalogue Istituto nazionale per la grafica (Rome 1986), no.XLVI (reproduced)

Bound with

FERRI, Ciro
Saint Paul at Athens
Rome 1679

Engraving, 325 × 222mm (platemark), inscribed in the plate 'Cyrus Ferrus delin. C. Bloemaert Sculp: Romae 1679,' and inlaid to an Eighteenth-century album sheet measuring 475 × 370mm.

This print by Cornelis Bloemaert (1603-1684) reproduces, in reverse, the finished drawing by Ciro Ferri (1628-1689) now at Windsor (A. Blunt & H.L. Cooke, *The Roman drawings at Windsor Castle*, London 1960, no.126, reproduced fig.18). Cornelis Bloemaert is well-known as an illustrator of the *Galleria Giustiniana* (1631-1636) and of Tetius' *Aedes Barberinae* (1642).

REFERENCES: Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.374; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, II (Amsterdam 1950), p.73, no.54

87 UGHI, Lodovico
Iconografica della città di Venezia
Venice 1729 [issued circa 1739]

£ 16,500

Iconografica rappresentatione della inclita città di Venezia consacrata al Reggio Serenissimo Domino Veneto.

Venice, 'Appresso Lodovico Furlanetto Sopra il Ponte de' Baretteri,' circa 1739

Engraved and etched city plan printed from fourteen plates of varying dimensions (see below), uncut and unaligned, imposed on thirteen sheets of fine Venetian paper of uniform dimension (each 745 × 495mm, deckle edges).

Proprietary watermark with initials FF, except one sheet of city views having a watermark of a Crescent Moon emblazoned on a shield.

Preserved in a modern portfolio.

Magnificent impression in perfect state of preservation of Lodovico Ughi's large orthographic plan of Venice, dated 1729 in the plate, and dedicated by him to Doge Alvise III Mocenigo (1722-1732). The plan is the fruit of the first full survey of Venice since Jacopo de' Barbari's woodcut plan of 1500 and depicts the city in its true dimensions, without the perspectival distortions that were an integral part of the earlier bird's-eye-view. Republished twice again in the Eighteenth century, it became the basis of all later representations of the city in orthographic projection, down to the fall of the Republic. Through its copies and subcopies it dominated the field well into the next century, until the appearance of newly surveyed plans by Marco Peressini in 1841 and Bernardo and Gaetano Combatti in 1856 (Giandomenico Romanelli, *Venezia ottocento: L'architettura, l'urbanistica*, Venice 1988, pp.16-17, 48, 115).

Ughi's plan takes in the whole of the city, from the Bersaglio to the Giudecca, from Punta S. Maria to Quintavalle, and is drawn to a scale of 500 *passi veneti* (approximately 1:2400). Streets are indicated by parallel lines, canals by undulating lines, churches are hatched by bold parallel lines, and civic buildings are left unshaded. An assembled plan measures 1483 × 2048mm of which the cartographic portion is 1300 × 1775mm. Two drawings by Ughi are recorded, one measuring 1520 × 1850mm, dated 1728, and very likely the model for the engravers; and another of much smaller dimensions, dated 1729 (G. Marinelli, *Saggio di cartografia della regione veneta*, Venice 1881, no.1071). Neither the identities of the field surveyors who provided Ughi with his materials nor the printmakers who transferred his drawing onto copper plates is known.

Eight of the fourteen plates comprising the plan are cartographic (uniformly 655 × 450mm, platemarks) and the remaining six plates make up a frame. Two of the latter plates (200 × 600mm, 200 × 460mm) are engraved with the title and are to be dissected and positioned above the plan. Two plates (200 × 590mm, 200 × 445mm) are engraved with 'Succinte annotationi' and are to appear beneath the plan in eight columns. The remaining two plates (both 665 × 310mm) are engraved with sixteen views of Venice, each measuring 160 × 145mm, and intended to line the sides. These views are copies of etchings

d.

2.

e.



87. An uncut and unaligned copy of Ughi's plan of Venice in superb state of preservation. Reproduced is one of the eight cartographic sheets (745 × 495mm). The assembled plan measures 1483 × 2048mm

by Luca Carlevarius from *Le Fabriche e vedute di venezia* (1703) and depict S. Marco, Piazza S. Marco to the East, Piazzetta, Prigioni Nuove, Molo, Piazza S. Marco to the West, Procuratie Nuove, Procuratie Vecchie, Piazza di Rialto, S. Giorgio Maggiore, Redentore, S. Maria della Salute, Zecca, Dogana da Mar, Porta dell' Arsenale, and Ponte di Rialto.

The plan was first issued in 1729 with the imprint 'Con Privilegio dell' Ecc.mo Senato Appresso Giuseppe Baroni a S. Giuliano.' After the death of the publisher Baroni in 1731 his business was acquired by Lodovico Furlanetto (R. Gallo, *L' Incisione nel '700 a Venezia e a Bassano*, Venice 1941, pp.10, 38-42). All the bibliographies record just a single Furlanetto issue of the Ughi plan, dated *circa* 1739, bearing his imprint 'Appresso Lodovico Furlanetto Sopra il Ponte de' Baretteri' in place of Baroni's. In 1779 a reduced and simplified copy was published by Furlanetto under a new privilege granted by the Venetian Senate. The smaller plan, measuring 512 × 683mm, was reissued in 1787 (Cassini 86) and in 1797 (Cassini 91; *Venezianische Veduten*, exhibition catalogue, Graphisches Kabinett, Stift Göttweig (Göttweig 1990), no.121).

A census of impressions of the Ughi plan compiled in 1970 by Jürgen Schulz locates in public collections seven copies of the Ughi plan in Baroni's issue of 1729 and fourteen copies of the Furlanetto issue of *circa* 1739. Copies of the Furlanetto issue are located at Harvard, Newberry Library, and Yale in North America; Florence, Nuremberg, Paris, Venice, and Vienna. Schulz saw three uncut sheets only, two sheets of the frame having the views of Venice (at Nuremberg), and the title-plate (at Berlin). On this evidence it seems very likely that ours is the only impression of the plan surviving entirely uncut and unaligned. Judging by reproductions of other impressions, it is singular also by its fine state of preservation, the majority of impressions long ago having been laid to linen, coloured, and damaged by exposure to sunlight.

REFERENCES: E.A. Cicogna, *Saggio di bibliografia veneziana* (Venice 1847), 4524; *Venezia piante e vedute: Catalogo del fondo cartografico a stampa*, exhibition catalogue by G. Romanelli & S. Biadene, Museo Correr (Venice 1982), no.72 (Furlanetto issue reproduced); Giocondo Cassini, *Piante e vedute prospettiche di Venezia 1479-1855* (Venice 1982), no.72 (Furlanetto issue reproduced pp.138-139); Jürgen Schulz, *Printed Plans and Panoramic Views of Venice* (Florence 1970), pp.82-83 (reproducing Baroni's issue)



87. Two of sixteen views forming the frame of the Ughi plan. Each reduced from 58 × 81mm

88 VALERIANO BOLZANI, Giovanni Pierio

Castigationes et varietates Virgilianæ lectionis

Rome 1521

£ 825

Castigationes et varietates Virgilianæ lectionis. Per Ioannem Pierivm Valerianvm.

Rome, Antonio Blado, June 1521

Folio, (152) ff. signed aa⁸ bb-hh⁶ A-R⁶ and paginated (28) 1-71 (1), 1-212 (i.e. 202, irregularities in numeration) and two unnumbered pages; full-page woodcut (240 × 155mm, borderline) with insignia of Cardinal Giulio de' Medici on folio bb6 verso.

Occasional Sixteenth-century marginalia. Modern exlibris of John Sparrow (his sale Christie's, London, 21 October, 1992, lot 33).

Light waterstains in margins of preliminary leaves, occasional spotting and browning, and pin wormholes in final quires; despite these defects an attractive copy in good state of preservation.

In a contemporary Italian binding of bevelled oak boards backed in blind-tooled calf (leather restored in the Nineteenth century); lacking clasps.

First printing of the commentary on the text of Virgil by the Roman humanist Pierio Valeriano (1477-1558), a pupil of Valla, Lascaris, and Sabellicus, who at the time of publication was tutor of the nephews of Pope Leo X, Ippolito and Alessandro de' Medici. The edition is dedicated by the author to Cardinal Giulio de' Medici, the natural son of Giuliano (later Pope Clement VII) and contains also a letter to Aulus Ianus Parrhasius, dated at Rome, 19 June 1521. The commentary was not reprinted at Rome, however it appears alone and with the text of Virgil in editions published at Paris by Robert Estienne in 1529 and 1532.

Valeriano's principal sources were the famed Codex Romanus (Vatican lat. 3867), newly arrived in Rome during the pontificate of Sixtus IV (1471-1484); the Codex Oblongus (Vatican lat. 1574), the Longobardicus (Vatican lat. 1573), and the Mediceus (Laurenziana 29/23). According to Alessandra Malaman, his work has not entirely been supplanted by the modern editions of these manuscripts; see her essay, 'Le *Castigationes* di Pietro Valeriano e il codice Romano Vaticano di Virgilio,' in *Atti del Reale Istituto Veneto* 100 (1940-1941), pp.80-91.

Several bibliographers persist in citing this book as the first product of the Blado press, when it patently is not. The earliest mention of Blado as a printer is a contract of 7 November, 1516, to print two hundred copies of *Sermones gentium s. Pauli primi heremite*, a work which has not been traced. In 1517 Blado printed Valeriano's tract *De fulminum significationibus* and in June 1519 the press issued its first imprint in a format larger than octavo, a *Consolato del Mare*.

REFERENCES: Fumagalli & Belli, *Catalogo delle edizioni romane di Antonio Blado* (Rome 1891), no.6; F. Ascarelli, *Le cinquecentine romane* (Milan 1972), p.292; Sander, *Le Livre à figures italien* (Milan 1942), 7448; Giuliano Mambelli, *Gli annali delle edizioni virgiliane* (Florence 1954), 165; British Museum, *STC of Italian Books* (1958), p.707; two copies reported to the National Union Catalog (volume 628, p.74)

89 VERGILIUS, Polydorus

Adagiorum liber

Basel 1521

£ 3650

Adagiorum liber. Eiusdem de inuentoribus rerum libri octo, ex accurata autoris castigatione, locupletationeq. non uulgari, adeo ut maxima ferè pars primæ ante hanc utriusq. uoluminis æditioni accesserit.

Basel, Johann Froben, July 1521

Folio, (206) ff. signed A⁶ a-q⁶ r⁴ A-D⁶ E⁸ F-P⁶ Q⁸, foliated irregularly: (6) 1-114 (i.e. 100), (6) 1-92 (i.e. 94); with full-page woodcut border on title-page representing the 'Triumph of Humanitas' by Urs Graf, horizontal and vertical borders on first page of text, fine woodcut initials, and printer's device.

From the sale of the residue of the Fugger Library (Sotlieby's, London, 5 December, 1991, lot 215). In very fine state of preservation. Spine abraded at foot, otherwise the binding is in very good, original condition.

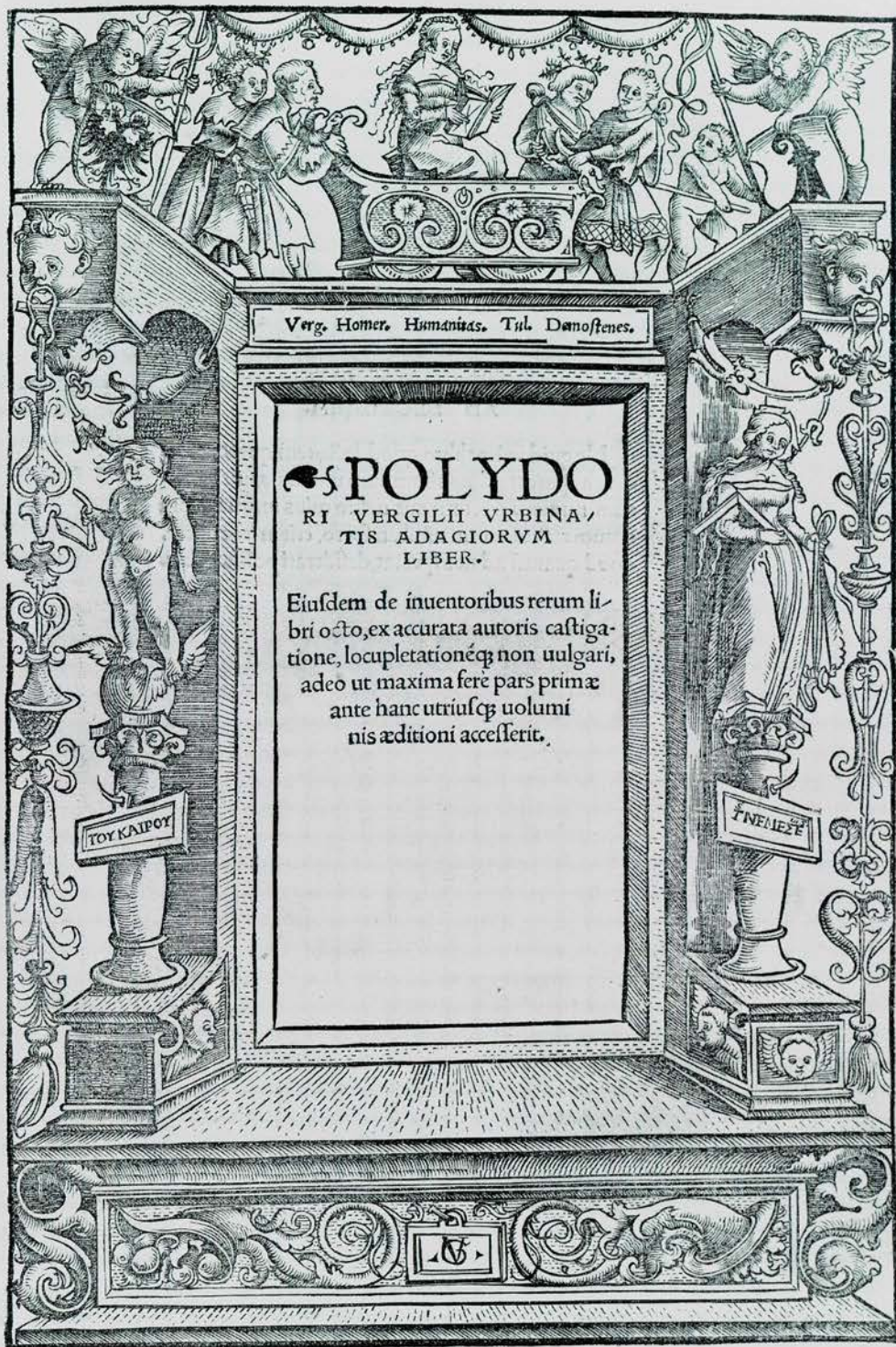
Bound in Sixteenth-century German calf, covers panelled in blind.

First printing of revised and vastly enlarged editions of Polydore's collection of adages or proverbs and of his encyclopaedia *de inuentoribus rerum*, on those who have discovered things. Both works have received relatively little attention in our time, but were extremely popular in the Sixteenth and Seventeenth centuries. Some twenty editions of the *Adagia* and thirty editions of *De Inventoribus rerum* had appeared by Polydore's death in 1555, and in all more than one hundred editions of the latter work in its various recensions and seven languages were published by the Eighteenth century.

Polydore Vergil was born in Urbino about 1470, trained in the papal chancery, and was ordained in 1496. The *Adagia* or *Proverbiorum libellus* was published at Venice in 1498 and was his first book. In the early editions the work comprises 306 proverbs drawn from classical sources. In the dedicatory letter to Richard Pace (dated June 1519) appearing in the new 1521 edition, Polydore explains that he began to collect *adagia sacra* because he felt that Christians should not depend on Greek and Latin proverbs alone, but should season their writings also with Christian wisdom. These *adagia sacra*, taken from the Bible, and the Gospels in particular, are 431 in number, and practically double the size of the volume.

The encyclopaedia of inventors and inventions, *De Inventoribus rerum*, was first printed at Venice in 1499 as three books dealing with material inventions, natural philosophy, medicine, and other profane matters. In our 1521 edition, Polydore introduced five new books 'de initiis institutorum rei christianae' giving a detailed account of Christian institutions and many criticisms of current practises of the Church, especially the morality and public life of the clergy, which are Erasmian in spirit and led to the book being condemned by the Sorbonne and placed on the Index.

Polydore's *De Inventoribus rerum* has been praised as the first history of medicine after the invention of printing, as the first modern effort to explore the history of technology, and as an early and original essay in anthropology and comparative religion. The book is of value also for its illustrative material, for Polydore's first-hand observations of the contemporary English, German, and Italian scene. Included are digressions on the English



89. The Triumph of Humanitas, a woodcut title-border by Urs Graf. Reduced from 270 × 175mm (borderline)

marriage service, the parks of the English nobility, and the brevity of English widowhood. Also treated are learning and science, painting and painters (notably Raphael), sculpture, architecture, commerce and prostitution in the author's native Italy.

The fine woodcut title-border by Urs Graf is reproduced by Hollstein, *German Etchings Engravings Woodcuts*, IX (Amsterdam 1977), p.138; and the print is discussed by Frank Hieronymus, *Basler Buchillustration 1500-1545* (Basel 1984), pp.120-121 and fig.176. On Polydore's sources, see B.P. Copenhaver, 'The historiography of discovery in the Renaissance: The sources and composition of Polydore Vergil's *De Inventoribus rerum*,' in *Journal of the Warburg and Courtauld Institutes* 41 (1978), pp.192-214; and D. Hay, *Polydore Vergil. Renaissance Historian and Man of Letters* (Oxford 1952).

REFERENCE: British Museum, *STC of German Books* (1962), p.887; six copies only reported to the National Union Catalog (volume 633, p.558); no copy in the Cambridge University libraries (according to Adams in 1967)

90 VILLE, Antoine de
Les Fortifications
 Lyon 1628

£ 3850

Les Fortifications, contenant la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient; comme aussi les Ponts, passages, entrées de riuieres, Ports de mer: La construction de toutes sortes de Forts & Citadelles; le moyen facile de tracer sur le terrain. Le tout à la moderne, comme il se pratique dans les meilleures Places de l' Europe, demonstré & calculé par les Sinus & Logarithmes.

Lyon, Irene Barlet, 1628

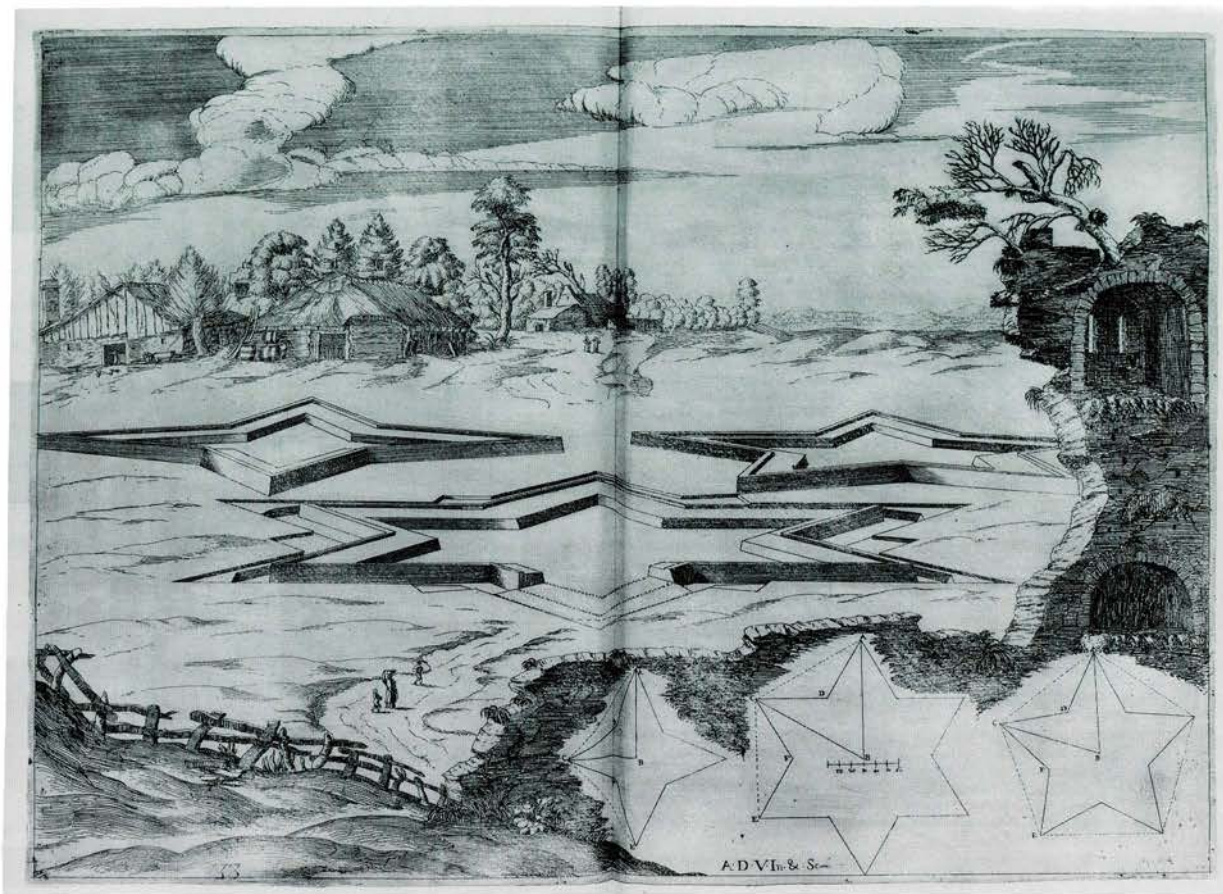
Folio, (232) ff. signed a⁴ e² A-Z⁴ AA-ZZ⁴ AAA-LLL⁴ (-D², Z⁴ cancelled) and paginated as usual (12) 1-26, 29-76 (2) 77-176, 179-441 (13); engraved title, author's portrait and forty-three engravings included in both registration and pagination, plus ten double-page engravings (all illustrations numbered 1-53, with no.28 bound at p.26).

Engraved exlibris: Bibliothèque de M.^r de Merlet, Maréchalle de Camp.

Occasional light spotting and waterstaining, but generally in good state of preservation with superior impressions of the plates. Joints and back of the binding restored.

In a contemporary calf binding.

First edition of a complete manual of the military art, teaching Spanish and Italian methods of constructing, attacking and defending fortifications, rather than the Dutch science represented by Marolois. It became a classic among the military engineers of France. The sheets of this first edition were reissued in 1629 (only the date on the title-page altered) and the work was reprinted at Paris in 1636 and 1666, at Lyon in 1640 and 1641, at Amsterdam in 1672 and 1675, and in German translation at Oppenheim in 1640, Amsterdam in 1676, and Frankfurt am Main in 1685 (A. Biral, P. Morachiello, & A. Manno, *Immagini dell' ingegnere tra quattro e settecento: repertorio bibliografico*, Milan 1985, pp.58, 167-169, with three reproductions).



90. Demi-lunes, one of fifty-three plates engraved by the author. Reduced from 300 × 415 mm (platemark)

The author was born at Toulouse in 1596 and served in the 'Chevaulégiers du Roi' at Clérac, Montaubon, and Nègre-Pélisse. He was in Holland in 1624, in Piedmont in 1625, in Greece and Turkey in 1627. In 1636 he was at the siege of Corbie and in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Maréchalle de Camp. He wrote an account in Latin of the siege of Corbie and one in French of the siege of Hesdin. After 1648 De Ville was in charge of fortifying the cities ceded to France by the Spanish; he died about 1674.

De Ville claims that he has written nothing except what he or his brother had seen or done; but as he was only thirty-two when he published this book, and only twenty-one when he began it, a good deal had to be borrowed from other writers. His discussions of the construction of ramparts and on flanking fire, however, contain much that is original; see R. Blomfield, *Sébastien Le Prestre de Vauban* (London 1938), pp.32-34; and J.F. Pernot, 'Un aspect peu connu de l'oeuvre d'Antoine de Ville,' in *Revue Historique des Armées* 5 (1978), pp.29-59.

The author was a proficient engraver and he drew and engraved himself the title-page

and fifty-three illustrations; see R. Mesuret, *L'Estampe Toulousaine; Les graveurs en taille-douce de 1600 à 1800*, exhibition catalogue, Musée Paul Dupuy (Toulouse 1952), p.59 and pl.VII. The plates incorporate landscape views and otherwise remind of Odoardo Fialetti's remarkable series of forty-eight etchings for Francesco Tensini's *La Fortificazione*, published at Venice in 1624. De Ville's portrait was engraved by Jérôme David after the painting by Artemisia Gentileschi (*Inventaire du fonds français: Graveurs du XVII^e siècle*, III (Paris 1954), p.373, no.252).

This first edition seems to be rare, for no copy is in the British Library and just one copy (and that of the 1629 reissue, at Michigan University) was reported to the National Union Catalog (volume 141, p.641). The editions of 1640 and 1641 only are described by Cockle, *Bibliography of Military Books* (London 1900), no.831.

REFERENCES: J. Duportal, *Contribution au catalogue général des livres à figures du XVII^e siècle* (1914), 599; *Venezia e la difesa del Levante da Lepanto a Candia 1570-1670*, exhibition catalogue (Venice 1986), no.235 (1629 issue); J. Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traités d'architecture de la Renaissance* (Paris 1988), p.501

91 VREDEMAN DE VRIES, Hans

Architectura, Oder Bauung der Antiquen

Antwerp 1577 [issued 1581]

£ 2750

Architectura, Oder Bauung der Antiquen auss dem Vitruvius, woellches sein funff Collummen orden, daer auss mann alle Landts gebrauch vonn Bauuen zu accomodieren dienstlich fur alle Bawmaystren. Maurrer, Stainmetzlen, Schreineren Bildtshneidren, und alle Liebhabernn der Architecturen, ann dag gebracht durch Johannes Vredeman Vriesae Inuentor. [in a cartouche: Antwerpie Apud gerardus de Jode en platea vulgariter dicta catlyne, veste sub signo floreni aurei. 1577] Getruck tzo Antorff by Geerhardt de Jode An.o 1581.

Antwerp, Gerard de Jode, 1577 [reissue of 1581]

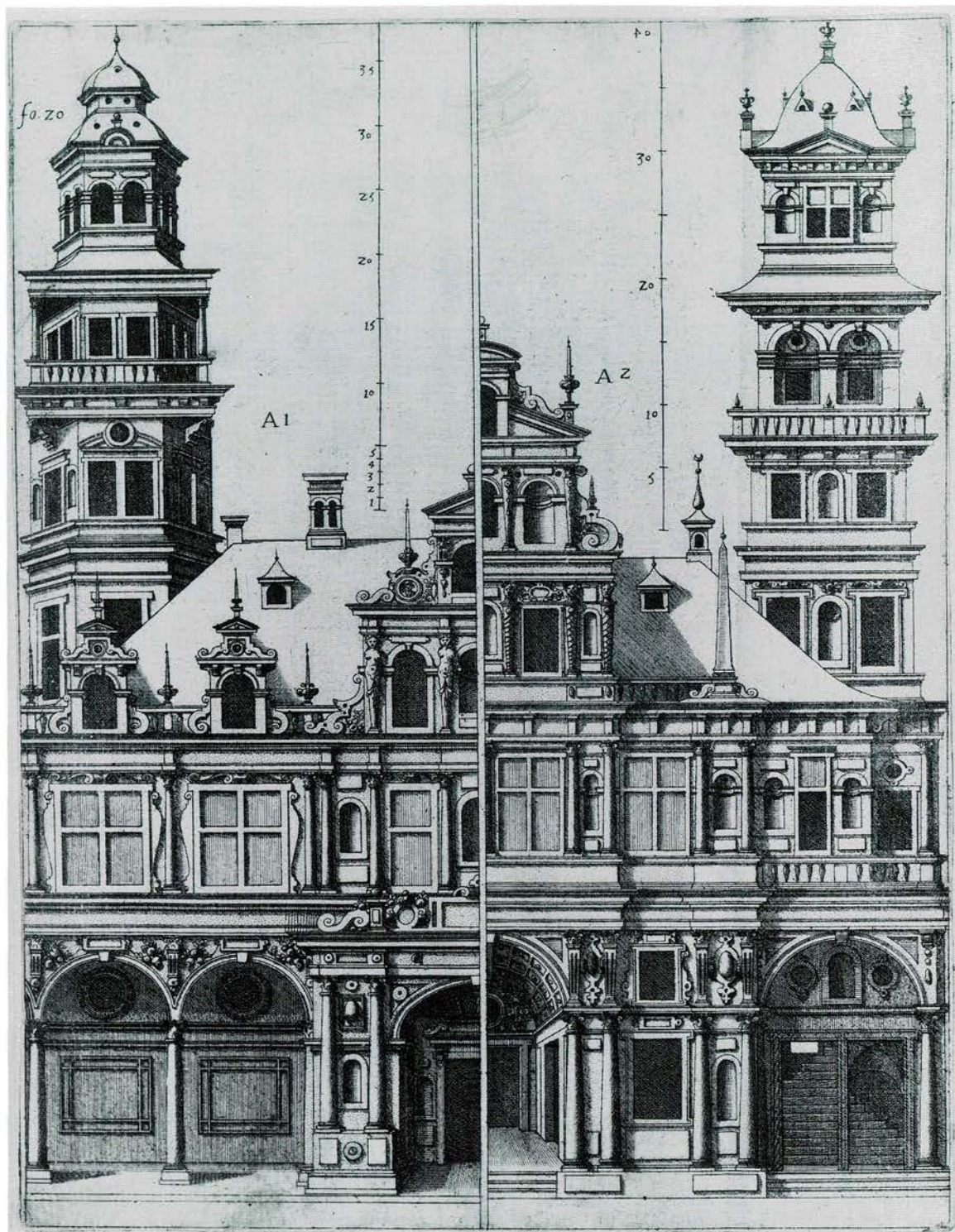
Folio, (5) ff. letterpress (one folio for each Order of Column), plus engraved title-page (238 × 235mm, platemark) and twenty-three numbered plates (340 × 250mm, platemarks).

Minor staining in extreme top margin, gutter margins of several bifolia expertly silked to provide strength for resewing, otherwise in unusually good state of preservation.

Bound in modern paper boards.

A manual for practising architects providing examples of the Tuscan, Doric, Corinthian, Ionic and Composite Orders, together with appropriate bases, pediments, entablatures, and other architectural ornament. The author (1525-1606) worked with Pieter I Coecke van Aelst, before establishing himself about 1564 at Antwerp. He designed fortifications for the city and a palace for the Prince of Orange, collaborated on a new city hall, and published three separate books on the Orders of Columns, with engraved plates by Jan or Lucas van Duetecum (Doetechum), at the Antwerp press of Hieronymus Cock.

After Cock's death in 1570, Vredeman de Vries associated with the publisher Gerard de Jode (circa 1509/1517-1591). De Jode continued to employ the Duetecum brothers as



91. Architectural ornament of the Corinthian Order. Engraving by Jan or Lucas Dueteum
reduced from 340 × 250mm (platemark)

engravers and the plates in our manual, all unsigned, were doubtless engraved by them, though they are given instead to De Jode by Hollstein, and to Coecke by Naomi Miller, in *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson, Yale University (Chicago & London 1983), III-A/6.

The title-page of our copy is dated both 1577 and 1581. An identically dated copy was exhibited at Yale and another is described in detail by Madeleine Van de Winckel, 'Hans Vredeman de Vries,' in *Les Traités d'architecture de la renaissance*, edited by André Chastel & Jean Guillaume (Paris 1988), pp.453-458, with seven reproductions from the book. A copy of the previous issue dated 1577 is described in the *Katalog der Ornamentstichsammlung*, Berlin (1939), 2219; and another evidently featured in *Hans Vredeman de Vries. Boeken met ornament- en perspectiefprenten*, exhibition catalogue, Rijksmuseum Meermanno-Westreenianum (The Hague 1979), no.xxii. The book was reprinted in 1597 and 1615 (Cockx-Indestege & Glorieux, *Belgica typographica 1541-1600*, Nieuwkoop 1968, nos. 4819-4820).

REFERENCES: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, IX (Amsterdam 1953), p.201; Erik Forssman, *Säule und ornament. Studien zum Problem des manierismus in den Nordischen Säulenbüchern* (Stockholm 1956), pp.89-91, 250 (knew 1581 issue only); no copy reported to the National Union Catalog (unless the *Architectura* dated 1577 located at AIA in Washington, D.C. could be an issue of this German version)

92 ZINANNI, Giuseppe

Delle uova e dei nidi degli uccelli
Venice 1737

£ 1250

Delle uova e dei nidi degli uccelli. Libro primo [all published]... Aggiunte in fine alcune Osservazioni, con una Dissertazione sopra varie spezie di Cavallette.

Venice, Antonio Bortoli, 1737

Quarto, (100) ff. signed A-Z⁴ Aa-Bb⁴ (blank Bb⁴) and paginated (10) 1-130, (2) 1-55 (3), with engraved frontispiece included in the registration; plus three engraved sub-titles, twenty-two plates of birds' eggs (numbered 1-22) and eight plates of grasshoppers (numbered 1-8).

Wormtrack in margin of initial quire, otherwise in fine state of preservation.

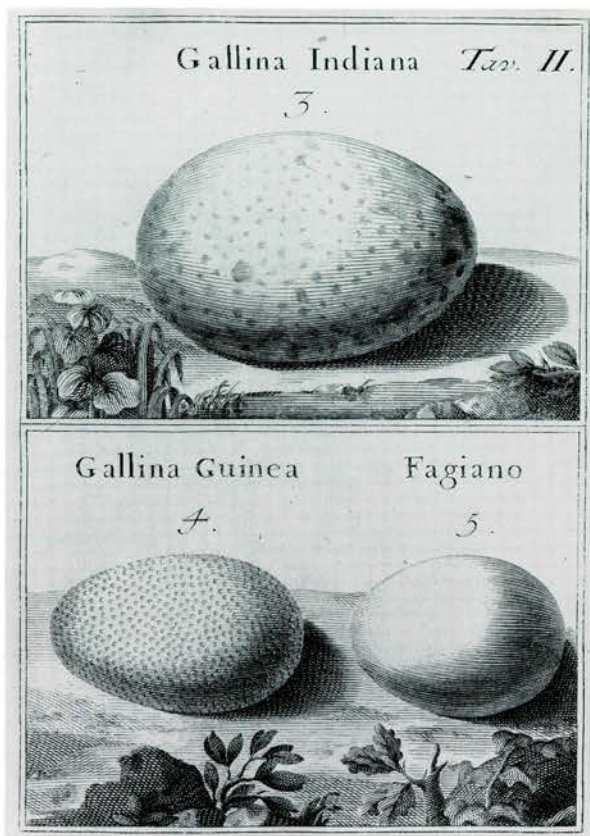
In a contemporary vellum binding.

First edition of 'the first work to deal exclusively with birds' eggs and birds' nests' (Anker), prepared by Giuseppe Zinanni, or Ginanni (1692-1753), from specimens in his own 'piccolo Museo di cose naturali' (*Argomento*, p.7). The eggs of 106 species are illustrated, classified into three groups: predatory and nonpredatory land birds, and aquatic birds, each with a brief account of the nest, breeding time, and physical features of the eggs.

The second part, 'Osservazioni giornali sopra le Cavallette,' is illustrated by eight engraved plates of grasshoppers.



92. Reduced from 220 × 150mm (platemark)



92. Reduced from 180 × 120mm (platemark)

REFERENCES: J. Anker, *Bird Books and Bird Art* (Copenhagen 1938), p.22 and no.161; Nissen, *Die illustrierten Vogelbücher* (Stuttgart 1953), 1031; Wood, *Introduction to the Literature of Vertebrate Zoology* (London 1931), 359; Gamba, *Serie dell' edizioni de' testi di lingua italiana* (Venice 1839), 2262 ('Raro'); Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943), p.253

93 [ZOCCHI, Giuseppe]

Pitture del Salone imperiale

Florence 1751

£ 3200

Pitture del Salone Imperiale del Palazzo di Firenze. Si aggiungono le pitture del Salone e Cortile delle imperiale ville della Petraia e del Poggio a Caiano. Opere di vari celebri pittori fiorentini in tavole XXVI.

Florence, Giuseppe Allegrini, 1751

Large folio (720 × 485mm), suite of engraved title-page, dedication plate, leaf of letterpress text, and twenty-six engravings numbered (as always) 1-12, 1-6, 1-4 7-10, of which eighteen are full-page (*circa* 610 × 250mm, platemarks) and eight double-page (*circa* 600 × 630mm, platemarks).

Unimportant wormtrack through the title and following few leaves, otherwise a well-preserved copy.

In a contemporary Italian half-morocco binding, green morocco lettering-piece on front cover.

First publication of these reproductions of frescoes executed in the Palazzo Pitti, Villa Medicea della Petraia, and Villa di Poggio Imperiale, by four major Tuscan masters of the Baroque: Giovanni Mannozi, called Giovanni da San Giovanni (1592-1636), Francesco Montelatici, called Cecco Bravo (1607-1671), Francesco Furini (circa 1600-1646), and Baldassare Franceschini, called Il Volterrano (1611-1689), and a lesser artist Ottavio Vannini (1585-1643). Also depicted are frescoes executed in the previous century by Franciabigio and by Alessandro Allori.

The first series of engravings (numbered 1-12) reproduce the frescoes in the eastern wing of the Pitti Palace, added in 1634, now part of the Museo degli Argenti. The programme, devised by Giovanni da San Giovanni, is the 'Destruction of Classical Culture by Time' and its relocation under the patronage of Lorenzo the Magnificent in Florence. The defeat of the barbarian Muslims by Florentine sea power as well as incidents in the life of Lorenzo are depicted. Giovanni da San Giovanni commenced work in May 1635; following his death in December 1636, Cecco Bravo, Francesco Furini, and Ottavio Vannini completed the cycle, often departing from the original programme (Malcolm Campbell, 'The original program of the Salone di Giovanni da San Giovanni,' in *Antichità viva* 15 (July-August 1976), pp.3-25).

The second series of engravings (plates 1-6) reproduce frescoes on the walls of the courtyard at La Petraia executed by Il Volterrano under a commission obtained in 1636 from Lorenzo de' Medici (M. Winner, 'Volterranos Fresken in der Villa della Petraia,' in *Mitteilungen des Kunsthistorischen Institutes in Florenz* 10 (1963), pp.219-252).

The last suite of engravings reproduces the frescoes at the Florentine Villa di Poggio Imperiale. The cycle in the great salon was begun by Andrea del Sarto, Franciabigio, and Pontormo, and completed about 1582 by Alessandro Allori. The plate numbered 2 reproduces Franciabigio's mural surface 'The Triumph of Cicero' while plate numbers 1, 3, and 4 reproduce frescoes by Alessandro Allori. The other plates of the suite reproduce frescoes elsewhere at the villa executed by Il Volterrano. Plates numbered 5 and 6 never were published.

The frescoes were drawn for the engravers by Giovanni Elias Morghen with the exception of two in the last series, drawn by Tommaso Gentile, and the frontispiece and dedication, both drawn by Giuseppe Zocchi (1711-1767), to whom the book is usually assigned. The dedication plate to Francis I, Grand Duke of Tuscany and Holy Roman Emperor (1708-1765), is subscribed by Andrea Gerini, later Zocchi's collaborator on the *Scelta di XXIV vedute delle principali contrade, piazze, chiese e palazzi della città di Firenze* (Florence 1754). A dozen engravers were employed on the book, of whom Carlo Gregori, Giuliano Giampiccoli, G.M. Preissler, Antonio Faldoni, Philipp Andreas Kilian, and G.G. Seuter are best-known.

This edition is rare, one copy only being located by the National Union Catalog (volume 460, p.289) and no copy in the British Library. Both Cicognara 3441 and the *Katalog der Ornamentstichsammlung, Berlin* (1939), 4104, describe just the second edition of 1766.



93. Fresco decoration in the Palazzo Pitti, by Francesco Furini after a design by Giovanni da San Giovanni. Engraving by G.G. Seuter reduced from 640 × 405mm (platemark)

94 TRAVANI, Gioacchino Francesco

Medal in honour of Pope Alexander VII commemorating his role in bringing an early end to a plague threatening Rome

Rome 1659

£ 3450

Obverse: Bust of Pope Alexander VII to left, wearing cap, mozzetta and stole with floral decoration, separated from inscription by a rim. Around, ALEXANDER . VII . P . M . PIVS . IVST . OPT . SENEN . PATR . GENTE . CHISIVS . MDCLIX

Reverse: The Lion recognizing Androclus in the Arena. Around, MVNIFICO . PRINCIPI . DOMINICVS . IACOBATIVS ; below, on a scroll, ET . FERA . MEMOR . BENEFICII

Bronze, very fine original cast with warm brown patina. 98mm diameter

Provenance: Stonyhurst College (sale Christie's, London, 6 March, 1990, lot 730, illustrated on catalogue cover)

This remarkable large cast medal was commissioned by the papal agent Domenico Jacobacci, designed by Gian Lorenzo Bernini, and executed in 1659 by the papal medallist G.F. Travani (died 1675). On the obverse is a portrait bust of Pope Alexander VII and depicted on the reverse is the legend of Androclus and the Lion at the moment the lion suddenly cowers and spares the life of a condemned slave who once pulled a thorn from its foot. An inscription on an illusionistic scroll proclaims 'The beast, too, remembers the kindness.'

The legend of Androclus and the Lion was popularized in the Second-century *Noctes Atticae* of Aulus Gellius and is recommended in Giovanni Ferro's *Teatro d' Imprese* of 1623 as an appropriate subject to signify gratitude. The cowering lion symbolizes Rome's thankful remembrance of the pope's munificence and courageous leadership during the plague of 1656-1657.

Although Bernini never assumed the title of papal medallist, he was commissioned by Alexander VII and by his successor, Clement IX, to design the reverses of several *annuale* struck by Gaspare Morone, and his name can be linked also to some cast medals executed by Travani commemorating various unscheduled events. The evidence for Bernini's authorship of the Androclus medal includes an entry in Cardinal Flavio Chigi's inventory for the lost original drawing (cf. Marc Worsdale, in *Revue de l'Art* 61 (1983), p.71, no.94) and two prints commemorating the casting of the medal, one designed by Bernini and engraved by G.B. Bonacina employing the phrase 'numisma opus Bernini' (J. Varriano, 'A drawing by Bernini for a print dedicated to Alexander VII,' in *Master Drawings* 23-24 (1985-1986), no.1, pp.54-55). Corroborating documentary evidence associating Bernini with the Androclus medal is retailed by Charles Avery, *Baroque Sculpture and Medals in the Art Gallery of Ontario* (Toronto 1988), no.23.

The vigorous design of the austere, yet sympathetic portrait of Alexander VII on the obverse of our medal is derived from the same model as a larger uniface medallion and both are compatible with Bernini's certified profile portraits of popes; see Marc Worsdale's discussion in *Vatican Splendour: Masterpieces of Baroque Art*, exhibition catalogue



94. Reproduced actual size (ø 98mm)



(Ottawa 1986), pp.29, 94, 101-102. A variant of the portrait signed with the medallist's initials G.F.T. is noted by Pollard, 'La medaglia con ritratto di epoca barocca in Italia,' in *La Medaglia d' arte. Atti del primo convegno internazionale di studio* (Udine 1973), pp.149-150, fig.13.

In its size, scale, and compositional complexity, the Androclus medal aspires to the grander status of the plaquette or the small relief sculpture. It stands out in the sequence of papal medals and because of its perspectival illusionism and pictorial effects is often promoted as 'the first baroque medal'; see Shelley Perlove, 'Bernini's Androclus and the Lion: a papal emblem of Alexandrine Rome,' in *Zeitschrift für Kunstgeschichte* 45 (1982), pp.287-296 (reproducing the specimen in the Michael Hall collection, New York, diameter 94mm); and John Varriano, 'Alexander VII, Bernini, and the Baroque Papal Medal,' in *Studies in the History of Art, 21: Italian Medals*, edited by J. Graham Pollard (Washington, D.C. 1987), pp.249-260, especially pp.254-255 (reproducing the British Museum specimen, diameter 98mm).

The medal has featured in five recent exhibitions, *Sculpture in miniature: The Andrew S. Ciechanowiecki Collection*, J.B. Speed Art Museum, Louisville & Museum of Fine Arts, Houston (1969), no.255 (97mm); *Bernini in Vaticano*, Musei e Gallerie del Vaticano (Rome 1981), no.291 (Vatican specimen, 99mm); *Roma Resurgens: Papal medals from the Age of the Baroque*, Mount Holyoke College, University of Chicago & University of Michigan (Ann Arbor 1983), no.80 (exhibiting the Michael Hall specimen); and the 1986 Ottawa and 1988 Toronto exhibitions cited above.

REFERENCES: F. Buonanni, *Numismata pontificum romanorum* (Rome 1699), pp.697-699, nos.39-40; R. Venuti, *Numismata romanorum pontificum* (Rome 1744), p.264, no.20; Hermann Voss, 'Eine Medaille Lorenzo Berninis,' in *Zeitschrift für Numismatik* 28 (1910), pp.231-235; Fritz Dworschak, 'Der Medailleur Gianlorenzo Bernini,' in *Jahrbuch der Preussischen Kunstsammlungen* 55 (1934), pp.27-41, Taf. III, no.1 (specimen from the Münzkabinett, Vienna); *Trésor de Numismatique et de Glyptique des Médailles de Choix Historique des Papes* (Paris 1839), pl.XXX, no.2; A.S. Norris & I. Weber, *Medals and Plaquettes from the Molinari Collection at Bowdoin College* (Brunswick 1976), no.96

95 TRAVANI, Gioacchino Francesco

Foundation medal for the twin churches in the Piazza del Popolo

Rome 1662

£ 3200

Obverse: Bust of Pope Alexander VII to left, wearing cope with embroidery of Christ as the Redeemer, and tiara. Around, ALEX . VII . PONT . MAX . A . VII ; below truncation, 1662

Reverse: Piazza del Popolo, showing the three streets running off the piazza, the Via di Ripetta (right), Via del Corso (centre), Via del Babuino (left), and the churches of S. Maria dei Miracoli (right) and S. Maria di Montesanto (left), with in foreground the obelisk set up by Domenico Fontana in 1589. Around, SAPIENTIA IN PLATEIS DAT VOCEM SVAM ; below, MDCLXII

Bronze, very fine original cast. 66mm diameter

Provenance: Stonyhurst College (sale Christie's, London, 6 March, 1990, lot 732)



95. Reproduced actual size (ø 66mm)

In 1658 Pope Alexander VII commissioned the architect Carlo Rainaldi to build two churches in the Piazza del Popolo, both dedicated to the Virgin Mary, and foundation stones were laid in 1661 and 1662 respectively. The reverse of our medal records Rainaldi's design at the time of laying the cornerstone of S. Maria di Montesanto, 15 July 1662, after he had modified his original design by adding free-standing porticos, but before changes instituted by his collaborator, Carlo Fontana, in 1664, and by Rainaldi himself in 1665; see Helmut Hager, 'Zur Planungs- und Baugeschichte der Zwillingskirchen auf der Piazza del Popolo,' in *Römisches Jahrbuch für Kunstgeschichte* 11 (1967-1968), pp.191-307, especially p.212 with this medal reproduced as fig.144. The piazza was given its present form between 1816 and 1820 by Giuseppe Valadier who added the two curved bays at the sides and the terraces leading up to the Pincio.

This is one of the most picturesque of all papal architectural medals. The piazza is shown busy with pedestrians and carriages, clouds float overhead, and behind the new churches a complete townscape is visible. The high degree of illusionism is typical of the designs furnished by Gian Lorenzo Bernini to the papal medallist G.F. Travani and it is generally assumed that the scene of the piazza depends from a Berninesque model so far undiscovered. The inscription on the reverse, 'Sapientia in plateis dat vocem suam' (Wisdom gives voice in the squares of the city), is from Proverbs, I, 20; see G. Incisa della Rocchetta, 'La medaglia di Alessandro VII per S. Maria di Montesanto e S. Maria dei Miracoli,' in *Messaggero* 6 (April 1926).

The portrait of Alexander VII on the obverse is the version with the Redentore embroidered in the stole. Travani also cast the portrait with embroidery depicting Christ on the way to Calvary and again with the Annunciation.

On the evidential value of these foundation medals to architectural historians, see John Varriano, 'The Architecture of Papal Medals,' in *Projects and Monuments in the Period of the Roman Baroque*, edited by Helmut Hager & S.S. Munshower (University Park

1984), pp.69-82, reproducing as fig.4/n a pierced example of our medal from a private collection (diameter 66mm). The specimen in the British Museum is reproduced by Varriano, 'Alexander VII, Bernini, and the Baroque Papal Medal,' in *Studies in the History of Art, 21: Italian Medals*, edited by J. Graham Pollard (Washington, D.C. 1987), pp.249-262, fig.21.

REFERENCES: F. Buonanni, *Numismata pontificum romanorum* (Rome 1699), p.695, no.37; R. Venuti, *Numismata romanorum pontificum* (Rome 1744), p.267, no.38; F. Dworschak, 'Der Medailleur Gianlorenzo Bernini,' in *Jahrbuch der Preussischen Kunstsammlungen* 55 (1934), pp.27-44, Taf.III, no.3; *Bauten Roms auf Münzen und Medaillen*, exhibition catalogue, Staatliche Münzsammlung (Munich 1973), no.247 (incorrectly attributed to Gaspare Morone, reproducing the silver example in the Württembergisches Landesmuseum, Stuttgart, having 65.5mm diameter); *Bernini in Vaticano*, exhibition catalogue Musei e Gallerie del Vaticano (Rome 1981), no.300 (Vatican specimen, 66mm); *Roma Resurgens: Papal Medals from the Age of the Baroque*, exhibition catalogue Mount Holyoke College, University of Chicago & University of Michigan (Ann Arbor 1983), no.100 (collection of Vincent P. O'Brien, 66mm)



96. Reproduced actual size (ø 67mm)

96 TRAVANI, Gioacchino Francesco
Foundation medal for S. Maria dell' Assunzione, Ariccia
Rome 1662

£ 2650

Obverse: Bust of Pope Alexander VII to left, wearing cope embroidered with Christ and the Cross of Calvary, and tiara. Around, ALEX · VII · PONT · MAX · A · VII ; below truncation, 1662

Reverse: Front elevation of Santa Maria dell' Assunzione in Ariccia. Around, ★ BENE · FVNDATA · DOMVS · DOMINI ★ ; below, on a scroll, B · VIRGINI ARICINORVM PATRONAE

Bronze, very fine original cast, pierced at 12:00. 67mm diameter

Provenance: Stonyhurst College (sale Christie's, London, 6 March, 1990, lot 731)

The foundation medal for the suburban church of Santa Maria dell' Assunzione in Ariccia, commissioned from the architect Gian Lorenzo Bernini by Pope Alexander VII, and completed in 1665. Like many foundation medals it records the formative rather than final stage of the building's design. The medal, which was ready by 28 January, 1662, pre-dates by at least a year the decision to frame the round church with *loggie*.

Gioacchino Francesco Travani (died 1675) was a master goldsmith, engraver of seals, and medallist, active in Rome from about 1634 to 1675. In 1655 he was one of three 'Consuls' of the goldsmiths' guild in Rome and from about that date until 1673 he was employed as an engraver at the mint (Costantino Bulgari, *Argentieri, gemmari e orafi d'Italia, Parte prima* (Rome 1958-1959), II, p.482). Travani's best-known productions are some portrait medals of the Medici dukes, a medal of Queen Christina of Sweden represented as 'Pallas Nordica,' and a series of cast medals executed from designs supplied by Bernini and often commemorating Bernini's own architectural projects.

An entry in the diary of Alexander VII for 13 December, 1661, documents Bernini's responsibility for the design of the present medal as well as one cast for the foundation of the nearby Santuario della Madonna in Galloro: 'Accomodiamo le lettere al Cavaliere Bernino per le medaglie alle chiese dell' Ariccia' (R. Krautheimer & R. Jones, 'The Diary of Alexander VII: Notes on Art, Artists, and Buildings,' in *Römisches Jahrbuch für Kunstgeschichte* 15 (1975), pp.199-233, no.529). A drawing by Bernini of the front elevation survives, however it is unlikely that it was intended for the medallist (H. Brauer & R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini*, Berlin 1931, plate 95).

REFERENCES: F. Buonanni, *Numismata pontificum romanorum* (Rome 1699), pp.694-695, no.36; R. Venuti, *Numismata romanorum pontificum* (Rome 1744), p.267, no.34; *Trésor de Numismatique et de Glyptique: Choix Historique des Médailles des Papes* (Paris 1839), pl.XXXIII, no.6; A.S. Norris & I. Weber, *Medals and Plaquettes from the Molinari Collection at Bowdoin College* (Brunswick 1976), no.98 (diameter 65mm, with diagonal casting crack); *Bernini in Vaticano*, exhibition catalogue Musei e Gallerie del Vaticano (Rome 1981), no.301 (Vatican specimen, 66.5mm); *Roma Resurgens: Papal Medals from the Age of the Baroque*, exhibition catalogue Mount Holyoke College, University of Chicago & University of Michigan (Ann Arbor 1983), no.98 (collection Michael Hall, 67mm); John Varriano, 'Alexander VII, Bernini, and the Baroque Papal Medal,' in *Studies in the History of Art, 21: Italian Medals*, edited by J. Graham Pollard (Washington, D.C. 1987), pp.257-258, fig.12

97 MOLA, Gaspare

Innauguration of Bernini's Altar of the Confession in St. Peter's
Rome 1634

£ 275

Obverse: Bust of Pope Urban VIII to right, bearded, bareheaded, wearing a cope, the orphrey embroidered with the figure of St. Michael the Archangel, with papal tiara and sword. Around, VRBANVS . VIII . PONT . MAX . A . XI . ; signed, on the truncation, GASP MOL[A], and dated, MDC.XXXIII. Beaded border

Reverse: The Baldacchino of St. Peter's. Around, ORNATO SS PETRI ET PAVLI SEPVLCHRO . MDC XXXIII. Beaded border

Base metal, pitted on the rim outside the beaded border, other minor flaws consistent with a restrike. 42mm diameter



97. Reproduced actual size (ø 42mm)

The reverse of this medal depicts the *baldacchino* designed by Gian Lorenzo Bernini (perhaps with the cooperation of Francesco Borromini) over the tomb of St. Peter in the Vatican basilica. It is the second medal of the altar by Gaspare Mola; in 1626, he had struck one commemorating the installation of the bronze spiral columns in the autumn of that year. The earlier medal shows the projected canopy surmounted by a figure of the resurrected Christ, while ours depicts the redesigned, pyramidlike canopy with an orb and cross on the apex, as revealed to the world on the feast of Saints Peter and Paul, 29 June, 1633.

The reverse was popular and was issued with various obverse portraits of Urban VIII at different dates during his papacy. The original issue distributed at the consecration of the altar in 1633 bears the regnal year X (from 6 August, 1632) and is described and illustrated in the exhibition catalogue *Bernini in Vaticano*, Musei e Gallerie del Vaticano (Rome 1981), no.284. Our medal was issued the following year using the same dies, only the regnal year on the obverse altered from X to XI, and the date on the truncation from 1633 to 1634. Still later, the reverse was married to a portrait of Urban VIII having the regnal year XVI and dated 1638. Specimens of the three issues are preserved in the British Museum (photographic repertory nos. P.1069/1070/1072.75).

On the documentary value of this medal to architectural historians, see Ingrid Weber, 'The Significance of Papal Medals for the Architectural History of Rome,' in *Studies in the History of Art, 21: Italian Medals*, edited by J. Graham Pollard (Washington, D.C. 1987), p.393, giving reproductions of the 1626 and 1633 medals; and Heinrich Thelen, *Zur Entstehungsgeschichte der Hochaltar-Architektur von St. Peter in Rom* (Berlin 1967), fig.24. A reconstruction of the altar from the medallic evidence is illustrated in Filippo Buonnani's *Numismata summorum Pontificum Templi Vaticani fabricam indicantia* (Rome 1696), plate 49.

The medallist Gaspare Mola (1580-1640) was born at Coldrè, near Como, and began as a sculptor and goldsmith in Milan, afterwards finding employment at the mints of Florence, Guastalla, and Mantua, before settling in Rome in 1623. Two years later he was appointed master of the mint in succession to Jacopo Antonio Moro.

REFERENCES: *Bauten Roms auf Münzen und Medaillen*, exhibition catalogue Staatliche Münzsammlung (Munich 1973), no.353 (example in silver, diameter 39.5mm). For the issue of X/1633, see Franco Bartolotti, *La Medaglia annuale dei Romani pontifici da Paolo V a Paolo VI* (Rimini 1967), no.633; and for the issue of XVI/1638, see *Roma Resurgens: Papal Medals from the Age of the Baroque*, exhibition catalogue Mount Holyoke College, University of Chicago & University of Michigan (Ann Arbor 1983), no.49

98 [BONINI, Giovanni Battista ?]
Portrait medal of the engineer Camillo Agrippa
Rome *circa* 1585

£ 1500

Obverse: Bust of Agrippa to right, bearded. Around, CAMILLVS . AGRIPPA . ANT . F ; signed on the truncation, IO . BA . BO . F . Beaded border

Reverse: An armed warrior pursuing Fortune and seizing her by the hair, with a temple in the background. Around, taken from Seneca, VELIS [rosette] NOLISVE. Beaded border

Bronze, fine contemporary cast with dark brown patina, pierced at 12:00. 45.5mm diameter

Provenance: apparently Arthur Löbbecke collection, Brunswick (sale by J. Schulman, Amsterdam, 17 June, 1929, lot 87); anonymous owner (sale Sotheby's, London, 23 May, 1988, lot 51)



98. Reproduced actual size (ø 45.5mm)

A portrait medal of Camillo Agrippa (*circa* 1535–*circa* 1595), engineer of the Acqua Vergine on the Pincio, celebrated for his participation in 1583 in discussions of the problems of re-erecting the obelisks in Rome. He wrote on this, on astronomy, and a *Trattato di scientia d' arme con un dialogo di filosofia* (Rome 1553) illustrated by Carlo Urbino.

The initials Io. Ba. Bo. F. below the portrait were identified by M.G. Milanesi with Giovanni Battista Bonini, a goldsmith from Como who was active in Rome between 1566 and 1585, being elected Consul in 1576 and *camerlengo degli orefici* in 1579 (Costantino Bulgari, *Argentieri, gemmari e orafi d' Italia, Parte prima* (Rome 1958), I, pp.188–189). No other medal by Bonini is listed by Armand.

REFERENCES: *Museum Mazzuchellianum* (Venice 1761), I, lxxxv, no.7; Armand, *Les Médailleurs italiens* (Paris 1883–1887), I, 282 and III, 133; R.J. Eidlitz, *Medals and Medallions relating to Architects* (New York 1927), no.7; J. Graham Pollard, *Italian Renaissance Medals in the Museo nazionale of Bargello*, III (Florence 1985), no.799 (diameter 43.4mm, of poor quality); Cesare Johnson & Rodolfo Martini, *Catalogo delle Medaglie. II: Secolo XVI* [in *Civiche Raccolte Numismatiche*, Milan] (Rome 1988), no.899

99 [POGGINI, Domenico ?]

Portrait medal of the architect Domenico Fontana
Rome 1589

£ 1750

Obverse: Bust of Domenico Fontana to right, wearing shirt with ruff, and a gown. Around, DOMINIC . FONTANA CIV . RO . COM . PALAT . ET EQ . AVR . Beaded border

Reverse: The four obelisks resited by Fontana in Rome. Around, IVSSV . SIXTI . V . PON . O.M. EREXIT . ; below, 1589. Beaded border

Bronze, extremely fine contemporary striking. 40mm diameter

Provenance: Stonyhurst College (sale Christie's, London, 6 March, 1990, lot 796)



99. Reproduced actual size (ø 40mm)

A portrait medal of the Swiss architect and engineer Domenico Fontana (1543-1607) struck to commemorate his relocation in the Piazza del Popolo of the obelisk brought by Augustus from Heliopolis to Rome and set up originally in the Circus Maximus. That obelisk is depicted on the reverse together with three others with which Domenico Fontana is associated, those erected in front of S. Pietro in Vaticano (1586), outside S. Maria Maggiore (1587) and S. Giovanni in Laterano (1588).

The features of the architect shown on the obverse agree with those in an engraved portrait by Natale Bonifacio published with Fontana's book on the transport of the Vatican obelisk (Rome 1590) and with a marble portrait bust in the Victoria & Albert Museum. The die was produced in 1586 for a medal observing the erection of the Vatican obelisk and is attributed by M.G. Milanesi and G.F. Hill to the sculptor Domenico Poggini (1520-1590), a pupil of Benvenuto Cellini and younger brother of Gian Paolo Poggini. Domenico's *oeuvre* includes a large group of struck medals for the Medici; he was appointed to the mint in Rome in 1588 (Costantino Bulgari, *Argentieri, gemmari e orafi d' Italia, Parte prima* (Rome 1959), II, p.292).

The reverse of our piece is lettered IVSSV SIXTI V PON O.M. EREXIT as are specimens in the Bargello and British Museum (photographic repertory, 531.598.46). Armand describes a piece lettered IVSSV SIXTI V PON OT MAXI EREXIT and one of that type was drawn for the *Museum Mazzuchellianum* (Venice 1761), I, xcii, no.2.

REFERENCES: Armand, *Les Médailleurs italiens* (Paris 1883-1887), II, p.263, no.6 and III, 296a; G.F. Hill, *Portrait Medals of Italian Artists of the Renaissance* (London 1912), no.64 note; J. Graham Pollard, *Italian Renaissance Medals in the Museo nazionale of Bargello*, III (Florence 1985), no.840 (38.7mm diameter)



100. Reproduced actual size (ø 72mm)



100 [GALEOTTI, Antonio and/or Giovanni LORENZANI ?]

Portrait medal of the architect Carlo Fontana, aged forty-three

Rome after 1681

£ 2350

Obverse: Bust of Carlo Fontana, to left. Around, EQVES CAROLVS FONTANA ET ATIS SVE A XXXXIII

Reverse: Architecture with the Instruments of the three Fine Arts. Around, SVPEREMIN ET OMNES

Bronze, very fine original cast, pierced at 12:00. Traces of verdigris. 72mm diameter

Provenance: Stonyhurst College (sale Christie's, London, 6 March, 1990, lot 800)

A portrait medal of the architect Carlo Fontana (1638-1714), aged forty-three, wearing the robes of the Knights of Christ, the papal order awarded to successful artists. The reverse is modelled in low relief and shows Architecture holding a pair of dividers in one

hand and a scroll in the other, the instruments of her art (set-square) and those of painting (palette and brushes) and of sculpture (drill, mallet, and chisels) on the ground below.

Carlo Fontana was born at Rancate, near Como, on 22 April, 1638, according to baptismal records published by Ugo Donati in 1943 (previous biographers erroneously give 1634 as his date of birth). Fontana was trained as an architect in Rome, initially by Pietro da Cortona and then by Bernini. He succeeded Bernini in 1664 as *misuratore e stimatore della Camera Apostolica* and in 1666 became *misuratore della Rev. Fabbrica di S. Pietro*, his first contact with the building authorities of the basilica. At Bernini's death in 1680 Fontana was put in charge of the secular papal buildings and made a Knight of Christ.

The lettering on the obverse of our piece is spaced to read ET / ATIS; an identical specimen is in the British Museum (photographic repertory, 599 8.2.6). The specimen drawn for the *Museum Mazzuchellianum* (Venice 1761), II, clvi, no.2, and those reproduced by Vannel & Toderi and Charles Avery have that word divided as E / TATIS with the medallist's initials G.A.L. in the cast, and various dents, abrasions, and flattenings (our piece has no signature and is unblemished).

The initials G.A.L. were interpreted by Rizzini as Antonio Galeotti, master of the mint at Gubbio under Innocent XII (1691-1700), who struck all the *quattrini* of that pope assisted by his two brothers, Giuseppe and Michelangelo. No other cast medals have been credited to Antonio Galeotti. Others read the initials G.A.L. as Giovanni Andrea Lorenzani (born *circa* 1640), whose entire recorded production amounts to just two medals, both issued in 1690 (Baron de Bildt, *Les Médailles romaines de Christine de Suede*, Rome 1908, pp.123-125). Charles Avery conflates the two attributions, giving the obverse to Antonio Galeotti and the reverse to Giovanni Antonio [sic] Lorenzani (in 'Soldani's Models for Medals and His Training,' in *Studies in the History of Art*, 21: *Italian Medals*, edited by J. Graham Pollard (Washington, D.C. 1987), especially pp.14-15, fig. 5, 74mm).

Those pieces signed G.A.L. are perhaps 'after casts' or *surmoulages* made in the 1690s when Fontana was near the height of his fame, busy remodelling the Baptismal Chapel of St. Peter's, shortly to be appointed architect of St. Peter's (1697). As after casts they could have been circulated by either Antonio Galeotti or Giovanni Andrea Lorenzani, whose recorded activities date from the 1690s. The author however is surely another medallist, someone who was capable of executing unusually fine sculptural detail and working at a date much closer to Fontana's forty-third birthday.

REFERENCES: P. Rizzini, *Illustrazione dei Civici Musei di Brescia, parte II: Medaglie* (Brescia 1892), no.960; Robert J. Eidlitz, *Medals and Medallions relating to Architects* (New York 1927), no.418; F. Vannel & G. Toderi, *La Medaglia barocca in Toscana* (Florence 1987), p.22, fig.11 (specimen in the Museo Horne, 71mm); A. Braham & H. Hager, *Carlo Fontana, the drawings at Windsor Castle* (London 1977), p.7 and plates 567-568

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