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A V V I S O .



Li Accademici Immoili Proprietari del R. Teatro di Via della Pergola della Città di Firenze, con approvazione di S. A. R. il Serenissimo Arciduca Granduca di Toscana loro Sovrano, e Protettore, essendosi determinati a rinnovare tutto l'ornato della Platea, e Palchetti di detto Teatro mediante, o una nuova totale pittura fatta a buon fresco, o qualunque altra più plausibile idea, che potesse venir suggerita, invitano con il presente Avviso qualunque Persona sì nazionale, che estera, che voglia attendervi, a presentare quei disegni, e progetti, che crederanno di proporre, acciò tra la loro molteplicità possano scegliere per eseguirsi quello, che secondo il parere dei Professori della R. Accademia delle Belle Arti di Firenze sarà giudicato il più continuabile colle loro vedute, ed il più degno insieme della pubblica soddisfazione.

Ed a scanso di tutti i mal' intesi possibili credono di dover dare ai Concorrenti le appresso notizie, ed esigere le appresso condizioni.

- I. Il Sipario del Teatro, che deve esser dipinto a tempera con figure ed ornato riquadrato Braccia Fiorentine _____ N. 440.
- II. Il Soffitto a stoa della Platea, che nel caso di proporsi dipinto, deve esserlo a spazio grande aperto nel mezzo con sfondo di figure _____ = 970.
- III. L' esterno dei Palchetti, o sia tutto il circondario sodo della platea che è di muraglia, e con l' orchestra ec. _____ = 1150.
- IV. L' interno dei Palchetti, che sono di muraglia con soffitto a stoa, quali devono essere assolutamente pitturati, o tutti uniformemente, o con regolata varietà = 9920.

Br. 12480.

V. Il Custode del Teatro ammetterà sempre chiunque volesse ocularmente esaminarlo.

VI. Inoltre darà comodo di copiare N. 3. fogli contenenti tre disegni toccati in semplici linee,

1. Dell' alzato laterale della platea,
2. Dell' alzato di faccia del proscenio, e sipario,
3. Della pianta, e centina della soffitta: acciò i Concorrenti possano formare tre Disegni corrispondenti ciascheduno sopra una stessa proporzione, e così chi dovrà poi scegliere sia più in grado di paragonargli esattamente tra loro.

VII. I Disegni dovranno esser diretti al Principe, o al Segretario dell' Accademia dentro il futuro mese d' Ottobre 1787., o col nome dell' Autore, ovvero senza, ma in questo caso contrassegnati con qualche cifra.

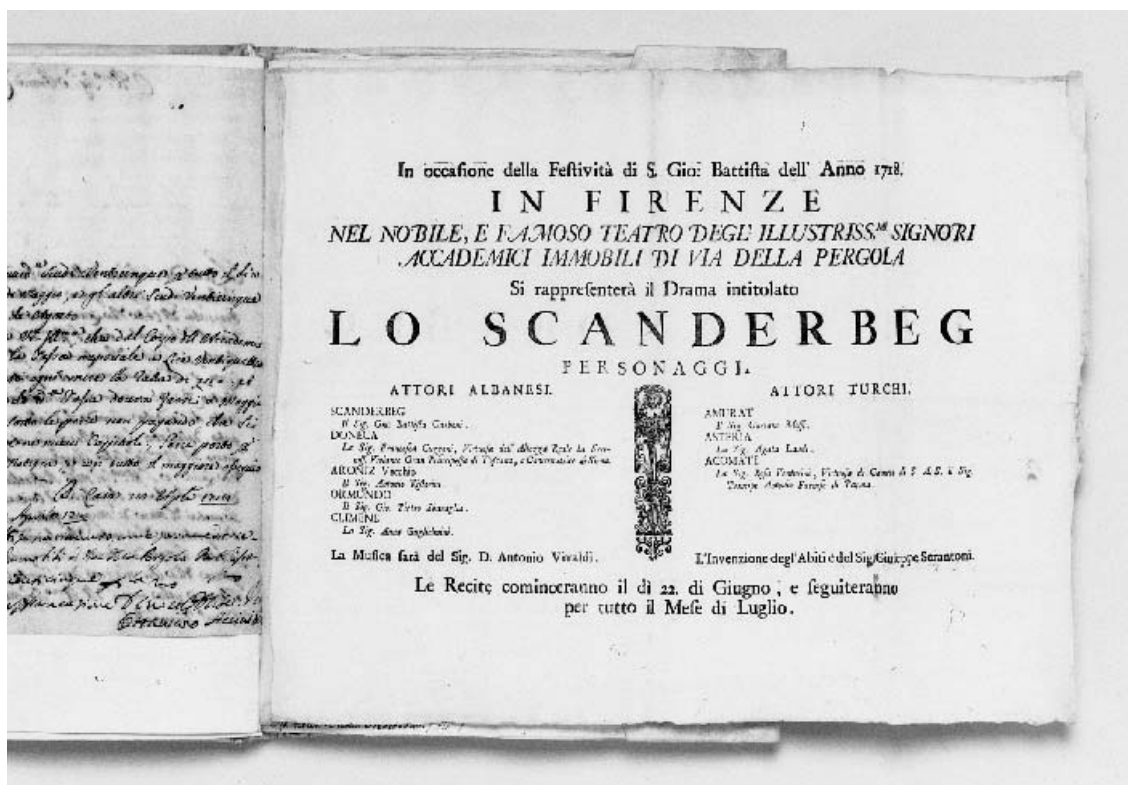
VIII. Sarà al Disegno accompagnata una Relazione esprimente tutto ciò, che il Concorrente crederà di dover spiegare per maggiore intelligenza del suo progetto, e nella quale dovrà egli chiaramente dichiararsi circa

1. Al prezzo per il quale si impegnerà di accollarsene agli medesimo personalmente l' esecuzione.
2. Al tempo che vorrà per eseguire la sua proposizione.

IX. Non vogliono gli Accademici pensare a niente, che riguardi l' esecuzione dello scelto Disegno, di manierchè i nuovi intonachi, le dorature, gli altri ammannimenti, i ponti, i rischi delle persone, i colori, i Pittori figuristi, e subalterni, e generalmente qualunque spesa, e pensiero sarà rilasciato a carico del Concorrente prescelto.

X. La scelta seguirà dentro il futuro mese di Dicembre 1787., e quando cada sopra un Disegno, che non abbia seco il nome dell' Autore, sarà resa pubblica la cifra annessavi, e così potrà l' Autore presentarsi per l' esecuzione, alla quale si dovrà dar principio in quel tempo, che verrà dichiarato nell' atto di pubblicarsi la scelta suddetta.

XI. E prima di porre la mano al lavoro sarà di tutto stipulato contratto tra l' Accademia, e la Persona prescelta, e riconosciuta idonea all' esecuzione del Disegno approvato, dove saranno in valida forma dichiarate le reciproche convenzioni, e si daranno le rispettive cautele, che di ragione.



Above 1. Advertisement for the inaugural performance in the reopened Teatro della Pergola on 22 June 1718 (folio 7)

Opposite 1. Announcement of a competition for redecoration of the theatre in 1787 (folio 100)

ACCADEMIA DEGLI IMMOBILI (Florence)

1. A bound volume of written memoranda, letters, notarial documents, account ledgers, and printed broadsheets, documenting the affairs of the Accademia degli Immobili, particularly renovation of its Teatro della Pergola in 1755 and 1787, and operatic performances staged therein between 1718 and 1787.

Florence 1717–1789

Folio (340 × 240mm binding), 149 leaves (including blanks, ff.101–149 loosely inserted, modern pencil foliation), altogether thirty-eight written documents and four printed proclamations, the former written mostly in brown ink in different hands on papers of varying size, dated 1717–1789, mounted on guards or sewn, and evidently gathered together circa 1790.

A few leaves evenly browned, in general perfectly legible and very well-preserved.

In a contemporary vellum wallet-style binding, the leather drawn over paper boards, goatskin tie intact (protected in a cloth box).

£ 19,500

A highly interesting collection of documents illuminating the administration of the Accademia degli Immobili and the 'business of opera', the extra-musical complexities of staging opera in Florence in the eighteenth century.

The Accademia degli Immobili ('the unmoving ones') had been founded in 1649 under the patronage of Cardinal Giovanni Carlo de' Medici, eldest brother of Grand Duke Ferdinando II, for the promotion of drama, music, dance, and 'chivalrous exercises' such as fencing and horsemanship. In 1652, the Immobili took a long-term lease on a warehouse in the via della Pergola belonging to the Arte della Lana. The court architect, Ferdinando Tacca, built a horseshoe-shaped wooden auditorium on the site, designed in three tiers with

sixty-two boxes, inaugurated in January 1657 with a performance of Giovanni Andrea Moniglia's 'Il Potestà di Colognole' (music by Melani). During the following several years, five operas were performed in the theatre, including Moniglia's spectacular 'L'Hipermestra' (music by Cavalli) in 1658 and his 'Ercole in Tebe' (music by Melani) in 1661, all essentially closed spectacles for the entertainment of the court, with the court alone comprising the audience. The death of Cardinal de' Medici on 22 January 1663 put an end to this promising series: an opera in rehearsal, 'Amore vuol inganno' (music by Melani), was cancelled, and the theatre abruptly closed.

The Teatro della Pergola reopened in February 1689 for a performance of Matteo Norris' 'Il Greco in Troia', the culmination of the wedding festival of Grand Prince Ferdinando de' Medici and Princess Violante Beatrice of Bavaria. The architect Philip Sengher assisted by Venetian engineers remodelled it, taking out the loggia that surrounded the auditorium at floor level, and converting that space into a series of boxes numbered 63 through 76. Thereafter, the theatre again fell into disuse, being used by the Accademia dei Nobili in 1690 and 1713 for musical concerts and balls, but not by the Accademia degli Immobili, which now hardly functioned.

By 1717, the Arte della Lana was urgently pressing for payment of overdue rent on their property in the via della Pergola. Giovanni Gastone de' Medici, who had become *protettore* of the Accademia degli Immobili on 29 November 1714, reluctantly contributed 600 *scudi* toward the Immobili's accumulated debts, the academicians consented to pay the remainder, and agreed to reorganise themselves, so that they might survive on a reduced annual grant from the grand-ducal government. In September 1718, the Immobili agreed terms with the Arte della Lana and took direct possession of the Teatro della Pergola, intending to reestablish it as a public theatre, no longer restricted to courtiers and academicians, but to all in possession of a ticket. The process of revising the Academy's by-laws was completed in 1720 (published as *Le Leggi della Nuova Accademia degli Immobili fatte l'anno 1720*, Florence 1723).

The earliest documents in our volume (ff.1–13) relate to this modernisation of the Immobili in 1717–1718 and include autograph letters addressed to Marchese Francesco Frescobaldi (1694–1762) from Ottaviano Acciaoli and Giovanni Battista Gianfigliuzzi, respectively *principe* (president) and *segretario* (secretary) of the Immobili (integral address panels and trace of seals), receipts issued to Francesco Frescobaldi by Luca Casimiro degli Albizzi as *provveditore* (managing director) of the Academy, a copy of a reply sent by Francesco Frescobaldi to Gianfigliuzzi (dated 9 March 1717), and a copy of a

document (headed October 1718) in which twenty-five *accademici fondatori* (including Francesco Frescobaldi) affirm their financial obligations under the agreement concluded with the Arte della Lana.

Although no obvious mark of Frescobaldi family ownership is found in our volume, the preponderance of documents connected with Francesco and latterly Giuseppe Frescobaldi, strongly suggests that it originated in that family's archive. Francesco and Giuseppe Frescobaldi both became involved in the administration of the Accademia degli Immobili. In 1727, Francesco Frescobaldi served as *principe*, in 1752–1755 as *guardaroba*, and at other times as *deputato*. Giuseppe Frescobaldi was *principe* in 1788. Most of the documents gathered together in this volume relate to duties undertaken by these two men on behalf of the Academy.

The earliest of the printed documents (f.7) is an announcement of the inaugural performance in the reopened theatre, on 22 June 1718, of Antonio Salvi's 'Scanderbeg' with music by Antonio Vivaldi (the score is lost), costumes by Giuseppe Serantoni, and a cast of five *attori albanesi* (with Giovanni Battista Carboni in the title rôle) and three *attori turchi*. Antonio Ridolfi served as impresario (see reproduction on page 3). According to Settimanni's unpublished *Memorie* (1702–1730), the entrance fee was two *lire*.

The most intriguing documents in this volume are contracts of employment and associated memoranda executed between the impresarios and the Immobili and two ledgers recording income and expenses incurred on specific productions.

Then (as now), producing opera was not a profitable venture. In addition to other responsibilities, the man (or group of men) who took on the duties of impresario was expected to supply at his own expense any new stage scenery needed, and to repair as necessary any sets he borrowed. Impresarios occasionally lost money and the Academy (or interested members of it, often Luca Casimiro degli Albizzi) had to make up the deficiency.

Three written documents in our volume (ff.20–25, 27–28, 102–103) pertain to the Immobili's employment of the impresario Innocenzio Maria Vanni for a production on 26 December 1745 of Pietro Metastasio's 'Adriano in Siria' with music by Giovanni Battista Pergolesi and to an acrimonious dispute about money which ensued; others (ff.36–49, 110–118) chronicle a dispute between the impresario Gaetano Del Ricco, various creditors including 'diversi Professori di Musica, e di Ballo, e molti Manifattori', and the Immobili, for performances in the

Opposite 1. Account of payments to musicians for a festa di ballo in the Teatro della Pergola in 1767 (folio 147)

Nota de Sonatori, e Ministri, &c. Feste di Ballo

Prima Orchestra

Violini	
M ^{re} Franco Casini	8.
Agostino Schaldi	7.
Monsieur Andieu	7.
Giuseppe Tamburini	7.
Giuseppe Bracci	7.
Pietro Cipriani	7.
Giuseppe Condracci	7.
Vincenzo Benettoni	7.
Giorgio Polaski	7.
Michele Scarpia	7.

Contrabassi	
Giuseppe Albona	8.
Marco Cipriani	8.

Corni	
Federando Chinger	8.
Vincenzo Chinger	8.

Obuè	
Sebastiano Andieu	7.

Seconda Orchestra

Violini	
M ^{re} Francesco Rombanti	8.
Giorgio Chelotti	7.
Vincenzo Maucchi	7.
Tommaso Chinger	7.
Giannacchino Giannelli	7.
Franc. Biancinardi	7.
Fio. Ferreri	7.
Pietro Cima	7.
Franco Fortunati	7.
Vincenzo Giannelli	7.

3181.

Somma, e segue 3181.

Contrabassi

Benedetto Valenti	8.
Pietro Casari	8.

Corni

Idue d'Appoggio	10.
-----------------	-----

Obuè

Giuseppe Sauli	7.
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Fagotti

Giovanni Pizzetti	7.
Fio. Magherini	7.

Fio. Bidello	1. 0. 8
Guardia de Soldati	15.

Assistenti alla Porta

Principale

Alf. Cecchi	0. 13. 4
Fio. Batt. Agli	4.
Franco. Lenzi	4.

Alle Porte del Centro

Ignazio Piegiovanni	1. 0. 8
Fio. Pionni	1. 0. 8
Pietro Bracchi	1. 0. 8
Antonio Cecchi	1. 0. 8

Ballettini

Ignazio Fonati	2. 13. 4
Fio. Vardi	2. 13. 4

Piccionaje

Dionisio Caracci	1. 0. 8
..... Norisetti	1. 0. 8
Que. Maestri di Ballo	24.
Tommaso Borgini Custode	0. 13. 4
N. 4 - Uomini di Modesto	3.
2 - Femmi	2.

3314.

Bilancio dell'Interno, e spese occorse p.^a Opere, e F.^{co}
dell'Anno 1767.

Pres. of Operaf

Per lo spese della Compagnia de' Musicisti.....	p 3889.3.13.4
Al f. de' dei Cori.....	111.....
Per lo spese della Compagnia de' Ballerini.....	919.2.....
Al f. de' Fugilanti.....	307.4.0.8
Per l'Emblema al f. Commao Pericchi. Maffio di S. Paolo	
la S. de' 200.....	380.0.13.4
Per l'Emblema al f. Commao Pericchi. Maffio di S. Paolo	
la S. de' 200.....	57.1.....
Per lo spese della cena Nuova.....	841.4.....
Per lo spese del Vestuario.....	630.3.10.....
Per lo spese d'Alimenti, Jureddie, e comprese.....	575.3.13.4
Per lo spese di Librai, e Illuminazioni.....	237.3.13.4
Per lo spese di Decorazioni.....	480.1.1.....
Per lo spese di F. de' di S. Paolo.....	208.2.....4
Per lo spese di F. de' di S. Paolo.....	232.2.0.8
Per lo spese di F. de' di S. Paolo.....	150.1.....
Per lo spese di F. de' di S. Paolo.....	332.0.0.8
Per lo spese di F. de' di S. Paolo.....	247.4.0.8
Commano Le spese in tutto.....	p 9949.7.11.4
Si replica l'Importo.....	3310.2.1.4
Capito fatto dell'Opera, o Feste di Ballo.....	p 4439.....10

Si Nota, che spendono ricevuti dalla Real Depositeria. Zecchini 20
Conto di Capa. p. 1103. 4. 10. 8, Resterà la detta Real Depositeria
che non si sono riscosse, Resterà lo Capito nella Tredetta. Sono

to di Carlo fatto nel Teatro di Via della Pergola nell'Autunno

Intercito dell'Opera

Per Tiro de Polchi venduti	1029. 0. 8
Per tanti latranti del N. 330. L'apertiti	1712. 0. 0. 8
Per 11511. Biglietti della Plater venduti in tutto il tempo dell'Opera	1708.
Per 11. 457. detti della Recettore venduti. Pl.	62. 2.
Per il Fatto di posto di Bincostrina, e Bazzolara	30.
Per il Fatto di posto di Chincagliere	19.
Per il Fatto di posto di paco	17.
Per il Fatto di più biglietti dell'Opera venduti	77. 1. 13.
Per 11. 2024. Biglietti venduti nelle feste di Carlo	578. 2.
Per il Fatto di 101. Cua Nuova navigata, e 174. e. Moz. gironi, e colature	08. 1. 8
Per il Fatto di 11. 1. Cua di fondi venduto	3.

Incaricato in persona

Per il onore dei Polchi. biglietti. S. Naggi, e Pomerio, e Pomerio non Pomerio	75. 1. 13. 14
Per il Naggi de S. Naggi, e Recettore, e 11. 3. Biglietti del S. Naggi Mante	27. 1.
Per tanti Naggi de Pomerio, e 11. 1. come detto	9. 1.
Del Naggi de Pomerio, e 11. 1. come detto	3. 3.
Del Naggi de Pomerio, e 11. 1. come detto	2. 2.
Del Naggi de Pomerio, e 11. 1. come detto	2. 2.
Del Naggi de Pomerio, e 11. 1. come detto	1. 1.

f. 9. 1.

Somma l'Intercito in tutto

000 = in due. Pristite, ed avendo restituito alla Medesima, e preggio del
in in disforso de 4350 4. 3. 4, ma dovendosi valutare la Pristite,
ma di 4439. 10, che sono Fecchini 2330 3 5. 10. 8

1. Account of income and expenditure for a performance of Metastasio's 'Olimpiade' (music by Tommaso Traetta) on 15 October 1767 (folios 144-145)

autumn of 1747 and carnival season 1747–1748. Both disputes were referred for adjudication to the Consiglio di Reggenza del Granducato.

Also in our volume are two five-year contracts of employment granted to the impresario Giuseppe Compstoff, the earlier one (ff.104–109) executed on 22 March 1755, the other contract (ff.64–61) dated 6 August 1760, commencing with the autumn season in 1760 and terminating after the carnival season of 1764–1765; and a five-year contract (ff.75–88) executed with the impresario Francesco Cecchi, dated 2 December 1789, commencing with the carnival season of 1789–1790.

There is a detailed account (ff.51–52) of income and expenditure for performances during the carnival season (extending from Christmas to Ash Wednesday) of 1752–1753, when Pietro Metastasio's 'Didone abbandonata' and Giacomo Francesco Bussani's 'Cesare in Egitto' (both with anonymous music) were performed, and in addition a *festa di ballo* in honour of Prince Esterhazy who was then passing through Florence. The principal expenses were for six *virtuosi di musica* and seven *virtuosi di ballo* (each named), costumes (designed and made in his own workshop by Giuseppe Compstoff, for many years costumer for the Pergola), an orchestra, attendants in the theatre, illumination (provided by Zanobi Farsi 'lumaio'), honorariums paid to the house composer Giuseppe Maria Orlandini, and to many others, for a total just in excess of *f* 3699. The sale of *palchi* and *biglietti*, income from the bookseller Cosimo Maria Pieri (who paid a fee for permission to print the libretti, Sartori nos.7804, 5410; De Angelis nos.23, 25) and from others, amounted to just over *f* 3700, allowing a minuscule profit to be realised.

Another and more detailed ledger (ff.144–149) provides an instructive picture of the expenses and income of an individual opera, Metastasio's 'Olimpiade' (abridged by Abate Giovan Battista Casti) with music by Tommaso Traetta, performed on 15 October 1767 in celebration of a visit to Florence of Maria Giuseppa, sister of the Grand Duke, affianced to Ferdinand IV, King of Two Sicilies. The Grand Duke deputed three academicians, Casimiro degli Albizzi, Giovanni Corsi, and Niccolò Giugni, to organise the event. On this occasion, a profit of approximately *f* 1070 was realised (see reproduction on pages 6–7).

The marked improvement of the financial position was largely due to renovation of the theatre, undertaken in 1755 under supervision of the architect Giulio Mannaioni, which had increased seating capacity and consequently revenue. The stage of Ferdinando Tacca's theatre was enormously deep by comparison with the auditorium, allowing space for fourteen flats of scenery and a number of backcloths. Mannaioni's plan reduced

the stage, largely remade the wooden amphitheatre in brick as a measure against fire, reorganised the gallery on four tiers with ninety-two boxes and an attic gallery above, and provided much-needed cloakrooms for musicians and dancers. Antonio Galli Bibiena decorated the ceiling (deleting the previous fresco by Anton Domenico Gabbiani) and proscenium, and designed new sets.

The documents in our volume relating to the 1755 renovations include a printed 'Descrizione, e Tabella dei Palchi del Nuovo Teatro di Via della Pergola divisa in Quattro Ordini' (f.99, on two sheets, measuring 740 × 350mm) identifying the occupier of each box, as decided by a meeting of the Immobili on 6 June 1755; and an autograph letter (ff.128–129) addressed to the Immobili by the scene painter Domenico Giarrè (dated 11 July 1755). In 1755, Francesco Frescobaldi was *Guardaroba, e Duputato*, and he is shown as the occupant of box 39 on the 'Palco del Sovrano' (the grand tier).

In 1787, the Immobili again contracted with the architect Giulio Mannaioni, on this occasion to add an additional (fifth) tier, thereby further increasing the number of *palchi* (from 92 to 118). Among associated documents in our volume is a printed 'Avviso' (f.100) announcing a competition for redecoration of the theatre (to be judged by professors of the Accademia di Belle Arti), specifying the areas to be painted (measuring 12,480 *braccia fiorentine* in total), and stipulating that all designs and estimates be submitted by October 1787 (contracts were awarded eventually to the painters Francesco Ferrari and Luigi Ademollo). Another printed document is a 'Prospetto' (ff.130–131) detailing the building works proposed and the expected benefits, annotated (presumably by Giuseppe Frescobaldi) with projected costs, indicating payments to Ferrari and Ademollo of 1500 *scudi*.

Among written documents relating to the 1787 rebuilding are a 'Memoria' (f.29), prepared for Giuseppe Frescobaldi by Vincenzo Nasi già Alamanni, concerning the wooden model which Mannaioni had fabricated of his design; and copies of letters addressed to the Immobili by Mannaioni (dated 3 February 1787 and June 1787) and a letter by the architect Luca Ristorini (who took charge of the project after Mannaioni's death) dated January 1789 (ff.30–34). A written ledger (ff.132–143) indicates the income anticipated from the annual rental of the *palchi* and a comparative account shows the totals realised before and after renovation (see reproduction on page opposite). The renovated theatre was inaugurated on 26 December 1789 with a grand ball, followed by a performance on

Opposite 1. Analysis of annual revenue before and after renovation of the Teatro della Pergola in 1787 (folio 133)

Confronto

Delle Entrate annue dell' Accademia degli Immobili
avanti, e dopo la nuova Fabbrica del Loro Teatro di
Via della Pergola eseguita nel 1789.

Avanti La Fabbrica.

Da Tasse di Valchi Num. ^o 31. à f. nn. 6. --- L'anno che pagavano i 30. Accademici, ed il Loro Affes- sore -----	f. 708. 4. ---
Dalle Tasse annue di f. 3. 3. che pagavano i 30. Sig. ^{ri} Accademici -----	1011. 6. ---
	<u>f. 811. 3. ---</u>

Dopo La Fabbrica.

Da Num. ^o 11. Valchi d' V. Ordine à f. 34. n. --- L'anno dei quali 11. ^o 11. dati all' Impresario f. 600 --- e num. ^o 4. riservarsi -----	f. 710. ---
Da num. ^o 9. Valchi riservarsi negli altri Ordini -----	671. 6. ---
	<u>Da Valchi f. 1390. 6. ---</u>
Dalle Tasse dei Valchi di 11. ^o 33. Accademici, e del Loro Affessore à f. nn. 6. ---	777. 1. ---
Dalle Tasse annue di 11. ^o 33. Accademici à f. 33. ---	113. 1. ---
	<u>f. 1183. 1. ---</u>

Entrata dopo La Fabbrica -----	f. 1183. 1. ---
Avanti La Fabbrica -----	811. 3. ---

Incrementata di f. 1471. 5. ---

27 December of Giuseppe Foppa's 'L' Amletto' (music by Luigi Caruso).

Other documents (ff.124–127) mention Andrea Campigli, formerly proprietor of a shop on the Ponte Vecchio, who became a powerful theatrical agent and impresario at the Pergola for fourteen years in the 1770s and 1780s. One (f.62), dated 3 August 1787 and signed by Giuseppe Frescobaldi, concerns a *fiesta di ballo* which Campigli organised in the Teatro della Pergola, on 3 September 1787, in celebration of the marriage of the Archduchess Maria Teresa and Anton Clement of Saxony.

The Accademia degli Immobili have long maintained an archive on the second floor of the Teatro della Pergola. It provided the materials for a survey by Ugo Moroni, *La R. Accademia degli Immobili ed il suo Teatro 'La Pergola' (1649–1925)* (Pisa 1926), still the most detailed account (corrected and elaborated in a few particulars by Piero Roselli, Giuseppina Carla Romby, & Osanna Fantozzi Micali, *I teatri di Firenze*, Florence 1978, pp.156–179; and by Paolo Lucchesini, *I teatri di Firenze*, Rome 1991, pp.103–158); for two studies of musical life in Florence by Marcello De Angelis, *La Felicità in Etruria. Melodrammi impressari musica virtuosi: lo spettacolo nella Firenze dei Lorena* (Florence 1990) and *Melodramma Spettacolo e Musica nella Firenze dei Lorena* (Florence & Milan 1991); and greatly benefited William C. Holmes, whose *Opera observed: Views of a Florentine impresario* (Chicago 1993) is concerned with the activities of Luca Casimiro degli Albizzi and operation of the Teatro della Pergola in the period 1718–1744. Only a few relevant manuscripts seem to be preserved in other repositories (for example, Palmieri Pandolfini, 'Notizie dell' origine dell' Accademia degli Immobili... Raccolte l' anno 1753', in Biblioteca nazionale centrale, Florence).

At present, no inventory exists of the Archivio Immobili, and it is uncertain whether copies (or originals) of any documents in our volume are found there. The incoming letters and receipts in our volume are originals; it could be, that copies were made and retained by the Academy. Several documents in our volume are designated 'copia', but only one (ff.27–28, 'Copia di Partito Levato dal Libro del Segretario') is obviously linked to the Archivio Immobili. It is possible, that the original document survives in the Archivio Immobili. The fact, however, that information contained in documents in our volume (especially in those marked *copia*) was not integrated into Moroni's monograph, encourages speculation that many if not all of our documents survive in no other versions.

The description of the Archivio Immobili given by William Holmes (*Op cit.* 1993, pp.19–20) validates this

conjecture. According to Holmes, 'the contents of the archives have been sadly depleted over the centuries' and what survives is far less complete for the eighteenth century than for the period 1649–1662. The main components of the Archivio Immobili are the *Libri del Segretario*, preserving minutes of meetings (extensively cited by De Angelis 1991); accounts of receipts and expenses (*entrate* and *uscite*) for the general operation of the theatre; correspondence; and the 'acts of the Academy' (by-laws and statutes).

Holmes found information on specific performances to be 'remarkably and inexplicably incomplete', especially records of expenses for individual performances: 'It was the practice to keep separate and special sets of [account] books for each operatic production, and with a single exception, these books of accounts have disappeared [the exception is Giuseppe Scarlatti's 'Arminio in Germania' 1741, becoming the subject of Holmes' chapter 2]. The books were kept by the individual impresarios who were in charge of the various productions and since the theatre was rented to the impresarios on a seasonal basis, their records seem to have gone with them when they left rather than remaining with the academy's records', he reports. In these circumstances, the preservation in our volume of summary accounts for performances in 1753 and 1767 must be noteworthy.

Holmes laments that only one contract between an impresario and the Academy has survived for the period 1718–1751 (agreed with Antonio Foster, in 1733). If the same poor rate of survival applies for the latter half of the eighteenth century, then the preservation in our volume of contracts (or detailed memoranda) detailing the conditions of engagement of four impresarios – Innocenzio Maria Vanni in 1745, Gaetano Del Ricco in 1747–1748, Giuseppe Compstoff in 1755–1765, and Francesco Cecchi in 1789–1794 – is surely to be of great interest to a host of scholars, who in recent years have begun to investigate the role of the opera impresario in Italian society, and the social and economic history of Italian opera generally (cf. John Rosselli, *The Opera Industry in Italy from Cimarosa to Verdi*, Cambridge 1984, for a review of the earlier literature).

[ADIMARI, Alessandro]

2. *Descrizione della battaglia del Ponte. Frà Abido, e Sesto nell' Hellesponto. Festa Rappresentata in Arno. Il dì 25. di Luglio 1618.*

Florence, Zanobi Pignoni, 1618

Quarto, (4)ff. unsigned, not paginated or foliated, woodcut device on title-page (bird with an olive wreath, perched on a globe).

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1270). Lightly spotted and browned.

In a 20th-century binding utilising earlier decorative gilt paper.

£ 1150

Libretto of the entertainment *La Battaglia del Ponte* performed on the Arno river during celebration of the Feast of Saint James, on 25 July 1618. This was a 'popular' festival (the following year it attracted 30,000 spectators), paid for and controlled by Grand Duke Cosimo II, which usually combined a theatrical performance with a *palio delle fregate* (race of the frigates) and pyrotechnical displays.

The designer of the festival machinery was Giulio Parigi, the designer also of floats built for Ferdinando Saracinelli's *Arrivo d' Amore in Toscana* enacted on the same feast day in 1615 and for Andrea Salvadori's *Battaglia tra tessitori e tintori* performed in 1619 (those floats are documented in prints by Jacques Callot, cf. *Theater Art of the Medici*, exhibition catalogue, Dartmouth College, Hanover & London 1980, pp.92–95, 125–127). Regrettably, no visual documentation survives of Parigi's *apparati* for *La Battaglia del Ponte* (A.R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.185–186, 219, 382).

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.322; Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.136–138; no copy in the British Library, none reported to the National Union Catalog, none contributed to RLIN

AELIANUS, *Tacticus*

3. *De Militaribus ordinibus instituendis more graecorum liber à Francisco Robortello Utinensi in Latinum Sermonem uersus, & ab eodem picturis quàmplurimis illustratus [with:] De Instruendis aciebus opus ad divum Hadrianum: a Theodoro Thessalonicensi latinum factum, & Antonio Panormite Alphonsi Regis praeceptoris dicatum.*

Venice, Andreas & Jacobus Spinellus, 1552

Two parts, quarto, (42, 12)ff. signed *4 A–H4 I2 K4 (blank K4) A–C4 and paginated as usual (8) 1–65 (3) 73–77 (3) (24), woodcut compartment on title-page, printer's device on folio K3 verso, numerous diagrams composed of tiny woodcut figures of soldiers in different postures and uniforms (including one diagram of double-page size) printed with the text.

Early printed ownership label pasted to the bottom of the title-page *Est S. Vitalis Ravennae ad usum D. Petri Pauli Ginanni à Ravenna* (Bragaglia 654); exlibris of Horace Landau (Bragaglia 2036). Occasional light spotting, otherwise in good original state of preservation.

Bound in contemporary flexible vellum (slightly shaken).

£ 1750

First printing of Francesco Robortello's Latin translation of his recension of Aelian's late first century AD *Tactics*, based on a manuscript of circa 1330 which was in the collection presented to the Republic of Venice in 1468 by Cardinal Bessarion (Biblioteca Marciana MS Gr. Z 516: 904; cf. Alphonse Dain, *Histoire du texte d' Élien le Tacticien*, Paris 1946, pp.303–318). The Greek text was published simultaneously by the Spinelli brothers and the two editions were sometimes bound together. The appended treatise, *De Instruendis aciebus*, translated by Theodore Gaza and Antonio Beccadelli, already had been printed at Rome in 1487 and 1494, reprinted at Bologna in 1496 and 1505.

In his dedicatory letter to the Istrian cavalry captain Antonio Sergio, Robortello emphasises how important it is for modern armies to understand the practice of ancient ones, but he hardly needed to stimulate interest in the classical military authors. In 1551 Francesco Ferrosi had published at Venice an Italian translation of Aelian and in 1552 a competing translation by Lelio Carani (allegedly

parmigiana del Cardinale Aldobrandini nel 1601', in *Aurea Parma* 77 (1993), pp.25–28. It is hoped the critical edition of all Agucchi's writings promised by Silvia Ginzburg Carignani (*Domenichino 1581–1641*, exhibition catalogue, Rome 1997, p.121) will provide a thorough modern assessment of Agucchi's diary.

Numerous copies of Agucchi's diary were written, presumably for fellow members of the legation. The Aldobrandini, Barberini, Borghese, Capponi, Chigi, Colonna, and Corsini family libraries all once held copies, now migrated mostly into public collections. The archetype from which these copies descend has not been established, however Archivio Vaticano, Libro Miscellaneo, *Politicorum*, LXX, 98–295 (utilised by Manfroni) is identified by Ludwig Pastor as a 'principal version' (*History of the Popes*, reprint St. Louis 1952, XXIII, p.226). Other manuscripts are located by Richard (*Op. cit.*, pp.491–492); Razzetti depended on British Museum Add. Ms. 20018 (formerly in the Colonna Library), and Mamone on Paris, Bibliothèque nationale, Manuscripts italiens, 1323.

The 'title' of the present copy identifies Agucchi as author and describes him as 'morto in Venetia Nuntio Apostolico', so it must have been written sometime after 1 January 1632. The text is written on two paper stocks, one with watermark of a bird with initial A above its head, the other watermark a bird within a circle with initials AN; both papers are documented in use in the first half of the seventeenth century. The binder's endleaves have a watermark of a bird on a mount between initials SC and initial F above of the same date.

The spine of the volume is lettered in a contemporary hand 'Viaggi de' Card. Alessandrino Aldobrandino con note di D. Giov[ann]i Bandino' (i.e. the diplomat in the service of Cardinal Aldobrandini 1598–1599, who died 1624) with the shelfmark 'CXXI' written in the same ink at foot. This brief manuscript (eleven folios in extent, according to the volume foliation) has been extracted since the Philipps sale in 1913.

ALAMANNI, Vincenzo

5. *L' arrivo d' Enea nel Lazio componimento drammatico in decorazione di una mostra di esercizi cavallereschi dall' Istituto de' Nobili presentata alle loro altezze reali il Serenissimo Arciduca Pietro Leopoldo d' Austria Granduca*

di Toscana ec ec ec e la Serenissima Infanta Maria Luisa di Borbone Granduchessa sua sposa ec ec ec nella faustissima occasione della loro venuta in Firenze ed eseguita nel Teatro dell' Accademia degl' Immobili la sera de' 15 novembre MDCCLXV.

Florence, Moücke, (1765)

Quarto, (31)ff. signed A–C⁸ D⁶ plus leaf of 'Correzioni e Aggiunte', paginated 1–59 (3), engraved title signed *Giuseppe Magni del... P. Ant. Pazzi sc.* included in registration.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1312). Occasional spotting.

Bound in contemporary Italian red morocco, gilt arms of the author on covers (rubbed, wormholes in spine), edges gilt.

£ 775

The libretto of an entertainment (music by Baldassare Galuppi) performed in the Teatro della Pergola, on 15 November, 1765, before the new Grand Duke Pietro Leopoldo and his consort Maria Luisa. Teresa Torri of Milan took the role of 'Venere', Giacomo Veroli of Arezzo 'Enea', and Antonio Prati of Bologna 'Latino'. Members of the Istituto de' Nobili performed in the *balli* and *giuochi di picca e bandiera*, the latter executed on foot and on horseback. Giovanni Batista Sereni and Costantino Mainero designed the costumes and Giuseppe Romei, Domenico Stagi, Pietro delle Nave, Giuseppe del Moro, Vincenzo Meucci, and Michele Loi painted the twelve scenes (Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.98–101, no.136).

Two days previously, the Istituto de' Nobili had invited Pietro Leopoldo to view a exhibition of paintings, drawings, and maps borrowed from members' collections. The list of these art works (printed pp.11–14) includes a drawing of the façade of the Cappella di S. Lorenzo attributed to Michelangelo (lent by Girolamo Bartolommei).

REFERENCES: Library of Congress, *Catalogue of Opera Librettos*, ed. O.G.T. Sonneck (Washington, DC 1914), 156; Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), p.47 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 2838; Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (Florence 1996), p.108

ALBERTI, Leon Battista

6. *Libri de re aedificatoria decem.*

Paris, Berthold Rembolt & Ludwig Hornken, 1512

Quarto, (190)ff. signed A⁸ B⁶ C² a–x⁸ y⁶ and foliated (16) 1–174, title-page printed in red & black with Rembolt's shield device (Philippe Renouard, *Les Marques typographiques parisiennes des XVe et XVIe siècles*, Paris 1926, no.959) and strip ornaments, Hornken's device on last page (Renouard 456).

Occasional contemporary annotations; old red ink stamp 'IM' on endpaper. Final quire waterstained and a blank corner repaired, otherwise a fresh and attractive copy.

Bound in 16th-century vellum over boards.

£ 2950

Second edition of Alberti's *De re aedificatoria*, the first architectural treatise printed in France, edited by the humanist Geofroy Tory from a manuscript version by Robert Fortuné (Dure), Principal of the Collège Du Plessis in Paris, who had reorganised the text into ten chapters. The preface addressed to Tory is signed by Philibert Babou and Jean Lallement, respectively secretary to the King and Mayor of Bourges (A.J. Bernard, *Geoffrey Tory*, Paris 1865, pp.9, 104–106).

Included in this copy is a four-page 'Encomium rei aedificatoria' by the humanist theologian Johann Kierher of Sélestat, a student in Paris from September 1509 until July 1512, dedicated to Lorenz Truchess, canon of Mainz and Würzburg cathedrals (*Contemporaries of Erasmus*, edited by Peter G. Bietenholz, Toronto 1986, II, p.261). This gathering is not present in the copies described in the Fowler and British Architectural Library catalogues, nor in two of three copies at Harvard.

REFERENCES: Cicognara 371; H.W. Davies, *Catalogue of a collection of early French books in the library of C. Fairfax Murray* (London 1910), 5; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 4; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: French 16th Century Books* (Cambridge, MA 1964), 11; Brigitte Moreau, *Inventaire chronologique des éditions parisiennes... 1511–1520* (Paris 1977), 220; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 47

AMATI, Carlo

7. *Regole del chiar-oscuro in architettura.*

Milan, Printed by Pirotta & Maspero, 'Si ritrovano presso l' autore', 1802

Folio, (12)ff. letterpress paginated (2) 1–22, plus engraved title (with vignette of Apelles signed *P. Anderloni*), twelve plates numbered I–XII (one dated 1799 and another 1801) and one unnumbered plate. In fine state of preservation.

Bound in contemporary calf-backed boards.

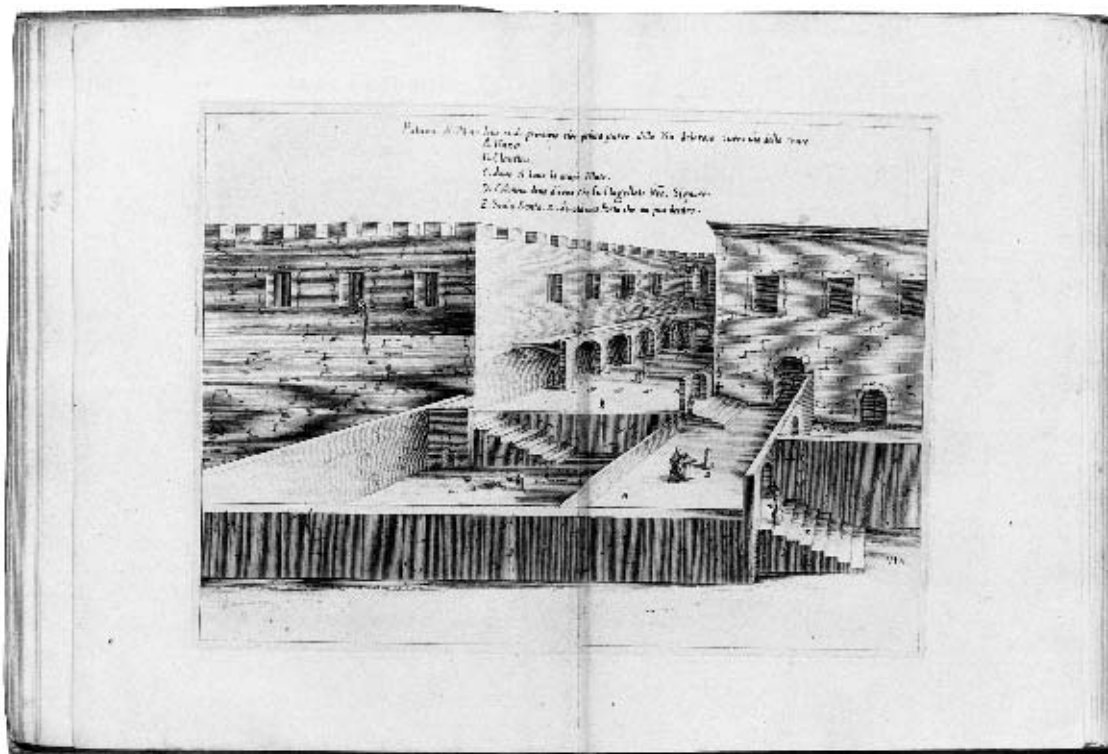
£ 1250

First edition of the Amati's first published work, a treatise on perspective and shadow theory as applied to architecture and in particular the Orders, intended for students, illustrated by a series of thirteen plates drawn and engraved by the author (except pl.X, 'Il Vignola portatile di Carlo Amati', signed *Caniani Sculp.*). Copies of *Regole del chiar-oscuro in architettura* in the Biblioteca Universitaria, Pavia, with title-pages dated 1803 and 1804 are recorded by the *Catalogo dei libri italiani dell' Ottocento* (Milan 1991), p.126; a true 'second edition' was printed at Milan in 1840.

Carlo Amati (1776–1852) studied in the Accademia di Brera, Milan, under Giuseppe Albertolli (professor of design) and Giuseppe Zanoia (professor of architecture), and in 1798 succeeded Leopoldo Pollach as professor there of elementary architecture. Plate XII provides a plan, section, and details of the Chiesa di Santa Maria Assunta at Paderno d' Adda, one of Amati's earliest commissions, designed in 1799 and built in 1801 (Gianni Mezzanotte, *Architettura neoclassica in Lombardia*, Naples 1966, pp.405–406). Some preparatory drawings for the work are published in *Il Fondo Amati del Castello Sforzesco*, edited by Arnaldo Dallaj & Caterina Mutti (Venice 1997), pp.109–111, 144, nos.75, 77.

Amati's next book, an edition of Vignola's *Regola delli cinque ordini* (Milan 1805), was also pedagogical; its immediate successor, *Ortografia dell' amiranda fabbrica del Duomo di Milano* (1806), is related to the architect's appointment in that year as Zanoia's collaborator in the hurried completion of the façade of Milan Cathedral.

REFERENCES: Cicognara 806; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata*, Studi e documenti di architettura 9–10 (Florence 1979), p.466; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 83



8. 'The Palace of Pilate where Our Lord was condemned to death. First Part of the Sorrowful Way',
by Jacques Callot, one of the nine illustrations added to this second edition

AMICO, Bernardino

8. *Trattato delle piante & immagini de sacri edifizii di Terra Santa disegnate in Ierusalemme secondo le regole della prospettiva, & uera misura.*

Florence, Pietro Cecconcelli, 1620
(colophon 1619)

Folio, (82)ff. signed ¶4 (- blank cancelled) π^2 A² B1 C-F² G1 H-I² L² M1 N-R² S1 T-V² X1 Y-Z² Aa-Cc² Dd1 Ee-Qq² Rr1 Ss-Uu² and paginated (10) 1-66 (i.e. 154) including engraved title and forty-six figures numbered 1-47 (no. 42 omitted as always; no. 19 here correctly numerated, cf. Fowler) printed on thirty-nine plates.

Engraved exlibris *Sir Thomas Seabright, Bt.* (succeeded 1736 as 5th Baronet, died 1765; Franks 26406); exlibris *Moncure Biddle*. Waterstain in some lower margins, otherwise a fine copy.

In a contemporary Italian vellum binding.

£ 8500

The 'Plans and images of the sacred edifices of the Holy Land' is a series of measured drawings (in Neapolitan *cane*) of buildings in Bethlehem, Jerusalem, and Cairo, executed by Amico during his residence there, 1593-1597, first published at Rome in 1610 with Amico's drawings engraved by Antonio Tempesta, now reprinted with the text extensively revised, and the suite of illustrations re-engraved by Jacques Callot.

Virtually all that is known of Bernardino Amico is derived from the two editions of his treatise. He declares himself a native of Gallipoli and a member of the Friars Minor of the Observance, with whom he was ordained priest. In one passage, he cites Serlio's architectural treatise, but it is uncertain whether he was trained as an architect or self-taught, also whether he conceived his project before his arrival in the Holy Land or sometime afterward. When Amico found his access to a site impeded by the Ottoman authorities, he engaged others to take measurements for him, upon which he based his drawings. The only illustration not after a drawing by Amico is the second of the two maps, adapted from a bird's-eye view of 'The true and real city of Jerusalem as found to-day', drawn *circa* 1570-1577 by Antonio de Angelis, and

published at Rome in 1578 (Alfred Moldovan, 'The lost De Angelis map of Jerusalem, 1578', in *The Map Collector* 24, September 1983, pp.17–24).

The title of this second edition contains the phrase 'printed in Rome and newly reprinted by the same author in smaller format with the addition of the Via Dolorosa and other sketches'. Amico's additions to the book are nine chapters describing respectively El Matiriya in Egypt (chapter 13), where during his chaplaincy in 1597 Amico rebuilt the church and witnessed a miracle; the Way of the Cross (18–21), a devotional walk to follow the steps of Jesus; the Church of St. Anne (38–39) in the Muslim Quarter of Jerusalem; and the Royal Tombs (46–47). Callot's sources for the prints associated with these new chapters were drawings supplied by Amico, presumably executed from memory or from notes after Amico's departure from the Holy Land. Rembrandt owned a copy of this edition and borrowed from it Amico's rendering of the Temple of Jerusalem as a domed octagonal building (Rachel Wischnitzer, 'Rembrandt, Callot, and Tobias Stimmer', in *The Art Bulletin* 39, 1957, pp.224–230).

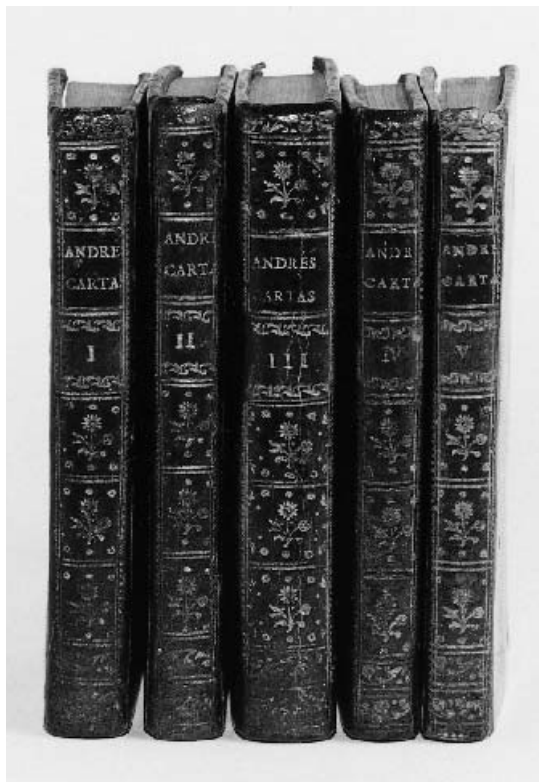
REFERENCES: Cicognara 3932; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2782; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 19; Callot: *prints and related drawings*, exhibition catalogue (Washington, DC 1975), 170; Jules Lieure, *Jacques Callot, Catalogue raisonné de l' oeuvre gravé* (reprint San Francisco 1989), nos.306–352; *Jacques Callot*, exhibition catalogue (Nancy 1992), pp.180–182; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 88

ANDRÉS, Juan

9. *Cartas familiares del Abate D. Juan Andres a su hermano D. Carlos Andres, dandole noticia del viage que hizo a varias ciudades de Italia en el año 1785, publicadas por el mismo D. Carlos. Tomo I [– Tomo V]*.

Madrid, Antonio de Sancha, 1786 (vols. I–II), 1790 (vol. III), 1793 (vols. IV–V)

Five volumes, octavo, I: (148)ff. signed π^4 A–S⁸ (blank S8) and paginated (8) 1–285 (3). II: (128)ff. signed A–Q⁸ (Q8 bound as half-title) and paginated (2) 1–254. III: (192)ff. signed a⁴ A–Z⁴ Aa⁴ (blanks a4, Aa4) and paginated (8) 1–372 (4). IV: (126)ff.



9. Height of bindings 155mm

signed π^2 A–P⁸ Q⁴ and paginated (4) 1–248. V: (124)ff. signed A–P⁸ Q⁴ and paginated 1–247 (1).

Blue ink stamp of G. Galletti (on title-page of first volume); engraved exlibris of Horace Landau (Bragaglia 2036); printed label of Tammaro de Marinis. In very good state of preservation.

The five volumes uniformly bound in contemporary Spanish calf, backs gilt, red and green lettering-pieces (minor insect damage to covers), blue silk page markers, red edges.

£ 1850

First edition of a description of Italy cast in the form of letters from the author (1740–1817) to his son (1753–1821). Juan Andrés arrived in Italy in 1785 and took up residence in Mantua as a guest of the conte Bianchi. Between 9 November and 9 February 1786, he wrote the fifteen letters printed in volumes I–II (at weekly intervals, except for the introductory letter dated 16 May 1786), recounting cultural treasures he saw in Bologna, Ferrara, Florence, Rome, and Naples. The eleven letters printed in volume III were written between 11 November 1788 and 22 January 1789, and record his travels to Venice, Padua, Vicenza, and Verona; the nine printed in volumes

IV–V were written between 21 September and 18 November 1791, and describe his visits to Parma, Milan, Pavia, Turin, and Genoa.

Andrés was an unusual tourist, seldom commenting on the usual sights, concentrating instead on libraries, archives, and art galleries, describing specific printed books, manuscripts, paintings and sculpture (cf. Agata Lo Vasco, *Le biblioteche d' Italia nella seconda metà del secolo XVIII dalle Cartas familiares dell' abate Juan Andres*, Milan 1940). His description of Venice in volume III, for example, occupies 244 pages, of which eighty are devoted to libraries (pp.47–85, 174–214), nine to printers and booksellers (pp.132–40), and about seventy pages to picture and sculpture collections, including the 'Collegio para reparar las pinturas' (pp.123–125). In other letters, Andrés takes up subjects as diverse as Winckelmann's opinion on an 'Egyptian' sculpture, Bodoni's typography, the talent of Mengs, and the quality of Neapolitan porcelain.

The first two volumes were reprinted 'En la Imprenta de Sancha' in 1791 and the set is usually encountered in a mixture of editions; see Antonio Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani* (Rome 1957), no.421, National Union Catalog, volume 16, p.277 (all copies described are mixed editions), and British Library catalogue.

REFERENCES: Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus* (Brussels & Paris 1890), I, 346; Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1948), 12207

ANTOINE, Jean

10. *Traité d' Architecture*.

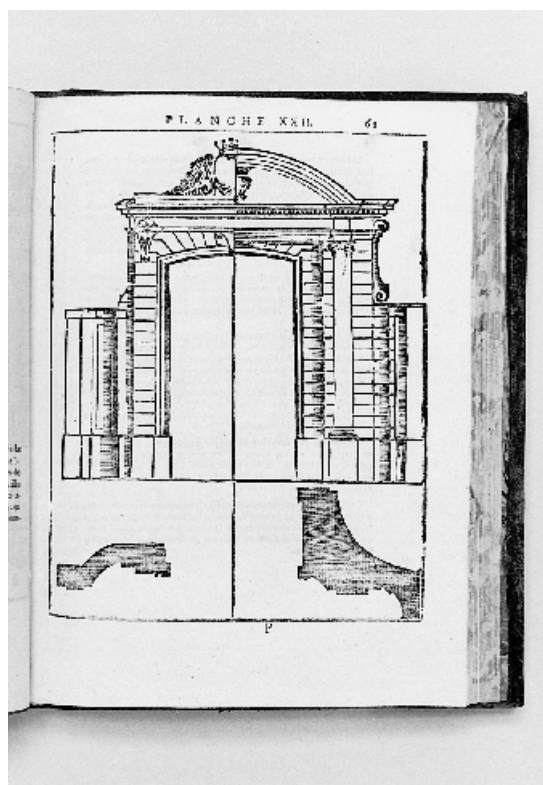
Trier, J.C. Eschermann for the Electoral press, 1768

Quarto, (122)ff. signed A4⁺1 Y4 Z⁶ Aa–Gg⁴ (– blank Gg⁴, cancelled) and irregularly paginated as usual (54) 1–132, 129–186, plus five folding woodcut plates (numbered series of twenty-nine woodcut illustrations and numerous other woodcuts are printed with the text).

Lower compartment of the spine abraded, otherwise in very good state of preservation.

Bound in contemporary mottled sheep, back decorated in gilt, marbled edges, original green silk page marker.

£ 1450



10. One of several *portes cochères des maisons* designed by Jean Antoine

Only edition of a manual for the instruction of young architects providing a glossary of architectural terms, biographical notices of ancient and modern architects, and introductory lessons on the science of geometry and the 'Greek' orders of columns, with woodcuts illustrating examples of stone and timber-frame construction and plans and façades of specific buildings. The book is notable for the author's tireless promotion of French classicism and enthusiasm for antique ruins such as the Porte Noire at Trier, and for his descriptions of his own activities and unrealized projects.

Jean Antoine was born at Metz in 1705 and in 1739 participated in the reconstruction of the episcopal palace at Toul. In our book he presents himself as the author of that edifice, however recent research has revealed that he in fact played a minor rôle; see M. Noël, 'Le palais episcopal de Toul', in *Le Pays Lorrain* 48 (1967), pp.81–127, especially pp.96–100, where Antoine's character is described as suspicious and enigmatic. His involvement in the reconstruction in 1754 of the gothic church of St. Vincent at Metz is also said to have been exaggerated in the *Traité* (pp.42, 54 and illustration p.57).

In 1761 Antoine succeeded Johannes Seiz as architect to the Kurfürst of Trier, Johann Philipp von Walderdorff, for whom he immediately built Philippsfreude, a hunting lodge at Wittlich (destroyed in 1794). Fifteen pages are devoted to a description of this Jagdschloß and five woodcuts illustrate it by floor plan, section, and elevation (M.J. Mehs, 'Das Wittlicher Schloß Philippsfreude nach der Beschreibung seines Architekten Jean Antoine', in *Der Säubrenner*, Wittlich 1971, pp.1–32).

Antoine says modestly that he is the architect of 'nombreuses églises... construites dans des paroisses de campagne' however only his works on the west entrance of St. Maximin in Trier (destroyed in 1802) and St. Irminen (destroyed 1939–1945) are documented. Among the unexecuted projects referred to in the book are a ceremonial staircase for the Benedictine monastery of St. Matthias at Trier and various works for the Augustine Kloster at Springiersbach.

REFERENCES: Cicognara 399; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2425; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 116

[ARGENTI, Agostino]

11. *Il monte di Feronia, nel quale si contengono le cose d' arme fatte in Ferrara nel carneuale del MDLXI.*

Venice, Nicolo Bevilacqua, 1561

Quarto, (56)ff. signed A–O⁴, not paginated or foliated, printer's device on title–page (repeated on last leaf).

Minor abrasion to fore–edge of title, otherwise in fine original state of preservation.

Bound in contemporary flexible vellum.

£ 1250

First edition of a detailed description of a tournament performed on 27 March 1561, in the courtyard of the Palazzo Ducale in Ferrara, on the occasion of a visit to the court by Francesco de' Medici. It was modelled upon and utilised the same stage and scenery as 'Il Castello di Gorgoferusa', a tournament held just three weeks previously in celebration of the elevation to the purple of Luigi d' Este. Both tourneys and a third, 'Il Tempio d' Amore',

performed in 1565 during celebrations of the marriage of the reigning duke, Alfonso II, to Barbara of Austria, have been closely studied, for they were unique in conception and organisation, and inaugurated a new genre of festival that was widely popular until the end of the following century (Elena Povoledo, 'Le théâtre de tournoi en Italie pendant la renaissance', in *Le Lieu théâtral a la Renaissance*, edited by Jean Jacquot, Paris 1964, pp.101–103).

'Il Monte di Feronia' was a tourney of a completely different character than that at which Henri II of France had been fatally wounded in 1559. It was a prearranged contest between a number of squadrons on horseback accompanied by supernumeraries, possibly on chariots or carriages; there was a semblance of a plot; there was a raised stage with movable scenery; and music and musicians, some in costume (cf. *Le Corte e lo spazio: Ferrara estense*, edited by Giuseppe Papagno & Amedeo Quondam, Rome 1982, pp.467–87, 511–515; and Irène Mamczarz, 'Une fête équestre à Ferrare: *Il Tempio d' Amore* (1565)', in *Les Fêtes de la Renaissance*, edited by Jean Jacquot, Paris 1975, pp.349–372).

Argenti, himself a dramatist, is the principal source for 'Il Monte di Feronia' and for the other two tourneys also; a second edition 'Nuouamente corretto & ristampato' was printed at Ferrara by Valente Panizza in 1562 (*La Società in costume giostre e tornei nell' Italia di antico regime*, exhibition catalogue, Foligno 1986, no.4:20), and a collective volume containing Argenti's descriptions of the three works was published as *Cavalerie della città di Ferrara* at Ferrara in 1566 and at Venice in 1567.

Our first edition seems to be rare: only the British Library copy is recorded by the *Index Aureliensis*, and no copy is located by the National Union Catalog or by RLIN (the work will be catalogued by its title in a forthcoming volume of the *Censimento*).

REFERENCES: British Museum, *STC of Italian Books* (1958), p.247; *Index Aureliensis* (Baden-Baden 1966), 107.238; cf. Cicognara 1376 (collective edition 1566)

ARNOBIUS AFER

12. *Disputationum adversus gentes libri octo. Nunc primum in lucem editi.*

Rome, Francesco Priscianese, 1542

Folio, (108)ff. signed a² &² π1 (privilege) A–P⁶ R⁸ (– R8, cancelled, possibly = π1) and foliated (s) 1–102 (1).

Stamp in black ink on title *Dupl. Bibl. Reg.* and ticket printed 249 positioned in upper corner of front pastedown. Abrasions to binding corners, otherwise in excellent state of preservation.

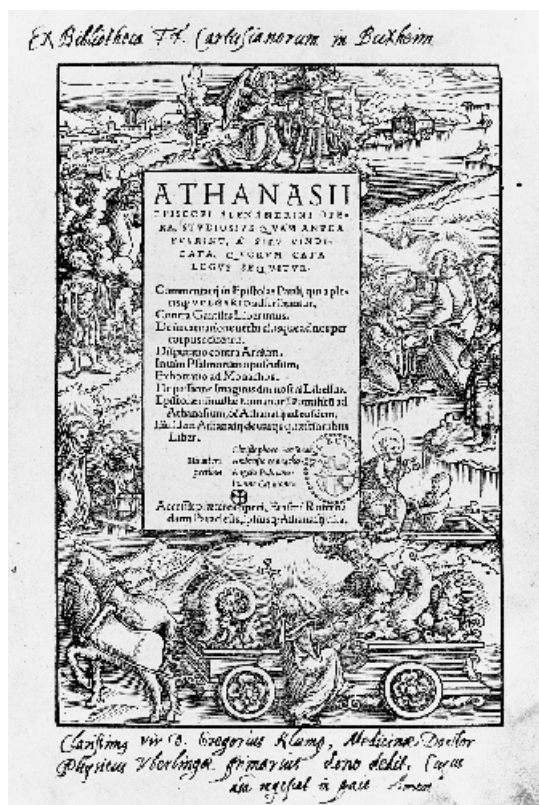
Bound in French 18th-century polished calf, back gilt.

£ 1150

First edition of Arnobius' seven books attacking the pagans, his only surviving work, written at Sicca (modern El Kef) about 297–303, to refute the heathen charge that Christianity was the cause of many terrible afflictions which had fallen upon the Roman empire, including pestilence, droughts, wars, famine, locusts, mice, and hailstorms. It is a mine of information about the temples, idolatrous worship, and Greco-Roman mythology of his time, and was thoroughly exploited by Renaissance antiquarians. The eighth book ('Liber de errore profanarum religionum'), a dialogue between two Christian converts and a cultivated Roman pagan while walking by the sea at Ostia, is a work of the Latin Christian apologist Marcus Minucius Felix (fl. 200–240 AD).

The identity of the manuscript here edited by Fausto Sabeo is disputed. The traditional view, asserted by Migne, Reifferscheid, Lauers, and others, identifies Sabeo's manuscript as Paris, BN Lat. 1661, purportedly a gift from Pope Leo X (Giovanni de' Medici, 1513–1521) to François I (Y.M. Duval, 'Sur la biographie et les manuscrits d' Arnobe de Sicca', in *Latomus* 45, 1986, pp.79, 87–91; Alessandro Cutolo, *Un Bibliotecario della Vaticana nel XVI secolo*, Milan 1949, pp.29–31). Printing commenced on 22 January 1542, but was not completed until 18 October, 1543. The dedicatory letter to François I is dated 1543 in all copies; in some the colophon is dated 1542 (as here), in others 1543.

REFERENCES: British Museum, *STC of Italian Books* (1958), p.56; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), A–1994; Fernanda Ascarelli, *Le Cinquecentine romane* (Milan 1972), p.12; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1990), A–2827



13. 'Miracles of Saints Peter and Philip', an anonymous woodcut title-border in use at the Knobloch press

ATHANASIUS, Saint

13. *Opera, studiosius quam antea fuerint, à situ vindicata, quorum catalogus sequitur... Accessit praeterea operi, Erasmi Roterodami Paraclesis, ipsiusq. Athanasii vita.*

Strasbourg, 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 and foliated 1–314 (10), woodcut compartment on title-page depicting miracles performed by Saints Peter and Philip.

Early ownership inscription in margin of title-page and Buxheim library inscription and inkstamps (see below); modern ownership entry of Arthur Vershbow. In very good state of preservation.

Bound in contemporary pigskin, decorated in blind by foliage rolls (one clasp of two surviving).

£ 850

The dogmatic writings of the fourth-century Patriarch 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 commentary on the Pauline Epistles (ff.1–236) here attributed to Saint Athanasius 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. This combination of texts was printed previously by Josse Bade & Jean Petit, at Paris, 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 XVe et XVIe siècles* (Strasbourg 1955), p.206.

Our copy is inscribed on the title-page 'Clarissimus vir D. Gregorius Klump, Medicinae Doctor Physicus Uberlingae primarius dono dedit. Cuius anima requiescat in pace. Amen'. Subsequently, it was at the well-known Carthusian abbey of Buxheim, near Memmingen, in Swabia, and features that library's characteristic pressmark in red ink on the spine, small mark of a cross within 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 (Volker Honemann, 'The Buxheim Collection and its dispersal', in *Renaissance Studies* 9, 1995, pp.166–188).

REFERENCES: Charles Schmidt, *Jean Knobloch 1500–1528* (Strasbourg 1895), 234; François Ritter, *Répertoire bibliographique des livres du XVIe siècle* (Strasbourg 1937), 106; Josef Benzing, *Bibliographie der Schriften Johannes Reuchlins im 15. und 16. Jahrhundert* (Bad Bocklet 1955), 133; Irmgard Bezzel, *Erasmusdrucke des 16. Jahrhunderts in bayerischen Bibliotheken: ein bibliographisches Verzeichnis* (Stuttgart 1979), 1409; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1983), A–3977; Jean Muller, *Bibliographie Strasbourgeoise. Bibliographie des ouvrages imprimés à Strasbourg (Bas-Rhin) au XVIe siècle* (Baden-Baden 1985), 340

pseudo-AUGUSTINUS, Aurelius

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

Venice, [Hannibal Foxius], 15 December
1487

Octavo, (25) of 28ff. signed a–c⁸ d⁴ (lacking blanks a1, d3, d4; retaining blank a2), not foliated or paginated, sixteen woodcut initial letters.

Several light stains in margins, otherwise a good crisp copy.

Bound in modern red morocco, back gilt in the style of Derôme le jeune, by Bernard Middleton.

£ 4650

A compilation from writings by Jean de Fecamp and Saint Anselm, among others, attributed to Saint Augustine since the beginning of the thirteenth century, printed (in Latin) at Treviso in 1471 and at Venice *circa* 1473, here first printed in Italian translation (André Wilmart, *Auteurs spirituels et textes devots du moyen-âge latin*, Paris 1932, pp.195–196). Our translation subsequently was printed together with another suppositious work of Augustine, an anonymous translation of *Soliloquia*, *Agnoscam te*, at Milan *circa* 1492 (*Gesamtkatalog der Wiegendrucke* 3018). That combination of texts was reprinted at Venice in 1503, 1506, and 1519 (Sander 695–700).

The printer, Annibale Fossi of Parma, joined with Marinus Saracenus and Bartholomaeus de Confalonieriis 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. Most of the twelve books published by Annibale Fossi alone or in partnership are preserved in Italian libraries in two or fewer copies. The British Library has five books printed by him and copies of six editions are located by Goff.

No copy of the present book is recorded by the *Indice generale degli incunaboli* (completed in 1981) and elsewhere only two copies can be located, at Library of Congress and Stift Göttweig.

REFERENCES: *Gesamtkatalog der Wiegendrucke* (Leipzig 1928), 2968; Frederick R. Goff, *Incunabula in American Libraries. A Third census* (Millwood 1973), A–1288

BARBARO, Daniele

15. *La Pratica della prospettiva... Opera molto vtile a pittori, a scultori, & ad architetti. Con due tauole, una de' capitoli principali, l' altra delle cose piu notabili contenute nella presente opera.*

Venice, [Gratioso Perchacino for] Camillo & Rutilio Borgominieri, 1568

Folio, (104)ff. signed A–O⁴ P⁶ Q–Z⁴ Aa⁴ Bb⁶ and paginated 1–195 (13), approximately 220 woodcut illustrations printed with the text.

Exlibris *Luton Library* of John, 2nd Marquess of Bute (Franks 28448). Two woodcuts shaved by the binder's knife, a few insignificant stains, otherwise an attractive copy.

Bound in 18th-century vellum.

£ 4200

First edition, first issue (with both title-page and colophon dated 1568), of one of the two most important books on perspective of its period (the other is Egnatio Danti's edition of Vignola's *Due regole*).

The nine books treat respectively the fundamentals of perspective, the nature of plans (the Vitruvian method of *ichnographia*) and their foreshortening, the raising of solids (or prisms) over the plans, the depiction of architecture and practice of scenography, the secrets of illusionism, the projection of spheres as relevant to cosmography, the geometry of light and shade, the proportions of the human figure with a view to foreshortening, and perspective machines (including at pp.192–193 'the first lucid' account of the *camera obscura* according to Martin Kemp, *The Science of art*, London 1990, p.189).

REFERENCES: *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1983), III–B–7; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1989), B–316; *British Architectural Library, Early Printed Books 1478–1840* (London 1994), 183; Dennis E. Rhodes, *Silent printers. Anonymous printing at Venice in the sixteenth century* (London 1995), B–3; David Rosand, *Painting in Sixteenth-century Venice* (Cambridge 1997), pp.131–132, 230–231

BARTOLI, Cosimo

16. *Del modo di misurare le distantie, le superficie, i corpi, le piante, le prouincie, le prospettiue, & tutte le altre cose terrene.*

Venice, Francesco de' Franceschi, 1564

Quarto, (148)ff. signed A⁴ A–Z⁴ Aa–Nn⁴ and foliated (4) 1–141 (3), woodcut compartment on title-page, medallion portrait of the author attributed to Giuseppe Salviati (Arts Council exhibition catalogue, *Andrea Palladio*, London 1981, no.188), 164 text illustrations, and two folding woodcut plates (signed X1 and X4, verso blank) reputedly drawn and cut by Bartoli himself.

Exlibris *U. Manganelli*. Corner or margin of thirty leaves lightly stained, otherwise in good, unsophisticated state of preservation.

Bound in contemporary flexible vellum.

£ 1650

First edition of this well-known treatise on the measurement of heights, depths, distances, area, and volume (Books I–III), usage in cartographical surveying of the compass, quadrant, geometric square, carpenter's square, Jacob's staff, and a new composite instrument (Book IV), relevant Euclidian proof (Book V), square and cube root (Book VI). It is not an original work, but a translation of selected parts of Latin works by contemporary or near-contemporary mathematicians, in particular Oronce Fine, Juan de Rojas Sarmiento, Gemma Frisius, Peurbach, and Apian, complete with many of their calculations, tables, and diagrams (Judith Bryce, 'Cosimo Bartoli's *Del modo di misurare le distantie* (1564)', in *Annali dell' Istituto e Museo di Storia della Scienza di Firenze* 5, 1980, no.2, pp.19–34; and her *Cosimo Bartoli*, Geneva 1983, pp.163–183). The book was reprinted in 1589 and 1614 (cf. British Architectural Library, *Early Printed Books 1478–1840*, London 1994, no.204, describing the 1589 edition).

REFERENCES: Cicognara 421; *Katalog der Ornamentstichsammlung*, Berlin (1939), 1701; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 39; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books* (Cambridge, MA 1974), 45; *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1983), III–B–6; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1989), B–482

BASSI, Martino

17. *Dispareri in materia d' architettura, e prospettiva... coll' aggiunta degli scritti del medesimo intorno all' insigne tempio di S. Lorenzo Maggiore di Milano* [edited by Francesco Bernardino Ferrari].

Milan, Giuseppe Galeazzi, 1771

Quarto, (68)ff. signed ★4 (first leaf a blank) A–Q4 (errata on last leaf) and paginated (8) 1–126 (2), plus thirteen folding engraved plates, title-page printed in red & black, engraved head-piece signed *Sac. Mercurius sculp.*

In excellent state of preservation.

Bound in contemporary cartonnage.

£ 1450

Second edition of Bassi's 'Discussion in matters of architecture and perspective with evaluations by excellent and famous architects', previously published at Milan in 1572. The work is mainly concerned with what Bassi regarded as faulty rendering of perspective (by the architect Pellegrino Tibaldi) in a relief of the Annunciation that was to be placed above the portal of the north entrance of Milan Cathedral. Bassi canvassed some of the most famous masters and published letters he received in support of his own proposals from Palladio, Vignola, Vasari, and the Mantuan architect Giovanni Battista Bertano.

The new edition begins with a life of Bassi by the editor, the Milanese architect and engineer Francesco Bernardino Ferrari (1744–1821); then follow the text and annotations of the 1572 *Dispareri* with copies of its engraved illustrations (twelve numbered figures on nine plates); Bassi's previously unpublished comments on the design of a church being built to Tibaldi's specification, 'Parere sopra il Tempio di S. Gaudenzio in Novara', dated 26 May 1583; a 'Lettera di Martino Bassi di ringraziamento quando fu eletto Architetto del Duomo di Milano' dated 23 November 1587; and Bassi's 'Scritti intorno al Tempio di S. Lorenzo Maggiore di Milano'. The cupola of the Romanesque church of S. Lorenzo had collapsed in 1573 and its reconstruction entrusted to Bassi; problems ensued, and these are addressed by Ferrari in the appended 'Annotazioni'.

The four plates accompanying the newly printed texts show structural details, the plan, a section, and an elevation of the church of S. Lorenzo, and were engraved by the editor (the plan is signed *Franco Bernardino*

Ferrario... scolpit) utilising drawings by Bassi which had entered his possession (now in the Raccolta Ferrari of the Biblioteca Ambrosiana, cf. Mariarosca Bascapé, 'I disegni di Martino Bassi nella Raccolta Ferrari', in *Arte lombarda* 12, 1967, pp.44–46, nos.27–36; and Cristina Parodi, 'Martino Bassi e la ricostruzione della cupola di S. Lorenzo tra Cinque e Seicento', in *Arte lombarda*, 92–93, 1990, pp.31–45).

REFERENCES: Cicognara 424; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata*, Studi e documenti di architettura 9–10 (Florence 1979), p.339

BAUR, Johann Wilhelm

18. *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, [undated; circa 1685]

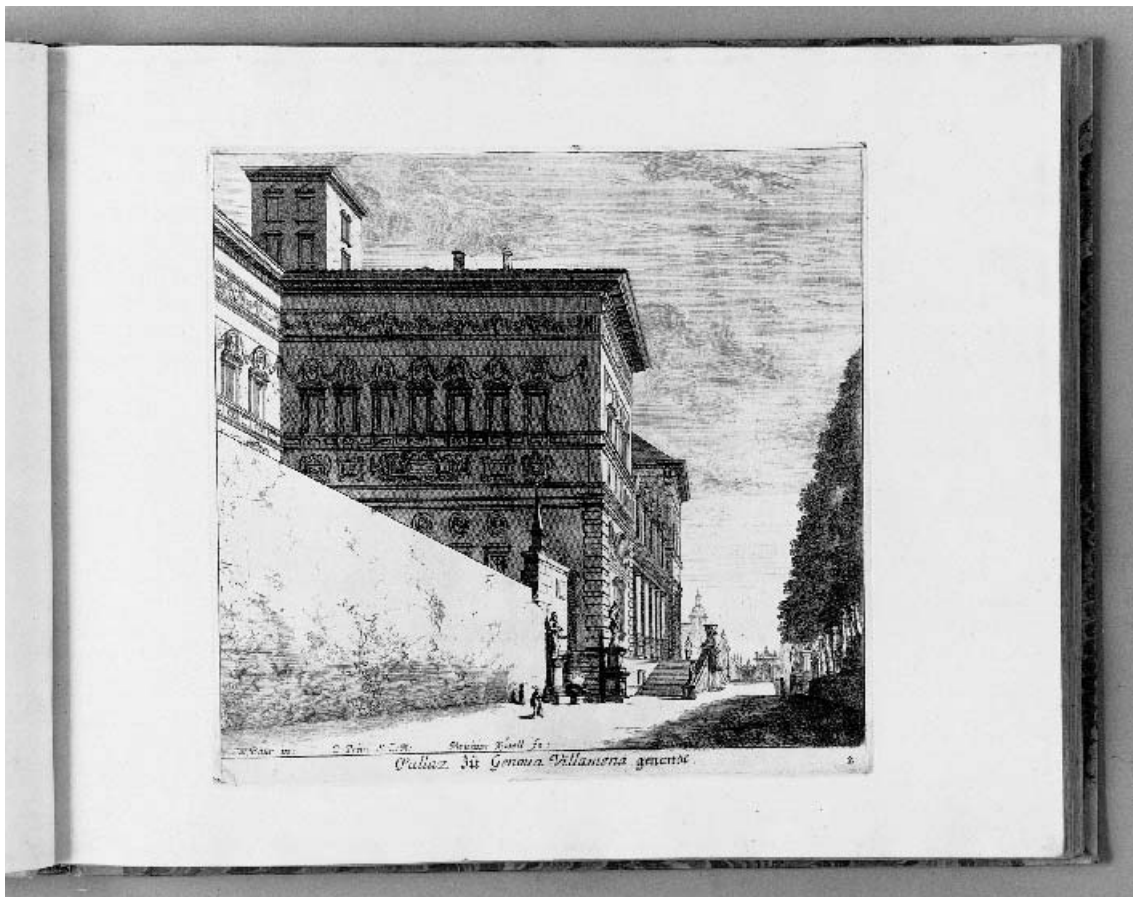
Four parts, oblong folio (270 × 345mm), altogether (74)ff. entirely engraved, I: general title-page (transcribed above), part-title (*Underschiedliche Meer Porten und Pallazzia*) and seventeen plates (numbered 2–18). II: Part-title (*Schöne und Rahre Landschaften in Italien und andern Ländern*) and seventeen 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). The engravings vary in size (some are as large as 220 × 220mm, platemarks), but all are struck on folios measuring 270 × 350mm.

Minute wormholes through last three leaves (two wormholes inside platemark) and light waterstain in some margins, otherwise a clean fresh copy.

In a modern half-vellum binding by Bernard Middleton.

£ 4900

Four suites of landscape views of Italy, executed by Johann Wilhelm Baur in the 1630s, and engraved a generation later by Melchior Küsel (1636–1683). Baur was born at Strasbourg in 1607 and was trained by Friedrich Brentel as a draughtsman and miniature painter. About 1630, he went to Italy, living first at Naples, then in Rome under



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

the patronage of the Colonna and Orsini families. In 1637, he returned north via Venice to Vienna, where he died in 1641. Baur made hundreds of drawings during this sojourn, some highly finished and intended for presentation to his noble patrons, others to be used for prints.

The engraver Melchior Küsel acquired about two hundred of Baur's drawings after the death of the artist, including scenes of the life, miracles and Passion of Jesus 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. This group of drawings subsequently passed into the Liechtenstein collection; many sheets are now in the Houghton Library, Harvard University: see *Drawings for Book Illustration. The Hofer Collection*, exhibition catalogue by David Becker (Cambridge, MA 1980), p.17; and *Drawings from the Holy Roman Empire 1540-1680*, exhibition catalogue by Thomas DaCosta Kaufmann, Art Museum, Princeton University (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 were 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 volume contains restrikes of prints appearing in the *Iconographia*, all Italian views except four prints representing Turkish architecture, and three of religious and mythological subjects. Four new title and part-titles were supplied and the plates partly renumbered.

The four parts in our volume are harmonious and probably were intended for issue together, however no similar copy can be located. The University of Texas has the first and fourth parts only (National Union Catalog, Supplement, volume 696, p.90); a fragment of the second part is described by Hollstein, *German Etchings Engravings Woodcuts*, XX (Amsterdam 1977), p.111, nos.476-490.

[BENEDICT XIV, Pope]

19. *Relazione de' funerali a Benedetto XIV ... celebrati in Bologna il dì 10. Giugno 1758. Nella chiesa di San Bartolommeo.*

Bologna, Stamperia del Longhi, 1758

Folio, (24)ff. signed A–D⁶ and paginated 1–46 (2), plus folding engraved plate (610 × 425mm platemark).

Light discolouration along a fold of the plate, otherwise a very well-preserved copy.

Bound in contemporary pink cartonnage.

£ 775

A detailed description of obsequies for Pope Benedict XIV (Prospero Lambertini, elected 1740) organised at Bologna in the church of San Bartolomeo by his nephew, Egano Lambertini, on 10 June 1758. Funeral *apparati* were designed by the painter, stucco artist, and sculptor Vittorio Maria Bigari (1692–1776), apparently with assistance from the sculptor Angelo Gabriello Piò (1690–1770; cf. Eugenio Riccomini, *Vaghezza e Furore. La scultura del Settecento in Emilia e Romagna*, Bologna 1976, p.15), and the 'valente Meccanico Petronio Nanni in così fatti lavori incomparabile, e singolare' (p.8). An architect, Luigi Balugani (1737–1770), drew the catafalque for the engraver Giovanni Fabbri (*L'Arte del Settecento Emiliano. Architettura, Scenografia, Pittura di paesaggio*, exhibition catalogue edited by Anna Maria Matteucci *et. al.*, Bologna 1980, no.359 with print reproduced as fig.303).

The copy in the Biblioteca Comunale dell'Archiginnasio was exhibited at Bologna in 1979, together with two associated preparatory drawings by Bigari for the catafalque lent by the Fondazione Cini and by the Cassa di Risparmio, Bologna (*L'Arte del Settecento Emiliano* pp.233–234 and figs. 304–305). A third, newly discovered drawing (Victoria & Albert Museum) was shown beside the same copy at Reggio Emilia in 1988 (*Francesco Fontanesi 1751–1795. Scenografia e decorazione nella seconda metà del Settecento*, exhibition catalogue edited by Marinella Pigozzi, Reggio Emilia 1988, nos.220–222).

REFERENCES: Carlo Lozzi, *Biblioteca storica della antica e nuova Italia* (Imola 1881–1886), 812; *Katalog der Ornamentstichsammlung*, Berlin (1939), 3268; copies in the Getty Research Institute and Canadian Centre for Architecture located by RLIN, no copy traced in the National Union Catalog

BERAIN, Jean Louis

20. *Ornemens Inuentez par J. Berain Et se vendant Chez Monsieur Thuret Aux Galleries du Louvre Avec Priuilege du Roy.*

Paris, Jacques Thuret, [undated; circa 1711]

Folio (535 × 370mm), (135)ff. displaying altogether 141 engravings (twelve prints are printed on six folios), comprising: title with address of Thuret as given above (Weigert's second state), portrait of Berain signed J. Vivien pinx. *Suzanna Silvestre effigies Sculp. an. 1711. Cl. Duflos Sculp. 1709* (Weigert's third state), then sixty-eight plates disposed in thirteen series lettered A–I, L, O, P, X (five plates in each series, except six in B and seven in L), five plates in a series designated '8', twenty-five plates in five numbered series of five plates each (designs for fireplaces, iron-work, capitals, and two kinds of garden parterres), twenty-four plates of funeral architecture or decorations, and seventeen miscellaneous plates (the prints mostly in second state, bearing letters or numbers added by Thuret to clarify their organisation).

Principal watermarks are two sizes of a chaplet with TD countermark (like Heawood pls.38–39) and initials BR associated with a star and crescent (like Heawood nos.2289, 3873).

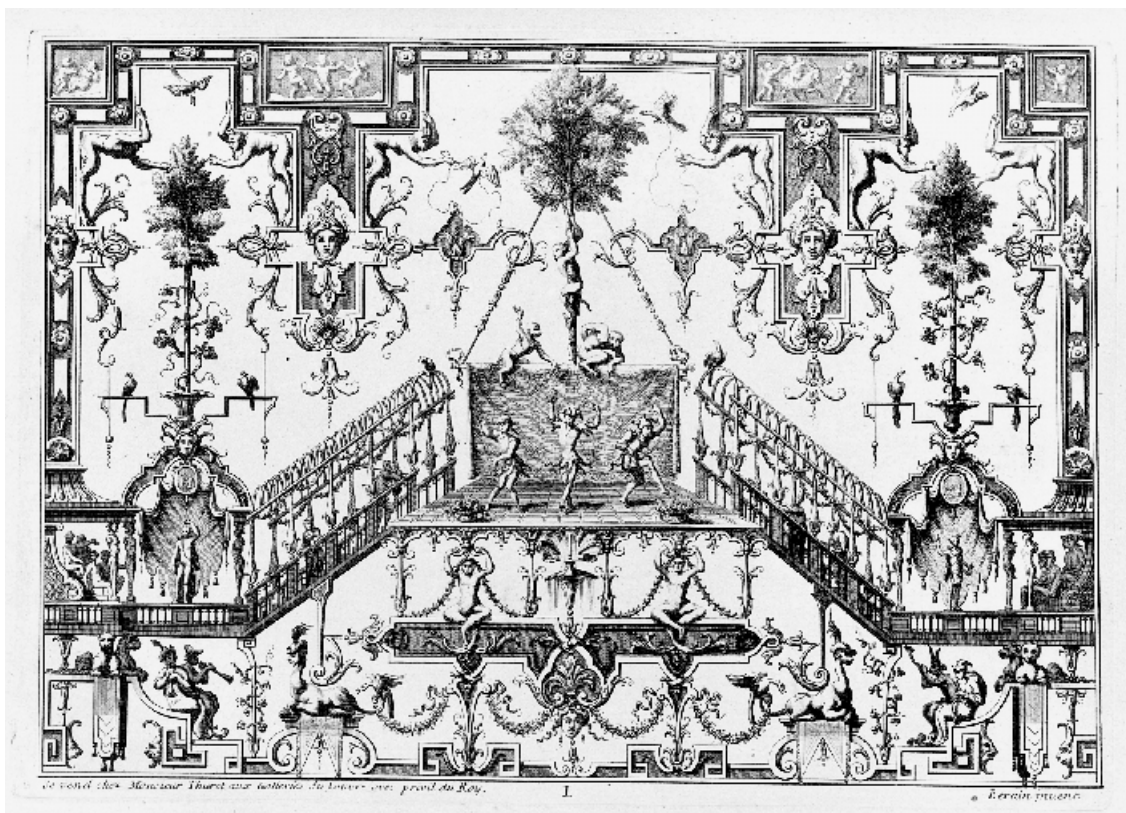
Exlibris of Sir David Lionel Goldsmid-Stern-Salomons (sale Christie's, London, 25 June 1985, lot 12). A washed copy, some margins still faintly discoloured, light creases in two folding plates.

Bound circa 1920 in red morocco signed by Rivière and Son, covers decorated by a gilt frame, morocco chasses and green silk doublures, edges gilt.

£ 17,000

A collection of engraved designs for artists and craftsmen, showing clocks, candlesticks, commodes, consoles, fireplaces, *guéridons*, marquetry bureaux, *torchères*, walls and ceilings, tapestries, and much other furniture, objects and interior decoration, also garden parterres and temporary architecture, all designed by Jean Berain (1640–1711), appointed court designer for theatre and festivals in 1674 and for gardens in 1677, and after Le Brun's death in 1690 the chief designer for all royal decorations, with a residence in the Louvre.

Only the title-print and two others, depicting a 'Scene de comédie' and a 'Scene de ballet' with figures of Zerbino and Fracasse, were engraved by Berain himself. At least a dozen printmakers, of whom J.L. Baujan, Jean-François Benard, Marguerin Daigremont, Jean Dolivar (1641–1692), Pierre Giffart, Jacques (died 1684), Jean (1618–1682), and Pierre Lepautre (1660–1744), Jean



20. Arabesque with three comedians, engraved after a design by Jean Berain l'aîné

Mariette (1660–1742), Daniel Marot (circa 1663–1752), and Gérard-Jean-Baptiste Scotin are named on the plates, collaborated to reproduce his designs. Nearly all the prints were published during Berain's lifetime, at first by Nicolas Langlois and other publishers, with some appearing in the periodical *Mercurie gallant* in the 1670s and 1680s, then by Berain himself and sold at the Galleries du Louvre.

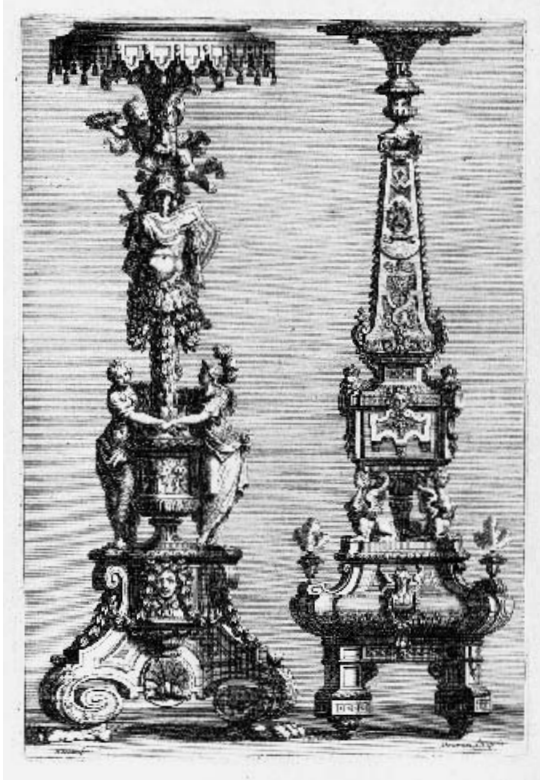
Jacques Thuret (1682–1738), Berain's son-in-law and clockmaker to Louis XIV, began to issue the *Oeuvres* in different combinations of plates about 1711, adding his address and altering the inscriptions on some, arranging them in *cahiers* designated by letters or in numbered series. The identity and number of the plates contained in Thuret's early issues of the *Oeuvres* is uncertain, owing to a habit of collectors of adding to, then rebinding, their copies, however documents published by R.-A. Weigert suggest that Thuret was in possession of 135 copperplates.

The copy described in the *Katalog der Ornamentstichsammlung, Berlin* (1939), no.343, once owned by Thuret himself and later in Destailleur's collection (according to Weigert), contained 144 prints on 135 folios, including an extra impression of the title (*Ornemens Inventez par J.*

Berain) before lettering and another title (*Recueil de divers Mausolées*) placed before the prints of *pompes funèbres*, neither of which is present in our copy.

The copy of a Thuret issue in the Foulc collection (sale Paris 1914, lot 94) had 136 plates and was described as 'un des plus complets connus'; the copy at the Getty Research Institute has 136 plates also, and the one in the Metropolitan Museum of Art apparently 126 plates. There are 105 plates in George III's copy in the British Library and a copy of same size is at Columbia University; the copy in the Rosenwald Collection of the Library of Congress has 102 plates. It seems certain that the huge copies made-up in the eighteenth century, such as by Quentin de Lorangère (179 plates), Dezallier d'Argenville (157 plates), and the prince de Soubise (155 plates), are adulterated by superfluous prints, from *L'architecture à la mode* and similar sources.

Among Berain's projects for festivals represented in this volume are decorations for the *pompes funèbres* of Henri de La Tour d'Auvergne, vicomte de Turenne (in Notre-Dame, 1675, engraved by Jean Lepautre), of Marie-Thérèse d'Autriche (in Notre-Dame and Saint-



20. Two *guéridons* designed by Berain and engraved by Jean Dolivar

Denis, September 1683 and July 1684, engraved by Daniel Marot and Jean Dolivar), of Louis de Bourbon, prince de Condé (in Notre-Dame and the Jesuit church Faubourg Saint-Antoine, November 1686 and March 1687, engraved by Dolivar and Pierre Lepautre), of Marie-Louise d'Orléans (in Notre-Dame, April 1689, engraved by Dolivar), of Marie-Anne-Christine-Victoire de Bavière (in Notre-Dame, June 1690, an unsigned print), of Chancelier Louis Boucherat (in Saint-Gervais, December 1699, engraved by Jean Mariette), of the duc d'Orléans (in Saint-Denis, July 1701, engraved by Gérard-Jean-Baptiste Scotin), of François-Louis de Bourbon, prince de Conty (in Saint-André-des-Arts, June 1709, engraved by Scotin), of Marie-Louise-Gabrielle de Savoye (in Notre-Dame, May 1714, designed by Jean II Berain and engraved by Scotin), and of Louis de Bourbon, duc de Bourgogne (in Notre-Dame, February 1712, also by Scotin after Jean II Berain).

A list of contents in accordance with Weigert's catalogue follows:

Portrait (pp.27-28), then nos. 22-23, 44, 48-94, 101-104, 106, 108-124, 132, 134, 139, 141-147, 149-150, 152, 186-188, 190-192, 197-198, 213-214, 228, 234, 244-246, 254-256, 259-276, 278-292 and two plates by Jean Berain listed by Weigert as nos.3-4

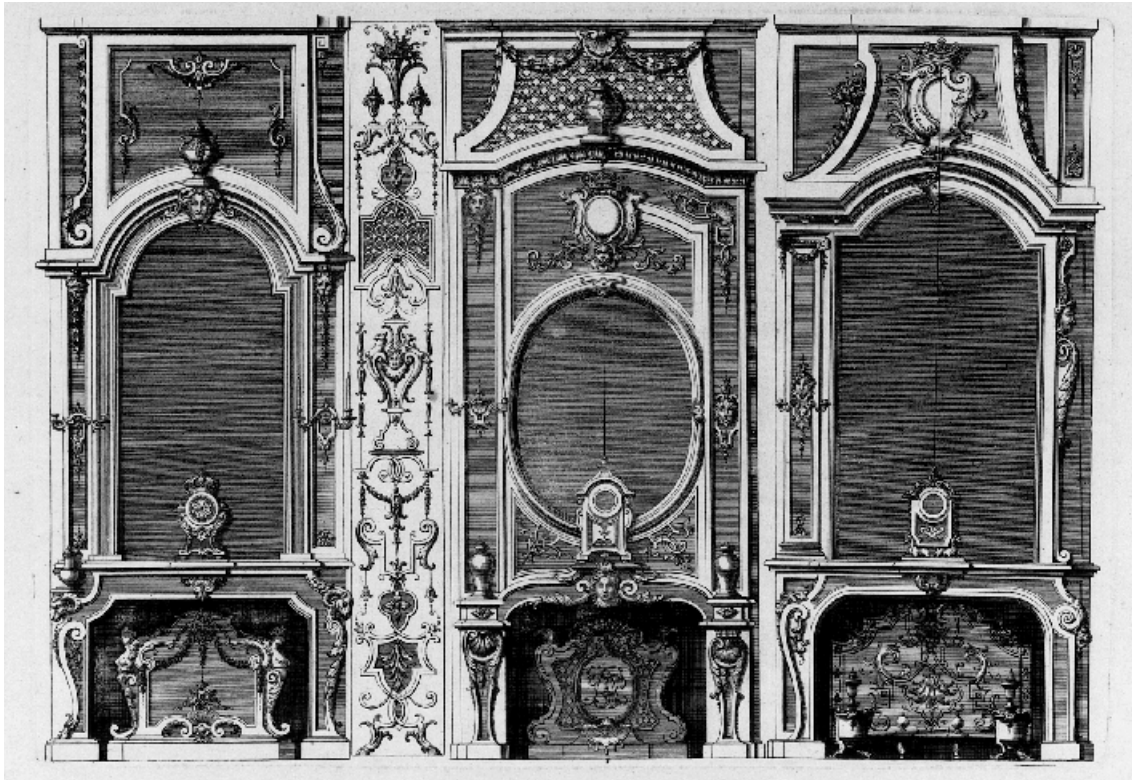
bound in this sequence

Plate 1: title (W.44); 2: portrait, dated 1709 and 1711 (W. pp.27-28); 3-7: cahier *A* (W.48, 109-112); 8-13: cahier *B* (W.49-50, 84, 149, 186, 192); 14-18: cahier *C* (W.51-55); 19-23: cahier *D* (W.108, 116-119); 24: single print by Benard (W.101); 25-29: cahier *E* (W.56-60); 30: stray plate from suite X (W.81); 31: stray plate from a numbered suite of fireplace designs (W.268); 32-36: cahier *F* (W.61-65); 37-41: cahier *G* (W.115, 120-121, 190-191); 42-46: cahier *H* (W.272-276); 47-51: cahier *I* (W.104, 187, 259-261); 52-58: seven prints on five folios, cahier *L* (W.66-70, plus two *bis* numbers); 59-63: cahier *O* (W.71-75); 64-68: cahier *P* (W.76-78, 114, 188); 69-72: cahier *X*, one of its plates misbound above (W.79-80, 82, 278); 73-76: numbered series of fireplaces, its plate 2 misbound above (W.267, 269-271); 77-81: suite 8 (W.262-266); 82-86: numbered suite of *serrurerie* (W.280-284); 87-91: numbered suite of capitals (W.288-292); 92: single print by Scotin (W.279); 93: unsigned print (W.103); 94: single print by Benard (W.102); 95-96: two plates of *guéridons* (W.123-124); 97: single print by Dolivar (W.122); 98: unsigned print (W.83); 99-100: two prints on one folio (W.113, 197); 101-105: numbered suite (W.85-89); 106-110: numbered suite (W.90-94).

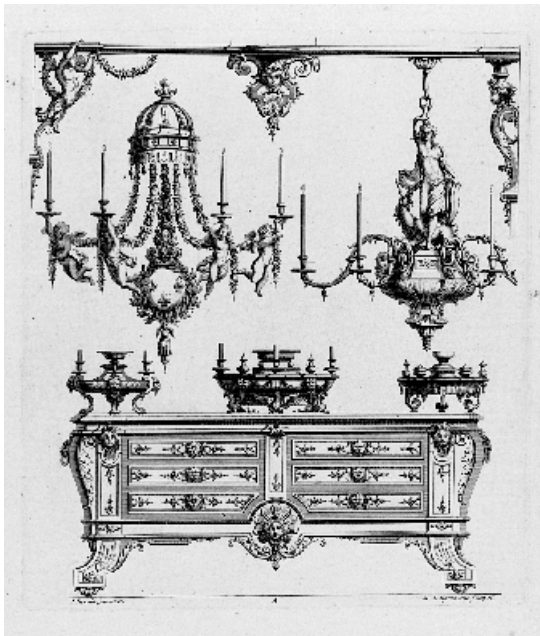
Plates 111-113: pompe funèbre (W.254-256); 114: pompe funèbre (W.234); 115: pompe funèbre (W.147); 116: pompe funèbre (W.144); 117: pompe funèbre (W.139); 118: pompe funèbre (W.143); 119: pompe funèbre (not surely identified, probably W.146); 120: pompe funèbre (W.141); 121: pompe funèbre (W.142); 122: devices (W.145); 123: pompe funèbre (W.152); 124: pompe funèbre (W.106); 125: pompe funèbre (W.285); 126-127: pompe funèbre (W.286-287); 128: pompe funèbre, designed by Jean Berain II in 1712 (W. p.259, no.3); 129: pompe funèbre (W.213); 130: pompe funèbre (W.214); 131: pompe funèbre, designed by Jean Berain II in 1714 (W. pp.260-261, no.4); 132-134: pompe funèbre (W.244-246).

Plate 135: 'Boutique de Galanterie', an unsigned print of Jean Lepautre (W.228); 136-137: two prints on one folio, 'Le Grand Vizier Cara Mustapha' about 1685 (W.132) and 'Bal costumé donné à la Cour par M. le duc... pendant le carnaval de 1683' (W.198); 138: picnic scene at Chantilly in 1688 (W.150); 139: 'Collation offerte au Roi par M. de Seignelay' in 1685 (W.134); 140-141: two prints on one folio, 'Scene de comédie' (W.23) and 'Scene de ballet' (W.22).

In comparison, the copy of a Jacques Thuret issue in the Millard collection, described by Claire Baines, apparently lacks these ten plates present in our copy: W.83, 122, 186, 267-271, 286-287 (unless her repetition of W.187 in *cahiers* B and I are errors and the two plates she fails to



Above 20. Three designs by Berain for chimneypieces and overmantels with clocks
 Below 20. A *bureau de marqueterie* executed after the model shown is in the Wallace Collection, London



identify in her section 3 are W.83 and W.122). The Millard copy includes two later prints by Claude Berain (1640–1729) not present in ours.

REFERENCES: Désiré Guilmar, *Les Maîtres ornementistes* (Paris 1880), pp.89–92; R.-A. Weigert, *Jean I Berain. Dessinateur de la Chambre et du Cabinet du Roi 1640–1711* (Paris 1937), II, especially pp.6–7, 13–14 (with census of copies); Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVII^e siècle*, I (Paris 1939), p.309, no.3 (Baujan) and pp.252–253, nos.22–23, 44 (Berain), III (1954), pp.240–241, nos.11–17 (Daigremont) and pp.437–471, *passim* (Dolivar), IV (1961), pp.591–592, nos.358–360 (Giffart), XI (1993), p.37, no.10, p.52, nos. 51–52, pp.139–140, nos. 244–245, p.213, no.455 (J. & J. Lepautre); Jérôme de La Gorce, *Berain Dessinateur du Roi Soleil* (Paris 1986), pp.132–137 (designs for funerals) and pp.141–154 (designs for craftsmen); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC 1993), 19 (134 plates on 128 folios)

BERTOTTI SCAMOZZI, Ottavio

*Ottavio Bertotti Scamozzi (1719–1790):
His ‘Reconstruction’ of Vincenzo Scamozzi’s
‘Archi Trionfali’ for the Entry of
Maria d’Austria, Vicenza 1581*

21. RONCONE, Lodovico. Manuscript
‘Lettera del Co. Lodovico Ronconi in cui
descrive gli onori e due Archi Trionfali,
che furono inalzati alla Serenissima
Imperatrice Maria d’ Austria nel suo
Passaggio per Vicenza coi Disegni dei
medesimi...’ concluding: ‘Di Vicenza il
giorno vi d’ Ottobre 1581’ and ‘L’ originale
si trova presso il nobil. Sig. Co. Antonio
Zago in Vicenza’.

[Vicenza circa 1780]

Oblong folio (355 × 522mm), manuscript on paper, (4)ff.,
complete, comprising: (folio 1r) ‘Lettera...’ (title as
transcribed above, verso blank), (folio 2r–4r) text commencing
‘Molto Mag.co Sig. mio oss:mo...’, with (folio 4v) list of six
appended drawings.

Bound with

BERTOTTI SCAMOZZI, Ottavio.
Six pen and black ink and wash drawings
by Gaetano Vicchi after Ottavio Bertotti
Scamozzi.

[Vicenza circa 1780]

(1) ‘Pianta dell’ Arco inalzato in Bocca di Strà’ (appellation from
list on folio 4v), (2) ‘Prospetto del detto Arco’, (3) ‘Suo Spacatto’,
(4) ‘Pianta dell’ Arco vizatto al Pozzo Rosso’, (5) ‘Suo prospetto’,
(6) ‘Spaccato del detto Arco’, each drawing enclosed within ruled
border (335 × 500mm) on sheets of uniform dimensions (355 ×
522mm), numbered at upper right *Ta: I to Ta: VI*, scale beneath
calibrated in *Piedi Vicentini* (a Vicentine foot measured at this time
357mm), signed in bottom left corners *O B S* [monogram of
Ottavio Bertotti Scamozzi] *Ex descript.* and in bottom right
corners *G V* [monogram of Gaetano Vicchi] *del.* (all versos
blank).

Bound with

BERTOTTI SCAMOZZI, Ottavio.
‘Disegno d’ un Arco Trionfale con due
Orchestre per una serenata fatta nella
Pubblica Piazza di Vicenza la notte
12 Novembre 1758 per la gloriosissima
esaltazione alla dignità Cardinalizia di sua
Eminenza Reverendissima Signor
Antonio Marino Priuli Vescovo della
medesima città Invenzione di Ottavio
Bertotti Scamozzi’.

[Vicenza circa 1780]

Title (as transcribed above, verso blank) and two pen and black
ink and wash drawings (plan and elevation, each with blank
verso), the drawings unnumbered, each enclosed by ruled border
(335 × 500mm) with beneath a scale calibrated in *Piedi Vicentini*,
signed in bottom left corners *O B S* [monogram of Ottavio
Bertotti Scamozzi] *Inven.* and in bottom right corners *G V*
[monogram of Gaetano Vicchi] *del.*

No apparent marks of ownership. Contents and binding in
superb state of preservation.

In a contemporary Italian mottled sheep binding, pastedowns of
a decorative *carta spugnata policroma* (large purple and yellow
‘flowers’), covers ruled in blind, back decorated with gilt orna-
ments.

£ 18,000

Our knowledge of the ceremonial architecture designed
by Vincenzo Scamozzi for the entry of Maria d’ Austria
at Vicenza in 1581 depends almost entirely on the account
given in a ‘Lettera’ written by Lodovico Roncone one
week after the event, but not printed until 1830; no
contemporary representations of the decorations survive.
The discovery of this album containing a manuscript copy
of Roncone’s ‘Lettera’, made about 1780, together with
a series of six highly finished drawings by Ottavio Bertotti
Scamozzi and Gaetano Vicchi which aim to ‘reconstruct’
Vincenzo Scamozzi’s two triumphal arches from that
literary account, enhances equally our understanding of
this festivity and of Bertotti’s activities.

The inclusion in the album of two additional draw-
ings by Bertotti and Vicchi documenting a triumphal arch
designed by Bertotti for Antonio Marino Priuli, erected
at Vicenza in 1758, adds also to our knowledge of that
festivity. The album appears to confirm speculation that



21. Triumphal arch erected by Vincenzo Scamozzi at the Porta di Padova in 1581 as envisaged by Ottavio Bertotti Scamozzi

Bertotti had prepared a collection of designs for publication, but latterly abandoned the project.

The Reception of Maria d'Austria at Vicenza in 1581

In late July 1581, the Podestà (Governor) of Vicenza, Giovanni Malpiero, received instructions from the Venetian Senate to prepare for a visit, on or about the 6th of September, by her Imperial Majesty, Maria d'Austria (1528–1603), mother of the reigning Emperor Rudolph II. Malpiero at once deputed two prominent citizens, Odorico Capra and Girolamo Schio, to organise decorations for her entry, choose a residence for the Empress, and arrange hospitality for her entourage. Capra engaged the painter Alessandro Maganza (1556–1640) and a team of local craftsmen to execute statues, large painted pictures in chiaroscuro, 'tabernacoli ingegnosi' representing the corporations, and other ephemeral decorations, to be placed along the Empress's route through the city. Capra also wrote to the architect Vincenzo Scamozzi (1548–1616), then living in Venice, requesting him to

come to Vicenza immediately and design ceremonial architecture.

Scamozzi had only just returned to the Veneto after two years' residence in Rome and Naples and was commencing work on two large projects, the church of S. Gaetano da Thiene in Padua and the Procuratie Nuove in Venice, whose commissions were awarded him respectively in March and April of 1582. Instead of travelling to Vicenza, Scamozzi dispatched to Capra designs for two triumphal arches which might be set up within a matter of days.

Uncertainty about Maria d' Austria's itinerary retarded preparations and little progress was made before 21st September, when news was received of her certain arrival on the 28th. At 10pm that evening the imperial entourage duly arrived. The Empress and her son Maximilian (1558–1616), travelling in twenty-eight carriages, were met on the outskirts of Vicenza by a company of cavalry commanded by Luigi Bragadin, organised into a long cortège, including Gaspare Cumesi, Scipione Costanzo, Giulio Pompei, Alfonso Porto, Pio degli Obizzi, and other prominent citizens dressed in their



21. Triumphal arch erected by Vincenzo Scamozzi at the Porta Castello in 1581 as envisaged by Ottavio Bertotti Scamozzi

livery, and escorted into the city. The procession lasted until midnight, when her Majesty was conducted by Conte Leonardo to the Palazzo Valmarana (now Braga), where she dined, enjoyed a musical entertainment, and spent the night. On the next day, the Feast of Saint Michael, the Empress attended a Mass celebrated in the Palazzo Valmarana, afterwards receiving homage from Monsignor Michele Priuli, bishop of Vicenza, and civic dignitaries. She then visited the cathedral, which had been specially ornamented by tapestries. At mid-day she set off in the direction of Verona, now joined by the marquises of Gonzaga, including little Luigi (died 1590, canonised 1606).

The documents for the Entry

There are no contemporary printed *relatione* of this entry and contemporary historians supply only brief reports.¹ Vincenzo Scamozzi refers with pride to his two triumphal arches in *L' Idea della architettura universale* (Venice 1615), but provides no illustrations of them.² The drawings which Scamozzi sent from Venice are lost and there is no

other contemporary pictorial documentation.

Our knowledge of the festivity and the architecture which Scamozzi designed for it is derived almost entirely from a single document, a 'Lettera' dated 6 October 1581, now apparently surviving only in copies made much later. One of these copies was discovered by Leonardo Trissino, who published it in 1830, remarking that he could identify neither author nor recipient. Trissino provides no details of his source, merely stating that it was a 'copia del

1 Cf. Giacomo Marzari, *La Historia di Vicenza* (Venice 1590), pp.170–171; Marilla Battilana & Gianfranco Donella, 'Viaggiatori stranieri a Vicenza', in *Storia di Vicenza. L' Età della Repubblica Veneta (1404–1797)*, edited by Franco Barbieri & Paolo Preto (Vicenza 1990), volume III/2, pp.361–362.

2 'Noi descriveremo le proportioni de gl' Archi dell' ordine Romano, ad imitatione di queglii, che fecero gli Antichi; e potiamo seruirsi d' essi ne gl' edifici publici, e priuati; come habbiamo fatto noi per occasione d' Archi Trionfali temporanei nel passaggio della Serenissima Imperatrice, Maria d' Austria per Vicenza, come anco in altre opere', in Vincenzo Scamozzi, *L' Idea della architettura universale* (Venice 1615), Part II, book 6, chapter 25, p.112; see also p.270.

secolo XVIII'.³ Two other copies, one very likely that used by Trissino since it was made 28 June 1825, are reported in the Biblioteca Civica di Padova; neither evidently identifies the author.⁴

The copy of the letter bound in our album has a descriptive title naming Conte Lodovico Roncone as author of the *Lettera* and Vincenzo Scamozzi as designer of the arches; the identity of the addressee remains unstated, however most likely Roncone was addressing a member of the Venetian Senate. Physical evidence of paper and binding suggest that the copy was made about 1780.⁵ At the end of the letter (folio 4 recto) is a subscription 'L' originale si trova presso il nobil. Sig. Co. Antonio Zago in Vicenza'.⁶ The text is the same as that printed by Trissino except for orthography and annexation (folio 4 recto) of the text of a lapidary inscription installed above the doorway of the Palazzo Valmarana to commemorate the Empress's visit.⁷

Lodovico Roncone was a poet and humanist, a 'grande conoscitore della lingua greca, uno dei maggiori nell' ambiente vicentino' in the judgment of a modern writer.⁸ He was acquainted with Gian Domenico Scamozzi, Vincenzo's father, and contributed the dedicatory letter 'Al molto honorato M. Francesco Senese' to the edition of Serlio edited by the elder Scamozzi (Venice 1584, reprinted 1600). Here Roncone enumerated almost all of young Vincenzo's projects through 1584. In the 'Lettera', Roncone reveals that he was commanded to narrate the events of the Empress's visit by a letter dated

27th September, and says he discharges the duty with pleasure, for he wishes to testify to the prudence and readiness of Odorico Capra and the diligence and industriousness of Vincenzo Scamozzi.

Roncone's 'Lettera' provides a very detailed description of Scamozzi's festival architecture, specifying the proportions and sizes of the arches, their materials and colours. The first arch, erected at the Porta di Padova through which Maria d' Austria entered the city, was decorated by Alessandro Maganza with painted columns and imperial insignia upheld by stucco lions, mottoes, inscriptions, and allegorical scenes of the Empress's father, Charles V, figures representing provinces of the empire (Germany, Spain, Sicily, and the New Indies), History, Fame, Eternity, etc. The other and principal arch, through which her cortège was due to exit, was erected at Porta Castello, where the two principal streets of the city intersect (now Corso Palladio). This arch differed from the first in that all four sides were decorated by allegorical paintings commemorating the Empress's late husband.

Some later chroniclers have insisted that Scamozzi only put up these arches, like a builder, that they were in fact designed by Palladio, or that Scamozzi took advantage of a wooden triumphal arch erected by Andrea Palladio for Priuli in 1565, which had afterwards been stored in a warehouse.⁹ A modern critic concedes that elements of the Priuli arch may have been incorporated in one of the 1581 arches.¹⁰

3 *Due lettere descrittive l' una dell' ingresso a Vicenza della imperatrice Maria d' Austria nell' anno MDLXXXI, l' altra della recita nel teatro Olimpico dell' Edippo di Sofode nel MDLXXXV*, edited by Leonardo Trissino (Padua 1830). The second letter is by Filippo Pigafetta; cf. Sebastiano Rumor, *Bibliografia storica della città e provincia di Vicenza* (Vicenza 1916), 3850.

4 These copies are cited by Bruno Brizi, 'Le Feste e gli spettacoli', in *Storia di Vicenza. L' Età della Repubblica Veneta (1404-1797)*, edited by F. Barbieri & P. Preto (Vicenza 1990), volume III/2, pp.194, note 41, as: 'Lettera sopra i due archi trionfali eretti in Vicenza d' invenzione di Vincenzo Scamozzi per la venuta della imperatrice Maria d' Austria li 28 settembre' (shelfmark 21/2537, ff.11 verso et seqq.) and 'Lettera dell' ingresso a Vicenza dell' imperatrice Maria d' Austria' (shelfmark H 13468). Cf. Franco Barbieri, *Vincenzo Scamozzi* (Vicenza 1952), p.126, who refers to a 'Lettera sugli Archi trionfali per Maria d'Austria datata di Vicenza il 6-10-1581 contenuta nella raccolta del Co. Leonardo Trissino'.

5 The binder's endpapers have an armorial watermark (star with wavy tail, emblazoned on a shield) with countermark OLANDA and initials FF addorsed. The album leaves are English paper from the J. Whatman mill (comparable to Heawood no.1849, type without '& Co.' in countermark as Heawood observed in a book printed 1768).

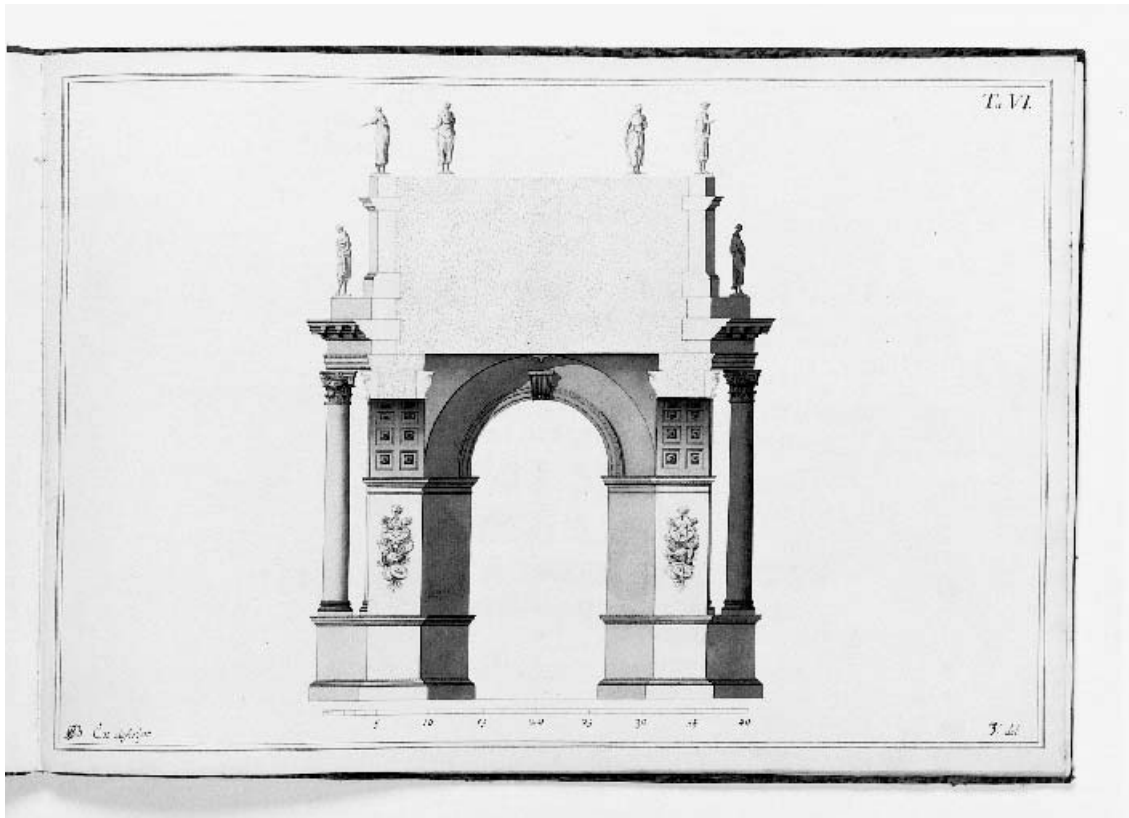
6 Antonio Zago was the son of the well-known antiquarian, archaeologist and engineer, Ortensio Zago (1654-1737); cf. Andrea Capparozzo, *Sulla vita e sugli scritti del conte Ortensio Zago vicentino* (Vicenza 1856) and Arnaldo Tormieri, *Biografia inedita del nob. conte Ortensio Zago* (Vicenza 1862). The document is not among the family papers preserved in the Biblioteca Civica Bertoliana, Vicenza (*Inventari dei manoscritti delle biblioteche d' Italia*, II, Florence 1892, pp.3-100).

7 On this inscription, cf. Sebastiano Rumor, *I conti di Valmarana di Vicenza* (1907); Lionello Puppi, *Andrea Palladio* (Vicenza 1973), II, p.369.

8 Franco Barbieri, *Op. cit.*, p.37. Cf. Paolo Angiolgabriello, *Biblioteca e storia di quegli scrittori così della città come del territorio di Vicenza* (Vicenza 1779), V, p.263.

9 Cf. P. Angiolgabriello, *Op. cit.*, V, p.243: 'Intanto del 1581 in occasione del passaggio della Serenissima Imperatrice Maria d' Austria per Vicenza, Vincenzo [Scamozzi] ebbe il merito di valersi, e di porre in opera (e nulla più) alcuni Archi Trionfali temporanei, e certe Piramidi, che il Palladio (suo Maestro) inventò, e fece servire all' ingresso... del Vescovo Priuli, e che servivano da molti anni in un Magazzino'; Silvestro Castellini, *Storia della città di Vicenza* (Vicenza 1822), XIV, p.126.

10 F. Barbieri, *Op. cit.*, p.127.



21. Section of the arch erected at Porta Castello for the entry of Maria d'Austria to Vicenza in 1581

Ottavio Bertotti Scamozzi:
His 'Reconstruction' of Vincenzo Scamozzi's
Archi trionfali

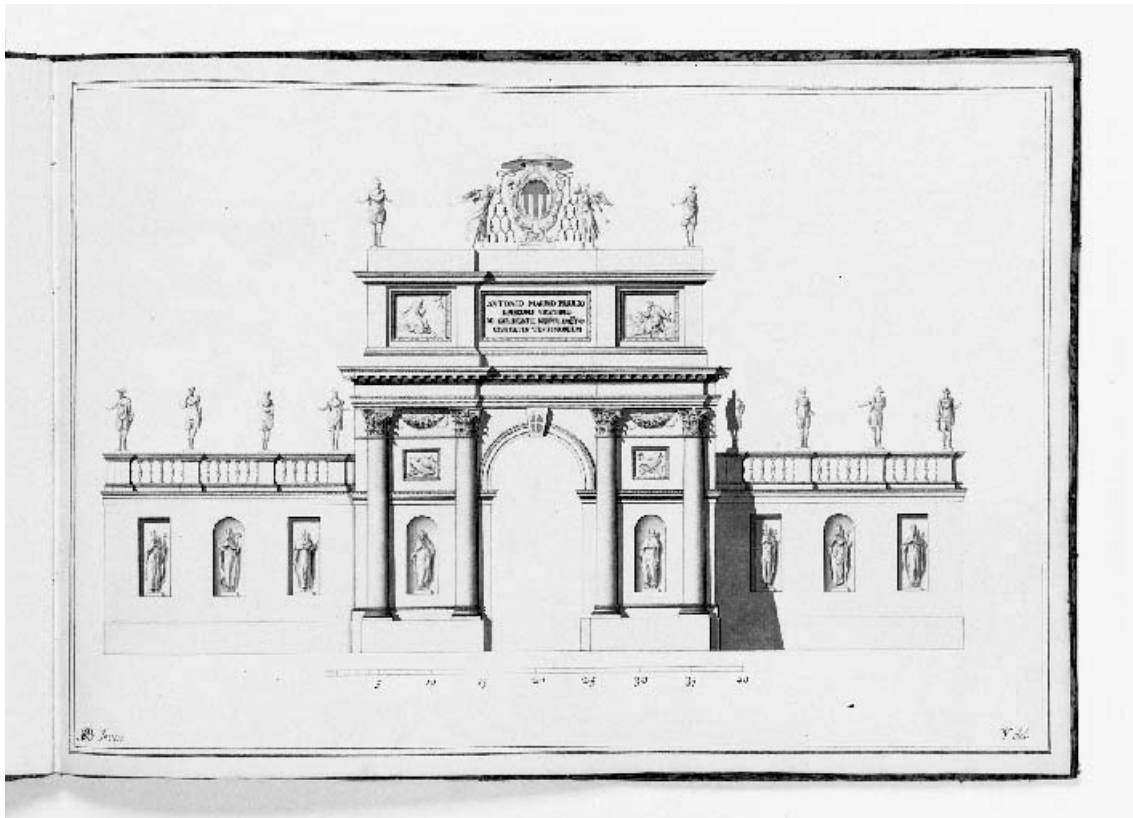
Bound after the *Lettera* are six pen and black ink and wash drawings (folios 5–10, verso blank), identified (appellation as in numbered list on folio 4 verso) as I. 'Pianta dell' Arco inalzato in Bocca di Strà'; II. 'Prospetto del detto Arco'; III. 'Suo Spaccato'; IV. 'Pianta dell' Arco vizzato al Pozzo Rosso'; V. 'Suo prospetto'; VI. 'Spaccato del detto Arco'. Each drawing is enclosed by a ruled border, numbered at upper right 'Ta: I' to 'Ta: VI', with scale beneath calibrated in 'Piedi Vicentini', and signed long the bottom 'O B S [monogram of Ottavio Bertotti Scamozzi] Ex descript.' and 'G V [monogram of Gaetano Vicchi] del.'.

The architect Ottavio Bertotti (1719–1790) had obtained at an early age the patronage of the executor of Vincenzo Scamozzi's estate, the architectural dilettante Marchese Mario Capra, who used his influence to have its endowment bestowed upon Bertotti, after which Bertotti in gratitude appended Scamozzi to his name. The

designation *Ex descript.* on each drawing indicates that it was prepared by Bertotti relying on Roncone's letter, not other drawings. Bertotti was attempting, in effect, the 'reconstruction' of Vincenzo's project, for which no iconographic memorials had survived.

Such conjectural reconstruction was then commonplace. In 1756, Antonio Visentini, utilising contemporary literary descriptions, a few painted and engraved sources, had 'reconstructed' on paper the ceremonial architecture designed by Palladio in 1574 for the reception offered Henry III by the Venetian State.¹¹ In *Le Fabbriche e i disegni di Andrea Palladio raccolti ed illustrati da Ottavio Bertotti Scamozzi*, published at Vicenza, 1776–1783, Bertotti himself occasionally felt obliged to provide full designs where only a portion of a building had been constructed (e.g. the Palazzo Porto-Breganze of which only two bays

¹¹ Issued as a suite of ten plates, entitled *Pianta ed alzato del magnifico arco trionfale e loggia eretto dal celebre architetto Andrea Palladio*; see L. Padoan Urban, 'Apparati scenografici nelle feste veneziane cinquecentesche', in *Arte veneta* 23 (1969), pp. 151–152, 155, and figs. 170–171.



21. Triumphal arch erected by Ottavio Bertotti Scamozzi in the Piazza dei Signori in 1758

were erected), and it seems such imaginative work appealed to him.¹²

Little is known of the draughtsman, Gaetano Vicchi, who translated Bertotti's sketches into finished drawings, signing each with his monogram. From the early 1770s, Vicchi collaborated with Bertotti on *Le Fabbriche e i disegni di Andrea Palladio raccolti ed illustrati*, drawing, or both drawing and engraving, numerous plates (four volumes, Vicenza 1776–1783).¹³ Vicchi became Bertotti's brother-in-law when the architect married his sister Maddalena. In 1788 Vicchi produced a print of a triumphal arch designed by Bertotti for Camillo Bernardino Gritti and erected in the Piazza Matteotti of Vicenza.¹⁴ He was still living in 1801.

¹² Cf. G.G. Zorzi, 'La interpretazione dei disegni palladiani', in *Bollettino del Centro Internazionale di Studi di Architettura Andrea Palladio* 10 (1968), pp.106, 110.

¹³ Loredana Olivato, 'Per la genesi dell' edizione palladiana di O. Bertotti Scamozzi', in *Arte Veneta* 27 (1973), pp.300–308.

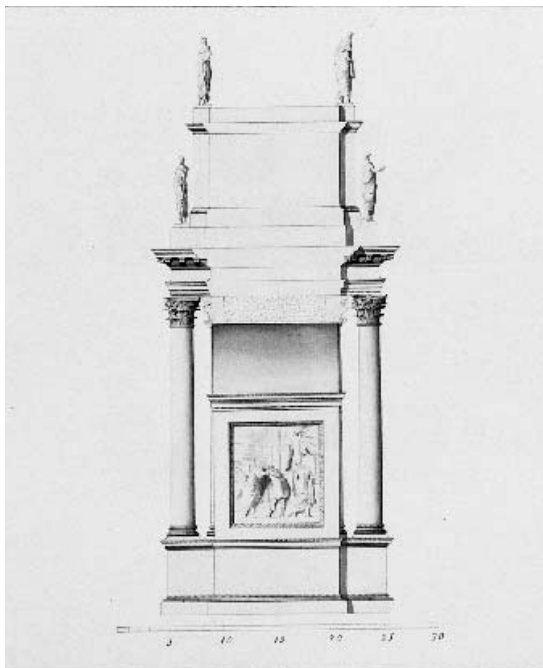
¹⁴ Christine Kamm-Kyburz, *Der Architekt Ottavio Bertotti Scamozzi 1719–1790. Ein Beitrag zum Palladianismus im Veneto* (Bern 1983), pp.280–282, with reproduction.

Ottavio Bertotti Scamozzi:
His *Arco trionfale* in honour of
Antonio Marino Priuli

Bound after Bertotti's drawings of Vincenzo Scamozzi's architecture for the entry of Maria d' Austria in 1581 is a leaf with descriptive title (transcribed above) followed by two pen and black ink and wash drawings, one a plan and the other an elevation of a triumphal arch. Both drawings are enclosed by a ruled border and have beneath a scale calibrated in 'Piedi Vicentini', and are signed along the bottom 'O B S [monogram of Ottavio Bertotti Scamozzi] Inven:' and 'G V [monogram of Gaetano Vicchi] del:'.

The arch for Bishop Antonio Marino Priuli (1707–1772), erected in the Piazza dei Signori on 12 November 1758, to celebrate his attainment of cardinalial rank, was the first public commission received by Bertotti.¹⁵ The arch was made of painted canvas stretched

¹⁵ Loredana Olivato, *Ottavio Bertotti Scamozzi studioso di Andrea Palladio* (Vicenza 1975), pp.37–38; C. Kamm-Kyburz, *Op. cit.*, pp.19, 23, 64–67.



21. Detail showing painted decoration by
Alessandro Maganza (Porta di Padova)

on a wooden frame and measured nearly eighteen metres in height; the whole apparatus, including the wings, was thirty metres wide. The festivity was commemorated by a pamphlet, evidently written by Bertotti himself, which is illustrated by four engravings by Cristoforo Dall'Acqua (1734–1787).¹⁶ These engravings depict the arch, the north and south sides of the Piazza.

The first of the two drawings in our album is a measured plan of the apparatus and it is notable that no engraved plan appears in the book. The second drawing shows the front of the arch; this was shown in the book, however there are numerous and significant differences between the drawing and the published print in the depiction of the sculptural and painted decoration. In the print, the wings of the arch are represented as plain stone, whereas in the drawing six clerics – ancestors of Priuli – are shown standing in niches. On the balustrades on top of the wings, four urns and six figures are depicted in the print; eight, different figures appear in the drawing. Both drawing and print show painted reliefs of a cardinal's hat and bishop's mitre, but in different positions, and two painted reliefs shown on the drawing do not appear in the print. The family insignia on top of the arch, its supporters, and accompanying decoration, is also executed differently. Our drawing clearly was not the one presented to the engraver Cristoforo Dall'Acqua for copying.

Ottavio Bertotti Scamozzi:
Materials gathered for an unpublished *Raccolte*?

In her discussion of a drawing (Avery Library Ms. AA 5–30, Box 5) for an unrealised project – ‘una favolosa costruzione – forse un teatro?’ – signed ‘Ottav: Bertotti Scamotius Inv. Cajet.Vichj del.’, and numbered in an upper corner ‘Ta:IV’, Loredana Olivato speculates that Bertotti had planned another publication, with Vicchi again his collaborator, which reached such an advanced stage of preparation that the drawings were numbered for the engraver, before being abandoned.¹⁷ She speculated further that the theme of this publication was to be Bertotti's unrealised projects.

When Christine Kamm-Kyburz later came to discuss the Avery Library sheet, she considered it an ‘Idealprojekt für einen Palazzo’ of *circa* 1780.¹⁸ Kamm-Kyburz reviews and cautiously embraces Olivato's conjecture about the context of the drawing, concluding that until further, associated drawings are identified, the content and purpose of any such intended publication must remain hypothetical.¹⁹

Those features which distinguish the project depicted in the Avery drawing – gigantic columns, a profusion of statuary, and other grandiose ornamentation – are characteristics of ephemeral architecture. The modest width of the façade (according to the scale, calibrated in ‘piedi vicentini’, it is only 35 metres) is further reason to interpret the design as a temporary structure.

Since the measurements of the drawing (350 × 530mm) are virtually identical to those bound in our album (355 × 522mm), it could be they are fragments of a single *Raccolte*, the publication imagined by Olivato, which was perhaps devoted to ephemeral architecture erected in Vicenza. Besides uniformity in size, incidental details of draughtsmanship and presentation suggest that the Avery Library sheet and the eight drawings in our album were all produced within the same, relatively short span of time.

16 Ottavio Bertotti Scamozzi, *Descrizione dell' arco trionfale e della illuminazione fatto nella pubblica piazza di Vicenza la notte 12. novembre 1758 per la gloriosissima esaltazione alla dignità cardinalizia di sua eminenza reverendissima signor Antonio Marino Priuli vescovo della medesima città* (Vicenza 1758); L. Olivato, *Op. cit.*, figs.11, 12, 13, 16.

17 L. Olivato, *Op. cit.*, p.34., reproduced p.98.

18 C. Kamm-Kyburz, *Op. cit.*, pp.210–212, 321.

19 Kamm-Kyburz has since discovered in the Museo Civico, Bassano del Grappa, a second, highly finished drawing signed by both Bertotti and Vicchi, however she has not yet reevaluated the issue. See C. Kamm-Kyburz, ‘Ottavio Bertotti Scamozzi’, in *Allgemeines Künstler-Lexikon*, 10 (Munich & Leipzig 1995), p.133.

BIDLOO, Govert

22. *Relation du voyage de sa Majesté britannique en Hollande, Et de la Reception qui luy a été faite.*

The Hague, Arnout Leers, 1692

Folio, (58)ff. signed ★⁴ A–Z² Aa–Dd² and paginated (8) 1–108, plus engraved title-page (in French), letterpress title-page with large woodcut armorial insignia, engraved portrait of William III by Pieter van Gunst after Brandon, and fourteen plates by Romeyn de Hooghe (eleven are double-page and three full-page).

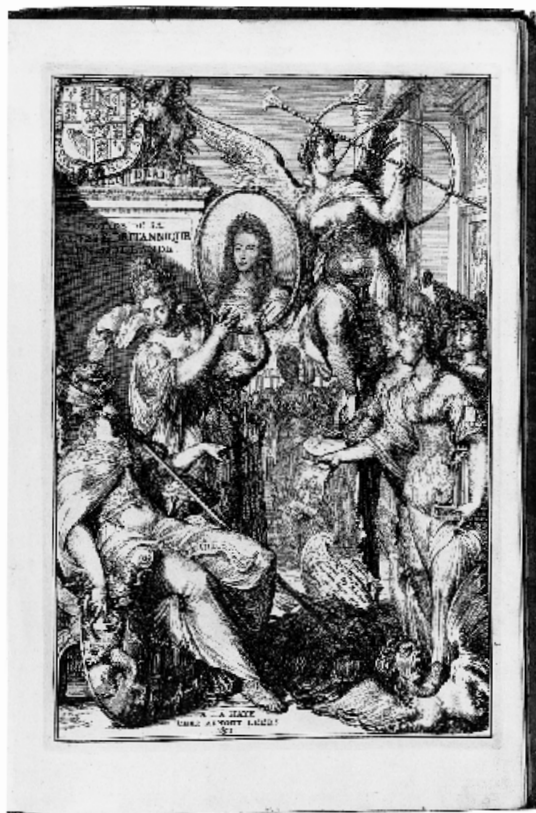
Ownership inscription of E.W. Cost dated 1693 on front free-endpaper; exlibris of B. Luza. Several small stains by droplets of ink (one on a plate), otherwise a very attractive copy with superior impressions of the prints.

Bound in contemporary Dutch calf, the back decorated in gilt (joint cracked down one inch of the back).

£ 2850

A description of the triumphal welcome organised by the magistrates of The Hague for the stadholder-king William III of Orange and England, to a meeting of the allies leagued against Louis XV. The text was translated from the Dutch (published by Arnout Leers in 1691) by the journalist Jean Tronchin du Breuil (1641–1721) and features the same splendid illustrations engraved by Romeyn de Hooghe (1645–1708) as the Dutch edition.

The procession was based on Roman sources such as Trajan's Column, after which De Hooghe's collaborator Augustinus Terwesten had made sketches during a visit to Rome (*The Age of William III and Mary II. Power, politics and patronage 1688–1702*, edited by R.P. Maccubbin & M. Hamilton-Phillips, Williamsburg, VA 1989, pp.282–283). Drawings and plans for the temporary architecture erected in honour of the king were commissioned from De Hooghe by the art academy 'Pictura', of which he was a member. De Hooghe designed three triumphal arches (a fourth was designed by Stephen Vennekool) in wood and canvas and painted in 'blue stone' and with allegorical scenes adapted from Ripa and Picinelli. A huge wooden equestrian statue of William, the only over-life size equestrian statue erected in Holland before the 19th century, was lent by the Leiden town architect Jacob Roman, and other statuary in plaster or soft wood was specially commissioned. In the market square, a circular wall was put up, painted with scenes of William's military triumphs, enclosing two obelisks. The climax of the festivities was a fireworks display on the Vyver, consuming



22. Frontispiece engraved by Romeyn de Hooghe

an apparatus adorned by William's monograms and patriotic mottoes (*Courts and Colonies. The William and Mary Style in Holland, England and America*, exhibition catalogue Cooper-Hewitt Museum, New York 1988, 230).

This is one of the most intensively studied of all Dutch festival books and copies are regularly exhibited; see especially, D.P. Snoep, *Praal en Propaganda. Triumfalia in de Noordelijke Nederlanden* (Alphen aan den Rijn 1975), pp.91–153 and Clifford Ackley, *Printmaking in the Age of Rembrandt*, exhibition catalogue, Museum of Fine Arts (Boston 1981), 209 (Dutch edition); *Festivities: Ceremonies and Celebrations in Western Europe 1500–1790*, exhibition catalogue Bell Gallery, Brown University (Providence, RI 1979), 28 (the hand-coloured copy of the Dutch edition from the Gouray collection).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2953; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Sd26; John Landwehr, *Romeyn de Hooghe as book illustrator* (Amsterdam 1970), 80; Landwehr, *Splendid Ceremonies. State entries and royal funerals in the Low Countries* (Leiden 1971), 147

BIONDO, Michelangelo

23. *Della nobilissima pittura, et della sua arte, del modo, & della dottrina, di conseguirla, ageuolmente et presto... Gionti ui sono anchora tutti li pittori famosi di questa etate, con le loro gloriose pitture & doue, con bellissima petteione di decaquadri del auttore.*

Venice, 'Alla insegna di Appolline'
[i.e. Bartolommeo l' Imperadore], 1549

Octavo, (31)ff. signed A⁴ A–G⁴ (lacking G⁴, blank except for printer's device) and foliated (4) 1–27.

Two sonnets by Petrarch 'In lode dell' Ecc.mo Pittore Simone [Martini] da Siena' written on blank G³ verso in a fine contemporary hand (headline in gold ink), contemporary marginalia and corrections to text in the same hand; ownership inscription *Girolamo Caratti. Udine* on endpaper (circa 1811); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1105). Browned and waterstained; but a good copy nonetheless.

Bound in early 19th-century calf-backed sprinkled boards, edges painted yellow.

£ 1850

Only edition of an early work of art theory, combining chapters on such subjects as 'Della diffinitione de l' arte Pittoria' (according to Aristotle), 'Della dignita della pittura' and 'Della principal diuisione della pittura', with notices of thirteen painters: Raphael, Sebastiano del Piombo, Perino del Vaga, Francesco Salviati, Mantegna, Lorenzo Costa, Francesco Francia, Titian, Michelangelo, Parmigianino, Pordenone, Polidoro da Caravaggio, and Maturino da Firenze.

The author (1500–1565), a polymath, published about twenty-five treatises on a wide range of subjects, including astrology, astronomy, canine medicine, physiognomy, and rhetoric, and he also translated and edited works by classical, mediaeval, and contemporary authors. His egregious errors in this book – the 'Last Supper' of Leonardo da Vinci is famously misattributed to Mantegna – are compensated by numerous references to works of art now lost or imperfectly known, such as a lost work by Mantegna in the Palace of San Sebastiano in Mantua (cf. *Andrea Mantegna*, exhibition catalogue, London 1992, nos.146–147) and a lost work by Pordenone in Palazzo San Marco (i.e. Palazzo Venezia) in Rome (Charles Cohen, *The Art of Giovanni Antonio da Pordenone*,

Cambridge 1996, p.743).

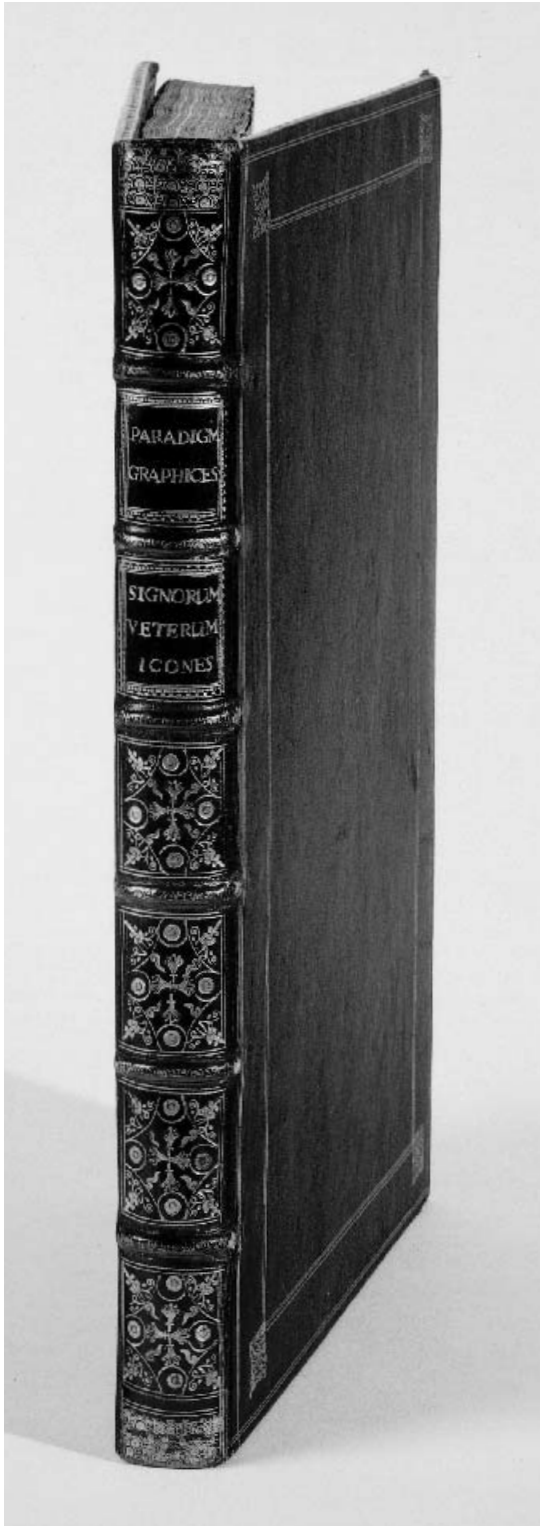
An early owner neatly wrote on a blank page (partly in gold ink) the two well-known sonnets by Petrarch which are the principal evidence for the lost 'Portrait of Laura' painted circa 1336 by Simone Martini (the poems are numbered 77–78 in the *Canzoniere*; cf. Andrew Martindale, *Simone Martini*, Oxford 1988, pp.183–184).

No new edition was demanded until modern times, when facsimile reprints were published at Farnborough (1972) and at Bologna (1977), and passages reprinted in *Scritti d' arte del Cinquecento*, edited by Paola Barocchi (Milan 1971), pp.767–780.

REFERENCES: Cicognara 82; British Museum, *STC of Italian Books* (1958), p.106; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1989), B–2266 (nine copies); four copies located by the National Union Catalog, 58, p.251 (Folger, Chicago, Yale, Harvard), and two others contributed to RLIN (Penn State, Michigan)



24. The attribution to 'Pomarancio' is erroneous and the print reproduces a preparatory drawing by Giuseppe Cesari for fresco decorations in S. Prassede, Rome



BISSCHOP, Jan de

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

[Amsterdam], Nicolaes Visscher,
[undated; after 1671]

Two parts, folio (365 × 235mm), (58, 101)ff. comprising, I: engraved title by Gérard Lairesse and suite of fifty-seven etched plates, sequentially numbered, the draughtsman's name and De Bisschop's monogram on each print. II: engraved sub-title by De Bisschop, suite of one hundred etched plates, numbered and inscribed as before.

Letterpress exlibris *Viscount Mersey, Bignor Park* on pastedown. A very fine copy.

Bound in contemporary 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 *Bronzefimis* endpapers of Augsburg type.

£ 5600

Second editions of two celebrated suites of etchings by Jan de Bisschop (*circa* 1628–1671) reproducing figure compositions and studies by mostly Florentine and Roman draughtsmen, including Annibale Carracci, Lodovico Cigoli, Domenichino, Correggio, Giulio Romano, Andrea del Sarto, Vasari, and Paolo Veronese, and antique or pseudo-antique busts and sculptures drawn by among others Salviati, Jacques III de Gheyn, Willem Doudijns, Cornelis Poelenburgh, and by De Bisschop himself.

The *Paradigmata* 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*. De Bisschop chose to copy sheets which he judged first and foremost to be master drawings, reproducing some entirely, some only in part, and occasionally combining on one plate different drawings by an artist, or drawings by several different artists. The *Paradigmata* is thus distinguished from all previous drawing manuals, which had presented either the work of a single artist, or the works to be found at a single location (for the sources of the drawings reproduced, mostly Dutch collections, see J.G. Van Gelder &

24. Binding height 370mm



24. This print reproduces a Roman copy of a lost Hellenistic sculpture, Dionysius and Ampelius, drawn by De Bisschop while in the collection of Gerrit Uylenburgh, now in the Rijksmuseum van Oudheden, Leiden

Ingrid Jost, *Jan de Bisschop and his Icones and Paradigmata*, edited by Keith Andrews, Doornspijk 1985).

De Bisschop began work on the *Paradigmata* about 1667 with the intention of etching one hundred plates in four parts of twenty-five plates each, but he died before completing the project. The first edition comprises title, dedication, and twenty-five plates, and is exactly what De Bisschop had intended as the second part of his work; three copies of it survive. Our second edition, published posthumously, presents thirty-two further etchings which De Bisschop had left in a completed or partly-completed form (plates 26 through 57), preceded by a title engraved by Gérard Lairesse (1641–1711) glorifying the deceased author of the work (J.M. Timmers, *Gérard Lairesse*, Amsterdam 1942, pp.126–127).

Two issues of the second edition have been noted: one has a letterpress title-page in Latin and Dutch and a dedication to Jan Six and is printed on small paper (page

dimensions 310 × 195mm) having insignia of Amsterdam watermark and various countermarks (GG, AC, IV, VC); the other issue (to which the present copy belongs) is without letterpress and is printed on larger paper (page size about 360 × 215/230mm) having a crowned shield and Strasbourg lily watermark and countermark of the monogram of Jesus (IHS) or initials MI. A third edition with the name of the publisher Hendrik de Leth added to Lairesse's title-page appeared about 1740.

The second work in the volume, the *Signorum veterum icones*, is a collection of one hundred etchings after drawings of antique and pseudo-antique sculptures in Amsterdam collections and elsewhere. 'De Bisschop presented his selection 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' (Bolten p.72). 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 (the drawings and sculptures copied by De Bisschop are identified also 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 graphices* 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: F.W.H. Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, II (Amsterdam 1950), p.44; Jaap Bolten, *Method and Practice: Dutch and Flemish Drawing Books 1660–1750* (Landau 1985), pp.69–72; *Jan de Bisschop 1628–1671*, exhibition catalogue, Museum het Rembrandthuis (Amsterdam 1992)

Opposite 25. Report on structural damage caused by a lightning bolt striking the cathedral of Florence

BOCCHI, Francesco

25. *Epistola... ad perillustrem Philippum
Valorium ruinam, stragemque fractae
Pergamenae Florentinae testudinis deplorantis.*

Florence, Michelangelo Sermartelli, 1604

Quarto, (4)ff. signed A⁴ and paginated 1–7 (1), large woodcut of the cupola of the Florence Duomo on title-page.

Inkstamp on title-page of G. Galletti; exlibris of Giannalisa Feltrinelli (sale Christie's, London, 2 June 1998, lot 1682). Lightly stained, a small piece torn from corner of title-page.

Bound in modern cartonnage.

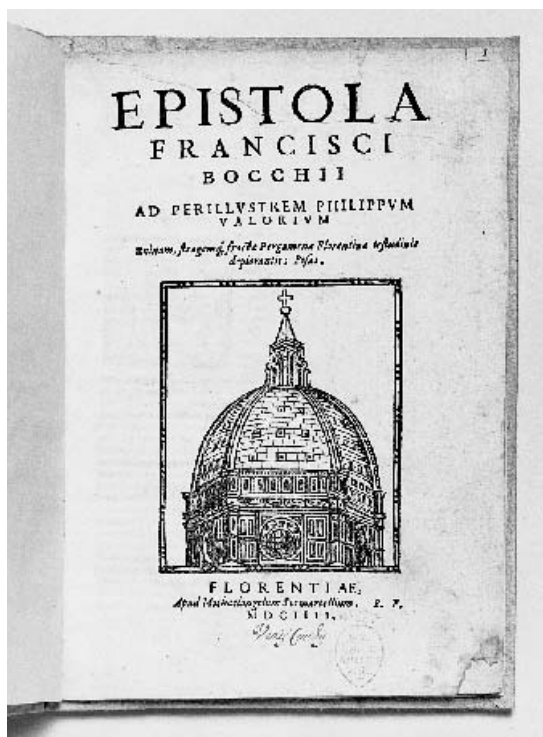
£ 550

Only edition of this letter to Filippo Valori (dated at Florence, 7 February 1600, *stile fiorentino*) concerning the damage that had been incurred during the night of 27th January, when a lightning bolt struck the lantern on the cupola of S. Maria del Fiore. It is the rarer of two letters by Bocchi on this subject; the other entitled *Epistola... de restitutione sacrae testudinis florentinae*, addressed to

Francesco Nicolini and written 29 August 1603, also was published by Sermartelli (Cicognara 1139), with the same woodcut of the cupola on its title-page.

An historian recounts the incident: 'su le cinqu' ore di notte, con grandissimo strepito e danno: venne a terra la palla e la croce, con infiniti marmi, con tal veemenza e forza scheggiati, che corsero fino a mezzo la via' de Servi. Alle persone abitanti quivi vicine tal fu lo spavento, che chi racconta il fatto asserisce, che, restati sbalorditi, parve loro arrivata la fin del mondo; e che la voce unita di chi poteva gridare, era il chiamar misericordia (Ferdinando Leopoldo del Migliore, *Firenze illustrata*, 1684, cited by Cesare Guasti, *La cupola di S. Maria del Fiore*, Florence 1857, p.208). The problems of restoring the cupola were resolved by Gherardo Mechini, who designed ingenious scaffolding, and completed the work by 1 November 1601 (cf. Gigi Salvagini, *Gherardo Mechini architetto di Sua Altezza: architettura e territorio in Toscana 1580–1620*, Florence 1983, p.106).

REFERENCES: Domenico Moreni, *Biblioteca storico-ragionata della Toscana* (Florence 1805), I, pp.135–136; *Autori italiani del '600* (reprint Rome 1986), 4342; British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.120; only the Yale copy located by the National Union Catalog (volume 62, p.518)



BOECKLER, Georg Andreas

26. *Architectura curiosa nova. Das ist, Neue ergötzliche, Sinn- und Kunstreiche, auch nützliche Bau- und Wasser-Kunst.*

Nuremberg, Christoph Gerhard for Paul Fürst, [undated; circa 1664]

Four parts, folio, (20, 8, 14, 16)ff. signed a⁴ A–D⁴, a–b⁴, A–B⁴ C⁶, a–d⁴ and paginated 1–32, (2) 1–14, (2) 1–26, (2) 1–29 (1), plus four engraved plates (part I), seventy illustrations on forty-four plates (part II), 120 illustrations including one folding on 116 plates (part III) and thirty-six plates (part IV), the title-print signed by Abraham Aubry and another by Balthasar Schwan (III, pl.100), the remaining plates by anonymous printmakers.

Engraved exlibris of the *Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach*. In superb state of preservation.

Bound in contemporary vellum over paper boards.

£ 3850



26. Design for a fountain in bronze or marble

A pattern book of garden and fountain designs by the Alsatian architect and mathematician Georg Andreas Böckler (circa 1620–1685), dedicated to the Archbishop of Salzburg by his publisher, 16 March 1664.

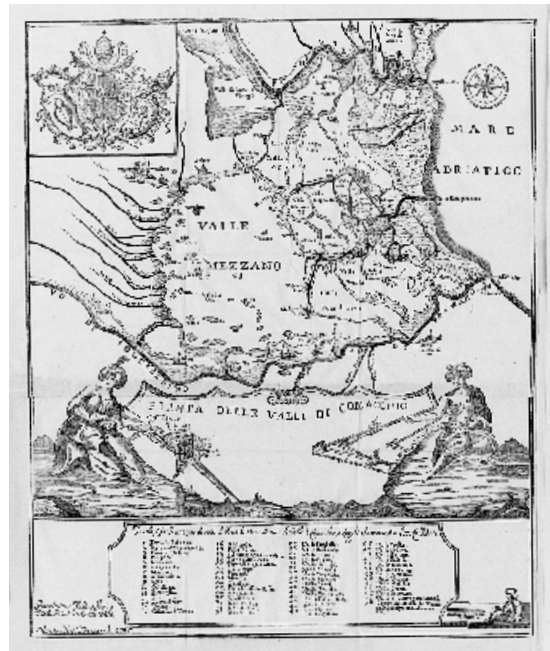
The first of its four parts deals with fundamental hydrodynamics; part two illustrates the kinds of jets which result from different combinations of pipes, with designs comprising geometric forms set on fibula-like bases, fanciful creatures, and figural genre motifs; part three illustrates grand pleasure fountains, including several designed by Giambologna and Bernini, and others taken from Maggi's *Fontane di Roma* (1618) and from Salomon de Caus; and part four features views of fountains and other garden architecture in Italy, Germany, and France – despite the claim on the title, there is nothing of English origin – combined with patterns for parterres and topiary mazes. One of the latter designs was executed as recently as 1972–1974 (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 having German text; the imprint in the other edition reads 'Nürnberg, In Verlegung Paul Fürstens Seel. Wittib. und Erben, Gedruckt daselbst bey Christopff Gerhard', so it must have been issued after 1666, the year of Fürst's death

(the copy of that edition in the British Library's *Catalogue of Books printed in German-speaking Countries... from 1601–1700*, 1994, B-1591, is dated circa 1680). An edition in Latin translation by J.C. Sturm was published in 1664 by pasting cancel slips over the engraved German title.

The present copy was a relatively late acquisition of Count Wolfgang Engelbrecht von Auersperg (1610–1673) and consequently does not feature the bold inscriptions across the title-page ('Wolfgangus Engelbertus Comes ab Auersperg Capitanus Carn' and 'Catalogus inscriptus') which were added by his librarian, Johann Heinrich Schönleben, when cataloguing the library in 1655–1656. It exhibits the fresh state of preservation typical of that collection; see Martin Bircher, 'The "Splendid library" of the counts of Auersperg in Ljubljana', in *The German Books 1450–1750. Studies presented to David L. Paisey* (London 1995), pp.285–297 (exlibris fig.3).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3577; *Catalogue of Botanical Books in the Hunt Collection* (Pittsburgh 1958–1961), 295; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 314; cf. Cicognara 866 (Latin edition), *Fons Sapientiae: Garden Fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks (Washington, DC 1977), pp.6–9 (Latin edition)



27. Woodcut map of the Valli di Comacchio
(reduced from 635 × 520mm)



27. Woodcut illustrating the curing of fish at Comacchio

BONAVERI, Giovanni Francesco

27. *Della città di Comacchio delle sue lagune, e pesche descrizione storica civile e naturale* [edited by Pietro Paolo Proli].

Cesena, Gregorio Biasini, 1761

Folio, (128)ff. signed π^4 A–Z⁴ Aa–Hh⁴ (error of imposition in quire O, but complete) and paginated 1–8 1–247 (1), plus three folding woodcut plates.

Blindstamp and exlibris on endpapers of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 433). A very fine copy.

Bound in contemporary cartonnage.

£ 4200

Only edition of this description of Comacchio, a small town on the Adriatic north of Ravenna, most of whose inhabitants are engaged in catching or curing fish (especially eels). The third part (pp.169–246) discusses all the

fishes inhabiting the Lagoon, citing among others Giovio and Aldrovandi, indicating how each fish is best caught and preserved. At the end is a 'Catalogo delle erbe, che sono le più considerabili nelle isolette, ed intorno la città, e laguna di Comacchio'. The author was a local physician and a founder-member of the Accademia delle Scienze of Bologna, to which he bequeathed his manuscripts. The present work is the only one published (Giovanni Fantuzzi, *Notizie degli scrittori bolognesi*, Bologna 1782, II, p.290).

The first of the three folding woodcuts (635 × 520mm, on two joined sheets) is a remarkable 'Pianta delle Valli di Comacchio', drawn by Giustiniano Felletti, a consultant expert of the Reverenda Camera Apostolica in Comacchio, and cut by Silvestro Neri, 'Incisore di S.M.C.'. Two other, unsigned woodcuts (each 265 × 400mm) show fishermen and their special nets, traps, and boats; and a kitchen interior with men and women at work cooking and preserving fish.

REFERENCES: Carlo Lozzi, *Biblioteca storica della antica e nuova Italia* (Imola 1881–1886), 1279; Baron Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.32; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.102

[BORGHESE, Scipione,
Cardinal]

28. *La Villa Borghesi canti due per il solenne ingresso di sua eminenza il Signor Cardinal Scipione Borghesi legato a latere di Ferrara. L'anno MDCCLXXII.*

Venice, Giovanni Battista Albrizzi, 1772

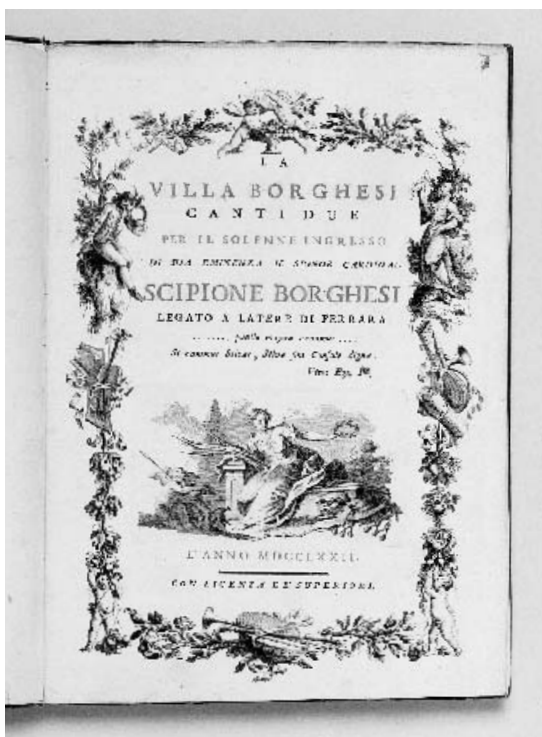
Folio, (24)ff. signed $\pi^4 \star^8 \star^{\star 12}$ (blank $\pi 1$) and paginated (4) 1–41 (3), title printed letterpress in red & black and further ornamented by an engraved vignette and border, seven engraved head- and tail-pieces, printer's ornament on last leaf, two woodcut initials.

Lightly stained in lower margin, otherwise an excellent copy.

Bound in old paper wrappers.

£ 975

An anonymous poetical description of the Villa Borghese at Rome in two cantos of sixty-three and forty-nine octaves respectively, after which are 'Annotazioni' identifying the architects, painters, and sculptors mentioned in



the text, biographical notices of Borghese family members, and similar details. On 16 December 1771, Cardinal Scipione Borghese (1734–1782) replaced Cardinal Girolamo Spinola in the ecclesiastical administration of Ferrara. This volume was published to commemorate his first visit to Ferrara as Papal Legate (*Dizionario biografico degli italiani*, 12, pp.616–618).

The book was commissioned from the Venetian press of Giovanni Battista Albrizzi (1698–1777) and is decorated by ornaments from that large and distinguished stock. The title-page border and a tail-piece were engraved after designs by Giambattista Piazzetta and had featured in the *Rime e Versi per l'ingresso di Luigi Pisani* published by Albrizzi in 1753 (these ornaments are reproduced by Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento*, Milan 1943, tav.33, 56, and in *The Glory of Venice*, exhibition catalogue, London 1994, p.163, no.82). The head-piece and tail-piece to the 'Canto Primo' derive from the Manin *Gratulatoria* of 1764 (reproduced by Morazzoni tav.43, 50). The head-piece to the 'Canto Secondo' comes from Bossuet's *Oeuvres*, one of Albrizzi's most celebrated productions, published between 1736 and 1758. This ornament is now substantially reworked, the horse being replaced by a cowherd (for the original version, see *The Glory of Venice*, p.158, fig.77a).

The book is recorded neither by Morazzoni nor by Maria Lanckoronska, *Die venezianische Buchgraphik des XVIII. Jahrhunderts* (Hamburg 1950).

[BORGHINI, Vincenzo]

29. *La descrizione della pompa, e dell'apparato fatto in Firenze, nel battesimo del Serenissimo Principe di Toscana.*

Florence, Jacopo Giunti, 1577

Quarto, (16)ff. signed A–D⁴ and paginated 1–30 (2), woodcut Medici insignia on title and printer's device on last page (Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI*, Florence 1983, fig.70), two woodcut initials, symbol drawn in ink on p.10 where required.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1228). Lightly washed and pressed, but a good copy.

In a 20th-century quarter-morocco binding.

£ 1850



29. Description of Buontalenti's reconstruction of the Florentine Baptistry

A booklet commemorating the baptism on 29 September 1579, of Filippo de' Medici (1577–1582), the long-awaited heir to Francesco I de' Medici, providing an especially detailed description of the architecture, pictures, and statues adorning the exterior and interior of the Baptistry of San Giovanni, as well as accounts of the procession of the infant prince and visiting dignitaries from the Palazzo Vecchio to the Duomo, of the ceremony itself, and celebrations afterwards, including lion and bull hunts in Piazza Santa Croce, and a fireworks display.

The antiquarian Vincenzo Borghini (1515–1580), artistic advisor at the Medici court, was charged with preparation of an iconographical programme, and on the external evidence of his correspondence with the Grand Duke and the printer Jacopo Giunti, Borghini can be identified as author of the anonymous *Descrizione* text (Eve Borsook, 'Art and Politics at the Medici court, II: The baptism of Filippo de' Medici in 1577', in *Mitteilungen des Kunsthistorischen Institutes in Florenz* 13, 1967–1968, pp.95–114, especially p.106).

A team of artists and craftsmen, assembled under the supervision of the Grand Duke's favourite architect,

Bernardo Buontalenti, translated Borghini's complex scheme into ephemeral decor. Permission was granted to remove from the Baptistry the mediaeval high altar, monks' choir, and octagonal font, on the grounds that they were not in harmony with the ancient structure; in their place, Buontalenti installed a flight of ramped stairs, a new font, and great pilasters set on volutes, the latter framing stucco statues of the twelve Apostles and allegorical figures of 'Natural' and 'Written Law' made by Bartolommeo Ammannati (Saverio Balli & Ann Maria Testaverde, 'Il battesimo del Principe Filippo (1577). Due ipotesi di ricostruzione degli apparati', in *Città effimera e l'universo artificiale del giardino: la Firenze dei Medici*, edited by Marcello Fagiolo dell' Arco, Rome 1980, pp.215–217). The exterior 'Paradise Doors' were concealed behind a triumphal arch alluding to the traditional ties binding Rome and Florence. Pictures by Alessandro Allori and Francesco Morandini adorned both the exterior and interior of the Baptistry (*Feste e apparati Medicei da Cosimo I a Cosimo II*, exhibition catalogue, Gabinetto Disegni e stampe degli Uffizi, Florence 1969, pp.38–44).

At least three issues/editions of this souvenir publication were distributed by the Giunti press, all very rare, having these characteristics:

- i. the edition here described, the dedication to Giovann Vincenzo Modesti subscribed by Jacopo Giunti 'Di Firenze e il di [blank] di Settembre, 1577' (copy in Canadian Centre for Architecture reported to RLIN)
- ii. same title and format, but collating A–B⁸, and dedication dated 30 September 1577 signed by Filippo II Giunti (described by Luigi Silvestro Camerini, *I Giunti tipografi editori di Firenze 1571–1625*, Florence 1979, no.62)
- iii. same text, but title abbreviated to *La descrizione dell'apparato fatta in Firenze nel Battesimo del Serenissimo Principe di Toscana*, a quarto collating A–D⁴ (described by Camerini, *Op. cit.*, as a reprint of ii, copy in Biblioteca nazionale centrale, Florence, exhibited in *Il Potere e lo spazio. La scena del principe*, Florence 1980, no.8/15).

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.321 (uncertain issue/edition, either i or ii); *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1989), B–3265 (single copy of uncertain issue/edition, located in the Biblioteca Moreniana, Florence); no copy of any issue/edition in the British Library

BRABECK, Friedrich Moritz,
Graf von

30. An album of twenty-four drawings and two prints, entitled 'Catalogue de la Galerie de Söder. par le Propriétaire le Comte de Brabeck. MDCCCVI'.

Söder (near Hildesheim) *circa* 1806

Oblong folio (315 × 480mm), (26)ff., comprising: (1) engraved title signed bottom right *gravé par J.M. Mossner* with date MDCCCVI on a pasted overslip; written on a label pasted to verso: 'Le tele e i marmi non devono riguardarsi come un passagero diletto dell' occhio: il filosofo ricerca in esse la verità e la passione, e vuole che parlino alla ragione ed al cuore', (2) engraved 'Explication du Catalogue' (unsigned, numbered II at upper right), (3–26) twenty-four drawings (numbered III–XXVI) with scale indicated in 'pièds de Roi'.

The drawings are on a wove paper watermarked '1801 I Taylor' (except XXVI on unwatermarked laid paper); the binders' endpapers are watermarked 'J. Whatman 1801'. Two leaves lightly foxed, generally in fine state of preservation.

In a contemporary calf binding, green morocco lettering-piece on front cover (*Catalogue de la Galerie de Söder*) with Brabeck heraldic insignia above and *Manuscrit 1806* lettered in gilt below, preserved in a contemporary calf slipcase (the case worn and abraded).

Offered with

BRABECK, Friedrich Moritz, Graf von.
Catalogue de la Galerie de Soeder.
Par le Propriétaire le Comte de Brabeck.
MDCCCVIII.

Cassel, Imprimerie Royale, 1808 (but *circa* 1810)

Oblong folio (250 × 430mm), (29)ff., comprising: (1) letterpress title, (2) letterpress 'Avis' subscribed 'Le Comte de Brabeck' and dated 'Août 1809' (corrected by pen to 'Avril 1810'), (3) letterpress 'Note de l' éditeur' with text 'Le tele e i marmi...' (see above) printed on verso, (4) engraved title (the plate unsigned, same text as letterpress title), (5) engraved 'Explication du Catalogue' (numbered II), (6–29) twenty-four plates (plates unsigned, numbered III–XXVI).

In excellent state of preservation.

Bound in the publishers' blue printed wrappers (slightly abraded and stained).

Offered with

BRABECK, Friedrich Moritz, Graf von.
Verzeichniss der in der Gallerie zu Söder befindlichen Gemälde. Geschrieben im Jahr 1814. Fünfte Auflage, mit Nachträgen.

Hannover, Schlüter'sche
Hofbuchdruckerei, 1856

Octavo (209 × 133mm), (15)ff. paginated 1–26 (4) including covers.

In very good state of preservation.

Sewn (one bifolium sprung), as issued.

£ 15,000

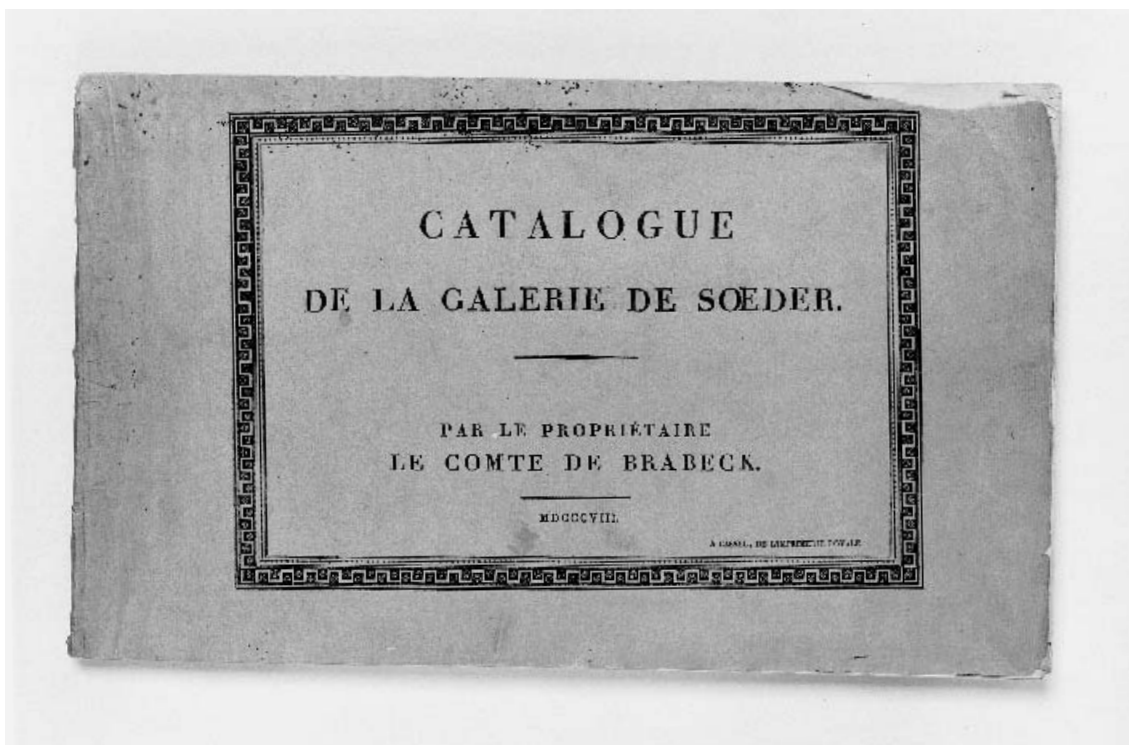
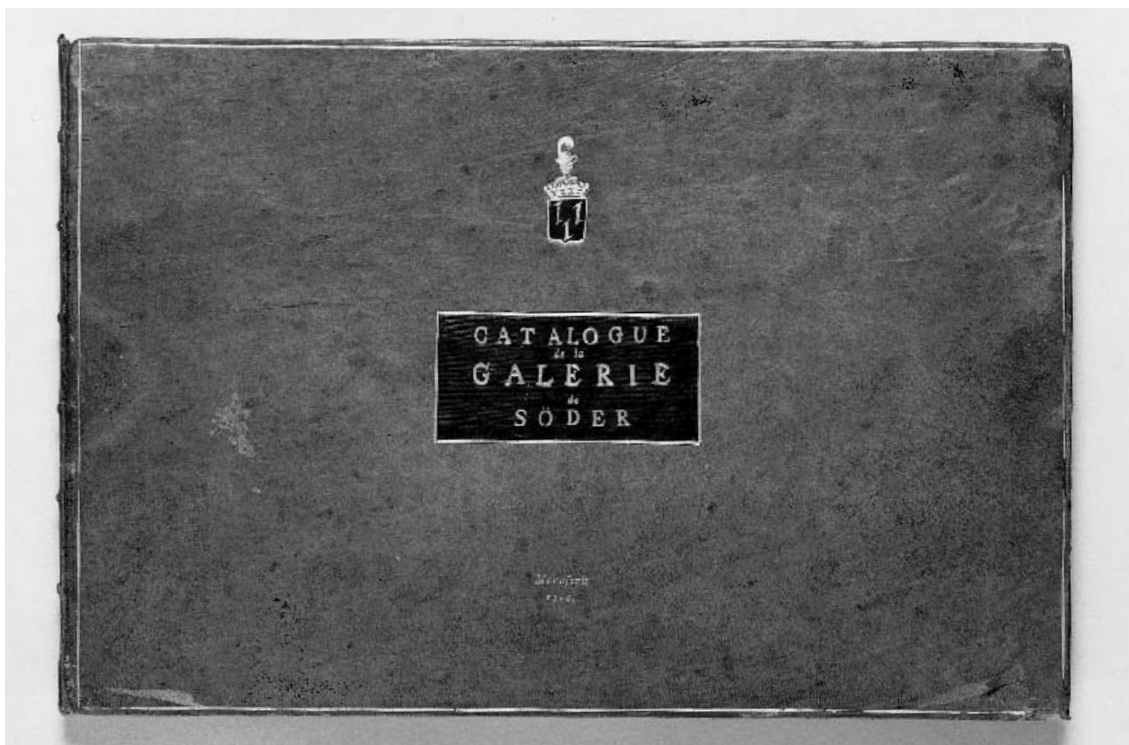
A manuscript and two printed catalogues documenting the collection of paintings assembled by Friedrich Moritz, Freiherr (after 1803, Graf) von Brabeck, and displayed in newly renovated galleries on the first floor of Schloss Söder, near Hildesheim, in Westphalia, until its dispersal by auction in 1859.¹

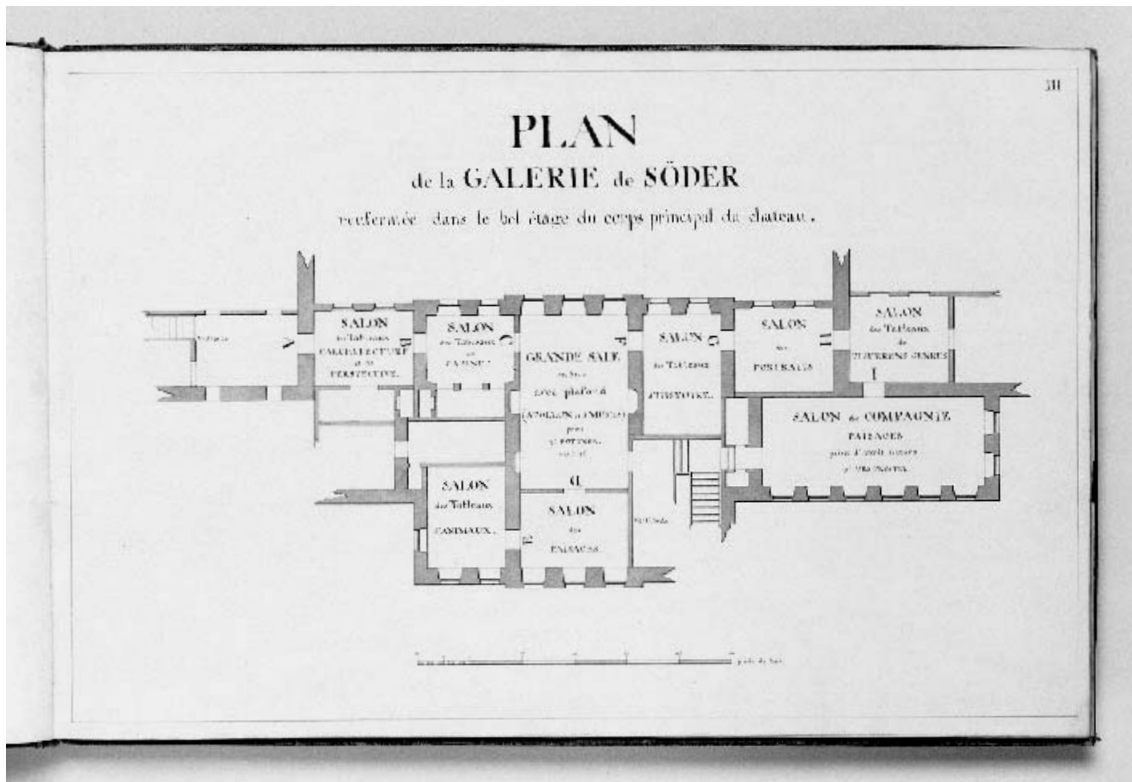
Friedrich Moritz von Brabeck was born 4 August 1728 and spent the first half of his life in holy orders, becoming in 1756 prebendary ('Domkapitular') of Hildesheim cathedral, and afterwards in Paderborn. About 1785, following the death of his elder brother without heirs, he was granted papal dispensation to leave service of the church, and in 1788, now married, he began rebuilding Söder, a family property near Hildesheim, to enable public access to his growing collection of paintings. The Söder Gallery became renowned across Europe as one of the largest in private ownership freely open to the public; its owner was compared favourably to Horace Walpole, and Söder to Strawberry Hill.

In 1792, before the collection was installed in the new galleries at Söder, it was enumerated in a printed catalogue as 266 paintings,² displayed in two large and

1 [Carl Rümpler, Auctioneer], *Catalogue de la célèbre collection des Tableaux qui composent la Galerie de feu M. le Comte de Brabeck actuellement en Possession de M. le Comte André de Stolberg à Söder et dont la vente publique aura lieu le 31. Oct. 1859* (Hannover: Auguste Grimpe, 1859). Lugt 25060.

2 Two publications describing the collection before its removal from Hildesheim to Söder are [Friedrich Georg Weitsch?], *Schreiben an den Herrn Volpato in Rom von seinem Freunde N. über drei in der Gallerie des Freyherrn von Brabeck zu Hildesheim befindliche Gemälde: von Guidoreni, Correggio, und Raphael* (Leipzig 1789); and Friedrich Wilhelm Basilius von Ramdohr, *Beschreibung der Gemälde-Galerie des Freiherrn von Brabeck zu Hildesheim* (Hannover 1792).





30. Drawing indicating the arrangement of the galleries on the first floor of Schloss Söder in 1806

seven smaller rooms, including a dining room, a study, a bedroom, and an ante-room to Frau von Brabeck's bedroom. No logic informed the arrangement of the paintings, only an intention to obtain optimal decorative effect, and to group the best paintings together in the larger gallery, located on the first floor at the front of the house.

During preparation for the move to Söder, Friedrich Moritz founded on a private basis an academy for the encouragement of reproductive printmaking, importing in 1794–1795 four printmakers from Düsseldorf to copy paintings in his own collection. In October 1796 the academy was newly constituted as a joint-stock company, the Chalcographische Gesellschaft in Dessau, with the objective of producing primarily large-scale mezzotints and the general aim of promoting the arts of painting and print-

making.³ The new galleries at Söder, however, were to become the primary expression of Graf Brabeck's determined promotion of the visual arts.

The Manuscript Catalogue of 1806

The manuscript offered here provides a scaled plan of the galleries as they were organised in 1806 and indicates schematically on twenty-four drawings where each painting was displayed, with a legend stating its size, subject, and artist (where known), employing signs and abbreviations to designate notable works and those paintings which had been engraved.⁴ A total of 324 paintings are shown on display, fifty-eight more than are listed in the

3 This operation proved financially unworkable and was suspended in 1801–1803; see *Die Chalcographische Gesellschaft in Dessau. Profil eines Kunstverlages um 1800*, exhibition catalogue, Kunstsammlungen der Veste Coburg (1987), especially nos. 1–7, 9–10, 15–16 (all prints by J.G. Huck, G.F. Xaver, or J.J. Friedhoff reproducing paintings in the Brabeck collection at Söder).

4 Entries for five paintings are elaborated by references to S.S. Roland's *Söder* published at Göttingen in 1797: plate VII, no. 19 as Correggio; IX–63 as Raphael; XV–15 as Gysen; XVII–21 as Dou; and XX–23 as Strozzi. Ten paintings are designated in the manuscript 'gravé par Prestel', i.e. Johann Theophilus Prestel (1739–1808): plate nos. X–8 & 9, XI–27, XI–31 as Ruysdael; XII–24 as Molenaer; XII–51 as

catalogue issued in 1792. The binding of the manuscript (see reproduction above, page 45) is contemporary and from the presence of the Brabeck insignia on covers, it may be inferred that it was produced and bound at the behest of Graf Brabeck.

When the manuscript was subsequently engraved and published (copy described below), Graf Brabeck contributed an 'Avis', in which he expressed his motive in opening the collection to the public as 'pour le bien de l'art', and more specifically, the 'grande utilité pour les jeunes Artistes, peintres et graveurs, et même pour l'Etat (comme l'exemple du passé l'a si bien prouvé à Düsseldorf)'. A 'Note de l'editeur' printed in the same catalogue stated the conditions of entry: 'L'accès de la Galerie est ouvert à toute heure aux curieux qui arrivent à Sæder. On peut s'adresser à un domestique désigné pour recevoir les étrangers; il leur présentera à l'entrée, et sur leur demande, ce catalogue, qui, mieux qu'un Inspecteur, leur expliquera les tableaux offerts à leurs regards, et l'ordre et l'esprit qui ont dirigé leur arrangement'. In the new galleries, the paintings were not arranged for simple decorative effect, nor by School, but according to genre – a novelty at this time – in order to facilitate the owner's didactic objectives.

Visitors to Söder in 1806 passed through seven inter-connecting galleries, entering first a 'Salon des Tableaux d' Architecture et de Perspective' (designated *A* on the manuscript plan reproduced opposite), in which were exhibited twenty-eight paintings, including two signed Roman views by Giovanni Paolo Pannini (dated 1755 and 1756) and two views, then ascribed to Canaletto, which are now recognised as Michele Marieschi.⁵

The next gallery, a 'Salon des Tableaux de Cabinet' (*B*), was adorned by seventy-nine paintings, including a drawn portrait of Graf Brabeck by Johann Gerhard Huck after the portrait by Anton Graff,⁶ a 'Holy Family with Simon and two other figures' attributed to Raphael and a 'Madonna and Child' attributed to Correggio,⁷ and a 'Flowers and Fruit' correctly attributed to Jan Weenix.⁸

The visitor then proceeded into a 'Grande Salle', ornamented with stucco and by a ceiling painting of 'Apollo and the Muses' by Wilhelm Böttner (1752–1805). Off the far end of the 'Grande Salle' were a 'Salon des Paysages' (*D*) and a 'Salon des Tableaux d' Animaux' (*E*). In the former were fifty-four paintings, including two large paintings attributed to Jacob van Ruysdael;⁹ and in the latter gallery, forty-one paintings, including a pair of bird paintings attributed to Jan Weenix, and a still-life of

Pynacker; XIII–3 as Du Jardin or A. van de Velde; XIII–6 as Synders; XIII–9 as Karel Ruthart; and XVI–19 as Luca Giordano. In the subsequent printed catalogue (see discussion following), an eleventh painting is designated 'gravé par Prestel': XI–19 as Aert van der Neer. A note loosely inserted in the manuscript (added on the plate in the printed catalogue) states that a 'Genius of Painting' attributed to Domenichino (XVI–4) had been engraved (as by Guido Reni) whilst in the De Reynst Gallery and published in Theodor Matham's *Varianum Imaginum* (Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XI, p.253, no.43); see note 13 below. The 'Pagan sacrifice' attributed to Raphael (XV–12) is designated in the manuscript 'gravé à Dusseldorf' and that legend elaborated in the printed catalogue as 'gravé... en camayeux' (the print has not been traced). Attention is also drawn in both manuscript and printed catalogue to Wenceslaus Hollar's prints after Dürer's self-portrait and 'The Painter's Father' (XX–16, 17).

5 These four paintings were bought in the 1859 sale (see above note 1) for the royal house of Hannover and migrated into the Niedersächsisches Landesmuseum, Hannover (Ferdinando Arisi, *Gian Paolo Pannini e i fasti della Roma del '700*, Rome 1986, nos.450, 456; Ralph Toledano, *Michele Marieschi: l'opera completa*, Milan 1988, nos.C–55.4, C–57.1). The two paintings by Marieschi were exhibited in *Venedigs Ruhm im Norden. Die grossen venezianischen Maler des 18. Jahrhunderts ihre Auftraggeber und ihre Sammler* (Hannover 1992), nos.41–42.

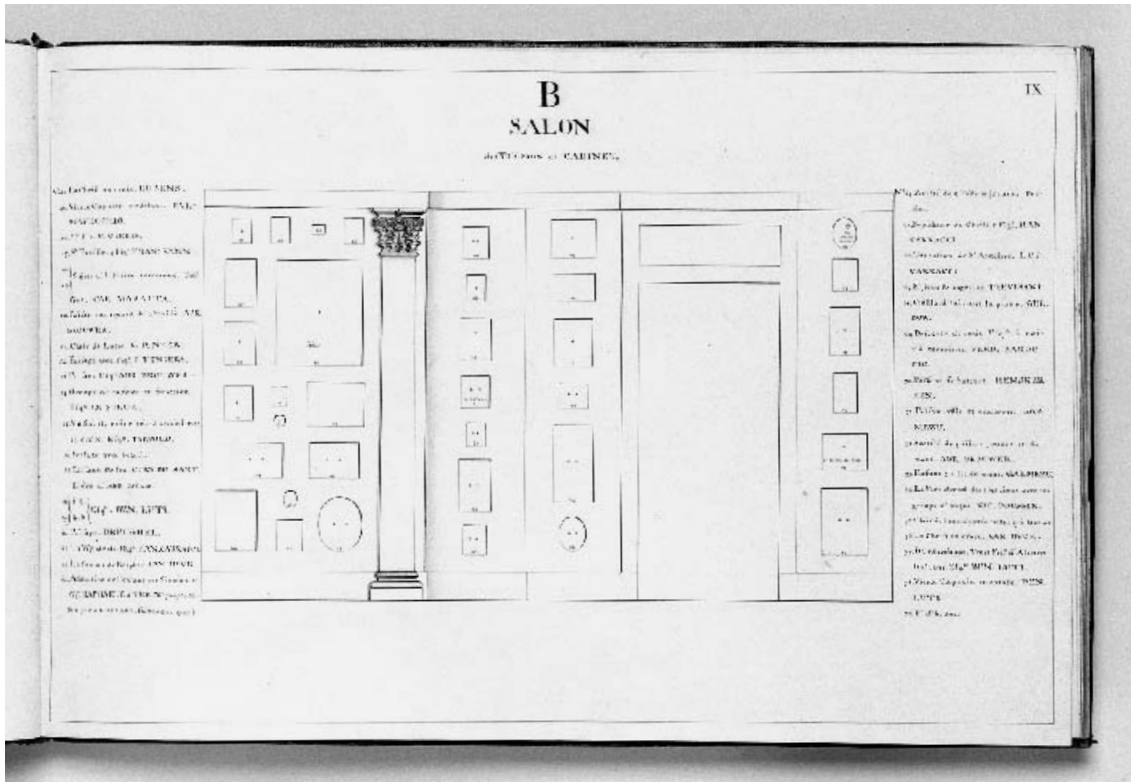
6 Eckhart Berckenhagen, *Anton Graff Leben und Werk* (Berlin

1967), p.70; *Kunst der Goethezeit. Zeichnungen und Graphik*, exhibition catalogue Herzog Anton Ulrich-Museum (Braunschweig 1986), no.32.

7 According to the 1859 sale catalogue (see above note 1, lots 59, 240), these two pictures had been purchased in Vienna through the agency of Cardinal Caprara, from Giovanni Alessandro Brambilla, physician to the emperor Joseph II. The Raphael is reproduced as the frontispiece in Von Ramdohr's catalogue (see note 2 above).

8 Purchased in the 1859 sale (see above note 1, lot 289) on behalf of Richard Seymour-Conway, fourth Marquess of Hertford (1800–1870), then one of the richest collectors in Europe, and now in the Wallace Collection, London; cf. John Ingamells, *Wallace Collection Catalogue of Pictures*, IV (London 1992), p.413, no. P–102.

9 A 'Waterfall in a rocky landscape' and a 'Waterfall by a cottage' (the latter since reattributed to Jacob Salomonsz. van Ruysdael), purchased in the 1859 sale (see above note 1, lots 229, 235) by Sir Charles Eastlake in person for the National Gallery, London (NG 627–628; cf. Neil MacLaren & Christopher Brown, *The Dutch School 1600–1900*, 1991, pp.380–381, 401). As Eastlake informed his Trustees in a subsequent memorandum, he had left London on 18 August to 'inspect once more, in a better lighted room, the Söder pictures which I had seen near Hildesheim' and he returned to Hannover on 1 November to attend the sale ('Director's report of proceedings on the Continent', dated 26 November 1859, in the National Gallery, Archives, 5/280/1859). After the 'Holy Family with Simon and two



30. Drawing identifying seventy-nine paintings exhibited in the 'Salon des Tableaux de Cabinet' in 1806

dead birds by Melchior de Hondecoeter.¹⁰

The visitor passed next into a 'Salon des Tableaux d' Histoire' (F); here were displayed thirty-nine paintings, including a 'Pagan sacrifice' attributed to Raphael,¹¹ 'Elijah and the Angel' by Govaert Flinck,¹² 'Genius of Painting' attributed to Domenichino,¹³ and 'Nessus abducting Deianira' attributed to Rubens.¹⁴

In the 'Salon des Portraits' (G) fifty-three paintings

other figures' attributed to Raphael (lot 240), which made 10,200 thaler, the highest prices in the sale were realised for these two landscapes, 7025 and 7800 thaler respectively.

¹⁰ The 'White Cockatoo' and 'Red Macaw' have since been reattributed to Willem Frederik van Royen; the attribution to Hondecoeter is sustained. Purchased in the 1859 sale (see above note 1, lots 291–293) on behalf of the fourth Marquess of Hertford and now in the Wallace Collection, London (Ingamells, *Op. cit.* note 8, pp.163–165, 306–307, nos. P–62, P–67, P–233).

¹¹ This painting was attributed to Giulio Romano by Von Ramdohr, *Op. cit.* note 1, p.61, no.92, who identifies it as a panel from a piano formerly owned by Cardinal Valenti, secretary to Benedict XIV, and says it had been bought 'für zwölf zeichinen von einem judfen' by the painter-dealer Lambert Krahe, who subsequently sold it to Friedrich Moritz.

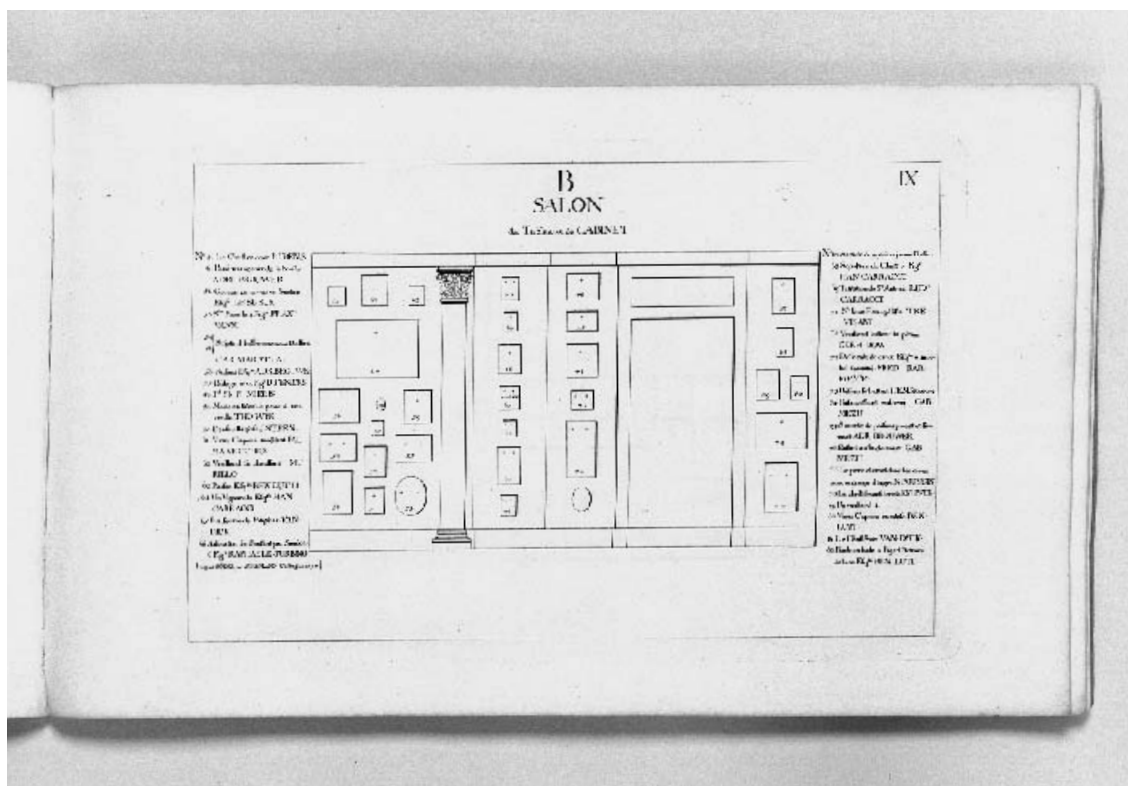
were exhibited, including four attributed to Rembrandt,¹⁵ a Dürer self-portrait dated 1498 and 'The Painter's Father' dated 1497,¹⁶ a 'Female pastry chef' signed by Abraham Bloemaert and dated 1667,¹⁷ a portrait of Giulio Strozzi attributed to Bernardo Strozzi,¹⁸ and a portrait of Nicolo Crasso by Tiberio Tinelli.

The last of the galleries, a 'Salon des Tableaux de Differens Genres' (H), displayed twenty-nine paintings,

¹² Presently located in the Academy of Sciences, Kiev, according to Werner Sumowski, *Gemälde der Rembrandt-Schüler* (Landau 1983), no.620.

¹³ A note loosely inserted in the manuscript (engraved on the plate in the 1808 catalogue) states that this picture had been engraved whilst in the De Reynst Gallery as Guido Reni (see above note 4). Versions are noted by Michael Levey, *The Later Italian Pictures in the collection of Her Majesty the Queen* (London 1964), p.93, nos.582–583 (as 'After Reni'), and by D.S. Pepper, *Guido Reni* (Oxford 1984), p.298 (Cassa del Risparmio, Bologna, attributed to Francesco Gessi).

¹⁴ Presently in the Niedersächsisches Landesmuseum, Hannover; cf. Gert von der Osten, *Katalog der Gemälde alter meister in der Niedersächsischen Landesgalerie* (Hannover 1954), no.339. Other paintings from the Brabeck collection in the same museum are Osten nos.12, 48, 66, 97, 167, 175, 176,



30. Engraving showing the same gallery rearranged to accommodate paintings acquired after 1806

including battle-pieces by Jacques Courtois and Francesco Casanova, a portrait by Benedetto Luti, and 'St. Jerome' attributed to Titian. The visitor exited through a 'Salon de Compagnie' (I) which had been decorated in 1804 with landscapes 'peint d'après nature' by Ursula Prestel, depicting Rosstrapp (in the Harz mountains), Clausenstein and Lettmate (near Iserloh), all properties belonging to Graf Brabeck.

An additional drawing (numbered XXVI and executed on different paper) shows the 'Cabinet de feu la Comtesse de Brabeck', in which a single painting, a 'Marine à soleil levant avec Figs.' attributed to Claude Le Lorrain, was hung. That room is not located on the plan and possibly was not part of the usual itinerary.

219, 267, 268, 344, 367, 406.

15 Cornelius Hofstede de Groot, *Catalogue raisonnée of works of Dutch painters of the XVIIth century* (London 1923), VI, nos. 275b, 322c, 494b, 830a. Another 'Rembrandt' was in the 'Salon des Tableaux de Cabinet' (no.107g).

16 The latter picture is a copy of the one in the National Gallery, London; cf. Michael Levey, *National Gallery Catalogue. The German School* (1959), pp.29, 31 note 26; and Fedja Anzelewsky, *Albrecht Dürer* (Berlin 1971), p.152.

The Printed Catalogue of '1808'

The inclusion in the manuscript of two engraved plates (a title inscribed *gravé par J.M. Mossner* and an unsigned 'Explication du Catalogue') suggests that production of a printed catalogue of the Söder Gallery was already well-advanced when the manuscript was bound in 1806. It proved, however, to be a long gestation. Although the letterpress title-page is dated 1808, the prefatory 'Avis' is dated 'Aout 1809', here corrected by pen copy to 'Avril 1810', and 1810 is perhaps the date of actual issue. Neither of the two matrices ready in 1806 was employed for the printed catalogue, both plates being re-engraved (by anonymous printmakers) without alteration except in size (platemarks *circa* 295 × 460mm in the manuscript, 215 × 325mm in the printed catalogue). The front wrapper identifies the printer as the 'Imprimerie Royale' at Cassel;

17 Sold by Christie's, London, 1 December 1961, lot 54, when attributed to Hendrik Bloemaert; cf. Marcel Roethlisberger, *Abraham Bloemaert and his sons* (Doomspijk 1993), I, H-75.

18 Since 1967 in the Ashmolean Museum, Oxford, and presently attributed to Simon Vouet.

overleaf two distributors are named, and the price stated: 'En commission Chez M. Frauenholz, à Nüremberg, et chez M. Rost, à Leipzig. Prix: 10 fr.'

Comparison of the manuscript and printed catalogue reveals eight new acquisition in the years 1806 to 1809, including works attributed to Hobbema, Rembrandt, Teniers (after Paolo Veronese), and Wouwerman, and the number of paintings indicated on display increases accordingly, to 332. Three galleries – the 'Salon des Tableaux de Cabinet' (B), 'Salon des Portraits' (G), and 'Salon des Tableaux de Differens Genres' (H) – were rehung to accommodate the new acquisitions (see reproductions pages 48 and 49). The drawing of the 'Cabinet de feu la Comtesse de Brabeck' was engraved (as plate XXVI), however a 'Fleurs et Fruits' by Jan Weenix replaces the Claude Lorrain seascape now relocated in the 'Salon des Tableaux de Cabinet'. Otherwise, the drawings of the manuscript are followed closely, with occasional introduction of new details, such as addition of the date 1679 to a painting by Frans van Mieris (hanging in the 'Salon des Tableaux de Cabinet', plate VII, no.18).

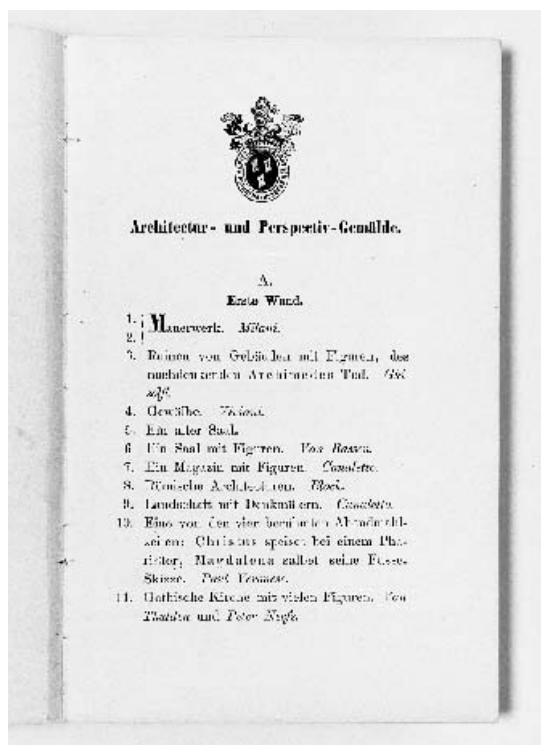
The Printed Catalogue of 1856

After the death of Graf Brabeck on 8 February 1814, his wish that the collection remain intact and open to the public was sustained by his son-in-law and heir, Graf Andreas von Stolberg (died 1863). An unillustrated, summary guide to the Söder Gallery, a simple list of the paintings on view in each room, was evidently published in 1814, and reprinted in 1821 and 1837.¹⁹ A 'Fünfte Auflage, mit Nachträgen' of this guidebook was published in 1856 and a copy is offered here.

Comparison of the first edition issued *circa* 1808–1810 and the fifth edition printed in 1856 reveals continuing qualification, modification, and complete changes of attribution. A painting depicting 'Saint Catherine', for example, bought by Friedrich Moritz as a Guido Reni and published as such by Weitsch in 1789 and by Von Ramdohr in 1792 (see above note 2), reattributed to Pietro da Cortona in the manuscript of 1806 and in the printed catalogue of *circa* 1808–1810 (plate XVI, no.9), is presented in the 1856 catalogue as by Carlo Dolce (p.18, no.31).

¹⁹ Copies of these editions can not be located. The 1821 edition is cited by Sumowski, *Op. cit.* note 12, no.620; and the 1837 by Osten, *Op. cit.* note 14, p.141.

²⁰ *Verzeichniss der Gräflich von Brabeck-Söder'schen jetzt Gräflich zu Stolberg'schen Gemälde-Gallerie. Geschrieben zu Söder im Jahre 1814* (Hannover: Schlüter'sche Hofbuchdruckerei, 1859). A copy is in the library of the National Gallery, London.



30. Printed catalogue of 1856

At the end of the 1856 catalogue is a section listing twenty-six 'Neue Gemälde' by painters identified as Adam, Von Bayer, Siegfried Bendixen of Hamburg, Von Brandis, Deger (copy after Schadow), Gröger, Grolich of Dresden, Van Hove, Kretschmar, an unidentified pupil of Palings, Scheuren, Schulze of Berlin, and Werberger of Munich, and an anonymous copy of Guido Reni's 'Christus mit der Dornenkrone' in Dresden. None of these paintings is shown in the first edition.

In June 1859, Graf Andreas von Stolberg removed all but some minor paintings from Söder, and placed the collection on public exhibition in the Hannover Museum. An exhibition hand-list was produced, essentially a reprint of the 1856 catalogue, with an announcement inviting offers for the collection en-bloc and declaring that the paintings would be sold individually by auction if no suitable bid was received.²⁰ None was obtained and the Söder Gallery, catalogued as 365 lots, was duly sold by the Hannover bookseller and auctioneer, Carl Rümpler, on 31 October and 1 November 1859.

Painters represented in the Söder Gallery

DUTCH & FLEMISH Jacques d' Arthois, Jan Asselyn, Jacob de Backer, Bartholomeus van Bassen, Nicolaes Berchem, — Van Beyeren, Isaak van den Block, Abraham Bloemaert, Pieter van Bloemen, Pieter de Bloot, Ferdinand Bol, — Van Borssom, Andries Both, Adriaen Brouwer, Jan Brueghel, Cornelis Cornelisz. van Haarlem, Gaspar de Crayer, Aelbert Cuyp, Cornelis Dekker, Simon van der Does, Gerard Dou, Karel Dujardin, Cornelius Dusart, Anthonie van Dyck, Gerbrand van Eeckhout, Allart van Everdingen, — Van Eyck, Govert Flinck, Jan Fyt, Aert de Gelder, Jean François Gout, Jan van Goyen, Peter Gysen, Jan Davidsz. de Heem, — Heemskerck, Theodoor Helmbreker, Bartholomeus van der Helst, Meindert Hobbema, Melchior d'Hondecoeter, Abraham Hondius, Jan Horemans, Jacob Jordaens, Willem Kalf, Alexander Keirincx, Nikolaus Knupfer, Joost van Kraasbeek, Cornelis van Kyk, Pieter van Laer, Jan Lievens, Johannes Lingelbach, Gabriel Metsu, Michiel Jansz. van Miereveld, Frans van Mieris, Nicolaus (Klass) Molenaer, Joos de Momper, Anthonis Mor, — de Moucheron, — van Nikkelen, Adriaen & Isaak van Ostade, Bonaventura Peeters, Adam Pynacker, — van Ravesteyn, Rembrandt, Theodoor Rombouts, Peter Paul Rubens, — Rysbrack, Pieter van Slingeland, Jan Steen, — Steenwyck, Frans Synders, David Teniers, Theodoor van Thulden, Lucas van Uden, Jan Weenix, Johannes Wijnants with Adriaen van de Velde, and Philips Wouwerman.

ITALIAN Antonio Balestra, Federico Barocci, Jacopo Bassano, Giovanni Bellini, Marco Benefial, — Bibiena, Canaletto, Michelangelo Caravaggio, Agostino & Annibale & Lodovico Carracci, Francesco Casanova, Carlo Cignani, Correggio, Carlo Dolci, Domenichino, Giovanni Ghisolfi, Luca Giordano, Giorgione, Guercino, Giovanni Lanfranco, Benedetto Luti, Carlo Marrati, Palma Vecchio, Giovanni Paolo Pannini, Pietro da Cortona, Pordenone, Raphael, Guido Reni, Salvator Rosa, Andrea Sacchi, Sassoferrato, Francesco Solimena, Bernardo Strozzi, — Tiepolo, Tintoretto, Titian, Francesco Trevisani, Francesco Vanni, and — Viviani.

FRENCH & GERMAN Gaspard Dughet, Claude Lorrain, Jacques Courtois, Nicolas de Largillière, — Le Sueur, Nicolas Poussin, Hyacinthe Rigaud, and Claude Joseph Vernet; Lucas Cranach, Balthasar Denner, C.W.E. Dietrich, Albrecht Dürer, Johann Franz Ermels, — Frankenfeld, — Geldorp, Hans I & Hans II Holbein, Johann Gerhard Huck, Johann Kupezky, Anton Raphael Mengs, Ursula Reinsheimer (née Prestel), and Heinrich & Melchior Roos.

[BUONARROTI, Michelangelo]

31. *Esequie del divino Michelagnolo
Buonarroti celebrate in Firenze dall'
Accademia de pittori, scultori, & architettori.
Nella Chiesa di S. Lorenzo il di 28. Giugno
MDLXIII.*

Florence, Giunti, 1564

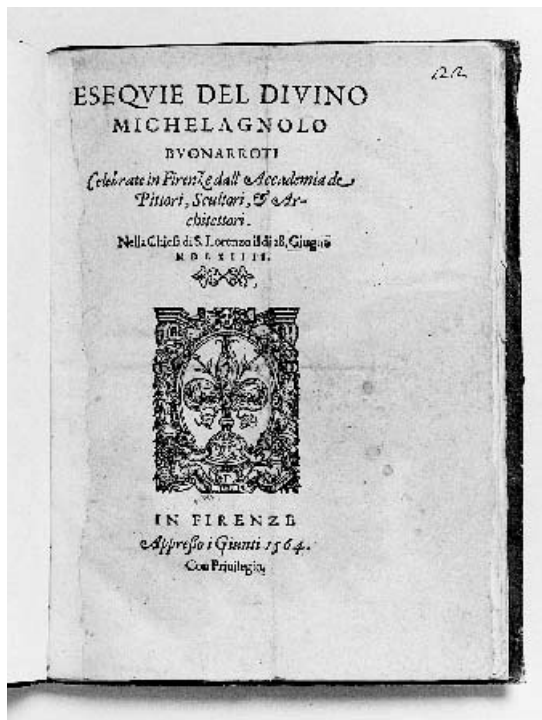
Quarto, (22)ff. signed A-E4 F2, not paginated or foliated, printer's device on title-page and historiated initials, three press corrections in ink as usual on folios C1 recto and C2 recto.

Exlibris *Ugo Ojetti*. The first leaf remargined and two other repairs.

Bound in old blue paper boards.

£ 4500

An anonymous account of the obsequies for Michelangelo performed in the Florentine church of S. Lorenzo on 14 July 1564. Michelangelo had died in Rome on 18th February and was quietly buried there in



the church of SS. Apostoli. His relatives and the newly-founded Florentine Accademia del Disegno soon decided to rebury the body in Florence, and Cosimo I de' Medici, protector and president of that academy, authorised use of the Medici church of S. Lorenzo and undertook to pay all expenses. Michelangelo's body arrived secretly in Florence on 11th March and was buried in S. Croce the following night.

These events are narrated in the first part of this commemorative booklet, which takes the story down to 13th March. The remaining part is an account of the funeral ceremony on 14th July including a detailed description of the ephemeral decorations in S. Lorenzo, designed by a committee comprised of Vincenzo Borghini, Giorgio Vasari, Angelo Bronzino, and Bartolommeo Ammannati (*Feste e apparati Medicei da Cosimo I a Cosimo II*, exhibition catalogue Gabinetto disegni e stampe degli Uffizi, Florence 1969, pp.11–14). The ceremony was planned originally for the 28th of June, however it proved impossible to complete the extensive decorations on schedule, and it was postponed until the 14th of July.

To enable the pamphlet to be sold soon after the ceremony, the printer Jacopo Giunti imposed and printed its first eight leaves (quires A–B) relating the pre-history well in advance, in May or early June, intending to print the second part describing the ceremony immediately after the event. When the obsequies were postponed, Giunti was left with a quantity of sheets with the incorrect date 28 June on title-page. He decided to reprint the two initial quires, making use of the opportunity to correct some misprints (and introduce others). After the ceremony, the second part of fourteen leaves (quires C–F) was hastily composed and printed. Giunti did not waste the sheets with the erroneous date 28 June, but gathered them with the newly printed second part, and copies were thus issued with the date 28 June and others with the date 14 July on the title-page (Rudolf & Margot Wittkower, *The Divine Michelangelo. The Florentine Academy's Homage on his death in 1564*, London 1963, pp.33–41).

The provisional census provided by the Wittkowers (p.38) locates six copies having the first state of sheets A–B (28 June) and twelve copies with the second state (14 July); another copy of 28 June is now in Philadelphia (E. Orvieto, 'Un raro esemplare delle Esequie di Michelangelo' in *Library Chronicle, University of Pennsylvania* 39, 1973, pp.76–80), and a second appeared in the dispersal of the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1214).

REFERENCES: Ernst Steinmann & Rudolf Wittkower, *Michelangelo Bibliographie 1510–1926* (Leipzig 1927), pl.4 (both title-pages); British Museum, *STC of Italian Books* (1958), p.130 (both editions); H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), M–1408 (dated 28 June); Decio Decia & Renato Delfiol, *I Giunti tipografi editori di Firenze 1497–1570* (Florence 1978), no.356 (dated 28 June); cf. Cicognara 2261 (dated 14 July)

CAMPEN, Jacob van

32. The Town Hall of Amsterdam, engraved by Laurens Scherm.

Amsterdam, Johannes Covens & Cornelis Mortier, *circa* 1700

Suite of five prints (516 × 613mm matrices, 566 × 667mm sheets). Added to the suite is Daniel Stalpert's print of the side elevation of the Town Hall (Fremantle fig.12).

From the Leonhardt 'Atlas of Amsterdam' (dispersed by Christie's, Amsterdam, 20 November 1989, lot 50). Old vertical centre folds, several short tears in margins, otherwise these large prints are in excellent state of preservation.

In a modern portfolio.

£ 1350



32. South elevation of the Amsterdam Town Hall,
engraved by Laurens Scherm

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 five prints show the building in its completed form: three prints depict the East, West, and South elevations, and two are plans of the Ground and First floors.

The prints are copies by Laurens Scherm (*fl.* Amsterdam 1689–1701) of Daniel Stalpert's own suite of five views and plans of the Town Hall, published in 1650 'in what must have been a limited edition' since complete sets of Stalpert's prints survive only in the print cabinets of the British Museum, Rijksmuseum, and Koninklijk Huisarchief, The Hague (Wouter Kuyper, *Dutch Classicist Architecture*, Delft 1980, p.213). Stalpert's privilege was for six prints, however for the North elevation he made do with a counterproof of the South (Katharine Fremantle, *The Baroque Town Hall of Amsterdam*, Utrecht 1959, figs 11–13).

Our impressions have the address of Covens & Mortier and privilege of the States General; impressions in another state, with Nicolas Visscher named as publisher, also are located by Hollstein (recording three prints only, without the two plans).

REFERENCE: F.W.H. Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXIV (Amsterdam 1980), pp.178–179, nos.19–21

CARRIERA, Rosalba

33. *Diario degli anni MDCCXX., e MDCCXXI. scritto di propria mano in Parigi da Rosalba Carriera dipintrice famosa: posseduto, illustrato e pubblicato dal Signor Don Giovanni D.r Vianelli Canonico della Cattedrale di Chioggia.*

Venice, Stamperia Coleti [licensed to Carlo Palese], 1793

Quarto, (54)ff. signed A–N⁴ O² and paginated 1–105 (3).

Bound with

[VIANELLI, Giovanni]. *Catalogo di quadri esistenti in casa il Signor Don Giovanni D.r Vianelli Canonico della Cattedrale di Chioggia.*

Venice, Carlo Palese, 1790

Quarto, (88)ff. signed A–L⁸ and paginated 1–167 (9).

Ownership inscription on endpaper A[nn]o 1811 *Girolamo Caratti Udine*; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1117). In very fine state of preservation.

The two works bound in contemporary Italian calf-backed boards, red and blue lettering-pieces, edges painted yellow, blue page marker intact.

£ 2600

First printing of the celebrated 'diary' (really a terse record of sitters) kept by the painter Rosalba Carriera (1675–1757) during her stay in Paris as the guest of Pierre Crozat from April 1720 to March 1721, during which period her art was transformed through association with Rigaud, Largillierre, Watteau, and other artists and connoisseurs.

The manuscript was edited by the collector Giovanni Vianelli (1736–1793), who had acquired it from the artist's heirs. It subsequently migrated through the libraries of Giulio Bernardino Tomitano, his son Clementino Tomitano, Guglielmo Libri, and the fourth Earl of Ashburnham, and since 1884 has been in the Biblioteca Laurenziana in Florence (cf. *Rosalba Carriera, Lettere, diari, frammenti*, edited by Bernardina Sani, Florence 1985, I, pp.1–2; II, pp.761–795).

The second work bound in this volume is a catalogue of Giovanni Vianelli's substantial collection of paintings and drawings, including works attributed to Barocci, Bellini, Carlevarijs, Carpioni, Carriera, Cassana, Guardi, Guercino, Piazzetta, Marco Ricci, G.B. Tiepolo, Tintoretto, Veronese, Bartolomeo Vivarini, Francesco Zuccarelli, among others. Some pictures can be located, as for example his 'St. Peter Martyr healing the leg of a young man' by Bartolomeo Vivarini (p.28), since reattributed to Antonio Vivarini and now in the Metropolitan Museum of Art (*Italian Paintings. Venetian school*, 1973, pp.89–90); however many seem to be untraced (cf. Rodolfo Pallucchini, *Piazzetta*, Milan 1982, 'Opere perdute o non identificate', nos. 217–219).

REFERENCES: Cicognara 2228 & 4547; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 4851

[CASTELLI, Francesco]

34. *Per la facciata del Duomo di Milano.*

[Milan, Federico Agnelli?, circa July 1656]

Folio, (49)ff. including four blank leaves, gathered π^2 A⁴⁺¹ 2A⁶ 3A⁴ 2 π^4 3 π^8 (last blank) 4 π^4 5 π^2 (last blank) 6 π^2 7 π^2 8 π^4 (last blank) 9 π^6 (last blank), not foliated or paginated (the main part organised in eleven sections designated A–I, L–M), plus six inserted folding engravings, of which four are printed on two sheets (the right half a counter-proof) including one with three movable flaps (no more called for).

Exlibris of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 569). In very fine state of preservation.

Bound in contemporary cartonnage.

£ 5000

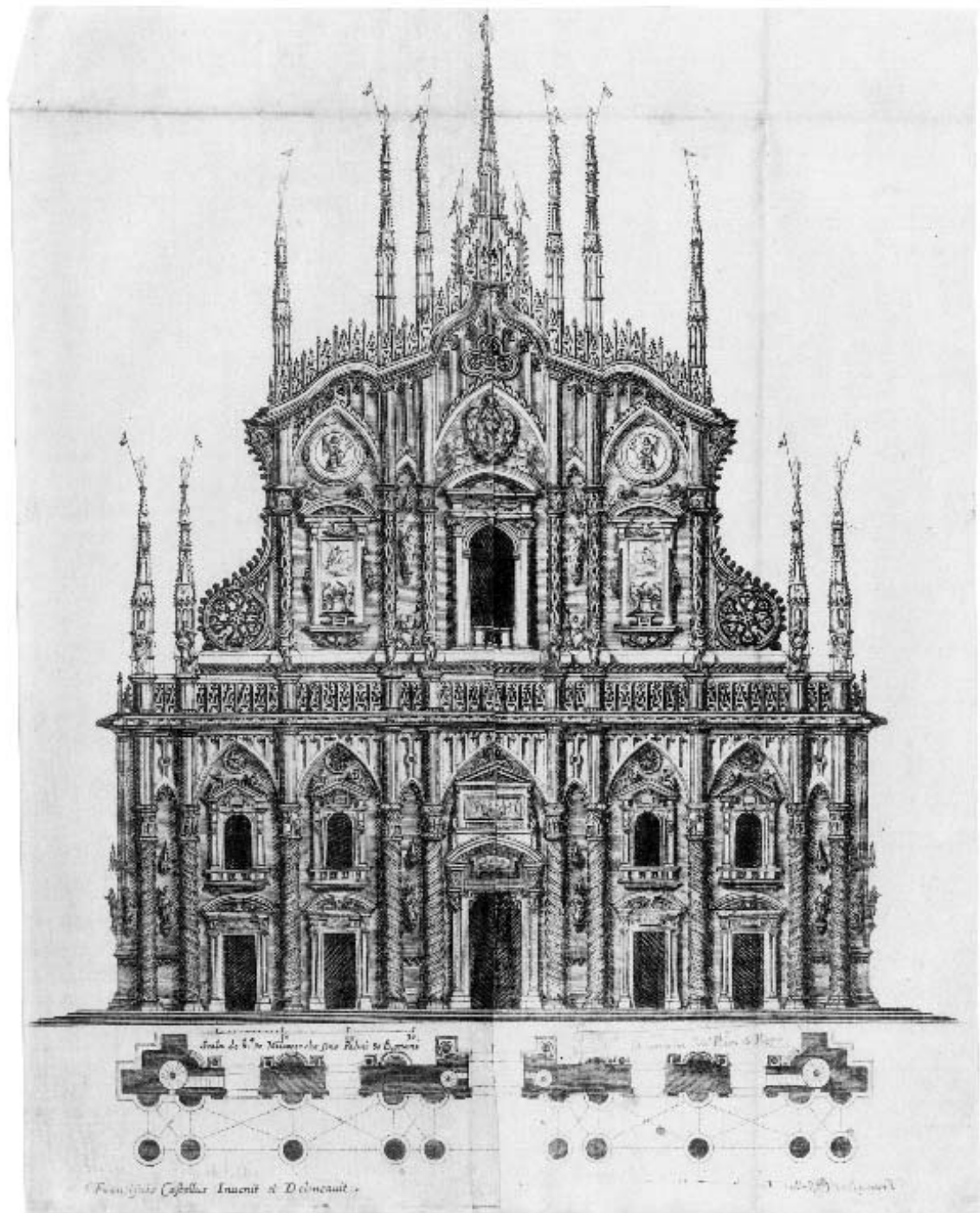
The extremely rare 'second edition' of this collection of printed memoranda by various architects relating to alternative plans submitted by Pellegrino Tibaldi, Francesco Maria Richini, Carlo Buzzi, and Francesco Castelli to complete the façade of Milan Cathedral. The 'first edition' of the separately printed documents had appeared at sometime between July 1654 and April 1656, as a volume of thirty-seven leaves (when both blanks are retained) and six engraved plates. The 'second edition', probably published July 1656, is a re-issue of the sheets and illustrations of the previous edition, plus twelve additional leaves (when both blanks are retained). The newly-printed memoranda include an important letter by Gian Lorenzo Bernini (dated 29 April 1656) and his appended 'Discorso', approximately 1500 words in extent, a 'remarkable document' (Wittkower p.56) which is extraordinarily interesting because the architect left no treatise explaining his architectural theory.

The volume elucidates a vitriolic phase of the protracted controversy about the Cathedral's architecture, resumed in 1638 when Francesco Maria Richini was abruptly dismissed after seven years as Cathedral architect, and replaced by Carlo Buzzi. Richini had favoured a 'Roman' design for the façade, essentially an elaboration of two projects proposed circa 1580 by Pellegrino Tibaldi which had placed a classic façade with Corinthian columns in front of the Gothic cathedral (one with, the other without pedestals to the Orders). Buzzi preferred 'Gothic' solutions and initially submitted two before the cathedral Chapter, identical except one project has towers and the other does not. On 26 February 1646, the Deputies ordered that Pellegrino Tibaldi, Richini, and

Buzzi's plans be engraved, so that persons within the city and elsewhere could judge their respective merits.

A student of painting and perspective, Francesco Castelli (1615–1692), enlisted to draw Pellegrino Tibaldi's project for the engraver, became so involved in the problems, that two years later (14 May 1648) he submitted his own 'Gothic' design before the Deputies. They took it seriously enough to canvass Richini and Buzzi and – after Castelli replied effectively to their objections – to commission, on 18 June 1648, three engravings of his project (two vertical sections and a plan). Payment for the designs was made to Castelli on 29 December 1648, however various minutes recording payments to the printer Federico Agnelli imply that the matrices were first printed in March 1651 (*Annali della Fabbrica del Duomo di Milano*, Milan 1883, V, pp.231–232). Toward the end of 1651, the three prints representing the projects of Pellegrino Tibaldi, Richini, and Buzzi (the latter with three movable slips, showing the Cathedral with and without towers), together with the three prints of Castelli's design, and possibly some printed memoranda and counter-memoranda, were circulated among a number of interested parties, including two architects of international reputation: Baldassare Longhena, architect of S. Maria della Salute in Venice, and Gian Lorenzo Bernini.

In this book *Per la facciata del Duomo di Milano* are printed replies from these authorities addressed to Cardinal Prince Teodoro Trivulzio and other officers of the cathedral Chapter. It can be no coincidence that all the replies printed favour Castelli's project: the publication most probably was promoted by his supporters, if not by Castelli himself. The 'first edition' is prefaced by an introduction providing a chronology of the controversy to July 1654, followed by eleven *pareri*: the opinions of Richini and Buzzi on Castelli's project (dated 6 May and 12 June 1648) with the latter's replies, letters received from the engineer and cartographer Giovanni Battista Baratteri of Codogno (15 October 1651), the architect Gian Lorenzo Bernini (10 March 1652); Giovanni Battista Giattini (23 March 1652), a further reply by Castelli to Richini with an opinion added by the Milanese mathematician Pier Paolo Caravaggio il Vecchio (11 May 1652), a letter jointly signed by Sebastiano Roccatagliata and Baldassare Longhena (14 July 1653), a letter by the Siennese mathematician and architect Benedetto Giovannelli Orlandi (9 March 1654), and letters received from Vincenzo Paoli (10 June 1654), Guido Antonio Costa (17 June 1654), and undated letters subscribed by the architect Bartolomeo Avanzini of Modena and by one of the twelve cathedral Deputies, Daniele De' Capitani de Salve Porro. At the end are two further documents: an anonymous letter with appended memorandum and a notice



34. Francesco Castelli's 'Gothic' plan for completion of the façade of Milan Cathedral

about the lapidary inscription of 1386 'Deiparae Natali Deiparae Nascenti', subscribed by Francesco Castelli, with appended transcription from a document in the Cathedral archives; and the six engraved plates.

The 'first edition' probably was published in late 1654, or perhaps early 1655, when copies were circulated among the same authorities. Bernini refers to it as the 'Book of the Designs for the Façade of Milan Cathedral

that contains all proposals, opinions, memoranda, and engravings in this matter' in a second letter he wrote to the cathedral Chapter dated 29 April 1656, which is printed in the 'second edition'. In his previous letter, written 10 March 1652 (published in the first edition as *parere* C), Bernini expressed warm approval of Castelli's project, scarcely mentioning Buzzi's designs. In his second letter and in the appended, closely-argued 'Discorso', Bernini evaluates the two projects (Buzzi's in the 1653 revised version) according to Vitruvian principles of symmetry, disposition, distribution, eurythmy, decorum, and light. Buzzi's project is found wanting in the application of these classical principles; Castelli's project, on the other hand, was measurable by criteria belonging to classical theory, and receives Bernini's absolute support. As a result of Bernini's hard judgment, the cathedral Chapter suspended all work on the façade, until 1733. It was finally completed, according to a modified version of one of Buzzi's neo-Gothic designs, in 1806–1813.

Until folio [37] the first and second editions are identical, a single setting with a press correction in manuscript in the tenth paragraph of Benedetto Giovanelli Orlandi's letter (*parere* G). The first of the newly printed memoranda is an anonymous letter written 22 June 1656. Then follow Bernini's letter dated 29 April 1656, and appended 'Discorso sopra il Disegno della Facciata del Domo di Milano, che si v' in questo tempo ergendo'. Completing the volume is a memorandum on Buzzi's project by the 'prevosto della collegiata di Lodi', Don Camillo Bovio, prefaced by a letter written 7 July 1656, which is the probable date of publication of the 'second edition'.

Copies of the 'first edition' are preserved in the Biblioteca Ambrosiana and the Archivio della Curia Arcivescovile, Milan (both copies cited by Giuseppe Mongeri, '*Per la facciata del Duomo di Milano. Nota*', in *Rendiconti del Reale Istituto Lombardo di Scienze e Lettere*, Serie II, vol.19, 1886, pp.545–551), in the Canadian Centre for Architecture and the National Gallery of Art, Washington, DC (both copies located by RLIN), and in the National Art Library, London.

The 'second edition' is much rarer: a copy is located in the Biblioteca Nazionale Braidense, Milan (Filippo Salveraglio, 'Bibliografia', in *Il Duomo di Milano e i disegni per la sua facciata*, Milan 1889, nos.196, 200–201); another was offered in B. Weinreb, *Catalogue 40* (London 1978), item 243a.

To assist the identification and description of further copies, the contents of our copy is detailed below

[folio 1r] Per la facciata del Duomo di Milano; [1v] blank. [2r] In lode della fabrica del Duomo di Milano del già Co. Hermes Stampa; [2v] Del Conte Gioanni Rabbia (verses). [3r–7v]

Heading: Per la facciata del Duomo di Milano; singleton inserted (after folio A1) with text commencing: Alcuni disaprovano la principiata Facciata del Peregrino... [8r–13v] Opposizione del Richini [dated 6 May 1648]. Opposizione fatta dal Butio [dated 12 June 1648], with parallel column: Risposta del Castelli [designated A]. [14r–17v] Letter of Giovanni Battista Baratteri, at Codogno, 15 October 1651 [designated B]. [18r] Letter of Gian Lorenzo Bernini, subscribed 'Di casa', undated, but written 10 March 1652 [designated C]; [18v] blank. [19r] Letter of Giovanni Battista Giattini, at Rome, 23 March 1652 [designated D]; [19v] blank. [20r] Dimostrazione del Castelli in risposta fata alla quinta Opposizione del Sig. Richino; [20v–21r] Risposta del Sig. Pietro Paolo Carauaggi ad una lettera del Castelli, subscribed at Inverigo, 11 May 1652 [designated E]. [22r] Laus deo 1653, Letter of Sebastiano Roccagiatia and Baldassare Longhena, at Venice, 14 July 1653 [designated F]; [22v] blank. [23r–23v] Letter of Benedetto Giovanelli Orlandi, at Siena, 9 March 1654 [designated G]. [24r] Lettera dell' Ingegnero Vincenzo Paoli, subscribed 'Di Casa', dated 10 June 1654 [designated H]; [24v] blank. [25r–26r] Abozzo di discorso contenente le considerazioni fatte sopra duoi Disegni di Facciata per l' Inclita Fabrica del Duomo di Milano, subscribed Guido Antonio Costa, at Fortezza Urbina, 17 June 1654 [designated I]; [26v] blank. [27r–27v] Pareri del Sig. Bartolomeo Auanzini intorno alli duoi Disegni [designated L]. [28r] Letter by Daniele De' Capitanei de Scalve Porro, undated [designated M]; [28v] blank. [29] blank. [30r–30v] Letter signed 'N.N.', 24 July 1653; [31r–33v] La parte anteriore del Duomo... (with commentary in parallel column). [34r] All' opera, che nuouamente hà fatta il Sig. Daniele de Capitani... (subscribed: Francesco Castelli); [34v] blank. [35] blank. [36r–37v] Deiparae natali civitas. Deiparae nascenti M.CCC.LXXXVI. [38r–39r] Letter subscribed 'N.N.', 22 June 1656; [39v] blank. [40r] Letter by Gian Lorenzo Bernini, dated 29 April 1656; [40v] blank. [41r–42r] Discorso sopra il Disegno della Facciata del Domo di Milano, che si v' in questo tempo ergendo; [42v] blank. [43] blank. [44r] Sentimento di Don Camillo Bovio intorno alla facciata del Duomo di Milano, espresso riuerementem, e presentato a gl' illustriss.mi, e rever.mi Sig.ri del Ven.do Capitolo Sopra la medesima Facciata; [44v] blank. [45r] Prefatory letter to Lodovico Cadamosto by Camillo Bovio, at Lodi, 7 July 1656; [45v] blank. [46r–48v] Memorandum subscribed by Bovio, undated. [49] blank.

The six engraved illustrations are

- i. *Legend* Fece li Campanili in facciata... conforme all' ingiunto Disegno dell' Ingeg.ro Richino *signed* Pellegrinus Inven. Fran. Castellus Delin. Curletus sculp (on two sheets, 300 × 275mm assembled, the right half a counterproof with legends masked).
- ii. *Legend* Disegno della Facciata del Duomo di Milano conforme il Parere dell' Arch.to Ricchino... *signed* Laurentio sculp (on two sheets, 300 × 330mm assembled, the right half a counterproof with legends masked).
- iii. *Legend* Disegno della facciata del Duomo di Milano di Carlo Butio... *signed* Fed. Agnellus

Opposite 34. This 'Discorso' by Gian Lorenzo Bernini is an important revelation of his architectural principles

Discorso sopra il Disegno della Facciata del Domo di Milano, che si v'è in questo tempo ergendo.



Proposizione infallibile, che nessuna cosa potrà meritarsi il titolo di buona, nè di bella, in qualunque Arte, se tutte le parti essenziali dell'Arte non habbian concorso à darle l'essere. Così l'Opera d'Architettura, e di Perspectiua, alle quali s'indirizza questo Discorso, che non hauranno in se l'Ordine, la Simmetria, la Disposizione, la Distributione, l'Eurichmia, il Decoro, & i Lumi, le quali cose tutte sono parti integranti, & essenziali dell'Architettura, non meriteran con ragione alcun grido di fama. Se restarà dunque provato esser la detta Facciata del Domo priua delle sudette parti, seguirà chiara la conseguenza, essa Facciata non esser parto di vera Architettura: ma vna massa confusa, e casuale, non vn composto vero d'Architettura, qual pure esser douria vna simil Mole, veramente Faccia di sì bel Tempio, nella quale hà da sudar l'Arte in.

Incominciando per tanto dall'Ordine, esso non si comprende in questa Facciata, poiche, se l'Ordine è moderata attitudine de'membri dell'Opera partitamente, la qual attitudine consiste nel regolare, e temprare vna parte circa la grandezza, in modo che sia misura dall'altre, e con quelle conuenga, e risponda, come è magistral dottrina de Scrittori dell'Arte, in essa Facciata non vi è questa parte, che con la sua grandezza regoli, e misuri l'altre; anzi questa si può dire vna cosa sola, mentre in essa non si vede altro, che vn'Ordine solo, che sono quei Piloni seipre continui, e senza distinctione d'Ordini. Cosa contro la regola delle Facciate di stima, che richiedono doi, o tre Ordini, come è sentimento commune de Scrittori. Ne l'aiuto di Costa, che s'adduce in difesa di questo disordine è bastevole, perche sempre questi Piloni saranno vitiosi. Prima per la conformità col fianco, e resto del Tempio, che non è compatibile in ragion di Facciata, come si dirà à basso. Secondariamente per l'incompatibilità della lunghezza, e sottilezza loro, poiche à tanta altezza sarà conueniente, conforme le regole, molto più grossezza. Terzo per la differenza dell'altezza, & vniformità della grossezza in tutti che è sconcerto euidente. Quarto per esser la guadina, o scauamento nelli quattro inutile, perche nulladimeno non pareranno diuisi, e parendo diuisi, maggiormente li disforma la sottilezza. Si che, qui non vi si trouando, ne primo, ne secondo ordine, si può concludere, esser tutto vn disordine. E, poiche qui s'è parlato de Piloni, è necessario anco ricordare, quanto sconuenueol cosa sia l'incastro di quelle Medaglie, o Historie, che vi si veggono, essendo queste contrarie alla purità del Pilone, e natura sua, la qual non admette simili cose, perche si farebbe vn'aggregato di cose incompatibili. Simil sorte d'intagli si riserua no alle Gulle, delle quali sono proprie, come vedesi nelle Romane da noi poco disgiunte, nelle quali poi non entra parte di folio, come pratica l'Autor ne suoi Piloni. Veramente si può dire, ch'accreiscano queste Medaglie la bellezza à Piloni nell'istesso modo fanno le Gemme, che alcuni de gl'Indiani

Enumeratione delle parti essenziali dell'Architettura.

Distributione dell'ordine, parte essenziale dell'Architettura.

La Facciata del Ruzzi senza distinctione, mancante nell'ordine.

Piloni conformi col Fianco nella Facciata non conuenienti.

Piloni lunghi, e sottili non tollerabili.

Piloni eguali in grossezza, e disuguali in altezza mal fatti.

Diuisa vn'retta de Piloni non apparente, o mal operante.

Conclusioni di total disordine nella Facciata.

incastro delle Medaglie ne Piloni conueniente.

Ragione della Confirazione.

Prova della Confirazione.

sculp (on two sheets, 370 × 350mm assembled, the right half a counterproof with legend masked, with three movable flaps). iv. Façade of the Duomo, without a heading, *signed* Franciscus Castellus Invenit et delineavit (on two sheets, 330 × 280mm assembled, the right half a counterproof with legends masked). v. *Legend* Quarta Parte Laterale del Tempio *signed* Castellus delin.it... I. Costa f (on one sheet, 300 × 185mm). vi. *Legend* Dalla pontatura doppia in auanti è la parte scoperta della Chiesa *signed* Castellus delin... Franco Scul (on one sheet, 504 × 325mm).

REFERENCES: Cicognara 4074 (uncertain edition); Rudolf Wittkower, *Gothic versus Classic. Architectural projects in seventeenth century Italy* (New York 1974), pp.17–58; L. Parvis Marino, ‘Francesco Castelli’, in *Dizionario biografico degli italiani*, 21 (Rome 1978), pp.716–718; cf. British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.995 (uncertain edition, destroyed 1939–1945)

CECCHI, Giovanni Battista & EREDI, Benedetto

35. *Bonarum artium splendori XII. Tabulas a praestantissimis Etruriae pictoribus expressas* [sub-title, inserted between plates 12 and 13:] *Bonarum artium splendori. XII Tabulas a praestantissimis Italiae pictoribus expressas.*

Florence, [G.B. Cecchi & B. Eredi],
1776–1779

Two parts, imperial folio (655 × 455mm page dimensions), comprising, I: engraved title (signed *Santi Pacini inv. ... Cecchi, Eredi sc.*) and twelve plates numbered 1–12. II: engraved title (unsigned) and twelve plates numbered 13–24.

Pasted to inside front cover is an engraved list of contents (225 × 290mm) headed ‘Nota delle Stampe rap.ti Quadri di Chiese incise da Gio. Batta. Cecchi, e Benedetto Eredi in Firenze al prezzo di paoli due, e mezzo l’ una in foglio imperiale... 1780’.

Ownership inscription on paste-down *S.T. Florence May 1st 1787*. Some staining in lower margins of the first part, otherwise in very good state of preservation.

Bound with another work (see below) in contemporary half-calf, sides covered by speckled brown paper, back divided into seven compartments by raised bands, lettering-piece *Tavol in Chies ed Altro*, date 1776 applied directly at foot, edges stained blue.

£ 4800

A rare suite of twenty-four reproductive prints, documenting paintings by mostly Tuscan artists in Florentine churches and the Palazzo Pitti, churches at Pisa, Forlì, Ravenna, and Rome, some of which remain *in situ*, others migrated into museums, a few destroyed in fires or lost during Napoleonic looting. A companion work, depicting paintings in secular buildings, *Raccolta di 24. stampe rappresentanti quadri copiati da alcune gallerie e palazzi di Firenze*, was published by Cecchi and Eredi in 1779–1787.

Two painters, Rainieri Allegianti of Pisa and Gaetano Benvenuti of Florence, provided preparatory drawings which the partners Giovanni Battista Cecchi and Benedetto Eredi divided almost evenly, Cecchi engraving eleven paintings and Eredi thirteen. The dates on the prints indicate a steady rate of progress: in each of the years 1773, 1774, 1776, 1777, 1778, four prints were engraved, then two in 1779 (two prints are undated, but are pre-1776).

The first part is dedicated to Peter Leopold II, Grand Duke of Tuscany (the plates are individually dedicated to courtiers and influential foreign residents, including George, 3rd Earl Cowper), and reproduces paintings by Lodovico Cigoli (pl.1); Baldassare Franceschini, called Il Volterrano (pl.2); Alessandro Allori (pl.3: ‘L’Adultera presentata a Cristo’, still in S. Spirito where located in the list of contents here, cf. Simona Lecchini Giovannoni, *Alessandro Allori*, Turin 1991, no.55); Santi di Tito (pl.4); Domenico Passignano (pl.5); Giovanni Butteri (pl.6); Fra Bartolomeo (pl.7); Andrea del Sarto (pl.8: the ‘Madonna of the Harpies’, transferred from the Palazzo Pitti to the Uffizi in 1795, cf. John Shearman, *Andrea del Sarto*, Oxford 1965, no.46); Matteo Rosselli (pl.9); Gregorio Pagani (pl.10: ‘L’ Invenzione della S. Croce’, here located in S. Maria del Carmine, destroyed by fire in 1771, cf. Christel Thiem, *Gregorio Pagani*, Stuttgart 1970, no.G–58, this print reproduced p.66 no.K–3 as the primary witness to the lost work); Pietro da Cortona (pl.11: ‘Il Martirio di S. Lorenzo’, still in SS. Michele e Gaetano where located in the list of contents, cf. Giuliano Briganti, *Pietro da Cortona*, Florence 1962, pp.234, 241, 246, 290); and Jacopo da Empoli (pl.12).

The second part is dedicated to Peter Leopold’s younger brother, the Archduke of Austria, Ferdinand Karl Anton Joseph (1754–1806), and reproduces paintings by Guido Reni (pl.13: ‘Mosé nel deserto, che ordina agli Ebrei, che raccolghino la manna’, still in Ravenna Cathedral, where located in the list of content here, cf. D. Stephen Pepper, *Guido Reni*, Oxford 1984, no.45, and for this print: *Guido Reni und der Reproduktionsstich*, exhibition catalogue, Graphische Sammlung Albertina, Vienna 1988, pp.64–65; and *Guido Reni und Europa. Ruhm*

Opposite 35. ‘Descent from the Cross’ by Daniele da Volterra in the church of the Trinità dei Monti, Rome



Comitibus de Como Gherardesca
Petri Leopoldo Augusti
Sacrae de Stephani militum Equi
Regiarum Aulicarum praesidentibus
Ad Romanam Ecclesiam 1780



und Nachruhm, exhibition catalogue Schirn Kunsthalle,
35. Drawing by Marcantonio Franceschini engraved by Lorenzo Lorenzi and printed in sanguine ink

catalogue, Rome 1985, pp.180, 683 this print repro-

Frankfurt 1988, pp.471–472); Federico Barocci (pl.14: 'Il Martirio di S. Vitale', here located in S. Vitale, Ravenna, since transferred into the Pinacoteca di Brera, Milan, cf. Andrea Emiliani, *Federico Barocci*, Padua 1985, I, pp.169–187); Guercino (pl.15: 'Il Padre Eterno, che Spedisce l' Angelo ad annunziar Maria SS.', here located with the Oratorian Fathers, Forlì, since transferred into the Pinacoteca Civica there, cf. Luigi Salerno, *I Dipinti del Guercino*, Rome 1988, no.250); Carlo Cignani (pl.16: 'Il Sogno di S. Giuseppe', here located in the Chiesa di San Filippo Neri, Forlì, since lost, cf. Beatrice Buscaroli Fabbri, *Carlo Cignani*, Padua 1991, no.88, this print reproduced); Giovanni da San Giovanni (pl.17: 'S. Felice prete in atto di soccorrere S. Massimo Ves. co di Nola moribondo sopra la neve', still in S. Felice in Piazza, Florence, where located in the engraved list of contents, cf. Anna Banti, *Giovanni da San Giovanni*, Florence 1977, no.49); Agnolo Bronzino (pl.18); Raphael (pl.19: 'La Trasfigurazione del Signore sul Monte Tabor', here located in S. Pietro in Montorio, Rome, since transferred into the Pinacoteca, Vatican, cf. *Raphael invenit. Stampe da Raffaello nelle collezioni dell' Istituto Nazionale per la Grafica*, exhibition

duced); Daniele da Volterra (pl.20); Anton Domenico Gabbiani (pl.21); Ciro Ferri (pl.22); Giovanni Battista Paggi (pl.23); and Ventura Salimbeni (pl.24).

The work, offered for sale 'nello studio di S.A.R. in Pitti' in 1777 (*Gazzetta Toscana* 1777 p.263, 1778 p.22), was a type of publication much favoured by Englishmen on the Grand Tour. The first owner of this volume entered on the front paste-down his inscription 'S.T. Florence May 1st 1787'. A volume in the British Library with the same ownership entry, but dated 'Florence, February 27, 1787', is associated with Stearne Tighe of Mitchelstown, co. Westmeath, Ireland, by Dennis E. Rhodes, 'Some English, Welsh, Scottish and Irish book-collectors in Italy, 1467–1850', in *Bookbindings & other bibliophily. Essays in honour of Anthony Hobson* (Verona 1994), p.268. Stearne Tighe is not recorded as a tourist in Italy in John Ingamells' *A Dictionary of British and Irish Travellers in Italy 1701–1800* (New Haven & London 1997), however his son, Robert Stearne Tighe (1760–1835), is mentioned there (p.943) for spending the Winter of 1785–1786 in Naples, the following Spring in Rome (no visit to Florence recorded).

No copy of the book is in the British Library, none was reported to the National Union Catalogue of pre-1956 Imprints (and Supplement), nor to RLIN, and the book is not cited by Cicognara and the usual checklists, thus fully validating Fabia Borroni Salvadori's claim ('Riprodurre in incisione per far conoscere dipinti e disegni: il Settecento a Firenze', in *Nouvelles de la République des lettres* 1, 1982, pp.93, 99, 111) that it is 'Non cit. dai comuni repertori'. The present copy is especially well-preserved, retaining full margins (655 × 455mm); by way of comparison, the copy in the Uffizi, Florence, described by Christel Thiem (Gregorio Pagani, Stuttgart 1970, p.66) as having 'unbeschnittenen Blätter', measures 647 × 432mm, while the copy in the Kupferstichkabinett, Dresden (also seen by Thiem), has page dimensions of just 576 × 347mm.

REFERENCE: Charles Le Blanc, *Manuel de l' amateur d' estampes* (Paris 1854), I, p.200, no.12 (fragment only)

Bound with

FRANCESCHINI, Marcantonio.
(Formae picturarum archetypae una
et viginti Marci Antonii Franceschini
Bononiensis quae observantur apud
Carolus Marchionem Gerini nuper
aere incisae).

Florence, Giuseppe Vanni, 1774

Imperial folio, portrait and twenty-one unnumbered plates of varying dimensions on sheets trimmed uniformly 655 × 455mm, the letterpress title-page lacking but otherwise complete.

A series of reproductions of drawings by Marcantonio Franceschini (1648–1729) in the Gerini family art collection in Florence, now apparently untraced (cf. *The Dictionary of Art*, XII, p.355). The publication was sponsored by Carlo Gerini (1733–1796) and continued a family tradition of art collection, patronage, and self-advertisement: in 1759 had been published the first part of a *Raccolta di stampe rappresentanti i quadri più scelti di Sig.ri March. si Gerini* (a second part appeared in 1786).

Marcantonio Franceschini (1648–1729) was the favourite pupil of Carlo Cignani, from whom he absorbed the tradition of Bolognese classicism. He often executed his drawings in red chalk heightened with white, so the printer's choice of a sanguine ink may be an attempt to imitate the appearance of the drawings exactly (the copy of this book in the British Library, however, has the

engravings printed in black ink).

Two drawings in the series were engraved by Francesco Bartolozzi some time before his departure for London, in 1762 or 1763 (A. De Vesme & A. Calabi, *Francesco Bartolozzi*, Milan 1928, nos.394, 1234). Violanta Vanni (circa 1732–1778), a pupil of Robert Strange, the spouse or daughter of the publisher, engraved twelve prints (Nagler, *Künstler-Lexikon*, XXII, p.77; Thieme-Becker, *Künstler-Lexikon*, XXXIV, p.100). Lorenzo Lorenzi, a print-maker from Volterra, signs six plates as engraver, and is credited also for producing drawings utilised by Bartolozzi and Vanni. Other intermediary drawings were supplied by Giuseppe Zocchi. Nagler mistakes these prints for copies of fresco decorations in the Gerini palace which were painted by Anton Domenico Gabbiani (Leonardo Ginori Lisci, *The Palazzi of Florence*, Florence 1985, p.416).

REFERENCES: Nagler, *Künstler-Lexikon*, XXII, p.67, no.2 (as portrait and 19 plates only); Thieme-Becker, *Künstler-Lexikon*, XII (Leipzig 1916), p.299 (as portrait and 21 plates); Fabia Borroni Salvadori, 'Riprodurre in incisione per far conoscere dipinti e disegni: il Settecento a Firenze', in *Nouvelles de la République des lettres* 1 (1982), pp.57, 100–101; copy in British Library (shelfmark 56 i. 13), another copy in Metropolitan Museum of Art (RLIN)



scanned
wrong size
80% ok?

CELLINI, Benvenuto

36. *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 irregularly foliated (6) 1–61 (7), woodcut device of the Medici on title-page, historiated woodcut initials.

An illegible seventeenth-century cardinalial ink stamp on title-page and contemporary shelf mark 'QQ.III. 20' on endpaper opposite (possibly Boncompagni library); Joseph Martini's copy (sale by Hoepli, Lucerne, 20–26 August 1934, lot 62, where identified as formerly in the Giacomo Manzoni and Paul Kristeller libraries); pencil shelfmark of Robert Honeyman (sale Sotheby's, London, 20 April 1979, lot 659). Occasional light foxing as usual, otherwise in very good state of preservation.

Bound in contemporary flexible vellum, edges painted green (preserved in a red half-morocco slipcase).

£ 4000

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 chiselling 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 Francesco de' Medici in 1565, accompanied by a letter in which Cellini (1500–1571) explained how illness had prevented his working in wood or clay, so he took up his pen and composed 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, at his own expense, by a small firm of Florentine printers, Valente Panizza and Marco Peri. Their contract is one of the earliest surviving between author and publisher; see Piero Calamandrei, *Scritti e inediti celliniani* (Florence 1971), pp.40–52, and Dario Trento, *Benvenuto Cellini, opere non esposte e documenti notarili*, exhibition catalogue

Museo Nazionale del Bargello (Florence 1984), pp.80–83. The book appeared in 1568 with a dedication to Cardinal Ferdinando de' Medici, the future Grand Duke Ferdinando I.

In an appendix to the treatise on sculpture Cellini printed some poems in praise of his statue of Perseus (Loggia dei Lanzi, Florence), including two sonnets by Agnolo Bronzino, verses by Benedetto Varchi, Paolo Mini, Lelio Bonsi, Domenico Poggini, and some anonymous Latin couplets (John Pope-Hennessy, *Cellini*, New York & London 1985, p.186). These verses were deleted from subsequent editions.

REFERENCES: Cicognara 273; Ernst Steinmann & Rudolf Wittkower, *Michelangelo Bibliographie 1510–1926* (Leipzig 1927), 439; Theodore Besterman, *Old Art Books* (London 1975), p.23; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1993), C–2711

CHAMBRAY, Roland Fréart de Chantelou, Sieur de

37. *Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres.*

Paris, Edme Martin, 1650

Folio, (62)ff. signed a⁶ A–O⁴ and paginated (12) 1–109 (3), 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 (this copy described in his *Old Art Books*, London 1975, p.42). The binding rubbed, otherwise a fine copy.

Bound in contemporary calf.

£ 1850

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 'Quarrel between the Ancients and Moderns'. Four subsequent editions of the *Parallèle* were published at Paris (cf. British Architectural Library, *Early Printed Books 1478–1840*, London 1995, no.1132) and John Evelyn's translation, *A Parallel of the Ancient Architecture with the Modern* (1664), went through as many editions in London.

The engraved title with portrait of François Sublet de Noyers (not Chambray, as stated in the Fowler catalogue) is signed 'Tournier scul', presumably Georges or Jean Jacques Tournier, the latter *graveur du Roi* and active circa 1650–1684. The engraving on page 63 is signed 'T'. The other plates are unsigned works by Charles Errard (1606–1689), who had met the author at Rome about 1633, and upon returning to Paris in 1643 gained the patronage of his friend Sublet de Noyers, and became *peintre ordinaire du roi* (Jacques Thuillier, 'Propositions pour Charles Errard, peintre', in *Revue de l'art* 40–41, 1978, pp.145, 165, 169, 172).

REFERENCES: Cicognara 507; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2374; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 127; National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC & New York 1993), 76

[CHIABRERA, Gabriello]

38. *Vegghia delle gratie fatta ne Pitti.
Il carnouale dell' Anno 1615.*

Florence, Giovanni Antonio Caneo, (1615)

Quarto, (8)ff. signed A⁸ (blank A8), paginated 1–13 (3), seven woodcut initials.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1270). One page numeral trimmed by binder, occasional light spotting, however a good, unwashed copy.

In a 20th-century quarter-morocco binding.

£ 1650

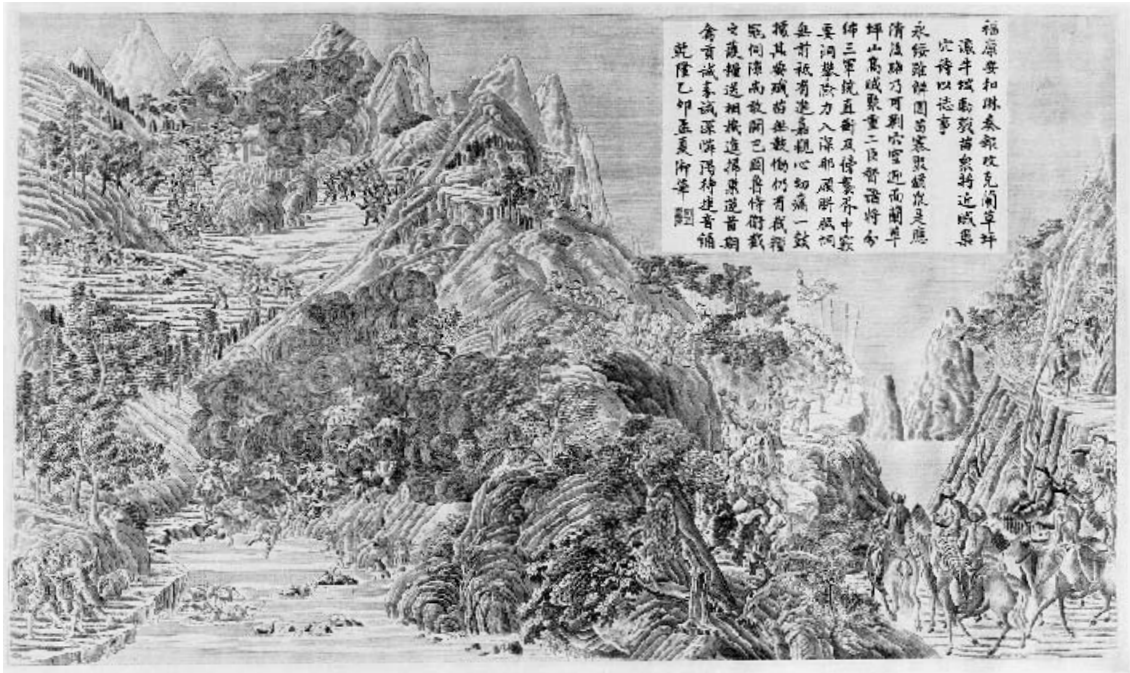
The libretto of a carnival event 'Ball of the Graces' interrupted by two *intermezzi* ('Jealousy driven out by cupids' and 'Hope guided by Mercury'), performed in the great

hall of the Palazzo Pitti on 16 February 1614 (*stile fiorentino*), for the entertainment of Grand Duke Cosimo, Maria Magdalena, the Papal Nuncio, and ambassadors from Lucca and Modena. The plot reveals how the ailing Amor regains his health at a ball presided over by the Graces. A dance entitled 'Iris' was choreographed by the *maestro del ballare del Gran Principe*, Agnolo Ricci, and executed by ladies and knights of the court 'in masks suitable to the characters represented' designed by Giulio Parigi, who also created the scenery.

Although no visual documentation survives for Parigi's scenography, the libretto and Cesare Tinghi's court diary reveal that the stage setting represented a wooded meadow crossed by a river, and that when the curtain rose, Iris, goddess of the rainbow and messenger of Juno, appeared sitting on a cloud above the stage (this rainbow cloud seems to have been the only machinery employed). Presently, Iris invited six nymphs of Pomona and six wood deities to join her, Cupid, and Fame, in a celebration (Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence 1905, pp.87–88; A.R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.177–178).

A lutenist at the Medici court, Lorenzo Allegri (1567–1648), composed instrumental music for five or six unspecified instruments with *basso continuato*, comprised of four sections (*gagliarda, brando, gagliarda, corrente*), with a *ritornello* that opens the suite and is repeated, in transposition, between the second and third and between the fourth and fifth dances (the music survives as 'Ottavo ballo detto L' Iride' in Allegri's *Primo libro delle musiche* printed at Venice in 1618; cf. Andrew Dell' Antonio's edition, New York 1995, pp.xii, 81–98). The music for the two *intermezzi*, sung in recitative style by members of the chorus and by protagonists of the ball, was composed by Jacopo Peri (Warren Kirkendale, *The Court Musicians in Florence*, Florence 1993, pp.223, 302, 607).

REFERENCES: Lione Allacci, *Drammaturgia* (Venice 1755), 804; Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.257; Angelo Solerti, *Gli albori del melodramma* (Milan 1905), III, pp.189–203; Federico Ghisi, 'Ballet entertainments in the Pitti Palace, Florence, 1608–1625', in *Musical Quarterly* 35 (1949), p.432; *Il Luogo teatrale a Firenze*, exhibition catalogue Palazzo Medici Riccardi (Florence 1975), no.10:12 (title-page of a copy in the Biblioteca Nazionale Centrale, Florence reproduced); British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.223; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 24446



39. 'The Attack on Lancao-Ping and Kunniu-po', a copperplate engraving printed in China

(CHINA). FENG NING
(Feng Hsiang), *Painter*

39. Pacification of the Miao rebellion in Hunan and Guizhou provinces by troops of the Emperor Qianlong (Hunan zhantu or Yuti pingding Miao jiang zhantu).

China *circa* 1798–1803

Two prints (nos. 6–7) from the series of sixteen, intaglio engravings (505 × 870mm borderlines, 575 × 935mm sheets) by an anonymous Chinese printmaker after drawings by Feng Ning, printed on European-style paper, poems by the Emperor Qianlong dated 1795 printed xylographically in a panel on each print with an imperial seal beneath ('T' ai-shang huang-ti, *i.e.* 'retired emperor', referring to Qianlong's status during the years 1796–1799).

Inscriptions in Chinese on print versoes identify the position of each in the series (pl.6 inaccurately inscribed 'Pingding Hunan zhantu diyi'). Light creases owing to rolling, minor defects (a few tiny holes repaired), however generally in good state of preservation.

Displayed in acid-free mounts.

£ 5500

These two large intaglio engravings depict 'The Attack on Lancao-ping and Kunniu-po' (plate 6) and 'The Attack on Huang-quasi' (plate 7), two entrenchments of the Miao, a rebellious aboriginal tribe living in mountains along the Hunan-Guizhou border, by imperial troops under the command of General Fukangan and Ho Lin. The Manchu Emperor Qianlong proclaimed the conclusion of the campaign and pacification of the region, achieved in 1795, through publication of a series of sixteen narrative prints, each drawn and engraved by Chinese artists, with a poem composed by the Emperor himself printed by wood block along the top. Date of publication of the prints is uncertain, however the latest of the poems is dated 1798, and acquisition of a set by the scholar Juan Yüan (1764–1849) on 5 January 1804 provides a *terminus ad quem*.

The series most probably was engraved from drawings prepared by Feng Ning, a court painter of portraiture and architecture, latterly known as Feng Hsiang. A single drawing for an unspecified print in the series, signed by that artist, was discovered by Walter Fuchs in the possession of Professor Kuroda Gengi in Mukden, since when the entire series is routinely credited to Feng Ning (W. Fuchs, 'Die Schlachtenbilder aus Turkestan von 1765 als historische Quelle, nebst Bemerkungen zu einigen späteren Serien', in *Monumenta Serica* 4, 1939–1940, p.120; W. Fuchs, 'Die Entwürfe der Schlachtenkupfer der Kienlung- und Taokuang-Zeit', in *Monumenta Serica* 9,



39. 'The Attack on Huang-quasi'. The poems on both prints are by the Emperor Qianlong

1944, pp.117–119, 121). The abundance and accuracy of the detail suggests that Feng Ning followed the campaign as artist (Hartmut Walravens, *China Illustrata. Das europäische Chinaverständnis im Spiegel des 16. bis 18. Jahrhunderts*, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel 1987, p.36).

The anonymous engraver of our two plates belongs to the first generation to practice intaglio printmaking in China. Although copperplate engraving had been introduced there by Matteo Ripa, a secular priest who worked for the Kangxi emperor, for whom he produced in 1712–1713 a series of views of the summer palace at Chengde, then in 1718–1719 a terrestrial atlas of China, no native tradition of intaglio printmaking immediately developed. The next prints issued in China were cartographical and also executed by Europeans: a restrike of the Kangxi atlas with minor revisions in 1760, then a new atlas, incorporating the results of additional surveys conducted 1756–1759 by the Jesuits Felix de Rocha and Joseph d' Espinha, engraved by another Jesuit Father, Michel Benoist, in 1775.

In 1765 the Emperor Qianlong instructed four Jesuit missionaries, Giuseppe Castiglione, Jean-Denis Attiret, Ignaz Sichelbarth, and Jean Damascène Sallusti, to prepare a series of drawings depicting his recent military campaign in Turkestan. Their drawings were not engraved locally, but sent to Paris, where a team of nine engravers (led by

Charles-Nicholas Cochin *filis*) executed and printed sixteen plates, known as *Les Conquêtes de l'Empereur de la Chine*. Impressions finally were delivered to the Emperor Qianlong in 1772–1774 and sets were distributed about 1779. Apart from poems which the Emperor himself inscribed upon certain sets of those prints, no part of the execution of *Les Conquêtes de l'Empereur de la Chine* involved Chinese hands.

The first engravings to be wholly executed by Chinese artists are the suite of twenty depicting the palaces and gardens at Yuanmingyuan, drawn by a Chinese Imperial Academy painter named Ilantai, engraved and printed anonymously at Beijing in 1783–1786. Simultaneously, Chinese artists were employed as draughtsmen and engravers of suites of prints commemorating Qianlong's military campaigns. These prints imitated in composition and size *Les Conquêtes de l'Empereur de la Chine*. Seven such suites of engraved battle-scenes were produced: Sichuan campaign (sixteen prints) *circa* 1778–1785; Taiwan campaign (twelve prints) *circa* 1789–1790; Annam campaign (six prints) *circa* 1789–1790; Nepal, or Gurkha campaign (eight prints) *circa* 1793–1799; Yunnan, or Chong Miao campaign (four prints) *circa* 1798–1803; Hunan, or Miao campaign (sixteen prints) *circa* 1798–1803; Second East Turkestan campaign (ten prints) *circa* 1830; and these together with the Yuanmingyuan gardens series, ninety-two prints in total, comprise the

known corpus of copperplate engravings produced in China by Chinese until about 1830.

As an indication of their rarity in the West, the British Museum possess forty-eight (plus twelve duplicate impressions) of the ninety-two known Chinese intaglio prints, including impressions severely damaged with substantial losses, none acquired since 1938. The British Museum has eleven of the sixteen prints in the Hunan battle series, including impressions of both prints offered here (Department of Oriental Antiquities Acc. Nos. 1899 40–20 126, 127). The Victoria & Albert Museum also possess forty-eight prints with no duplicate impressions (Far Eastern Department Acc. Nos. 29452, 29625). On 29 June 1883, the Museum acquired an album containing thirty prints from three of the seven suites of battle prints, including fifteen prints of the Hunan series (lacking pl.7, an impression of which is offered here). The extensive collections in the Musée Guimet in Paris preserve just twelve battle prints, of which six are from the Hunan series (including pl.6, but lacking pl.7).

During the 1920s the Museum für Völkerkunde (Abteilung Ostasien) in Berlin acquired a substantial number of the original copper matrices for the battle prints, including the matrices of at least four prints (nos. 1, 5, 11, 16) in the Hunan series (Peter Thiele, 'Darstellung von Kampfszenen des 18. Jahrhunderts in Chinas Randgebieten am Beispiel Taiwans', in *Baessler Archiv*, n.f. 26, 1978, pp.281–82; *Europa und die Kaiser von China 1240–1816*, exhibition catalogue, Berliner Festspiele, Frankfurt am Main 1985, pp.326–327).

REFERENCES: Walter Fuchs, 'Die Schlachtenbilder aus Turkestan von 1765 als historische Quelle, nebst Bemerkungen zu einigen späteren Serien', in *Monumenta Serica* 4 (1939–1940), p.120, nos.6–7; Michèle Pirazzoli-t' Serstevens, *Gravures des Conquêtes de l'Empereur de Chine K' ien-long au Musée Guimet* (Paris 1969), pp.43, 46 (pl.6 reproduced)

CICUTA, Aurelio

40. *Della disciplina militare del Capitano Alfonso Adriano* [pseudonym of Aurelio Cicuta] *Libri III*.

Venice, Lodovico Avanzo, 1566

Quarto, (276)ff. signed a–d⁴ A–Z⁴ Aa–Ee⁴ Ee⁴ Ff–Ss⁴ Tt⁶ Vv–Zz⁴ Aaa–Kkk⁴ Lll⁶ (blank Lll⁶) aa–ff⁴ and paginated as usual (32) 1–232 225–461 (7), the printer's 'olive tree' device on title-page, one double-page and six half-page or smaller woodcut illustrations, numerous diagrams composed of type combined with woodcuts of artillery.

Occasional staining and browning, but generally in very good original state of preservation.

Bound in contemporary flexible vellum binding.

£ 1450

First edition of a handbook defining and explaining the causes of war, identifying the personal qualities required of senior officers (piety, modesty, sobriety, magnanimity, continence, etc.) and arguing that martial discipline was best-imposed through the example of faultless character, accompanied by detailed consideration of infantry formations, the movement of troops on campaign, and similar practical matters. Classical authorities are cited extensively, but the author draws as well on Battista della Valle and other contemporaries, and upon direct experience. The dedication to Girolamo Priuli, Doge of Venice, is signed 'Il Capitano Alfonso Adriano' and dated at Venice, 20 February 1565. In the second edition, published posthumously in 1572, the pseudonym was dropped.

The illustrations to the second part are large diagrams of infantry formations of varying sizes and composition, mostly protected by artillery. In the third part are two double-page illustrations of the composition and order of a train of infantry and cavalry, a smaller woodcut showing how to bridge a river, two large woodcuts plans of a camp, and a view of Jerusalem (p.457).

REFERENCES: Mariano D' Ayla, *Bibliografia militare-italiana antica e moderna* (Turin 1854), pp.1–2; M.J.D. Cockle, *A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works* (reprint London 1957), 535; British Museum, *STC of Italian Books* (1958), p.6; *Le edizioni italiane del XVI Secolo: Censimento nazionale* (Rome 1996), C–4630

COCHLAEUS, Joannes

*A Fugger Library
'Sammelband' in
fine state of preservation*

41. COCHLAEUS, Joannes. *Antiqua et insignis epistola Nicolai Pape I... Defensio Ioannis Episcopi Rossensis & Thome Mori, aduersus Richardum Samsonem... Fragmenta quarundam Tho. Mori Epistolarum ad Erasum Rot. & ad Ioannem Coc.*

Leipzig, Melchior Lotter, 1536

Quarto, (110)ff. signed A–Z⁴ Aa–CC⁴ Dd⁶ (blank Dd⁶), not paginated or foliated, woodcut initials.

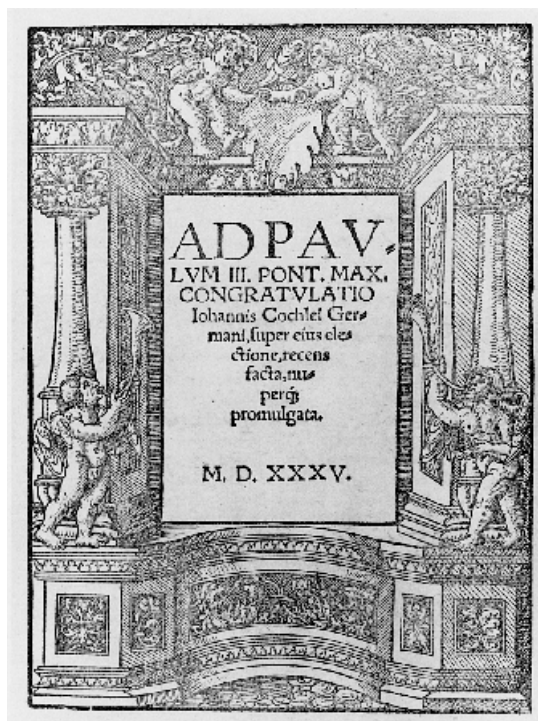
From the sale of the residue of the celebrated Fugger Library (Sotheby's, London, 5 December 1991, lot 91). In excellent state of preservation.

Bound (with four other books, see below) in contemporary blind-tooled calf, covers decorated by rolled border of musicians and courting couples, enclosing central panels ornamented by a repeated acorn stamp, remains of original green and red cloth ties.

£ 5800

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 refers to the King as a 'mad blood-thirsty tyrant,' as well as a reply to Richard Sampson's *Oratio* which had justified 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



41. Compartment used by the Leipzig printer Michael Blum

(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: Martin Spahn, *Johannes Cochlaeus* (Berlin 1898), no.118; 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. I. Abteilung* (Stuttgart 1985), C–4289 & K–193; only the Yale copy reported to the National Union Catalog (volume 99, p.606)

Bound with

COCHLAEUS, Joannes. *Ad Paulum III. Pont. Max. Congratulatio... super eius electione, recens facta, nuperq. promulgata.*

Leipzig, Michael Blum, 1535

Quarto, (14)ff. signed A–B⁴ C² D⁴ (blank D⁴), not paginated or foliated, title enclosed by woodcut compartment, woodcut initials.

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: Spahn, *Cochlaeus*, no.109; British Museum, *STC of German Books* (1962), p.247; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1985), C-4238; four copies reported to the National Union Catalog (volume 113, p.462)

Bound with

COCHLAEUS, Joannes. *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.*

Ingolstadt, Alexander Weissenhorn, 1544

Quarto, (60)ff. signed Aa–Pp⁴, not paginated or foliated, woodcut printer's device on title-page, initials.

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

The 'Querela' was not, in fact, included in the edition.

REFERENCES: Spahn, *Cochlaeus*, no.156; British Museum, *STC of German Books* (1962), p.250; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), C-2293; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1985), C-4410; four copies reported to the National Union Catalog (volume 113, p.468)

Bound with

FELICIUS, Constantius. *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, not paginated or foliated, woodcut imperial insignia on title-page, initials.

REFERENCES: Spahn, *Cochlaeus*, no.115; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1986), F-701; only the Folger Library reported to the National Union Catalog (volume 169, p.92); no copy in the British Library

Bound with

FELICIUS, Constantius. *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), not paginated or foliated, title enclosed by woodcut compartment, 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: Spahn, *Cochlaeus*, no.114; British Museum, *STC of German Books* (1962), p.299; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1986), F-703; five copies located by the National Union Catalog (volume 169, p.92)

COLOMBO, Realdo

42. *De re Anatomica libri xv.*

Paris, Gilles Gilles, 1562

Octavo, (252)ff. signed a⁴ A–Z⁸ Aa–Gg⁸ Hh⁴ Ii⁴ and paginated (8) 1–495 (1), printer's device (Philippe Renouard, *Les Marques typographiques parisiennes des XVI^e et XVII^e siècles*, Paris 1926, no.364, reproduced from this book) on title-page.

Contemporary ownership inscription on pastedown of Bartolomeo Baroni and his note of purchase at Bologna; inscription of Giuseppe Mazzoni, dated 1812. In very good state of preservation.

Bound in contemporary flexible vellum.

£ 2450

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*).

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

REFERENCES: Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), C–2403; cf. Richard J. Durling, *Catalogue of Sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 993 (another issue, published by Jean Foucher with different preliminaries); *Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Hardin Library for the Health Sciences, the University of Iowa* (Iowa City 1990), 305 (Foucher issue); no copy in the printed catalogues of the British Library and Wellcome Historical Medical Library

[COLTELLINI, Marco]

43. *Ifigenia in Tauride dramma per musica da rappresentarsi in Firenze nel Teatro di Via della Pergola, nel carnevale dell' anno 1767. Sotto la protezione di sua Altezza Reale Pietro Leopoldo Arciduca d' Austria Principe Reale d' Ungheria ec. e Gran-Duca di Toscana.*

[Florence, Stamperia Reale, 1767]

Quarto, (24)ff. signed A–C⁸ and paginated 1–47 (1) including engraved title-page, three engraved head-pieces (one signed *Marcus Tuschert*).

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1312). In very good state of preservation.

Bound in contemporary thin paper boards covered by rose-coloured silk.

£ 750

The libretto of a three-act opera performed on 22 February 1767, in the Teatro della Pergola in Florence. The music composed by Tommaso Traetta was conducted by the Viennese composer Christoph Willibald Gluck (Martin Cooper, *Gluck*, London 1935, p.123) and the performers were Giuseppe Vichi as 'Toante', Giovanni Manzuoli as 'Oreste', Giacomo Veroli as 'Pilade', Giovanna Carmignani as 'Ifigenia', and Anna Boselli as 'Dori'. The choreography is credited to Antoine Jassinté and the scene painting to Domenico Stagi (Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.112–114, no.152).

The first performances of this opera had been at Schönbrunn and Livorno in 1763 (cf. Library of Congress, *Catalogue of Opera Librettos*, edited by O.G.T. Sonneck, Washington, DC 1914, p.611).

REFERENCES: Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), pp.70, 72, 74 (title reproduced); Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 12753 (four copies, none in North America)

See reproduction page 73

CORSINI, Eduardo

44. *Notæ Graecorum sive vocum et numerorum compendia quae in aereis atque marmoreis graecorum tabulis observantur Collegit recensuit explicavit easdemque tabulas opportune illustravit... Accedunt Dissertationes sex quibus marmora quaedam tum sacra tum profana exponuntur ac emendantur.*

Florence, by the Grand-ducal press, 1749

Two parts, folio, (70, 66)ff. signed S-SSSSS4 A-K4 L2 M4 a-p4 q6 and paginated 1-48 1-92 1-132, plus one folding woodcut illustration (inserted after folio c3), engraved title-page vignette (dated 1749) by Carlo Faucci after a design by Giuseppe Zocchi, head-piece drawn and engraved by Zocchi, another head-piece engraved by Faucci from a design by Mauro Soderini, other engraved and woodcut ornaments.

Ownership inscriptions on endpapers of Lüder Kulenkamp (1724-1794, professor of theology at Göttingen) and Christian Gottlieb Wernsdorf (1762-1822, professor of philosophy at Helmstadt). A fine copy.

In a contemporary Dutch binding of marbled paper boards backed with plain red roan (slightly rubbed).

£ 675

First printing of a discussion and interpretation of about one thousand Greek abbreviations for words and numerals, compiled to correct and augment deficiencies in the *Græcorum siglae lapidariae* published in 1746 by Francesco Scipione Maffei.

The author (1702-1765), professor of philosophy at Pisa, had published previously *Fasti Attici* which laid the foundation for the chronology of the Attic Archons, and a volume of dissertations dealing with chronological and other problems connected with the Panhellenic games. He dedicates the present work to Angelo Maria Querini, papal librarian and founder of the Queriniana, and the six appended *Dissertationes* to Anton Francesco Gori and Salvino Salvini, among others.

REFERENCES: Cicognara 2664; Fabia Borroni, *‘Il Cicognara’ Bibliografia dell’ archeologia classica e dell’ arte italiana* (Florence 1954), 13072; four copies located by the National Union Catalog (volume 123, p.581) and one copy by RLIN (Getty Research Institute)

[CURIONE, Celio Secondo]

45. *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 and paginated 1-344, device on title-page of a child with a palm frond accompanied by motto ‘Virtus pressa valentior’ (Paul Heitz, *Genfer Buchdrucker- und Verlegerzeichen*, Strasbourg 1908, no.21).

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

Bound in 19th-century red morocco by Hardy.

£ 2950

Rare French translation of *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).

Our book is a French translation of the second version; four copies are 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 that census we are able to add only a copy

at Harvard (National Union Catalog: Supplement, volume 715, p.236). Surprisingly, no copy is described in the published catalogue of the Bibliothèque nationale, Paris.

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

CUSTOS, Dominicus

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

Augsburg, Andreas Aperger, 1618

Folio (430 × 290mm), (130)ff. comprising: engraved title-page (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). A paste-on cancel in this copy corrects the heraldic insignia on pl.5.

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

Bound in a contemporary vellum drawn over paper boards.

£ 7000

A handsome collection of portraits of members of the mercantile and banking dynasty founded by Jakob Fugger, each portrait accompanied by appropriate heraldic insignia, and displayed within an architectural or grotesque frame of impressive quality and size (340 × 230mm platemark). On the verso of the portraits are printed brief genealogical notices. The book is a monument of Baroque ornament and book illustration and copies have featured in several exhibitions, including *Fugger und Welser*, Städtische Kunstsammlungen (Augsburg 1950), no.389, *Augsburger Barock*, Rathaus & Holbeinhaus (Augsburg 1967), no.657, and *Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, Rathaus & Zeughaus (Augsburg 1980), no.372.

The work had its genesis in a series of ten plates entitled *Icones decem illustr. Baronum et Fuggarorum gente*, engraved and published by Dominicus Custos in 1592, and elaborated the following year into a book of fifty-nine



46. Jacob Fugger, engraved by Dominicus Custos

portraits entitled *Fuggerorum et Fuggerarum... Imagines* (both editions are exceptionally rare; cf. C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500–1650*, Berlin 1979, II, p.78, for the 1593 edition). The present edition, 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 family who had reached maturity since 1593, with some others of whom portraits had just become available.

Dominicus Custos was born at Antwerp about 1550, the son of the painter Pieter Balten. He had arrived in Augsburg by 1584, in which year he married the widow of Bartholomäus Kilian, becoming 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 Rudolph II at Prague, and he died at Augsburg in 1612. Sixty-two portraits in our book, eleven designs of frames, and the allegorical title-page, are printed from plates engraved by Dominicus Custos.

Lucas Kilian (1579–1637) was the more talented of Custos' two stepsons and he quickly became one of the most important Central European printmakers of his time and a prime disseminator of Rudolphine art. Twenty-nine



46. Julius Maximilianus Fugger, engraved by Lucas Kilian

portraits and a frame in our book bear his signature. His younger brother Wolfgang (1581–1662) contributed thirty-six portraits, three frames, and a large print of the Fugger coat-of-arms. Johann Mathias Kager (1575–1634), city painter of Augsburg from 1615, and inventor of festival architecture and decorations there, designed the four frames engraved by the two Kilians (Susanne Netzer, *J.M. Kager*, Munich 1980, nos.D25, Z46).

The book was subsequently issued at Augsburg in 1619 and in 1620 under the title *Contrafehe der Herren Fugger und Frauen 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: F.W.H. Hollstein, *German Etchings Engravings Woodcuts*, VI (Amsterdam 1960), p.183, no.60 and XVII (1976), p.154, nos.621–650 and XVIII (1976), p.198, nos.705, 911/918; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Da8; British Library, *Catalogue of Books printed in the German-speaking countries... from 1601–1700* (1994), C–1515

DE' ROSSI, Giovanni Giacomo, Publisher

47. *Insignium Romae templorum prospectus exteriores interioresque a celebrioribus architectis inventi.*

Rome, Giovanni Giacomo de' Rossi,
1684

Folio, 72ff. entirely engraved, foliated 1–72, comprising: frontispiece, title, and seventy architectural plates (of which four are meant to be joined to make two plates).

In good state of preservation.

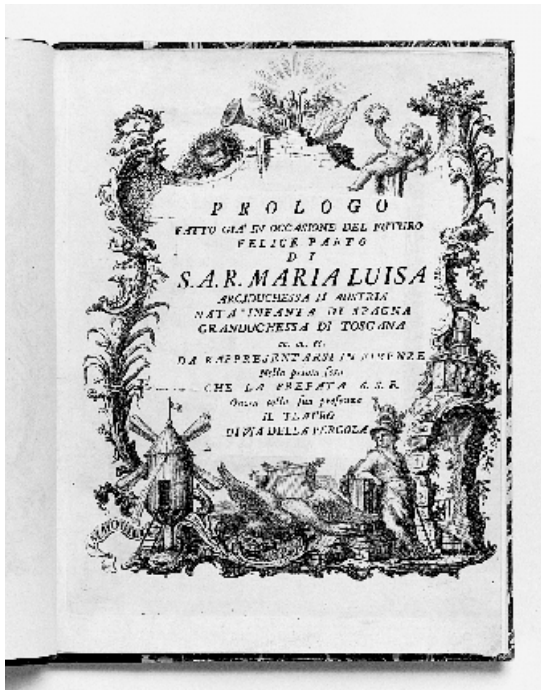
Bound in contemporary vellum.

£ 1500

A suite of engraved plans and elevations of Roman Renaissance and Baroque churches. The title (with undated dedication by the publisher to Gasparo de Carpineo) was engraved by Jacques Blondeau and the frontispiece (Miracle of St. Peter) by Nicolas Laigniel after a design by Giovanni Battista Mannelli.

The architectural plates are the work of anonymous draughtsmen and printmakers, except for these with draughtsman named: Francesco Bufalini (pls.3–8, 10, 35, 37) and Lorenzo Nuvolone (pls.14–15, 17–19, 24–25), and these with printmaker named: Dominique Barrière (pl.72), Nicolas Belin (pls.10, 37), George Colin (pls.3–8, 11–12), Giovanni Battista Falda (pl.47), Vincenzo Mariotti (pl.40), Valérien Regnart (pls.48–49), and Giovanni Francesco Venturini (pls.14–15, 17–18, 21, 23–24, 34–35, 38). Some prints are struck from matrices which De' Rossi had acquired from François Collignon and other publishers; several prints featured in suites previously published by De' Rossi. An issue before sequential numeration of the plates, twice dated 1683, also is recorded.

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2672; Theodore Besterman, *Old Art Books* (London 1975), p.89



Two performances in the Teatro della Pergola. Left 48. *Prologo* set by Gluck. Right 43. *Ifigenia in Tauride* set by Traetta

[DEL ROSSO, Lorenzo Ottavio]

48. *Prologo fatto già in occasione del futuro felice parto di S.A.R. Maria Luisa Arciduchessa d' Austria nata Infanta di Spagna Granduchessa di Toscana ec. ec. ec. da rappresentarsi in Firenze nella prima sera che la prefata A.S.R. onora colla sua presenza il Teatro di Via della Pergola.*

[Florence, Stamperia Granducale, 1767]

Quarto, (6)ff. signed A⁶, paginated 1–12 including engraved title.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1312). In good state of preservation.

Bound in 19th-century calf-backed boards.

£ 1500

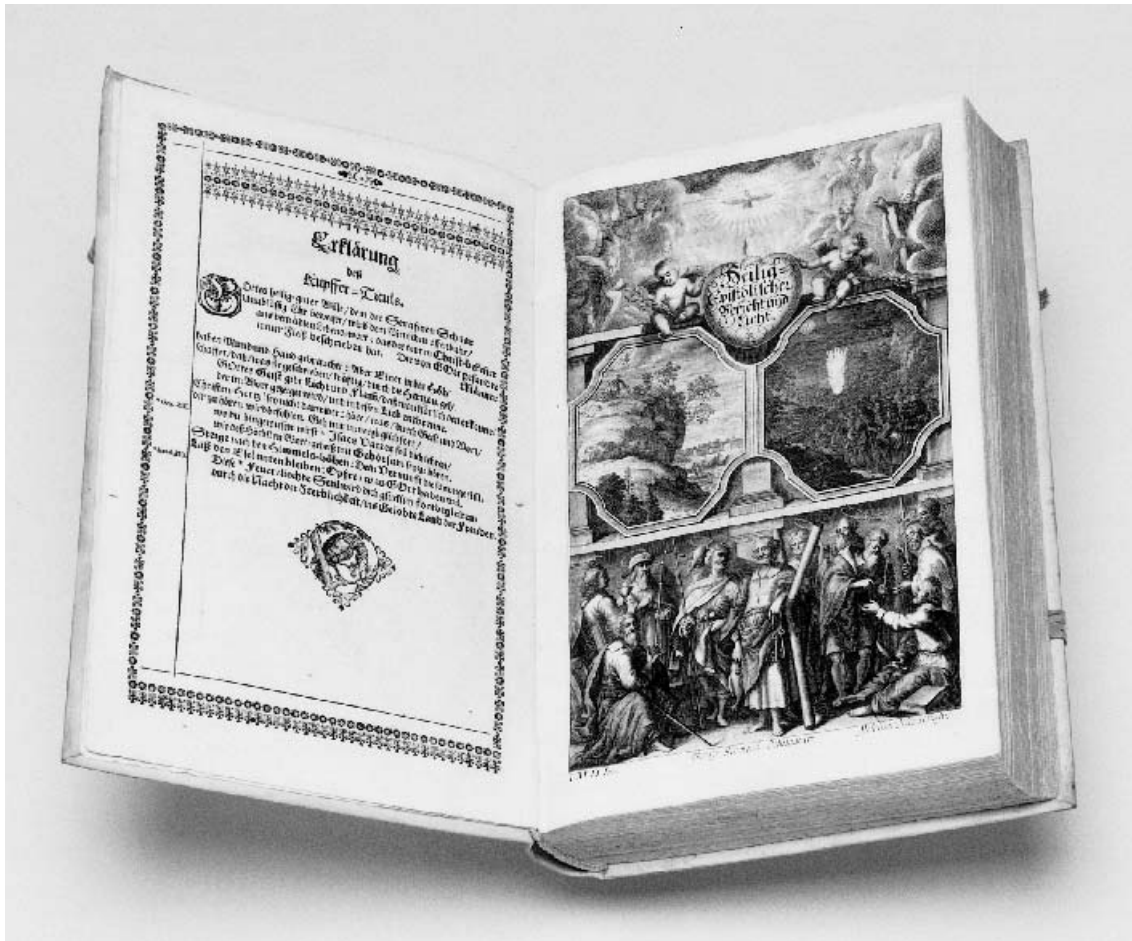
The libretto of a solo cantata performed in the Teatro della Pergola on 22 February 1767, in celebration of the birth of Maria Teresa, the first born of Grand Duke Pietro

Leopoldo and Maria Luisa di Borbone. That evening 'Il Teatro fu sfarzosamente illuminato di dentro e di fuori con 40564 lumi con la spesa di £959.10.8' and the composition was received with great enthusiasm (Marcello de Angelis, *Melodramma, spettacolo e musica nella Firenze dei Lorena*, Florence & Milan 1991, pp.114–116, no.153).

The Grand Duke had invited the Viennese composer Christoph Willibald Gluck to set the text (Cecil Hopkinson, *Bibliography of Gluck*, London 1959, pp.21, 72). Gluck arrived in Florence on 1st February, received the text on the 6th, rehearsed on the 21st, and conducted both the *Prologo* and Marco Coltellini's *Ifigenia in Tauride* (music by Tommaso Traetta) the next day. The castrato Giacomo Veroli sang the part of 'Giovè' in the *Prologo* and took the role of 'Pilade' in *Ifigenia in Tauride*. The scenery was painted by Domenico Stagi.

The engraved title-page is one designed for *Ifigenia in Tauride*, with its lettering masked and the correct title substituted by letterpress.

REFERENCES: Marcello de Angelis, *La Felicità in Etruria... lo spettacolo nella Firenze dei Lorena* (Florence 1990), pp.73–74; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1992), 19191 (single copy in Biblioteca Marucelliana located); Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (Florence 1996), p.117



49. Engraved title-page by Melchior Küsel after a design supplied by the author

DILHERR, Johann Michael

49. *Heilig-Epistolischer Bericht, Licht, Geleit, und Freud. Das ist: Emblematische Fürstellung der Heiligen Sonn- und Festtäglichen Episteln: In welcher Gründlicher Bericht, von dem rechten Wort-Verstand ertheilet; dem wahren Christenthum ein helles Licht furgetragen; und ein sicheres Geleit mit beigefügten Gebethen und Gesängen zu der himmelischen Freude gezeigt wird.*

Nuremberg, Johann Andreas & Heirs of Wolfgang II Endter, 1663

Folio, (348)ff. signed)(6)(4)()(6 (last leaf a blank) A-Z⁴ Aa-Zz⁴ Aaa-Zzz⁴ Aaaa-Oooo⁴ and paginated (32) 1-631 (33) including half-title, engraved and letterpress title-pages, and eighty-five emblematical text engravings (each *circa* 110 × 140mm, some signed *Georg Strauch del. Melch. Küßel Sc. Aug.*).

In superb state of preservation.

Bound in contemporary vellum over paper boards.

£ 6500

Only edition of this attractive emblem book, dedicated to Anton Ulrich, duke of Braunschweig-Lüneburg (1633-1714) and his consort Elisabeth Juliane von Hollstein-Nordberg (died 1704), by the author (1604-1669), a Protestant professor of theology at Nuremberg. After the two-page dedicatory poem are eighty-six poems

and eighty-five four-line stanzas by Dilherr, the latter accompanied by illustrations drawn by Georg Strauch (1613–1673) and engraved by Melchior Küsel (1621–1682). The author claims to have ‘invented’ the engraved title himself.

Dünnhaupt wrongly calls for an engraved portrait and eighty-seven emblems; copies in agreement with our own are described by Curt von Faber du Faur, *German Baroque Literature* (New Haven 1958), no.597, and by F.W.H. Hollstein, *German etchings engravings woodcuts*, XX (Amsterdam 1970), p.116, no.1032. The book was not reprinted, however the emblems were restruck and issued without text (copy in New York Public Library submitted to RLIN). Part of the edition may have been issued together with another work by Dilherr, his *Augen- und Hertzens-Lust*, published at Nuremberg in 1661 (cf. National Union Catalog, volume 144, p.27, locating two such copies).

The immaculately preserved vellum binding of our copy is decorated by gilt frames with floral ornaments in the angles, in the centres of both covers a lozenge of flowers with standing figure of St. Michael the Archangel, the flat back divided into five compartments and also decorated in gilt, the page edges elaborately gauffered in blind, closed with pink silk ties (three of four remaining).

On the front pastedown is a letterpress label reading ‘Exlibris Coenobii Salisvallis Zur Ehres Gottes in Bibliothecam Augustam Relatis Anno MDCCCLVII’ stamped in the margin ‘abgegebene Dublette’ by the Herzog August Bibliothek, Wolfenbüttel. Others infer from the elaborate decoration of the binding, that this is the presentation copy to duke Anton Ulrich, subsequently subsumed in the convent library nearby his rural residence at Salzdalum. That hypothesis is not sustained, however, by any obvious marks of ownership.

Bindings with page-edges decorated in a similar manner are reproduced by Albert Derolez, ‘La tranche dorée et ciselée d’ après les collections de la Bibliothèque de l’ Université de Gand’, in *De Libris Compactis Miscellanea*, edited by George Colin (Brussels 1984), pp.251–273, figs.13–16.

REFERENCES: *Barock in Nürnberg 1600–1750*, exhibition catalogue, Germanisches National-Museum (Nuremberg 1962), p.100, no.B–13; John Landwehr, *German emblem books* (Utrecht 1972), 228; Mario Praz, *Studies in Seventeenth-century imagery* (reprint Rome 1975), p.316; Gerhard Dünnhaupt, *Personalbibliographien zu den Drucken des Barock* (Stuttgart 1990), II, pp.1339–1340, no.343; no copy in the British Library



49. Deluxe binding with floral decoration on the plain page-edges achieved by repeated impression of heated tools

DOEGEN, Matthias

50. *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 and paginated as usual (8) 1–56 (8) 57–96 (4) 97–200 (8) 201–504 (24) including engraved title-page 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 bishop's cap); contemporary manuscript index supplied on two folios bound at end. Several leaves lightly browned or spotted, but altogether a clean and very well-preserved copy.

Bound in contemporary vellum over boards, gilt frame on covers, morocco lettering-piece, speckled edges.

£ 1250

First edition of a manual of military architecture treating both permanent fortifications and field defence, in which occurs the first historical account of the genesis of bastions.

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. He was convinced that geometry can provide perfect, invincible fortifications. This manual is Dögen's only published work and on it rests his reputation, since the oft-repeated claim that he built fortifications at Spandau is now disputed. The book subsequently was printed 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).

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

(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: Alphonse Willems, *Les Elzévir. Histoire et annales typographiques* (Brussels 1880), 1047; *Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), 318 (reproducing title-page); Martha D. Pollak, *Military Architecture, Cartography & the Representation of the Early Modern European City. A Checklist of Treatises on Fortification in the Newberry Library* (Chicago 1991), 15; British Architectural Library, *Early Printed Books 1478–1840* (London 1994), 894

[ELISABETTA FARNESE, Queen of Spain]

51. *Relazione della solenne funzione e delle pubbliche dimostrazioni di gioja fatte nella città di Piacenza in occasione del giuramento di fedeltà, ed omaggio prestato dai sudditi, e vassalli del ducato piacentino alla sacra reale cattolica maestà di Elisabetta Farnese Regina delle Spagne in qualità di legittima sovrana, e duchessa degli stati di Parma, e Piacenza.*

Piacenza, Bazacchi, 1745

Three parts, folio, (10, 4, 18)ff. signed a⁴ b⁶ ★★⁴ a–c⁶ and paginated 1–20 (8) 1–36, plus one folding plate.

Light dampstain in upper margin of two leaves, otherwise in excellent state of preservation.

Bound in contemporary floral paper wrappers.

£ 1350

A souvenir of festivities in expression of fealty to the Spanish throne organised at Piacenza on 8 November 1745, in which are described ephemeral decorations designed by the architect Domenico Cervini (1689–1756) for an audience room on the ground floor of the ducal palace and for a *fiesta magnifica di ballo* in the palace of conte Camillo Marazzani Visconti, and a *macchina di fuochi*

II. TEMPIO

*Macchina di Fuochi Artificiali
eretta dalla Comunità di Piacenza
nella Piazza Grande, d'ora in Cavallo
il Di 6 Novembre 1792.*

DELLA GLORIA

*in occasione del Giuramento di
Fedeza prestato dalle Milizie, e dalle
altre Comunità Suddite, all'Imperatore
Napoleone, il 2. di Maggio 1792.
Disegnata da F. J. INABETTA
Piacenza, Regia delle Spighe, e
Disegnata di Piacenza, e di Roma, e di*



cut-out . . .
see print for
instructions

designated 'Il Tempio della Gloria', designed by Cervini in collaboration with the architect Marco Aurelio Dosio (1676–1757). A folding plate (612 × 395mm) engraved by Pietro Peretti (1725–1770) depicts that firework machine, erected in the Piazza Cavalli, and because of poor weather left standing until 19th November (Stefano Pronti, *Pietro Peretti incisore*, Piacenza 1981, p.133).

The two appended parts (each with separate title-page) provide the text of an oration delivered in Latin by Pietro Francesco Passerini and verse tributes in Italian by seventeen 'pastori arcadi della Colonia di Trebbia' edited by their secretary, marchese Francesco Saverio Baldini.

A similar copy (three parts altogether and a single plate) in the New York Public Library is reported to RLIN.

REFERENCES: *Società e cultura nella Piacenza del Settecento*, exhibition catalogue (Piacenza 1979), II, pp.93–94, fig.122 (print reproduced), and V, pp.23–24, no.31 and fig.17; *La Parma in festa. Spettacolarità e teatro nel Ducato di Parma nel Settecento*, edited by Luigi Allegri & Renato Di Benedetto (Modena 1987), pp.110–111 (print reproduced)

FERRETTI, Francesco

52. *Della osservanza militare... Libri due, Di nouo reuisti, & ampliati.*

Venice, Camillo & Rutilio Borgominieri, 1577

Quarto, (84)ff. signed ★-★★★4 ★★★★★² A–G⁴ H⁶ I–Q⁴ and paginated (36) 1–60 (4) 59–126, printer's device on title-page (Emereziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI*, Florence 1983, fig.294), one full-page and four half-page woodcut illustrations, woodcut ornament and initials.

Occasional browning and marginal staining, contemporary pen trials on endpapers.

In a contemporary flexible vellum binding, remains of leather ties.

£ 1350

A treatise on the military character, the art of war, and fortification, by a professional soldier (1523–1600), a Knight of St. Stephen, who served in France, Germany, Flanders, and England, and dedicates his book to Francesco II de' Medici. The first edition appeared in 1568; some copies of this reprint are dated 1576, others

1577. D' Ayla remarks of our 1577 issue 'Nell' esemplare della Magliabechiana leggesi in ultimo una protesta autografa dell' autore il quale dice che l' errata corregge non fu potuta fare, atteso la peste in quel tempo'. A Rome 1579 edition mentioned by Jähns is otherwise unknown.

The woodcuts show how to bridge a river, formations of infantry, and a camp. One of the battle formations is misdrawn and was later corrected in the author's *Diporti notturni* published at Ancona in 1580 (Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books*, Cambridge, MA 1974, no.184). In the section on 'Architettura soldatesca', Ferretti 'gives compelling reasons for constructing ramparts in earth' (Horst de la Croix, 'The Literature of Fortification in Renaissance Italy', in *Technology and Culture* 4, 1963, p.40).

REFERENCES: M. D' Ayla, *Bibliografia militare italiana antica e moderna* (Turin 1854), p.25; Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich 1889–1891), pp.724–725; M.J.D. Cockle, *A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works* (reprint London 1957), 537 (note); Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), F–296; cf. Pietro Manzi, *Architetti e ingegneri militari italiani dal secolo XVI al secolo XVIII. Saggio bio-bibliografico* (Rome 1976), 45 (issue dated 1576)

FIALETTI, Odoardo

53. *Il uero modo et ordine per dissegнар tutte le parti et membra del corpo humano.*

Venice, 'Apresso l' Sadeler 1608'
[i.e. Justus Sadeler, but 18th-century
restrikes issued by the Remondini firm]

Oblong quarto, (43)ff. entirely engraved, including title, sub-title ('Tutte le parti del corpo humano diuiso in piu pezzi...'), dedication to Giovanni Grimani, and forty-one plates in five series, lettered A1–8, B1–8, C1–8, D1–8, E1–9. Other prints by Fialetti inserted (see below).

Struck on paper with fragmentary Remondini watermark (cf. *Remondini: Un Editore del Settecento*, exhibition catalogue Bassano del Grappa, Milan 1990, p.356). An attractive copy.

In an 18th-century cartonnage binding.

£ 3250



53. Etching from Odoardo Fialetti's drawing manual for beginning students

A manual intended to help young artists toward a knowledge of correct anatomical form, a kind of exercise book which became extremely popular in succeeding generations. The author (1573–1626) was born in Bologna and received his earliest training there and probably also in Rome; by 1596, he was established in Venice, his name appearing in that year among the *stampatori e librari* of that city, and between 1604 and 1612 Fialetti is listed in the rolls of the Venetian painters' guild. Although there is no documentary evidence of direct contact either with the Carracci or with the educational programme of the Accademia degli Incamminati, the many sheets of anatomical studies left by Agostino Carracci form the immediate background for Fialetti's etchings, and our book is considered 'the first of such Carracci-inspired publications' (David Rosand, 'The crisis of the Venetian Renaissance tradition', in *L'arte*, 11–12, December 1970, p.15).

Two kinds of examples are provided: the first illustrates step-by-step construction of the elements of the face, while the second consists of the portrayal of individual limbs and torsos in different poses, often with just a contour line, sometimes also with elementary shading.

Fialetti departs from the traditional method of head construction by means of a square subdivided into other squares (demonstrated for example in Dürer's book on proportion), promoting instead a method of creating the initial shape of the head as an oval divided by means of an equator and meridian. His methods of constructing a child's head with four circles and use of an equilateral triangle to help with profile construction are innovative, were quickly adopted by Luca Ciamberlano and others, and gained admittance to numerous model books printed north of the Alps (Jaap Bolten, *Method and Practice: Dutch and Flemish drawing books 1600–1750*, Landau 1985, pp.188, 192, 207, ten of Fialetti's prints reproduced).

Our manual is an amalgamation of two works first issued at the beginning of the seventeenth century: a 'small' drawing book of ten plates, including a title 'Il uero modo et ordine per disegnar tutte le parti et membra del corpo humano' with dedication to Cesare d' Este and imprint of Justus Sadeler dated 1608, with explanatory text (in numbered 'chapters') printed by letterpress on most versoes; and a 'large' book of thirty-six plates, comprising a title 'Tutte le parti del corpo humano diuiso in piu pezzi...' with Sadeler's name and undated privilege



53. 'A Painter's Studio', an etching by Odoardo Fialetti

statement, a separate plate of dedication to Giovanni Grimani, a view showing students in a painter's studio, a similar view of a sculptor's studio, and thirty-two numbered plates without any accompanying text (cf. Adam von Bartsch, *Le peintre-graveur*, XVII, pp.295–301, nos.198–243; and *The Illustrated Bartsch*, 38, New York 1983, pp.315–337).

After the death of the publisher Justus Sadeler in 1620, his stock of copperplates remained substantially intact until 1709, when his heirs sold it to Giovanni Antonio Remondini (1634–1711), the founder of the celebrated Bassano printing house (Philippe S  n  chal, 'Justus Sadeler: Print publisher and art dealer in early Seicento Venice', in *Print Quarterly* 7, 1990, p.35). The Remondini firm reorganised the forty-six plates of the two Sadeler publications into a single work, adding in the metal for ease of gathering 'signature' letters (A–D¹–8 E¹–9) and other designations. Five plates were not restruck, presumably because the matrices were spoiled or unavailable (Bartsch nos.200, 201, 204, 205 from the 'small' drawing book, and no.211 from the 'large' book); two subjects were introduced to the series, both reproducing paintings by Palma Giovane: 'The Virgin and Child

adored by St. Francis and St. Jerome' and 'Christ and the Woman taken in Adultery', neither print etched by Fialetti (thus making unsafe Stefania Mason Rinaldi's conjecture that Palma Giovane and Fialetti were collaborators in 1608; cf. her *Palma il Giovane 1548–1628*, exhibition catalogue, Milan 1990, p.20, no.97). The letterpress explanatory text in the 'small' book was not reprinted.

Surviving impressions in first state and an issue date of circa 1608 are practically unknown and the prints are usually encountered in second states, of which there were certainly multiple strikings (the suite was still being offered for sale in the *Catalogo delle stampe in rame... presso la ditta di Giuseppe Remondini e figli*, [Venice] 1791, p.11, and the matrices probably remained in the printing house until it closed in 1859–1860). Copies in agreement with the one here described are in the British Library, Biblioteca Marciana (cf. Vincenza Maugeri, 'I manuali propedeutici al disegno', in *Musei ferraresi* 12, 1982, p.148), Getty Research Institute (RLIN record), New York Public Library and Hofer Collection of Harvard Library (latter two copies described in *Italian Etchers of the Renaissance & Baroque*, exhibition catalogue, Museum of Fine Arts, Boston 1989, no.130).

An owner inserted at the end of our copy an early, but incomplete impression of Fialetti's 'The Tritons and Nereids', a print dedicated to Nicolo Crasso, composed of six sheets (each 120 × 460mm, usually joined and bound accordion style). The impression (Metropolitan Museum of Art) reproduced in *The Illustrated Bartsch*, 38 (New York 1983), pp.222–223, is also defective (lacking the second plate); lacking here are the third and sixth plates. Also added to our volume is an impression of Fialetti's 'Satyr defending himself against a lion' (125 × 440mm, trimmed outside borderline and laid to modern paper), from a suite of grotesques in friezes entitled *Disegni varii di Polifilo Zancarli* (*The Illustrated Bartsch*, 38, p.249).

FURTHER REFERENCES: Theodore Besterman, *Old Art Books* (London 1975), p.40; *Autori italiani del '600, Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 4364; British Library, *Catalogue of Seventeenth century Italian books* (1986), p.340 (all above copies Remondini reissues)

FIASCHI, Cesare

54. *Trattato dell' imbrigliare, maneggiare, et ferrare cavalli, diviso in tre parti, con alcuni discorsi sopra la natura di cavalli, con disegni di briglie, maneggi, & di caualieri a cauallo, & de ferri d' esso.*

Bologna, Anselmo Giaccarelli, 1556

Quarto, (90)ff. signed A–X⁴ Y⁶ and paginated (4) 1–171 (1), fifty-eight large and numerous smaller woodcuts printed with the text. Quire M duplicated in this copy.

Clean tear in margin of title-page, otherwise a good copy.

Bound in contemporary vellum (one corner abraded).

£ 3800

First edition, documenting techniques of riding instruction and equipment used in the author's school at Ferrara. Inspired by stories of mares captivated and made docile by the sound of music, and made to dance and leap about to the sound of the pipe, Fiaschi developed a series of exercises to musical accompaniment, and made the beat and measure of musical notation the foundation of all training. The difficult and controlled airs 'above the ground'

which he describes were perfected in mock tournaments staged at the Ferrarese court.

REFERENCES: Cicognara 4603; F.H. Huth, *Works on horses and equitation. A Bibliographical record of hippology* (London 1887), p.7; G.R. Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915–1921), I, p.481; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Tc4; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books* (Cambridge, MA 1974), 186; *Glorious horsemanship. Equestrian art in Europe, 1500–1800*, exhibition catalogue (Springfield, MA 1981), no.122; Ellen B. Wells, *Horsemanship. A Bibliography* (New York 1985), 2393

FRANCINI, Alessandro

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

Paris, Melchior Tavernier, 1631

Folio, (4)ff. letterpress (title, descriptive list of plates, author's dedication to Henri IV, address 'Aux Amateurs d' Architecture'), plus forty numbered engraved plates.

Early inscription on title-page scribbled out in ink, a few insignificant stains, on the whole, an excellent copy.

Bound in contemporary mottled calf.

£ 4500

First issue of a series of forty designs for monumental doorways and entrances in a Mannerist style, by a Florentine (circa 1570–1648) who had been invited to the French court about 1598 to create grottoes and fountains in the grounds of Saint-Germain-en-Laye and later in Marie de Médicis' garden of the Luxembourg. The architectural grotto at Wideville, built in 1630–1636 for Claude de Bullion, Surintendant des Finances under Richelieu, is attributed to him (Kenneth Woodbridge, *Princely gardens. The origin and development of the French formal style*, London 1986, pp.126–127, three reproductions from our book).

Of all the Orders, Alessandro Francini found the massive Doric most suited to these kinds of monuments,



Fronton parier. Colonne corinth.

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' (*Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson, Chicago & London 1982, no.III-A-12).

The plates measure about 360 × 250mm (platemarks) and are mostly inscribed 'A. Francini Inventor Tavernier excudit'. In the present copy and a few others, the portrait of Francini (plate no.1) is signed *Bosse fecit* above Tavernier's imprint, leading a few cataloguers to suppose 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 (R.A. Weigert, 'Le commerce de la gravure en France au XVIIIème siècle: les Tavernier', in *Gulden Passer*, 53, 1975, p.429).

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

REFERENCES: Désiré Guilmar, *Les Maîtres Ornemanistes* (Paris 1880), pp.311-312; *Katalog der Ornamentstichsammlung*, Berlin (1939), 3852; Laurence Hall Fowler & Elizabeth Baer, *Fowler Architectural Collection of Johns Hopkins University* (Baltimore 1961), 126; Theodore Besterman, *Old Art Books* (London 1975), p.42; John Bury, 'Renaissance architectural treatises and architectural books: a bibliography', in *Les Traités d'architecture de la Renaissance*, edited by André Chastel & Jean Guillaume (Paris 1988), p.491; cf. National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC 1993), 75 (1640 reprint)

Opposite 55. Design for an entrance to a grotto, engraved after a design by Alessandro Francini

[FREDERICK IV, *King of Denmark*]

56. Manuscript 'Relazione di tutta la dimora fatta dal Re di Danimarca in questo felicissimo Dominio di S.A.R. cioè dall' ingresso fatto in questa città di Firenze fino alla di lui partenza'.

Florence *circa* 1710

Octavo (195 × 140mm), manuscript on paper, (32)ff. including final blank, complete.

Perfectly legible and well-preserved.

Bound in contemporary boards (marbled paper covering worn away or removed).

£ 1850

An account of celebrations in Florence on the occasion of a visit by Frederick IV, king of Denmark and Norway (1667-1730). The King arrived in Florence on 15 March 1709 (*stile fiorentino* 1708) with a retinue of 121 people and was met with great pomp by the Grand Duke. The next day, a reception was organised in the Palazzo Pitti, and banquets and balls hosted by the Acciaiuoli, Corsi, Corsini, Dini, Franceschi, Incontri, Nicolini, Orlandini, Riccardi, and Serristori followed. On 5th April the King travelled down the Arno to Pisa, where a room in the Palazzo Ceuli had been frescoed by Gian Domenico Ferretti under the theme 'Glorificazione del Regno di Danimarca e Norvegia' for his reception (Edward Maser, *Ferretti*, 1968, figs.114-118); afterwards, he visited Livorno and Lucca, where on 10th April he watched a game of *calcio*. On 23rd April, the King enjoyed a 'Corsa de' Cocchi' in Piazza S. Maria Novella, and departed Florence the following day bearing some spectacular gifts (*Royal Treasures from Denmark, 1709: Frederik IV in Florence*, exhibition catalogue, Museo degli Argenti, Florence 1994).

Our knowledge of the royal visit is gathered principally from contemporaneous accounts prepared by Luigi Gualtieri, Giovan Battista Casotti, Francesco Settimanni, all differing in minor details. Luigi Gualtieri was Master of Ceremonies and left his account in at least two versions, the more substantial edited by Domenico Moreni as *Dell' ingresso e permanenza in Firenze di Federigo Quarto, re di Danimarca e di Norvegia. Relazione genuina di scrittore anonimo e contemporaneo pubblicata per la prima volta* (Florence 1819), the other a 'Memorie estratte da Luigi Gualtieri

l'anno 1738 dal suo diario' apparently still unpublished (Archivio di Stato, Florence, Misc. Medicea, f.446, ins.1).

The present manuscript commences 'Ed ecco sebbene non in form di esatto Diario che richiederebbe troppa estensione...' and is a redaction of Gualtieri's longer text; it is perhaps related to the anonymous manuscript 'Relazione di tutta la dimora fatta dal Re di Danimarca negli stati del Granducato di Toscana, cioè dall'ingresso primo fatto nella città di Firenze (anno 1709) sino alla di lui partenza' recorded in Biblioteca nazionale Centrale, Florence, Fondo G. Capponi, Cod.124, cc.1-20.

No contemporary printed account of the royal visit is recorded by Domenico Moreni, *Biblioteca storico-ragionata della Toscana* (Florence 1805), however we notice an anonymous eight-page *relazione* published at Naples, by D.A. Parrino & C. Cavallo, in 1709, has entered the library of the Getty Research Institute (RLIN record).

COMPARATIVE LITERATURE: Pier Filippo Covoni, *Visita del re di Danimarca a Firenze nel 1708* (Florence 1886); Barbara Riederer-Grohs, *Florentinische Feste des Spätbarock* (Frankfurt 1978), pp.201, 314; Piero Pacini, 'The sojourn in Florence' and 'The programme of the visit', in *Royal Treasures from Denmark, 1709: Frederik IV in Florence*, exhibition catalogue, Museo degli Argenti (Florence 1994), pp.49-92, 'Bibliography' pp.222-223

FUCHS, Leonhart

57. *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?]

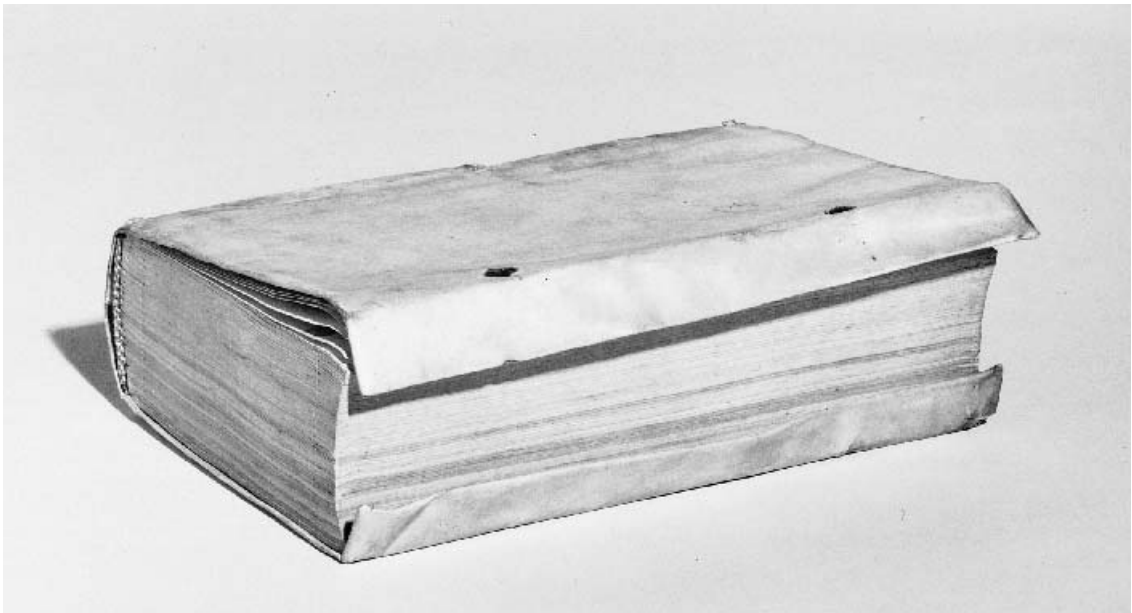
Octavo, (392)ff. signed a⁸ a-z⁸ aa-zz⁸ Aa-Bb⁸ and paginated (16) 1-727 (i.e. 735) and (33)pp. index, eight full-page woodcut illustrations of surgical instruments printed with the text (folios nn5 verso through oo1 recto), but not included in pagination, another smaller woodcut (folio zz5 recto).

Monastic ownership inscription on title-page. In excellent state of preservation.

Bound in contemporary flexible vellum, remnants of pink silk ties.

£ 3750

A fine copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions. The work has a complex textual evolution,



being several times revised, enlarged, and corrected by the author. It developed from *De Medendis singularum humani corporis partium libri quatuor*, published at Basel in 1539, immediately after Fuchs had completed his Greek edition of Galen. A fifth part, 'De medendis tumoribus praeter naturam,' was added in 1542, when the book was reprinted by Johann Oporinus under the new title *De Sanandis totius humani corporis libri quinque*. Three further parts were prepared for the present edition, when the work assumed yet again a new title. These new parts (Books VI–VIII) discuss the nature and cure of wounds, tumors, 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 'Epistola nuncupatoria' in our volume is addressed to Christoph, Herzog von Württemberg, and is dated by Fuchs at Tübingen, March 1548. The colophon, however, 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 year of publication.

In our judgment, the numeral X was transposed by the compositor and the colophon misprinted as 1568 instead of 1548. Although our book is not listed in the Oporinus shop catalogue of 1552, a work conforming to it 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 documents of the Oporinus press indicate that Johann Oporinus had sold his press to his brother Hieronymus by the end of 1567, some six or eight months before his death on 6 July 1568 (Martin Steinmann, *Johannes Oporinus*, Basel & Stuttgart 1967, p.114).

REFERENCES: Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), pp.222–225 and no.35a (woodcut reproduced p.59); Richard J. Durling, *Catalogue of Sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 1694; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1986), F–3254; copies in National Library of Medicine, Columbia University, and UCLA located by the National Union Catalog and Supplement (volume 187, p.201); no copies recorded in the published catalogues of the Wellcome Historical Medical Library, Edinburgh medical libraries, or by Waller or Osler

Opposite 57. Binding dimensions 170 × 110 × 40mm

GALLI DA BIBIENA, Giuseppe

58. *Architetture, e prospettive dedicate alla maestà di Carlo Sesto, Imperador di Romani.*

Augsburg, Andreas Pfeffel, 1740 [but 1744 or after]

Folio (620 × 430mm), (55)ff. comprising: five prefatory leaves (engraved frontispiece, title, leaf of letterpress commencing 'L' Autore alli professori ed agli amanti dell' architettura, e della prospettiva', portrait of dedicatee, engraved dedication) and fifty plates (in five sections, the plates of each numbered 1–10).

Occasional dampstains, the spine of the binding slightly worn and repaired, otherwise an excellent copy.

Bound in contemporary cartonnage.

£ 7500

First known issue of this anthology of Giuseppe Galli da Bibiena's designs for Viennese festivities, documenting seventeen *catafalque* erected in the Augustinerkirche under the direction of Count Gundaccaro d' Althan, superintendent of the royal workshops; eight designs for *sacra rappresentationi* performed on Good Friday in the court chapel; and twenty-five designs of ephemeral décor for wedding celebrations and theatrical entertainments.

The majority of the plates were engraved by Johann Andreas Pfeffel, with three engraved by Lorenzo Zucchi, four by Andreas and Joseph Schmuizer, and one by Salomon Kleiner. The frontispiece is unsigned; the portrait was engraved by Andreas and Joseph Schmuizer after a design by Martin de Meÿtens. Two states of the title-print have been observed, with and without an accent on 'Maestà', with and without a full stop after 'Medisime' (here there is both accent and full stop).

The title-page in all copies is dated 1740 and it is presumed that the first four parts were indeed issued in that year, prior to the death of the dedicatee, the Emperor Karl VI, although no copy has ever been located. The first two designs of the fifth part depict *apparati* designed by Giuseppe Galli da Bibiena (1696–1757) for Karl VI's esequies; the next three show the decoration of the Spanish Riding School for a ball given there on 12 January 1744; and plate eight is thought to represent the fourth setting of 'L'Ipermestra', performed in the Hoftheater on 8 January 1744, in connection with wedding celebrations of the empress Maria Theresa's sister, Maria Anna, to Karl Alexander von Lothringen (for a discussion of the book identifying the projects depicted, see Arthur H. Saxon,



58. Scene design by Giuseppe Galli da Bibiena, possibly for a performance of 'L'Ipermestra' in the Hoftheater, Vienna, on 8 January 1744

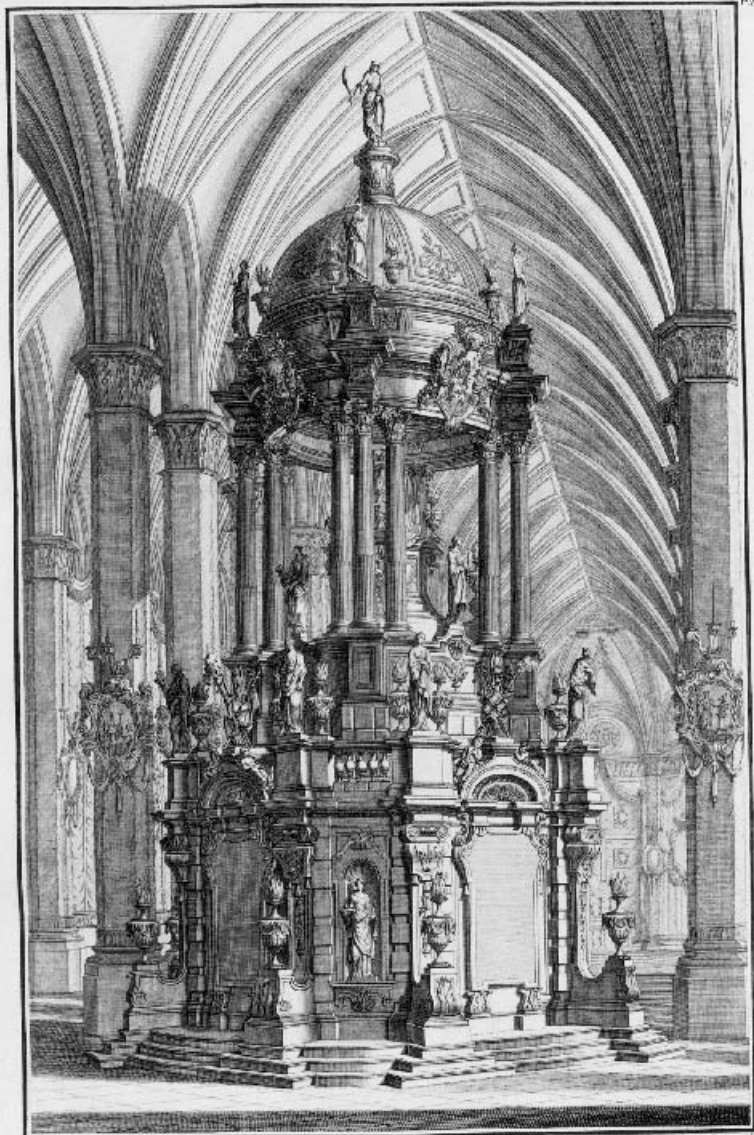
'Giuseppe Galli-Bibiena's *Architettura e prospettiva*', in *Maske und Kothurn* 15, 1969, pp.105–118). The probable date of issue of the five parts together is therefore 1744, not 1740 as stated on the title-page.

The book is also known in a later issue (possibly published at Paris by Martinet) in which the matrices are re-struck on paper watermarked 'Auvergne 1749' with a fifty-first plate added (designated No.1, P.VI), an architectural vista incorporating the Pantheon, by Lorenzo Zucchi, which bears an inscription indicating that the architect had entered the service of the King of Poland and Elector of Saxony (this did not occur until January 1748). Another, still later issue with the undated imprint 'Parisiis Apud Basan' and Pfeffel's name scraped from the matrices, comprises fifty plates in a new arrangement (including VI, pl.1 but without I, pl.5).

REFERENCES: Cicognara 431; A. Hyatt Mayor, *The Bibiena Family* (New York 1945), pls.34–37, 53; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection*

of the Johns Hopkins University. *Catalogue* (Baltimore 1961), 136; *L'Arte del settecento emiliano: Architettura, scenografia*, exhibition catalogue (Bologna, 1980), pp.178–181; British Architectural Library, *Early Printed Books 1478–1840* (London 1995), 1165 (frontispiece reproduced); cf. *Katalog der Ornamentstichsammlung*, Berlin 4152 (later issue)

Opposite 58. *Castrum doloris* erected in the Augustinerkirche in Vienna (platemark 510 × 340mm). The print reproduces a sepia pen with grey wash drawing in the same direction (515 × 335mm) in the RIBA, London (*Catalogue of the Drawings Collection*, G–K, Farnborough 1973, p.10, no.6). Inscriptions on two tablets in that drawing (not shown on the print) identify the project as the catafalque of Francis Lewis of Neuburg, Archbishop of Mainz, who died in Breslau in 1732





Above 59. Engraving by Claude Duflos after a design by François Boucher Opposite 59. Binding height 170mm

[GERSAINT, Edme François]

59. *Catalogue raisonné de coquilles, et autres curiosités naturelles.*

Paris, Flahault & Prault, 1736

Octavo, (90)ff. signed a⁴ A-B⁸ C⁴ D⁸ E⁴ F⁸ G⁴ H⁸ I⁴ K⁸ L⁴ M⁸ N⁴ O⁶ and paginated 1-6 (i.e. 8) 1-167 (5), plus engraved title-frontispiece by Claude Duflos after François Boucher (the print in first state, of three).

Bound after

GERSAINT, Edme François. *Catalogue raisonné d'une collection considerable de diverses Curiosités en tous Genres, contenuës*

dans les Cabinets de feu Monsieur Bonnier de la Mosson... Par E.F. Gersaint.

Paris, Jacques Barrois & Pierre-Guillaume Simon, 1744

Octavo, (128)ff. signed π^2 a⁶ b² A-T⁶ V⁴ and paginated (4) 1-13 (3) 1-234 (2).

Exlibris of Hans Fürstenberg, subsumed into the Otto Schäfer collection (sale Sotheby's, London, 7 December 1995, lot 249). Headband abraded, otherwise in fine state of preservation.

The two works bound together in contemporary French calf, gilt arms of Jean-Claude Fauconnet de Vildé (E. Olivier, G. Hermal & R. Roton, *Manuel de l'amateur de reliures armoriées françaises*, Paris 1924-1935, no.1654) on covers.

£ 1950

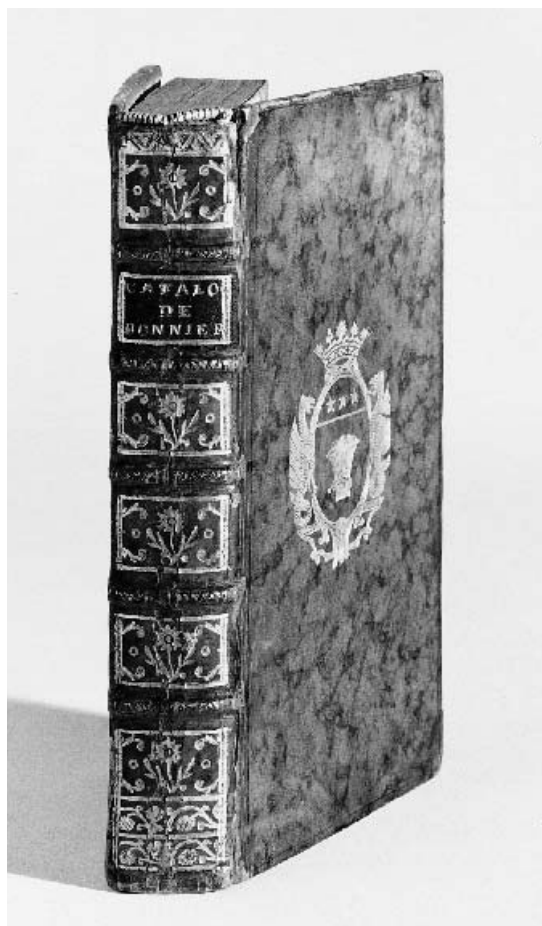
The author of these two works was a picture-dealer (died *circa* 1750), who from about 1732 began to promote the vogue for collecting shells (*conchyliomania*), dealing in them and amassing large collections. In June 1734 Gersaint announced his first sale containing a 'Cabinet de Coquilles' imported from Holland, followed in October by a sale of shells from collections in Holland, Flanders, and Paris.

The *Catalogue raisonné de coquilles et autres curiosités naturelles* offered here was printed for a third sale of shells sold at the end of January 1736. It has a preface by Gersaint, 'Observations sur les Coquillages' (pp.1–29), in which shells are elevated to the status of works of art, and described as a source of inspiration for architects, sculptors, and painters, then a 'Liste des Principaux Cabinets', and another of authors who have described shells, before the catalogue entries (450 lots of shells, 132 of insects).

The book is adorned by an engraved title-frontispiece, a still-life of shells and coral, designed by François Boucher and engraved by Claude Duflos (Bibliothèque nationale, *Inventaire du Fonds Français: Graveurs du XVIIIe siècle*, VIII, Paris 1955, p.59, no.23; the plate was restruck in 1737 and 1744 with the inscription beneath altered or erased, cf. *Regency to Empire: French Printmaking 1715–1815*, exhibition catalogue, Minneapolis 1984, p.92). 'Placed at the head of the catalogue, the frontispiece provides a condensed illustration of the collection and its decorative potential, while identifying Gersaint as the source of Rococo chic' (Andrew McClellan, 'Watteau's dealer: Gersaint and the marketing of art in eighteenth-century Paris', in *The Art Bulletin*, 78, 1996, pp.446–447 and fig.7).

Boucher was himself a collector of shells (as revealed by his sale catalogue of 1771); other contemporary shell-collectors were Jean de Jullienne, Watteau's great patron and friend; the Prince de Condé, Meissonnier's first patron; La Roque, publisher of the *Mercur* and of engraved ornament; and Bonnier de la Mosson, patron of Jacques de Lajoue, one of the three progenitors of the Rococo style. The interconnections of collectors of shells, patrons, and designers of Rococo architecture and decoration, and their role in gaining acceptance of the Rococo as a style, needs investigation (cf. Alastair Laing, 'French ornamental engravings and the diffusion of the Rococo', in *Le Stampe e la diffusione delle immagini e degli stili*, edited by Henri Zerner, Bologna 1983, pp.115–116, 126).

The second work in our volume is Gersaint's sale catalogue of the collections gathered by Joseph Bonnier de la Mosson (1702–1744), divided for sale into nine *cabinets*, comprising shells, insects, and animals stuffed or in preserving fluids; scientific instruments, pharmaceutical apparatus, and machinery; ornamental turning, bronzes, porcelain, clocks, and other works of art; pictures and prints; and furniture (C.R. Hill, 'The Cabinet of Bonnier



de la Mosson', in *Annals of Science* 43, 1986, pp.147–174, title-page reproduced as fig.9). The 966 lots were removed from his townhouse, the Hôtel de Lude, which had been decorated by Lajoue with extraordinary depictions of the cabinets (Katie Scott, *The Rococo Interior*, New Haven 1995, pp.167–175). The sale took place on 8 March 1745, not 1744 as indicated in the catalogue.

REFERENCES for *Catalogue raisonné de coquilles*: four copies located by the National Union Catalog and Supplement (volume 197, p.290); for *Catalogue de Bonnier de la Mosson*: Henri Cohen, *Guide de l'Amateur de Livres à Gravures du XVIIIe siècle*, sixth edition revised by Seymour de Ricci (Paris 1912), 206; *Das Buch als Kunstwerk. Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg*, exhibition catalogue Schloß Ludwigsburg (Stuttgart 1965), p.150 (this copy); four copies located by the National Union Catalog and Supplement (volume 197, p.289 & volume 700, pp.392, 578)

GIARDINI, Giovanni

60. *Disegni diversi inventati e delineati da Giovanni Giardini da Forlì... Parte prima* [– *Seconda*].

Rome, [publisher not named], 1714

Two parts, folio, (104)ff., comprising: title, two dedication plates to pope Clement XI, series of plates numbered 2–51, sub-title, dedication plate to the Accademia di S. Luca, and series of plates numbered 52–100, all the prints engraved by Maximilian Joseph Limpach after Giardini.

Trade label on front pastedown of Pierre and Joseph Vallardi (booksellers of Milan and Venice). Title and a few other leaves foxed in margins, otherwise in very good state of preservation.

Bound in contemporary vellum over boards.

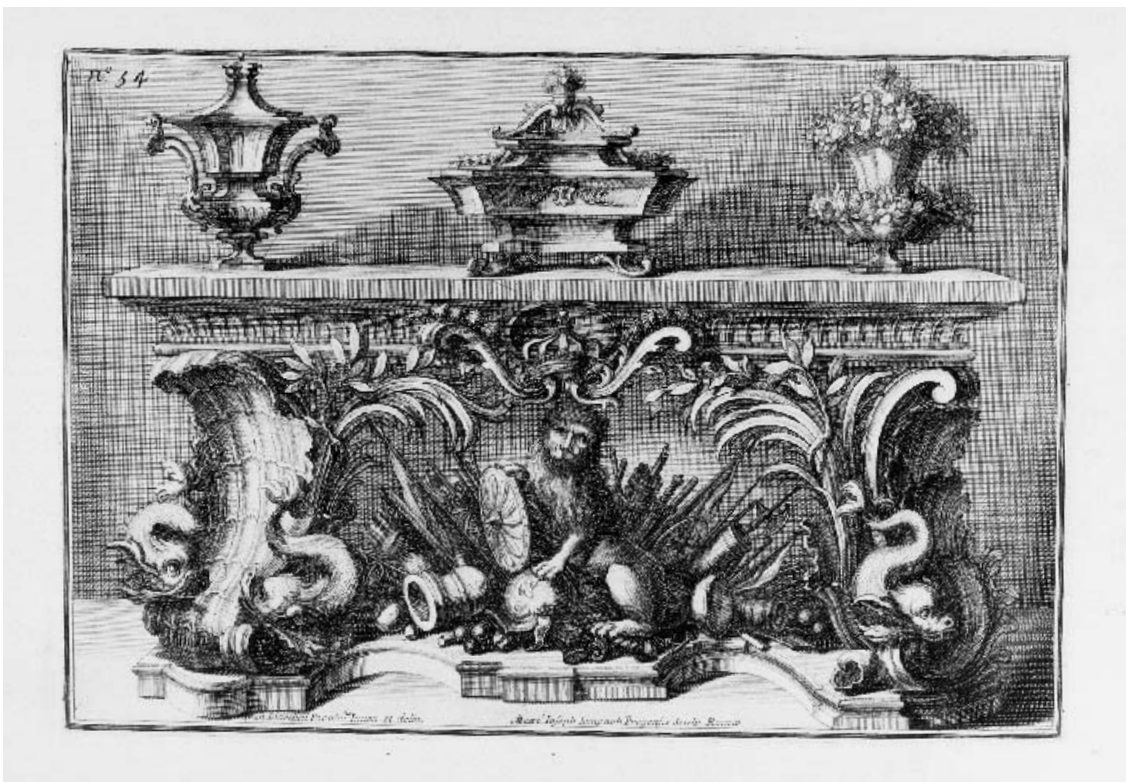
£ 3800

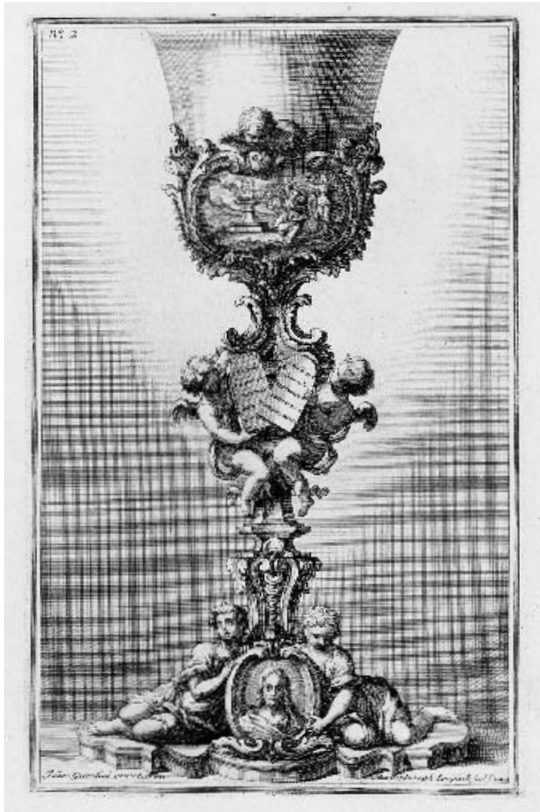
First edition of a suite of engraved designs for reliquaries, monstrances, candelabra, and other ecclesiastical utensils

worked in silver (part one), and table ornaments, lamps, clocks, stirrups, buckles, and other secular metalwork (part two), intended not only to demonstrate Giardini's mastery, but also to provide designs that could be used and adapted by others. It is the 'finest 18th-century collection of patterns for silversmiths' and 'the most important source of inspiration for Roman artistic silver production throughout the 18th-century' (*Dictionary of Art* 12, p. 590).

Giovanni Giardini (1646–1721) became a master silversmith in 1673 and was appointed supervisor of the papal foundry in 1699. Among his most celebrated pieces crafted in precious metals are a papal mace in the Victoria & Albert Museum, a reliquary of the Holy Cross in Gubbio, another reliquary in Vienna, a baptismal font in St. Peter's (after a design by the architect Carlo Fontana), and an *acquasantiera* in the Metropolitan Museum of Art (cf. Jennifer Montagu, *Gold, silver and bronze metal sculpture of the Roman Baroque*, New Haven 1996, pp. 117–129; and Alvar González-Palacios, 'Giovanni Giardini: new works and new documents', in *The Burlington Magazine*, 137, June 1995, pp. 367–376).

In 1712 Giardini commissioned Maximilian Joseph Limpach of Prague, a reproductive engraver working in the Vatican printing office, to engrave one hundred of his





Above and Opposite 60. Engravings by Limpach after Giardini

designs, and these are published here (Angelo Lipinsky, 'Arte orafa a Roma: Giovanni Giardini da Forlì', in *Arte illustrata*, 45–46, 1971, pp.18–34, with sixteen reproductions; facsimile reprint with bibliographical notes by Marco Collareta, Florence 1978). The matrices were restruck in 1750 with the new title *Promptuarium artis argentariae* (cf. *Katalog der Ornamentstichsammlung*, Berlin 1142; Guilmar, *Les Maîtres orfèvres*, p.332).

A large group of drawings associated with the book is in the Kunstbibliothek, Berlin (formerly HdZ-Nr.2441, now OZ 133); other sheets attributed to Giardini in public collections in London, New York, and Paris, are cited by James Byam Shaw, *The Italian Drawings of the Frits Lugt Collection* (Paris 1983), no.179; and two more have been seen recently on the London market: a design for a mace (in Christie's, 10 December 1991, lot 177) and a design for a silver monstrance (in Sotheby's, 18 April 1994, lot 132).

REFERENCES: Cicognara 516; *Katalog der Ornamentstichsammlung*, Berlin (1939), 1141; only the New York Public Library copy reported to the National Union Catalog (volume 198, p.403), no copy in the British Library

[GINORI, Alessandro]

61. *Ballo di donne turche insieme con i loro consorti di schiavi fatti liberi. Danzato nel real pallazzo de Pitti davanti alle Sereniss. Altezze di Toscana.*

Florence, Cosimo Giunti, 1614

Quarto, (6)ff. signed A⁶ and paginated 1–12, woodcut printer's device on title-page.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1269). A very good, unwashed copy.

In a 20th-century quarter-morocco binding.

£ 2850

The libretto of the entertainment 'Dance of the Turkish Women with their consorts of Slaves' performed by twelve men of the 'migliore aristocrazia fiorentina' (of whom eight were dressed as women *alla turchesca*) on 26 February, 1614 (*stile fiorentino*), in the salon of the Palazzo Pitti. This was the third theatrical performance of the carnival season before Lent, being preceded by a brief conceit with two short *intermezzi* entitled *Veggia delle gratie* performed on 16 February and a *Ballo delle Zingare* on 24 February (see items 38 and 124 in this catalogue). Santino Comesari composed the choreography and the costumes were designed by Jacopo Ligozzi (*Il Luogo teatrale a Firenze*, exhibition catalogue Palazzo Medici Riccardi, Florence, 1975, nos.10:14–15).

The *maestro di cappella* in S. Maria del Fiore, Marco da Gagliano, composed an instrumental *sinfonia* and final dance supported by the 'harmony of diverse instruments', which encloses both recitative and choral sections set to Ginori's verses. 'The "Turks" in the ballet sing a second *canzona* in a manner in keeping with the new expressive concepts of the melodramma. They accompany their singing with "motions appropriate to the song and with gestures of lamentation", while several Turkish Women execute a "low dance with gestures denoting extreme grief"' (Federico Ghisi, 'Ballet entertainments in the Pitti Palace, Florence, 1608–1625', in *Musical Quarterly* 35, 1949, p.433). The score was published separately, in *Musiche a una, dua e tre voci di Marco da Gagliano* (Venice 1615); see further, F. Ghisi, 'Le musiche per "Il Ballo di Donne Turche" di Marco da Gagliano', in *Rivista Italiana di Musicologia* 1 (1966), pp.20–31.

BALLO
DI DONNE TVRCHE

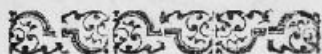
insieme con i loro Consorti

Di schiaui fatti liberi.

DANZATO NEL REAL

Pallazzo de Pitti davanti alle Sereniss.

ALTEZZE DI TOSCANA.



IN FIRENZE 1614.

Nella Stamperia di Cosimo Giunti.

Con licenza de' Superiori.

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.70; Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.93–96; Raffaele Carrieri, *La Danza in Italia 1500–1900* (Milan 1946), p.22; Marvin Herrick, *Italian plays 1500–1700 in the University of Illinois Library* (Urbana 1966), p.1; Luigi Silvestro Camerini, *I Giunti tipografi editori di Firenze 1571–1625* (Florence 1979), 448; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), 3714

GIOVIO, Paolo

62. *De romanis piscibus libellus ad Ludovicum Borbonium Cardinalem amplissimum.*

Rome, Francesco Minuzio Calvo, 1524

Small folio (270 × 210), (54)ff. signed A–L⁴ M⁶ a⁴ (blank M6), not paginated or foliated, title enclosed by woodcut compartment.

Inscription dated 1530 on blank verso of title, marginalia, and ink ownership stamp on title (see below). Occasional dampstaining; a delightfully fresh copy.

Bound in contemporary flexible vellum.

£ 3650

First edition of the papal physician Paolo Giovio's first published work, 'Of Roman fish', conceived at a banquet Clement VII gave for François Louis, cardinal of Bourbon, during which the nomenclature of fish and seafood available in Roman markets had been disputed, and Giovio encouraged to write his treatise. Proceeding chapter by chapter through about forty different kinds of fish, Giovio correlated ancient and modern names, commented on medical and nutritional properties, offered suggestions for cooking, and recounted anecdotes about Roman banquets – such as the occasions when Tito Tamisi travelled across Rome in order to dine on a black umber, and when Leo X served his buffoon, Frate Mariano, a piece of rope cooked in a sauce as though it were a lamprey (T.C. Price Zimmermann, 'Renaissance symposia', in *Essays presented to Myron P. Gilmore*, Florence 1978, I, pp.368–369). In the chapter on sturgeon, Giovio refers to

Opposite 61. Libretto of a Medici court entertainment, 'Dance of the Turkish Women'

Portuguese and Spanish voyages (John Alden, *European Americana 1493–1600*, New York 1980, no.524/11).

'Giovio carefully distinguished between the properties attributed to fish by the standard medical authors and his own empirical observations, which were generally pragmatic and astute. For example, while citing Athenaios and Pliny on the beneficent properties of cuttlefish, Giovio observed that all soft fish "are digested with the greatest difficulty by the stomachs of scholars and other physically inactive persons", recalling his frequent but unheeded admonitions to Clement VII "an avid diner on dishes made from these kinds of fish". Giovio's constant invocation of the Hippocratic canon of naturalness to exclude exotic remedies and fanciful lore betrayed the influence of the Greek revival in medicine' (T.C. Price Zimmermann, *Paolo Giovio*, Princeton 1995, pp.16, 64).

The printer Francesco Minuzio Calvo issued his first dated book on 14 September 1523 and his first book in folio format in February 1524; the present volume printed August 1524 is the second book in folio format from his press (only four folios were ever printed), and it features on its title-page the larger version of his woodcut border incorporating figures of Minerva, Mars, the goddess Roma, and river god of the Tiber.

A second edition of *De piscibus romanis* (in smaller format and without the appended 'Antiqua et recentiora nomina piscium marinarum lacustrum et fluviatilium quae Iovii Commentariis continentur') was printed by Calvo in April 1527; reprints followed at Antwerp in 1528; at Basel in 1531, 1535, and 1545; and (together with the text of Oppianus) at Strasbourg in 1534. An Italian translation by Carlo Zancaruolo appeared at Venice in 1560.

On the verso of the title-page of our copy is an inscription 'Anno Domini MDXXX mense Maio / Venetijs / Mancipium spinulae sum ludo, parcite, uicj / O uos qui à furcio nomina contrahitis'. The list of errata has been emended ('pagina lxii cap. xxv lege Rhombus latior est tamen patella'), probably at the press and possibly by the author himself, as in the British Library copy (shelfmark C 75 d3 2) and a copy in the Biblioteca Civica di Como (the latter described in *Pauli Iovii Opera*, IX, edited by Ernesto Travi & Mariagrazia Penco, Rome 1984, pp.6–7).

REFERENCES: British Museum, *STC of Italian Books* (1958), p.303; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), G–634; Max Sander, *Le Livre a figures italien* (reprint Nendeln 1969), 3168; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.287; Fernanda Ascarelli, *Le Cinquecentine romane* (Milan 1972), p.117 (two copies only)

GRAZI, Grazia Maria

63. *Rime, e versi latini... sopra il Ratto delle Sabine. Scolpito in marmo dall' Eccellente Giambologna.*

Florence, Giorgio Marescotti, 1584

Quarto, (6)ff. signed A⁶ and paginated 1–12, woodcut printer's device on title-page (Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI nella Biblioteca Angelica di Roma*, Florence 1983, fig.73), woodcut head-piece incorporating a view of Florence, two woodcut initials.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331), his crowned cypher stamped in gilt at foot of spine; blind-stamp on endpaper of Giannalisa Feltrinelli (sale Christie's, London, 2 June 1998, lot 1130). A few ink stains, but generally in good state of preservation.

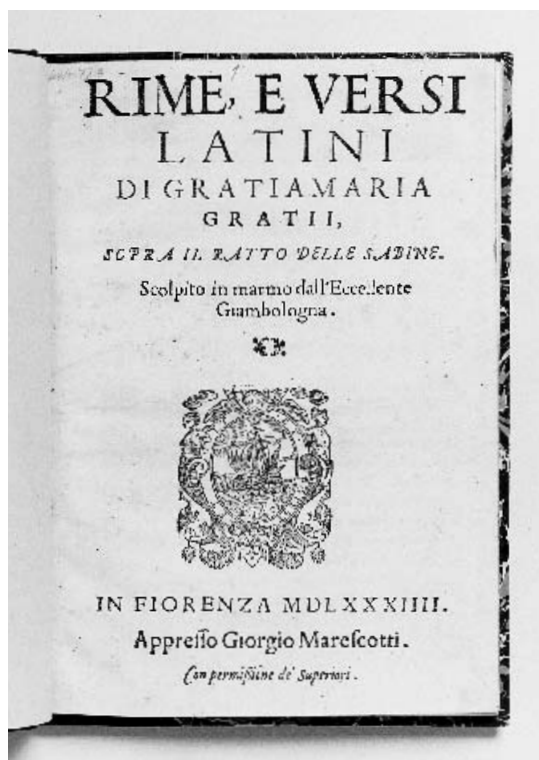
Bound in early 20th-century quarter-morocco.

£ 1750

Only edition of these verses on Giambologna's marble 'Rape of the Sabines', his masterpiece of figure sculpture, erected in the Loggia dei Lanzi in August 1582, and unveiled 14 January 1583, exciting much favourable comment. On 18th October of the same year, Michelangelo Sermartelli published a booklet of *Composizioni di diversi autori in lode del ritratto della Sabina* (cf. *Scritti d' arte del cinquecento*, ed. Paola Barocchi, Milan 1973, pp.1211–1242). The present work was published about five months later, dedicated to Agnolo di Bernardo Strozzi, at Florence, on 2 March 1584. About this time, Andrea Andreani published his well-known woodcut.

The author Grazia Maria Grazi was born at Sinalunga (near Siena), became a priest, and lecturer in seminaries at Venice, Padua, and Milan. In the present work he offers a *canzone*, four madrigals, and two sonnets in Italian, eight epigrams and a distich in Latin. Only two copies of the book can be traced, one in the British Library, the other the marchese Piero Gerini copy presented by Detlef Heikamp to the Kunsthistorisches Institut, Florence (see Heikamp's 'A rare booklet of poems on Giambologna's Rape of a Sabine Woman', in *Paragone* 40, no.477, November 1989, pp.53–70).

REFERENCES: Domenico Moreni, *Biblioteca storico-ragionata della Toscana* (Florence 1805), I, p.460 'Rarissimo'; Julius Schlosser Magnino, *La Letteratura artistica* (reprint Florence 1986), p.375; British Library, *STC of Italian Books: Supplement* (1986), p.41



63. Poems in praise of Giambologna's 'Rape of the Sabines'

GUARINI, Guarino

64. *Placita philosophica... Physicis rationibus, experientiis, mathematicisque figuris ostensa: quae sicut sacrae Theologiae lenius obsequuntur, ita à principiis aliarum scientiarum obstinatiùs non abhorrent: simulque Vniuersae Philosophiae Theses felici pede percurrunt.*

Paris, Denys II Thierry, 1665

Folio, (480)ff. signed π² ã⁴ ë⁴ î⁴ ð² A–Z⁴ Aa–Zz⁴ Aaa–Zzz⁴ AAaa–ZZzz⁴ AAAaa–ZZZZzz⁴ AAAAAa⁴ and paginated (32) 1–868 (58) with errors in numeration (pp.289–290 passed over; 433–434, 671–672, 701–702 repeated), plus one plate (inserted at p.307), title printed in red & black with woodcut printer's device, eleven engravings (some full-page in size) are printed with text.

Inscription of a religious house on title-page. Several quires lightly browned, otherwise a well-preserved copy.

Bound in contemporary vellum over pasteboards.

£ 5800

PLACITA PHILOSOPHICA

R. P. D.

GVARINI GVARINI
MVTINENSIS
CLERICI REGVLARIS,

Vulgò Theatini,

SACRÆ THEOLOGIÆ PROFESSORIS,

PHYSICIS RATIONIBVS, EXPERIENTIIS, MATHEMATICISQVE
figuris ostensa: quæ sicut sacræ Theologiæ lenius obsequuntur, ita à
principiis aliarum scientiarum obstinatius non abhorrent: simulque
Vniuersæ Philosophiæ Theses felici pede percurrunt.

CVM DVOBVS INDICIBVS,
Alio Disputationum; Rerum altero.



PARISIIS,

Apud DIONYSIUM THIERRY, viâ Iacobæâ, ad insigne Ciuitatis
Parisiensis.

M. DC. LXV.

Cum Privilegio Regis, & Superiorum Permissis.

Only edition of the author's first published work, a *summa* of philosophical learning, an attempt to digest nearly every branch of human knowledge into a single volume, the fruit of studies and lectures Guarini had undertaken at Modena and Messina, and especially after his arrival in Paris in 1662, where for four years he lectured on theology (David Coffin, 'Padre Guarino Guarini in Paris', *Journal of the Society of Architectural Historians* 15, 1956, pp.3–11).

'Its six main divisions comprise: (1) a preparation for logic; (2) preliminary arguments on physics; (3) preliminary arguments against current works on astronomy; (4) against current works on generation and corruption; (5) on separate substances; (6) metaphysics' (H.A. Meeks, *Guarino Guarini and his architecture*, New Haven & London 1988, pp.38–40). In the third part, Guarini rejects the cosmology of Copernicus and Galileo in favour of a geocentric universe; and in the fourth part, he rejects current works on generation and corruption.

In a section of the second part on physics, Guarini provides a long excursus on the nature of art. His remarks prove that he had become profoundly influenced by the philosophy of occasionalism, a theory propounded by certain followers of Descartes and in particular by Arnold Geulincx and the Oratorian priest Nicolas Malebranche (Bianca Tavassi La Greca, 'La posizione del Guarini in rapporto all cultura filosofica del tempo', in *Guarino Guarini. Architettura civile*, edited by Nino Carboneri, Milan 1968, pp.439–459).

REFERENCES: V.F. Goldsmith, *A Short Title Catalogue of French Books 1601–1700 in the library of the British Museum* (Folkestone & London 1969–1973), G–783; Pietro Riccardi, *Bibliotheca matematica italiana* (reprint Bologna 1985), I, 635; only the University of Michigan copy reported to the National Union Catalog (volume 221, p.242), no other copy located by RLIN

H., W.F. von

65. *Der Russische Land-Baumeister.*

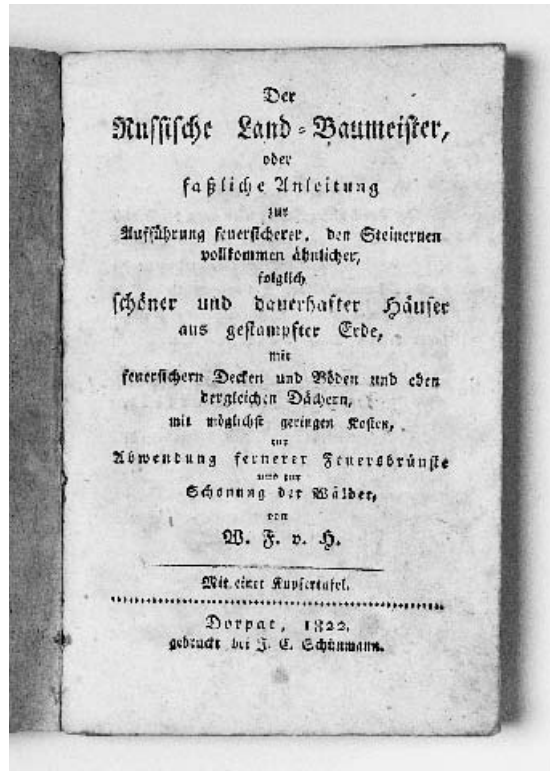
Dorpat, J.C. Schünmann, 1822

Duodecimo, (95)ff. signed 1–8¹² (– last leaf, cancelled) and paginated 1–177 (1), 1–12, plus folding plate.

A few margins dust-soiled, otherwise a very good copy.

Bound in contemporary coloured paper wrappers.

£ 650



65. Apparently unrecorded treatise on rural architecture

A polemic addressed to builders in the Baltic provinces of Russia advocating that they abandon wood and stone and build instead with unbaked bricks of earth or clay. The fire-proof qualities of these 'gestampften Steinen' are extolled, but the author's main argument is frugality: timber had become scarce and expensive, and the adoption of an alternative material was both a practical necessity and a patriotic duty.

The author has proved unidentifiable, even though he refers in his preface to his other publications, one appearing in an unspecified Livonian repertory on domestic oeconomy, volume III, part three; the other a monograph published at Riga. Since the present book was licensed by the Censor of the Kaiserliche Universität of Dorpat, possibly W.F. von H. held some position there.

No bibliographical reference or other copy of this publication can be traced.

HAGEDORN, Christian Ludwig von

66. *Lettre à un Amateur de la Peinture avec des Eclaircissemens historiques sur un cabinet et les auteurs des tableaux qui le composent. Ouvrage entremêlé de Digressions sur la vie de plusieurs Peintres modernes.*

Dresden, Georg Conrad Walther, 1755

Octavo, (192)ff. signed A–Z⁸ Aa–Bb⁴ (title printed on Bb⁴ and inserted at front) and paginated (2) 1–368 (14), plus engraved frontispiece signed *Pierre Hutin sculp 1754*.

Episcopal inkstamp on title-page and initials C.L. v. B.P. In excellent state of preservation.

Bound in contemporary German boards covered by decorative paper, edges sprinkled red and black.

£ 450

First edition of Hagedorn's *Lettre*, occupying the initial twenty pages, followed by 'Eclaircissemens historiques', a series of digressions in the form of biographical notices of painters compiled by Franz Christoph Janneck.

Hagedorn (1713–1780) was director of the royal picture collection in Dresden and himself a collector. He discusses in the *Lettre* many pictures in his own gallery and the prospect of their sale; see Moritz Stübel, *Christian Ludwig von Hagedorn* (Leipzig 1912), pp.149–150. His friend and collaborator, the painter Janneck (1703–1761), is mistaken as author of the *Lettre* by some cataloguers.

The frontispiece depicting a painter in his studio advised by four amateurs was engraved by Pierre Hutin, a designer for the Sèvres porcelain factory at Dresden, who from 1753–1757 was employed engraving the paintings in the Dresden gallery (Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIIe siècle*, XI, Paris 1970, pp.554–555, no.7).

REFERENCES: Cicognara 1162; Julius Schlosser Magnino, *La Letteratura artistica* (reprint Florence 1986), p.677; four copies reported to the National Union Catalog and Supplement (volume 225, p.608 and volume 277, p.307)

ISTITUTO DE' NOBILI (Florence)

67. *Rappresentanza accademica de' Signori dell' Istituto de' Nobili eretto in Firenze sotto la protezione di Sua Maestà Cesarea da eseguirsi nella sala del palazzo Corsini il dì XV. Maggio MDCCLXIV. in occasione di festeggiarsi in detta città la faustissima elezione ed incoronazione di Sua Maestà Giuseppe II, Re de' Romani, ec ec ec.*

Florence, Moücke, (1764)

Quarto, (48)ff. signed π⁴ A–L⁴, not foliated or paginated.

Contemporary presentation inscription on endpaper to 'Per li Ill.mo Sig. marchese [Vincenzio Maria] Alamanni'; heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1312). A fine copy printed on thick paper.

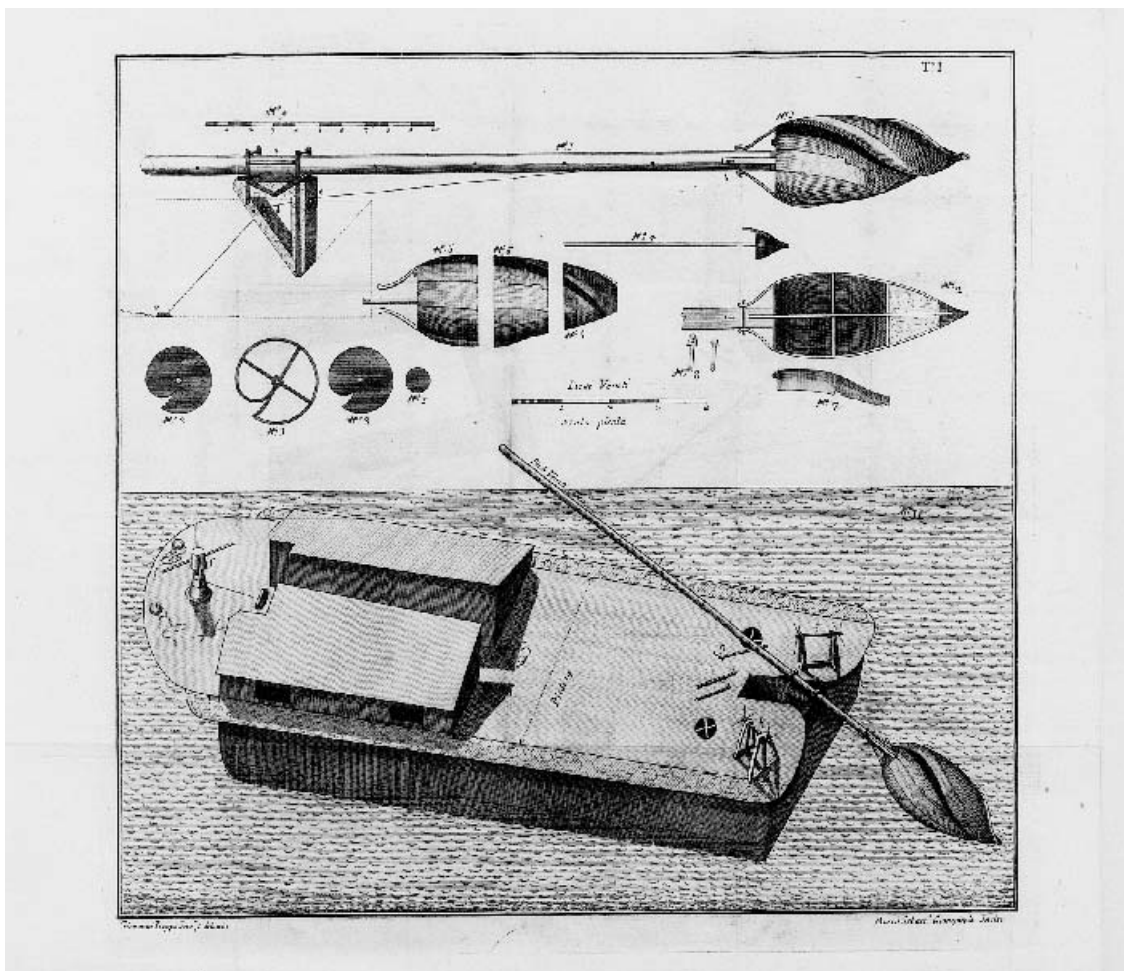
Bound in contemporary floral gilt paper wrappers.

£ 750

A souvenir of entertainments performed in the Palazzo Corsini on 15 May 1764, in celebration of the election of Joseph II as Holy Roman Emperor. Two members of the Istituto de' Nobili, Giuseppe Valenti and Giuseppe Cavicchi, directed their society in several *balli*, while Domenico dell' Agata and Antonio Mannucci organised a 'Concerto di picche, bandiere, e alabardini', and two one-act prose dramas by Germain–François Poullain de Saint-Foix (1698–1776) were staged, the tragedy *Zeloide* and the comedy *Le rival supposé*, with the academicians enacting all the roles (both plays are printed in French).

The architect Bernardo Sansoni Sgrilli and the painter Giuseppe Magni organised an exhibition on the stairs of the Palazzo Corsini of paintings, drawings, maps, and architectural models, borrowed from the collections of members (Fabia Borroni Salvadori, 'Le esposizioni d' arte a Firenze dal 1674 al 1767', in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 18, 1974, p.46). A list of the art works displayed and their owners is printed on folios K2 verso–K4 recto.

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, p.228; Luigi Zangheri, *Feste e apparati nella Toscana dei Lorena 1737–1859* (Florence 1996), p.107



68. A machine for dredging the Venetian Lagoon, engraved by Marco Sebastiano Giampiccoli

ISEPPI, Giovanni

68. *Esposizione di una nuova macchina per escavare il fango di sotto acqua.*

Venice, Giovanni Battista Casali, 1776

Octavo, (8)ff. signed A⁸ (blank A⁸) and paginated 1–14 (2), plus two folding engravings by M.S. Giampiccoli after designs of the author.

Exlibris U. Manganelli. A well-preserved copy.

Bound in a modern wrapper fashioned from contemporary paste-paper.

£ 975

A description of the 'Tromba rovescia', a remarkable machine invented by the author for dredging mud from the Venetian Lagoon. The two illustrations by the print-maker Marco Sebastiano Giampiccoli (1706–1782) were unknown to Luigi Alpago-Novello, 'Gli incisori bellunesi. Saggio storico-bibliografico', in *Atti del Reale Istituto Veneto di scienze, lettere e arti* 99 (1939–1940), pp.500–523.

REFERENCES: Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 5268; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, col.652 (locating a copy in the Biblioteca Marciana); Manlio Brusatin, *Arte della meraviglia* (Turin 1986), 106; only a copy at UCLA reported to the National Union Catalog (volume 272, p.476)

JACKSON, John Baptist

69. *Opera Selectiora a Joanne Baptista Jackson, Anglo; Ligno coelata et coloribus adumbrata.*

Venice, Giovanni Battista Pasquali, 1745

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

The sheets trimmed by the binder well outside the border line (average margin of 40mm). Short repaired tear in the fore-edge of the letterpress title, 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.

£ 17,500

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 documentary value as the originals are now lost; two others are of interest because the originals have been cut down (Titian's 'Virgin in the Clouds with Six Saints') or 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 of Raphael, executed in Paris in 1727 for the *Recueil Crozat*, an album of reproductions of drawings and paintings in the best French collections.

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 '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 statue 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 of paper for each of the two largest paintings (546 × 1248mm, 547 × 1278mm) and two sheets to reproduce three paintings (565 × 900mm, 584 × 850mm, 559 × 762mm). 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' (S. 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 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, 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), Jacopo Bassano's drawing 'Dives and Lazarus' (formerly Consul Smith collection, now lost), and Francesco Bassano's 'Melchisedech blessing Abraham' (formerly Consul Smith collection, possibly to be identified with the picture sold by Christie's in 1982: see E. Pan, *Jacopo Bassano e l' incisione*, Bassano del Grappa 1992, no.110). 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).

In recent years these chiaroscuro woodcuts have featured in exhibitions devoted to reproductive print-making 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 Palazzo Ducale, Venice 1994), after Titian (Museo Correr, Venice 1982), and after Bassano

(Museo Civico, Bassano del Grappa 1992).

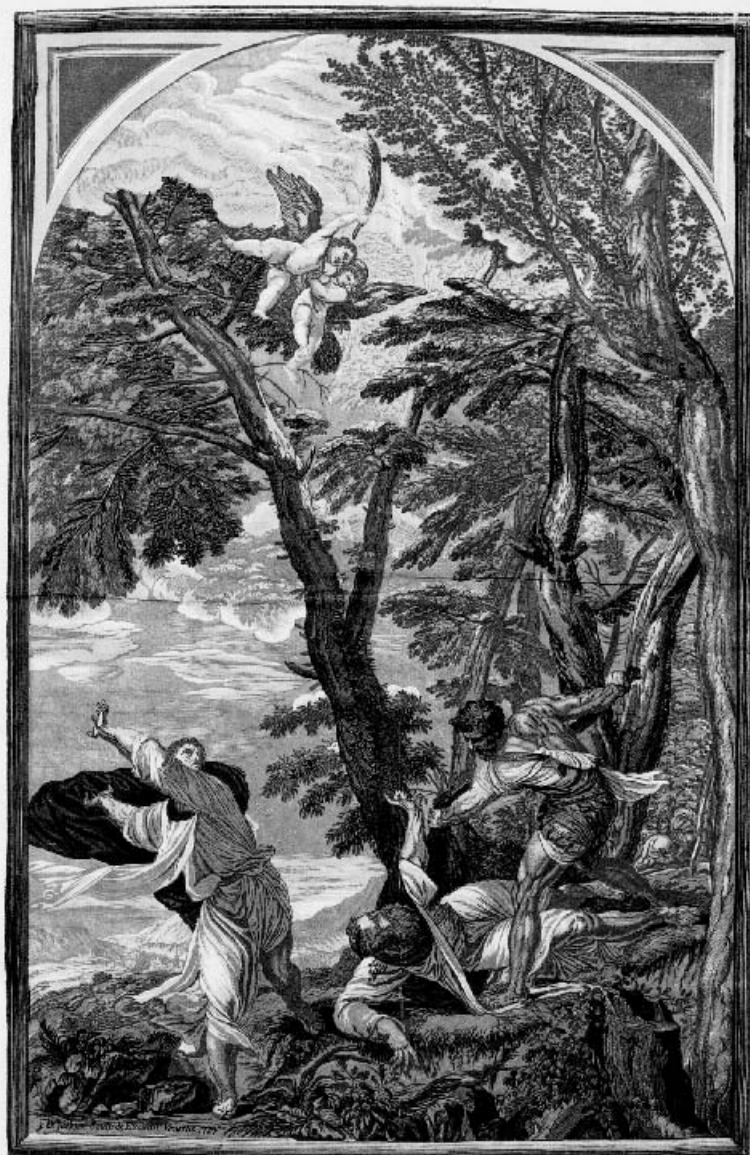
Individual prints have been shown in exhibitions of chiaroscuro woodcuts and of colour printing organized by the Institut Néerlandais (Paris 1965), Yale Center for British Art (New Haven 1978), Hunterian Art Gallery (Glasgow 1994), and Indiana University Art Museum (Bloomington 1989). The entire suite was exhibited as *John Baptist Jackson: The Venetian Set* at the Art Gallery of Ontario (Peterborough 1983) and as *John Baptist Jackson, 1701–1780: Chiaroscuro dalle collezioni Remondini del Museo biblioteca archivio di Bassano del Grappa* (Venice 1996). The set of four pearwood blocks cut for Bassano's 'The Entombment' were shown in Remondini: *Un editore del settecento* (Bassano del Grappa 1990).

Loosely inserted in this copy are trial proof impressions of three blocks, representing Veronese's 'Mystic Marriage of Saint Catherine' and two sheets, pasted together, forming his 'Marriage at Cana'. Two comparable proof impressions, also printed in grey ink, are reproduced by Kainen, pp.37–38.

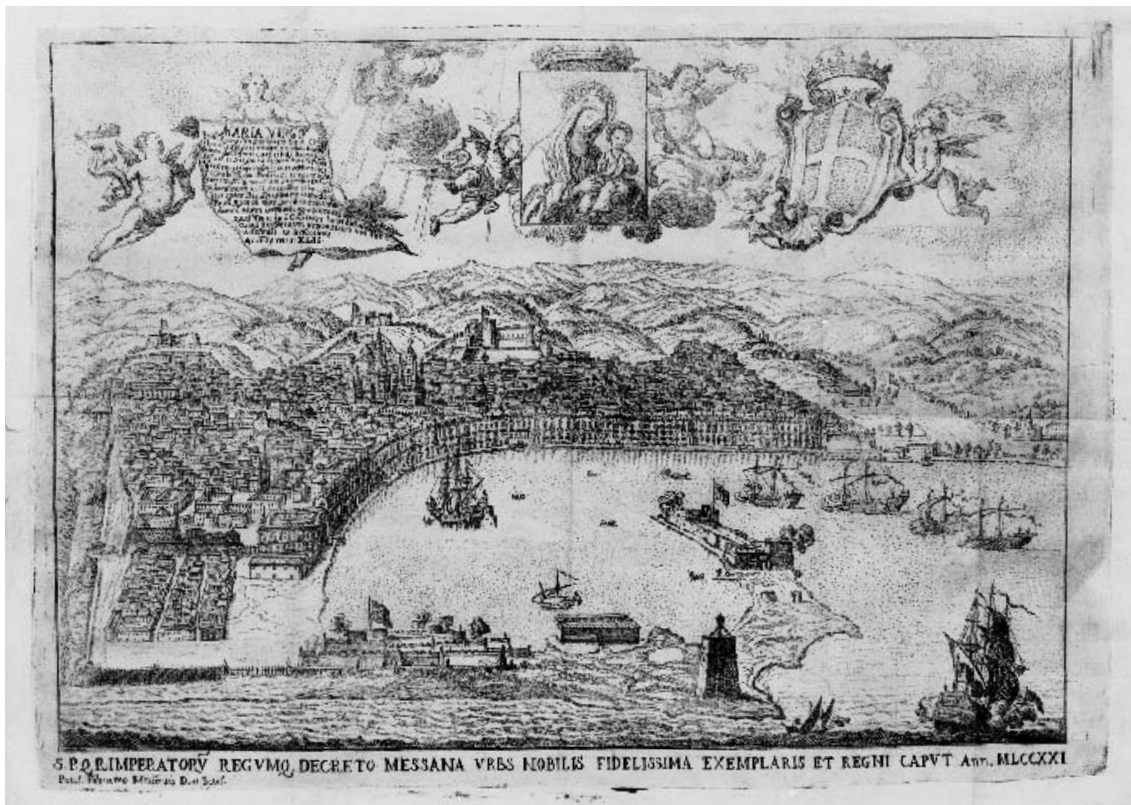
FURTHER REFERENCES: Jacob Kainen, *John Baptist Jackson: 18th-century master of the color woodcut* (Washington, DC 1962), pp.76–82, nos.16–32; Colin Franklin, 'John Baptist Jackson and chiaroscuro', in his *Book collecting as one of the fine arts, and other essays* (Aldershot 1996)



Above and Opposite 69. Chiaroscuro woodcuts (560 × 340mm)



TITIANUS VECELLIUS CAD. INVENIT & PINXIT.



[KARL VI, *Emperor of Germany*]

70. *Le Simpatie della città di Messina coll' aquila augusta rinfiammate nella solenne acclamazione dell' imperator Carlo VI, terzo Rè delle Spagne, e di Sicilia.*

Messina, 'Nella Stamp. dell' Illustriss. Senato degli Eredi di Amico' for Michele Chiaramonte [Regio Stampatore], 1720

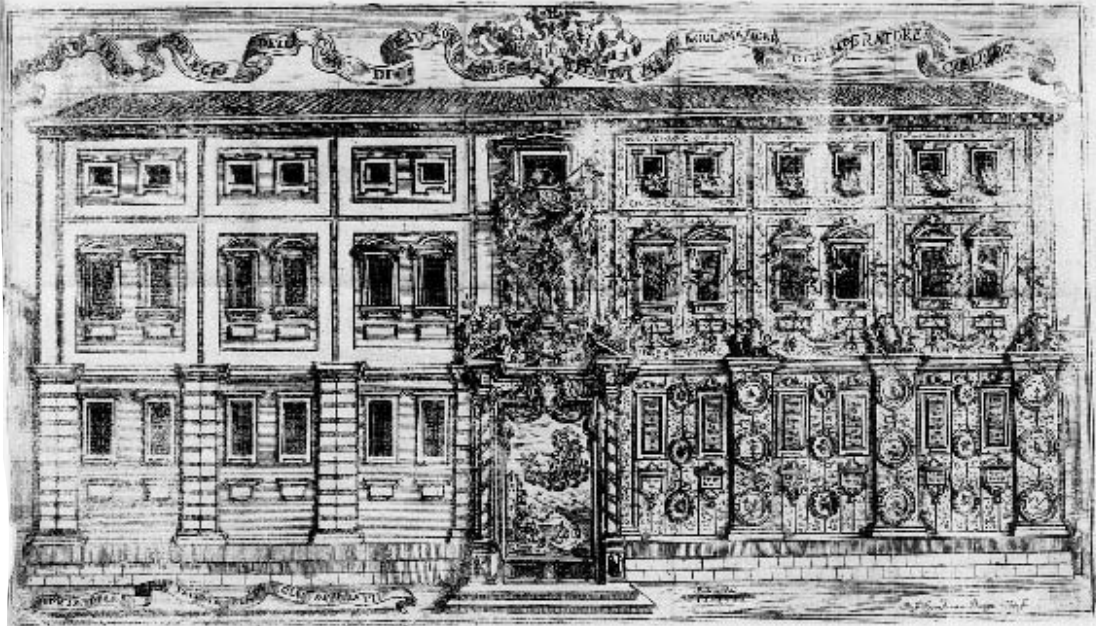
Quarto, (60)ff. signed A-P4 and paginated 1-112 (8), plus four folding plates.

Engraved exlibris of Johann Friedrich, Graf von Diesbach (see below). Tear in a folding plate repaired without loss, binding rubbed and the spine wormed, otherwise in excellent state of preservation.

Bound in contemporary calf.

£ 7800





Above 70. Engraving by Filippo Juvarra of festival architecture in Messina
 Opposite 70. Panorama of Messina engraved by Paolo Filocamo in 1721

An anonymous description of three days festivities (18–20 October 1720) in Messina, Sicily, belated celebrations of the ceremonial submission (*acclamazione*) of its citizens to the authority of the Hapsburg emperor Karl VI (1685–1740), scheduled to coincide with the anniversary of Charles V's triumphal entry into Messina (18–21 October, 1535). The text is an unusually erudite and detailed discussion of the ephemeral architecture, which included triumphal arches, 'Greek' pyramids, fountains, street and façade illumination, and fireworks machines. At the end is printed the libretto of a serenata for four voices, 'Il Simulacro della gloria scolpito nel cuore di Messina', performed to music by the *maestro di cappella*, Francesco Tozzi, in a specially built 'Teatro Trionfale' (*The New Groves*, 19, p.106).

The frugal Messinese clergy brought out of storage *apparati* which had been built for a festivity in 1701 honouring Philip V's ascent to the Spanish throne, altering the decoration on the structures as necessary. The Jesuits adorned the façade of their College with inscribed tablets, garlands, damask banners, sculpted figures, painted

emblems and scenes, all illuminated by a multitude of torches. They hung a new tapestry of the allegorical figure of Messina in supplication in the portal and positioned above a newly-made statue of the emperor. The Benedictines reassembled a hemicyclic 'Trono alzato', altering its painted insignia, and apparently supplying a new portrait. The pyramidal structures and the 'Teatro Trionfale' probably came out of storage also. Some architecture seems to be new, including a structure built within the basilica embellished with statues of the Virtues, Hapsburg emblems, inscriptions, and blazing torches.

The first of the four folding engraved plates in our book is a panorama of the harbour of Messina (300 × 435mm), dated 1721, drawn and engraved by Paolo Filocamo, a former pupil of Carlo Maratti in Rome, who together with his brothers founded an art academy at Messina. The other three plates record the festival decor. One (475 × 560mm, on two sheets) shows the *macchina* erected within the basilica and is signed in the metal *Barberi del. ... Fran. Arena ex.* The other two prints depict respectively the decorated façade of the Jesuit College

(285 × 505mm) and the 'Trono alzato' (195 × 270mm); these were *apparati* created in 1701 and remodelled for use in 1720. Both prints have been struck from matrices engraved by the young Filippo Juvarra (1678–1736) for N.M. Scavo's *Amore ed ossequio di Messina in solennizzare l' acclamazione di Filippo V*, published at Messina, by Vincenzo d' Amico, in 1701. An unidentified printmaker altered the plates to show the new iconography, made appropriate changes in the legends, and erased plate numbers in the lower right corners.

No drawings and little other documentation survives of Juvarra's activities in Messina, hence scholars are uncertain whether he could have designed these structures himself, perhaps with assistance from others, or merely made drawings and executed the plates (the inscriptions in the metal read *D. Filippo Juvarra Disegno e Intaglio* and *D. Filippo Juvarra De Inc* and are inconclusive); see Mercedes Viale Ferrero, *Filippo Juvarra, scenografo e architetto teatrale* (Turin 1970), pp.6, 119–121, 380; Salvatore Boscarini, *Juvarra architetto* (Rome 1973), pp.79–87; Henry A. Millon, *Filippo Juvarra, Drawings from the Roman period 1704–1714* (Rome 1984), pp.xxv–xxvi, 351–353; *Filippo Juvarra. Architetto delle Capitolini da Torino a Madrid 1714–1736*, exhibition catalogue (Turin 1995), pp.91, 307–311; and on Juvarra's *oeuvre* as printmaker, Giulio Ernesto Calapaj, 'Filippo Juvarra incisore', in *Antichità viva* 9 (1960), no.2, pp.45–51. None of these authorities gives an accurate description of our volume or registers the second states of Juvarra's prints.

On the front endpapers of this copy are pasted two impressions of the engraved exlibris (signed *Liverloz f.*) of Johann Friedrich, Graf von Diesbach (1677–1751), by whose advice and assistance the Hapsburgs retook the city of Messina in 1719 from the Spanish. In return he was ennobled by Karl VI and appointed governor of Syracuse.

The only recorded copy of this book seems to be one described by Eduart Toda y Güell, *Bibliografia Espanyola d' Italia* (Castell de Sant Miquel d' Escornalbou 1931), V, nos.6324–6325 (libretto treated separately), and again by Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1969), 314376. That copy contained two plates only (Filocamo's view of the harbour and Juvarra's print of the Jesuit College). The book is not entered in Giuseppe Mira's *Bibliografia siciliana* (Palermo 1875–1881), nor is a copy described by other relevant authorities. There is no copy in the British Library, and none was reported to the National Union Catalog or RLIN.

KHUEN, Joseph Cajetan

71. *Magnus in ortu, maximus in meridie, major in occasu, semperque serenissimus principum sol Maximilianus Emanuel... seu Apparatus funebris litterarius extremis honoribus* [another title-page in German translation].

Munich, Maria Magdalena Riedl, 1727

Folio, (112)ff. signed A⁴ b–d² A–Z² Aa–Yy² a†–f†² and paginated (20) 1–180 (24), with thirty-four engravings in the text (twenty-eight signed *N. Stuber delin. F.I. Spätt scul.* and six unsigned), plus portrait-frontispiece and folding plate (415 × 210mm, trimmed along platemark by binder) both engraved by F.X.J. Spätt after N.G. Stuber.

From the Bibliothek der Freiherren Tänzl von Trazberg (sale Hartung & Hartung, Munich, 4 November 1997, lot 973). Short wormtrack in inner margin of first six leaves, otherwise an extremely fresh copy. Joints of the binding cracking, abraded at head and foot of the spine.

Bound in contemporary paper boards covered by an anonymous *Brokatpapier*, the arabesque design embossed in gold on violet paper.

£ 4500

A commemorative volume for Maximilian II Emanuel, Elector of Bavaria, died in Munich on 26 February 1726. After lying in state in the Residenz, the body was removed on 2nd March to the Theatinerkirche for three days of exequies, described here (in Latin and in German) with the text of a funeral oration printed at end.

The church was temporarily decorated by a series of emblematical paintings with accompanying painted inscriptions by the Kurfürstlicher Hofinaler Nikolaus Gottfried Stuber (1688–1749), reproduced in this volume by the Hofkupferstecher Franz Xavier Joseph Spätt (?–1735). The first painting of the series, measuring seven by five metres, hung above the middle entrance, depicted Death painting a skull over the sun (an Electoral emblem), with numerous skeletal figures and the signs of the zodiac. Other paintings incorporated views of Munich, including the Theatinerkirche and the garden parterres at Schloss Schleißheim. A catafalque, twenty-six metres in height, illuminated by 1200 candles, was erected in the nave by the Hofbaumeister Josef Effner (1687–1745). This structure is shown on the folding plate, engraved by Spätt after a drawing supplied by Stuber.



71. Engravings of decorations created for the funeral of the Elector of Bavaria in 1727

REFERENCES: John Landwehr, *German Emblem Books* (Utrecht 1972), 379 (wrongly calling for thirty emblems only); Mario Praz, *Studies in Seventeenth-century Imagery* (Rome 1975), p.386; Kurfürst Max Emanuel. *Bayern und Europa um 1700*, exhibition catalogue, Schloss Schleißheim (Munich 1976), I, p.29, II, nos.638 (print of catafalque), 639 (frontispiece), 641 (print on p.2); only the Newberry Library copy reported to the National Union Catalog (volume 295, p.288) and only the New York Public Library and Getty Research Institute copies located by RLIN

KIRCHER, Athanasius

72. *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.*

Schwäbisch Hall, Johann Laidig & Johann Gräter, 1662

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

In excellent state of preservation.

Bound in contemporary vellum.

£ 2950

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 Kircher, 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; and the facsimile reprint (Kassel: Barenreiter, 1988) with notes by Wolfgang Goldhan (cf. *Studia Musicologica* 32, 1990, pp.465–470).

REFERENCES: Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus... Nouvelle édition* (Brussels & Paris 1893–1932), 1052; Répertoire international des sources musicales, *Écrits imprimés concernant la musique*, edited by François Lesure (Munich 1971), pp.449–450; Gerhard Dünnhaupt, *Personalbibliographien zu den drucken des Barock* (second edition Stuttgart 1991), p.2333 (copy in HAB, Wolfenbüttel cited); two copies only (Library of Congress & Boston Public Library) reported to the National Union Catalog and Supplement (volume 297, p.457); no copy in the British Library

KRAFFT, Johann Carl

73. *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, égyptien, anglois, 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 (260 × 340mm), 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 upper cover of second volume, bindings abraded, but generally the copy is in very good state of preservation.

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

£ 5000

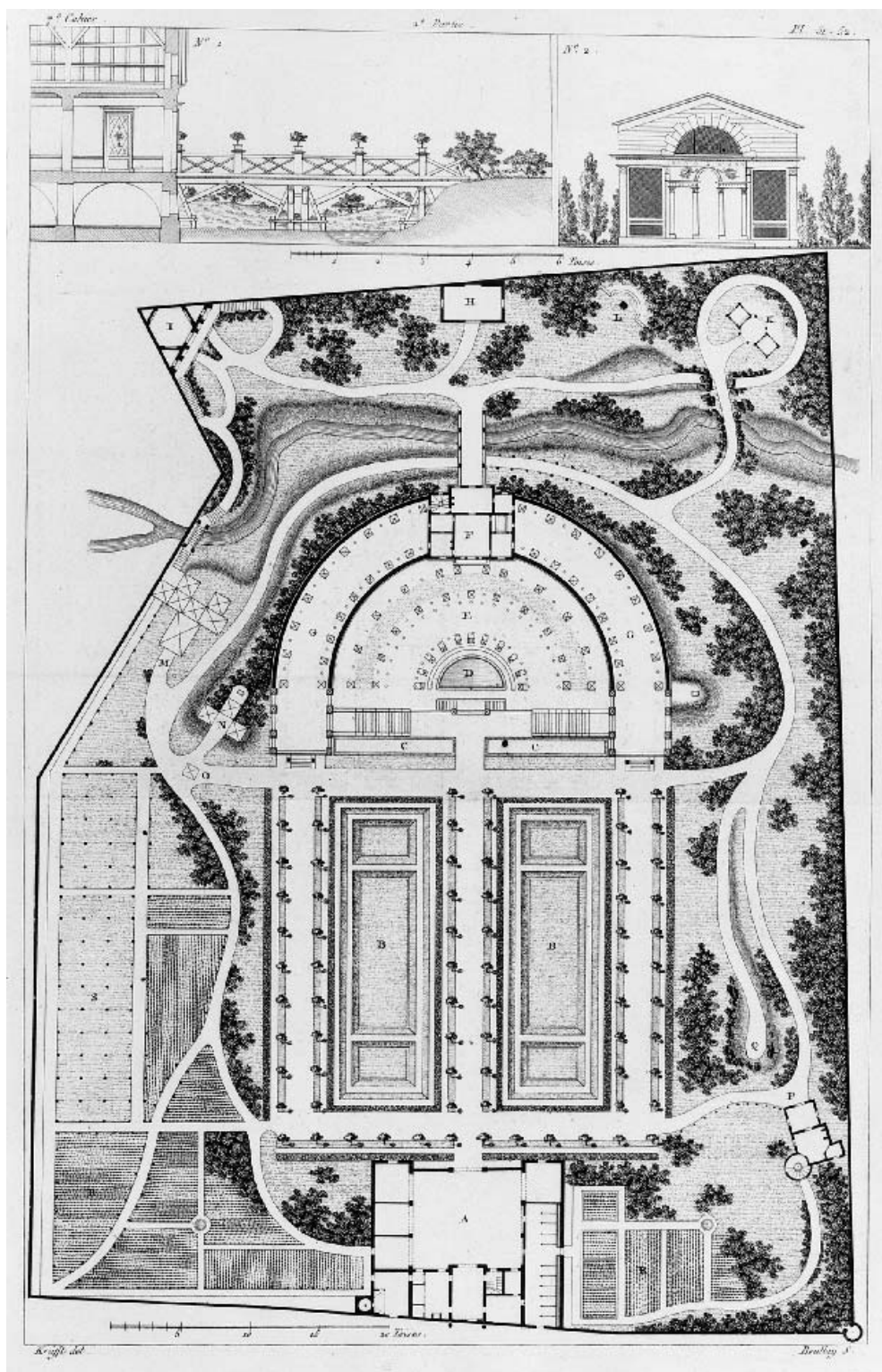
A collection of engraved designs of contemporary European gardens and garden architecture, published over a period of two years in twenty-four parts with text provided in French, German and English, by one of the chief popularizers of the *jardin anglais*.

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 Strasbourg; 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 Thibeaup 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

Opposite 73. Plan of the Sternberg garden near Hamburg,
designed by Mouillefarine,
with inset details of the house and aviary



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 about the author apart from his publications (Thieme-Becker, XXI, p.392). His engravers were Pierre-François Barrois, a pupil at the École des Beaux-Arts from 1806; Parfait Augrand; a 'Boulay', a 'Joaneé', and a 'Malle' (variously Mälle, Maelle), the latter obscure and presumably commercial engravers.

REFERENCES: *Katalog der Ornamentstichsammlung, Berlin* (1939), 3312a (incomplete); Ernest de Ganay, *Essai de Bibliographie des ouvrages publiés en Français sur l' Art des Jardins* (Paris 1989), no.168 bis; British Architectural Library, *Early Printed Books 1478-1840* (London 1995), 1694

LABRUZZI, Carlo

74. *Via Appia illustrata ab Urbe Roma ad Capuam.*

[Rome, no publisher named, 1794]

Oblong folio (516 × 675mm), the suite of title and twenty-three plates (matrices circa 450 × 550mm) etched by Labruzzi, numbered 1-24 with captions in English and Italian.

Uniformly fine dark impressions on thick paper without the usual centre fold.

Bound in early 20th-century half-leather, sides covered by marbled paper, back decorated in gilt.

£ 7000

First edition of a suite of etchings by the Roman painter and draughtsman Carlo Labruzzi (1748-1817) recording landscape and sepulchral monuments observed on a journey along the Via Appia in the company of his patron, the antiquary Sir Richard Colt Hoare (1758-1838).

Labruzzi and Hoare set out from Rome on 31 October 1789, intending to explore the Appian Way as far as Brindisi, following the itinerary undertaken by Horace with his patron Maecenas and Lucius Cocceius Nerva, in 38 BC (described in *Satire 5* of Book 1). Labruzzi drew while Hoare took notes and copied inscriptions. Bad

weather and Labruzzi's poor health forced curtailment of their project at Minturno: Labruzzi returned to Rome soon after they reached Benevento, and Hoare retired to Naples (cf. Hoare's *Classical Tour*, London 1819, I, pp.89, 162).

More than 800 drawings connected with the *Via Appia* project survive in various collections, some executed in pencil and/or watercolours and taken on the spot, others highly finished brown ink and wash drawings and apparently prepared by Labruzzi and assistants with publication in mind.

Establishing priority among multiple drawn versions of the same view, assessing their respective archeological veracity (ascertaining what was seen and what was added later for artistic reasons), and relating drawings to prints, is underway: see Marco Buonocore, 'I disegni acquerellati di Carlo Labruzzi e Richard Colt Hoare alla Biblioteca Vaticana: tra epigrafia e antichità' in *Miscellanea greca e romana* 15 (1990), pp.347-65; and Maria Grazia Massafra, 'Via Appia illustrata ab Urbe Roma ad Capuam, disegni di Carlo Labruzzi nel Gabinetto Comunale delle Stampe', in *Bollettino dei Musei Comunali di Roma* 7 (1993), pp.43-56.

The publication of the *Via Appia* etchings did not get very far; only twenty-four etchings, showing monuments between Rome and Capua, were issued in Hoare's lifetime and at his own expense. The suite was issued in two fascicules of equal size, the first in February 1794. The several issues of the prints have yet to be tabulated: here they are printed in black, the Kissner impressions (sold Christie's, London, 3 October 1990, lot 224) are printed in bistre, and another issue in bistre is accompanied by a letter-press title-page (Fabia Borroni, 'Il Cicognara' *Bibliografia dell' archeologia classica e dell' arte italiana*, Florence 1961, no.3941).

REFERENCES: *The Academy of Europe, Rome in the 18th Century*, exhibition catalogue, William Benton Museum of Art, University of Connecticut (Storrs 1973), p.125, nos.119-120; *L' immagine dell' antico fra Settecento e Ottocento. Libri di archeologia nella Biblioteca Comunale dell' Archiginnasio*, exhibition catalogue (Bologna 1983), pp.71-72, no.28; *Grand Tour. The Lure of Italy in the Eighteenth Century*, exhibition catalogue, Tate Gallery (London 1997), pp.219-221, nos.168-169 (copy lent by British School of Rome Library); four copies located by the National Union Catalog, in the Newberry Library, at Princeton, Berkeley, and Austin (volume 310, p.312)

Opposite, above 74. Title-page with dedication to Sir Richard Colt Hoare showing the first milestone.
Below 74. Exploration of a tomb along the Via Appia

LEAR, Edward

75. *Journals of a Landscape Painter in Southern Calabria.*

London, Richard Bentley (printed by Bradbury & Evans, Whitefriars, London), 1852

Octavo (254 × 155mm), (156)ff. paginated 1–20 (4) 1–284 (app. advertisements), plus two maps of the Kingdom of Naples and twenty tinted lithographs signed *Edward Lear del. et lith.*

An immaculate copy.

In the publisher's blue imitation morocco cloth binding, covers blind-blocked, the spine lettered in gilt (with ticket 'Edmonds & Remnants, London').

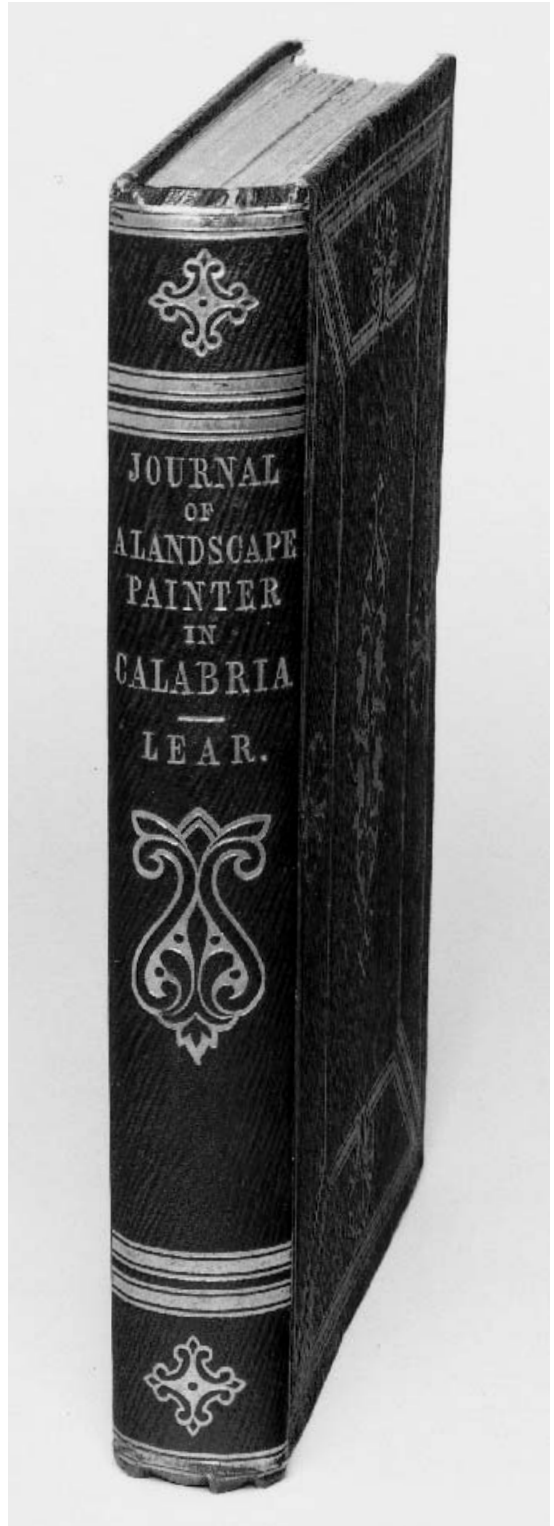
£ 1450

An account of Lear's travels in Calabria with a fellow-painter, John Proby, between 25 June and 4 October 1847, not a guide book, but a record of the artist's responses to the countryside, people, and customs (*Edward Lear 1812–1888*, exhibition catalogue by Vivien Noakes, Royal Academy, London, 1986, no.68).

Between 1841 and 1870, Lear published seven books illustrating his travels, of which four (*Abruzzi* 1846, *Albania* 1851, *Calabria* 1852, *Corsica* 1870) have a discursive text as well as illustration, and the others illustrations with little or no text (*Rome* 1841, *Papal States* 1846, *Ionian Islands* 1863). The present volume was published by Bentley a year after *Journals of a landscape painter in Albania* and follows its format and style of binding. The plates are dated by the publisher August 1852; Lear's preface is dated 15 September; and the work was advertised by Bentley with publication date 20 September 1852.

The twenty lithographs were printed by Hullmandel & Walton in a single tint, a warm buff colour. 'In this volume... Lear's technique shows a definite advance. The range of tones is increased while at the same time the texture is lighter and there is greater detail. The size of the lithographs is increased and some of the plates have considerable dramatic force' (Abbey). Lear's original watercolours are preserved in volume seven of the Northbrook album (since 1940 in Liverpool City Libraries).

REFERENCES: J.R. Abbey, *Travel in aquatint and lithography 1770–1860* (London 1957), no.175; R.S. Pine-Coffin, *Bibliography of British and American Travel in Italy to 1860* (Florence 1974), no.847–3



LIBRETTO D' ABACO

76. *Libretto d' abaco.*

Brescia, Giacomo Turlini, [undated;
circa 1612–1630]

Octavo, (8)ff., unsigned and unpaginated, each page enclosed within border of type ornaments, woodcut on last page for 'Moltiplicare per modo di Quadrato'.

In very good state of preservation.

Bound in modern vellum.

£ 1350

This handbook provides a multiplication table, the proof of sevens, and closes with traditional problems of a mercantile character.

Approximately fifteen editions of the *Libretto dell'*

abaco are known, uniformly eight folios in extent, the earliest printed about 1520 (Warren Van Egmond, *Practical Mathematics in the Italian Renaissance. A Catalog of Italian Abacus Manuscripts and Printed Books to 1600*, Florence 1980, pp.321–322; and Pietro Riccardi, *Biblioteca matematica italiana*, reprint Bologna 1985, I, ii, col.38; V, col.90; VII, col.53).

The present edition is not recorded by Jochen Hoock & Pierre Jeannin, *Ars Mercatoria: Handbücher und Traktate für den Gebrauch des Kaufmanns* (Paderborn 1991–1993), and the only copy recorded is one located in the Biblioteca 'Carlo Viganò' dell' Università Cattolica, Brescia, by Ugo Spini, *Le edizioni bresciane del Seicento. Catalogo cronologico delle opere stampate* (Milan 1988), no.967. It can be assigned to the period 1612–1630 on the basis of the printer Giacomo Turlini's dated production and biographical evidence (Ugo Vaglia, *Stampatori e editori bresciani e benacensi nei secoli XVII e XVIII*, Brescia 1984, pp.218–236).

LIRUTI, Giovanni Giuseppe

77. *Notizie di Gemona antica città nel Friuli.*

Venice, Angelo Pasinelli, 1771

Large quarto, (76)ff. signed a⁴ A–S⁴ and paginated 1–8 1–140 (4), plus five engraved folding plates, eleven engravings printed with the text, engraved title-page vignette, and initial.

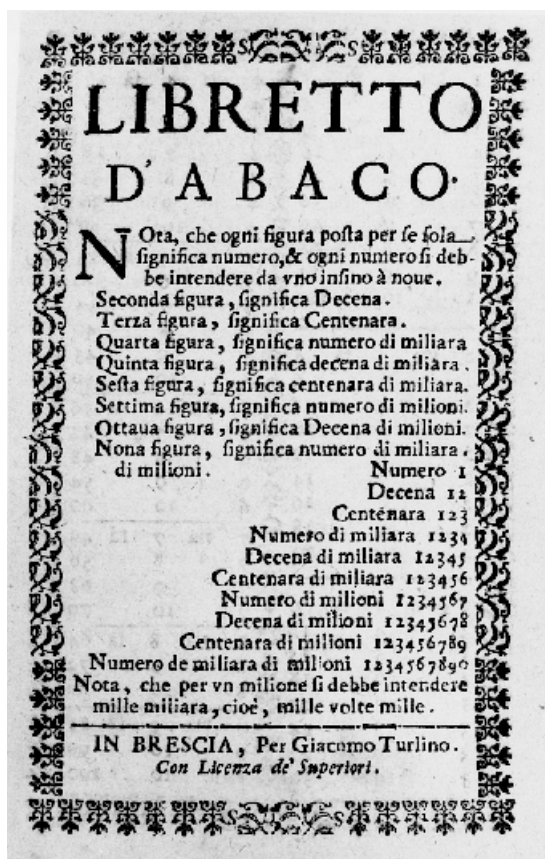
Exlibris and blindstamp of Giannalisa Feltrinelli on endpapers (sale Christie's, 4 March 1998, lot 462). An exceptionally fine copy (partially unopened).

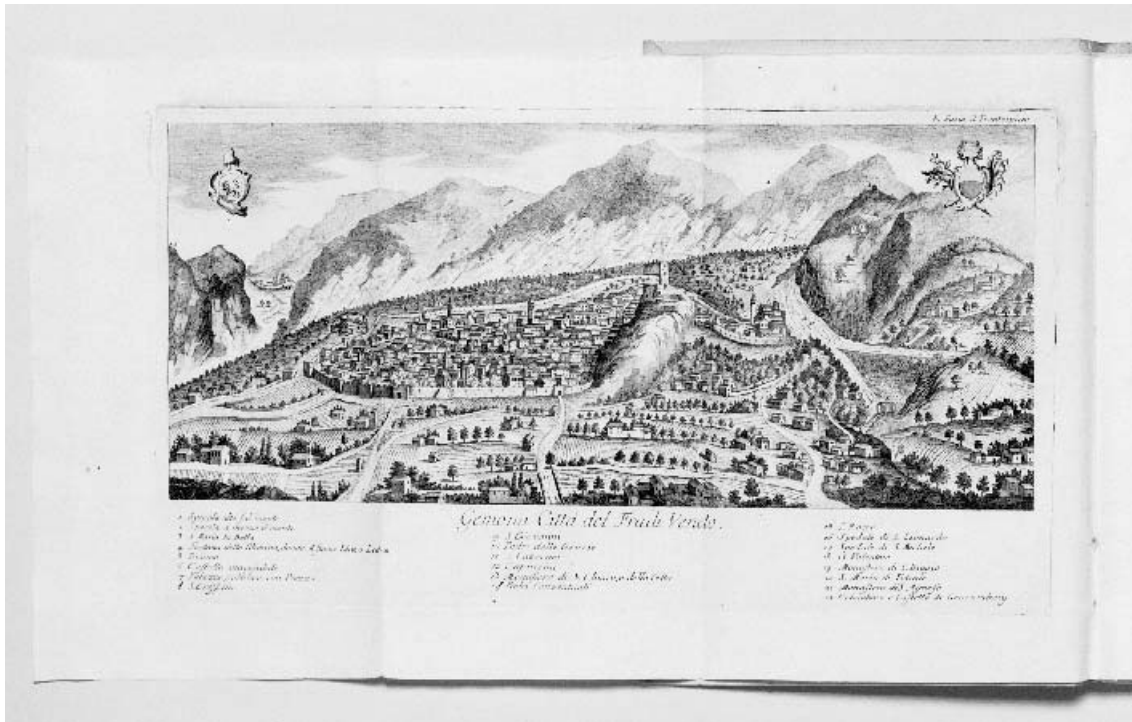
Bound in contemporary cartonnage.

£ 4000

Only edition of a description of Gemona in Friuli by a native of Villafredda (1689–1780), author also of a dissertation on Friuli coinage and a biographical dictionary of local authors. The present work is said to be in large part a polemic directed against the historians Girolamo Gravisi and Paolo Fistulario.

The first of the five engraved folding plates is a large panoramic view (255 × 465mm) showing the city nestled at the base of the Carnic Alps; the second plate is another view designating the Roman ruins outside the town and the course of the Tagliamento river; and the three others views of the Palazzo del Comune, Castello, and Duomo.





77. Panoramic view of Gemona in Friuli by an anonymous printmaker

These monuments were all but destroyed in the Friuli earthquake of 1976. The engravings imposed with the text record antiquities, including a Roman funeral monument with dolphin relief (100–200 AD) which had been adapted as a baptismal font (*Il Duomo di Santa Maria Assunta di Gemona*, Udine 1987, pp.197–198) and a bas-relief of Mercury displayed in the Loggia of the Palazzo Pubblico.

According to one critic, the larger engravings are by Marco Sebastiano Giampiccoli (1713–1782), who later published at his own expense *Notizie istoriche, e geografiche di Gemona antica città nel Veneto Friuli* (Venice, Modesto Fenzo, 1787), illustrated with a similar panoramic view (Luigi Alpago Novello, 'Gli incisori bellunesi', in *Atti del Reale Istituto Veneto di Scienze, Lettere ed Arti*, 1939–1940, volume 99, pt.1, p.520).

REFERENCES: *Saggio di cartografia della regione veneta* (Venice 1881), no.1155 (erroneously dated 1671); Carlo Lozzi, *Biblioteca storica della antica e nuova Italia* (Imola 1881–1886), 2090; Giuseppe Morazzoni, *Il Libro illustrato veneziano del Settecento* (Milan 1943), p.239; *Da Carlevarij ai Tiepolo. Incisori veneti e friulani del Settecento*, exhibition catalogue edited by Dario Succi (Venice 1983), no.662 (reproduction p.475); Marino de Grassi, *L'Editoria illustrata Veneziana del Settecento. Gli autori friulani* (Udine

1984), pp.31, 67–68 (five reproductions); only the Canadian Centre for Architecture and Metropolitan Museum of Art copies contributed to RLIN, no copy located by the National Union Catalog

LOMAZZO, Giovanni Paolo

78. *Trattato dell' arte de la pittura... Diviso in sette libri. Ne' quali si contiene tutta la theorica, & la pratica d' essa pittura.*

Milan, Paolo Gotardo da Ponte, 1584

Quarto, (370)ff. signed †⁸ ††¹² A–Z⁸ Aa–Vv⁸ Xx⁶ and paginated (40) 1–700 (i.e. 698) and (2) errata, plus bifolium of additional text (see below).

Ownership inscription of Leonardo Trissino (1780–1841) dated 1833. Dampstained in lower corners, other minor defects.

Bound in contemporary leather-backed boards.

£ 3200

First edition of this comprehensive treatise, memorably designated the 'Bibbia del manierismo' by Julius Schlosser Magnino. Divided into seven books, it deals with the laws of colour, proportion, perspective, the expression of the emotions, and the practice of painting, including materials (G.M. Ackerman, 'Lomazzo's Treatise on Painting', in *The Art Bulletin* 49, 1967, pp.317–326). 'Book VII is a veritable dictionary of iconography of the period' (M.W. Chamberlin, *Guide to art reference books*, Chicago 1959, 2015). The work also contains valuable biographical information, in particular on the school of Gaudenzio Ferrari, who was the author's uncle and teacher.

The sheets of the first edition were issued several times; the first issue is generally assumed to be the one providing the title in short with imprint 'In Milano. Appresso Paolo Gottardo Pontio' (as here) and the second issue the one having an extended title and imprint 'In Milano per Paolo Gottardo Pontio stampatore regio a instantia di Pietro Tini' dated either 1584 or 1585 (Cicognara 159–160; *Le cinquecentine della Biblioteca trivulziana*, I, Milan 1965, nos.261–262). 'In alcuni rarissimi esemplari', reports Cicognara, 'trovasi al fine un foglietto con un Capitolo di più, indicandosi che va collocato nel sesto libro dopo il Cap. 16. a carte 328'. This Chapter XVII, entitled 'Dell' arte di allongare la vista' with printed note to the binder 'Questo capitolo vâ collocato nel sesto libro doppo il capitolo 16. à car.328', is bound at end in this copy.

REFERENCES: Cicognara 161; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), p.342; Julius Schlosser Magnino, *La Letteratura artistica* (reprint Florence 1986), p.395; cf. Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 186 (issue dated 1585)

LORGNA, Anton Mario

79. *Fabbrica ed usi principali della squadra di proporzione.*

Verona, Stamperia Moroni, 1768

Quarto, (40)ff. signed ★⁶ A–G⁴ H⁶ and paginated (12) 1–67 (1), plus two folding plates engraved by Dionigi Valesi, the vignette on title-page engraved by Domenico Lorenzi.

Exlibris *John Smith Esq.r*; ownership inscription of Brent Gation-Maxfield dated 1960; exlibris *John Harris*. In very good state of preservation.

Bound in contemporary vellum over boards.

£ 750

A treatise by a Venetian engineer (1730–1796), professor in the military college at Verona, describing the construction and operation of a new instrument capable of performing arithmetical, algebraic, geometrical, and trigonometrical operations, useful to the navigator and hydrographer, artilleryist and surveyor. In the preface, Lorgna distinguishes his *squadra* from Galileo's *compasso di proporzione* and extols its superiority.

REFERENCES: Giuseppe Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (Florence 1929), p.84; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), II, ii, col.47

LOVISA, Domenico

80. *Il Gran Teatro di Venezia ovvero raccolta delle principali vedute e pitture che in essa si contengono, diviso in due tomi. Tomo primo* [– *Tomo Secondo*].

[Venice], Domenico Lovisa, [undated; circa 1717]

Two volumes, oblong folio (495 × 670mm sheet dimensions), I: (2)ff. letterpress (title-page printed in red & black, verso blank; index leaf, printed recto and verso), plus sixty-six engraved plates of sixty-five subjects (the matrices *circa* 365 × 495mm, one subject printed on two sheets and left unaligned 'in due fogli' as specified in index). II: (1)f. letterpress (title-page printed in red & black, verso blank), plus fifty-seven engraved plates of varying dimensions (one subject folding).

Unidentified engraved armorial exlibris with motto 'Per Fluctus ad Oram' pasted on verso of both title-pages; exlibris and blind-stamp of Giannalisa Feltrinelli (sale Christie's, London, 3 December 1997, lot 367). Fine impressions, generally in excellent state of preservation.

Uniformly bound in modern green half-calf, sides covered by marbled paper.

£ 28,000

The rare first edition of this celebrated collection of engraved views of Venice and reproductions of paintings adorning Venetian churches, the houses of its lay confraternities, and the Palazzo Ducale.

The first volume provides sixty-five views of the city and scenes of civic and sacred festivities, including Piazza S. Marco on the last day of the Carnival (Bianca Tamassia Mazzarotto, *Le feste veneziane: giochi popolari, le cerimonie religiose e di governo*, Florence 1961, pl.9), a bullfight in Campo S. Geremia, the 'Guerra dei pugni' (a fight between rival factions of the city on a bridge over the Rio di San Barnaba), a game of Pallone in the Campo dei Gesuiti, the Easter procession of the Doges in S. Zaccaria, and the inauguration by Doge Nicolò Contarini in 1631 of the church of S. Maria della Salute (a restrike of Marco Boschini's print of 1644; cf. *Venezia e le peste*, exhibition catalogue, Venice 1980, no.46).

A few of the topographical views are related to *vedute* published by Luca Carlevarij in 1703, however the great majority are freshly observed, and distinguished by 'una notevole vivacità realistica, specie negli aggruppamenti di macchiette, che hanno parte notevole nell'insieme, e pur una piacevole luminosità' (Terisio Pignatti, 'Canaletto e la incisione di "vedute" di Venezia nel Settecento', in *Bollettino dei Musei Civici Veneziani*, 1968, no.2, p.8). The influence of the series was widened through copies published north of the Alps (Georg Martin Lechner OSB, 'Zur Bedeutung der Vedutenfolge Lovisas', in *Venezianische Veduten. Ein Cicerone durch das Venedig des frühen 18. Jahrhunderts*, exhibition catalogue Graphische Kabinett, Stift Göttweig 1990, pp.11–18).

With few exceptions, the identities of the draughtsmen and printmakers are not indicated on the plates. Two plates are signed by Giuseppe Valeriani as draughtsman and Filippo Vasconi as engraver; three others bear Vasconi's name alone, and one plate is signed merely *Giuseppe Valeriani del.* Andrea and Carlo Zucchi each engraved a single plate from designs furnished by Valeriani. Another plate is signed by an unidentified printmaker *S.F. fece.* A print of a regatta on the Grand Canal conducted in 1709 to honour Frederick IV of Denmark was engraved by Giuseppe Baroni after the painting by Luca Carlevarij (*Grand Tour, the Lure of Italy in the Eighteenth Century*, exhibition catalogue Tate Gallery, London 1996, print reproduced no.129).

In the second volume are twenty-two prints after paintings by Jacopo Tintoretto (nos.4, 20–21, 23–29, 32–34, 38, 42–47, 50, 55; *Jacopo Tintoretto e i suoi incisori*, exhibition catalogue Palazzo Ducale, Venice 1994, nos.46–67); seven prints after paintings by Paolo Veronese (nos.13, 16, 19, 35–37, 48; *Immagini dal Veronese. Incisioni dal Sec. XVI al XIX*, exhibition catalogue Istituto

Nazionale per la grafica, Rome 1978, nos.74–80); four prints after paintings by Titian (nos.22, 30, 49, 56; Maria Agnese Chiari, *Incisioni da Tiziano. Catalogo del fondo grafico a stampa del Museo Correr*, Venice 1982, nos.243–246); four prints after paintings by Giuseppe Porta (nos.39–41, 51); three prints after paintings by Jacopo Palma Giovane (nos.9, 15, 18; Umberto Franzoi, *Il Palazzo Ducale di Venezia nella rappresentazione grafica dal XV al XIX secolo*, Treviso 1989, nos.95, 101, 104); three prints after paintings by Francesco II Bassano or Leandro Bassano (nos.3, 5, 14; *Jacopo Bassano e l'incisione. La fortuna dell'arte bassanesca nella grafica di riproduzione dal XVI al XIX secolo*, exhibition catalogue Museo Civico, Bassano del Grappa 1992, nos.104–106); and two prints after paintings by Benedetto and Carlo Caliari (nos.1–2; Franzoi, *Il Palazzo Ducale*, nos.87–88).

There are in addition single prints after paintings by another twelve artists: Nicolò Bambini (no.52), Girolamo Gamberato (no.11; Franzoi, *Il Palazzo Ducale*, no.97), Pietro Liberi (no.53), Pietro Longo (no.17; Franzoi, *Il Palazzo Ducale*, no.103), Giulio Angolo del Moro (no.12; Franzoi, *Il Palazzo Ducale*, no.98), Paolo dei Franceschi, detto il Fiammingo (no.6; Franzoi, *Il Palazzo Ducale*, no.92), Pietro da Cortona (no.57), Pordenone (no.31), Domenico Tintoretto (no.7; Franzoi, *Il Palazzo Ducale*, no.93), Dario Varotari (no.54), Andrea Vicentino (no.8; Franzoi, *Il Palazzo Ducale*, no.94), and Federico Zuccari (no.10; Franzoi, *Il Palazzo Ducale*, no.96).

The plates in the second volume were mainly engraved by Domenico Rossetti and his pupil, Andrea Zucchi, working from drawings provided by Silvestro Manaigo. One plate was engraved by Giuseppe Baroni from a drawing by Angelo Trevisani, one was engraved by Agostino dalla Via after an unidentified draughtsman, another was engraved by Andrea Zucchi after a drawing by Giuseppe Camerata, and Zucchi engraved four prints from drawings supplied by the young Giovanni Battista Tiepolo (*Giambattista Tiepolo il segno e l'enigma*, exhibition catalogue, Venice 1986, pp.9, 64–65).

Recent research has clarified the complicated publication history of the prints (Alessia Bonannini, 'Dall'ideazione alla realizzazione: note sulla raccolta di Domenico Lovisa', in *Venezia 1717 Venezia 1793. Immagini a confronto*, exhibition catalogue, Venice 1993, pp.15–22). In an advertisement dated 1 April 1715, Domenico Lovisa announced his intention to publish by subscription 'Cento Prospettive le più magnifiche della Città, & isole adiacenti, & cento Pitture le più famose, che adorino il

*Opposite, above 80. Title-page of the first edition
Below 80. View of S. Maria della Salute drawn by
Giuseppe Valeriani and engraved by Carlo Zucchi*

IL GRAN
TEATRO
D I
VENEZIA

O V V E R O
RACCOLTA DELLE PRINCIPALI
VEDUTE E PITTURE
CHE IN ESSA SI CONTENGONO.
DIVISO IN DUE TOMI.

TOMO PRIMO.



Veduta della Dogana di Mare di Venezia - di Giovanni Battista Piranesi - 1763



Engraving by Tintoretto

*Decolazione di S. Cristoforo Opera del Tintoretto sopra
la portella dell'Organo della Madonna dell'Orto*

Artista: Tintoretto

Ed. Giovanni Battista

Palagio Ducale, e le scuole grandi di San Marco, e di San Rocco, & altri luoghi'. Four prints (two topographical and two reproductive) were to be issued to subscribers each month and in the advertisement Lovisa enumerates eighty-eight prints scheduled for publication in the twenty-two months April 1715 to January 1716.

Initially, the plates of both the topographical and reproductive series were numbered as they were issued (usually in the lower right corner of the matrice and in reverse), but the system was abandoned in October 1716 (when the numeration in each series had reached 36). For some reason, most likely financial, Lovisa changed his plans, and shortly thereafter, probably early in 1717, he brought out prematurely the first edition of *Il Gran Teatro* with two undated letterpress title-pages and an index calling for sixty-five *vedute* and fifty-seven *pitture* (in volumes I and II respectively). The provisional numeration of the plates was not erased, despite their reorganisation on topographical and subject themes (for example, the Barbarossa cycle in the Doge's Palace was brought together and given the additional numeration I–XII).

A second edition (as *Il Gran Teatro delle pitture e prospettive di Venezia...*) was published under Lovisa's imprint in 1720. Its index still calls for 122 plates, but with reproductions of paintings now in the first volume, and the last of the reproductive prints (Pietro da Cortona's 'San Daniele liberato dai leoni' in the eponymous church) eliminated in favour of Pomponio Amalteo's 'La Giustizia di Traiano'. The original numeration of the plates is erased and the matrices numbered sequentially. The oft-cited Biblioteca Marciana copy of the second edition (Segnatura 233, d. 27–28) has extraneous, earlier prints added to the series, for a total of sixty-three: see Succi, *Dal Carlevarijs al Tiepolo*, p.233, and M.A. Chiari Moretto Wiel, 'Le grandi pitture pubbliche veneziane nella visione di Domenico Lovisa', in *Venezia 1717 Venezia 1793*, pp.30–32.

A third edition was issued without imprint (but Lovisa's name still etched on the plates) *circa* 1771. The print of Pietro da Cortona's 'San Daniele liberato dai leoni' was reintroduced into the third edition (as pl.28); the print after Pomponio Amalteo was retained (pl.62); and five reproductive engravings added, several having nothing to do with Venice. A fourth edition was published by Teodoro Viero *circa* 1785 (Moretto Wiel, in *Venezia 1717 Venezia 1993*, pp.29–36).

From the details published by Bonannini, it appears our copy of the first edition is identical to one in the

Museo Correr (Gabinetto stampe e disegni, vol. st. A 10). Our volume of views is directly comparable to one in the Palazzo Ducale utilised for the *Venezia 1717 Venezia 1793* exhibition, except that the Palazzo Ducale copy lacks the last plate (Baroni's print after Carlevarijs's 'Rappresentazione della Regatta solenne'). The copy recently shown in London (British Library 559* g. 6–7) is second edition (*Glory of Venice*, exhibition catalogue, London 1994, pp.98–99, 510–511) and the one in the *Venezianische Veduten* exhibition at Stift Göttweig in 1990 also second edition and incomplete (lacking seventeen plates).

FURTHER REFERENCES: Cicognara 3459, 4100 (evidently third edition); Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 4540–4541 (uncertain edition, remarking 'E' però difficile assai il trovare esemplari completi'); cf. *Katalog der Ornamentstichsammlung*, Berlin (1939), 2693 (second or third edition, only the volume of views); Camillo Semenzato, 'Il Gran Teatro di Venezia', *Carlevarijs, Marieschi, Canaletto, Meraviglie di Venezia*, edited by R. Pallucchini (Milan 1964); Dario Succi, *Da Carlevarijs a Tiepolo. Incisori veneti e friulani del Settecento*, exhibition catalogue (Venice 1983), pp.230–234

LUCHINI, Antonio Maria

81. *La Nuova regia sù l' acque nel Bucintoro nuovamente eretto all' annua solenne funzione del giorno dell' Ascensione di Nostro Signore.*

Venice, Carlo Buonarrigo, 1729

Octavo, (56)ff. signed A–G⁸ and paginated 1–112, plus engraved frontispiece.

In good state of preservation.

Bound in contemporary calf.

£ 750

First edition of a detailed description of the last *bucintoro* (Bucentaur), the ceremonial boat of the doges of Venice, designed by the naval engineer Stefano Conti to replace the 'vecchio' *bucintoro*, built 1601–1606, and after more than one hundred years of regular use almost unseaworthy. The Provveditori all' Arsenal e organised a competition in 1719 to decide how the interior might be

Opposite 80. 'Decolazione di S. Cristoforo' by Tintoretto, engraved by Andrea Zucchi after an intermediary drawing by the young Giovanni Battista Tiepolo



81. Description of the last *bucintoro*, in use 1727–1796

decorated. The well-known sculptor Antonio Corradini (1668–1752) presented a *modello in cera* on 6 December 1719 and one week later obtained the commission (Lina Urban, 'I progetti per le decorazioni d' intaglio del Bucintoro settecentesco e lo scultore Antonio Corradini', in *Studi veneziani*, 19, 1990, pp.285–292). Execution of Corradini's designs proceeded slowly: the 'vecchio' *bucintoro* continued in use until 1727, in which year the unfinished 'nuovo' *bucintoro* was first employed in celebration of the Feast of the Ascension. The following year it was used again, still unfinished. Its official launch in 1729 is commemorated by the present work.

Seven later editions (1737, 1747, 1749, 1751, 1765, 1782, 1795) are recorded by Cicogna and Soranzo, as well as a translation into French by J.B. Tavernier (1776).

REFERENCES: Cicognara 4369; Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943), p.240; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 1451; Lina Urban, *Il bucintoro, la festa e la fiera della 'Sensa' dalle origini alla caduta della Repubblica* (Venice 1988); Bruno Cogo, *Antonio Corradini scultore veneziano* (Este 1996), pp.86–96, 229–236

LUPICINI, Antonio

82. *Architettura militare. Con altri Auuertimenti appartenenti alla Guerra.*

Florence, Giorgio Marescotti, 1582

Quarto, (40)ff. signed A–D⁴ F–L⁴ and paginated as usual 1–32, 41–88, plus a folding woodcut plate (with signature letter E, measuring 200 × 275mm borderline) inserted at p.40, four full-page woodcut illustrations printed with the text.

Lightly waterstained in fore-margins, other light paper discolouration and minor defects, tear in folding plate repaired without loss.

Bound in contemporary flexible vellum.

£ 1450

First edition, dedicated by Lupicini (*circa* 1530–1598) to his patron Francesco I de' Medici, at whose behest in 1578 he had entered the service of the emperor Rudolph II. After 1584, Lupicini was employed to improve the defences of Venice, and latterly as hydraulic engineer by the Gonzaga family (Paolo Carpeggiani, 'Sull' attività mantovana 1585–1606 di Antonio Lupicini', in *Arte Lombarda* 49, 1978, pp.84–94).

Direct experience of siege warfare in 1552 at Montalcino and Monticchiello had taught Lupicini the importance of making the flanks as strong as possible, and in our work he recommends that ten cannon be installed per flank – four or six were called for normally – arranged on three levels, so that the defenders would always be able to match opposing firepower (Horst de la Croix, 'The Literature on fortification in Renaissance Italy', in *Technology and Culture* 4, 1963, p.42). He shows remarkable interest in the civilian aspect of his plans: the folding woodcut indicates a church sited off the central piazza, placed in line with the city's two gates (H. de la Croix, 'Military architecture and the radial city plan in sixteenth century Italy', in *The Art Bulletin* 42, 1960, pp.284–285).

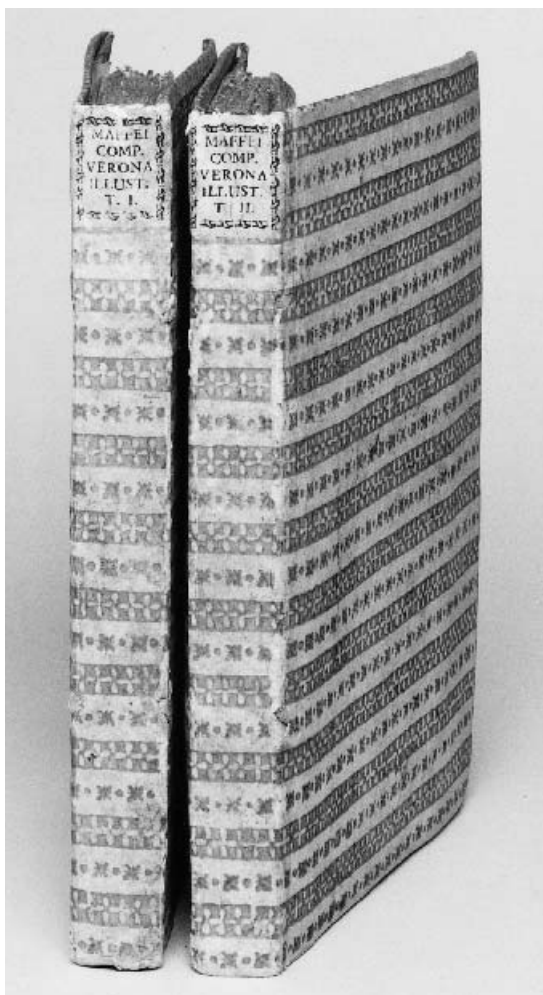
REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3515; British Museum, *STC of Italian Books* (1958), p.398; Pietro Manzi, *Architetti e ingegneri militari italiani dal secolo XVI al secolo XVIII. Saggio bio-bibliografico* (Rome 1976), 55; Bartolomeo Gamba, *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX* (reprint Bologna 1982), 1497; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, col.59

MAFFEI, Francesco Scipione, *Marchese*

83. *La Verona illustrata. Ridotta in compendio principalmente per uso de' forestieri. Con varie aggiunte. Premessa in ristretto la Vita del Marchese Scipione Maffei. Parte prima* [– *Parte seconda*].

Verona, Stamperia Moroni, 1771

Two volumes, octavo (215 × 155mm), (116, 90)ff. signed ★–★★★⁸ ★★★★★ A–L⁸, A–L⁸ M² and paginated 1–51 (5) 1–176, 1–173 (7), plus portrait-frontispiece of Maffei in first volume and six folding plates, another seventeen plates in volume two.



In superb state of preservation.

Uniformly bound in contemporary patterned paper over thin boards, original printed lettering-pieces on spines.

£ 675

An abbreviated version by Pietro Montanari of the earliest guidebook to Verona, compiled by Francesco Scipione Maffei (1675–1755) and first published as *Verona Illustrata* in 1731–1732. The new edition is dedicated to Alvise Mocenigo II by its editor; it was reprinted by the Stamperia Moroni in 1795 (Cicognara 4385).

The six folding engravings in volume one are measured views, plans, sections and details of the amphitheatre (Teatro Romano), of which one is signed by the engraver Christoforo dall' Acqua (1734–1787). The same printmaker signs the plan of the city in the second volume.

REFERENCES: Antonio Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2487; Fabia Borroni, 'Il Cicognara' *Bibliografia dell' Archeologia classica e dell' arte italiana* (Florence 1963), 10106; cf. Julius Schlosser Magnino, *La Letteratura artistica* (reprint Florence 1986), p.567 (citing only reprint of 1795)

[MAIER, Johann Christoph]

84. *Beschreibung von Venedig. Erster Theil* [– *Zweiter Theil. Mit zween Grundrissen; Dritten Theils. Erste (– Zweite) Abtheilung. Mit Landkarten und Kupfern*].

Frankfurt & Leipzig, Christian Gottlieb Hertel for the author, 1787–1789–1791

Three volumes, octavo, I: (240)ff. signed)(⁸A–Z⁸ Aa–Ff⁸ and paginated (16) 1–459, 1–5. II: (199)ff. signed π⁴ (– 1, cancelled) A–Z⁸ Aa⁸ Bb⁴ and paginated 1–6, 1–410 (i.e. 392, pp.257–274 being passed over in numeration), plus two folding engraved plates. III: (237)ff. signed π¹ A–Z⁸ Aa–Ff⁸ Gg⁴ and paginated (2) 1–205 (3) 207–468, plus six folding engraved plates (two signed *H.D.P. sc* and another dated 1790).

In very fine state of preservation.

Uniformly bound in contemporary half-leather, sides covered by marbled paper, backs decorated and lettered in gilt.

£ 1250

First edition of a guide to Venice describing the city by *sestieri* (volume I), political and civil affairs, cultural and economic activities (volume II), and its dominions on the *terrafirma* and in the Levant.

The work was reprinted at Leipzig in 1795–1796 with a fourth volume containing a free translation by the author of *Memoires historiques et politiques sur la Republique de Venise* by Leopoldo Curti (Antonio Pescarzoli, *I Libri di viaggio e le guide della Raccolta Fossati Bellani*, Rome 1957, no.2408).

REFERENCES: Alessandro D' Ancona, *Saggio di una bibliografia ragionata dei viaggi e delle descrizioni d' Italia* (Città di Castello 1889), p.658; Lucia Tresoldi, *Viaggiatori tedeschi in Italia 1452–1870. Saggio bibliografico* (Rome 1975), 61; Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), 4484; only the Yale copy reported to the National Union Catalog (volume 356, p.74) and no copy submitted to RLIN

MAILLIET, Marc de

85. *Les Epigrammes... Dediees a Monseigneur Le Duc de Luynes, Pair de France, & Gouverneur general de Picardie, Bolonnois, Artois, &c.*

Paris, [publisher not named], 1620

Octavo, (60)ff. signed A⁴ A–G⁸ and foliated (8) 1–111 (1), typographical ornament on title-page, head-piece, initials.

Exlibris of Ernest Labadie; two versions of Camille Aboussouan's bookplate, and his insignia on binding (sale Sotheby's, London, 18 June 1993, lot 591). In very good state of preservation.

Bound in 19th-century red morocco by Thibaron, insignia of Camille Aboussouan stamped on front cover at later date.

£ 1650

A collection of 360 epigrams, 'sont obscènes pour la plupart' (Brunet), organized under rubrics such as 'Paroles d' une Courtisane', 'Paroles d' une ieune, & belle Damoiselle, la premiere nuit de ses nopces' and '...apres auoir receu le second service', 'Resolution d' une fille de garder sa Virginité', 'D' un bastard qui blasmoit le mariage', 'Un homme qu' on croit souillé du peché de Sodome, parle à une Damoiselle, dont il est hay'. Our

book is dedicated by its author to the duc de Luynes and published under a royal privilege (for six years) granted January 1620. A second edition apparently dedicated to 'Monsieur le President de Chevry', appeared in 1622 (Arbour 10647; Cioranescu 44369).

The author (Bergérac circa 1568 – Paris 1628), by all accounts a bizarre character (cf. *Nouvelle biographie générale*, 32, Paris 1860, cols.882–885), visited England, and addresses here 'une courtizane Angloise', 'Deux Damoiselles regardant par la fenestre la ceremonie qu' on fait à la creation du Maire de Londres', as well as King James I. Two works by Mailliet were printed in London in 1617, an ode and a ballet *livret*, both in French (revised STC 17198–17199, locating only British Library copies).

REFERENCES: Brunet, *Manuel du Libraire* (Paris 1865), III, 1318; Alexandre Cioranescu, *Bibliographie de la Littérature Française du Dix-Septième Siècle* (second edition Paris 1969), 44368; Roméo Arbour, *L'ère baroque en France. Répertoire chronologique des editions de textes litteraires* [1585–1643] (Geneva 1977–1985), 9804 (copies located in Bibliothèque de l'Arsenal, Paris; Bibliothèque Mazarine, Paris; Bibliothèque municipale de Troyes; Bibliothèque municipale de Lyon; Bibliothèque municipale d'Aix-en-Provence (Méjanes); no copy in British Library, none located by National Union Catalog (cf. volume 356, p.152), nor by RLIN

MATTIOLI, Pietro Andrea

86. *Il Magno palazzo del Cardinale di Trento.*

Venice, Francesco Marcolini, July 1539

Quarto, (78)ff. signed A–S⁴ T⁶, not paginated or foliated, woodcut armorial insignia on title-page (109 × 116mm), medallion woodcut on folio A3 verso, and printer's device at end.

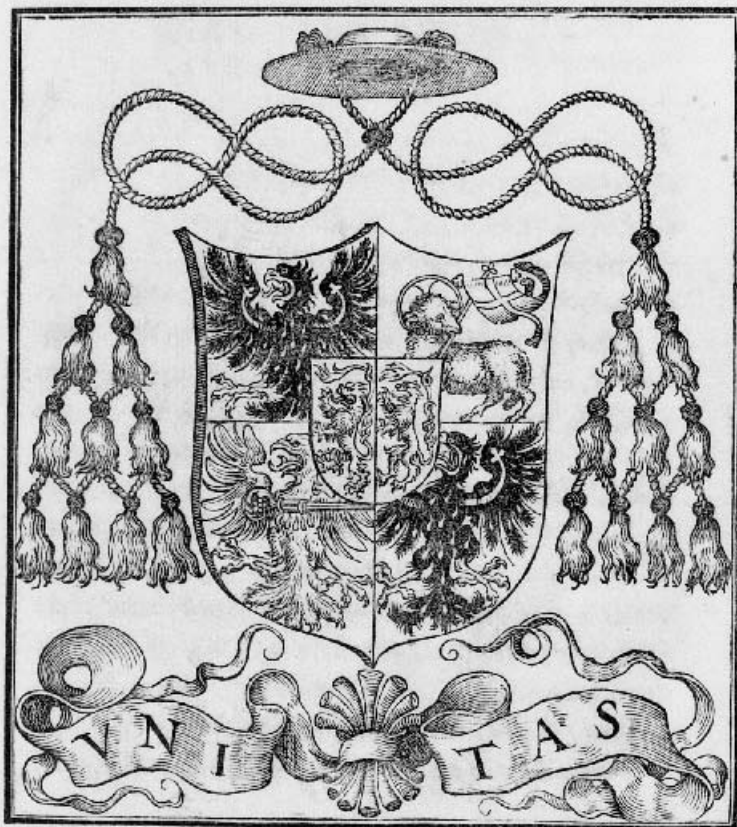
Faint waterstain in fore-margins, otherwise a very fine copy.

In a 17th-century Italian vellum binding.

£ 12,500

A lengthy poetical description of the 'Magno Palazzo', an extension of the mediaeval Castello del Buonconsiglio in Trent, commissioned by Prince Bishop and Cardinal Bernardo Cles, constructed 1528–1536, and decorated

IL MAGNO PALAZ ZO DEL CARDI NALE DI TRENTO



M D XXXIX.

ANTICHI gesti e di famose imprese, M

d Di tutto'l mondo sarà il mio Poema, M

Per celebrare il Sol, da cui discese, M

Il raggio, c'ha formato il nobil thema: M

Il cui dolce calor mio cuore accese, M

A dichiarar vn tanto bel problema, M

Qual di vago splendor tal luce rende, M

Che per fama, e per gloria al Cielo ascende. M

C antero dunque le pompe, e'l thesauro, M

La gran magnificenza, e l'ornamento, M

La nobiltade, la politia, e'l lauro, M

C'hoggi san grande il bel nome di Trento, M

Le sette Verghe d'or, la Palma, e'l Lauro, M

Di cui sonora tuba in aria sento, M

Ch'un superbo Edificio in se raccoglie, M

Ch'a tutti gli altri il maggior nome toglie. M

P orge Gioue la gratia dal tuo petto, M

E fa di quella in me nascer vn fonte, M

Manda a svegliare il mio freddo intelletto, M

Le dotte Nimphe del sacrato monte, M

Purga di quel ch'io dico ogni difetto, M

E cingemi d'Allor la debil fronte, M

Accioch'io possa con le mie parole, M

Fermare il corso al mio lucente Sole. M

principally by Gerolamo Romanino, Dosso and Battista Dossi, and Marcello Fogolino.

The author (1501–1577), who had settled in Trent in 1527 as court physician to Bernardo Cles, and had first-hand knowledge of the construction and decoration of the new palace, describes first the outside, then takes his reader on a room-by-room tour, trying to provide an impression of their splendour and quality, and an understanding of the iconography of the pictorial decorations. A cycle of images painted by Dosso in the *Stua grande* and ephemeral *apparati* created for a state visit by Ferdinand I in 1536, are among lost artworks described.

Cles's notions about how his palace should be decorated had initiated controversies at his court, notably a debate about decorum. In an anteroom to the chapel, for example, Cles allowed (or instructed) the Dossi brothers to paint images of pagan gods; in the *Stua de la famea*, he allowed them to paint images of ancient statues in fragmentary or mutilated states; and in the loggia, he allowed Romanino to freely mix scenes from ancient and biblical history with mythological subjects and allegories, and to include nude subjects. Criticism of such decorations is quoted and refuted in the poem.

Until the middle decades of the Cinquecento, little art theory was committed to paper, and there are few witnesses to artistic controversies. Mattioli's poem is consequently 'of extraordinary interest' in the context of art theory 'as it is largely unprecedented in the history of modern descriptive or art theoretical literature', 'not only among the earliest, but also among the most extensive and detailed [descriptions] of the Cinquecento'. 'Since the building described by Mattioli has not undergone any major changes, and a significant amount of the pictorial decoration survives, Mattioli's text provides a rare opportunity to compare an elaborate artistic ensemble with an extensive contemporary response to it' (quotations from Thomas Frangenberg, 'Decorum in the *Magno Palazzo* in Trent', in *Renaissance Studies* 7, 1993, pp.352–378; see also T. Frangenberg, 'A decorous palace in Trent', in *Decorum in Renaissance Narrative Art*, edited by Francis Ames-Lewis, London 1992, pp.103–110; and Massimiliano Rossi, 'Il "Magno Palazzo" del Mattioli: alcune considerazioni sul poemetto ecfrastico e celebrativo nel Cinquecento', in *Il Castello del Buonconsiglio*, edited by Enrico Castelnuevo, Trent 1995, II, pp.233–245).

In this copy, the text is presented as 445 stanzas without division into cantos; similar copies are in the British Library, Biblioteca Apostolica Vaticana (edited by Aldo Bertoluzza, Calliano 1984) and Biblioteca Marciana

(edited by Michelangelo Lupo, 'Il Magno Palazzo annotato', in *Il Castello del Buonconsiglio*, 1995, II, pp.67–228, with title-page reproduced as fig.55). Copies reputedly comprising 433 stanzas with division into *canti* are mentioned by Scipione Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, edited by Luigi Servolini (Bologna 1953), no.41, however none can be located.

REFERENCE: British Museum, *STC of Italian Books* (1958), p.427; no copy in North America located by the National Union Catalog, none yet submitted to RLIN

MEISSONNIER, Juste-Aurèle

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

Paris, Gabriel Huquier, [undated; circa 1748]

Folio (560 × 405mm), 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 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).

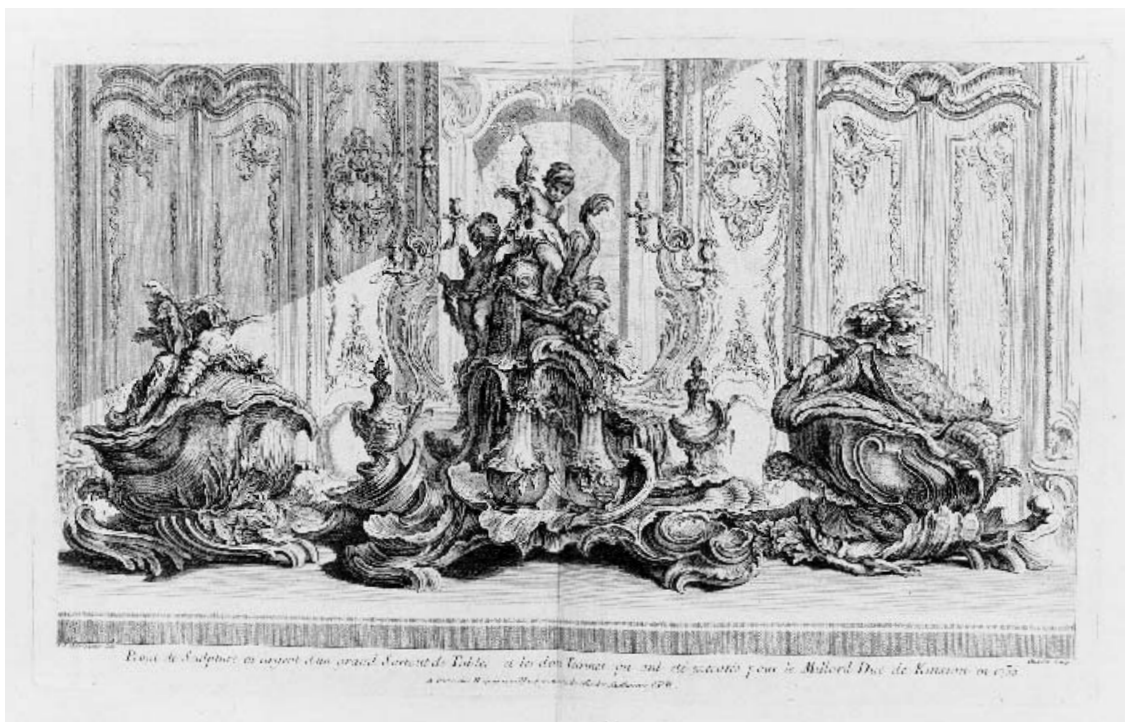
Old abrasions along top and bottom edges of the large plate no.100 (now folded into the book) trifling repairs to the joints, otherwise a very fresh and well-preserved copy.

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.

£ 28,000

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

Opposite 86. A poetical description of the Castello del Buonconsiglio in Trent



87. Silver centrepiece and tureen designed by Meissonnier. The tureen depicted (once in mirror image) is in the Cleveland Museum of Art; its pendant (with a variant lid) was sold recently by Sotheby's for \$5.7m

drawings for it has survived.

Born in Turin of Provençal parents in 1695, Meissonnier went to Paris around 1715 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 objects certifiably executed after his designs are a pair of silver tureens (see reproduction above) designed in 1735–1739 and executed by Pierre-François Bonnestrenne and Henri Guillaume Adnet for Evelyn Pierrepont, 2nd Duke of Kingston (one in Cleveland Museum of Art, the other sold by Sotheby's, New York, 13 May 1998). Among other works dependent on his designs is a gold and lapis lazuli box bearing the arms of Marie-Anne de Bavière-Neubourg, widow of Charles II of Spain, dated 1728–1729, and stamped with Meissonnier's poinçon (sold by Christie's, London, 26 June 1974, lot 21, now private collection).

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 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 in France 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, 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 at Bayonne.

The engravers of Meissonnier's designs were Benoît II Audran (1698–1772), Pierre II Aveline (1702–1760), Pierre-Edme Babel (*fl.* 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 Meissonnier worked was never widespread in France. Although he was *decorateur du roi*, there seems to be no record of Meissonnier's work for the crown. Most of his identified patrons were foreigners, not Frenchmen. When he died in 1750, extraordinary attacks on Meissonnier's artistry and derogatory appraisals of the Rococo quickly appeared in France. Considered as a relic of a 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 XVIIIe siècle* (sixth edition 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 (Austrian?) red morocco formerly in the Abdy collection (sold by Giraud-Badin, Paris, 10–11 June 1975, lot 228) and now in the Edmund L. Lincoln collection, New York (*Patterns of Style. Designs for Ornament & the Decorative Arts 1675–1850*, exhibition handlist, Grolier Club, New York 1993, p.2). 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, for £29,000).

REFERENCES: Désiré Guilnard, *Les Maîtres Ornemanistes* (Paris 1880–1881), pp.155–158; *Katalog der Ornamentstichsammlung*, Berlin (1939), 378; Dorothea Nyberg, 'Meissonnier: an eighteenth-century maverick', preface to a facsimile reproduction of the *Oeuvre* (New York 1969); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC 1993), no.119

MERCURIALIS, Hieronymus

88. *De arte gymnastica Libri sex... Secunda editione aucti, & multis figuris ornati. Opus non modo medicis, verum etiam omnibus antiquarum rerum cognoscendarum, & valetudinis conseruandae studiosis admodum utile.*

Venice, Giunta, 1573

Quarto, (176)ff. signed ★⁶ A–C⁸ D¹⁰ E–S⁸ T¹⁰ V⁸ X⁶ and paginated (12) 1–308 (*i.e.* 312, pp.53–56 being duplicated) (28), printer's device on title-page, another version at end, and twenty-four woodcut illustrations (all but one nearly full-page blocks, 141 × 134 to 194 × 116mm).

Contemporary Italian heraldic ownership stamp at foot of title-page (imperfectly erased), another stamp on folio ★5, and inscription dated 1592 at end (see below). Occasional browning and staining, however an attractive copy.

In a 19th-century Italian quarter-leather binding.

£ 1850

Second edition of a classic work on the gymnastics and games of ancient Greece and Rome, dedicated to the Emperor Maximilian II by the author (1530–1606), a professor of medicine at Bologna and Pisa. Mercuriale describes ancient gymnasia and baths and various types of exercise, from dancing to wrestling, boxing, weight-lifting, and discus-casting, with details of the equipment, techniques, and training schedules appropriate to each sport. He was among the first to realise the importance that all forms of exercise have in maintaining good health, and how specific exercises can affect specific diseases; the last section of the book is devoted entirely to therapeutic exercises.

The first edition of the work, dedicated to Cardinal Alessandro Farnese and published at Venice, by Giunta,

in 1569, had been illustrated only by an engraved plan of a gymnasium. That copperplate is replaced in the present edition by two woodcut plans and twenty-two woodcuts of ancient gymnastic exercises are added. These blocks were cut after drawings made by Pirro Ligorio (circa 1500–1583), who in 1568 had succeeded Enea Vico as antiquarian to the dukes of Ferrara. In a later edition of Mercuriale's book, the blockcutter is identified as Cristoforo Coriolano, but modern opinion is that another German, Cristoforo Chrieger, was the artist responsible.

Ligorio's drawings were used also for fresco decorations in two rooms of the Castello Estense: see David Coffin, 'Ligorio and the decoration of the late 16th-century at Ferrara', in *The Art Bulletin* 37 (1955), especially pp.177–178, on the sources from which Ligorio obtained a pictorial knowledge of gymnastic exercise; Adriano Cavicchi, 'Appunti su Ligorio a Ferrara', in *Impresa di Alfonso II: saggi e documenti sulla produzione artistica a Ferrara nel secondo Cinquecento*, edited by Jadranka Bentini & Luigi Spezzaferro (Bologna 1987), pp.140–143; Ginette Vagenheim, 'Some newly-discovered works by Pirro Ligorio', in *Journal of the Warburg and Courtauld Institutes* 51 (1988), pp.242–245.

The importance of Mercuriale's text is assessed by P.C. McIntosh, 'Hieronymus Mercurialis "De arte gymnastica": Classification and dogma in the 16th century', in

British Journal of Sports History 1 (1984), pp.73–84; Leonard F. Peltier, 'Geronimo Mercuriali and the first illustrated book on sports medicine', in *Clinical Orthopaedics and Related Research* 198 (1985), pp.21–24; and in a new critical edition, *De arte gymnastica; luoghi scelti, tradotti e annotati*, by Michele Napolitano with introduction by Robert Stalla (Rome 1996).

This copy is inscribed on folio X6 verso: 'A di 16 di Genajo 1592. Io Gio. benedetto Correntino diedi a m. Antonio Borgarucci L' Inamoramento di Lancilotto, poema uolgare in ottava rima, quale egli pose nella Libreria del sere.mo d' Urbino, in Pesaro, et in cambio di quello ricevetti il presente Libro, cioè L' Arte Gimnastica del Mercuriale tolto dall' istessa libreria' (for Antonio Borgarucci, bookseller and advisor to the duke of Urbino, see *Dizionario biografico degli italiani*, 12, p.567).

REFERENCES: British Museum, *STC of Italian Books* (1958), p.434; Paolo Camerini, *Annali dei Giunti, Volume primo: Venezia* (Florence 1962), 759; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), M–1321; Richard J. Durling, *Catalogue of Sixteenth century printed books in the National Library of Medicine* (Bethesda 1967), 3088; Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books* (Cambridge, MA 1974), 302; Theodore Besterman, *Old Art Books* (London 1975), p.73

MONIGLIA, Giovanni Andrea

89. *Ercole in Tebe, festa teatrale rappresentata in Firenze per le reali nozze de' Serenissimi Sposi Cosimo Terzo... e Margherita Luisa Principessa d' Orleans.*

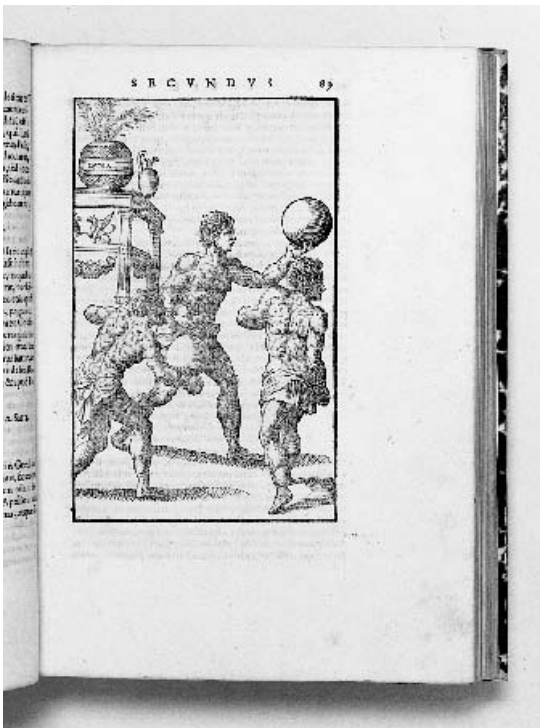
Florence, 'Insegna della Stella', 1661

Quarto, (82)ff. signed ★4 A–S4 T⁶ and paginated (8) 1–152 (i.e. 156, pages 5–8 being repeated in numeration), plus thirteen plates.

Exlibris Gabriella Spalletti Rasponi. Plates discoloured along centre fold by binder's paste, several shaved by his knife, nonetheless an attractive copy.

Bound in contemporary vellum.

£ 5200





89. *Ercole in Tebe*, Act II, scene 2, showing Ercole being ferried across the river Styx.
The unsigned print is attributed to Ercole Bazzicaluva (1638–?) by Phyllis Dearborn Massar

The illustrated libretto of an opera in five acts and prologue (music by Jacopo Mellani) performed in the Teatro dell' Accademia degli Immobili on 12 July 1661, the conclusion of twenty days of festivities celebrating the wedding of Cosimo III de' Medici. Included is a minute description by Alessandro Segni identifying the participants in the ballets and in the *abbattimento* (pp.109–152). 'This opera set the style for the coronation operas for Louis XIV and Leopold I of Austria' (*New Grove Dictionary of Opera*, III, p.317).

The entire set of thirteen prints reproducing sets and *apparati* designed by Ferdinando Tacca (1619–1686) is traditionally attributed to Valerio Spada (1613–1688), who signed two etchings with his name, however Phyllis Dearborn Massar recognises additional hands at work: Silvio degli Alli (the frontispiece and print of Act I, scene 5), Ercole Bazzicaluva (print of Act II, scene 2), and four unidentifiable printmakers (see her 'The Prints of Valerio Spada – II', in *Print Quarterly* 4, 1987, pp.34–36).

REFERENCES: Cicognara 1457 (incomplete); O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (Washington, DC 1914), pp.446–447 (wanting all plates); *Katalog der Ornamentstichsammlung*, Berlin (1939), 4124; Cesare Molinari, *Le nozze degli dei* (Rome 1968), pp.178–185, figs.113–123; Olga Pinto, *Nuptialia: Saggio di bibliografia di scritti italiani pubblicati per nozze dal 1484 al 1799* (Florence 1971), 323 (eleven plates only); *Theater art of the Medici*, exhibition catalogue, Dartmouth College (Hanover, NH & London 1980), pp.199–208; *Autori italiani del '600, Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 224; *Incisori toscani del seicento al servizio del libro illustrato*, exhibition catalogue (Florence 1987), pp.62–63; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990–1994), 9054



90. *L' Ipermestra*, Act I, scene 1, etching signed *M. Bellon exc* after the print by Silvio degli Alli

MONIGLIA, Giovanni Andrea

90. *Delle poesie drammatiche... parte prima*
[— *terza*].

Florence, Vincenzo Vangelisti (vol. I),
Cesare & Francesco Bindi (vol. II),
Stamperia di S.A.S. (vol. III), 1689–1690

Three volumes, quarto, I: (318)ff. signed $\pi^4 \star^4$ A–Z⁴ Aa–Zz⁴ Aaa–Zzz⁴ Aaaa–Hhhh⁴ Iiii² and paginated 1–14 (2) 1–630 (*i.e.* 620, pp. 177–186 passed in numeration), plus twenty-five plates (twelve in *L' Ipermestra* and thirteen in *Ercole in Tebe*). II: (256)ff. signed π^4 A–Z⁴ Aa–Zz⁴ Aaa–Rrr⁴ and errata leaf, paginated (4) 1–2 (2) 1–504 (2). III: (292)ff. signed π^4 A–Z⁴ Aa–Zz⁴ Aaa–Zzz⁴ Aaaa–Cccc⁴ (last blank) and paginated (8) 1–574 (2), plus leaf of 'Indice delle poesie drammatiche' inserted at end.

Insignificant dampstain in lower margin of third volume, otherwise an excellent copy.

Uniformly bound in flexible paper boards.

£ 8000

A collected edition of twenty-two libretti of *fiesta teatrale* and other musical entertainments performed in the courtyard of the Palazzo Pitti, in the new Teatro dell' Accademia degli Immobili, at the Villa Pratolino, the grand-ducal palace in Pisa, and elsewhere, between 1657 and 1690.

The illustrations to '*L' Ipermestra*' are copies (signed *M. Bellon exc* or anonymous) of the full series appearing in the original edition of 1658 (excepting Silvio degli Alli's folding print of the auditorium, which was not re-engraved); the illustrations to '*Ercole in Tebe*' are anonymous copies of the full series of prints in the 1661 first edition.

REFERENCES: O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (Washington, DC 1914), pp. 447, 559 (twenty-five plates); Louise G. Clubb, *Italian plays in the Folger Library* (Florence 1968), 614 (twenty-three plates only: ten in '*L' Ipermestra*' and thirteen in '*Ercole in Tebe*'); Laura Cairo & Piccarda Quilici, *Biblioteca teatrale dal '500 al '700. La raccolta della Biblioteca Casanatense* (Rome 1981), p. 621; *Autori italiani del '600, Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 4269 (twenty-five plates)

MORELLI, Cosimo

91. *Progetto per il nuovo teatro da fabbricarsi in Venezia dalla Nobile Società Veneta a norma del proclama il dì primo Novembre MDCCCLXXXIX fatto dal Cavaliere Cosimo Morelli Imolese Architetto Pontificio quest' anno MDCCXC.*

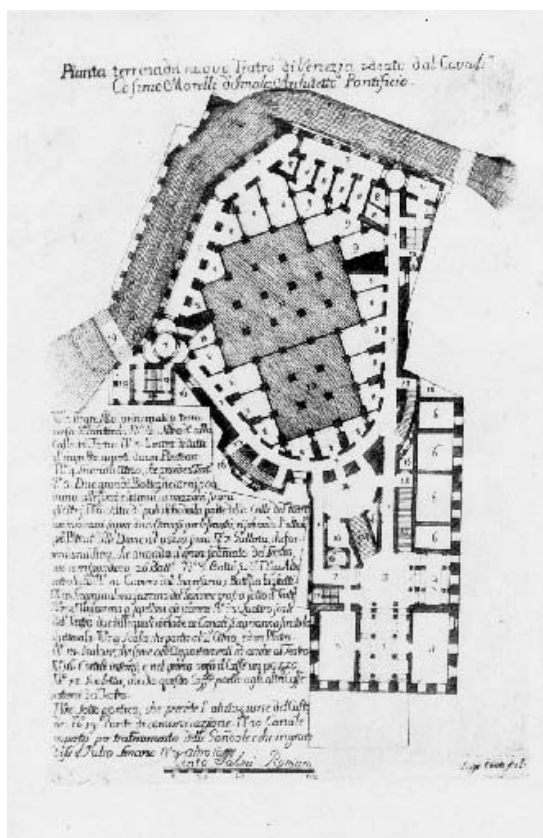
Imola, Giovanni dal Monte, 1792

Folio, (6)ff. signed A–B⁴ (A⁴, B⁴ cancelled as usual) and paginated 1–12, plus three engraved plates (hinged accordian-style in this copy), engraved vignette on title-page.

Blindstamp on endpaper of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 779). In very good state of preservation.

Bound in contemporary paste-paper boards.

£ 5600



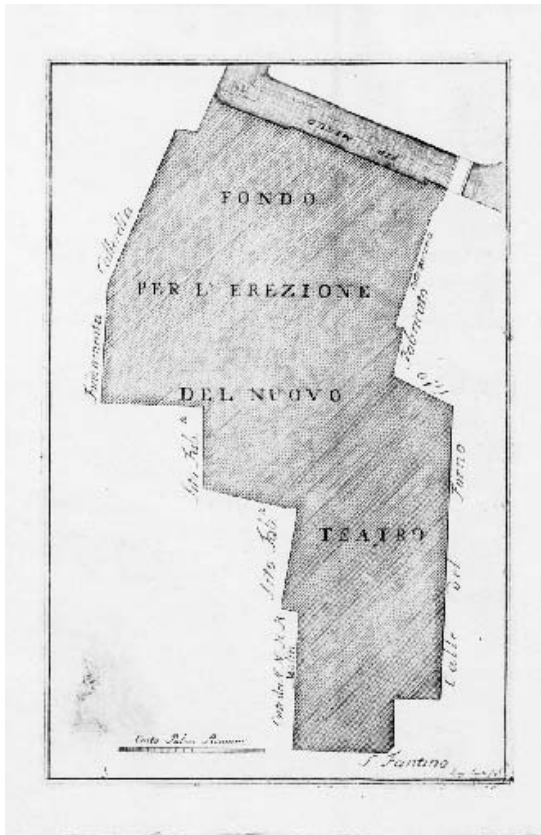
91. Morelli's unexecuted project for the Teatro La Fenice

The principal document of the bitter controversy occasioned by a competition held two years previously by the Nobile Società à Veneta, to decide the architect for a new theatre in Venice (now known as the Teatro La Fenice).

The competition was announced in a 'Bando del Concorso' published on 1 November 1789, which stipulated that all projects were to be submitted by March 1790, when they would be adjudicated by a commission comprised of Benedetto Buratti, the architect Simone Stratico, and the scenographer Francesco Fontanesi. Twenty-nine architects competed, including Pietro Bianchi, Andrea Bon, Giuseppe Pistocchi, Giovanni Antonio Selva, and our author Cosimo Morelli (1732–1812), a civil architect who had built theatres in Macerata, Forlì, Jesi, Imola, and Ferrara, and considered himself the preeminent theatre architect of his time.

Morelli's solution to the problems of the asymmetrical site was a cruciform design, creating unusual, curved elongated boxes. His plan allowed for two entrances, 'l' ingresso aristocratico via acqua e quello democratico e repubblicano per via terra'. To Morelli's intense disappointment, his submission (plans and wooden model) was rejected in favour of the project of a younger rival, Giovanni Antonio Selva (1753–1819). Morelli and Pietro Bianchi promptly accused the commission of partiality toward Selva: in 1790 Morelli published (at the Venetian press of Giacomo Storti) a diatribe entitled *Promemoria che accompagna il disegno ed il modello del teatro ideato dal Cavalier Morelli ed umiliato alla Nobile Società Veneta*, and Bianchi simultaneously published *Esami e parere delli Sig. Co. Simone Stratico, Rev. Don Benedetto Buratti, e Francesco Cav. Fontanesi, sopra li Modelli G. V. T. Z. prodotti per l' erezione del nuovo teatro in Venezia, pubblicati da Pietro Bianchi, e Confutazione degli esami suddetti sopra il modello segnato Z. approvato dalla celebre Accademia Clementina di Bologna* (Girolamo Soranzo, *Bibliografia veneziana in aggiunta e continuazione del 'Saggio' di E.A. Cicogna*, reprint Bologna 1980, no.7725).

The present book was published to coincide with the inauguration of the new theatre, on 16 May 1792, and to keep alive the controversy. It consists of three parts: a 'Proclama' (pp.3–5) reprinting the text of the 'Bando del Concorso', followed by a reprint of the *Promemoria* (pp.5–10), and 'Modo di eseguire il progettato lavoro e corrispondente perizia' (pp.10–12), with three plates engraved by Luigi Conti after Morelli's drawings (recently discovered in Biblioteca Apostolica Vaticana, Fondo Chigi, Ms MVIII, LXX, Fasc.8; cf. Giuseppe Adami, 'Un progetto inedito di Cosimo Morelli per il concorso del teatro La Fenice di Venezia' in *Bollettino d' arte* 78, 1993, pp.105–110). The title-page vignette depicts the 'Facciata principale' of Morelli's proposed design.



91. The asymmetrical site of the Teatro La Fenice

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2797; Anna Maria Matteucci & Deanna Lenzi, *Cosimo Morelli* (Bologna 1977), pp.289–292, 305; Manlio Brusatin & Giuseppe Pavanello, *Il Teatro La Fenice. I progetti, l'architettura, le decorazioni* (Venice 1987), pp.78–81, reproducing title-page and two plates; only the Harvard copy reported to the National Union Catalog (volume 394, p.444) and only the Canadian Centre for Architecture copy contributed to RLIN

MORISSON, Friedrich Jacob

92. *Unterschiedliche neue Inventionen von Geschmuckh, Zierathen und Galanterien, so wohl den Hoch-adelichen Stands-Persohnen zu dienlicher Beschauung, als auch denen diser Kunst zugethanen, zum nuzlichen Gebrauch,*

mit sonderbahrem Fleiss also vorgestellt und gezeichnet von Fridrich Jacob Morisson. In Kupffer gestochen und verlegt durch Johann Andreas Pfeffel... in Wienn.

[Vienna or Augsburg], Johann Andreas Pfeffel, [circa 1695]

Oblong quarto (220 × 320mm), eight numbered plates, each signed *F.J. Morison inv. et del.* (except for title), three plates (nos.4, 6, 8) further inscribed *C. Engelbrecht sculp.*, the remainder signed *J.A. Pfeffel excud. or sculpsit.*

Bound with

Fortsetzung von verschiedenen neuen und curiösen Inventionen von Geschmück, Zierathen und Galanterien... gezeichnet und hinterlassen von weiland Fridrich Jacob Morisson. Nach dessen Tod aber gleichfalls in Kupfer gebracht und verlegt durch Johann Andreas Pfeffel.

[Vienna or Augsburg], Johann Andreas Pfeffel, [circa 1700]

Oblong quarto, six numbered plates, each signed *F.J. Morison inv. et del.* (except for title and plate 5), three plates (nos.2, 3, 4) further inscribed *C. Engelbrecht sculp. or excud.*, one (no.6) inscribed instead *J.A. Pfeffel excud.* and one (no.5) without name of engraver.

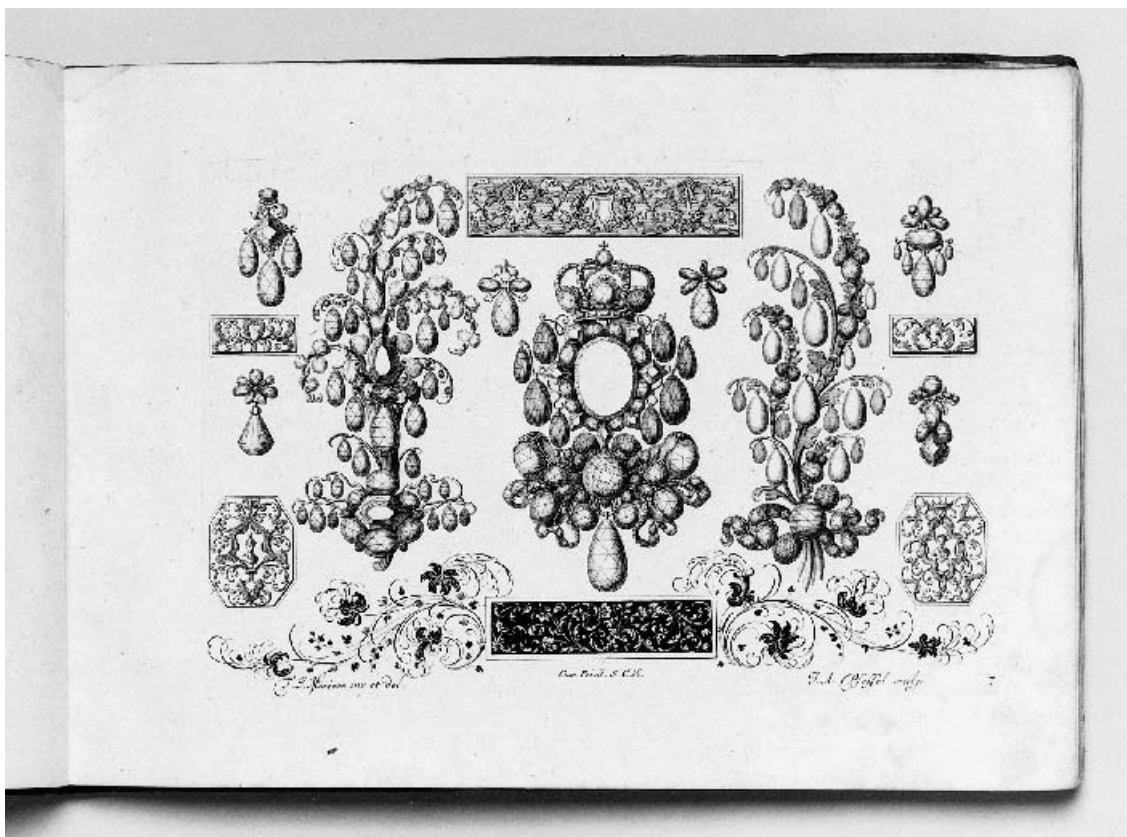
Inkstamp on first title-page *Fürstensteiner Bibliothek*. Light water-staining in several margins, otherwise a fine copy.

Bound with three suites of prints by other designers (see below) in contemporary leather (corner renewed, minor repairs).

£ 7500

A *Sammelband* containing five suites of prints recording decorative motifs for use by jewellers, gold- and silver-smiths, including some for rings and pendants, and other jewelled objects, small boxes, mirror frames, knife and cane handles, clasps, ecclesiastical and table service.

The first two suites (fourteen plates) were designed by a Viennese jeweller, Friedrich Jacob Morisson (active 1693–1699, cf. Thieme-Becker, *Künstler-Lexikon*, XXV, p.157), and engraved by Christian Engelbrecht (1672–1735) and Johann Andreas Pfeffel (1674–1748). Later states of these prints have added inscriptions naming Jeremias Wolff as publisher; compare the Hamburg copy



92. Designs by the Viennese jeweller Friedrich Morisson, engraved by Johann Andreas Pfeffel

of part I ('zufinden bey Ieremias Wolff... in Augsburg'), the Berlin copy of part II ('Aniezo zu finden bey Jeremias Wolff... in Augsburg').

Morisson is known also by a suite of designs engraved by Johann von Langgraff and published at Vienna by Johann Godfrid Böschkrauth in 1693 (Berlin 691/1), the same or another suite engraved by Von Langgraff and published at Augsburg by Joseph Friedrich Leopold (Vienna 1889 p.178), by a suite published by Pfeffel dated 1697 (Berlin 691/2) and another one dated 1699 (Berlin 79; cf. Foulc sale catalogue, Paris 1914, lot 405).

REFERENCES: Désiré Guilmar, *Les Maîtres ornementalistes* (Paris 1880), I, p.407, no.84, II, pl.148 (reproducing pl.6 of part I); Österreichisches Museum für Kunst und Industrie, *Katalog der Ornamentstichsammlung* (Vienna 1889), p.178 (pls.3, 5-7 of part I, only); *Katalog der Ornamentstichsammlung, Berlin* (1939), 692; Museum für Kunst und Gewerbe Hamburg, *Katalog der Ornamentstichsammlung* (Hamburg 1960), 237/2 (title and pls.2-3 of part I, only); *Zauber des Ornaments*, exhibition catalogue,

Staatliche Museen zu Berlin (1965), no.112; only the New York Public Library copy (of part I, only) reported to the National Union Catalog (volume 395, p.356) and RLIN

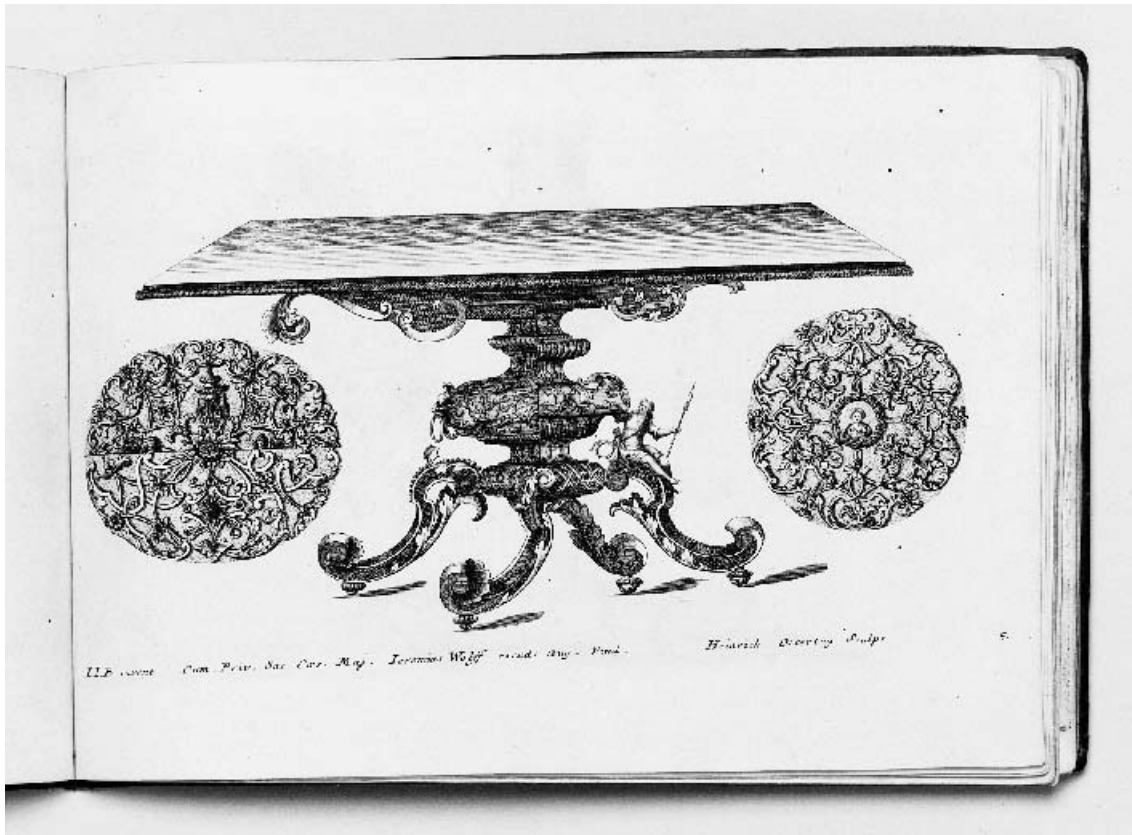
Bound with

BILLER, Johann Jakob. *Neües Zierathen Buch von Schlingen und Bändelwerk inventiert und gezeichnet von I.I.B.*

Augsburg, Jeremias Wolff, [circa 1720]

Oblong quarto, suite of six numbered plates, each signed *I.I.B. invenit* (except title) and *Heinrich Ostertag sculpsit*.

A suite of designs by the Augsburg goldsmith and draughtsman J.J. Biller (circa 1683-1723), engraved by Heinrich Jonas Ostertag (circa 1700-1743). The last three plates illustrate the application of his *bandelwerk* ornament to candlesticks and furniture mounts. The impressions in



92. Metal furniture mounts designed by Johann Jacob Biller and engraved by Heinrich Ostertag

the Department of Prints & Drawings, British Museum, are dated by a cataloguer '[1710?]'.
 Biller is also known by a suite of eight plates engraved by Melchior Reinl, published as *Neu inventiertes Formular Büchlein vor Gold und Silber Arbeiter*, by Jeremias Wolff's heirs (that publisher died in 1724).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 84; Museum für Kunst und Gewerbe Hamburg, *Katalog der Ornamentstichsammlung* (Hamburg 1960), 50/1 (pls.4-6, only)

Bound with

WÜST, Johann Leonhard. *Gaezt od' Geschnittene Gallanteries von Johann Leonhard Wüest in Augsburg gemacht, und Perspectivisch vorgestellt.*

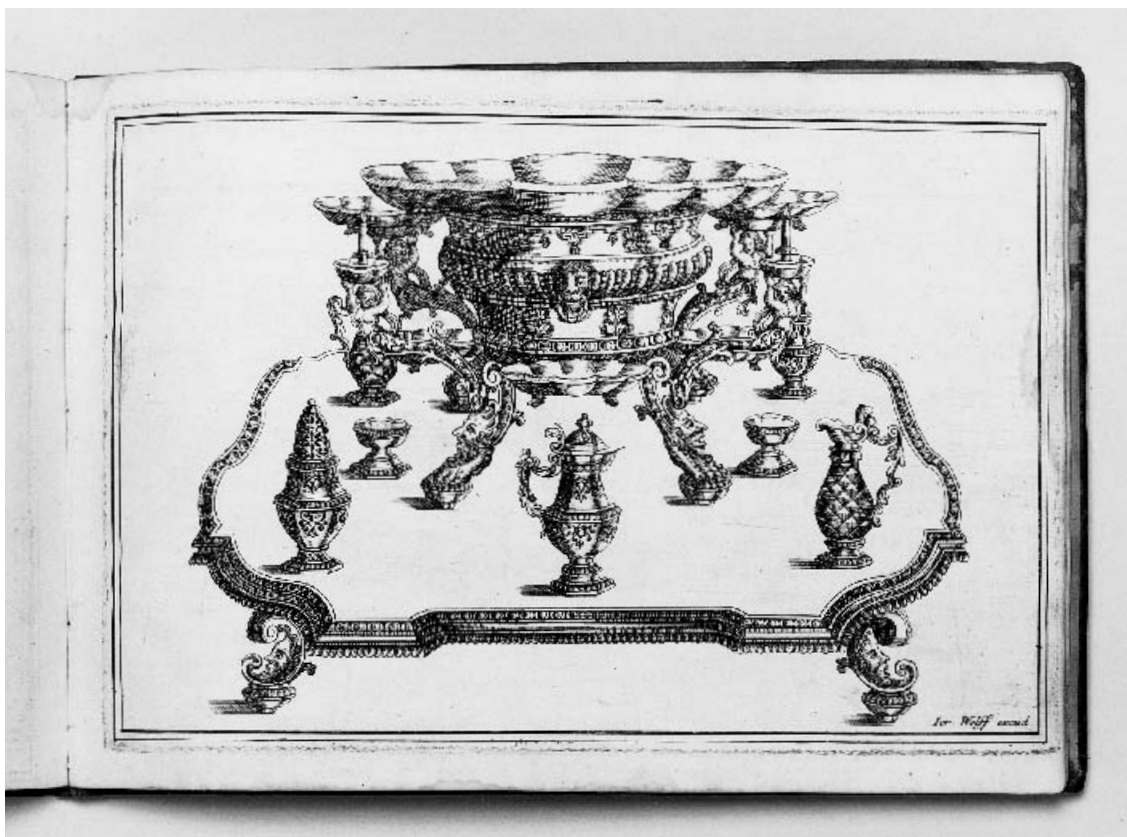
Augsburg, Jeremias Wolff, [circa 1720]

Oblong quarto, suite of six unnumbered plates, each signed *I.L. Wüest invent. et sculps.* (except title).

A suite of prints designed and engraved by J.L. Wüst (circa 1665-1735) providing goldsmiths with surface ornament for the decoration of small boxes, cups, sword handles, seals, etc. An issue dated 1715 is known (Thieme-Becker, *Künstler-Lexikon*, XXXVI, p.299). Similar works, also published by Jeremias Wolff, are Wüst's *Schneid und Etz-Buchlein* (Berlin 704) and *Unterschiedliche Geschirr von Geätzt und Geschnittener Arbeit* (Berlin 959).

REFERENCES: Désiré Guilmar, *Les Maîtres ornementistes* (Paris 1880), p.425, no.27; Henri Hymans, *Catalogue des estampes d'ornement faisant partie des collections de la Bibliothèque Royale de Belgique* (Brussels 1907), p.246; *Katalog der Ornamentstichsammlung*, Berlin (1939), 704/1; *Katalog der Ornamentstichsammlung* (Hamburg 1960), 240/1 (four plates only); *Zauber des Ornaments*, exhibition catalogue, Staatliche Museen zu Berlin (1965), no.136 (five plates only)

Bound with



92. Table silver designed and engraved by Johann Leonhard Wüst

WÜST, Johann Leonhard. Suite without title, a cartouche lettered *Joh. Leonhard Wuest inv. et sculp. Jeremias Wolff excudit, Augusta Vindelicor* appears on the first plate. Augsburg, Jeremias Wolff, [circa 1720]

Oblong quarto, suite of six unnumbered engraved plates signed *Jer. Wolff excud* (except first plate).

A suite of prints for table silver including several elaborate centrepieces. The first print with lettered cartouche is reproduced (from an impression apparently in the Kunstbibliothek, Berlin) by Stefan Bursche, *Tafelzier des Barock* (Munich 1974), fig.239.

REFERENCE: Désiré Guilmard, *Les Maîtres ornemanistes* (Paris 1880), p.425, no.27 (locating a copy in the Collection Carré); cf. *Katalog der Ornamentstichsammlung* (Vienna 1889), p.23 (not certainly the same suite)

MURR, Christoph Gottlieb von

93. *Beschreibung der vornehmsten Merkwürdigkeiten in des H.R. Reichs freyen Stadt Nürnberg und auf der hohen Schule zu Altdorf.*

Nuremberg, Johann Eberhard Zeh, 1778

Octavo, (390)ff. signed)(8 A-Z⁸ Aa-Zz⁸ Aaa-Bbb⁸ and paginated (16) 1-762 (2), plus three numbered engravings (pl.3 signed *P.K. sc.*) attached to fore-edge margins of pp.75, 193 as called for in the 'Nachricht für den Buchbinder', a folding woodcut plate (inserted between pp.648-649), and four large folding plates displaying thirteen woodcuts (last signed *Sebast. Roland sc. Norimb. 1777*).

In fine original state of preservation.

Bound in contemporary paste-paper boards.

£ 775

First edition of a description of the treasures of the public and private museums and libraries of Nuremberg and Altdorf, including the collections of Paul von Praun (pp.460–499) and Jacob von Trew (pp.579–650), the Stadtbibliothek (pp.58–126), and five other public and six private libraries.

The polymath Christoph Gottlieb von Murr (1733–1811) wrote approximately eighty-two books, including *Bibliothèque de peinture, de sculpture, et de gravure* (1770), the precursor of modern critical art bibliography (Alois Hoch, ‘Christoph Gottlieb von Murr. Polyhistor,’ in *Berühmte Nürnberger aus neun Jahrhunderten*, edited by Christoph von Imhoff, Nuremberg 1984, pp.225–227).

ORSINI, Latino, *Supposed author*

94. *Trattato del Radio Latino. Istrumento giustissimo & facile più d’ogni altro per prendere qual si voglia misura, & positione di luogo, tanto in Cielo, come in Terra... Con li Commentarij del Reuerendo Padre Maestro Egnatio Danti... & da esso di nuouo ricorretto, & ampliato con molte nuoue operationi.*

Rome, Marc’ Antonio Moretti & Giacomo Brianzi, 1586

Octavo, (64)ff. signed †⁸ A–G⁸ H⁴ and paginated (16) 1–112, printer’s device on title-page, numerous woodcut illustrations in the text (those on pp.49, 52, 55, 59 are by paste-on cancel).

Contemporary ownership inscription *Lemme Rossi*. A fine copy.

Bound in contemporary flexible vellum.

£ 1750

A treatise on the ‘Radio Latino’, an instrument derived from the *regula* of Ptolemy and the ancient *radio astronomico*, which measured angles between two points by sliding the point of a parallelogram along a central bar until both objects were sighted in the vanes. It was an all-in-one instrument and its usage in surveying, gunnery, and fortification is illustrated. Constructed of eight bars pivoted together, the ‘Radio Latino’ could be folded into a scabbard and carried on a belt, allowing the surveyor or

gunner to draw it as readily as his sword (*The Geometry of War*, exhibition catalogue, Museum of the History of Science, Oxford 1996, no.59 with reproductions from the first edition). Only a few instruments appear to have survived: one in the Istituto e Museo di Storia della Scienza, Florence, is illustrated by Gerard L’E. Turner, ‘The Florentine workshop of Giovan Battista Giusti 1553–c.1575’, in *Nuncius* 10 (1995), pp.131–172, no.XIII; a similar model is illustrated by Maurice Daumas, *Les instruments scientifiques aux XVIIe et XVIIIe siècles* (Paris 1953), pl.4, fig.11; and a third was sold by Christie’s, London, 8 April 1998, lot 82.

According to the title, the ‘Radio Latino’ was ‘inuentato dall’ Illustrissimo & Eccellentissimo Signor Latino Orsini’, and in his address to the reader Egnatio Danti (1536–1586) elaborates: ‘hò voluto dare alle stampe il presente trattatello scritto già dall’ Autore dell’ istrumento, per suo memoriale, con alcune mie annotationi’ (folio †3 verso). Nonetheless, the instrument was surely developed by Danti, if not invented by him, and he most probably is the author and not editor of this treatise.

The first edition had been printed at Rome, by Vincente Accolto, in 1583 (Klaus Grewe, *Bibliography of the History of Surveying*, Stuttgart 1984, no.374a). Our second edition carries a dedication to Antonio Pio Bonelli, Marchese di Cassano, subscribed by the publishers, dated 1 March 1586. A copy was in the library of Galileo Galilei (Antonio Favaro, ‘La Libreria di Galileo Galilei descritta ed illustrata’, in *Bullettino di Bibliografia e di storia delle scienze matematiche e fisiche* 19, 1886, p.267, no.250).

REFERENCES: Cicognara 586; Giuseppe Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (Florence 1929), p.92 & pl.40; British Museum, *STC of Italian Books* (1958), p.478; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), O–318; Fernanda Ascarelli, *Le Cinquecentine romane: ‘Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma’* (Milan 1972), p.82; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, cols.393–394; V, col.54 (a Latin translation published at Würzburg in 1602)

Opposite 96. French red morocco binding decorated with a birds-in-foliage roll (binding dimensions 165 × 225mm)

PALLADIO, Andrea

95. *Les Quatre livres de l'architecture... Mis en François. Dans lesquels, après un petit Traité des cinq Ordres, avec quelques-unes des plus nécessaires obseruations pour bien bastier.*

Paris, Edme Martin, 1650

Folio, (170)ff. signed ã² A–H⁴ I² K–Z⁴ Aa⁶ Bb–Tt⁴ and paginated (4) 1–329 (7), architectural title border (repeated on sub-titles) and approximately 217 woodcuts (Mortimer's count) printed from blocks cut for the Venice 1570 edition, plus four woodcuts from blocks prepared for the 1570 edition, but not previously employed (see below).

Unidentified inkstamp in lower margin of title-page; exlibris of Edmond Fatio (1871–1959). Waterstained, but otherwise well-preserved copy. Corners of the binding repaired.

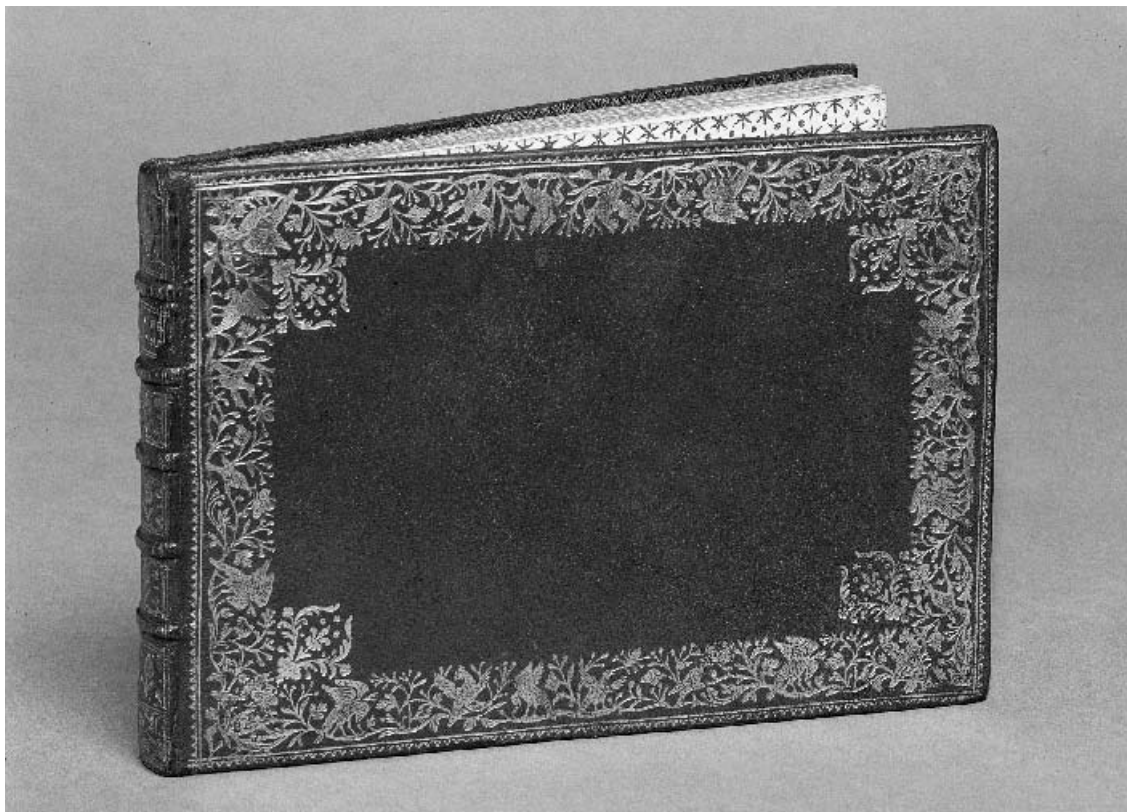
Bound in contemporary calf.

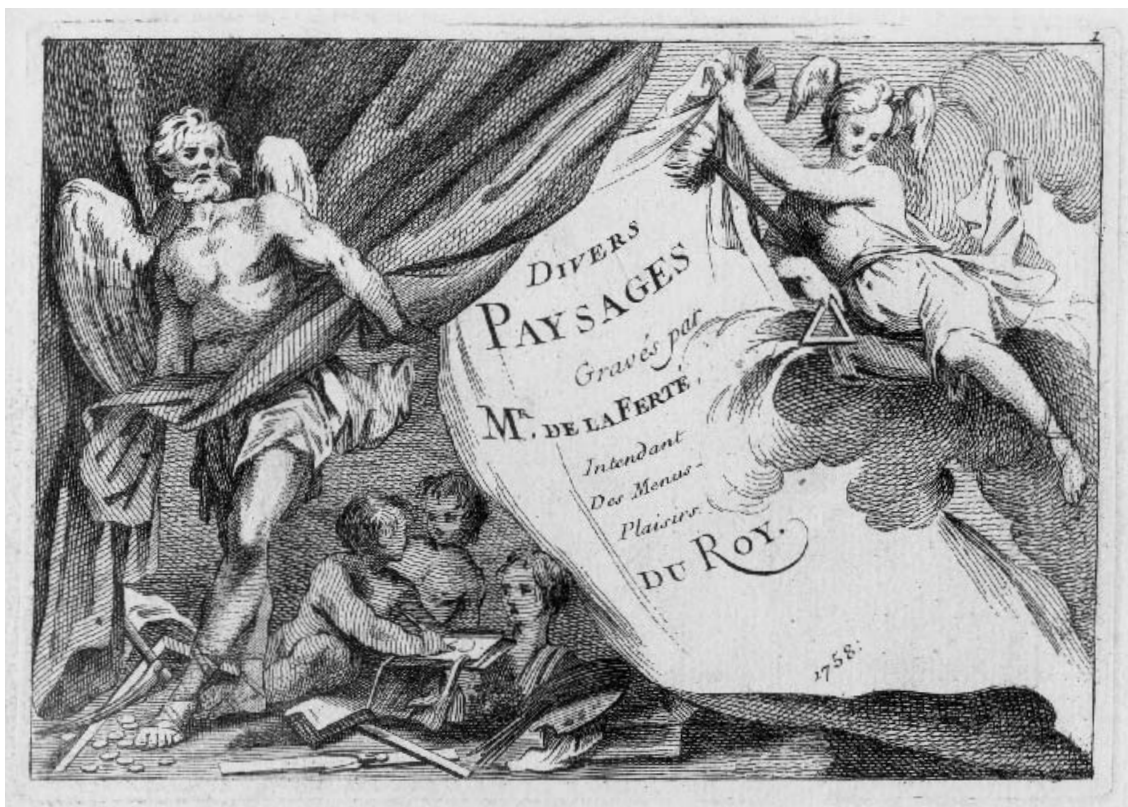
£ 3200

First edition of the first full French translation of Palladio's *Quattro libri* (a translation of Book I only had been printed in 1645), prepared by the connoisseur Roland Fréart de Chambray (1606–1676), and published simultaneously with his *Parallèle de l'architecture antique et de la moderne*.

The illustrations are printed from the original woodblocks cut for Domenico de' Franceschi's 1570 edition, and used subsequently in Bartolomeo Carampello's editions of 1581, 1601, and 1616, and Marc' Antonio Brogliollo's edition of 1642. At the end of Book II, the publisher Edme Martin announces that he is using a few extra blocks that came with the set from Venice, but were not to be found in previous editions. These heretofore unused woodblocks depict the plan and elevation of a villa (two blocks, p.148) and the plan and elevation of a Doric 'Temple de la Pieté' (two blocks, pp.328–329).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2596; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 218; National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC & New York 1993), 129





96. Title print of a suite documenting fourteen otherwise unknown paintings by François Boucher

PAPILLON DE LA FERTÉ, Denis-Pierre-Jean

96. *Divers Paysages Gravés par M.r de la Ferté. Intendant Des Menus-Plaisirs du Roy.*

[Paris, without publisher's imprint], 1758

Oblong quarto, suite of forty-seven engravings numbered 1–47 (including title, each 120 × 175mm platemark, or slightly smaller).

Several light stains in extreme margins, otherwise a fine copy.

Bound in contemporary French red morocco, covers decorated in gilt by a birds-in-foliage roll, gilt floral ornaments in the angles and within compartments on the back, gilt Augsburg endpapers.

£ 7500

A highly interesting series of reproductive engravings by an amateur printmaker and art collector, born in 1727, died at the guillotine in 1794.

Six plates of the series are signed *De La Ferté invenit et sculpsit* (nos.5, 27, 29, 42–44), another ten are inscribed on the plate *Boucher pinx.* (nos.11, 20–22, 24, 31–33, 39, 45) and four have that legend elaborated as *Boucher pinx. Tiré du Cabinet de M.r de la Ferté et Gravé par lui-même* (nos.12–15). Careful scrutiny of Boucher's *oeuvre*, a Revolutionary inventory of La Ferté's possessions and his posthumous sale catalogue (Lugt 5537), undertaken now by several scholars, has not yet linked any of these prints engraved after Boucher to a surviving painting. The subjects are consequently included in Alexandre Ananoff & Daniel Wildenstein's catalogue raisonné (Lausanne & Paris 1976, nos.400–409; Milan 1980, nos.422–431) as lost works, on the sole authority of these prints.

A chalk drawing has been associated with print no.33 (*Drawings by Contemporaries of Voltaire*, exhibition catalogue by Jon Whiteley, Ashmolean Museum, Oxford 1994, no.20), but it seems unlikely that La Ferté would systematically misuse the expressions *pinx.* and *del.*, and highly improbable that all the originals could be drawings rather than paintings.

The complete series of prints is uncommon.



96. Engraved by Papillon de La Ferté after a painting by François Boucher in his personal collection

According to Pierrette Jean-Richard's catalogue of the Edmond de Rothschild collection in the Louvre, a copy having all forty-seven plates is in the private library of Baron Christian de Waldner in Paris, but apparently six loose plates only were obtained for the Rothschild Collection (nos. 12–15, 22, 24), and three only are present in the Fonds français of the Bibliothèque nationale, Paris (nos. 11, 20–21). A copy comprising the title and forty-five plates only, bound in calf, was in the Destailleur collection (sale Paris, May 1895, lot 1232). A complete copy containing two trial proofs of plate 11 was offered in Zisska & Kistner, *Auktion 30*, 28–31 October 1997, lot 2517. Impressions before addition of plate numbers were seen by Charles Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1856), p. 225.

REFERENCES: Robert Portalis & Henri Beraldi, *Les Graveurs du XVIII^e siècle*, II (Paris 1881), p. 127; H. Cohen & S. De Ricci, *Guide de l'amateur de livres à gravures du XVIII^e siècle* (Paris 1912), 545; *L'Œuvre gravé de François Boucher*, Inventaire général des gravures École Française, I, Musée national du Louvre (Paris 1978), nos. 956–961

PATTE, Pierre

97. *Essai sur l'architecture théâtrale. Ou de l'ordonnance la plus avantageuse à une Salle de Spectacles, relativement aux principes de l'optique & de l'acoustique. Avec un Examen des principaux Théâtres de l'Europe.*

Paris, Moutard, 1782

Octavo, (108)ff. signed π^2 A–N⁸ O² and paginated (4) 1–212, plus three numbered folding plates after drawings by the author (the first signed N. Ransonnette Grav. r de Monsieur).

Contemporary booksellers' label *Du Catalogue de Maire, Libraire, rue Mercière, No. 46, à Lyon*. No. 179 pasted over an engraved exlibris on endpaper. Several leaves stained by binders' polish, otherwise in very good state of preservation.

In an 18th-century polished calf binding.

£ 1950

First edition of a treatise describing and illustrating the principal European theatres with an analysis of works on theatre architecture by Algarotti, Chaumont, Cochin, and others, and an exposition of the author's own theories and principles. The illustrations are plans of theatres built at Vicenza, Parma, Naples, Turin, Milan, Bologna, Rome, Mannheim, Berlin, Bordeaux, and Paris, and a plan and two sections of the author's 'ideal' theatre.

Pierre Patte (1723–1814) was a disciple and assistant of Jacques-François Blondel and wrote the present work to address perceived deficiencies in Blondel's *Cours d'architecture*, which he had edited for publication (1771–1777). According to Patte's understanding, the best sight lines and acoustics could be obtained in elliptically-shaped auditoriums having a maximum depth (stage to most distant seat) of seventy-two feet. He advocates placing the orchestra pit within a sounding vault under the floor to improve the sound and open galleries or balconies, the latter for fire safety as well as for acoustic reasons (Briant Harmor Lee, *European post-Baroque neoclassical theatre architecture*, Lewiston 1996, pp.15–21). His innovative lighting instruments enclose the flame and feature reflectors and lenses which obviate the use of foot-lights (Bernard Thaon, 'L' éclairage au théâtre', in *Histoire de l'art* 17–18, 1992, pp.31–43). One engraving shows these instruments in position in an auditorium and on stage.

REFERENCES: Cicognara 771; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2795; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 243; Bretter, *die die Welt bedeuten. Entwürfe zum Theaterdekor und zum Bühnenkostüm in fünf Jahrhunderten*, exhibition catalogue by Ekhart Berckenhagen & Gretel Wagner (Berlin 1978), no.5 (plate 2 reproduced)

PATTERN BOOK OF ORNAMENT

*The Pattern Book of an
Unknown Bernese Artisan
circa 1605*

98. A remarkable volume containing eight books of ornament and seven suites of prints, published at Amsterdam, Antwerp, Augsburg, Frankfurt am Main, Nuremberg, Prague, and Strasbourg, between *circa* 1562 and 1605, together with three series of drawings executed by a single hand on related papers manufactured at Bern in Switzerland between 1600 and 1608. The paper used by the binder for the paste-downs also was made at Bern, *circa* 1600–1608, and it may be inferred that the volume was assembled and bound there, probably about 1605.

Bern *circa* 1605

Folio (block 309×210mm, binding 323×230×75mm), altogether 401 leaves, intact, the contents organised according to subject, not consecutively foliated.

PAPER The fifty-nine sheets of drawings in the volume are on two papers manufactured by Han Düring, proprietor of the paper-mill 'Zu Thal' in the hamlet of Papiermühle, on the river Worblen near Bern, from 1598 until 1608. The letters of the figural alphabet and the heraldic escutcheons are drawn on a Düring paper dated 1601 by Johann Lindt, *The Paper-Mills of Berne and their Watermarks 1465–1859*, Monumenta Chartae Papyraceae Historiam Illustrantia, X (Hilversum 1964), no.386. The group of drawings of fountains, statues, a tomb and a cartouche, are executed on another Düring paper of the same date (Lindt no.511). The binder's endpapers are a Düring paper made throughout the period 1600–1608 (Lindt no.269).

PROVENANCE There is no identifiable mark of ownership in the volume and its whereabouts are unknown before its appearance in Sotheby's sale of 'Music, Continental Manuscripts and Printed Books', London, 28 May 1986, lot 79; since when it has been in a private collection in London.

CONDITION The print series retain large margins or have untrimmed sheet edges and are bound in quires; the first two series of drawings are similarly bound, while the drawings of the

third series were mounted on guards by the binder. One work was remargined by the binder up to the size of the volume. Generally, the contents are in fine state of preservation, many prints in brilliantly fresh impressions (the condition of each item is stated below).

BINDING The volume is bound in white pigskin drawn over paper boards, the covers decorated in blind by three rolls of much earlier date: a 'doppelter Rund-bogenfries' (15mm wide), repeated to form a wide border; inside it a frame defined by a Biblical roll dated 1548 (Christ, '[–]restmithiois' – David, 'De Fructu ventris' – Isaiah, 'Sup Solium David' – John the Baptist, 'Ecce Agn[–] Dei', approximately 220 × 20mm); and within a panel filled by a roll with four heads-in-medallions and foliage (10mm wide). The binder provided protective overlapping edges and four pigskin ties (remnants survive); he decorated the untrimmed page edges by a yellow-green wash.

£ 85,000

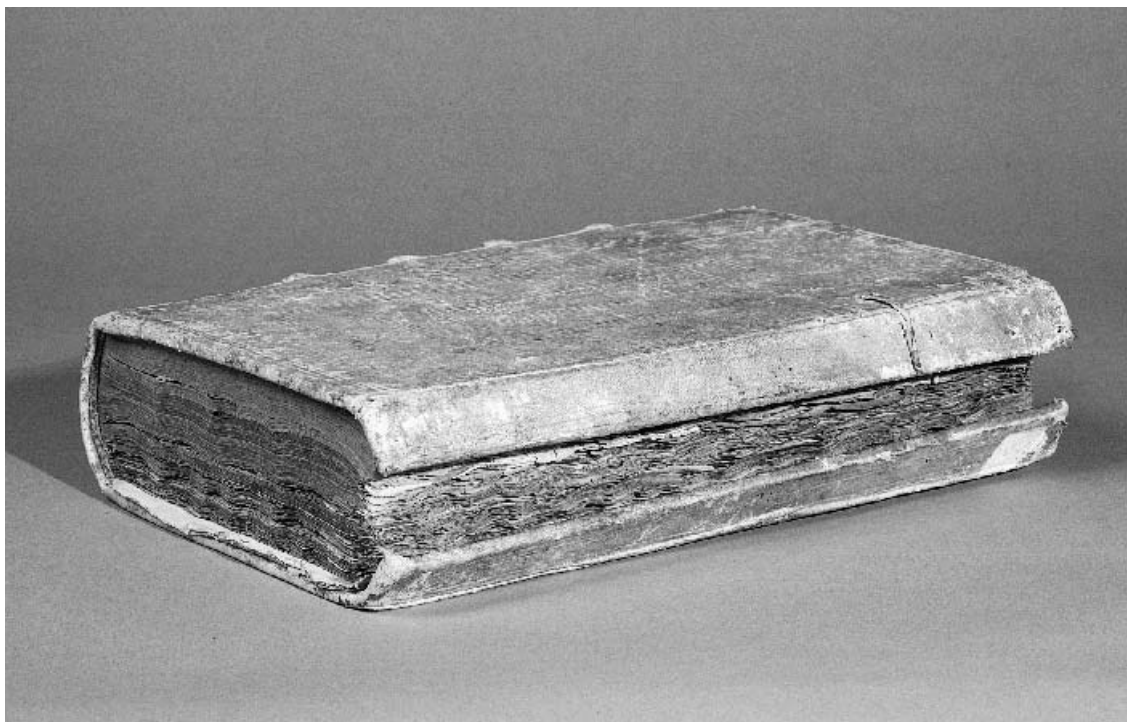
This highly interesting and well-preserved volume was compiled at Bern about 1605 to provide an artisan with a convenient repertory of *exempla* for the ornamentation of architecture, sculpture, and metalwork. In it the owner assembled contemporary printed ornament and safeguarded some drawings – possibly his own – to ensure they were easily accessible whenever need for them arose.

The function of the volume as a pattern book is

revealed by the underlying programme of the contents and its physical characteristics. Presented first are suites of woodcut and engraved alphabets, then a figural alphabet drawn in pen and ink with wash, after which appear suites of engraved ornament depicting Sea gods, the Liberal Arts, the gods on Parnassus, the Virtues, Emblems, and Birds, followed by books of architectural ornament and pattern books for the surface decoration of furniture. At the end are drawings in pen and ink and coloured wash of fountains and statues, a tomb, and a cartouche, and a series of forty-five imaginative escutcheons, each bearing the civic insignia of a town in the region of Bern.

All the drawings in the volume were executed by the same hand. The relatively high finish of the figural alphabet and escutcheons strongly suggests that those drawings are copies, made after studies and sketches, if not actually from completed drawings. It could be they were executed by an apprentice, copying drawings from workshop stock as an exercise and to absorb style and technique. The less finished drawings of fountains do not seem to document contemporary projects (one is dated 1602), but also to be made indirectly from other drawings.

The first two suites of drawings are executed on folded quires of paper of exactly the same make, very probably taken from the same ream (the series of escutcheons is drawn on a related paper stock, the sheets



mounted on guards by the binder). The drawings comprising each suite are of equal dimensions and have a lucid and systematic layout across the pages. The idea of preserving them by binding clearly was not an afterthought, but preconceived.

The volume is in excellent state of preservation and shows no sign of any structural changes, such as additions, alterations, removal of parts, or repairs, which might confirm its practical use in a workshop. An alternative hypothesis, that it was put together by a collector rather than for use by an artisan, and is therefore an album or convolute instead of a pattern book in *strictu sensu*, is not sustained by any physical evidence, and can be dismissed for a variety of reasons.

There is no mark of ownership inside the volume, no signature, no shelfmark, no label or inscription along the edges or on the spine, nothing which might prove that it was once placed in a library. The artless binding is another good reason for doubting it was created by a collector. The fifty-nine sheets of drawings in the album are not autonomous works of art by a master. They are both unpretentious and anonymous and it is hard to accept that they might have been appreciated for their own sake, considered worthy of assembling into an album as collector's items, at the time of binding.

When drawings appear within albums made by collectors, they are typically loose sheets obtained from various sources, often pasted-in or presented in *passe-partout*. The drawings in the present volume, however, are materially and structurally related. This material homogeneity of the drawings in our volume – their near-simultaneous execution by a single hand on related paper stocks structured in quires, immediately and locally bound – is persuasive evidence, if short of proof, that our volume was created as a pattern book of ornament for usage by an artisan.

A contemporaneous *Sammelband* in the Museum of Fine Arts, Boston, helps to illustrate the differences between our volume and one produced by a collector. The album now preserved in Boston was assembled by the bibliophile Ferdinand Hoffmann (1540–1607), Baron of Grünpuhel and Strechau, at Prague, probably in 1603. It contains thirteen suites or books of ornament and architecture (published *circa* 1567–1603) and a series of thirteen drawings on separate sheets by Giuseppe Arcimboldo, accompanied by a two-page letter from the artist to Baron Hoffmann proposing their elaboration as fresco decorations in his castle (Hugh Macandrew, *Italian drawings in the Museum of Fine Arts, Boston* 1983, no.8). It has been suggested that Baron Hoffmann bound the drawings,



prints, and books together, in order to facilitate a future application of Arcimboldo's plan. The binding is green-stained vellum, decorated in gilt with the collector's heraldic insignia, a style adopted for his 'ordinary' acquisitions (see Paul Needham, *Twelve Centuries of Bookbindings*, New York 1979, pp.284–287).

From the period of our volume, the only other comparable pattern books known to us are those used by the anonymous craftsmen (workers in metal and other precious materials) who decorated Schloss Ambras (Peter W. Parshall, 'The print collection of Ferdinand Archduke of Tyrol', in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 78, 1982, pp.139–184). On typology of drawing books, model or pattern books, and albums, see Albert J. Elen, *Italian Late-Medieval and Renaissance Drawing-books* (Leiden 1995), especially pp.26–30, 138–140.

HAINLY, Ulrich. *Capital und Versal Buech Allerhanndt Grosser und Kleiner Alphabeth, Zue den Haubtschriefften und Buechern, Deß gleichen in Canntzleyen unnd gemein, zuegebrauchen ganntz zierlich geordiniert. Durch Ulrich Hainly Brieffmaller Burgern Zue Augsburg, Im Truckh verfertigt.*

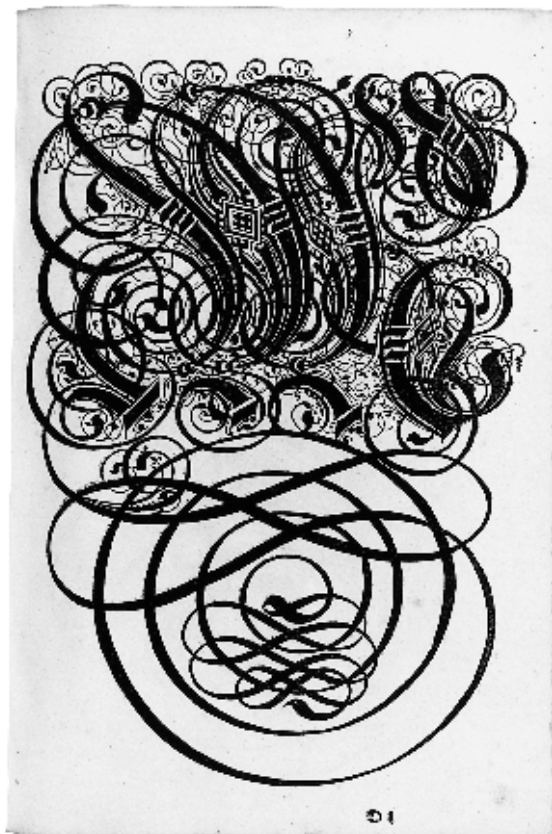
Augsburg circa 1575

Folio (album dimensions), (12)ff., comprising: (folio 1) xylographic title; (f.2) six letters A–F; (f.3) six letters G–M, block signed AV (i.e., Augusta Vindelicorum); (f.4) six letters N–S, block signed AV; (f.5) six letters T–Z, block signed AV; (f.6) single alphabet of twenty-four letters in four rows with in between 'VDMIÆ (i.e., Verbum Domini Manet in Aeternum) A. VIRTVS VIN CIT VIM .V. ANNO MD LXXV. CHRISTI' and numbered '2' at lower right; (f.7) three alphabets, block signed AV; (f.8) three alphabets, block dated twice, 1568 and MDLXXV; (f.9) variations of the letter 'I', block signed AV; (f.10) variations of letter 'W', block signed AV; (f.11) further variations of letter 'W', block signed AV and numbered '5' at lower right; (f.12) blank. In fine state of preservation.

Apparently unrecorded calligraphic copybook by the otherwise unknown Augsburg designer and blockcutter, Ulrich Hainly.

See reproduction on page opposite

Bound with



FRANCK, Paul. *Schatzkammer Allerhand Versalien Lateinisch vnnd Teutsch, allen Cantzleyen Schreib stuben Notarien Schreibern und denen so sich des zierlichen schreibens beflüssigen zu dienst vnd wolgefallen von neuen in Drückh also verfertigt.*

Nuremberg, Katharina Dieterich, 'In verlegung Conrad Bauern, Buchhendlers', 1601

Folio (album dimensions), (68)ff. signed A–R⁴ plus three folding plates, comprising: xylographic title (verso blank), dedication printed letterpress (recto and verso), and sixty-six leaves having woodcut initials printed on rectoes only (twenty-four folios with one letter per page, twelve with two letters per page, eight with three letters per page, six with four letters per page, eight with six letters per page, and eight with twelve or more letters per page), plus the three folding plates (each showing a different size of the initial 'I'). Many letters have the initials PF incorporated in the design; the largest folding plate has also the date 1597. Lower margins reduced by the binder to album dimensions,

folio 13 thus folded-in to preserve the design, three specimens and several quire letters touched by his knife. Two of the three large plates have unrepaired tears along the folds, not resulting in significant loss.

First edition of a collection of more than four hundred initials drawn by a schoolmaster in Memmingen, dedicated to the Nuremberg writing-masters Adam Strobel and Augustin Wildsau by the publisher Conrad Bauer, 22 March 1601. Franck's *Schatzkammer* anticipated by about six months (2 September 1601) a *Schreibkunst* published by Anton Neudörfer, scion of the famous Nuremberg family of calligraphers, and provoked Neudörfer to include in his book a bitter critique of Franck's *exemplaria* and of his initial 'W' in particular (Doede pp.14–16).

REFERENCES: Theodor Hampe, 'Initialen in Holzschnitt von dem Rechenmeister Paul Franck', in *Anzeiger des Germanischen National-Museums* (Nuremberg 1896), pp.49–53 (three reproductions); Arthur Lotz, 'Die deutschen Schreibmeisterbücher', in *Philobiblon* 10 (1938), p.386 (one reproduction); *Katalog der Ornamentstichsammlung*, Berlin (1939), 4811; Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1955), 635; Werner Doede, *Schönschreiben, eine Kunst* (Munich 1957), pp.76, 84–86, figs.55, 64–65; W. Doede, *Bibliographie deutscher Schreibmeisterbücher von Neudörfer bis 1800* (Hamburg 1958), 33, pl.10; *Katalog der Ornamentstichsammlung*, Hamburg (1960), 715 (fragment of eight leaves only, one reproduced); *Zierschrift und Initiale*, exhibition catalogue Kunstbibliothek, Staatliche Museen (Berlin 1965), 151 (reproduction p.301); Hollstein, *German Etchings Engravings Woodcuts*, VIII (Amsterdam 1968), p.183; Boris Röhl, 'Nürnberger Schreibmeisterbücher', in *Gutenberg Jahrbuch*, 1992, pp.152–153, fig.5

See reproduction on page 141

Bound with

BRY, Theodor de. *Nova Alphati [sic] Effctio Historiis ad singulas literas correspondentibus, et toreumate Bryanæo artificiose in æs incisus illustrata... Neiw Kunstliches Alphabet, geziert mit schonen Figurn... In kupffergestochen, durch die Bryen, Auch mit Lateineschen Versen und teutschen Reimen lustig beschrieben.*

Frankfurt am Main, [Theodor de Bry], 1595

Folio (album dimensions), (27)ff., comprising: engraved title, letterpress dedication and preface (signed A2–A3), and twenty-four engravings (circa 210×155mm platemarks) each having Latin and German verses printed on verso, twelve prints signed *I. Th. Bry sc.*, two signed *I. Th. B. FE* (initials X, Z), and ten prints unsigned (initials B, K, L, P, Q, R, T, V, X, Y). Two thin areas in print of letter 'V' both owing to faults in the paper, a few extreme margins lightly discoloured, otherwise in fine state of preservation.

A remarkable figural alphabet decorated with strapwork ornament, birds, fishes, serpents, flowers, fruit, and musical instruments. Printed on the verso of each leaf in Latin and German are epigrams descriptive of the designs. On the two leaves following the title-page are verses in Latin and German dedicated to Jean Jacques Boissard, then verses in Latin addressed to Johann Adam Lonicer, and a preface in German, all printed letterpress. Warncke has classified copies including these leaves as 'first issue' and copies without them as 'second issue'.

These prints could serve as models for craftsmen, especially goldsmiths; see *Grafica per Orafì: modelli del cinque e seicento*, exhibition catalogue by Anna Omodeo, Istituto Universitario Olandese di Storia dell' Arte (Florence 1975), 53.

REFERENCES: Désiré Guilnard, *Les Maîtres ornementistes* (Paris 1880–1881), pp.368–369, no.38; Isak G.A. Collijn, *Katalog der Ornamentstichsammlung des Magnus Gabriel de La Gardie in der Kgl. Bibliothek zu Stockholm* (Stockholm & Uppsala 1933), p.30, no.34; *Katalog der Ornamentstichsammlung*, Berlin (1939), 5281; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.37, nos.171–195; Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1955), 292; *Katalog der Ornamentstichsammlung*, Hamburg (1960), 714; *Zierschrift und Initiale*, exhibition catalogue Kunstbibliothek, Staatliche Museen (Berlin 1965), 132 (illustrating letter 'A'); C.-P. Warncke, *Die ornamentale Groteske in Deutschland 1500–1650*, II (Berlin 1979), pp.81–84, nos.692–716 (reproducing all prints); *Ornementistes du XVe au XVIIe siècle*, exhibition catalogue, Collection Edmond de Rothschild, Musée du Louvre (Paris 1987), 74; *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), 60 (four prints reproduced); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1989), N–1899

Bound with

BERNESE DRAUGHTSMAN.

A figural alphabet of twenty-three letters, drawn by a single hand in black ink over pencil, all the letters formed by nude human figures alone or in groups of two or three.

Bern *circa* 1600

Folio (album dimensions, fore-edges untrimmed), (23)ff., one letter on each page (each letter approximately 170mm in height), versoes blank. Paper stock: Lindt 386. Short scissor cuts in blank margins of four leaves (letters Q, T, V, X) to protect the extremities from the binder's knife (this proved unnecessary, as he left the leaves untrimmed).

All the letters of this handsome alphabet are formed by nude human figures alone or in pairs (except initial 'B', composed of three figures), holding strenuous, but plausible postures. Only in the designs of six letters (E, F, H, K, M, N) is there recourse to some prop (a tazza, floral garland, baton, fruit, the train of a woman's robe). Several initials derive from Peter Flötner's influential woodcut 'Menschenalphabet' of *circa* 1535, mediated by Theodor and Johann Israel De Bry, *Alphabeta et caracteres* of 1596 or other copies (cf. Hellmut Lehmann-Haupt & Norman Petteway, 'Human Alphabets', in *Amor Librorum. Bibliographic and other Essays. A Tribute to Abraham Horodisch on his sixtieth birthday*, Amsterdam 1958, pp.97–132).

Bound with

HONDIUS, Jodocus. *Theatrum Artis Scribendi, Varia Symmorum Nostri seculi, Artificum exemplaria complectens, novem diversis linguis exarata.*

[Amsterdam, Jodocus Hondius, *circa* 1594]

Oblong folio (album dimensions, fore-edges untrimmed), (28)ff., comprising: title and twenty-seven unnumbered prints (entirely engraved, except for folio [18] where the engraved calligraphic specimen is enclosed by a woodcut frame). Irregular lower margin beneath the title print and the leaf frayed to the platemark, paper defect in another margin, otherwise in excellent state of preservation.

An anthology of specimen pages by contemporary writing-masters in different languages, including Jan van de Velde (five examples), Salomon Henrix (four), Carlo Lodovico Curione (two), Felix Van Sambix, Peter Bales,

M. Martin, Jean de Beauchesne, van Houthuizen (one example each), and of course Hondius himself (nine signed specimens and two unsigned Greek and Hebrew alphabets presumably also by him), who produced all the copperplates. It is the first writing book published in the Dutch Republic.

The prints are not numbered and the total provided varies, suggesting multiple issues of a gradually expanding book: thirty-four prints are in the British Library copy (their *Short-title Catalogue of Books printed in the Netherlands and Belgium*, 1965, p.98), of which twenty-five are engraved and nine woodcut; thirty-seven prints were in the Foulc copy (cited by Guilmar and his sale, Paris 1914, lot 419); forty prints are in the Victoria & Albert Museum copy (*The Universal Penman. A Survey of Western Calligraphy from the Roman period to 1980*, exhibition catalogue by J.I. Whalley & V.C. Kaden, London 1980, no.89); and the *Katalog der Ornamentstichsammlung*, Berlin and Hollstein both describe copies comprising an engraved title, four pages of letterpress introduction, and forty-two prints. A new edition was published by Janssonius at Amsterdam in 1614.

REFERENCES: Désiré Guilmar, *Les Maîtres ornementistes* (Paris 1880–1881), p.493, no.46; *Katalog der Ornamentstichsammlung*, Berlin (1939), 5007; Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1953), 813; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IX (Amsterdam 1953), p.99, nos.55–96

Bound with

ANONYMOUS PRINTMAKER.
Six Alphabets.

circa 1590

Single sheet engraving (sheet approximately 300 × 380mm with untrimmed edges, print 250 × 310mm platemark), folded down the middle by the binder, the engraver's or publisher's name printed indistinctly or imperfectly erased from the plate. In very good state of preservation.

The print displays (1) a twenty-four letter alphabet designed from tools and household implements; (2) a twenty-four letter alphabet designed from single or pairs of human figures (a copy of Flötner's 'Menschenalphabet' with few variants); (3) a twenty-four letter alphabet in Fraktur capitals; (4) a Hebrew alphabet; (5) a Greek alphabet; (6) a series of imaginary 'Egyptian' letters.

The print is unidentified and may be unrecorded.

Bound with

FUCHS, Adam. Engravings of Sea and River gods.

Nuremberg, Heinrich Ulrich, 1605

Folio (album dimensions), suite of nine prints on separate folios (eight *circa* 120 × 160mm, one 170 × 125mm platemarks), retaining broad margins. The unnumbered prints are bound in this order (1) Triton, signed *A Fuchs sculp H. Vllrich. ex:* (Hollstein 9); (2) River god on dolphin (H. 2); (3) Sea god on two-headed monster (H. 6); (4) Male and Female Sea gods on a Sea horse (H. 7); (5) Reclining male figure with a goose, signed *AF* (H. 3); (6) River god with bowl of cherries (H. 5); (7) River god with a sheep and putti (H. 4); (8) Young Sea god on Sea lion (H. 8); (9) Bacchus, signed *AF* and dated 1605 (H. 1). Extremely fine impressions in perfect state of preservation.



A complete suite of nine engravings of Sea gods, Tritons, and Naiads, by Adam Fuchs after Giovanni Andrea Maglioli (active at Rome 1580–1610). A table comparing Maglioli's prints and copies after them is provided by Renate Kroll, who locates impressions of this set at Dresden, Kupferstichkabinett (prints 1–7, 9) and Leipzig, Museum des Kunsthandwerks (prints 1–2, 4–9). A tenth print of different dimensions (100 × 290mm) is added to the series by Hollstein, recording a Nuremberg issue by Heinrich Ulrich dated 1605 having three prints with numbers (one of our prints carries that date, however all our impressions are before numbers).

REFERENCES: *Katalog der Ornamentstichsammlung*, Wien (1889), p.60 (the print of Bacchus, dated 1605, only); Hollstein, *German Etchings Engravings Woodcuts*, IX (Amsterdam 1975), pp.52–58, nos.55–64; Renate Kroll, 'Andreas Schlüter und der Sommerpalast Peters I', in *Forschungen und Berichte, Staatliche Museen zu Berlin* 17 (1976), especially pp.121–123; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500–1650*, I (Berlin 1979), reproducing two prints as figs.496–497

See reproduction on this page

Bound with

PASSE, Crispijn van de. The Seven Liberal Arts.

Cologne or Utrecht? *circa* 1600

Folio (album dimensions), suite of seven numbered prints on separate folios, each print signed *Martin De Voss inventor. Crispian De Passe fe et excud.* (or version thereof) and measuring *circa* 165 × 95mm (platemark), retaining broad margins (irregular fore-edges). Paper lightly discoloured, clean tear in lower margin of 'Astronomy', otherwise in fine state of preservation.

The complete series, engraved after designs by the Flemish painter Maarten de Vos (1532–1603).

REFERENCES: S. Laschitzer, 'Berichtigungen, Ergänzungen und Nachträge zu "L'oeuvre gravé des van de Passe" décrit par D. Franken', in *Repertorium für Kunstwissenschaft* 8 (1885), nos.174–180; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.192, nos.517–523; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XLIV (Rotterdam 1996), nos.1511–1517

Bound with

BOISSARD, Jean Jacques. *Parnassus cum imaginibus Mvsarvm Deorumque præsidum Hippocrenes Omnia depicta sunt, & distichis Latinis illustrata. Per Janum Jacobum Boissardum Vesuntinam.*

Frankfurt am Main, Heirs of Theodor de Bry, 1601

Folio (album dimensions), (36)ff., comprising: engraved title with inscription beneath *Io. Theodor de Bry fecit*, eight leaves of letterpress dedication and verses (signed ★2–★★5), portrait of Boissard beneath letterpress heading (without name of engraver), twenty-five full-page engravings (255/270 × 135/170mm platemarks), and final blank leaf. Nineteen prints were designed and engraved by Johann Theodor de Bry and six (nos. 2, 4, 5, 16, 17, 20) were engraved by Robert Boissard after designs of Jean-Jacques Boissard (Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, I, Paris 1932, pp. 164–165). Light discolouration in fore-margins, otherwise well-preserved.

First edition of a suite of engraved portraits of the inhabitants of Parnassus.

REFERENCES: Roméo Arbour, *L'ère baroque en France. Répertoire chronologique des éditions 1585–1615* (Geneva 1977), 3242 (two copies located); not in Hollstein, unless to be identified with the nine prints of Muses in the entry for Theodor de Bry (*Dutch & Flemish Etchings Engravings Woodcuts*, IV, Amsterdam 1951, p. 45, nos. 14–22)

Bound with

EISENHOIT, Anton. The Virtues.

Nuremberg, Balthasar Caimox, 1591

Folio (album dimensions), suite of eight unnumbered prints (140 × 90mm platemarks) on separate folios, retaining broad margins. The subjects and their captions are (1) Iustitia est virtus suum cuique tribuens, signed *BC* and *Anton: Eisen*: (2) Fides est iustitia in rebus creditis promissum seruans, signed *Baltasr. Caimox ex.*, and *Anton Eis*: (3) Fortitudo est Fiducia et magnanimitas aut patientia et consta[n]tia, signed *BC* and *Anton Eisen: W W fecit. 1591* (4) Temperantia est virtus cupiditates moderans, signed *BC* and *Anton: Eisen: f*: (5) Prudentia est virtus accurate perspicere id quod in unaquaque actione decet, signed *BC* and *Anton Eis*., dated 1591 (6) Patientia est Fortitudo labores doloresque sustinens, signed *BC* and *Anton: Eisen*: (7) Spes unica nostra Salus, Vita, et redemptio Christus est, signed *BC* and *Anton: Eisen f.*, dated 1591 (8) Charitas est iustitia animos indissolubili nexu devinciens, signed *BC* and *Anton: Eisen*.. Light stain in lower margin of two folios, otherwise in perfect state of preservation.

The complete series, published by Balthasar Caimox at Nuremberg. The impression of 'Fortitudo' seen by Hollstein was undated.

REFERENCES: Annamaria Kesting, *Anton Eisenhoit, ein Westfälischer Kupferstecher und Goldschmied* (Münster 1964), nos. 11–18, figs. 27–34; Hollstein, *German Etchings Engravings Woodcuts*, VIII (Amsterdam 1968), p. 19, nos. 5–12, and (*q.v.* Caimox) in volume V (1955), p. 191, nos. 11–17 (seven prints only); *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), p. 112, no. 341

Bound with

PASSE, Crispijn van de. Emblems.

Cologne or Utrecht? 1601

Folio (album dimensions), suite of eight unnumbered prints (each *circa* 100 × 125mm platemarks) on separate folios, retaining broad margins (fore-edge margins untrimmed). The inscriptions on the prints are (1) Sedvltas vigeat, et opvm sic copia crescet MDCI (2) Felix terra cvlmvltarum est copia rervm (3) Gignitvr ex nimio sic foeda svperbia lvxv 1601 (4) Invidia alterivs rebvs macrescit opimis 1601 (5) Iam cvm sangvineo fvrit hev bellona flagello (6) Sera bonos nvnquam ad mores via, iam respisce 1601 (7) Me pietas invvat et fidei meditatio sanctae 1601 (8) Divitiis frvor en mvltoque labore paratis An. MDCI. Superb impressions in fine state of preservation.

A rare series of oval emblems within borders of strapwork ornament.

REFERENCES: Daniel Franken, *L' Oeuvre gravé des Van de Passe. Catalogue raisonné* (Amsterdam 1881), nos. 1220–1227; Rudolf Berliner, *Ornamentale Vorlageblätter des 15. bis 18. Jahrhunderts* (Leipzig 1926), Tafel 223, nos. 1–2 (Franken nos. 1222, 1227; Hollstein nos. 626, 621); *Katalog der Ornamentstichsammlung, Berlin* (1939), 239 ('Vermutlich von Crispin de Passe d.J. '); Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p. 210, nos. 619–626; C.-P. Warncke, *Die ornamentale Groteske in Deutschland 1500–1650*, I (Berlin 1979), figs. 258–259 (nos. 3–4 as bound in our album); *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), 156 (reproducing nos. 1, 3 in the order of our album)

Bound with

COLLAERT, Adriaen. *Avium Vivae Icones, in æs incisæ & editæ ab Adriano Collardo.*

Antwerp? circa 1600

Folio (album dimensions), suite of title and fifteen unnumbered prints (130 × 190mm platemarks) on separate folios, retaining broad margins (fore-edges untrimmed), signed *Adrian Collaert fecit et excud.* The subjects are (1) Perdix – Aquila, (2) Strutio – Strutio ex China, (3) Pauo – Ciconia, (4) Gallus cornutus – Gallus Indicus, (5) Gallina Africana – Phasianus, (6) Psitaci duplex genus, (7) Columbus plumipes, vittatus – Picus cinereus, (8) Falco, (9) Parus syluaticus – Sturnus, (10) Vpupa – Acanthis, (11) Galgulus – Passer, (12) Picæ glandariæ genus, (13) Pica glandaria – Auriuittis, (14) Alcedo – Ardea, (15) Pica. Title and verso of last print lightly stained, suggesting that the suite may have circulated unbound before compilation of our album. Generally excellent impressions in fine state of preservation.

First issue. A second part of sixteen prints subsequently appeared under the imprint of Theodor Galle (Claus Nissen, *Die illustrierte Vogelbücher*, reprint Stuttgart 1976, no.199).

REFERENCES: British Library, *Catalogue of Books from the Low Countries 1601–1621* (1990), C–141 & C–142 (two copies, both comprising sixteen prints); Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.207, nos.616–647 (the later issue, comprising thirty-two prints)

Bound with

BOILLOT, Joseph. *New Termis Buch, Von allerley grossen vierfüssigen Thieren zugerichtet, Mit beygefügter Thieren Contrarieteten, sampt etlicher massen Beschreibungen, gantz lieblich und lustig, gleichsam als zur hande, und in einem Spiegel vorgestellt, Allen Künstlern, Werkmeistern, Maalern, Bildhauvern, Schnitzlern, Goldschmiden, Schreibern, Glasmalern, und allen Liebhabern dieser Künsten, zu sonderbaren gefallen gestellt, und ans Liecht gebracht.*

Strasbourg 1604

Folio (album dimensions), (32)ff. signed):(4 A–D⁶ E4, unpaginated, comprising: title printed in red & black within engraved border printed from two plates, three leaves of letterpress ('Vorred An den kunstliebenden Leser'), and twenty-eight folios ornamented by fifty-five illustrations of which sixteen are woodcuts and thirty-nine engravings (latter circa 270 × 90mm signed *J. boillot*). Extreme margins of some leaves stained, otherwise in fine state of preservation.

A German version of the author's *Nouveaux pourtraits et figures de termes*, published at Langres in 1592, with its engraved title-border and text illustrations (Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: French 16th Century Books*, Cambridge, MA 1964, 108). The Strasbourg reprint is rare and only the British Library copy was located by Jacques Betz, *Répertoire bibliographique des livres imprimés en France au XVIIe siècle, VII: Alsace* (Baden-Baden 1984), p.40. Another copy was in the Rosebery Library (dispersed by Sotheby's, London, 25 May 1995, lot 7).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3923 (declared as lacking two leaves); Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern und Vorlageblättern des 16. und 17. Jahrhunderts* (Stockholm 1956), pp.144–147, 240; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500–1650*, I (Berlin 1979), p.101, note 170 (repeating the collation of the defective Berlin copy); British Library, *Catalogue of Books printed in German-speaking Countries... from 1601–1700* (1994), B–1785

Bound with

VREDEMAN DE VRIES, Hans.
Oval architectural perspective views for intarsia work.

Antwerp, Hieronymus Cock, circa
1560–1566

Folio (sheets 297 × 195mm, slightly smaller than album dimensions), suite of twenty-one unnumbered prints (including dedication) and conjugate blank, mostly 160 × 210mm platemarks, some prints signed *Vriese invent*, one also signed *Cock excudebat*, the architectural subjects engraved by Joannes and Lucas van Doetecum and the dedication print by another hand. Before being bound in the album, the prints suffered insect damage to upper margins (reaching platemark of thirteen prints), however the impressions are excellent, and the state of preservation otherwise is perfect.

The first of four issues of this suite, subsequently published with title *Variae Architecturae Formae* in 1601 (the prints still unnumbered), then by the publisher Theodoor Galle with the prints numbered, and lastly by Johannes Galle. These prints are identified by J.S. Byrne as designs for intarsia work, 'probably intended for bone or ivory inlaid in an ebony cabinet' (*Renaissance Ornament Prints and Drawings*, exhibition catalogue Metropolitan Museum of Art, New York 1981, 185).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2214; H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stiche*, unpublished dissertation, Freie Universität, Berlin (1967), no.VI; *Zwischen Renaissance und Barock*, exhibition catalogue by Konrad Oberhuber, Graphische Sammlung Albertina (Vienna 1967), 150; Timothy Riggs, *Hieronymus Cock* (New York 1977), 208; *Le Temple. Répresentations de l'architecture sacrée*, exhibition catalogue, Musée National Message Biblique Marc Chagall, Nice (Paris 1982), 120 (reproducing two prints); *Zauber der Medusa. Europäische Manierismen*, exhibition catalogue edited by Werner Hofmann, Wiener Künstlerhaus (Vienna 1987), p.339, no.62; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts 1450-1700*, 47 (Rotterdam 1997), nos.51-71; *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. The Van Doetecum family*, II (Rotterdam 1998), nos.184-203

Bound with

KRAMMER, Gabriel. *Architectvra: Von Den Fvvnf Seülen Sambt Iren Ornamenten Vnd Zierden Als Nemlich Tvscana, Dorica, Ionica, Corintia, Composita In Rechter Mas Teilvng vnd Proportzion. Mit Den Exemplen Der Bervmpten Antiquiteten So Dvrch Den Merern Tail Sich Mit Der Leer Vitrvvii Vergleichen. Avch Dar Zv nvtzlich Etliche Geometrische Stucklein.*

Prague circa 1600

Folio (remargined by binder to album dimensions), (34)ff., comprising: engraved title (transcribed above), five leaves (ten pages) of letterpress (dedication, foreword, and texts 'Von der Geometria Zu erfinden...', 'Von der Geometria Nach dem in allen Architecten...', 'Von Tuscana der Ersten Ordnung', 'Von Dorica der Ander Ordnung', 'Von Ionica der Dritten Ordnung', 'Von Corintia der Vierdten Ordnung', 'Von Composita der Fünfften Ordnung', 'Von der Aufsetzung und Erhöhung der

Seülen sambt iren wercken') and twenty-eight numbered prints, variously signed by monograms GK or GAB: K or Gabriel Krammer, three prints (nos.3, 5, 6) dated 1598 and twelve prints dated 1599, three of latter (nos.12, 13, 24) also bearing imperial privilege. Lower margin of engraved title (305×205mm) folded-in to preserve the design, minor damage to its fore-edge; the five folios of letterpress trimmed by binder to within a few millimetres of the text; the prints trimmed to or just inside platemarks, then re-margined to album dimensions at time of binding.

Original edition, dedicated to the Emperor Rudolf II by Krammer at Prague, 20 March 1600.

REFERENCES: *Katalog der Ornamentstichsammlung*, Wien (1871), 193; *Katalog der Ornamentstichsammlung*, Berlin (1939), 1944; Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern und Vorlageblättern des 16. und 17. Jahrhunderts* (Stockholm 1956), pp.150, 245, no.159; *Katalog der Ornamentstichsammlung*, Hamburg (1960), 397 (fragment only); *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), 247; Simon Jervis, *Printed Furniture Designs before 1650* (London 1974), pp.38-39, nos.243-260; Theodore Besterman, *Old Art Books* (London 1975), p.52; Hollstein, *German Etchings Engravings Woodcuts*, XIX (Amsterdam 1976), p.82, nos.1-28; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, II (Berlin 1979), 840; *Ornament and Architecture: Renaissance Drawings, Prints and Books*, exhibition catalogue Bell Gallery, Brown University (Providence, RI 1980), 54 (lent by the Marquand Library, Princeton University); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), K-2224

Bound with

KRAMMER, Gabriel. *Schweiff Bvechlein Manicherlei Schweiff, Laubwerk, Rohwerk, perspectif, vnd sonderliche gezierden, zu vilerhand arbeit auf dis vorgehende Architektur büchlein gericht.*

Prague 1602

Folio (album dimensions), (26)ff., comprising: engraved title, two leaves of letterpress dedication with engraved heraldic head-piece, and series of twenty-three numbered prints (no.17 unnumbered and here bound at end), each about 210×155mm platemarks, all signed by Krammer with his name or monogram, and dated 1600 or 1601. The two leaves of letterpress browned owing to poor quality of the paper, the prints in excellent impressions and fine state of preservation retaining broad margins.

First edition, dedicated by Krammer to Adam Gall Popel, Freyherr von Lobkowitz, at Prague, 8 March 1602.

REFERENCES: Simon Jervis, *Printed Furniture Designs before 1650* (London 1974), nos.261–283 ('the original edition of 1602 is extremely rare'); Hollstein, *German Etchings Engravings Woodcuts*, XIX (Amsterdam 1976), p.83, nos.29–52; Günter Irmscher, *Das Schweifwerk. Untersuchungen zu einem Ornamenttypus der Zeit um 1600 im Bereich ornamentaler Vorlageblätter*, dissertation University of Cologne, Cologne 1978, pp.19–20 (citation provided by Dr. Peter Fuhling); C.-P. Warncke, *Die ornamentale Groteske in Deutschland 1500–1650*, II (Berlin 1979), nos.841–842 (reproducing prints 18–19)

Bound with

BRUYN, Nicolaes de. Designs for mirrors

Amsterdam, Assuerus van Londerseel, after 1569

Two prints (from a series of eight?), bound in the album on separate guards, the designs white on a black ground, each print approximately 215 × 285mm platemark, with small, irregular margins, one signed by the publisher *Assu van londer excudit*. Fine impressions.

Two designs for mirror frames ornamented with cupids, birds and animals, engraved (in reverse) from designs of Hans Vredeman de Vries published in 1569 (H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stichwerke*, unpublished dissertation, Freie Universität, Berlin 1967, Anhang p.209, no.XVIII).

REFERENCES: Désiré Guilmar, *Les Maîtres ornementalistes* (Paris 1880), p.487, no.32; *Katalog der Ornamentstichsammlung*, Berlin (1939), 236; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.25, nos.237–242; *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), p.33, no.21, reproducing the second of our two prints; *Grafica per orafi: modelli del cinque e seicento*, exhibition catalogue, Istituto Universitario Olandese di Storia dell' Arte (Florence 1975), 58, reproducing the first of our two prints as fig.51; *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.176a (four prints reproduced); Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts 1450–1700*, 47 (Rotterdam 1997), nos.318, 302

Bound with

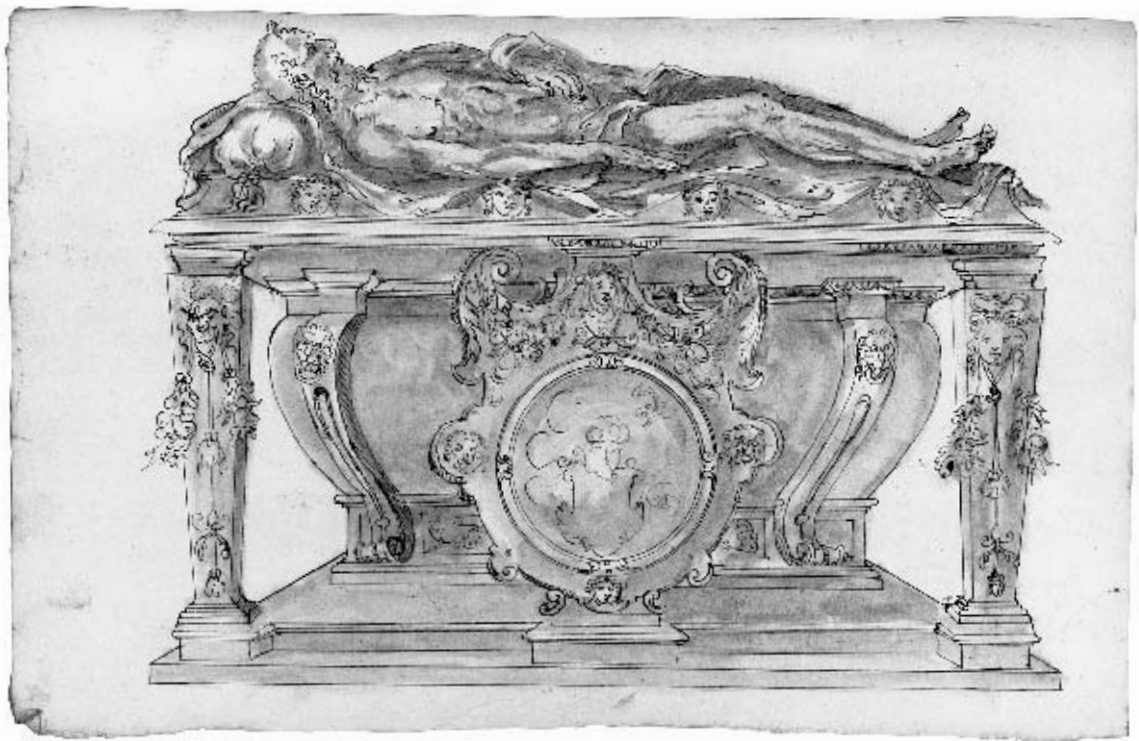
BERNESE DRAUGHTSMAN.
Designs for Fountains, Statues, a Tomb and a Cartouche.

Bern circa 1602

Folio (album dimensions), group of fourteen drawings on thirteen folios (the first two drawings are on recto and verso of one sheet, the remaining drawings on rectos only), executed by a single hand in black ink with grey or a yellowish-brown wash, often over pencil, the drawings in different sizes, the three largest are beyond album height and have a portion folded in. Paper stock: Lindt no.511.

The first five drawings possibly are designs for fountain statuary and show (1) Neptune, standing on a circular plinth; (2) a Wild man, standing on a square plinth, supporting a shield emblazoned with the emblem of Bern (a bear); (3) a Female figure carrying a child with two





infants at her feet (Charity); (4) a Nereid playing a lyre; (5) a Soldier, standing on a square plinth, with drawn bow. The drawings are of uniform size (height *circa* 190mm), the Nereid (height 140mm) excepted.

Six of the remaining nine drawings are complete designs for fountains and occupy the full album page: (6) a fountain designed with a rectangular basin ornamented by Neptune in his chariot pulled by sea-horses (long side) and by a River god (end), overlooked by a female figure atop a pedestal standing outside the basin. This female figure (Bellona?) carries a standard and supports a blank shield; the base of her pedestal is decorated by two mermaids, one of whom directs water spraying from her breasts into the nearby basin.

(7) A fountain designed with hexagonal basin decorated by acanthus ornament (also seen on the preceding sheet) and a grotesque mask; rising in the centre of the basin are three female figures issuing water from their breasts; above them is another basin, and overlooking it, a female figure (Abundance?) holding a cornucopia and supporting a blank shield.

(8) A fountain designed with a square basin decorated by a grotesque mask and the same foliate ornament; within it are two Nereids with jets in their breasts, and on the tier above, a female figure, seated on a socle ornamented by two rams' heads expelling water.

(10) A fountain designed with a rectangular basin decorated in front by a shield (left blank) with lion rampant supporter and our draughtsman's characteristic acanthus ornament at the corners. Within the basin rises a pedestal decorated by three putti astride Sea monsters, continuing up to a second basin, overlooked by Cupid.

(11) A fountain designed with a basin in the form of a Greek cross, decorated by acanthus ornament. On a platform in the middle three putti are seen; above them is a round basin over which presides a Devil riding a Sea horse.

(13) A fountain designed with a rectangular basin decorated by acanthus ornament at corners. Inside is a pedestal supporting another basin, three Nereids (one seated on a web-footed sea monster) are gathered around the base, which is dated boldly 1602 (see reproduction opposite).

Above is a second basin and three female figures (the Three Graces?) grouped around a column, with at top a blank escutcheon on a medallion.

Drawing number (9) is a design for a Tomb in the manner of Cornelis Floris (see reproduction above). In the centre of the console is an incompleted heraldic escutcheon of strapwork ornament and grotesque masks; above a bearded, partially clothed figure is supine. Comparable designs by Floris, first engraved by Lucas or



Johannes Doetecum and published by Hieronymus Cock at Antwerp in 1557, were widely disseminated across Europe (cf. *Ornamentprenten in het Rijksprentenkabinet*, Amsterdam 1988, I, 76, pl.14).

Drawing (12) offers designs for two columnar monuments, one surmounted by a lion rampant, the other an obelisk adorned by putti waving flags. Since water can be seen jetting from grotesque and animal masks around the base of each monument, these presumably are also fountain designs.

Drawing (14) is a design for a strapwork cartouche, ornamented by owls, fishes, flowers and fruits, in the manner of Jacob Floris. Comparable designs by Floris, first engraved by Herman Jansz. Muller and published by Hans Lieftrick at Antwerp in 1564, were copied across Europe, and could have been assimilated by our anonymous draughtsman from a multitude of sources.

Bound with

BERNESE DRAUGHTSMAN. Civic Insignia of Swiss towns.

Bern circa 1600

Folio (album dimensions), series of forty-five numbered heraldic escutcheons on twenty-three folios (two drawings on each folio, except for no.34, presented singly), each folio trimmed to album dimensions (except no.34 which measuring 240 x 210mm), executed by a single hand in black ink with two shades of grey wash, often over pencil or black chalk, the sheets scored to align the escutcheons uniformly, above each escutcheon is written the name of the town. The first escutcheon is unnumbered and shows beneath the heading 'Burtolff' the insignia of Burgdorf. Then follow a series numbered 1 to 40 (modern spelling of place-name given within parentheses):

Occasional off-setting on the blank preceding verso; in fine state of preservation. Paper stock: Lindt no.388.

The insignia of forty-five towns in Kantons Bern, Aargau, Freiburg, and Waadt, uniformly drawn and presented (however the arrangement is apparently arbitrary):

1. Thun; 2. Zoffigen (Zofingen); 3. Arow (Aarau); 4. Brück (Brugg); 5. Lentzburg (Lenzburg); 6. Nidow

(Nidau); 7. Büren; 8. Arberg (Aarberg); 9. Erlach; 10. Sannen (Saanen); 11. Landtschuott (Landshut); 12. Biberstein; 13. Signou (Signau); 14. Hüttwil; 15. Arwangen (Aarwangen); 16. Schenckenberg (Schenkenberg); 17. Iiuis (Wimmis? Ins?); 18. Wifflichsburg (Wiffisburg, or Avenches); 19. Neuus (Neuss, or Nyon); 20. Orong (Oron); 21. Peterlingen (Payerne); 22. Yserten (Iferten, or Yverdon); 23. Komostier (Colombier?); 24. Morse (Morsee, or Morges); 25. Milden (Mouden); 26. Losanen (Lausanne); 27. Grünenberg (Grünenberg); 28. Alen (Allenwil?); 29. Arbürg (Aarburg); 30. Wietlistpach (Wiedlisbach); 31. Wangen; 32. Drachselwald (Trachselwald); 33. Undersewen (Unterseen); 34. Inderlachen (Interlaken); 35. Estschi (Aeschi, or Eschi); 36. Früttingen (Frutigen); 37. Wissenburg (Weissenberg); 38. Obersibenthal (Simmenthal); 39. Hasli; 40. Loupen (Laupen), and series numbered I to IIII: I. Mürten (Murten); II. Grasburg; III. Gransong (Grandson); IV. Orben (Orbe, or Orbach).

See reproduction on page opposite

Inserted loose in the volume

BERNESE DRAUGHTSMAN.

Design for a clockface.

Bern *circa* 1630

Sheet 395 × 330mm, folded across centre, on recto a drawing in brown ink over pencil, part-coloured in red, blue, green, and yellow. The watermark in the sheet is of a type associated with Zeender & Tribolet, leaders of a Bernese syndicate that operated the 'Zu Thal' paper-mill from 1621 until 1640; similar marks are reproduced by Lindt nos.127–138. Short tears in sheet edges, edges also dust-soiled and stained.

The circular design displays in an outer ring the Roman numerals I to XII, in the middle ring the twelve signs of the Zodiac, and in the inner ring six gods or allegorical figures. This drawing, loosely inserted in the album, is not by the hand which executed the drawings bound therein, however it can be localised to Bern by its watermark.

PAVARI, Marco de

99. *Escuirie de M. de Pavari Venitien.*

Lyon, Jean de Tournes, 1581

Folio, (30)ff. signed ¶² a–g⁴ (blank g⁴) and paginated (4) 1–52 (4) including fourteen pages of woodcuts, printer's devices on title and verso of penultimate leaf.

The Huzard–Curnieu copy (see below). Occasional light spotting, but a fine copy.

In a 19th-century French half-leather binding.

£ 5500

Only edition of this rare work on horsemanship, dedicated to the governor of Lyon, François de Mandelot (1529–1588), by the publisher, Jean de Tournes, at Lyon, 4 September 1581. The author presumably had left his manuscript with the printer by 10 September 1574, when a twelve-year privilege for it was granted; Pavari is otherwise unknown, and eludes our attempt at identification.

'Cet ouvrage, curieux et rarissime, traite du dressage et de l' équitation et, copieusement aussi, du choix des mors, qui était le principal souci des écuycers des XVI^e et XVII^e siècles. Il faut remarquer la douceur et la sage progression que Pavari recommande pour le dressage. Il reconnait que les chevaux espagnols sont les plus maniables "avec la plus simple bride qui soit" et que les défenses des chevaux "qui ont la barbe blessée ou la bouche entamée... se jectent a travers champs et s' en vont esperdus", proviennent de la dureté du mors et de celle de la main du cavalier; cela ne l' empêche pas de nous représenter uniquement, dans ses figures, les puissants et ingénieux instruments de torture avec lesquels ses contemporains de tous pays, mais principalement ses compatriotes, embouchaient alors leurs chevaux – et les rendaient copieusement rétifs' (Mennessier de La Lance).

The eccentric design – the large format, the juxtaposition of finely executed woodcuts and parallel columns of Italian and French text set in italic and Robert Granjon's Gothic script type (the usage not recorded by Harry Carter & H.D.L. Vervliet, *Civilité types*, Oxford 1966, 'List of books in which civilité types are used') – distinguish this book from other productions of the De Tournes press, and from the mainstream of French Renaissance book illustration.

According to the National Union Catalog, RLIN, and OCLC, no copy of this book has yet passed into institutional ownership in North America. In European libraries, a few copies can be located; several more have



99. A treatise on horsemanship elegantly printed in civilité and italic type by Jean de Tournes

been noted in the trade: the I.H. Anderhub copy in a later vellum binding (sold by Karl & Faber, Munich, 25 June 1963, lot 221), possibly identical with the John M. Schiff copy (sold by Sotheby's, New York, 11 December 1990, lot 236), a copy in a green morocco binding (offered by Libreria Alberto Govi, *Scelta di libri di pregio*, Modena circa 1996, p.11), and one apparently in a contemporary vellum binding (offered by Heritage Bookshop, *Catalogue 203*, Los Angeles circa 1997, item 126).

The present copy was once in the library of Jean-Baptiste Huzard (1755–1838) and bears his ink stamp 'Huzard de l' Institut' on verso of the title-page (P. Leblanc, *Catalogue des livres, dessins et estampes de la Bibliothèque M. J.-B. Huzard*, Paris 1842, III, no.4680). It passed subsequently into the possession of Louis-Charles-Henri-Adélaïde Mathevon, Baron de Curnieu (1812–1871), whose fine collection survived intact until recent times (sale by Couturier & Nicolay, Paris, 25 February 1986, lot 125).

REFERENCES: G.R. Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915–1921), II, 293; British Museum, *STC of French Books* (1924), p.342; Alfred Cartier, *Bibliographie des éditions des De Tournes* (Paris 1938), no.621 (three reproductions); Robert Brun, *Le Livre français illustré de la Renaissance* (Paris 1969), p.268 (copy in Bibliothèque nationale, Paris); Ellen B. Wells, *Horsemanship. A Bibliography* (New York 1985), 5662

PERRAULT, Charles

100. *Les Hommes illustres qui ont paru en France pendant ce siècle: 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 registration (index, biographies of Arnauld and 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 *Bibliothèque Bastide de la Pomme* (a third exlibris removed leaving glue stain). Inside a well-preserved copy; the binding slightly rubbed, chipped at head and foot of the spine, and corners abraded.

Uniformly bound in contemporary French calf, backs gilt.

£ 1450

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 featured are Corneille, Molière, La Fontaine, Racine, Quinault, Cardinal Richelieu, Descartes, Mersenne, Gassendi, and Scaliger; the painters Nicolas Poussin, Simon Vouet, and Pierre Mignard; the engravers Claude Mellan, François Chauveau, Jacques Callot, and Robert Nanteuil; the architect François Mansart, and the sculptor Jacques Sarrazin (Birgit Bernard, '*Les Hommes illustres*. Charles Perraults Kompendium der 100 berühmtesten Männer des 17. Jahrhunderts als reflex der Colbertschen Wissenschaftspolitik', in *Francia* 18, 1991, pp.23–46).

Bound at the end of the first volume are biographies and portraits of Antoine Arnauld and Blaise Pascal. These allegedly were suppressed by order of the Jesuits and replaced by notices of the Oratorian Louis Thomassin and of Charles Du Fresne. Copies like the present one, including both the suppressed and substituted plates, and original index leaf, represent the first and most desirable issue of the book (cf. Brunet, *Manuel du Libraire et de l'amateur de livres*, Paris 1860–1865, IV, 509–511; National Union Catalog, volume 451, p.271).

The portraits were engraved by Claude Duflos (1665–1727), Gérard Edelinck (1640–1707), Jacques

Lubin (1637–1695), Robert Nanteuil (circa 1623–1698), Pierre van Schuppen (1627–1702), and Louis Simmoneau (1654–1727). The volume is decorated by a title-vignette and *cul-de-lampe* by Sébastien Leclerc (1637–1714).

REFERENCES: V.F. Goldsmith, *A Short title catalogue of French Books 1601–1700 in the library of the British Museum* (Folkestone & London 1969–1973), P–802; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Fb25; Avenir Tchmerzine, *Bibliographie d'édicions originales et rares d'auteurs français* (reprint Paris 1977), IX, 183–184

PIAZZA, Vincenzo, Conte di Ricetto

101. *Bona espugnata. Poema del Cavalier Conte Vincenzio Piazza... Coll' Allegoria estratta dal Conte Marcantonio Ginanni... E cogli Argomenti del Conte Fabbrizio Monsignani.*

Parma, Stamperia di Corte, 1694

Octavo, (160)ff. signed †⁸ A–T⁸ and paginated 1–16 1–303 (1), plus engraved title, author's portrait, and engraved illustration for each of twelve cantos.

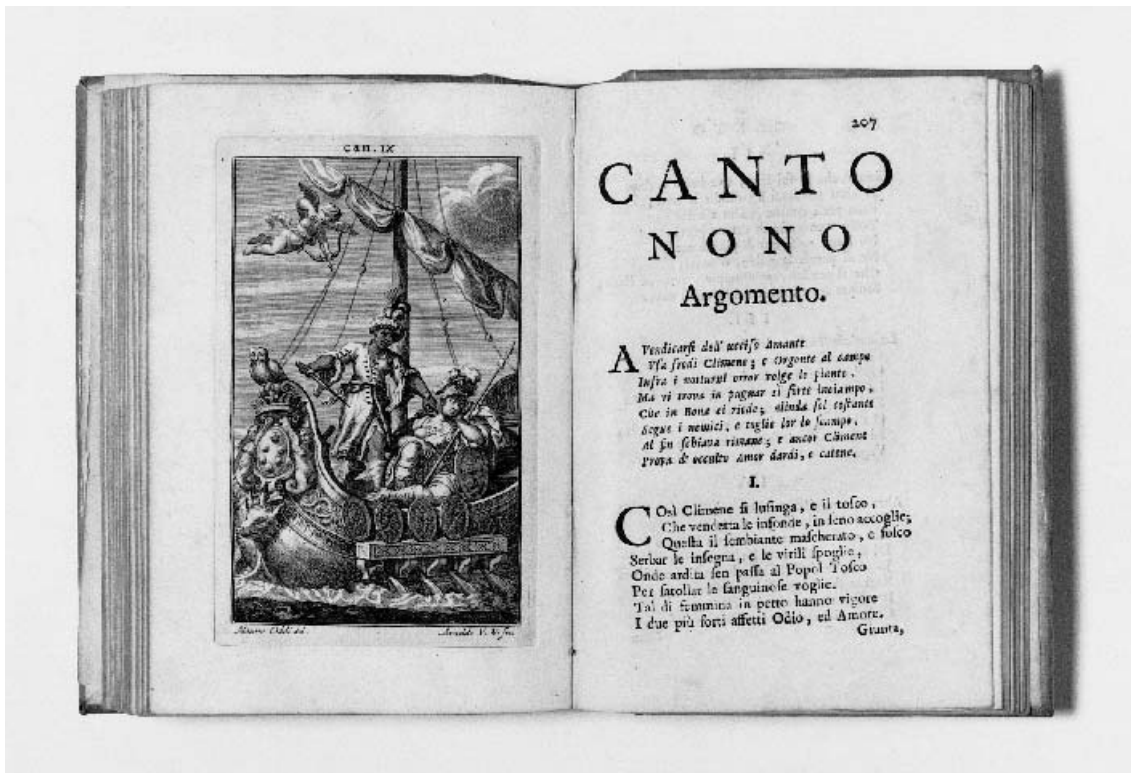
Exlibris of Roberto Almagià (1884–1962). A fine copy.

Bound in contemporary vellum.

£ 775

This poem in twelve cantos narrates the dispatch in 1607 of the war-galleys of the Knights of St. Stephen to the coast of Algeria to attack Bona (Al 'Annaba), the headquarters of the corsairs, and their subsequent capture of the town. The attack was led by admiral Jacopo Inghirami to revenge an incident in 1598. The author (1670–1745) is noticed by Ireneo Affò & A. Pezzana, *Memorie degli scrittori e letterati parmigiani* (Parma 1833), VII, pp.40–43.

The frontispiece, portrait, and plates for Cantos IX and XII were engraved by Arnold van Westerhout (1651–1725) after designs supplied by the Parmesan painter Mauro Oddi (1639–1702); the plates illustrating the other ten Cantos were engraved after Oddi's designs



101. Assassination of a Knight of St. Stephen, engraving by Arnold van Westerhout after a design by Mauro Oddi

by Nicolas Dorigny (1658–1746). In some copies, the preliminaries apparently are imposed with the frontispiece and portrait printed on both sides (here the versoes are blank; compare the record contributed to RLIN by the Bancroft Library, University of California at Berkeley). Another edition entitled *Bona d' Affrica espugnata*, edited by the author's son, Francesco Ottavia Piazza, with the same plates, was published at Parma in 1743 (copy in New York Public Library).

REFERENCES: Giuseppe Boffito, *Frontespizi incisi nel libro italiano del Seicento* (Florence 1922), p.126; Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, 3 (Paris 1954), p.507, nos.131–140 (Dorigny); Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1972–1984) VI, p.110; Didier Bodart, *L'oeuvre du graveur Arnold van Westerhout. Essai de catalogue raisonné* (Brussels 1976), pp.149–150, nos.603–606 (one print reproduced); *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 2834; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.681

PICCOLOMINI, Alessandro

102. *La prima parte dele theoriche ò vero Speculationi dei pianeti.*

Venice, Giovanni Varisco & Co., 1558

Quarto, (74)ff. signed a–b⁴ c² A–Q⁴ (blank Q⁴) and foliated (10) 1–64 (1), the printer's 'Siren' device on title-page, numerous large woodcut diagrams printed with the text.

Several quires lightly stained in lower margin, otherwise in very good state of preservation.

Bound in contemporary flexible vellum.

£ 1950

First edition of 'Theories or Speculations of the Planets', prepared by Piccolomini at Padua in 1538–1542 under the supervision of his teacher there, Francesco Delfino, and 'the most original of Piccolomini's scientific writings' (Rufus Suter, 'The Scientific Work of Alessandro Piccolomini', in *Isis* 60, 1969, p.211). In pre-Copernican

usage, the ‘planets’ are the sun, moon, and five then-known planets. The two parts of the present work are concerned with the sun, moon, Saturn, Jupiter, and Mars; a further part to discuss Venus and Mercury in greater detail was projected, but never published.

The edition was marketed by the printer Giovanni Varisco in cooperation with the publishers Paganino Paganini and Giordano Ziletti. In our copy and others sold by Varisco, folio Q4 is left unprinted. Copies taken by Paganini and Ziletti have an appropriate device printed there and emended imprint on title-page. Varisco had previously associated with Pietro Ravani and began to print on his own account in 1558. The present book is supposed to be the first product of his press (cf. Ester Pastorello, *Tipografi, editori, librari a Venezia nel secolo XVI*, Florence 1924, p.94, no.448, and the entry submitted to RLIN by Brown University). A second edition issued by Varisco alone appeared in 1568.

REFERENCES: British Museum, *STC of Italian Books* (1958), p.514 (Ziletti issue); Florindo Cerreta, *Alessandro Piccolomini letterato e filosofo senese del Cinquecento* (Siena 1960), p.192, no.1; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), P–1119 (Paganini issue); Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, cols.272–273 (Paganini & Varisco issues)

PICCOLOMINI, Alessandro

103. *In Mechanicas quaestiones Aristotelis, Paraphrasis paulo quidem plenior. Eiusdem commentarium De Certitudine Mathematicarum disciplinarum.*

Venice, Curtio Troiano de' Navò, 1565

Octavo, (108)ff. signed A–N⁸ O⁴ and foliated 1–108, printer's woodcut device on title-page (Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI*, Florence 1983, fig.412), numerous woodcut illustrations and figures in the text.

Slightly waterstained, otherwise a good, crisp copy.

Bound in contemporary flexible vellum.

£ 1650

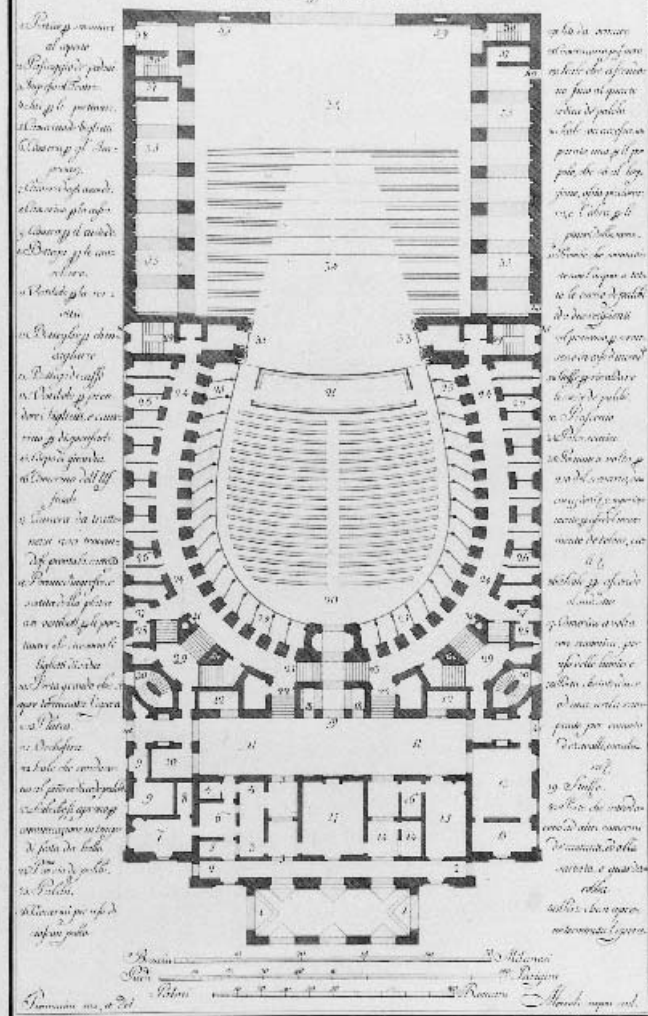
Second edition of Piccolomini's paraphrase of the pseudo-Aristotelian 'Questions of Mechanics', an attempt to link the doctrine of the ancient work with practical pursuits, containing references to machines which he had seen in use at Venice, Padua, and elsewhere. According to Piccolomini's account, inspiration to undertake the paraphrase came from Diego Hurtado de Mendoza, whom the author met at Padua in 1538–1542 (Paul L. Rose & Stillman Drake, 'The Pseudo-Aristotelian *Questions in Mechanics* in Renaissance Culture', in *Studies in the Renaissance* 18, 1971, pp.81–85 especially). The first edition had been published at Rome in 1547 in combination with a treatise on mathematical certainty which is reprinted here; an Italian translation by Oreste Vannoccio Biringucci followed in 1582.

The appended *Commentarium de certitudine mathematicarum* is an original work setting forth orthodox Aristotelian teachings on the differing certainties of demonstration in mathematics and physics, concluding that Aristotle's logical barrier between mathematics and physics was insurmountable (Giulio C. Giacobbe, 'Il *Commentarium de Certitudine Mathematicarum Disciplinarum* di Alessandro Piccolomini', in *Physis* 14, 1972, pp.162–193, citing our 1565 edition).

The book stimulated an on-going debate about the application of mathematics to the physical world involving Francesco Barozzi, Pietro Catena, and Giuseppe Moletti, successively professors of mathematics at Padua. When Galileo arrived at Padua in 1592, the development of his scientific method was shaped by this debate. Galileo is known to have owned copies of Piccolomini's paraphrase and also Barozzi's point-by-point refutation, published in 1560 (P.L. Rose, *The Italian Renaissance of Mathematics*, Geneva 1975, p.287).

REFERENCES: Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600, in Cambridge libraries* (Cambridge 1967), P–1115; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, col.274; no copy in the British Library

Planta del piano terreno



PIERMARINI, Giuseppe

104. *Teatro della Scala in Milano.*

Milan, [publisher not named], 1789

Large folio (590 × 425mm), (1)f. letterpress (title) and eight engraved plates.

In good state of preservation.

Bound in contemporary calf (rebacked).

£ 5500

First edition of a monograph on the Teatro alla Scala in Milan, the most celebrated project of the architect Giuseppe Piermarini (1734–1808), built on a site previously occupied by the church of S. Maria della Scala, to replace the Teatro Ducale, destroyed by fire on 25 February 1776. Piermarini was employed by a group of theatre box holders, for whom he also designed a provisional Teatro Iternale, in which performances were given during the two years the Teatro alla Scala was under construction. The new theatre was inaugurated on 3 August 1778 with a work specially composed, Mattia Verazi's *L'Europa riconosciuta* set by Antonio Salieri (Carlo Gatti, *Il Teatro alla Scala nella storia e nell' arte 1778–1963*, Milan 1964, I, pp.8–14; *Duecento anni alla Scala*, exhibition catalogue, Palazzo Reale, Milan 1978, pp.25–29).

The eight plates in this volume, engraved after Piermarini's designs by Giacomo II Mercoli (1745–1828) of Lugano, are an important witness of the original interior (the auditorium was redecorated by Alessandro Sanquirico in 1830, afterwards destroyed, then rebuilt in 1946). For acoustic reasons, Piermarini kept relief decoration to a minimum, and the boxes were fronted with painted decoration on lightly plastered wooden panels. For associated drawings, see Gianni Mezzanotte, *L'architettura della Scala nell' età neoclassica* (Milan 1982), 'Regesto dei disegni di Giuseppe Piermarini relativi alla Scala' pp.139–152; *Piermarini e il suo tempo*, exhibition catalogue, Foligno (Milan 1983), nos.4.47–51; and *Giuseppe Piermarini: i disegni di Foligno: il volto piermariniano della Scala*, exhibition catalogue, Biblioteca comunale di Foligno (Milan 1998).

A second edition was published at Rome, 'Presso la Calcografia Camerale', in 1826.

REFERENCE: Cicognara 772

Opposite 104. The ground floor of the Teatro alla Scala

PISTOFILO, Bonaventura

105. *Il Torneo.*

Bologna, Clemente Ferroni, 1627
(colophon dated 1626)

Quarto, (286)ff. signed a–b⁴ A–Z⁴ AA–ZZ⁴ AAA–YYY⁴ ZZZ⁶ and paginated (16) 1–555 (1) with 117 numbered engravings printed with the text, plus engraved title and an engraved portrait.

The title-page trimmed by binder along lower edge, otherwise a good copy.

Bound in contemporary vellum (refurbished).

£ 2950

First edition of a treatise on the organisation of tournaments performed on foot and out-of-doors, a type of entertainment cultivated particularly at the ducal courts of



105. 'Del partirsi dal Campo', showing how the pike should be carried when leaving a tournament

northern Italy and performed on the occasion of a wedding or birthday, often with members of the family taking part.

The author was a member of an academy devoted to such tournaments, of which an account is given in the preliminaries ('Origine del Teatro di Pallade' by Francesco Bedori). He discusses the role of the participants – *Mantenitori, Venturieri, Giudici*, etc. – as well as the laws governing such tournaments, and at pp.109–126 he publishes 'De tamburi, e di simili voci di strumenti da guerra' with four pages of drum calls in notation. Pistofilo is the author also of a work illustrating exercises with a pike, halberd, and musket, entitled *Oplomachia* (Siena 1621).

The engraved title depicting Pallas Athena with the heraldic insignia of the dedicatee, Michelangelo Baglione, marchese of Marcone, is signed by the printmaker Giovanni Battista Coriolano (circa 1589–1649) as *Coriolanus pict. et Theat[ri] Pall[adis] Prof. f[ecit]*. The entire series of 117 engraved illustrations of exercises was credited to Coriolano by Bartsch, *Le peintre-graveur*, XIX, pp.65–66, nos.107–123, however John T. Spike now suggests it is the work of another printmaker who was perhaps active at Florence: see *The Illustrated Bartsch*, 41 (New York 1981), pp.227–334, and the editor's note (p.7). The portrait of the author aged forty-four is signed *T.K. fecit*.

An issue of the prints without letterpress is represented by a copy in the National Art Library, Victoria & Albert Museum (cf. Carl A. Thimm, *Complete Bibliography of Fencing and Dueling*, London 1896, p.226).

REFERENCES: Cicognara 1433; M.J.D. Cockle, *A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works* (reprint London 1957), 918; Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Td24; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 308; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.691

PITTI, Vincenzo

106. *Essequie della Sacra Cattolica Real Maesta del Re di Spagna D. Filippo II. D' Austria. Celebrate dal Serenissimo D. Ferdinando Medici Gran Duca di Toscana nella Città di Firenze.*

Florence, Michelangelo Sermartelli, 1598

Quarto, (38)ff. signed A–I4 K² and paginated 1–75 (1), woodcut armorial insignia of Philip II of Spain on title within frame of typographic ornaments, printer's device on last leaf (Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI*, Florence 1983, fig.78, as used by Bartolomeo Sermartelli), plus six folding etched plates by Giovanni Battista Mossi.

The Giannalisa Feltrinelli copy (sale Christie's, London, 2 June, 1998, lot 1248). A few pages lightly spotted, minor repairs to strengthen folds of two plates (without loss); otherwise a well-preserved copy.

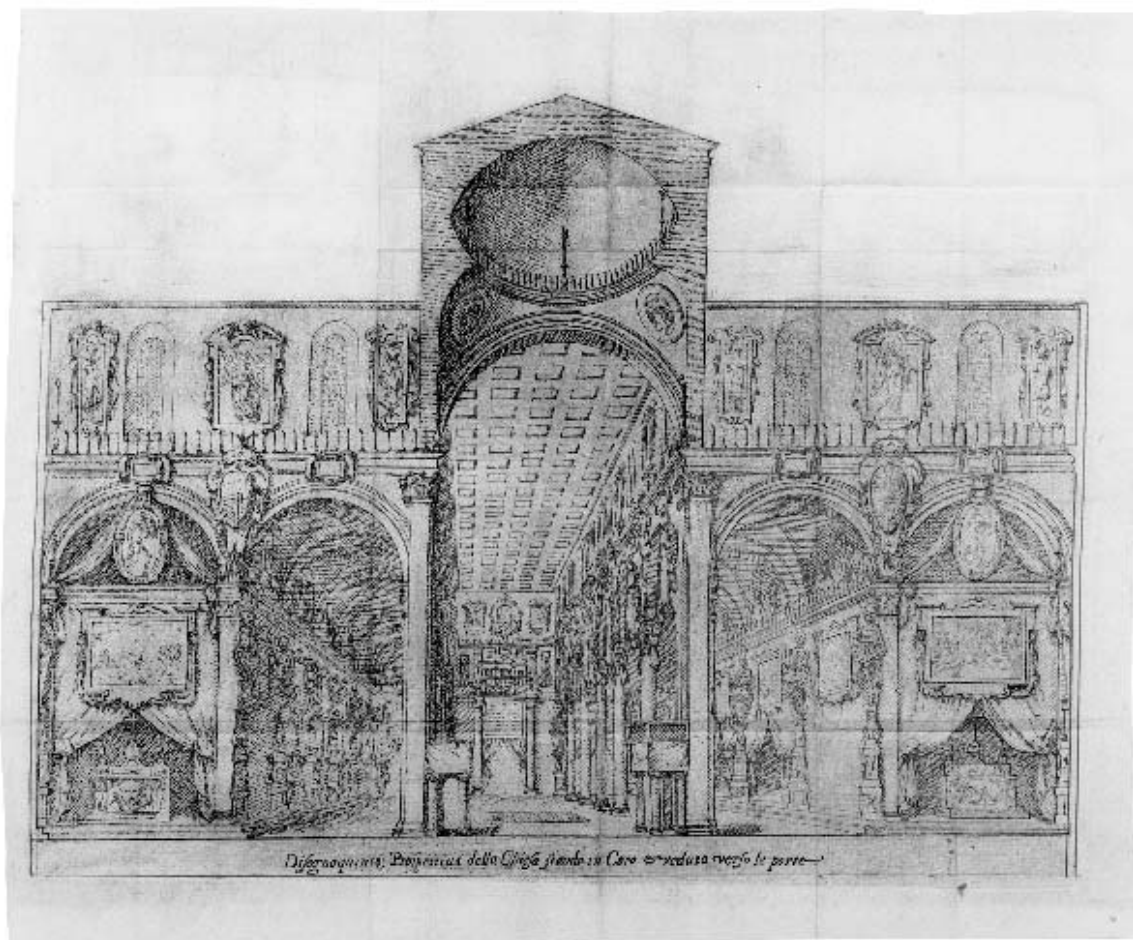
Bound in modern flexible paste-paper wrappers.

£ 9500

A description of the state funeral for Philip II, King of Spain, held in the church of S. Lorenzo at Florence, on 12 November 1598, a grandiose gesture of humble devotion by the Medici family, officially vassals to the Spanish crown, attended by foreign ambassadors, the papal nunzio, and the Medici court. Mass was celebrated by an organiser of the ceremony, the Archbishop of Pisa, and the oration was delivered by Marcello Adriani.

Philip II died in the Escorial on 13 September 1598, but the news took weeks to reach Florence, and apparently not until 6th October did Ferdinando I de' Medici order his superintendent of fortresses, Donato dell' Antella, to plan a memorial service. A committee was formed and a former student and subsequently collaborator of Buontalenti, Ludovico Cardi, known as Cigoli (1559–1614), was appointed to supervise fabrication of the temporary decorations.

The general themes of the decorative programme were Philip II's power and religious fervour. On the façade of S. Lorenzo, Cigoli hung black cloths and canvases painted in grisaille depicting the Spanish monarch's coats of arms, mourning figures, skeletons bearing scythes, and personifications of Africa and Asia (Europe and America were set inside, because they had been under Philip's closer control). He decorated the nave arcade with life-size paintings of skeletons (some origi-



106. Decorations designed by Cigoli for obsequies celebrated in Florence for Philip II of Spain.
Only one other set of the six etchings is recorded (Graphische Sammlung Albertina)

nally made for the funeral of Francesco I) and commissioned from Alessandro Allori twenty-two paintings of reclining skeletons on black backgrounds for the altar frontals. Over life-size angels painted to simulate bronze statuary and placed at the crossing and transepts constituted 'il Coro delle Virtù'. Across the draped chapel entrances in the side aisles and transept, Cigoli displayed a pictorial biography of Philip II: a series of twenty-four chiaroscuro history paintings commissioned (according to our author) from the best artists in Florence (thirteen of the set survive in the Uffizi Deposit). The centrepiece of the decor was a baldacchino-catafalque *all' antica* designed by Cigoli himself as a pyramidal canopy supported by four columns, inspired by the pyramid of Cestius, wondrously illuminated by 1200 torches (Eve Borsook, 'Art and politics at the Medici court, III: Funeral decor for Philip II of Spain', in *Mitteilungen des Kunsthistorischen Institutes in*

Florenz 14, 1969-1970, pp.91-114).

Before the decor was dismantled, a little-known painter-printmaker named Giovanni Battista Mossi was commissioned by Donato dell' Antella to etch the façade, the entrance wall, the choir, nave and transept (specifically *not* the history paintings). After supplying a certain quantity of prints, for which he was paid thirty-eight *scudi* on 5 January 1599, Mossi was allowed to strike impressions at his own expense. The matrices appear to have passed eventually to Cigoli, who used one (the 'Disegno terzo') as a support for his 'Rest on the Flight to Egypt' *circa* 1607 (private collection, Florence); see Miles Chappell, 'Cigoli's *Rest on the Flight into Egypt*', in *Antichità viva* 14, no.4 (July-August 1975), pp.11-16, suggesting Cigoli possessed the copperplate because he was author of the preparatory drawings used by Mossi.

The six prints are not a regular feature of Vincenzo

Pitti's description of the *esequie* and indeed the suite bound in the copy here described is only the second known set of impressions, for which reason we add these details:

- i. *Legend* 'Disegno primo dell' Apparato della facciata per la parte di fuori della Chiesa di San Lorenzo fatto per l' essequie l' anno 1598 in Firenze' (matrice 280 × 320, sheet 330 × 360mm)
- ii. 'Disegno secondo: facciata della Chiesa p. di dentro alle porte' (matrice 282 × 336, sheet 333 × 375mm, part of another impression off-set on recto)
- iii. 'Disegno terzo: una parte della Chiesa in lunghezza doue son le Cappelle' (matrice 242 × 340, sheet 325 × 384mm, part of an impression of plate 4 printed on verso)
- iv. 'Disegno quarto, delle Testate della Chiesa con il Coro, & l' Altar maggiore' (matrice 280 × 405, sheet 335 × 455mm, part of another impression off-set on recto)
- v. 'Disegno quinto: Prospettiva della Chiesa stando in Coro & Veduta verso le porte' (matrice 280 × 384, sheet 330 × 405mm)
- vi. 'Disegno sesto: Catafalco posto in mezzo della Chiesa alto braccia' (matrice 285 × 188, sheet 355 × 342mm)

The first scholar to mention the prints was Charles de Tolnay, who illustrated (in *Critica d' Arte*, 3rd series, vol. 9, May 1950, pp.39, 51, fig.37) the one of the choir from a set he found preserved in the Albertina. When in 1968 Eve Borsook prepared her account of the funeral decorations, those impressions could not be located (*Op. cit.*, 1969–1970, p.106, note 103), nor any elsewhere; however the Albertina set was found in time for discussion and reproduction in her review (in *Arte Illustrata* 27–29, 1970, pp.132–137, figs.3, 5, 7) of the exhibition *Feste e apparati Medicei da Cosimo I a Cosimo II* (Florence 1969), where other surviving visual records of the funeral decorations were newly described (pp.86–95).

Photographs of the Albertina impressions were subsequently displayed in the exhibition *Il potere e lo spazio. La scena del principe* (Florence 1980), nos. 8.30–8.36 (none reproduced in the catalogue). The Albertina impressions are again discussed and the *disegno terzo* and *disegno quarto* reproduced by Thomas Frangenberg, *Der Betrachter* (Berlin 1990), pp.179–183, figs.29–30.

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, p.199 (without plates); Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1961), 227573 (without plates); Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), P-1332 (without plates), three copies located by the National Union Catalog (volume 460, p.151), at University of Illinois, Hispanic Society of America, and Folger Library (all without plates); no copy in the British Library

POLENI, Giovanni

107. *Exercitationes vitruvianae primae. Hoc est: Ioannis Poleni commentarius criticus de M. Vitruvii Pollionis Architecti X. Librorum editionibus.*

Padua, Giovanni Manfrè, 1739
(subtitle 1741)

Folio, (182)ff. signed ★² A–R⁴ S² T–Z⁴ Aa–Dd⁴ Ee² Ff–Zz⁴ and paginated (4) 1–360, woodcut devices on title and sub-titles, three engraved headpieces signed by Antonio Visentini, engraving of a theatre ('De Echeis') and three engraved initials (none signed, but all by Visentini), series of woodcut illustrations numbered 1–33, another series of woodcut diagrams numbered 1–3, six full-page woodcuts, and a numbered series of twenty-one woodcut and one engraved illustrations (latter by Visentini).

Exlibris *Alexander Henry Davis*. Occasional light foxing.

Bound in contemporary vellum.

£ 1250

First edition of the *Exercitationes*, an extremely useful work containing bibliographical notices of editions of *De architectura* 1486 through 1728, remarks on twenty-two manuscripts of the text, and excerpts from various writings about Vitruvius by Baldi, Bertano, Buteo, Cavalieri, and Kircher, among others. The author projected nine parts, but only these three were published; for the circumstances of publication, revealed by contractual documents and correspondence with Anton Maria Zanetti, Antonio Visentini, and Tommaso Temanza, whom Poleni had engaged as illustrators, see Annalia Delneri, 'De Architectura: dal genotesto al testo', in *Prodotto Libro*,

exhibition catalogue (Gorizia 1986), pp.119–134.

The ornaments and full-page plate of a ‘Tempio Ionico’ engraved by Antonio Visentini (1688–1782) are reproduced in *Canaletto & Visentini*, exhibition catalogue edited by Dario Succi (Venice 1987), nos.149–156.

REFERENCES: Cicognara 612; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 250; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, 295

POST, Pieter Jansz

108. *Les Ouvrages d’ Architecture ordonnez par Pierre Post Architecte de Leurs Altesse les Princes d’ Orange. Dans les quels on voit les representations de plusieurs Edifices considerables en Plans & Elevations, avec leurs Descriptions.*

Leiden, Pierre van der Aa, 1715

Eight parts, folio, comprising (6)ff. preliminaries (half-title, title-page, engraved title, engraved dedication, ‘L’ Imprimeur au Lecteur’, ‘Indice de tous les Ouvrages d’ Architecture’) and I: (4)ff. (including blank) paginated 1–6 (2) with large folding portrait (610×460mm platemark) and six folding plates. II: (4)ff. paginated 1–8 and twelve plates (nine folding). III: (5)ff. paginated 1–10 (blank leaf cancelled) and eight plates (seven folding). IV: (4)ff. paginated 1–7 (1) and five plates (four folding). V: (6)ff. paginated 1–12 and eleven plates (ten folding). VI: (4)ff. (including blank) paginated 1–5 (3) and seven plates (four folding). VII: (3)ff. paginated 1–6 (blank leaf cancelled) and four folding plates. VIII: (5)ff. paginated (2) 1–8 and twenty-three plates (two folding), engraved vignette by Jan Goeree on title and eight sub-titles.

Immaculate impressions of the plates in fine state of preservation.

Bound in 18th-century German black paper boards, red lettering-piece; edges painted yellow.

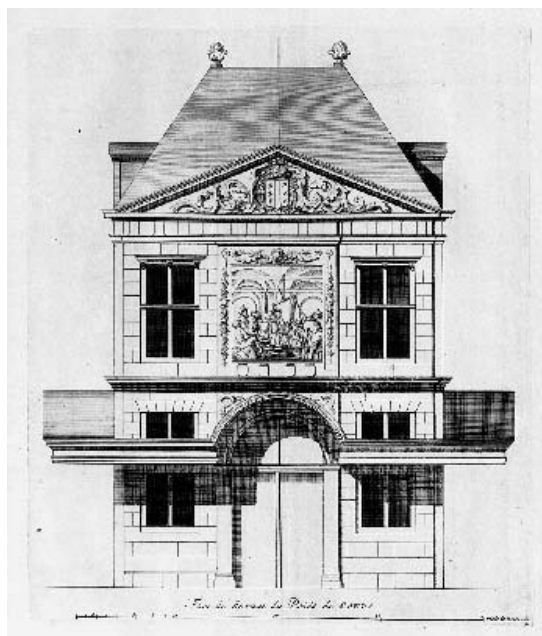
£ 5000

A collective volume re-issuing works published at Amsterdam by Frederick de Wit and at Leiden by the author himself, between 1654 and 1665, with the original plates engraved by Pieter Nolpe and Jan Matthys (their

names now erased), and in addition works on the Maurits-haus and Gouda weigh-house not published previously. The accompanying letterpress is almost entirely new and was commissioned by the publisher from Daniel Marot (*circa* 1663–1752). The volume is dedicated to Willem, baron van Wassenae (1649–1723), by the publisher.

The newly printed work entitled *Description de la belle maison de son altesse le prince J. Maurice de Nassau* (part I), features a fine large portrait of Johann Maurits von Nassau-Siegen engraved by Cornelis van Dalen the Younger after the painting by Govert Flinck, and six plates of the Mauritshaus (two plans, a section, and three elevations) by an anonymous engraver after drawings by Post made about 1652 (now in the Royal Library, The Hague, Ms. nr. 12 A–34). The publisher evidently was confused by these drawings and assumed that Post designed the Mauritshaus, when in fact it is by Van Campen, and Post only decorated the interior. The other new work, *Description de la maison du poids de la ville de Gouda* (part VI), is illustrated by seven engravings after drawings by Post of 1667–1668, including three showing unexecuted variants.

The reprinted works are devoted to the Huis ten Bosch or Oranjezaal (part II), built for Amalia van Solms in 1645–1647, and illustrated on thirteen plates (the last plate of the front pediment is erroneously included in part V); a house at Swanenburg (part III), built in 1645 for the Water Authority and Post’s first fully-independent commission, illustrated on eight plates; the country house



Rijxdorp at Wassenaar (part IV), built 1662–1668 (demolished in 1824), illustrated on five plates; the Maastricht Town Hall (part V), with its celebrated tower, built 1659–1664 (tower completed in 1684), illustrated on ten plates; the country estate of Vredenburg (part VII), designed by Frederick Alewijn and completed by Post around 1642, depicted with its gardens on four plates; and *Modèles de diverses et belles cheminées* (part VIII), describing and illustrating mantelpieces in the States' Hall in the Binnendorf, Noordeinde Palace, Huis ten Bosch, and Mauritshaus, on twenty-three plates (including title).

The original editions were not widely distributed and it was through this Leiden reprint that Post's severe classicist architecture was diffused. The particular rarity of first editions of the Rijxdorp and Vredenburg prints is noted by Kuyper (pp.218, 321) and confirmed by the recent exhibition of impressions of the Vredenburg series taken by necessity from the 1715 *Oeuvre* (*The Anglo-Dutch Garden in the Age of William and Mary*, Rijksmuseum Paleis Het Loo, Apeldoorn & London, 1988, pp.114–116). The *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2230, records original editions of parts II, III, and V only; impressions of II, V, and VIII at Yale and Princeton are all that were reported to the National Union Catalog; and the British Library have the original edition of part V only.

REFERENCES: Cicognara 621; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2231; F.W.H. Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XI (Amsterdam 1955), p.264 (Matthys) and XIV (Amsterdam 1956), pp.171, 177 (Nolpe); Wouter Kuyper, *Dutch Classicist Architecture* (Delft 1980), chapter eight and pp.218–220; J.J. Terwen & K.A. Ottenheim, *Pieter Post (1608–1669) Architect* (Zutphen 1993), pp.241–242 (English summary)

PRETI, Francesco Maria

109. *Elementi di architettura*.

Venice, Giovanni Gatti, 1780

Folio, (36)ff. signed a⁴ b⁶ A–E⁴ F⁶ and paginated 1–20 1–51 (1), plus errata leaf and four engraved plates.

Faint waterstain in corner of plates, otherwise in very good state of preservation.

Bound in contemporary flexible marbled paper boards.

£ 1750

First edition, published posthumously by Francesco Riccati with a preface by Giordano Riccati, and consisting of selected passages only from the unfinished work. 'The most significant passages of the treatise are concerned with the harmonic mean, for Preti the only valid method of determining the height of a room' (*Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson, Chicago & London 1983, II–37).

The four plates show the author's most important project, a theatre for the Academy in his native Castelfranco, commissioned by the Riccati family in 1754.

REFERENCE: Cicognara 624

PRUSSIA (Kingdom of)

110. *Bau-Taxa, oder Benennung sämtlicher Bau-Stücke, welche bey einem Haus-Bau vorkommen, mit denen dabey gesetzten Preißen. Wornach die zum Bau gehörige Handwercks-Leute in der Churmarck, und dazu incorporirten Creyßern, vornehmlich aber zu Berlin und Potsdam künfftighin bezahlet werden sollen.*

Berlin, Christian Albrecht Gäbert, (1755)

Folio, (92)ff. signed π₁ (title) A–Z² Aa–Zz² (– Zz² = possibly the inserted title) and paginated (3) 1–166 (15), plus two numbered folding plates signed J.G. Schmidt Sculp.

Minor insect damage, binding waterstained and discreetly repaired.

Bound in contemporary German calf, back decorated in gilt, the upper cover lettered in gilt Königl. Schloss zu Charlottenburg 1756.

£ 1950

First edition of a set of tables for estimating construction costs of private dwellings, compiled by the 'Königliche Preußische Churmärcksche Krieger- und Domainen-Cammer', consisting of the 'Kurmärk. Oberbaudirektor in Berlin', Christian Friedrich Feldmann (1706–1765), and C.L. von der Gröben, A.F. Groschopp, H.W. von Schmettau, D.W. Dieckhoff, and J.F. Fiedler. Their prefatory address is dated at Berlin, 28 May 1755.

The tables are organised in twenty-seven numbered sections, each one specifying the daily wages paid to a different category of labourer (carpenters, stone-masons, cabinet-makers, glaziers, roofers, locksmiths, coopers, etc.) according to their experience, the season (which determined the number of hours worked), whether the building site is situated in the capital or elsewhere in the electorate, according to the materials being used and the specific task, the type and size of the house, and other factors. Also provided are tables indicating the charges to be expected for carriage of various types of stone and other building materials. The two engraved plates bound at end provide plans and elevations of a four-storey house, estimated to cost 5984 Rthlr if built in stone, and 2432 Rthlr in timber construction.

A second edition was published at Berlin, by Decker, in 1793 (*Gesamtverzeichnis des deutschsprachigen Schrifttums 1700–1910*, IX, p.381). The two entries in Higgs (nos.1108–1108n dated 1755 and 1758?) appear to refer to a single edition.

REFERENCES: Henry Higgs, *Bibliography of Economics 1751–1775* (Cambridge 1935), 1108; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2200; University of London, *Catalogue of the Goldsmiths' Library of Economic Literature* (Cambridge 1970), 9050; no copy located in North America by the National Union Catalog, OCLC and RLIN

RAIMONDI, Eugenio

III. *Delle Caccie di Eugenio Raimondi Bresciano Libri Quattro Aggiuntoui 'n questa nuoua 'mpressione altre Caccie che sperse in altri libri andauano.*

[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 x 120mm platemarks) included in the registration.

A few tears in margins neatly repaired, otherwise in good state of preservation.

Bound in modern Italian red morocco, 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 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 canine medicine. 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).

The engraved title and fourteen illustrations are printed from the plates engraved by Nicolas Perrey for the Neapolitan edition. Several of these are related to the celebrated suite of hunting prints by Jan van der Straet, called Stradanus (1523–1605), first published in 1569, and often reissued; others derive from the *Uccelliera* of G.P. Olina published in 1622. Five plates were specially engraved for our edition by an anonymous artist (occurring at pp.1, 80, 269, 337, 382). No imprint is provided and place of publication is inferred from the author's dedicatory address to cavaliere Alvise 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: Roger Souhart, *Bibliographie générale des ouvrages sur la chasse* (Paris 1886), 395; Ruth Kelso, *The doctrine of the English gentleman in the sixteenth century with a bibliographical list of treatises on the gentleman published in Europe* (reprint Gloucester, MA 1964), no.735; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.442 (title reproduced opposite p.454); Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France* (Paris 1972–1984), VII, p.6; C.F.G.R. Schwerdt, *Hunting Hawking Shooting illustrated by a catalogue of books*, (reprint Hildesheim 1985–1986), 123; British Library, *Catalogue of Italian Seventeenth century Books* (1986), p.718; *Autori italiani del '600* (reprint Rome 1986), 151; only the Harvard copy reported to the National Union Catalog (volume 479, p.435), copies in New York Public Library, University of Pennsylvania, Folger Library, added by RLIN

£ 1250

REDI, Francesco

112. *Bacco in Toscana. Ditirambo di Francesco Redi Accademico della Crusca con le Annotazioni.*

Florence, Piero Matini, 1685

Quarto, (160)ff. signed π^4 A–F⁴ A–Z⁴ Aa–Kk⁴ and paginated (8) 1–46, (2) 1–264, title printed in red & black with engraved device of the Accademia della Crusca.

Inscription on endpaper recording the author's presentation of the copy in 1690 to Paolo Rucellai (partly deleted); later inscription of John Ingilby (from the Ripley Castle library, sold by Bonhams, London, 1 March 1995, lot 460). Light stain in lower margins of initial two quires, tear in margin of folio E4 with early repair, otherwise an attractive, untrimmed copy, in very good state of preservation.

Bound in contemporary flexible vellum.

£ 1350

First edition of 'Bacchus in Tuscany', a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. The author (1626–1698) graduated in philosophy and medicine at Pisa in 1647 and became head physician at the Medici court and superintendent of the ducal pharmacy. His poem describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs, and bacchantes (critical edition by Carmine Chiodo, Rome 1996). During its course, 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).

In this copy there is a paste-on cancel on folio C1 correcting line twenty to read 'Che vino è quel colà.' The page-height of the copy is 265mm and it therefore may be one of the large paper copies cited by Gamba; in comparison, the heights of the Grenville and George III copies in the British Library are 225mm and 215mm respectively (British Library, *Catalogue of Seventeenth century Italian Books*, 1986, p.726). Copies including an engraved portrait by Adrien Haelwegh (1637–*circa* 1696) are reported by Gamba, however none is described by any reliable modern authority.

REFERENCES: Bartolommeo Gamba, *Serie dei testi di lingua* (Venice 1839), 827; Carlo Lozzi, *Bibliografia istorica della antica e nuova italia* (Imola 1881–1886), 5496; Dino Prandi,

Bibliografia delle opere di Francesco Redi (Reggio Emilia 1941), 41; Andre Simon, *Bibliotheca Gastronomica* (London 1953), 1268; Baron Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.185; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 2988

RENI, Guido

113. Suite of engravings reproducing fresco decorations in the private chapel of the papal residence on the Quirinale.

[No place or printer's name; Rome *circa* 1780]

Folio, complete suite of thirteen engravings, struck on thirteen sheets of unwatermarked laid paper of varying dimensions (some edges untrimmed), the frescoes by Guido Reni and assistants drawn by Pietro Angeletti for the printmakers Carlo and Giovanni Ottaviani, who sign three and eight prints respectively (the two others are inscribed merely *appo Ottaviani*).

The three largest plates dust-soiled along one edge, otherwise fine impressions in perfect condition.

Bound in contemporary paper wrappers (resewn).

£ 1450

A suite of engravings reproducing fresco decorations executed about 1610 by Guido Reni and assistants (probably Antonio Carracci and Alessandro Albani) in the Cappella dell' Annunziata, the private chapel of the papal residence on the Quirinale. Two scenes from the Life of the Virgin painted in the lunettes, 'Presentation of the Virgin in the Temple' and 'Annunciation to Joachim,' and some *putti* bearing scrolls and female figures representing the Virtues, then attributed to Guido Reni's assistants, were not engraved; otherwise the whole cycle is copied:

[Altarpiece: Annunciation] *Maria Virgo Mater ab Angelo salutata* (640×345mm platemark, the sheet 800×540mm), signed *Guidus Reni pinxit. Petrus Angeletti del. Joan. Ottaviani Caroli III Hispan. Regis Sculptor incid.* – [Over the

113. Altarpiece by Guido Reni in the private chapel of the papal residence on the Quirinale



○ Maria Virgo Mater ab ○ Angelo salutata ○

altar: God in Glory, blessing] *Antiquis Dierum* (385 × 325mm platemark, sheet 540 × 400mm) engraved by Giovanni Ottaviani. – [Left of the main altar: Virgin sewing, accompanied by two angels] *B. Virginis Matris occupatio domestica* (390 × 325mm platemark, sheet 540 × 400mm) signed *appo Ottaviani*. – [On either side of the main altar, Four single figures from the Old Testament] *Jacob, Abraham, Isaac, Adam* (each 375 × 150mm platemarks, sheets 540 × 400mm) engraved by Giovanni Ottaviani. – [Over the entry: Birth of the Virgin] *Nativitas Beatissimae Virginis Matris* (565 × 465mm platemark, sheet 800 × 540mm) signed *Carolus Ottaviani incid.* – [In the dome: Virgin in Glory] *B. Virgo Mater in Caelum assumpta* (420 × 495mm platemark, sheet 540 × 800mm) signed *appo Ottaviani*. – [Pendentives of the dome: Kings and Prophets of the Old Testament] *Salomon Rex, David Rex, Moses, Isaias* (395/400 × 330mm platemarks, sheets 540 × 400mm) the prints of Salomon and Moses engraved by Carlo Ottaviani, those of David and Isaias by Giovanni Ottaviani.

The frescoes were drawn by Pietro Angeletti (*fl.* Rome 1758–1786) for the printmakers Carlo and Giovanni Ottaviani (1735–1808). Single scenes had been engraved previously by Jean Baptiste Nolin (1657–1725) and by Etienne Picart (1632–1721), but no attempt had been made to reproduce the entire cycle (D. Stephen Pepper, *Guido Reni. A Complete catalogue of his works*, Oxford 1984, pp.224–225).

The suite is described by Veronika Birke, *Guido Reni und der Reproduktionsstich*, exhibition catalogue, Graphische Sammlung Albertina (Vienna 1988), no.13, as twelve plates only, without the large plate of the Annunciation altarpiece present here (see reproduction overleaf). The Albertina's impression of the 'Birth of the Virgin' was exhibited in *Guido Reni und Europa*, Schirn Kunsthalle (Frankfurt am Main 1988), pp.461–462, no.C–35. Their impression of 'The Virgin sewing' (*i.e.* the Annunciation according to pseudo-Saint James) is in a state before addition of the inscriptions seen on our impression.

Restrikes published at Rome by Piroli in 1828 are recorded by Charles Le Blanc, *Manuel de l' amateur d' estampes*, II (Paris 1854), p.132, no.64. A fragment of that or another publication entitled *Le pitture d. Capp. pont. Quirinale, opera di Guido Reni* is cited by Thieme-Becker, *Künstler-Lexikon*, XXVI, p.86 (eight prints only).

(ROME). FESTIVAL OF THE CHINEA

114. Prints documenting firework *machine* designed for the annual *Festa della China*.

Rome 1723–1785

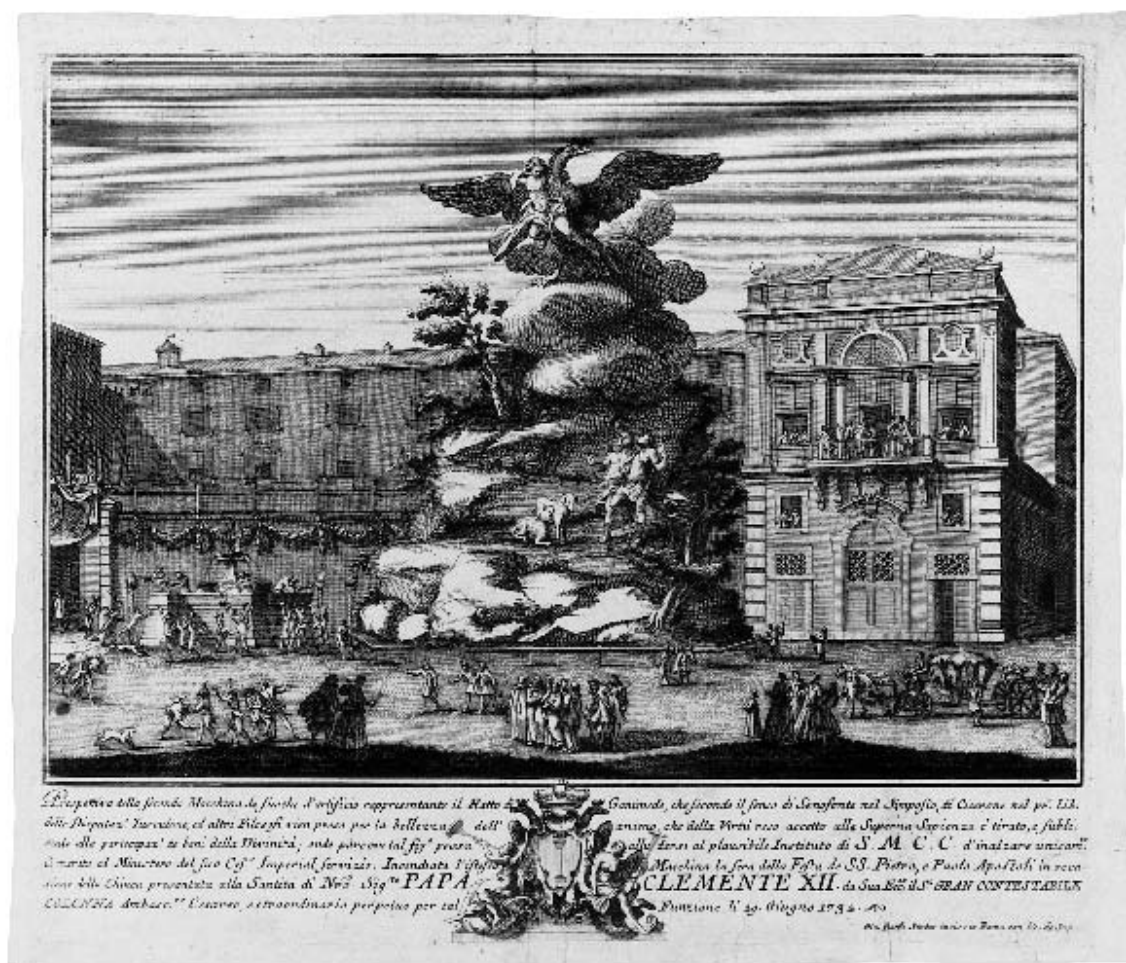
Priced individually

The 'Presentazione della China' was a secular homage to the Holy See organised each year on the vigil and feast of SS. Pietro e Paolo (28–29th 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, and continued until 1788.

The tribute consisted of a white mare, called *china* in Neapolitan dialect, signifying obeisance to papal authority, and a token payment, customarily five thousand gold ducats. The *china*, accompanied by the hereditary ambassador of the absent monarch – from the 1680s 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 ceremony 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 front of the Piazza Farnese, which served as the Neapolitan embassy after 1734.

The firework *machine* were constructed of painted canvas and gesso over a wooden armature, sometimes on a scale larger than the surrounding permanent buildings. The designers of the first *machine* were Alessandro Specchi (1688–1729), Gabriele Valvassori (1683–1761), Bartolomeo Poli (*fl.* 1725–1740), and Nicola Michetti (1675–1759). Owing to a change of government at Naples following the War of the Polish Succession, the ceremony was suspended in the years 1735–1737. When it was reinstated, the *machine* assumed a non-architectural character, being instead pictorial compositions on a painted backcloth in which figures dominated. The designers of the *machine* in these years were principally painters: Michelangelo Specchi (1684?–1750?), Pierre-Ignace



114. 'Il ratto di Ganimede', a pyrotechnical machine designed by Nicola Michetti in 1732 (item 7)

Parrocel (1702–1772), Marcus Tuscher, and François Hutin (1686–1758).

In 1745 the trend reversed, and the *machine* became again essentially three-dimensional structures. Jérôme-Charles Bellicard (*fl.* Rome 1748–1751), Louis-Joseph Le Lorrain (1715–1759), Alexandre Ennemond Petitot (1727–1801), and Francisco Preciado de la Vega (1712–1789), mostly students at the Académie de France, designed displays during the 1740s. From 1751 until his death in 1776, all the *machine* were designed by Paolo Posi (1708–1776); thereafter, his long-time collaborator, Giuseppe Palazzi (1740–1810), received the commissions, which abruptly ceased in 1788.

The constable Colonna commissioned not only the *machine*, but prints of them as well, which were pulled well before the displays were completed, and distributed to a local and international audience. The China prints

were a tangible sign that the 'Gran Contestabile del Regno di Napoli' remained a prominent figure in Roman society, lending luster to the absent monarch in the process.

The iconography of the China firework *machine* usually alluded to Naples, its history, or the king of Two Sicilies. The earlier prints often commemorated martial feats, or used classical mythology and literature to glorify the monarch. In later years, the use of the ceremony as a vehicle for political propaganda gradually waned: the excavations and discoveries at Herculaneum, the opening of the Palazzo Farnese as a museum of Roman antiquities, and a balloon ascent, were then adequate subjects. The architects could use the China commissions to realise more extravagant or 'advanced' schemes than allowed in more permanent buildings. Le Lorrain's designs of the late 1740s, for example, herald the coming

shift in style toward Neoclassicism, while several of Paolo Posi's designs reflect contemporary infatuation with *chinoiserie*.

The series of China prints commences in 1722, when the ceremony was revived after a twenty-two-year hiatus engendered by the War of Spanish Succession, and ends in 1786, two years before Ferdinand IV permanently suspended public payment of the tribute. Altogether, 106 prints were issued (no prints were issued in the years 1734–1737, 1768, 1777, 1779–1781, 1783–1784, 1786–1787). A few designers, notably Hutin, Le Lorrain, Parrocel, and their fellow *pensionnaires*, etched their own plates, otherwise commercial printmakers documented the *macchine*: Francesco Aquila, Francesco Barbazza, Bartolomeo de Petri, Domenico Franceschini, Girolamo Frezza, Gasparo Massi, Giuseppe Pozzi, Andrea Rossi, G.B. Sintes, Miguel Sorellò, Filippo Vasconi, and Giuseppe Vasi.

According to documents in the Archivio Colonna in Rome studied by John Moore, large numbers of impressions were pulled and distributed each year. In 1759, for example, the records of the bookkeeper's office account for 7084 impressions on paper and twelve on satin, of which only a small fraction (17.48 percent) was distributed by post or given to guests attending the two evenings' festivities in the Farnese palace. The bulk of the prints was freely distributed to the Roman populace. For that reason, aggravated by the ephemeral nature and size of the prints, the long period during which they were produced, and the disinterest of collectors until recent times, it is not surprising that few substantial collections of China prints should survive.

Three bound albums of China prints are frequently consulted: Biblioteca Casanatense, Rome (shelfmark 20 B-I-17), containing some eighty-five prints (to 1773) mixed with prints of other Roman festival architecture; Pierpont Morgan Library (Ac. 76233), formerly in the Mellon collection, containing one hundred China prints, again mixed with others; and Harvard University (Typ. 625.63.712), formerly in the Contessa Laetitia Pecci-Blunt library, containing fifty-three prints. Among collections of loose prints, the following are notable: Getty Research Institute, possessing 103 of the 106 prints; Canadian Centre for Architecture, Montreal, a group of fifty-six prints (cf. *Exploring Rome: Piranesi and His Contemporaries*, exhibition catalogue, New York & Montreal 1994, nos.9–12); Kunstbibliothek, Berlin, a group of forty-seven prints (*Katalog der Ornamentstichsammlung*, 1939, no.3069). Collections of uncertain size are in the Danske Kunstindustrimuseum, Copenhagen (reported by Svend Erikson, *Early Neo-Classicism in France*, London 1974, p.283) and the McNay Art Museum, San

Antonio, Texas, and at Rome in the Biblioteca dell'Istituto Nazionale d'Archeologia e Storia dell'arte, Gabinetto comunale delle Stampe, Museo di Roma, and Istituto nazionale per la Grafica.

As interest has developed in ephemeral architecture and in festivals generally, three groups of China prints have been seen on the market, one offered by E.P. Goldschmidt, *Catalogue 169* (London circa 1989), item 80 (thirty prints priced \$40,000), another in the dispersal of the Giannalisa Feltrinelli collection (sold Christie's, London, 3 December 1997, lot 340) subsequently offered by Ars Libri, *Special Bulletin 103: Architecture* (Boston 1998), no.191 (fifty-two prints priced \$32,000), and the third in our *List 3* (London 1988), item 1 (fifty-six prints priced £40,000). Judging by the degree of interest now taken in these prints by the decorative print trade, collectors and institutions are unlikely to enjoy many more opportunities to complete their holdings or to acquire representative prints.

Abbreviated References

Corpus delle Feste a Roma

Corpus delle Feste a Roma, 2: Il Settecento e l'Ottocento, edited by Marcello Fagiolo, Rome 1997

La Festa a Roma

La Festa a Roma dal Rinascimento al 1870, exhibition catalogue edited by Marcello Fagiolo (Rome, Palazzo Venezia, 23 May–15 September 1997), Turin 1997

Gori Sassoli

Mario Gori Sassoli, *Della 'China' e di altre 'macchine di gioia'*. *Apparati Architetonici per fuochi d'artificio a Roma nel Settecento*, exhibition catalogue (Rome, Istituto Nazionale per la Grafica, Gabinetto delle stampe, 24 March–28 May 1994), Rome 1994

Moore

John E. Moore, 'Prints, Salami, and Cheese: Savouring the Roman Festival of the China', in *The Art Bulletin*, volume 77 (December 1995), pp.584–608

Pinto

John Pinto, 'Nicola Michetti and ephemeral design in eighteenth-century Rome', in *Studies in Italian Art and Architecture*, edited by H.A. Millon, Cambridge, MA 1980, pp.289–302

Scalabrioni

Luisa Scalabrioni, *Giuseppe Vasi 1710–1782*, Rome 1981

Pontificate of Innocent XIII

1723

1–2. *Prima macchina per la China con 'Il tempio della Gloria'*

Erected in the Piazza SS. Apostoli

Alessandro Specchi, architect

Girolamo Frezza, printmaker

315 × 198mm platemark

Gori Sassoli 1994, no.3; *La Festa a Roma II*, p.173

(detail reproduced)

Seconda macchina per la China con 'Il tempio della Vittoria'

Erected in the Piazza SS. Apostoli

Alessandro Specchi, architect

Giovanni Battista Sintès, printmaker

315 × 195mm platemark (the two prints imposed on a single sheet, 458 × 670mm)

Margins foxed, second print lightly spotted, otherwise well-preserved impressions

Gori Sassoli 1994, no.4; *Corpus delle Feste a Roma* pp.45–46

£ 800 (the pair)

Pontificate of Benedict XIII

1724

3. *Prima macchina per la China con 'Il tempio delle Virtù'*

Erected in the Piazza SS. Apostoli, 8–9 September

Alessandro Specchi, architect

Francesco Aquila, printmaker

380 × 475mm platemark (450 × 660mm sheet)

Excellent impression with wiping scratches on an untrimmed and unfolded sheet

Gori Sassoli 1994 no.5; *La Festa a Roma II*, p.178

(detail reproduced)

£ 1100

4. *Seconda macchina per la China con 'Il tempio dell'Onore'*

Erected in the Piazza SS. Apostoli

Alessandro Specchi, architect

Francesco Aquila, printmaker

380 × 475mm platemark (460 × 665mm sheet)

Excellent impression with wiping scratches on an untrimmed and unfolded sheet

Gori Sassoli 1994 no.6; *Corpus delle Feste a Roma* pp.49–50

£ 1100

1725

5. *Prima macchina per la China con Mercurio pacifero col Tevere e il Danubio*

Erected in the Piazza SS. Apostoli

Alessandro Specchi, architect

Francesco Aquila, printmaker

370 × 458mm platemark (460 × 660mm sheet)



114. 'Il Tempio della Gloria', a pyrotechnical machine designed by Alessandro Specchi in 1723 (item 1)

Excellent impression with wiping scratches on an untrimmed and unfolded sheet

Gori Sassoli 1994 no.7; *La Festa a Roma II*, p.252

(detail reproduced)

£ 1100

6. *Seconda macchina per la China con 'Il tempio della Pace e della Concordia'*

Erected in the Piazza SS. Apostoli

Alessandro Specchi, architect

Gaspere Massi, printmaker

372 × 468mm platemark (455 × 655mm sheet)

Excellent impression on an untrimmed and unfolded sheet

Gori Sassoli 1994 no.8; *Corpus delle Feste a Roma* pp.55–56

£ 1100

1757

18. *Seconda macchina per la Chinea con una 'Fortezza approntata a Cuccagna'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Pozzi, printmaker

365 × 520mm platemark (455 × 645mm sheet)

Short unrepaired tear in margin, otherwise an excellent impression on an untrimmed and unfolded sheet

Red Colonna inkstamp on verso (lower right corner)

Gori Sassoli 1994 no.64; Moore 1995 p.594, fig.11; *La Festa a Roma II*, p.179; *Corpus delle Feste a Roma* p.156

£ 1100

See reproduction below

Pontificate of Clement XIII

1758

19. *Prima macchina per la Chinea con una 'Deliziosa con giardini pensili'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Pozzi, printmaker

375 × 523mm platemark (455 × 667mm sheet)

Unrepaired tears in margins, light stain confined to a margin

Red Colonna inkstamp on verso (upper right corner)

Gori Sassoli 1994 no.65; *La Festa a Roma II*, pp.162, 168, 174 (details reproduced); *Corpus delle Feste a Roma* pp.165–166

£ 900

1759

20. *Seconda macchina per la Chinea con una 'Deliziosa con scena bacchanale'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

385 × 535mm platemark (452 × 668mm sheet)

Three repaired tears within the platemark, rubbed centre fold

Black Colonna inkstamp on verso (lower right corner)

Scalabrini 1981 no.335; Gori Sassoli 1994 no.68; Moore 1995 p.585, fig.2; *La Festa a Roma II*, p.160 (detail reproduced);

Corpus delle Feste a Roma p.167

£ 700



1763

21. *Prima macchina per la Chineza con 'I templi di Apollo e Diana'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

408 × 552mm platemark (455 × 660mm sheet)

Centre crease, otherwise in good state of preservation

Scalabrini 1981 no.342; Gori Sassoli 1994 no.75; *La Festa**a Roma* I, no.C-88; II, pp.157, 158 (details reproduced);

Corpus delle Feste a Roma pp.173-174

£ 850

1764

22. *Seconda macchina per la Chineza con una galleria e un banchetto notturno*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

402 × 538mm platemark (455 × 647mm sheet)

Unrepaired tears in margins, overall staining

Scalabrini 1981 no.345; Gori Sassoli 1994 no.78; *La Festa**a Roma* II, pp.196, 230; Corpus delle Feste a Roma p.178

£ 600

1766

23. *Prima macchina per la Chineza con la Reggia di Orfeo*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

395 × 542mm platemark (455 × 665mm sheet)

Two vertical repaired tears, folds, stained in margin

Scalabrini 1981 no.348; Gori Sassoli 1994 no.81; *La Festa**a Roma* I, no.C-90; II, pp.52, 253; pp.178-179

£ 850

Pontificate of Clement XIV

1770

24. *Prima macchina per la Chineza con un 'Edificio antico per i commerci'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

405 × 560mm platemark (455 × 665mm sheet)

Light stain in upper corner, short unrepaired tears in margins

Scalabrini 1981 no.353; Gori Sassoli 1994 no.87; Corpus delle

Feste a Roma p.198

£ 700

1771

25. *Prima macchina per la Chineza rappresentante 'Il tempio di Esculapio'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

402 × 548mm platemark (460 × 660mm sheet)

Light stains, tears in margins

Scalabrini 1981 no.355; Gori Sassoli 1994 no.89; *La Festa**a Roma* I, no.C-97

£ 700

26. *Seconda macchina per la Chineza con una 'Deliziosa dedicata a Bacco'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

400 × 550mm platemark (455 × 660mm sheet)

Stain in corner (lower right), an unrepaired tear just inside platemark

Not in Scalabrini; Gori Sassoli 1994 no.90; *La Festa a Roma* II,

pp.253, 271; Corpus delle Feste a Roma p.200

£ 700

1773

27. *Prima macchina per la Chineza con 'Un tempio dedicato alla Pace'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

386 × 517mm platemark (455 × 660mm sheet)

Insignificant stain in background, otherwise an excellent

impression on an untrimmed and unfolded sheet

Scalabrini 1981 no.358; Gori Sassoli 1994 no.93

£ 1000

28. *Seconda macchina per la Chineza con la 'Preparazione della Triaca a Venezia'*

Erected in the Piazza Farnese

Paolo Posi, architect

Giuseppe Palazzi, draughtsman

Giuseppe Vasi, printmaker

388 × 520mm platemark (455 × 665mm sheet)

Light stain in upper margin just touching platemark

Scalabrini 1981 no.359; Gori Sassoli 1994 no.94; *La Festa**a Roma* II, p.160 (detail reproduced); Corpus delle Feste a

Roma p.204

£ 950

Opposite 114. A pyrotechnical machine exploded in the Piazza Farnese in 1776, engraved by Giuseppe Vasi (item 31)

29. *Prima macchina per la Chinea con 'Ercole e il drago degli Orti delle Esperidi'*

Erected in the Piazza Farnese
 Paolo Posi, architect
 Giuseppe Palazzi, draughtsman
 Giuseppe Vasi, printmaker
 395 × 518mm platemark (460 × 635mm sheet)
 Few insignificant ink spots, generally in very good state of preservation
 Scalabroni 1981 no.360; Gori Sassoli 1994 no.95; *La Festa a Roma II*, p.178 (detail reproduced)
 £ 1000

30. *Seconda macchina per la Chinea rappresentante una villa antica con scena di giostra*

Erected in the Piazza Farnese
 Paolo Posi, architect
 Giuseppe Palazzi, draughtsman
 Giuseppe Vasi, printmaker
 396 × 518mm platemark (455 × 665mm sheet)
 Excellent impression on an untrimmed and unfolded sheet
 Scalabroni 1981 no.361; Gori Sassoli 1994 no.96; *Corpus delle Feste a Roma* pp.207–208
 £ 1100

Pontificate of Pius VI

31. *Prima macchina per la Chinea con una 'Deliziosa' per i pubblica divertimenti*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect and draughtsman
 Giuseppe Vasi, printmaker
 510 × 385mm platemark (630 × 455mm sheet)
 Light stain in upper margin, otherwise a very good impression, uncut and unfolded
 Scalabroni 1981 no.364; Gori Sassoli 1994 no.99; *La Festa a Roma II*, pp.178, 242, 254 (details reproduced)
 £ 1000

See reproduction on page 175

32. *Seconda macchina per la Chinea con un 'Edificio per l'estrazione del Lotto'*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect and draughtsman
 Giuseppe Vasi, printmaker
 510 × 385mm platemark (662 × 455mm sheet)
 Stain in margin, otherwise a very good impression, uncut and unfolded
 Scalabroni 1981 no.365; Gori Sassoli 1994 no.100; *La Festa a Roma II*, pp.160, 189 (details reproduced); *Corpus delle Feste a Roma* 221–222
 £ 1000

33. *Prima macchina per la Chinea con un 'Belvedere in villa'*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect and draughtsman
 Giuseppe Vasi, printmaker
 515 × 385mm platemark (650 × 455mm sheet)
 Unobtrusive small ink spots, folds
 Scalabroni 1981 no.366; Gori Sassoli 1994 no.101; *La Festa a Roma II*, pp.176 (fig.7), 179 (details reproduced); *Corpus delle Feste a Roma* pp.223–224
 £ 950

34. *Prima macchina per la Chinea con 'Il tempio di Giano' eretto da Numa Pompilio*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect
 Francesco Barbazza, printmaker
 523 × 382mm platemark (640 × 450mm sheet)
 Folds, otherwise the untrimmed sheet is in good state of preservation
 Gori Sassoli 1994 no.103; *Corpus delle Feste a Roma* p.229
 £ 800

35. *Prima macchina per la Chinea con il tempio di Giove eretto da Tarquinio Prisco*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect
 Francesco Barbazza, printmaker
 515 × 370mm platemark (670 × 458mm sheet)
 Stained in upper right corner, otherwise in good state of preservation
 Gori Sassoli 1994 no.105
 £ 1000

36. *Seconda macchina per la Chinea con un 'Edificio di delizia' con un pallone aerostatico*

Erected in the Piazza SS. Apostoli
 Giuseppe Palazzi, architect
 Francesco Barbazza, printmaker
 515 × 375mm platemark (665 × 460mm sheet)
 Stained in upper right corner, otherwise in good state of preservation
 Gori Sassoli 1994 no.106; *La Festa a Roma II*, pp.54, 239 (details reproduced); *Corpus delle Feste a Roma* pp.232–233
 £ 1000

Opposite 114. A pyrotechnical machine featuring an aeronautical balloon, exploded in the Piazza Farnese in 1785, engraved by Francesco Barbazza (item 36)

ROSA, Salvator

115. *Salvatoris Rosa varia et concinna delineamenta* [title on first of the 'Figurine' prints].

[Rome, publisher not named, *circa* 1780]

Folio album (sheets 485 × 380mm), set of eighty-five engravings by Carlo Antonini imposed on thirty-six leaves (of which four double-page), printed in black ink on thick paper watermarked with a fleur-de-lys within a circle between initials BV and countermark *Vittori* (like Heawood nos.1588, 1602). The watermark of the binder's endpapers is a fleur-de-lys within a circle with initials GFS beneath.

Two early repairs in margins, three of the large plates trimmed by binder along one edge, nonetheless a very attractive copy.

In a contemporary Italian half-calf binding, decorative paste-paper over covers, lettering piece on spine *Salv. Rosa Disce* (abrasions and stains).

£ 2650

An album of copies by the reproductive printmaker Carlo Antonini (*fl.* 1740–1821) of Salvator Rosa's etched *oeuvre*, so closely executed (in the same direction and approximately the same size), that the copies are frequently mistaken for restrikes of the originals. The eighty-five subjects are precisely those which Rosa himself selected to market together as a set and the order of presentation and the imposition of the matrices replicates the typical 'Rosa album' (see Antony Griffiths, 'On some albums of etchings by Salvator Rosa', in *Print Quarterly* 9, 1992, pp.252–260).

Bound first (ff.1–16) are the sixty-two small prints comprising the 'Figurine' series (imposed four per folio, except two prints on f.16), with Rosa's dedication to Carlo de' Rossi erased from the frontispiece and 'Salvatoris Rosa varia et concinna delineamenta' substituted. Next are the six other small prints (imposed in pairs on three leaves): (f.17) the Battling Tritons nos.1 and 2, (f.18) Battling Tritons no.3 and River Gods no.1, (f.19) Piping Satyr and River Gods no.2. The seventeen large prints are then presented according to size (the last four are double-page prints with centre fold hinged on a guard): (f.20) Jason and the Dragon, (f.21) Albert, a disciple of St. William of Maleval, (f.22) Glaucus and Scylla, (f.23) Apollo and the Cumaean Sibyl, (f.24) Ceres and Phytalus, (f.25) St. William of Maleval, (f.26) The Dream of Aeneas, (f.27) Alexander in the Studio of Apelles, (f.28) Diogenes casting away his Bowl, (f.29) Democritus in

Mediation, (f.30) Diogenes and Alexander, (f.31) The Academy of Plato, (f.32) The Genius of Salvator Rosa, (f.33) The Death of Atilius Regulus, (f.34) The Crucifixion of Polycrates, (f.35) The Rescue of the Infant Oedipus, and (f.36) The Fall of the Giants (compare Cicognara 2099).

The publication is evidence of Rosa's high reputation and the strength of demand for his prints more than one hundred years after his death. Impressions taken from the reworked original matrices continued to be printed and marketed as a set, initially by Rosa's heirs, after 1797 by the *Calcografia* in Rome. Those 'genuine' Rosa albums either offered feeble competition to Antonini, or there was sufficient demand for rival editions.

Antonini's matrices were also struck in sanguine ink and the set issued as *Serie dei LXXXV disegni in varie grandezze composti dal celebre pittore Salvator Rosa pubblicati ed incisi da Carlo Antonini* by the Roman publisher Arcangelo Casaletti, in 1780. The Casaletti issue contains a letterpress title-page and a dedication to count Stanislaw Kostka Potocki by the printmaker Carlo Antonini, dated 27 April 1780. The copy of that issue in the Victoria & Albert Museum is printed on another paper made by the Vittori mill (see above); one in the Metropolitan Museum of Art (described by Peter Tomary, *Salvator Rosa, his etchings and engravings after his work*, exhibition catalogue, Ringling Museum of Art, Sarasota 1971, no.10) is printed on paper with watermark 'Fleur de lys in a circle surmounted by a lozenge'. Other sets with title-page and printed in sanguine ink are in the Biblioteca dell' Istituto di archeologia e storia dell' arte, Rome (*Primo catalogo collettivo delle biblioteche italiane*, Rome 1967, 5–6936) and Harvard (RLIN record).

REFERENCES: Giampiero Bozzolato, *Le incisioni di Salvator Rosa* (Padua 1973), p.222; Mario Rotili, *Salvator Rosa incisore* (Naples 1974), p.128; Richard W. Wallace, *The Etchings of Salvator Rosa* (Princeton 1979), p.332; *The Illustrated Bartsch, 45: Commentary* (New York 1990), Appendix IX (and entries for individual prints)

Opposite 115. Reproductive prints by Carlo Antonini, an imitation of the typical 'Salvator Rosa album'



S., G.

116. *Erste Linien der Häuser-Baukunst. Ein Unterrichts-Buch für Anfänger und Liebhaber dieser Wissenschaft, von G. S. Nebst einer Beschreibung zweener holzersparender Stubenöfen für den Landmann, als Anhang. Mit sechs Kupferabdrücken.*

Leipzig, Christian Gottlieb Hertel, 1790

Octavo, (119)ff. signed *⁶ (- 1, cancelled) A-O⁸ P² (blank P²), paginated (10) 1-226 (2), plus six numbered folding plates (largest 170 × 280mm platemark), one gathering included in duplicate by binders' error.

Title inscribed *Ex Bibl. Lycei Carolini*; old ink stamp of initials IP. Faint waterstain in lower corner, otherwise in good state of preservation.

In a contemporary German half-calf binding, sides covered by yellow patterned paste-paper, edges painted red, yellow silk page marker.

£ 650

A practical handbook specifically prepared for indigent readers offering in 193 numbered chapters concise discussions of building materials, principles and instructions for laying foundations, fabricating timber frames, roofs, windows, doors, etc., erecting stables and other domestic outbuildings, not omitting 'Von der Schönheit der Gebäude' (pp.160-163). The illustrations show timber roofs, stairs, plans and elevations, and the construction of two types of efficient wood-burning stoves.

The author conceals his identity behind the initials G.S., possibly out of modesty, perhaps because he has modelled his handbook upon the popular *Erste Gründe der bürgerlichen Baukunst* of Lorenz Suckow (1722-1801), then already in its third edition (first at Jena in 1751). No reprint of the present manual can be traced.

There is a copy of this book in the printed catalogue of the Bayerische Staatsbibliothek at Munich (volume 12, p.69); no other copy can be located, and we find no bibliography recording it.

SAAVEDRA FAJARDO,
Diego de

117. *Idea de un principe político Christiano representada en cien empresas.*

Munich, Nikolaus Heinrich, 1640

Quarto, (364)ff. signed)(4 §⁴ A-Z⁴ a-z⁴ aa-zz⁴ aaa-vvv⁴ and paginated (16) 1-712 (irregularities in numeration), including engraved title-page (a letterpress slip pasted over engraved lettering inside the arch, see below), an engraved emblem accompanying the author's 'Al Letor', and series of 101 emblems by Jan II Sadeler printed with the text (each *circa* 145 × 120mm, two prints in quire aaa transposed and corrected by paste-on cancels).

Occasional spotting and other minor defects.

Bound in contemporary German calf, back gilt (neatly repaired).

£ 5400

First edition of a treatise on kingship and statecraft, known as a 'Christian reply to Machiavelli', and widely regarded as the finest Golden Age treatise on political science after the *Política de Dios* of Quevedo and the works of Gracián. The work is crafted as an anthology of 101 engraved *empresas* or symbolic devices, each one expressing the statements and conclusions of an accompanying chapter. The innovative form proved immensely popular: the book was translated into Latin and most European languages and constantly reprinted for the next hundred years, and it gave rise to many imitations.

The author (1584-1648), one of the most capable diplomats in Europe, was successively ambassador to Rome and to Germany, and plenipotentiary representative to the peace conference of Münster (1643). Between 1633 and 1640 Saavedra was involved in negotiations at the Bavarian court and for convenience sent his treatise for publication at the Munich press of Nikolaus Heinrich. The entire series of illustrations was engraved locally by the printmaker Jan II Sadeler (1588-1665), whose signature occurs on the title and *empresas* XX and XC (cf. Hollstein, *Dutch*, XXI, p.94, nos.13-112, and *German*, XXXVII, p.31, nos.38-137, both entries incorrectly calling for ninety-nine emblems only). Copies are recorded with and without the second emblem ('Ad omnia', on folio A4 recto) and with and without a final two-leaf gathering listing errata. The second emblem is printed in this

117. Unrecorded issue with title altered
by paste-on cancel

1693. J.



IDEA
DE VN PRINCIPE
POLITICO CHRISTIANO
Representada en cien Empresas,
DEDICADA
AL PRINCIPE DE LAS ESPAÑAS
NUESTRO SENOR
POR
DON DIEGO SAAVEDRA
FAJARDO, Caballero del habito
de Santiago, del Consejo de su Ma-
gestad en el supremo de las In-
dias, su Embajador Extraordina-
rio en Mantua, i Esquizaros, i su
Plenipotenciario por la Casa, i
Cireulo de Borgoña en Ratisbona

EN MONACO
En la emprenta
de
Nicolao Enrico, a 1.º de Marzo
1640.

VIRTUTEM
EX ME.

EX ME LABOREM
ET FORTVNAM.

H22.

copy; no errata leaves are present.

The engraved title is dated 1 March 1640 in the metal and the author's dedication at Vienna, 10 July 1640, which is the approximate date of original issue. The present copy apparently belongs to a subsequent issue of the sheets: the lettering inside the arch of the engraved title has been cancelled by a letterpress slip elaborating Saavedra's list of honours. The author is now additionally identified as 'Caballero del habito de Santiago' (an honour granted by royal decree on 18 September 1640, cf. Diego Saavedra Fajardo, *Obras completas*, edited by Angel González Palencia, Madrid 1946, p.81) and 'Plenipotenciario por la Casa, i Cireulo de Borgoña en Ratisbona' (i.e. at the Diet of Regensburg in 1640). We can trace no other copy similarly altered.

REFERENCES: Antonio Palau, *Manual del librero hispano-americano* (Barcelona 1966), 283441; John Landwehr, *German Emblem Books 1531–1888. A bibliography* (Utrecht 1972), 515 (copy without errata); Mario Praz, *Studies in Seventeenth-century Imagery* (second edition Rome 1975), pp.191–192 with illustration p.483; John Alden & Dennis Landis, *European Americana 1601–1650* (New York 1982), no.640/166; Pedro F. Campa, *Emblematica Hispanica* (Durham 1990), pp.73–74; British Library, *Catalogue of Books printed in the German-speaking countries... from 1601 to 1700* (1994), S–5

SABBATINI, Nicola

118. *Pratica di fabricar scene, e machine ne' teatri... Ristampata di nouo coll' aggiunta del secondo libro.*

Ravenna, Pietro de' Paoli & Giovanni Battista Giovannelli, 1638 (colophon 1637)

Folio, (90)ff. signed a⁶ A–X⁴ and paginated (12) 1–168, numerous woodcut illustrations printed with the text.

Purple ink stamps '540' and '541' on title-page and in margins of preliminaries. Minor insect damage, otherwise a large and well-preserved copy.

Bound in contemporary cartonnage.

£ 20,000

The first separate treatise on the making of theatrical scenes and machines, written by an engineer and scenographer of Pesaro, architect of the Teatro del Sole in that city. The first half of the book (previously printed at Pesaro in 1637) deals mainly with auditorium construction and contains an early description of the proscenium arch; in the second, previously unpublished part, Sabbatini reveals the secrets of the elaborate effects required for shows at the Italian ducal courts: rapid shifts of scenery (including *periaktoi*), devices for producing waves which rise and fall, conflagrations, buildings which collapse, etc. (*The Renaissance Stage. Documents of Serlio, Sabbatini and Furttenbach*, edited by Barnard Hewitt, Coral Gables 1958, pp.37–177, introduction and English translation).

REFERENCES: Cicognara 780; *Katalog der Ornamentstichsammlung*, Berlin (1939) 2786; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Studi e documenti di architettura, 9–10 (Florence 1979), p.391; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, 405

SAINT-GLAS, Pierre de

119. *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 (each circa 70 × 75mm) and one full-page engraving printed with the text.

In good state of preservation.

Bound in contemporary calf, back decorated in gilt (joints cracked).

£ 675

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



118. A handbook of stage practice revealing the secrets of the elaborate effects required for shows at the Italian ducal courts. These woodcuts illustrate chapters on the problems of representing shadows

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, and is typical of the collection.

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 svollo proprio’); another is for Monsieur Payelle, *avocat au Parlement & en tous les Conseils du Roy*; and the remainder are for anonymous individuals (F.W.H. Hollstein, *German Etchings Engravings Woodcuts*, XIIA, Amsterdam 1983, p.128, nos.60–69; Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe 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 Guillaume 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: V.F. Goldsmith, *A Short Title Catalogue of French Books 1601–1700 in the library of the British Museum* (Folkestone & London 1969–1973), S–123; Mario Praz, *Studies in Seventeenth-century Imagery* (second edition Rome 1975), pp.485–486; John Landwehr, *French, Italian, Spanish, and Portuguese Books of Devices and Emblems 1534–1827. A Bibliography* (Utrecht 1976), 66; William Heckscher & Agnes Sherman, *Emblem Books in the Princeton University Library. Short-title catalogue* (1984), 683; Hester M. Black & David Weston, *Short-title Catalogue of Emblem Books in the Stirling Maxwell Collection* (Aldershot 1988), 1452; three copies (Folger, Princeton, Illinois) are reported to the National Union Catalog (volume 514, p.511)

[SALVADORI, Andrea]

120. *Le Fonti d' Ardena festa d' arme, e di ballo; fatta in Firenze da dodici Signori Accademici Rugginosi il carneuale dell' anno 1623. Nel principato del Sig. Alessandro del Nero. Inuentione del Sig. Andrea Saluadori. Descritta dal Rugginoso Percosso.*

Florence, Pietro Cecconcelli, 1623

Quarto, (26)ff. signed A–E⁴ F⁶ (blank F⁶), not foliated or paginated, woodcut printer's device on title-page, two woodcut initials, head- and tail-piece.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331); from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1270). Some light spotting, but a good, mostly unopened copy.

Bound in 19th-century calf-backed boards (headcap chipped).

£ 1250

Description of a carnival entertainment (tournament and dance) performed by the Accademici Rugginosi in the Palazzo della Gherardesca (Casa Rinaldi), in the presence of the court, on 3 February 1622 (*stile fiorentino*). The music was composed by Marco da Gagliano (now lost, cf. *The New Groves*, 7, p.85) and the scenery (if we may rely on Cesare Tinghi) was designed by Giulio Parigi.

The secretary of the academy, 'Percosso', who signs the dedication to their patron, Guidobaldo, prince of Urbino, has been variously identified as Ridolfi Campeggi and as Simone Carlo Rondinelli. He describes the scenography and costumes and names the players: Alessandro del Nero, Carlo Rinuccini, and Ugo Rinaldi were 'Cavalieri dello Sdegno'; Francesco Nasi, Giulio Vitelli, and Tommaso Rinuccini were 'Cavalieri d' Amore'; and Agnolo Guicciardini, Arrigo Monticchi, Cosimo Bargellini, Giovanni Corsi, and Lorenzo Strozzi were 'Gentilhuomini in abito di Dame'. At the conclusion of the spectacle, the academicians mounted their horses and with musical accompaniment paraded through the streets of Florence.

Printed at the end of the volume is an address 'Lo Stampator à chi Legge' in which the printer says he had intended to include in the book 'un disegno in Rame della Scena, e del Ballo' and also the music, but could not owing to 'la strettezza del tempo'. Another edition providing the *argomento* and libretto only (without any account of the action, scenes, and costumes, also without an illustration)

was published simultaneously (copy in British Library, shelfmark 11427 f.14, cf. Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800*, Cuneo 1990, 10768).

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, p.292 (uncertain edition); Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637* (Florence 1905), pp.164–168; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), 750; *Il Luogo teatrale a Firenze*, exhibition catalogue Palazzo Medici Riccardi (Florence 1975), no.6:12:3; British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.813; R.L. Bruni & D.W. Evans, *Italian 17th-century Books in Cambridge Libraries* (Florence 1997), 4828

SALVIO, Alessandro

121. *Trattato dell' inventione 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), 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, contemporary annotations emending the text according to the printed errata, contemporary inscription on the penultimate leaf (see below); modern ink stamp on endpaper of Robert Blass of Zürich (sale Christie's, London, 8 May 1992, lot 55). Margins lightly browned and stained, other minor defects, but still a good copy.

Bound in contemporary vellum over boards, gilt stamp of a demi-dragon on spine, edges stained green.

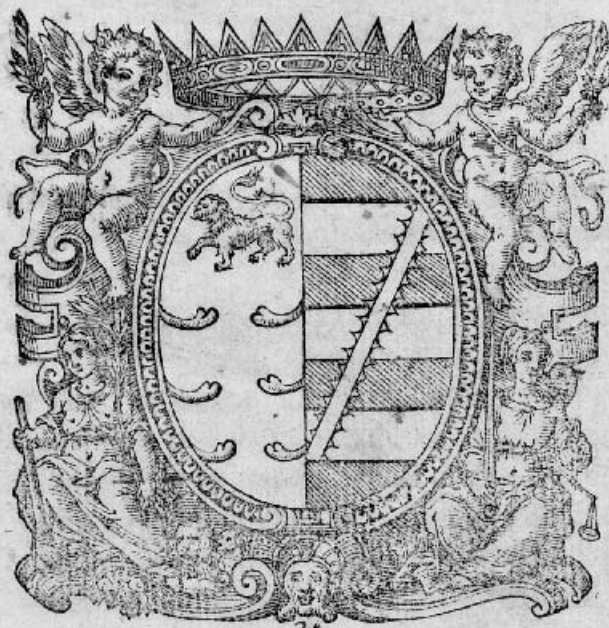
£ 1950

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, ownership stamp on title-page, and a warning 'To the book thief' inscribed on

Opposite 121. From the library of the 'Maecenas of Chess', Giacomo Boncompagni

TRATTATO.
DELL'INVENTIONE
ET ARTE LIBERALE
DEL GIOCO DI SCACCHI
DEL DOTTOR ALESSANDRO
Salvio Napolitano.

Diuiso in Discorsi, Sbaratti, e Partiti.
CON PRIVILEGIO.



IN NAPOLI,
Appresso Gio. Battista Sottile. M D C I I I I.

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’ inscribed on front paste-down (see 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 (H.J.R. 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’ (H.J.R. 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: A. Van der Linde, *Geschichte und Litteratur des Schachspiels*, I (Berlin 1874), p.369; Van der Linde, *Das Erste Jahrtausend der Schachlitteratur* (Berlin 1881), 2233; *Bibliotheca Van der Linde-Nijmeijeriana: A Catalogue of the Chess Collection in the Royal Library* (The Hague 1955), 382; Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1972–1984), VII, p.75; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.815

SANDEUS, Felinus

122. *Epitoma de Regno Apulie et Sicilie.*

[Rome, Sigismondo Mayr & Johann Besicken, after 13 April 1495]

Quarto, (46)ff. signed a⁸ b–f⁶ g⁸, not paginated or foliated, woodcut initials.

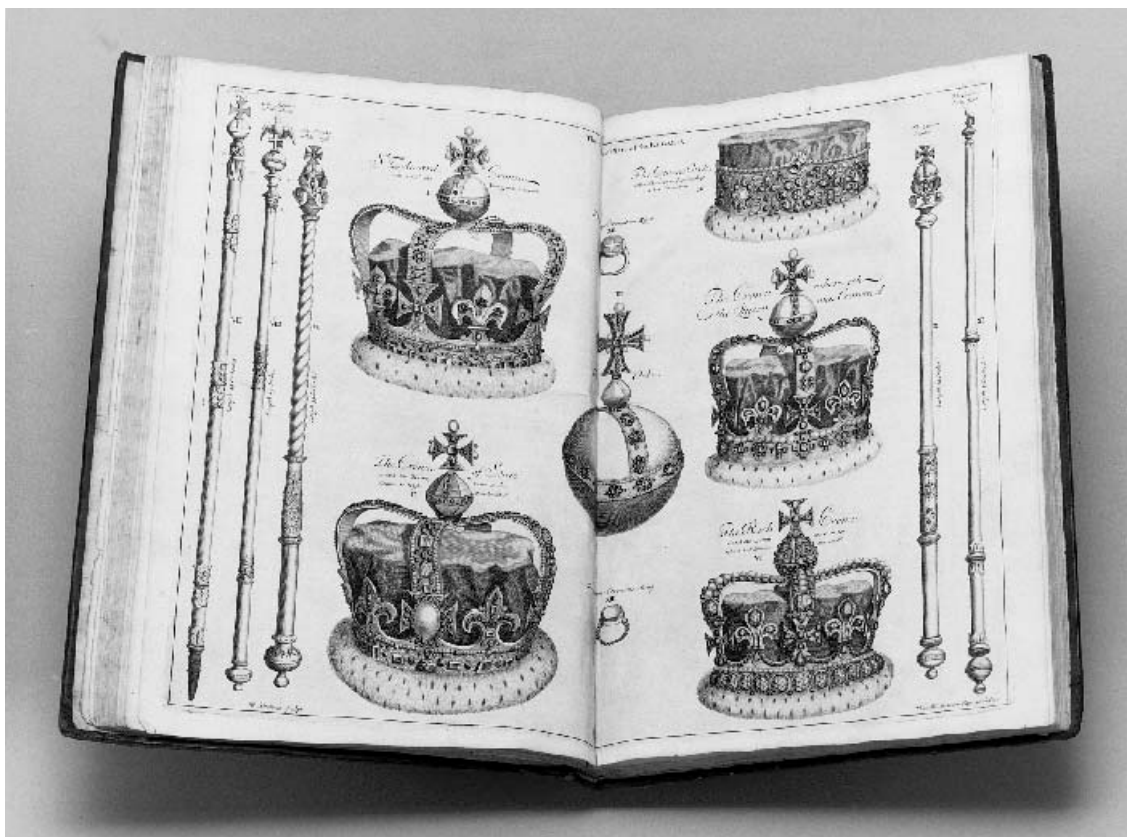
Folio a1 laid to stronger paper and reversed by the binder, margins of folios a2 and a3 repaired with loss of a few letters, the final leaf also laid.

In a modern vellum binding.

£ 1350

A chronicle of Apulja and Sicily from 537AD to 1494 by a canon lawyer from Reggio nell’ Emilia (1444–1503) who rose through the academic hierarchy at Ferrara, Pisa, and Rome, to become bishop of Adria (Atri) and Penna in the provinces of Teramo and Pescara (Gino Arrighi, *Felino Sandei, canonista e umanista*, Lucca 1987, pp.24–25). The author’s sources were the standard humanist historians, Biondo, Platina, Poggio, Giustinian, scraps of information obtained from travellers, and his own observations during a visit to the Kingdom, in 1494, on an embassy for Pope Alexander VI (Eric Cochrane, *Historians and Historiography in the Italian Renaissance*, Chicago 1981, pp.154–155).

The book was published against Sandeo’s express prohibition by Michele Ferno, a pupil of Pomponio Leto. Ferno dedicates the edition to his teacher (13 April 1495) and justifies his conduct toward Sandeo in a letter printed at the end. Two settings of folio a1 verso are recorded; the present copy conforms to Pellechet 4765a, by identifying Ferno as ‘Mediolanensis’ in the ‘Ad Lectorem’ and having the reading (line 5) ‘Coeci’ (vs. ‘Ceci’). The text was reprinted by Wechel at Hannover in 1611 and as ‘De regibus Siciliae et Apuliae’ in Graevius’ compendium.



123. Regalia worn at the coronation of James II, engraved by William Sherwin

REFERENCES: Carlo Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881–1886), 3864; British Museum, *Catalogue of Books printed in the XVth Century* (reprint London 1963), IV, p.140; *Indice generale degli incunaboli delle Biblioteche d' Italia* (Rome 1972), 8650 (cf. Alfredo Cioni, *Giunte e correzioni al 'Indice generale degli incunaboli'*, Florence 1960, pp.24–25); Frederick R. Goff, *Incunabula in American Libraries. A Third census* (Millwood 1973), S–143

SANDFORD, Francis

123. *The History of the Coronation Of the Most High, Most Mighty, and Most Excellent Monarch, James II... in the Collegiate Church of St. Peter in the City of Westminster, on Thursday the 23 of April, being the Festival of*

St. George, in the Year of Our Lord 1685. With an Exact Account of the several Preparations in Order thereunto, Their Majesties most Splendid Processions, and their Royal and Magnificent Feast in Westminster-Hall.

London, Thomas Newcomb, 1687

Folio, (74)ff. signed a–c² A–Z² Aa–Ll² and paginated (12) 1–135 (1), plus twenty-nine double-page and one full-page engraving (four engraved illustrations, engraved and woodcut ornaments, are printed with the text).

The W.R.H. Jeudwine copy (sale Bloomsbury Book Auctions, London, 29 November 1984, lot 166). Several clean, unrepaired tears in lower margins and a tear in centre fold of a plate (repaired without loss), tiny hole in one plate owing to an oxydised droplet of ink, otherwise in very good state of preservation.

Bound in contemporary English calf (rebacked utilizing the original gilt-decorated leather).

£ 2950

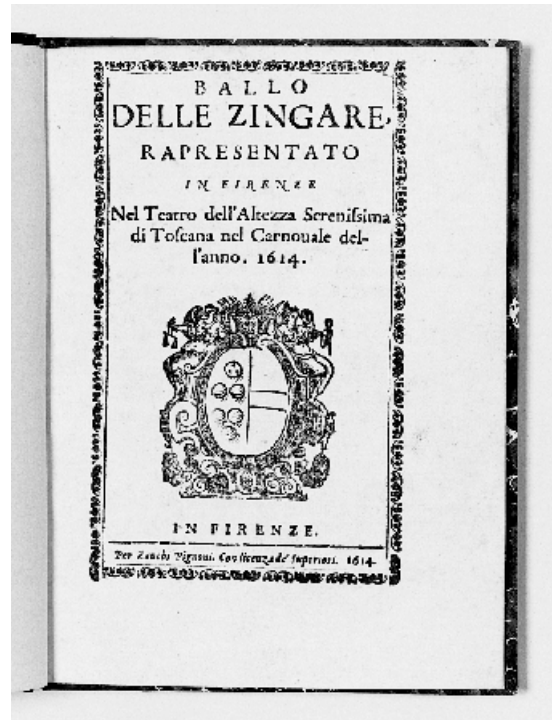
A lavishly illustrated record of the celebrations attending the coronation of James II, on 23 April 1685, published under the name of the Lancaster Herald of Arms, Francis Sandford, but prepared by Gregory King, Rouge dragon Pursuivant of Arms.

The construction of scaffolding and galleries for spectators in Westminster Abbey and in Westminster Hall was supervised by Sir Christopher Wren, Surveyor-General of the King's Works. This temporary architecture is shown on a plan and in four interior views. A triumphal arch at the North entrance of Westminster Hall, built by Wren and painted in *trompe l'oeil* by Robert Streater, is indicated on another plan, and seen in a full-page engraving (*The History of the King's Works, V: 1660–1782*, London 1976, p.454).

Two chapters are devoted to the magnificent Coronation banquet in Westminster Hall, describing the royal entry and exit, seating, and menu, with a list of all the dishes and a plan indicating the position of each on the tables (Philippa Glanville, 'Protocole et usages des tables à la cour d'Angleterre,' in *Versailles et les tables royales en Europe*, exhibition catalogue, Musée national des châteaux de Versailles et de Trianon, Paris 1993, pp.157–158 with reproduction).

The illustrations, some drawn by Nicolas Yeates, were engraved by William Sherwin, S. Moore, and J. Collins. A series of nineteen numbered plates by Collins and Sherwin could be assembled to form a twenty-foot long panorama of the procession; other prints depict with unusual precision costume and regalia (St. Edward's crown, the crown of state, the cloth of gold, the royal sandals, etc.) and the numerous tapestries decorating the Abbey and Hall; and the final plate records a firework apparatus floating on the Thames, designed by Sir Martin Beckman, the King's Principal Engineer and subsequently Comptroller of Fireworks, exploded the next evening 'by reason of the great Fatigue of the Day' (Kevin Salatino, *Incendiary art: The Representation of fireworks in Early Modern Europe*, Los Angeles 1997, fig.3).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2979 (incomplete); *Staatliche Museen Berlin, Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965), Se5; Ernest Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (reprint Hildesheim 1967), 749 (incomplete); Donald Wing, *Short-title catalogue of Books printed in England... 1641–1700* (New York 1988), S-652



124. Libretto of a Medici court entertainment, 'Dance of the gypsies'

[SARACINELLI, Ferdinando]

124. *Ballo delle Zingare, rappresentato in Firenze nel teatro dell' Altezza Serenissima di Toscana nel carnouale dell' anno 1614.*

Florence, Zanobi Pignoni, 1614

Quarto, (8)ff. signed A⁸, not foliated or paginated, woodcut Medici device on title-page.

Heraldic exlibris of Prince Piero Ginori Conti (cf. Bragaglia 2331), his crowned cypher stamped in gilt at foot of spine; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1270). Occasional light spotting, however a good, unwashed copy.

In a 20th-century quarter-morocco binding.

£ 1750

The *Ballo delle Zingare* was a *fiesta da ballo* performed in the great hall of the Palazzo Pitti by the youthful nobility and other members of the court (elaborately dressed as

gypsies) for the entertainment of Grand Duke Cosimo and Maria Magdalena, on 24 February 1614 (*stile fiorentino*). Francesca Caccini composed music (now lost) to Saracinelli's text and Agnolo Ricci's choreography (Warren Kirkendale, *The Court Musicians in Florence*, Florence 1993, p.317). This was the second theatrical performance during the carnival that year, being preceded (16 February) by a brief conceit and two short *intermezzi* entitled *Vegghia delle gratie* (see item 38 in this catalogue). The sets for both events were designed by Giulio Parigi (Arthur R. Blumenthal, *Giulio Parigi's stage designs*, Garland Outstanding Dissertations in the Fine Arts, New York 1986, pp.178–180).

The scene was the city of Florence and the banks of the Arno beside the Porta al Prato and Porta San Frediano. After a musical prelude, composed and sung by Francesca Caccini, the Arno entered, joined presently by eight nymphs; while the nymphs and the Arno sang, twelve gypsies (six women and six men, one of whom was the author), costumed in gold and silver and wearing masks, sailed into port, disembarked, and descended from the stage into the hall, where the women began to dance and sing. A grand formal dance ended the evening (Angelo Solerti, *Musica, ballo e drammatica alla corte Medicea dal 1600 al 1637*, Florence 1905, pp.89–92, 355–365).

A copy surviving in the Biblioteca Moreniana (exhibited in *Il Luogo teatrale a Firenze*, Palazzo Medici Riccardi, Florence, 1975, no.10:13), extensively annotated with stage directions, possibly by Parigi himself, suggests that the libretto was printed in advance of the performance, to permit a rehearsal (on 8 February, according to Cesare Tinghi's diary) with a printed script.

REFERENCES: Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), I, p.70; Louise Clubb, *Italian plays (1500–1700) in the Folger Library* (Florence 1968), 761 (the only copy located in North America by the National Union Catalog, no copy contributed to RLIN); British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.69; Claudio Sartori, *I Libretti italiani a stampa dalle origini al 1800* (Cuneo 1990), 3713

SARDI, Pietro

125. *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 by Gaspare Grispoldi included in the registration, 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.

Printed exlibris of Pierre-Philippe-Constant Lammens, librarian of Ghent university (his books sold at Ghent in 1839–1841). A clean and crisp copy.

In a contemporary Italian vellum binding.

£ 1450

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 (*Venezia e la difesa del Levante da Lepanto a Candia 1570–1670*, exhibition catalogue, Venice 1986, no.233 reproducing plate 37). The work found an audience in Italy and elsewhere in German and French translations (*Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel 1984, no.312).

REFERENCES: Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich 1889–1891), pp.1098–1099; M.J.D. Cockle, *A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works* (reprint London 1957), 810; Pietro Manzi, *Architetti e ingegneri militari italiani dal secolo XVI al secolo XVIII. Saggio bio-bibliografico* (Rome 1976), pp.158–161; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.823; *Autori italiani del '600. Catalogo bibliografico*, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986), 1462; Martha D. Pollak, *Military Architecture, Cartography & the Representation of the Early Modern European City. A Checklist of Treatises on Fortification in the Newberry Library* (Chicago 1991), 52

SCAMOZZI, Vincenzo

126. *L'idea della architettura universale...
divisa in X libri* [sic]. *Parte prima* [– *Seconda*].

Venice, Giorgio Valentino for the author,
1615

Two parts in one volume, folio, a complete copy, I: (207)ff. signed a⁶ (including engraved title with author's portrait) π^2 A–G⁶ H⁴ (blank H⁴) a⁴ (– a⁴, cancelled as usual) I–K⁶ L–M² N–R⁶ S⁴ T–X² Y⁸ a² Z⁶ Aa–Ii⁶ Kk⁴ Ll⁴ (blank Ll⁴) a–b⁶ c⁴ and paginated (16) 1–90 (2) 93–124 125–128 125–192 193–194 (*i.e.* 196) 195–218 (4) 219–352 (28), with thirty-six (including three double-page) woodcuts and four double-page engraved illustrations. II: (205)ff. signed \star^6 (\star^1 = engraved title) A–B⁶ C⁴ D² E–O⁶ p⁸ a² Q–Z⁶ π^2 Aa–Gg⁶ Hh–Ii⁴ \star^6 \star^4 and leaf 'Lo Stampatore à lettori', paginated (12) 1–172 (4) 173–232 235–266 277–279 (5) 271–370 (22), with six woodcut and forty engraved (of which one double-page) illustrations, woodcut device on letterpress title-pages.

Exlibris Robert Myddelton Esq. of Chirk Castle Denbighsh. (Franks 21461). In very good state of preservation.

Bound in contemporary vellum (back restored).

£ 7500

First edition of the 'Idea' or universal truth of architecture, according to the author a distillation of his twenty-five year study of ancient and modern architectural theorists and personal experience of various building traditions, conceived in ten books – in emulation of Vitruvius and Alberti – but published incompleted (Books I–III, VI–VIII only), in January 1616, seven months before the author's death. It is nonetheless 'the bulkiest architectural treatise written in Italy' (Wittkower) and – next to the *Quattro Libri* of his teacher Palladio – the most influential architectural work of the seventeenth century. By one count, seven Italian, three Dutch, five French, and nine English versions were issued before the treatise lost its usefulness to practising architects and became a text of primarily historical interest.

The sections printed discuss the discipline of architecture, including the education of the architect, his moral and intellectual qualities, and supervisory role over craftsmen (Book I); city planning and fortification (Book II); private dwellings (Book III); the five canonic Orders and architectural ornament (Book VI); the relation of form and materials (Book VII); and tectonic processes, from the digging of foundations to the erecting of roofs (Book VIII). Not printed are the fourth and fifth books consid-

ering respectively public and sacred buildings, the ninth book devoted to processes for finishes and embellishments, and the tenth and final book on the preservation and restoration of buildings.

In the introductory letter, Scamozzi describes his treatise as analogous to a large theatre (*un' ampio Theatro*) of architectural knowledge, understood as a reference to the stepped 'memory theatre' of universal knowledge, structured and organised to reflect the workings of the human mind, devised by Giulio Camillo, called Delminio (1480–1544). Scamozzi's treatise can be linked also to the work on mnemonics by another Neoplatonic philosopher, Giordano Bruno (1548–1600). A recent critic has demonstrated that Scamozzi's geometric diagrams (for example, Book I, p.32) are comparable to Bruno's Lullian mnemonic figures and has placed Scamozzi's treatise 'at the crossroads between the old body-centred Renaissance Neoplatonism and the new age of mathematical order which would be exemplified by Perrault' (Marco Frascari, 'The Mirror Theatre of Vincenzo Scamozzi', in *Paper palaces: The rise of the Renaissance architectural treatise*, New Haven 1998, pp.247–262).

The illustrations in the book are not meant as prescriptive, as a restricted set of paradigms, and Scamozzi's built work scarcely features. The illustrations are intended as visual 'thresholds' (or 'levels' in the theatre) and to enable the architect-reader to perceive the essence of architectural practice, with the engraved frontispiece the gateway (the frieze warns 'Let no one enter here without knowledge of the liberal arts'). The author's name appears in every illustration, however the identities of the block-cutters and engravers are not stated. It is possible some engravings were commissioned from the printmaker Justus Sadeler: he was still owed money by Scamozzi when the architect died, perhaps for these illustrations, and acquired (apparently on preferential terms) the woodblocks, perhaps some drawings and manuscripts, and stock of 670 unsold copies of the treatise (Philippe Sénéchal, 'Justus Sadeler: Print publisher and art dealer in early Seicento Venice', in *Print Quarterly* 7, 1990, pp.27–28). In this copy the correct engraving ('Aspetto del Colonnato Toscano con Piedestili') is printed in Part II, Book six, p.62 (cf. Fowler).

REFERENCES: Cicognara 651; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2605; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 292; Rudolf Wittkower, *Architectural principles in the age of humanism* (reprint London 1977), p.123; *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago 1983), I–26





SCAMOZZI, Vincenzo

127. *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 engraved frontispiece and forty-three woodcut and forty engraved illustrations included in the registration (three illustrations are double-page and the rest mostly full-page), plus twenty-four engraved plates outside the signatures (three double-page and the others full-page illustrations).

Engraved exlibris *Thomas Brand* (British Museum, *Franks Collection of Bookplates*, London 1903, no.3543). A few leaves stained in lower margin, otherwise a fine, crisp copy.

Bound in contemporary polished calf, back decorated in gilt.

£ 1950

A new French translation by the engineer Samuel Du Ry of *Gronregulen der Bow-const*, a Dutch epitome of Scamozzi's *L' Idea della architettura universale* published by Cornelis I & Danckert 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 (Fowler 299).

The edition features engraved and woodcut illustrations from several sources. Forty-three woodcuts are printed from blocks cut for the original edition of Scamozzi's *L' Idea della architettura* published at Venice in 1615. According to one account, those blocks had been bought at Venice from Scamozzi's heirs by the printmaker and art dealer Justus Sadeler; according to another, they were bought there by Danckert Danckerts; both accounts agree that the blocks subsequently passed through the hands of Frederic de Wit, an active editor of

Opposite 127. A Venetian chimneypiece, an anonymous copy of an engraving in the first edition

architectural publications between 1660 and 1680, before coming into the possession of Pieter van der Aa (cf. Caroline Elam, 'Vincenzo Scamozzi and the Medici', in *Renaissance studies in honor of Craig Hugh Smyth*, Florence 1985, pp.206, 210, 215; and 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 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. These plates were engraved by Pieter Sluiter and Jacobus Baptist after Jan Goeree (1670–1731) and previously appeared in the third volume of Graevius' *Thesaurus Antiquitatum Romanorum* (1696). 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 utilising the same woodcut blocks and copper plates.

REFERENCES: Cicognara 655; *Katalog der Ornamentstichsammlung*, Berlin (1939), 2608; this edition is not in the catalogue of the Fowler collection

SCHLICHTEN, Johann Franz von

128. *Vues de Mannheim représentées sur vingt six planches dessinées d après nature par Jean François de Schlichten, et gravées par les frères Klauber à Augsbourg. Avec une explication des planches.*

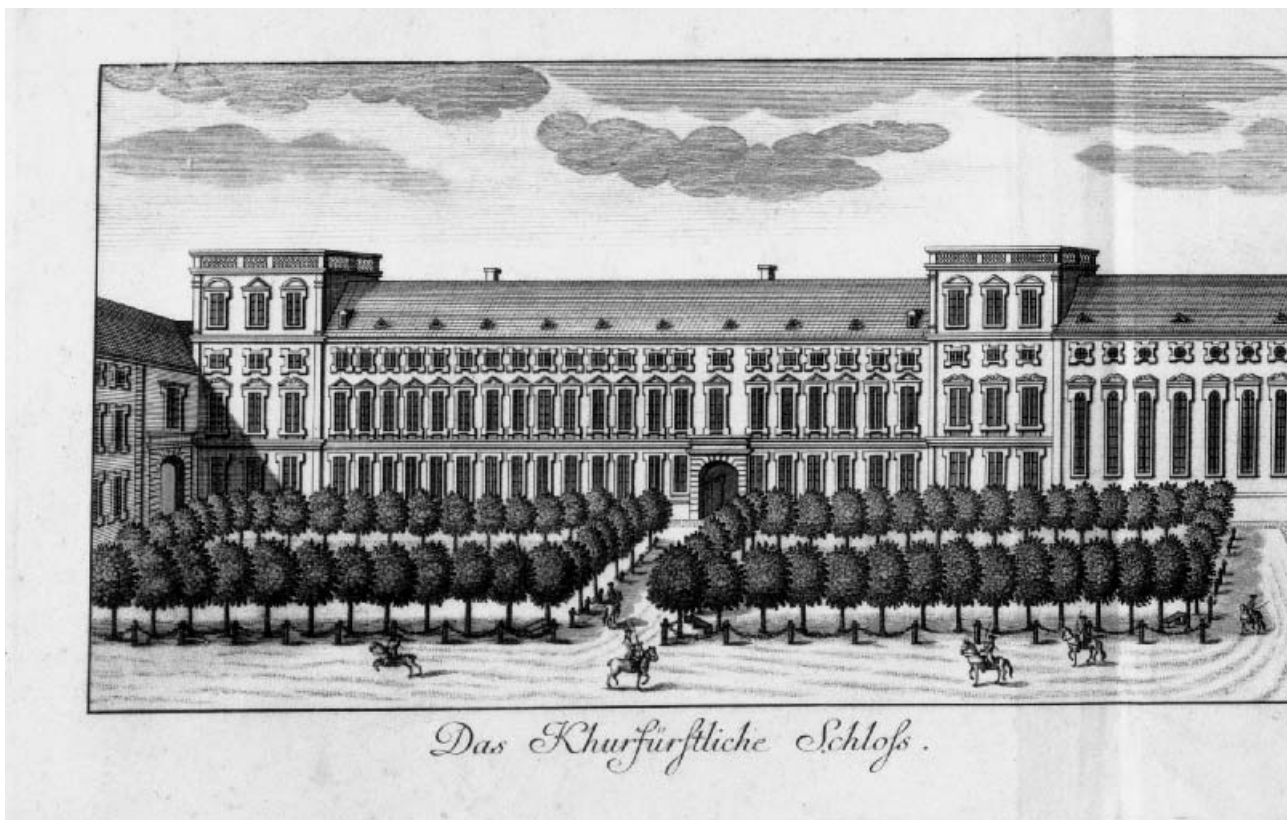
Mannheim, Christian Friedrich Schwann, 1782

Oblong folio (240 × 345mm), (7)ff. letterpress signed A–D² (– D2, cancelled as usual) and paginated 1–14, plus twenty-six numbered plates (one folding, the others full-page).

Title and margins of a few leaves faintly browned, otherwise in excellent state of preservation.

In a mid-19th century German binding of blue cloth over thin paper boards, spine lettered and bands decorated in gilt, pink endpapers, blue speckled edges.

£ 6500



Above 128. The Electoral palace in Mannheim, built by Alessandro Galli-Bibiena (platemark 210 × 660mm)

A rare suite of twenty-six views documenting the extensive building programme carried out at Mannheim during its years as Electoral capital, 1720–1778. The plates were engraved by the Klauber brothers of Augsburg, Johann Sebastian (1710–1768) and Johann Baptist (1712–1787), from drawings by Johann Franz von Schlichten (1725–1795), professor in the Mannheim Academy, and from 1751 ‘Court Painter’ and curator of the Electoral picture gallery (Barbara Grotkamp-Schepers, *Die Mannheimer Zeichnungsakademie 1756/1769–1803*, Frankfurt 1980, pp.143–147, 256).

The unexpected transfer of the Palatinate court from Heidelberg to Mannheim in 1720 provided the court architect Alessandro Galli-Bibiena (1686–1748) with a series of important commissions, notably the Electoral Palace with its integral opera house, the largest Baroque complex in Germany (shown on folding pl. 5). The sculptors Pieter Antonie von Verschaffelt, Gabriel Grupello, and Johann Paul Egell also benefited from the patronage of Kurfürst Karl Philipp. His successor, Karl Theodor, favoured the architect Lorenzo Quaglio (1730–1805), whose reconstruction of the National Theatre, remodelled from grain and fruit warehouses (shown on pl.22),

was completed just as the Court moved to Munich.

Numerous buildings depicted in these views were damaged or destroyed during the Siege of 1795, or disappeared in the devastation of 1939–1945. Since other contemporary engraved views lack equal architectural detail (cf. *Mannheimer Stadtansichten des 18. Jahrhunderts*, exhibition catalogue by M. Arnscheidt, Reiss-Museum, Mannheim 1989), historians have often depended upon the present work for the original appearance or position of lost or damaged works. Klaus Lankheit, for example, reprints Schlichten’s descriptive text for four views and reproduces two plates (nos.4, 9) in his monograph *Der kurpfälzische Hofbildhauer Paul Egell* (Munich 1988); while five prints are discussed and one reproduced (as pl.17) by Alexandra Glanz, *Alessandro Galli-Bibiena* (Berlin 1991).

A lithographic reprint was printed at Mannheim in 1856 and another facsimile was issued there in 1959.

REFERENCE: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2160; no copy can be traced in the printed and on-line catalogues of North American public collections



Le Chateau Electoral.

F. de la Roche del.



De la Place aux Capucins vers la Cathédrale.

F. de la Roche del.

SCHÜBLER, Johann Jacob

129. *Amor, vehementer quidem flagrans; artificiose tamen celatus, de Pantalonis custodiaque triumphans, intentato certamine prudentum stultorum. Sive Arlechin viva pictura ridiculusque cupido...* Die zwar heftig entflammte doch aber künstlich verborgene und über Pantalons Aufsicht triumphirende Amor, bey angestelltem Wett-Streit Kluger Phantasten. Oder Arlechin das lebendige Gemählde und lächerliche Cupido.

Augsburg, 'In Verlag bey Johann Michael Probst', [undated; circa 1770?]

Folio, (13)ff. comprising letterpress title and twelve leaves numbered I–XII, each printed on one side only with Latin and German text and an engraving (135 × 180mm).

A clean, broad-margined copy (except folio VII, where the binder's knife has trimmed the numerals at head).

Bound in contemporary blue paper wrappers, covers strengthened with scraps of Italian music (paper wrapper worn and stained).

£ 5800

A rare suite of twelve prints engraved by Johann Balthasar Probst (1673–1748) after designs by Johann Jacob Schübler (1689–1741) with explicatory text in Latin and German, ostensibly narrating the love affair between Cynthio and Isabella, daughter of Pantalon. 'The scenario that inspired Probst is known only through this album, but is surprisingly complete in its twelve episodes. It must have been elaborately produced, as we may deduce from the intricate scenery and props in his illustrations' (Lynne Lawner, *Harlequin on the Moon. Commedia dell' Arte and the Visual Arts*, New York, 1998, pp.122–126 reproducing prints VI, VII).

Copies were exported to Italy and the designs adapted especially for decorated earthenware; see Raffaella Ausenda, 'Le Fonti a stampa delle maioliche di Felice Clerici a paesini e figure a smalto', in *Rassegna di studi e di notizie. Raccolta delle stampe A. Bertarelli* 15 (1990), pp.59–88, reproducing three prints (I, VIII, X) as figs.5–6, 8; and *Maiolica e incisione. Tre secoli di rapporti iconografici*, exhibition catalogue, Castello Sforzesco (Milan 1992), nos.73a–b (reproducing prints X, XII). References have been found



to copies issued with parallel German and Italian text, but none can be located.

In this copy the prints are signed in the metal *Joh. Jacob Schübler delin... Johann Bath Probst Sculpsit... Joh. Michael Probst... Haered. Jer. Wolffj excud Aug. Vind* with privilege. The Augsburg publisher Jeremias Wolff had died in 1724 and his business was continued initially by his son-in-law, Johann Balthasar Probst, and then by latter's heirs Johann Friedrich (1719–1781), Georg Balthasar (1731–1801), and Johann Michael (1757–1809).

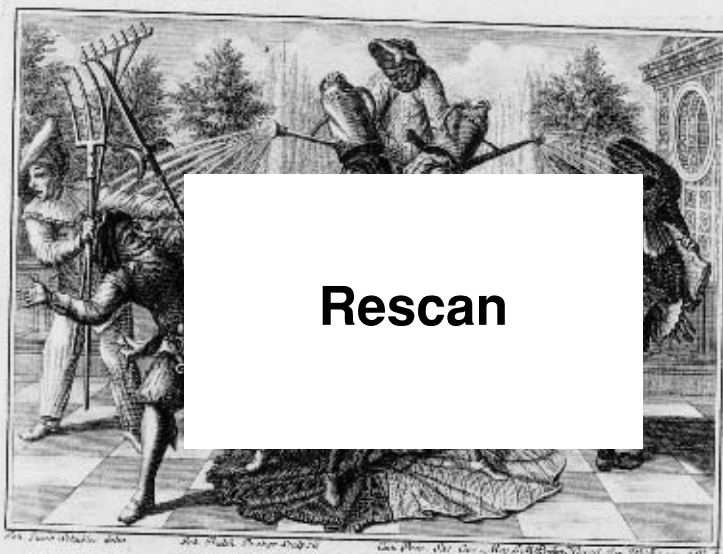
Two states of the prints are known: the first, possibly issued circa 1729, identifies the publisher simply as *Haered. Jer. Wolffj* (set without title and plate XII in the Bibliothèque nationale, Paris, reproduced by Pierre-Louis Duchartre, *La Commedia dell' arte et ses enfants*, Paris 1955, p.64); in the second state, the name of the publisher Johann Michael Probst is added along the borderline.

Other copies of the suite in second state are in the British Library (shelfmark C.142 e 12, lacking the title-page) and the Raccolta Bertarelli, Milan (shelfmark Albo

Opposite 129. The three valets of Cynthio, Harlequin, Mezzetin, and Scaramouche, personating a fountain

IX.

Vix Pantalon de hoc dolo, atque raptu filiae suae Doctorem Polovardura, Resolomonemque certiores fecerat, Centurio ille statim, ad Antiam suam Rivali Cynibio eripiendam, se in pedes coniecit. Pantalon vero & Polovard, Pieratque armati, fugitivos per horum sunt perfectum. Arlechin, Meretta, & Scaramuz, aliquatenus commorantes, fugaque se servare nescientes, subitum pulvis suis in terram frans, brachisque conclusis, fontem representant salientem. Arlechin autem, ut aquatum vadum, arreptis duobus scissularis, Pantalonem, Doctoremque advenientes ita percipit, ut cum Pierato fugam celerarent, fontem hunc omnino esse exsternum, firmiter asseruantes.



Rescan

Pantalon hatte nicht so bald von dieser Betrügerei und Entführung seiner Tochter dem Doctor und Capitain Nachricht gegeben, als der Capitain sich auf die Hölse gemacht, Centurio seinem Neben-Dueller Hysteria wieder abzumachen. Pantalon aber und Doctor Polovard nebst Pierat wollten sich gleichwohl und ehn den sämtlich Räuber durch den Warten nicht, und weil sie den dem Diener des Centurio zu geschwind auf den Hals kommen, machen Meretta, und Scaramuz, und Arlechin eine Figur wie ein Spring-Becken, und heben ihre Mäuler auf den Boden, damit der Becken sollte nicht nachschick heraus kommen. Arlechin der bey dieser Action sich mit den gegen im Warten befindlichen Spring-Becken mit Wasser versehen, bräuhete damit den ankommenden Pantalon und Doctor, das selbige nicht ihrem Pierat geschwind das Haus spielen und den diesen verjaubetes Spring-Becken nicht vorher gehen mögen.

Hexameter ad postea, non sequitur tarda est,
Et quia auxilio, cogitavit bene,
Quod facit hoc triumphe, facit sua patria servat,
Arlechin, et Scaramuz, brachia sua tenent.
Arlechin et Scaramuz, se non sicut aquarum
Fons salient, ut quoniam polchrior arte falli,
Bulligeri coram seculi, et quoniam tunc
Preglucitrici talia delata putant.

Da es so weit schon kam, daß alle Hölse zu hart,
Ward man die Schelmen ihnen bey nahe hiet gefangen:
So si doch dieses Beck, durch stummen Rand und Chat,
Dem Doctor Polovard, und Damsion empfangen.
Wohin die Mäuler aus, und stielte sich hin und hin,
Ward dann aus solche Art, dem stehenden Wasser-Becken,
Die drei Beckenmännern vermachten nicht der Posten,
Vermeiden diesen Weg, da man sie so begossen.



129. Engraving by Johann Balthasar Probst after a design by Johann Jacob Schübler

F. 35), and a third was offered in the sale of the A.R.A. Hobson 'Collection of illustrated books and volumes of prints' (Sotheby's, London, 10 November 1975, lot 82). The work is considered by Lanckoronska and Oehler as one of the most beautiful books of the German Rococo.

REFERENCES: Anna Maria Isabella Lanckoronska & Richard Oehler, *Die Buchillustration des XVIII. Jahrhunderts* (Leipzig 1932), I, 36, pl.21; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Ucc5 (J.M. Probst issue, but dated [1729]); Franz Rauhut, 'La Commedia dell' arte italiana in Baviera', in *Studi sul teatro veneto fra Rinascimento ed età Barocca* (Florence 1971), p.265 (as eleven prints only); Günter Hansen, *Formen der Commedia dell' Arte in Deutschland* (Emsdetten 1984), pp.85-97, 105-106 (reproducing all prints as Abb.29-40); copies in Harvard, NYPL, and Texas located by the National Union Catalog (volume 14, p.582), another copy in Getty Research Institute submitted to RLIN

SELDEN, John

130. *Marmora Arundelliana; siue Saxa Graecè incisa Ex venerandis priscae Orientis gloriae ruderibus, 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, cancelled as usual) 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). A fine copy.

Bound in contemporary flexible vellum.

£ 1450

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 help from the royal librarian Patrick Young (Junius) and Richard James, spread the fame of the collection throughout learned Europe. The sheets of this first edition were reissued in 1629 with a cancel title-page having the imprint of J. Bill.

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 (A. Michaelis, *Ancient Marbles in Great Britain*, London 1882, pp.17–18; D.B.L. Haynes, *The Arundel Marbles*, Oxford 1975). These circumstances enhance the documentary value of the present work.

REFERENCES: Fabia Borroni, 'Il Cicognara' *Bibliografia dell' archeologia classica e dell' arte italiana* (Florence 1954), 328; *Short-title Catalogue of Books printed in England, Scotland, & Ireland and of English Books printed abroad* (London 1976–1991), 823; Leonora Navari, *Greece and the Levant: The Catalogue of the Henry Myron Blackmer Collection* (London 1989), 1522; cf. Cicognara 3146 (1629 issue)

SEMLER, Christian August

131. *Ideen zu allegorischen Zimmerverzierungen.*

Leipzig, J.U. Barth, 1806

Octavo, (40)ff. signed π⁴ A–D⁸ E⁴ and paginated 1–8 1–72.

Occasional light browning.

Bound in 19th-century cloth-backed boards.

£ 650



A rare treatise on interior decoration, in which the author scorns the prevailing taste for arabesque ornament, and prescribes appropriate allegorical themes for painted wall and ceiling decorations in bedrooms ('das Reich der Nacht'), living rooms and libraries ('die Schifffahrt durch Leben'), lavatories ('die vier weiblichen Alter'), and garden pavilions ('Amors Erziehung der Nachtigall und des Dichters'). The concluding chapter examines the 'Bedeutung der Farben im Toilettenkabinet'.

Christian August Semler (1767–1825) is otherwise known for *Ideen zu Gartenlogik; oder, Versuch über die Kunst in englischen Gartenanlagen*, published at Leipzig in 1803 (copy in the Huntington Library). He dates the foreword of the present work at Dresden, 1806.

REFERENCE: *Gesamtverzeichnis der deutschsprachigen Schrifttums 1700–1910*, volume 133 (New York 1985), p.303; no copy reported to the National Union Catalog or RLIN

SERIMAN, Zaccaria

132. *Viaggi di Enrico Wanton alle terre incognite Australi, ed ai regni delle scimie, e de' cinocefali. Nuovamente tradotti da un manoscritto inglese.*

'Berna' [i.e. Bassano, Giambattista Remondini] 1764

Four volumes, octavo, I: (248)ff. signed A–Z⁸ Aa–Hh⁸ (blank Hh⁸) and paginated 1–22 1–472 (2), plus engraved portrait and eight full-page plates. II: (310)ff. signed A–Z⁸ Aa–Pp⁸ Qq⁶ and paginated 1–619 (1), plus eight plates. III: (324)ff. signed A–Z⁸ Aa–Rr⁸ Ss⁴ and paginated 1–648, plus eight plates and folding map. IV: (323)ff. signed A–Z⁸ Aa–Rr⁸ Ss⁴ (– Ss⁴, cancelled) and paginated 1–646, plus eight plates.

Endpaper inscribed *Bagliani*. Waterstain in some lower corners, otherwise in very good state of preservation.

Uniformly bound in contemporary half-calf.

£ 1250



First edition of the definitive text of this satirical novel, originally published in two volumes at Venice in 1749 and at Naples in 1750 and 1756, now reprinted with two further volumes following the author's manuscript (Biblioteca comunale, Piacenza, Ms. Com 77). It has long been recognised that 'Berna' is a fictitious imprint and that the book was printed clandestinely at Villa di Melma (now Silea, near Treviso), most probably in the Villa Memmo, the country seat of the author's friend Andrea Memmo. A license for printing granted to Giambattista Remondini on 22 October 1764 was discovered and published by D. Maxwell White, *Zaccaria Seriman and the Viaggi di Enrico Wanton* (Manchester 1961), pp.142–144.

Zaccaria Seriman was the son of an Armenian merchant (Shariman) who had left Persia about 1700 and settled in Venice, where in 1708 the author was born. The original edition of his book featured a series of twenty-four engravings by Giorgio Fossati (1706–1708), a Swiss artist living in Castel Forte San Rocco. To these the present edition adds a 'portrait' of Enrico Wanton, a map of the 'Paese dei Filosofi' (after a drawing in the author's manuscript), and eight plates (Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento*, Milan 1943, p.62).

REFERENCES: Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1980), no.2104; Remondini. *Un editore del settecento*, exhibition catalogue, Palazzo Sturm, Bassano del Grappa (Milan 1990), pp.294–295 (title and two plates reproduced)

SERLIO, Sebastiano

133. *Reigles generales de l' Architecture, sur les cinq manieres d' edifices, ascauoir, Thuscane, Dorique; Ionique; Corinthe, & Composite, avec les exemples d anticquitez, selon la doctrine de Vitruue.*

Antwerp, [Gillis Coppens van Diest], 1545

Folio, (72)ff. signed A–S⁴ and paginated 1–71 (1), title enclosed by woodcut frame featuring arabesques, festoons, and the insignia of Maria of Hungary (dated 1545), about 150 woodcuts printed with the text, of which a number are of full-page size.

Dampstained, but otherwise a good copy.

Bound in in modern vellum-backed boards.

£ 4500



Second edition of an unauthorised French translation by Pieter Coecke van Aelst of Serlio's 'column book' (Book IV), primarily meant to educate the emerging clientele (rather than craftsmen), utilising woodcuts by Cornelis Bos previously employed in the translator's 1542 French and German editions, and in his Dutch edition of 1539.

Coecke introduced into his French edition a fuller text of Serlio's chapter on ceilings (in the Dutch translation it was greatly abridged) and the complete range of illustrations (eight pages instead of six in the Dutch edition). Chapter XIII on heraldic ornament is once more omitted, for the reason that architects in the Low Countries were not allowed to design heraldic coats-of-arms as they liked, but were tied to strict rules, and Coecke's own text on the proportions of the alphabet is again substituted. Unlike the Dutch edition which begins with the letter 'A' in two different forms, the alphabet in the French edition begins with the letter 'I' in three versions, indicating the different proportions of thickness of stroke to height propounded by Pacioli, Tory, and Dürer (A.F. Johnson, 'An alphabet by Pieter Coecke van Aelst', in *The Library* 23, 1942–1943, pp.195–197).

Until as recently as 1962, Coecke's 1539 Dutch edition was considered to be a ghost, a misreading of the date 1549 which occurs in a later edition. Then Sune Schéle reported the discovery of a copy in the Royal Library at Brussels (in *Oud Holland* 77, 1962, pp.235–40), a copy was acquired by Amsterdam University Library (Rudi Rolf, *Pieter Coecke van Aelst en zijn architectuurnutgaves van 1539*, Amsterdam 1978), and another by the Getty Research Institute (RLIN record).

Although Brunet mentioned a 1542 French edition, its existence too was doubted by later bibliographers, who believed our 1545 edition must be the earliest. In 1976 Herman de La Fontaine Verwey confidently reported 'We have been unable to find a copy of this [1542 French] edition. The date of 1542 seems to be rather improbable ('Pieter Coecke van Aelst and the publication of Serlio's book on architecture', in *Quaerendo* 6, 1976, p.186). Subsequently, copies of a 1542 French edition were reported at Yale University (National Union Catalog, volume 539, p.66) and Getty Research Institute (RLIN record).

The evidence now suggests that in 1542 Coecke worked almost simultaneously on the French and German versions: the German one he published with a dedication to king Ferdinand, the brother of Charles V, with Ferdinand's insignia and date 1542 incorporated in the title-border; the French version he dedicated to Maria of Hungary, replacing her insignia for Ferdinand's in the title-block. The same woodblocks were employed for the 1542, 1545, and 1550 French editions, only the dates in the title-border being altered.

On the importance of Coecke van Aelst's editions in the propagation of Serlio's ideas in northern Europe, see Johannes Offerhaus, 'Pierre Coecke et l' introduction des traités d' architecture aux Pays-Bas', in *Les traités d' architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), pp.443–452; and Krista De Jonge, 'Vitruvius, Alberti and Serlio: Architectural treatises in the Low Countries', in *Paper palaces: The Rise of the Renaissance architectural treatise*, edited by Vaughan Hart & Peter Hicks (New Haven 1998), p.281 (title-page of our edition reproduced as fig.1).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2588; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 317; *Belgica typographica 1541–1600* (Nieuwkoop 1968), no.4331; John Bury, 'Serlio: some bibliographical notes,' in *Sebastiano Serlio. Seminario internazionale di storia dell' architettura*, edited by Christof Thoenes (Milan 1989), p.100

SERLIO, Sebastiano

134. *Quinto libro d' architettura... Nel quale se tratta de diuerse forme de Tempjii sacri secondo il costume Christiano, & al modo Antico. Traduict en Francois par Ian Martin.*

Paris, Michel de Vascosan, 1547

Folio, (33)ff. signed A–E⁶ F4 (– blank F4, removed by binder), title enclosed by woodcut border, twenty-nine woodcuts printed with the text (Mortimer's count).

Early ownership inscription on title-page. A repair in margin of folio F3, light soiling and other minor defects.

Bound in modern vellum-backed boards.

£ 2950

First printing of Serlio's treatise on the design of temples and churches, dedicated to Marguerite d' Angoulême, the Italian text (set in italic) alternating with Jean Martin's French translation (in roman types).

Three states of the title-page are recorded: *i.* the

Opposite 134. Title-border of white scrollwork against a solid black ground

QVINTO LIBRO D'ARCHI-
TETTURA DI SABASTIA-
NO SERLIO BOLOGNESE,

Nel quale se tratta de diverse forme de Tempj sacri
secondo il costume Christiano, et al modo Antico.
A la serenissima Regina di Navarra.

Traduct en François par Les Martin, Secre-
taire de Monseigneur le R^{eu}uerendissime Car-
dinal de L^oyonnois.

A PARIS,
DE L'IMPRIMERIE DE MI-
CHEL DE VASCOSAN.

M. D. XLVII.

AVEC PRIVILEGE DV ROY.

imprint of Michel de Vascosan expressed 'A Paris. De l'imprimerie de Michel de Vascosan' (as here), *ii.* with imprint 'Imprimé a Paris, MDXLVII. Par Michel de Vascosan', and *iii.* with imprint of Conrad Badius, brother-in-law of Michel de Vascosan (*Imprimeurs & libraires parisiens du XVIe siècle*, II, Paris 1969, no.780 bis).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2565; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 321 (title-page in state *i.*); Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: French 16th Century Books* (Cambridge, MA 1964), 493 (title-page in state *ii.* reproduced); John Bury, 'Serlio: some bibliographical notes,' in *Sebastiano Serlio. Seminario internazionale di storia dell'architettura*, edited by Christof Thoenes (Milan 1989), p.101; National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC & New York 1993), 152 (title-page in state *i.* reproduced)

SERLIO, Sebastiano

135. *Architecturae Liber septimus. In quo multa explicantur, quae architecto variis locis possunt occurrere, tum ob inusitatum situs rationem, tum si quando instaurare, siue restituere aedes, aut aliquid pridem factum in opus adhibere, aut caetera huiusmodi facere necesse* [title and text also in Italian].

Frankfurt am Main, Andreas Wechel, 1575

Folio, (128)ff. signed \mathfrak{A}^6 A–Z⁴ Aa–Ff⁴ Gg⁶ and paginated (12) 1–244, numerous woodcut illustrations printed with the text.

Old ink ownership stamp of an unidentified F R 'Inspecteur des Batimens'. Lower margin of title-page renewed (with loss of date), erased ownership inscriptions, but a presentable copy.

Bound in contemporary vellum (refurbished).

£ 4800

First printing of Serlio's Book VII devoted to domestic architecture and practical problems of planning and ornament, begun in 1542 when Serlio was composing Book

VI, but not published until nearly twenty years after his death. 'It represents the first publication to deal with the practical problems, or "situations" (as the title has it), that an architect was likely to encounter, such as the design of buildings for irregular sites and slopes, or the re-use of columns when refacing Gothic façades' (*Paper palaces. The rise of the Renaissance architectural treatise*, edited by Vaughan Hart & Peter Hicks, New Haven 1998, p.144).

The editor, the antiquary Jacopo Strada (1507–1588), had acquired from the author at Lyon *circa* 1550 a partially completed manuscript (on vellum) with illustrations by Serlio and text copied by a scribe (now Nationalbibliothek, Vienna, Codex S.N. 2649). On a subsequent visit to Lyon, in 1553, Strada apparently obtained from Serlio a set of woodblocks. These were dispatched to Frankfurt, where the book was seen through Wechel's press by Ottavio Strada and a proofreader from Mantua; for summaries of current knowledge of the pre-publication history, see Francesco Paolo Fiore's edition, *Sebastiano Serlio. Architettura civile* (Milan 1994), pp.249–259; Tancredi Carunchio, 'Il manoscritto del Settimo Libro di Sebastiano Serlio' and Dirk Jacob Jansen, 'Jacopo Strada editore del Settimo Libro', in *Sebastiano Serlio. Seminario internazionale di storia dell'architettura*, edited by Christof Thoenes (Milan 1989), pp.203–215; and M.N. Rosenfeld *Sebastiano Serlio. On Domestic Architecture* (revised edition New York 1996).

REFERENCES: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2568; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 326

SORTE, Cristoforo

136. *Osservationi nella pittura.*

Venice, Girolamo Zenaro, 1580

Quarto, 18ff. signed A–D⁴ E² and foliated 1–18, woodcut insignia on title-page (a bicephalic, or 'imperial' eagle), three woodcut initials, woodcut ornaments.

Occasional marginalia; inscribed *Ao 1811 Girolamo Caratti Udine* on endpaper in a later hand; from the Giannalisa Feltrinelli library (sale Christie's, London, 2 June 1998, lot 1173). Final quire 5mm shorter in lower margin; a fresh and attractive copy.

In an early 19th-century Italian half-calf binding, yellow glazed paper covers, decorative endpapers, edges painted yellow.

£ 2100

OSSERVATIONI
NELLA PITTURA
DI M. CHRISTOFORO
S O R T E

AL MAGNIF. ET ECCELL. DOTTORE,
ET CAVALIERE IL SIG. BARTOLOMEO VITALI.
CVM PRIVILEGIO.



IN VENETIA, APPRESSO GIROLAMO
ZENARO, MDLXXX.

First edition of Sorte's 'Observations on Painting', an empirical and technical treatise on the meaning and nature, application and effects of colours, supplying recipes, describing the author's own practice of water-colour, gouache, fresco and oil painting, recording the techniques of Giulio Romano (with whom Sorte had worked in Mantua), providing interesting details about Veronese and Tintoretto with suggestive descriptions of their styles and excellent characterisations of their techniques. Sorte argues that imitating the beautiful colours of nature is the chief end of painting and stylistic questions involved in landscape painting are greatly emphasised. His custom of evaluating a work of art by the subtlety of the craft is unusual for the time and Sorte is thus considered 'to represent a modern type of art critic' (Moshe Barach, 'Cristoforo Sorte as a critic of art', in *Arte Lombarda: Studi in onore di Giusta Nicco Fasola* 10, pt. II, 1965, pp.253–259).

Cristoforo Sorte was born circa 1507 at Verona, the son of an engineer in service to Bernardo Cles, Cardinal of Trent. In the 1530s he obtained a commission to fresco a room of the Palazzo Ducale in Mantua and learned Giulio Romano's methods of perspective painting; he later worked for the Venetian Republic, as surveyor for the 'Magistracy of Uncultivated Land' (in which capacity he almost certainly met Palladio), then in 1578 as designer of illusionistic ceiling decorations for the fire-damaged Sala del Gran Consiglio and Sala del Senato in the Palazzo Ducale. Sorte was a notable cartographer (Silvino Salgaro, 'Christophorus de Sortis, pictor et chorographus veronensis' in *Imago et mensura mundi*, Atti del IX Congresso Internazionale di Storia della cartografia, Florence 1985, pp.115–126) and an engineer (in 1587–1588 he was consulted about the building of the Rialto bridge); he also published (in 1593 and 1594) treatises on the irrigation of the province of Verona (*L'architettura a Verona nell'età della Serenissima*, ed. by Pierpaolo Brugnoli & Arturo Sandrini, Verona 1988, pp.177–183).

The *Osservazioni* were written in 1573 but remained in manuscript until 1580, when they were assisted through the press by the dedicatee, Bartolomeo Vitali da Desenzano. Blank spaces occur in all copies on folios 15–16, where two illustrations (demonstrations of perspective copied from an anonymous manuscript treatise) had been planned (cf. *Trattati d'arte del cinquecento*, edited by Paola Barocchi, Bari 1960, I, pp.535–538).

REFERENCES: Cicognara 212 'Rarissimo opuscolletto'; British Museum, *STC of Italian Books* (1958), p.634; Luigi Vagnetti, *De naturali et artificiali perspectiva: bibliografia ragionata*, Studi e documenti di architettura 9–10 (Florence 1979), p.341

TARTAGLIA, Niccolò

137. *La Noua Scientia de Nicolo Tartaglia con una gionta al terzo Libro.*

Venice, Nicolò de Bascarini, 1550

Quarto, (36)ff. signed ★4 A–H4 and foliated (4) 1–32, woodcut on title-page (172 × 123mm), numerous woodcut diagrams and illustrations printed with the text.

Bound with

TARTAGLIA, Niccolò. *Quesiti et inventioni diverse... Di Novo restampati con una gionta al sesto libro, nella quale si mostra duoi modi di redur una Città inespugnabile.*

Venice, Nicolò de Bascarini, 1554

Quarto, (128)ff. signed A–Z4 AA–II4 and foliated (4) 5–128, woodcut portrait of the author on title-page, numerous woodcut diagrams and illustrations printed with the text (including a plan of fortifications attached to fore-margin of folio 71).

Both books in very good state of preservation.

Bound in contemporary Italian flexible vellum.

£ 2950

Second edition of *La Noua scientia*, the author's first and principal work, in which the discussion of surveying problems is now corrected and enlarged. Originally published in 1537, the book announced a 'new' way in treating physical motion as susceptible to mathematical investigation, and launched a programme adopted by Benedetti and Galileo even though they were to use different concepts and techniques. Tartaglia's 'firsts' include the discovery that a cannon ball's line of flight is a curve, that the greatest range is obtained with an elevation of forty-five degrees, and his classification of artillery pieces according to the diameter and weight of the shot fired, i.e. calibre (*Printing and the Mind of Man* 66). The fine title-page woodcut, printed from the block cut for the original edition, shows the relation of the mathematical disciplines to the sciences and the standing of Aristotle and Plato in respect to them.

The *Quesiti et inventioni diverse*, here also in its second edition, is a collection of answers to scientific and mathematical questions, digested into nine books. The first two

correct the presentation of dynamics and ballistics of *La Noua Scientia* and announce the idea of a totally curved trajectory. Then follow four books dealing with aspects of military science, including the author's claim to have invented the gunner's quadrant. Books VII and VIII are devoted to statics and the final book IX to problems in algebra and geometry, presenting a solution of the cubic equation (Dirk Jan Struik, *A source book in mathematics 1200–1800*, Cambridge, MA 1969, pp.62–63). In both *La Noua scientia* and the *Quesiti*, Tartaglia promised tables of 'randoms' (ranges achieved at different elevations), but these were never forthcoming.

In book VI Tartaglia discusses with great precision certain defects in the fortification of Turin. The fifteen-page *gionta* or supplement to book VI, new to this edition, elaborates his discussion of the well-fortified city, and features woodcut illustrations by the architect Giovantonio Rusconi of bastions of the pentagonal type. The text was corrected by Tartaglia throughout and as a result this edition is considered authoritative and it was the natural choice for facsimile reproduction (Brescia 1959).

REFERENCES for *La Noua scientia*: British Museum, *STC of Italian Books* (1958), p.658; Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), T-190, Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, col.496

REFERENCES for *Quesiti et inventioni diversi*: British Museum, *STC of Italian Books*, p.658; Adams T-184; John Bury, 'Early writings on fortification and siegecraft: 1502–1554', in *Fort: The International Journal of Fortification and Military Architecture* 13 (1985), pp.5–48, no.16 (three reproductions); A. Biral, P. Morachiello, & A. Manni, *Immagini dell'ingegnere tra quattro e settecento: repertorio bibliografico* (Milan 1985), pp.138–141; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, ii, col.499; Verne Roberts & Ivy Trent, *Bibliotheca Mechanica* (New York 1991), p.313; *The Geometry of War 1500–1750*, exhibition catalogue, Museum of the History of Science (Oxford 1996), no.1 (*Quesiti* 1554 bound with *La Noua scientia* 1558)

TARTAGLIA, Nicolò

138. *Opere... cioè Quesiti, Trauagliata Inventione, Noua Scientia, Ragionamenti sopra Archimede.*

Venice, 'Al Segno del Leone', 1606

Four parts, quarto, (148, 24, 36, 26)ff. signed A⁴ A–S⁸ (blank S8), A–C⁸, A–D⁸ E⁴, A–C⁸ D² and paginated (8) 1–284 (*i.e.* 286, pp.123–124 repeated in numeration) (2 blanks), 1–48, 1–72, 1–52, printer's device on general title-page, woodcut portrait of Tartaglia on three sub-titles, full-page woodcut (usual title for *Nova scientia*) printed on A4 verso of preliminaries, numerous woodcut illustrations and diagrams (counted by Pollak as 58, 9, 12, 34 in each work), plus folding woodcut plate.

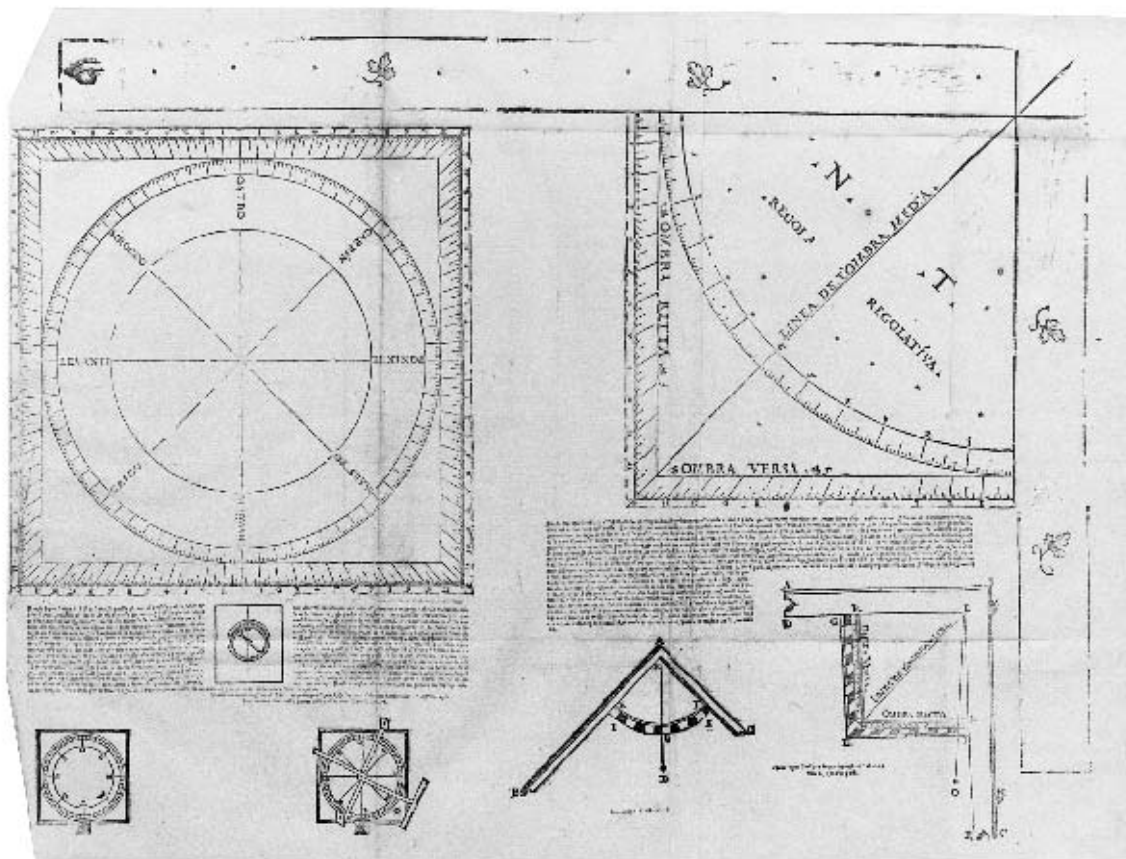
Several headlines shaved when rebound, some corners lightly waterstained, other minor faults, however generally in good state of preservation.

Bound in 18th-century leather-backed boards.

£ 3400

The collected works of Nicolò Tartaglia, dedicated to Luigi Giustiniano, 'Signor all' Arsenal', by Giovanni Battista Manassi, at Venice 22 March 1606, and published there under the imprint 'Al Segno del Leone'. The printer's device on the general title-page (a rampant lion clutching a dragon: Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI nella Biblioteca Angelica di Roma*, Florence 1983, fig.411) is printed from a woodblock owned by Curtio Troiano de' Navò. He was the executor of Tartaglia's will (10/13 December 1557) and obtained upon payment copyright to Tartaglia's works and the woodblocks employed to illustrate previous editions, including the famous full-page woodcut of the 'Garden of Geometry' associated with the author's *Nova scientia* (Baldassare Boncompagni, 'Intorno ad un Testamento inedito di Nicolò Tartaglia', in *Collectanea Mathematica. In memoriam Dominici Chelini*, edited by Luigi Cremona & Eugenio Beltrami, Milan 1881, especially pp.390–395). In 1562 Curtio Troiano de' Navò published his own editions of the four works contained in this *Opere*; reprints followed, latterly under the imprint 'Ad signum Leonis' adopted by his heirs. After publication of the *Scelta di Abbaco ridotto dal famosissimo Nicolò Tartaglia* in 1596, the press became dormant.

This collected edition of 1606 is made-up almost entirely from unsold sheets of previous separate editions. Four leaves of preliminaries were newly printed and evidently also the folding plate (308 × 405mm, anchor



138. Folding plate helping instrument-makers to construct the *squadra da artigiere* and *bussola*

watermark), displaying woodcuts of the *squadra da artigiere* and quadrant (used in the *Nova scientia*, folios A1, D2 of this edition) and *bussola* (*Quesiti*, folios I5, I6), with two larger woodcuts of the *bussola* (never printed with the text). Accompanying letterpress suggests that this plate was intended to serve makers of these instruments.

The folding plate survives in few copies of the previous editions. On the evidence of an impression bound in a volume containing *Quesiti* 1546 and *Nova Scientia* 1537, recently on the London market (W.P. Watson, *Catalogue Four*, London 1993, item 91), the folding plate was first printed by Ruffinelli in 1546: a blind impression of the head-line of the 'Alle Lettori' in the *Quesiti* is visible on that impression; the dedication of the *Quesiti* and the explanatory text on the plate are printed in the same type; and the paper of the plate is from the same stock as that used to print the *Quesiti*. The British Library copy of *Quesiti* 1546 bound with *Nova scientia* 1537 (shelfmark 534 g. 21) also contains the folding plate; Riccardi describes it in a copy of *Quesiti* 1550 (*Biblioteca matematica italiana*, III, col.189); and it occurs in a copy of *Quesiti* 1554 bound

with *Nova scientia* 1550 also seen on the market (Bernard Quaritch, *Catalogue* 1175, London 1993, item 108). To the best of our knowledge, none of the previous, separate editions published by Curtio Troiano de' Navò or his heirs was accompanied by this folding plate.

REFERENCES: Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France* (Paris 1972–1984), VIII, pp.19–20; *Galileo e Padova, mostra di strumenti libri incisioni*, exhibition catalogue, Palazzo della Ragione (Padua 1983), p.42; Klaus Grewe, *Bibliographie zur Geschichte des Vermessungswesens* (Stuttgart 1984), no.426a; Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985), I, col.507; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.891; Martha D. Pollak, *Military Architecture, Cartography & the Representation of the Early Modern European City. A Checklist of Treatises on Fortification in the Newberry Library* (Chicago 1991), 64

THORVALDSEN, Bertel

139. *Le Statue e li Bassirilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorvaldsen scultore danese.*

Rome, [Ferdinando Mori], 1811 (i.e. 1817)

Folio, complete suite of eighty numbered plates (including title) printed on 78 folios (nos. 33–36 printed on two leaves), the matrices of varying sizes (largest 200 × 410 mm, smallest 190 × 135 mm), plate no. 63 unsigned by its engraver, nos. 11–15, 18–21, 23, 31 by the Riepenhausen brothers, and the remainder by Mori.

Printed paper label on front cover *Zur Fürstlich Löwenstein-Rosenbergischen Hofbibliothek in Heubach gehörig*. One plate trimmed inside platemark along one side, otherwise preserving broad margins, clean and fresh.

In a contemporary German half-roan binding, the leather back decorated in gilt and blind, orange lettering-piece.

£ 1150

A series of line engravings documenting statues and reliefs produced in Thorvaldsen's Roman workshop, eleven drawn and engraved by the brothers Franz (1786–1831) and Johannes (1788–1860) Riepenhausen, the remainder by the publisher Ferdinando Mori (1782–1852).

The subjects are mostly classical and include the cele-

brated Alexander reliefs, reproduced in a series of eighteen plates (nos. 37–54). One plate (no. 34) documents an unexecuted statue of Mars, commissioned by Ludwig von Beyern in 1808, for which the model has been lost and this print is the only visual record (Bjarne Jornaes, 'Thorvaldsens "klassische" Periode 1803–1819,' in *Bertel Thorvaldsen: Untersuchungen zu seinem Werk und zur Kunst seiner Zeit*, edited by Gerhard Bott, Cologne 1977, pp. 49–106, no. 34, fig. 11).

The title-page in our book is dated 1811, however the paper is watermarked 1817, and among the works reproduced are the tripartite funeral monuments for August Boehmer (plates 67–69) and J. Ph. Bethmann-Hollweg (plates 71–73) executed in 1812 and 1814 respectively, and the portrait of Elisabeth Ostermann-Tolstoi (plate 77), modelled in 1815, and sculpted in 1815–1819.

A subsequent issue of the plates has a new title-plate, still dated 1811, deleting a reference to the Riepenhausen brothers (though their prints are included) and adding 'Tomo I Rami 80' as if further volumes of additional plates were to follow (none was published). The copy of that issue in the British Library is on paper watermarked 1821. Yet another issue of the plates is entitled *Collezione delle statue del bassirilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorvaldsen scultore danese incisi e pubblicati da Ferdinando Mori* (Rome 1811).

REFERENCE: *Catalogo dei libri italiani dell' ottocento* (Milan 1991), IV, p. 3137



VALERIANO BOLZANI, Giovanni Pierio

140. *Castigationes et varietates Virgilianae lectionis.*

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) (2), a full-page woodcut with insignia of the dedicatee, occasional 16th-century marginalia.

Modern exlibris of John Sparrow (sale Christie's, London, 21 October 1992, lot 33). Light dampstains, occasional spotting and browning, pin wormholes in final quires, but a good copy.

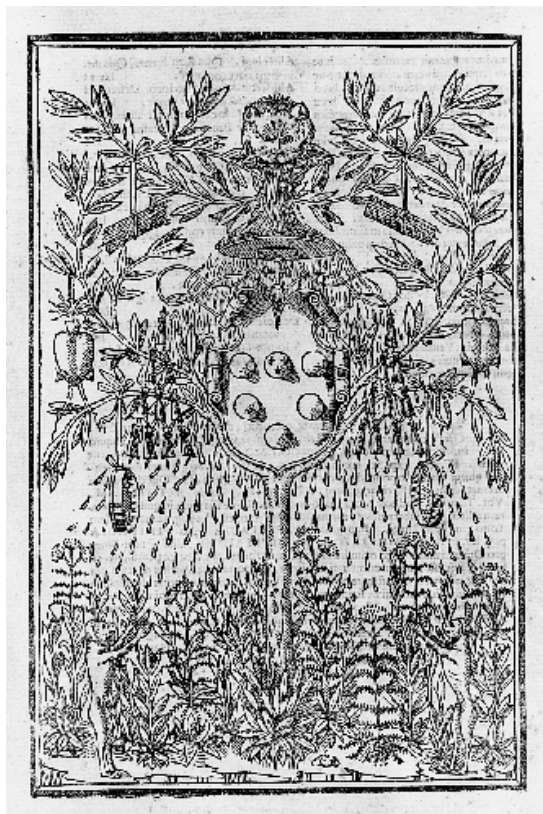
In a contemporary Italian binding of bevelled oak boards backed in blind-tooled calf (leather restored in the 19th century).

£ 825

First printing of the commentary on the text of Virgil by the Roman humanist Pierio Valeriano (1477–1560), 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.

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). His commentary is still useful to modern editors of those manuscripts (Alessandra Malaman, 'Le *Castigationes* di Pietro Valeriano e il codice Romano Vaticano di Virgilio,' in *Atti del Reale Istituto Veneto* 100, 1940–1941, pp.80–91). Valeriano's commentary was not reprinted at Rome, however it appears alone and together with the text of Virgil in editions published at Paris by Robert Estienne in 1529 and 1532.

REFERENCES: G. Fumagalli, G. Belli, & E. Vaccaro Sofia, *Catalogo delle edizioni romane di Antonio Blado Ascolano ed eredi (1516–1593)* (Rome 1891), 6; Giuliano Mambelli, *Gli annali delle edizioni virgiliane* (Florence 1954), 165; British Museum, *STC of Italian Books* (1958), p.707; Max Sander, *Le livre à figures italien, depuis 1467 jusqu' à 1530* (reprint Nendeln 1969), 7448; Fernanda Ascarelli, *Le Cinquecentine romane: 'Censimento delle edizioni romane del XVI secolo*



140. Insignia of the dedicatee, Cardinal Giulio de' Medici

possedute dalle biblioteche di Roma' (Milan 1972), p.292; two copies (Harvard, University of Cincinnati) reported to the National Union Catalog (volume 628, p.74)

VARCHI, Benedetto

141. *Orazione funerale... nell' essequie di Michelagnolo Buonarroti in Firenze, nella Chiesa di San Lorenzo.*

Florence, Giunti, 1564

Quarto, (32)ff. signed A–H⁴ and paginated 1–63 (1), woodcut devices on title and last page.

In very good state of preservation.

Bound in 18th-century Italian vellum, calf lettering-piece.

£ 1350

First printing of the text of Varchi's funeral oration for Michelangelo, delivered in person in the church of S. Lorenzo, Florence, on 14 July 1564.

'His effusion at the memorial service for Michelangelo contains little that is new about the artist's life and work, yet it is interesting because it affords glimpses into the notions harboured by enlightened spirits of the time concerning the behaviour expected from great artists...' (Rudolf & Margot Wittkower, *The Divine Michelangelo. The Florentine Academy's Homage on his death in 1564*, London 1963, pp.28–29).

REFERENCES: Cicognara 2388; British Museum, *STC of Italian Books* (1958), p.711; Decio Decia & Renato Delfiol, *I Giunti tipografi editori di Firenze 1497–1570* (Florence 1978), 358; Bartolomeo Gamba, *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX* (reprint Bologna 1982), 1014

VERDIZOTTI, Giovanni Mario

142. *Cento favole morali. De i piu illustri antichi, & moderni autori Greci, & Latine.*

Venice, Alessandro Vecchi, 1599

Octavo, (154)ff. signed ★4 A4 B–S8 T6 V4 and paginated 1–301 (i.e. 299, 285–286 being passed over) (9), woodcut compartment on title, woodcut ('The Man, the boy, and the Donkey') preceding 'A I Lettori', 100 woodcuts printed with the text (mostly 135 × 102mm).

Occasional light browning and spotting, yet a good copy.

Bound in 18th-century vellum, edges decorated in red & black.

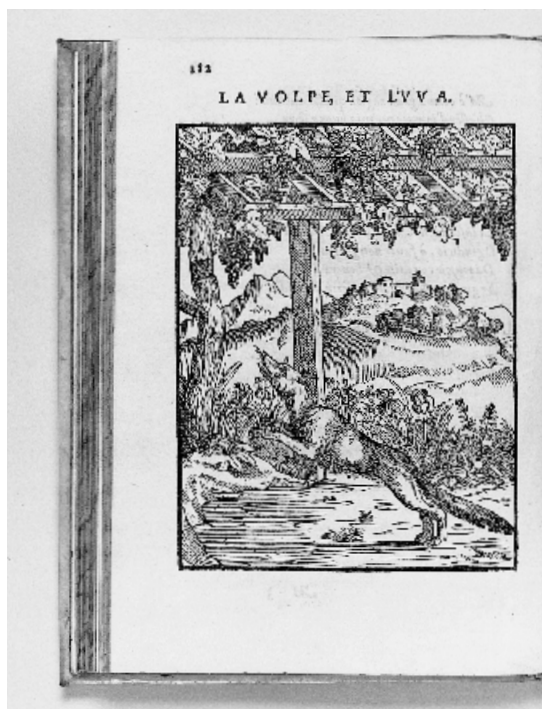
ℒ 1400

This edition of Verdizotti's popular collection of fables is described on the title-page as 'Nouamente ampliate dall' istesso Autore'. In fact, there are few changes to the text, and no new woodcuts or fables. The book had been first printed by Giordano Ziletti in 1570, re-issued by Bolognino Zaltieri in 1575 under a new dedication; reprinted by Giordano Ziletti in 1577; and by Francesco Ziletti in 1586. Alessandro Vecchi himself reprinted (or re-issued) it in 1607 and 1613. About half the blocks were used to illustrate an edition of Aesop in modern Greek published at Venice in 1644 and all 101 (now considerably wormeaten) were employed for editions printed by

Giovanni Pietro Brignonci at Venice in 1661 and 1666.

Our edition is dedicated to Vincenzo I Gonzaga, duke of Mantua (1562–1612), by Verdizotti (1525–1600), subscribed at Venice, 26 January, 1599. The text of the dedication is the same as in previous editions, however, until the point of direct address. The architectural title-border was altered to substitute Vecchi's 'Rose' device for the 'Comet' device of Ziletti, however his name 'Giordano' was not erased from vases held by the female figures at the sides. The series of 101 full-page woodcuts are printed from the original blocks, sometimes credited to Titian, although described in all editions (here on folio A1 recto) as 'disegnate nel legno' by Verdizotti's own hand (Giuseppe Venturini, 'Giovanni Maria Verdizotti pittore e incisore amico e discepolo del Tiziano', in *Bollettino del Museo Civico di Padova* 59, 1970, pp.33–73; David Rosand & Michelangelo Muraro, *Titian and the Venetian Woodcut*, Washington, DC 1976, pp.268–269).

REFERENCES: Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), V–402; cf. Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books* (Cambridge, MA 1974), 523 (edition 1570, referring to the 1599 edition in note); Cicognara 1129–1130 (editions 1570, 1586)



VERGILIUS, Polydorus

143. *Adagiorum liber. Eiusdem de inuentoribus rerum libri octo, ex accurata autoris castigatione, locupletationeq. non uulgari, adeo ut maxima ferè pars primae ante hanc utriusq. uoluminis aeditioni accesserit.*

Basel, Johann Froben, July 1521

Folio, (206)ff. signed A⁶ a–q⁶ r⁴ A–D⁶ E⁸ F–P⁶ Q⁸ and irregularly foliated (6) 1–114 (*i.e.* 100), (6) 1–92 (*i.e.* 94), full-page woodcut border on title-page representing the ‘Triumph of Humanitas’ by Urs Graf, horizontal and vertical borders on first page of text, woodcut initials, and printer’s device.

Longitudinal fore-edge title; from the sale of the residue of the Fugger Library (Sotheby’s, London, 5 December 1991, lot 215). In very fresh state of preservation. The spine of the binding abraded at foot, vellum labels missing.

Bound in 16th-century (French?) calf, covers panelled in blind.

£ 4250

First printing of revised and vastly enlarged editions of Polydore’s collection of adages or proverbs and of his encyclopaedia *De Inventoribus rerum*, on those who have discovered things.

The *Adagia* or *Proverbiorum libellus* was originally

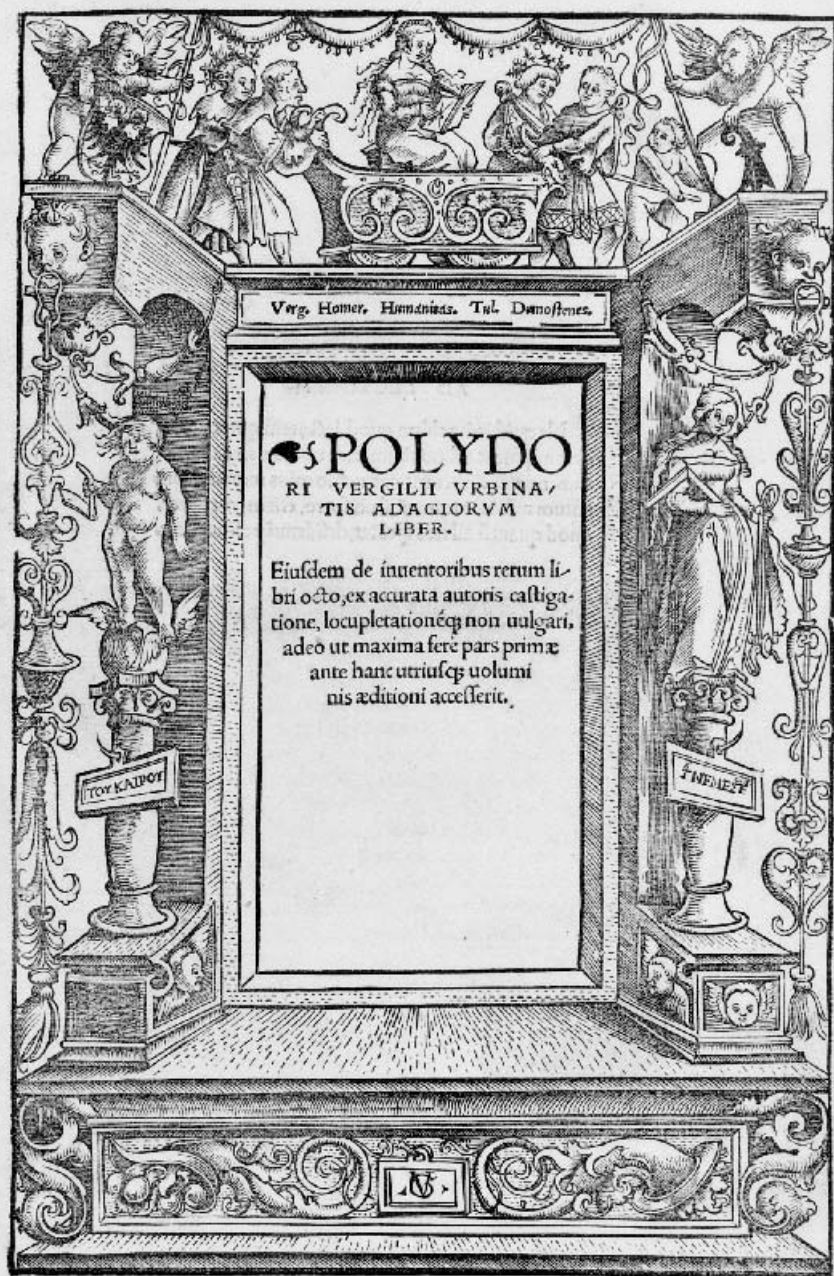
published at Venice in 1498 as a collection of 306 proverbs drawn exclusively from classical sources. In the dedicatory letter to Richard Pace written for our Basel edition, the author explains that he began to collect *adagia sacra* because he felt that Christians should not depend on Greek and Latin 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 work.

Polydore’s *De Inventoribus rerum*, an encyclopaedia of inventors and inventions mainly from the classical past, but also Jews, Egyptians, and Asiatics, 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 on the history, organisation, and rituals of the church, including much information on pagan customs, which insured that the book was placed on the Index (first by the Sorbonne in 1551, then on the Trent Index in 1564).

The work *De Inventoribus rerum* is celebrated 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. Also considered are painting and painters (notably Raphael), sculpture, and architecture in the author’s native Italy (B.P. Copenhaver, ‘The historiography of discovery in the Renaissance: The sources and composition of Polydore Vergil’s *De Inventoribus rerum*’,



143. Calf binding probably executed in Paris *circa* 1550 for Marx Fugger with later fore-edge title.
Opposite 143. Woodcut title-border by Urs Graf



in *Journal of the Warburg and Courtauld Institutes* 41, 1978, pp.192–214).

Some thirty editions had appeared by Polydore's death in 1555 and in all more than one hundred editions in various recensions and seven languages were published by the eighteenth century (*Beginnings and discoveries: Polydore Vergil's De inventoribus rerum*, edited and translated by Beno Weiss & L.C. Pérez, Nieuwkoop 1997).

The woodcut title-border by Urs Graf the elder (1485–1527/1529) is reproduced by F.W.H. Hollstein, *German Etchings Engravings Woodcuts*, IX (Amsterdam 1977), p.138; and by Frank Hieronymus, *Basler Buchillustration 1500–1545* (Basel 1984), pp.120–121, fig.176.

REFERENCES: British Museum, *STC of German Books* (1962), p.887; H.M. Adams, *Catalogue of books printed on the continent of Europe, 1501–1600*, in *Cambridge libraries* (Cambridge 1967), V–442; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts. I. Abteilung* (Stuttgart 1994), V–772

VILLE, Antoine de

144. *Les Fortifications, contenant la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient.*

Lyon, Irenee 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).

Engraved exlibris *Bibliothèque de M.r de Merlet, Maréchalle de Camp*. Occasional light spotting and waterstaining, otherwise in good state of preservation with superior impressions of the plates.

In a contemporary calf binding (back neatly restored).

£ 2650

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. Antoine de Ville 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 at the siege of Corbie, in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Maréchalle de Camp. After 1648 De Ville was in charge of fortifying the cities ceded to France by the Spanish.

The author 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 twenty-one when he began it, a good deal had to be borrowed from other writers. De Ville's discussion of the construction of ramparts and of flanking fire, however, contains much that is original (Reginald Blomfield, *Sébastien Le Prestre de Vauban*, London 1938, pp.32–34). He evaluates the reliability of mercenaries by nationality and discusses the provisioning of army and civilians (Jean-François Pernot, 'La Guerre et l' infrastructure de l' État moderne: Antoine de Ville (1596–1656) ingénieur du Roi', in *Revue d' histoire moderne et contemporaine* 34, 1987, pp.404–425).

The book became a classic among the military engineers of France. 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 (Yves Bruand, 'Les traités d' architecture militaire français à la fin du XVIe et au début du XVIIe siècle', in *Les Traités d' Architecture de la Renaissance*, edited by Jean Guillaume, Paris 1988, pp.277–284, with seven reproductions).

De Ville was a proficient engraver and drew and engraved himself the title-page and fifty-three illustrations with their remarkable landscape views (Robert Mesuret, *L' Estampe toulousaine*, exhibition catalogue, Musée Paul-Dupuy, Toulouse 1952, p.59 and pl.VII; J.–F. Pernot, 'Un aspect peu connu de l' oeuvre d' Antoine de Ville, ingénieur du Roi, approches d' un type de document: les gravures des traits de fortification', in *Revue Historique des Armées* 5, 1978, pp.29–59). His portrait is engraved by Jérôme David after the painting by Artemisia Gentileschi (Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, III, Paris 1954, p.373, no.252).

REFERENCES: Jeanne Duport, *Contribution au catalogue général des livres à figures du XVIIe siècle* (Paris 1914), 599; Thérèse Moyne, *Les Livres illustrés à Lyon dans le premier tiers du XVIIe siècle* (Grenoble 1987), no.417; cf. *Venezia e la difesa del Levante da Lepanto a Candia 1570–1670*, exhibition catalogue (Venice 1986), 235 (1629 re-issue), National Union Catalog, volume 141, p.641 (locating only the University of Michigan copy of the 1629 re-issue)

VILLE, Antoine de

145. *Descriptio portus et urbis Polae ab Antonio de Ville Equite Gallo.*

Venice, Giovanni Pietro Pinelli, 1633

Quarto, (24)ff. signed A-F⁴ and paginated 1-47 (1), with engraved title signed *A. De Ville del. et sc.* and six full-page plates included in registration.

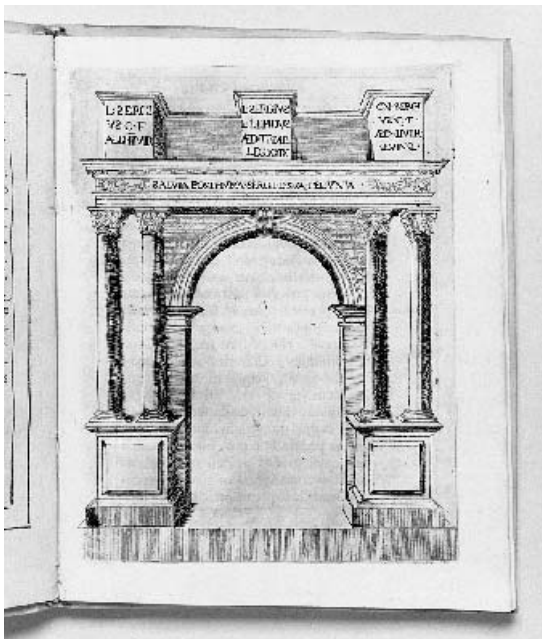
Exlibris of Giannalisa Feltrinelli (sale Christie's, 4 March 1998, lot 463). In superb state of preservation.

Bound in contemporary vellum.

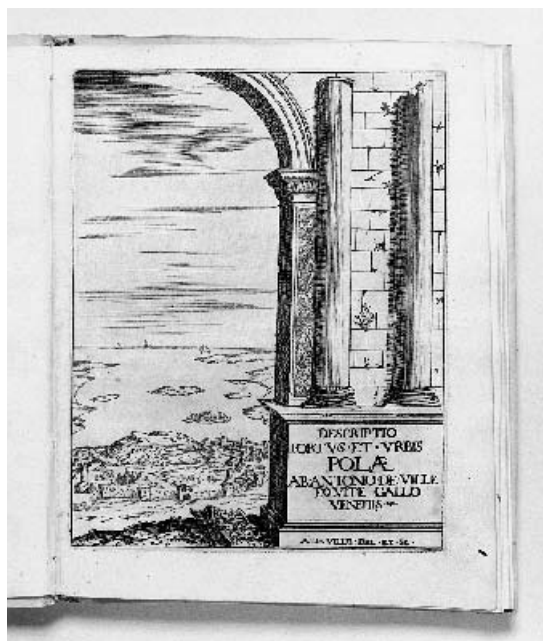
£ 3450

First edition of a description of Pola, formerly a thriving Roman city situated at the southern tip of the Istrian peninsula, by a celebrated French military engineer who in 1630 had been engaged by the Venetian Senate to fortify the town (Paolo Morachiello, 'Da Lorini a de Ville', in *L'architettura militare veneta del Cinquecento*, Milan 1988, pp.46-47).

Antoine de Ville (1596-1656) was a proficient print-maker and drew and engraved himself the title-page and six full-page text illustrations (cf. Jean-François Pernot,



145. The 'Porta Aurata' at Pola engraved by the author



145. Title-page engraved by the author (platemark 185 x 145mm)

'Un aspect peu connu de l' oeuvre d' Antoine de Ville, ingénieur du Roi, approches d'un type de document: les gravures des traits de fortification', in *Revue Historique des Années* 5, 1978, pp.29-59). His engravings depict the planned fortress from a vantage point inland, a prospect of the city, a map of the entire Istrian peninsula, details of Roman ruins (Porta Aurata, Temple, and amphitheatre), and a bird's-eye view of the author's fort observed from the sea.

Two associated drawings by De Ville survive, one a plan of the bay of Pola drawn about 1630 on a scale of 155 paces to an inch with plans and sections of fort S. Andrea on a larger scale (British Library, Maps K. Top. 78.31.b), the other sheet showing the port (reproduced by Luciano Lago & Claudio Rossit, *Descriptio Histriae, la penisola istriana... sua tradizione cartografica*, Trieste 1981, p.166, tav.80). The text was reprinted in Graevius' *Thesaurus antiquitatum et historiarum Italiae* (Leiden 1722), volume six, part four.

REFERENCES: Carlo de Combi, *Saggio di Bibliografia Istriana* (Capodistria 1864), no.46; *Saggio di cartografia della regione veneta* (Venice 1881), nos.725-728 (Biblioteca Marciana copy); British Library, *Catalogue of Seventeenth century Italian books* (1986), p.961; no copy contributed to the National Union Catalog, or RLIN



146. Fra Giocondo's Vitruvius reprinted in an economical format to reach less well-heeled readers

VITRUVIUS POLLIO, Marcus

146. *Vitruvius* [De Architectura libri X]
iterum et Frontinus [De Aqueductibus]
à Iocundo revisi repurgatique quantum ex
collatione licuit.

Florence, Filippo Giunti, October 1513

Octavo, (240)ff. signed π^4 A–Z⁸ AA⁴ a–c⁸ and foliated (4) 1–187
(i.e. 188, folio 144 being repeated) 1–24 (24).

Marginalia in a contemporary hand, occasional spotting,
however a fine copy.

In a contemporary flexible vellum envelope binding.

£ 6000

Second edition of Fra Giocondo's recension, newly dedicated to Giuliano de' Medici, printed in italics in pocket-sized format using reduced copies of the woodblocks in Joannes Tacuinus' Venetian edition of 1511, plus four new illustrations provided by Giocondo (bringing the total to 140). On the merits of the editor's recension, his Vitruvian glossary, and the sources of his illustrations, see Lucia Ciapponi, 'Fra Giocondo da Verona and his edition of Vitruvius', in *Journal of the Warburg and Courtauld Institutes* 47 (1984), pp.72–90.

REFERENCES: Cicognara 697; *Katalog der Ornamentstichsammlung*, Berlin (1939), 1799; A.A. Renouard, *Annales de l'imprimerie des Alde* (reprint Bologna 1953), p.xxxvii, 45; Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), 394; Decio Decia & Renato Delfiol, *I Giunti tipografi editori di Firenze 1497–1570* (1978), 45

VREDEMAN DE VRIES, Hans

147. *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 Bildtschneidren, und alle Liebhabernn der Architecturen, ann dag gebracht durch Johannes Vredeman Vriesae Inuentor. [In a cartouche:] Antwerpie Apud gerardus de Iode en platea vulgariter dicta catlyne, veste sub signo floreni aurei. 1577*

Antwerp, Gerard de Jode, 1581

Folio, (29)ff., a complete copy, comprising (5)ff. letterpress, an etched title-page (320 × 235mm platemark) and twenty-three numbered plates (*circa* 340 × 250mm platemarks).

Minor staining in extreme top margin, inner margins of several bifolia expertly silked to provide strength for resewing, otherwise in good state of preservation.

Bound in modern paper boards.

£ 2950

A pattern book not only for architects, but also cabinet-makers, stone-masons, sculptors, and everybody else committed to the building trade, providing examples of the five Orders, together with appropriate bases, pediments, entablatures, and other architectural ornament, and examples of whole buildings including houses for merchants and princes.

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 for the Prince of Orange, collaborated on a new city hall, and published three separate books on the Orders, with etched plates by Joannes or Lucas van Doetecum, 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 Doetecum brothers as engravers and the prints in our volume, all unsigned, were etched by them.

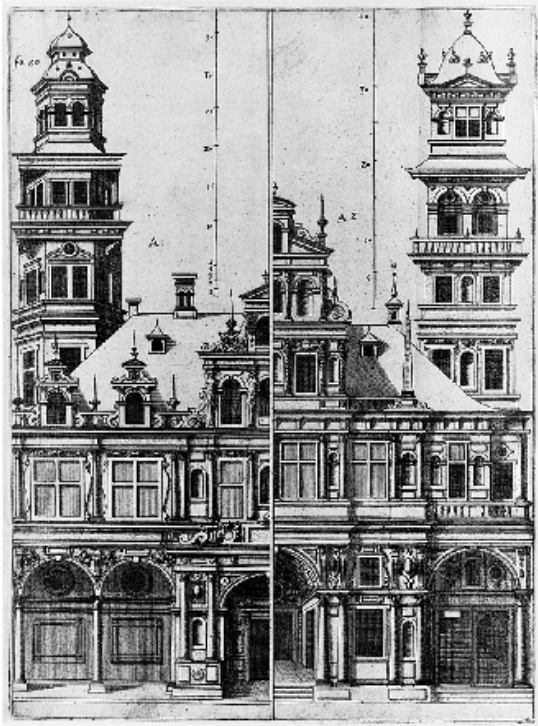
Ten editions of this book with title-pages in Dutch, German, and French, are enumerated by Peter Fuhring in a recent volume of Hollstein's *Dutch & Flemish Etchings Engravings Woodcuts*, 48, part II (Rotterdam 1997),



nos.408–431. In the present copy, the etched title-page and twenty-three plates match his description of the 'fourth edition' (preceded by editions in French, Dutch, and German all dated 1577 on the title-print), but a different setting of the letterpress text is found.

The text is imposed here on five (instead of six) leaves and no approbation or publishers' colophon is provided (all editions listed by Fuhring feature a dated colophon and approbation, normally printed on the leaf explaining the Corinthian Order). The copy is assembled as follows (the letterpress has been misbound):

- f. 1 Hollstein 408 (state iii of four)
- f. 2 *Recto*, heading 'Tuschana. Die Eerste oorden Tuschana woelche ist gestelitt in funff Collummen, Tractiert was dar auss geprocediert und gebonden mag werden. am 1. blatt.'; four-line dedication to Peter Ernst, Count Mansfeld (undated); text commencing 'Die aller erste Collumme oder Piller ist gezeichnet mit dem buchstab' followed by numbered sections of commentary to plates 2 and 3. *Verso* numbered sections of commentary for plates 4 and 5
- ff. 3–7 Hollstein 409, 410, 411, 412, 413 (only states)
- f. 8 *Recto*, heading 'Dorica. Hier folgett die annder oorden Dorica... Ist das 6. Blatt' followed by numbered

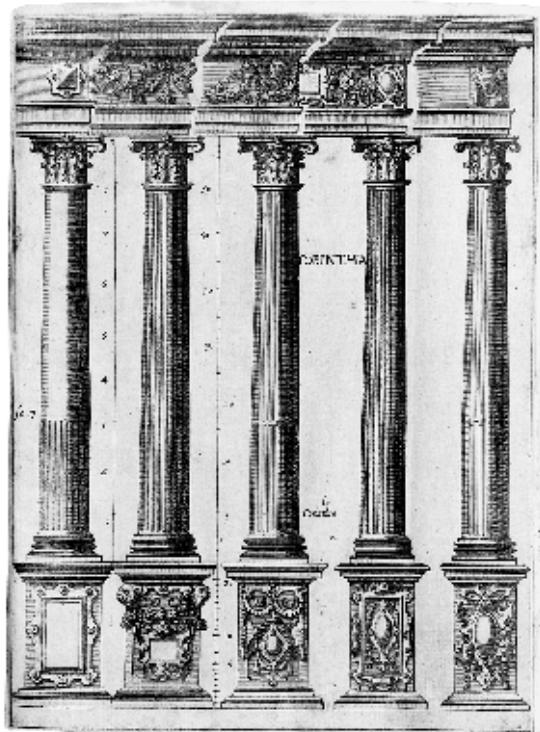


sections of commentary to plates 7 and 8. *Verso* numbered sections of commentary to plates 9, 10, 11, 12

- ff. 9–12 Hollstein 414, 415, 416, 417 (only states)
- f. 13 *Recto*, heading ‘Corinthia. Die Vierte oorden Corinthia. am 17. blatt’ followed by numbered sections of commentary for plates 18, 19, and 20. *Verso* section of commentary for plate 21 (including a commentary for plate 22)
- ff. 14–16 Hollstein 418, 419, 420 (only states)
- f. 17 *Recto*, heading ‘Ionica; Die dritte oorden Ionica... es 13. blatt’ followed by numbered sections of commentary for plates 14, 15, and 16. *Verso* blank
- ff. 18–27 Hollstein 421, 422, 423, 424, 425, 426, 427, 428, 429, 430 (only states)
- f. 28 *Recto*, heading ‘Composita. De Funffte oorden Composita... folio. 13 [corrected by pen to 23] ain Coronament’. The last paragraph commences ‘Damitt wir disses Tractadt und stuckh der Architectur, sollen mügen auff hoeren.’ and ends with a prayer ‘... In Christo unssem Herren, Ammen. Far woll und nimb verguet’. *Verso* blank
- f. 29 Hollstein 431

Other copies containing the same title-print (dated both 1577 and 1581) and twenty-three plates, but unknown amounts of letterpress, are described in *Architectural Theory and Practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago & London 1983), III–A–6; 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 eight reproductions; and by Krista De Jonge, ‘Vitruvius, Alberti and Serlio: Architectural treatises in the Low Countries, 1530–1620,’ in *Paper Palaces: The Rise of the Renaissance Architectural Treatise*, edited by Vaughan Hart & Peter Hicks (New Haven 1998), pp.286–288 with a reproduction of the title-print.

REFERENCES: Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern* (Stockholm 1956), pp.89–91, 250 (knew 1581 issue only); *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700: The Van Doetecum Family* (Rotterdam 1998), III, nos. 739–762 (reprinting Fuhring’s entry from Hollstein, volume 48, part II)



147. Engravings by the Doetecum brothers
(Above left Hollstein 428. Above Hollstein 425)

WALPOLE, Horace, *Earl of Orford*

148. *Anecdotes of painting in England; with some account of the principal artists; and incidental notes on other arts; collected by the late Mr George Vertue; and now digested from his original MSS by Mr Horace Walpole.*

[Twickenham], Thomas Farmer [volume IV: Thomas Kirgate] at Strawberry Hill, 1762–1763–1771 (*i.e.* 1780)

Four volumes, quarto, I: (102)ff. signed π^2 A–B² C₁ (– C₂, cancelled as usual) A–Z² Aa–Zz² Aaa² and errata leaf (probably printed with C₁ of the preface), paginated 1–14 1–168 (22), plus frontispiece and fifteen engraved plates. II: (116)ff. signed π_1 (= title) A–Z² Aa–Rr² π^6 (= ‘Additional Lives’, published 1768) Ss–Zz² Aaa–Hhh² and advertisement leaf (not an integral part), paginated (2) 1–158 1–12 (60), plus twenty-eight engraved plates (including three for ‘Additional Lives’). III: (88)ff. signed π_1 (= title) A–Z² Aa–Rr² π^2 (= ‘Additional Lives’, published 1768) Ss² Tt₁ and advertisement leaf (not an integral part), paginated (2) 1–155 (3) 1–4 (10), plus thirty-eight engraved plates (including one for ‘Additional Lives’). IV: (86)ff. signed a–c² A–Z² Aa–Pp² [Qq]₁ Qq² Rr₁ and paginated 1–10 (2) 1–151 (9), plus twenty-two engraved plates. A portrait of Walpole engraved by D.P. Pariset after P. Falconet (dated 1768) laid to endpaper in first volume.

Offered with

WALPOLE, Horace. *A Catalogue of engravers, who have been born, or resided in England; digested by Mr Horace Walpole from the Mss of Mr George Vertue; to which is added an account of the life and works of the latter.*

[Twickenham], [Thomas Farmer at] Strawberry Hill, 1763

Quarto, (88)ff. signed π^2 (title and ‘Direction to the Binder’) A–Z² Aa–Tt² π_1 and advertisement leaf paginated (4) 1–128 1–14 1–20 (10), plus nine engraved plates.

The revisions and notes of the second edition written on slips of paper in a contemporary hand and inserted at the appropriate places; unidentified inkstamped initials C F; a version of William Ayton’s exlibris (cf. British Museum, *Franks Collection of*

Bookplates, 1903, nos.1044–1046) in each of the five volumes. Occasional light offsetting, otherwise in exceptionally fine state of preservation.

Uniformly bound *circa* 1780 in contemporary crimson straight-grained morocco, gilt frame on covers, the flat spines decorated with a starburst tool and contrasting lettering-pieces, gilt turn-ins, gilt edges.

£ 5000

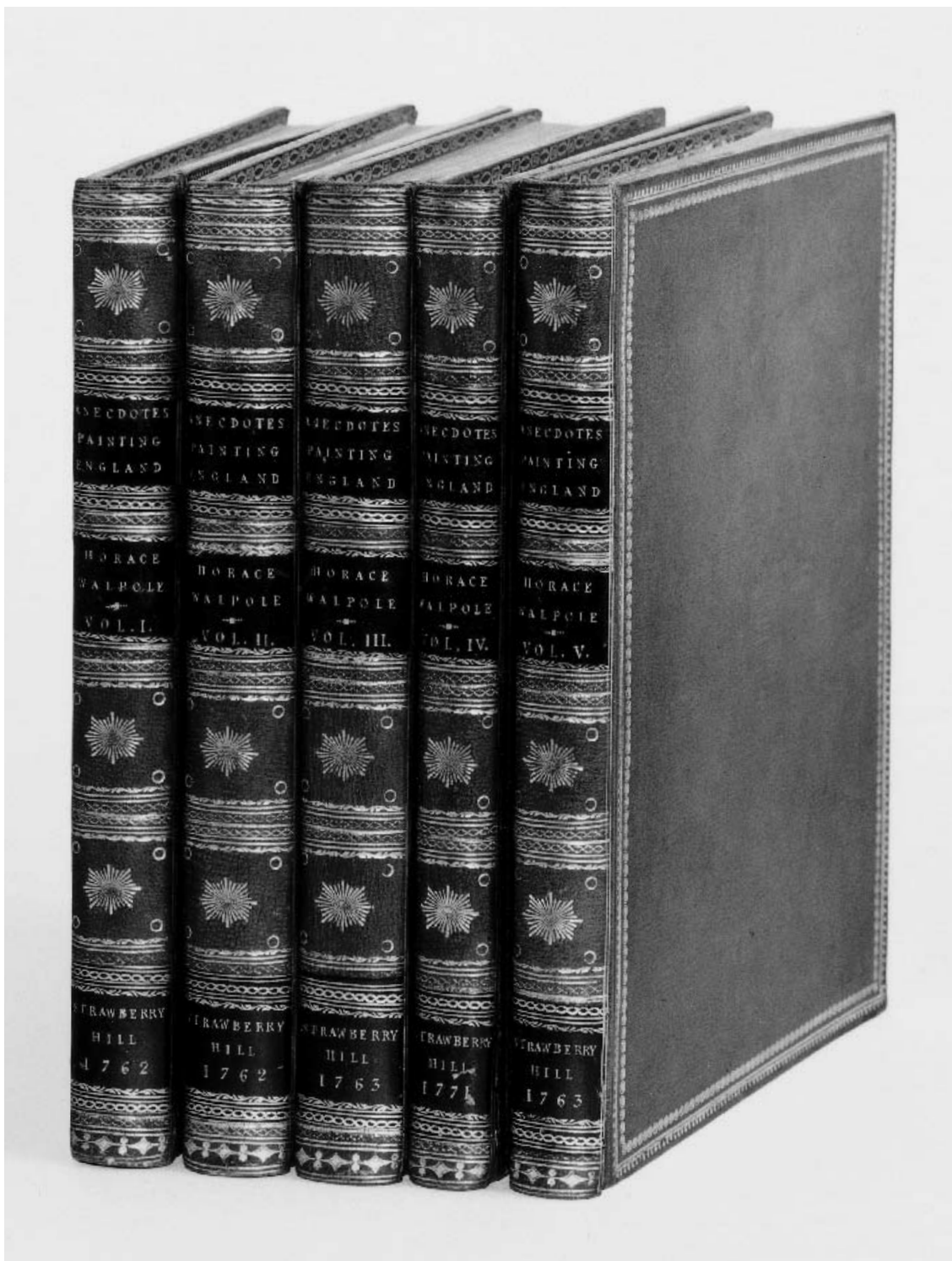
A fine copy of the first edition of Walpole’s celebrated *Anecdotes*, a repository of invaluable information about hundreds of English and immigrant painters, sculptors, medalists, and architects, the most ambitious production of Walpole’s private press, printed in an edition of probably three hundred copies with 113 plates specially engraved by Bannerman, Chambrs, Grignion, Miller, Walker, and other printmakers.

The work is essentially an amplification of thirty-nine ‘notebooks’ compiled 1713–1756 by the antiquary and portrait-engraver George Vertue (1684–1756) which Walpole had purchased from Vertue’s widow in 1758 and polished into a book, styling himself ‘editor’ rather than ‘author’ (the ‘notebooks’ subsequently passed via Dawson Turner into the British Museum).

Walpole worked on the premise that the King sets the style for his age and he structured the book accordingly. Published in the first volume are ‘Anecdotes’ (by which Walpole meant ‘unpublished details of history’) about artists living during the reigns of Henry III through Queen Elizabeth, in volume II he treats the period from James I through the Interregnum, in volume III from Charles II through Queen Anne, and in volume IV the reigns of George I and George II, concluding with his celebrated treatise ‘On modern Gardening’. To the limits of Vertue’s and his own knowledge, Walpole located and described the best works by each artist, for the purpose of helping gentlemen to identify the authors of works of art they possessed.

The first volume of the *Anecdotes* was prepared between 1 January 1760 and 14 August 1760, the second volume was composed between 5 September 1760 and 23 October 1760, the third volume between 4 January 1761 and 22 August 1761, the *Catalogue of engravers* between 2 August 1762 and 10 October 1762, and the fourth volume was completed on 20 December 1770.

As each volume was finished, Walpole passed the copy to his printer. Thomas Farmer printed the first and second volumes between 24 November 1760 and 28 November 1761 and published them together on 15 February 1762. Volume III went on press 28 June 1762 and was completed 8 October 1762, by one ‘Pratt’, in the



148. Horace Walpole's *Anecdotes* finely bound in crimson morocco circa 1780

absence of Farmer who had departed abruptly. The *Catalogue of engravers* was then printed, between 9 October 1762 and 9 May 1763, but volume III and the *Catalogue of engravers* were not published until 6 February 1764, owing to delays in obtaining illustrations. The fourth volume was printed by Thomas Kirgate between 20 November 1770 and 13 April 1771, but its publication was postponed until 1 October 1780, because Walpole was concerned that his essay on Hogarth might displease the painter's widow.

In this copy, the six-leaf gathering and three plates of 'Additional Lives' (printed in January 1768) have been bound where necessary in volume II; the two-leaf gathering and one plate of 'Additional Lives' (also printed January 1768) have been bound where necessary in volume III; the advertisement leaf ('Lately published...') has been retained by the binder at the end of both volume II and the *Catalogue of engravers*; and gatherings X and li in the first volume are the settings classified by Hazen as 'second state'.

REFERENCE: Allen T. Hazen, *Bibliography of the Strawberry Hill press* (reprint Folkestone 1973), 10

WINSTANLEY, Hamlet

149. [No title-page issued, engraved dedication subscribed by Hamlet Winstanley, beginning:] *Praenobili Iacobo Comiti Derby, D.no Stanley, & Strange de Knocking, Baroni Weeton, Vicecomiti Kinton D.no Mohun, Burnell, Basset, & Lacy. Praesidi, Custodi Rotulorum, Vices-Thalassiarcae obtinenti, Comitatus Palatini Lancaster. Camerario Civitatis Palatini Chester, D.no Monae & Insularum &c.*

[No place or publisher indicated; London? 1728-1729]

Folio (550 × 395mm), suite of engraved dedication and twenty plates, of which four are double-page (510 × 640mm platemarks, or slightly smaller), twelve full-page (490 × 335mm, or smaller), and four half-page (285 × 215mm, or smaller) imposed in pairs; each print signed by the engraver Winstanley, eleven prints dated 1728 or 1729 and the remainder undated.

Bound in this copy facing the engraved dedication is a portrait of the 10th Earl of Derby, engraved after Winstanley's painting by G. Van der Gucht, dated 1734 (375 × 250mm, trimmed within the platemark and inlaid to an album leaf).

Armorial ex-libris of Frances Mary Richardson Currey (1785-1861), inscribed *From the Harley Library* in her hand. One print trimmed along the platemark and inlaid to an album folio, all excellent early impressions in fine state of preservation. The binding lightly rubbed along bottom edge and corners bumped, otherwise very well-preserved.

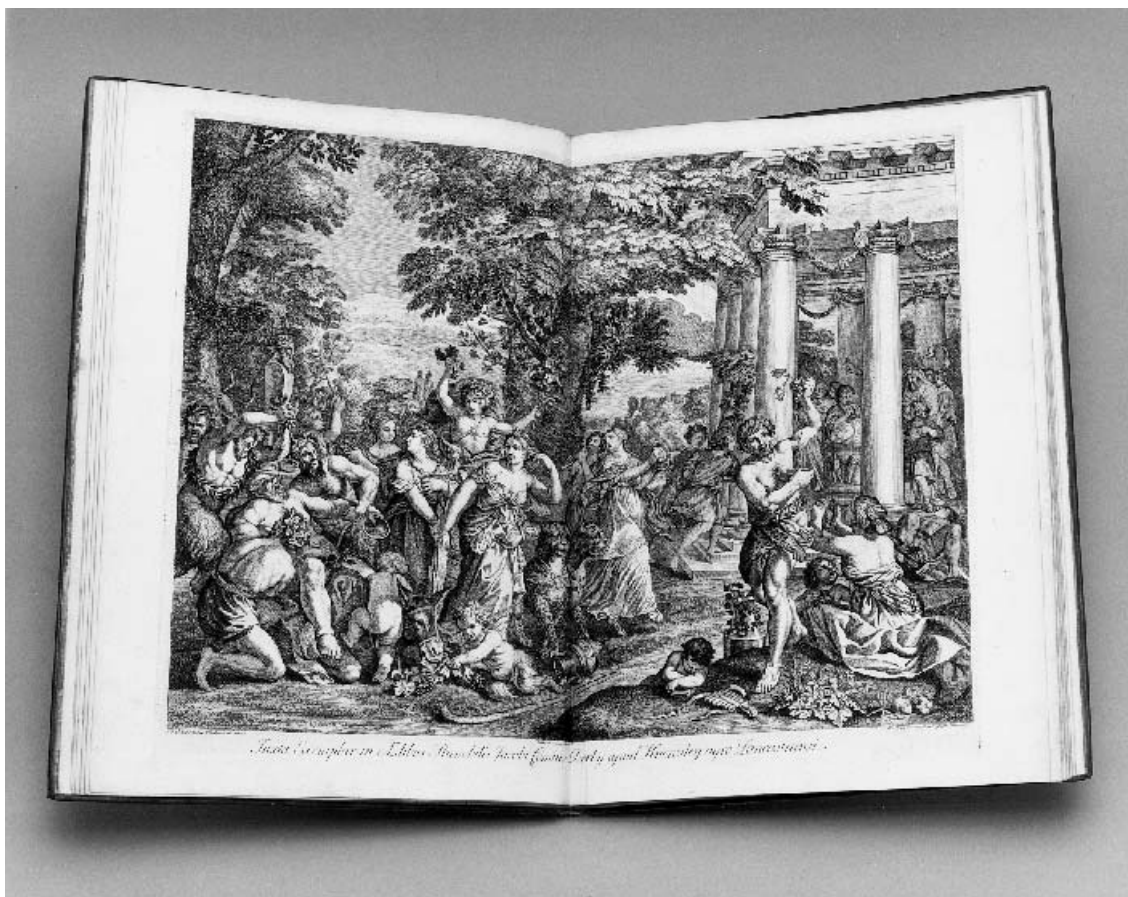
In a contemporary English diced Russia leather binding decorated in the 'Harleian style' with a central lozenge on both covers of massed small tools enclosed by three border rolls; back divided into eight compartments by raised bands, black lettering-piece (*Prints*) in second compartment; sewn on double green silk headbands; combed marbled paper pastedowns; plain edges.

£ 7500

A suite of engraved reproductions of Italian and Dutch 'old masters' collected by James Stanley, 10th Earl of Derby (1664-1736) to adorn his country seat, Knowsley in Lancashire. The book was conceived as a showcase for the Earl's connoisseurship and was published in at least four editions, the last in 1820. The present copy is of the very rare first edition printed on paper from the maker Pierre Gourbeyre (watermark like Heawood no.2980) and offers fine impressions of the prints.

The twenty paintings reproduced are by (or attributed to) Jacopo Bassano, Pietro Berrettini da Cortona, Giovanni Castiglione, Carlo Maratti, Luca Giordano, Rembrandt, Guido Reni, Jusepe de Ribera, Salvator Rosa, Frans Snyders, Giovan Gioseffo dal Sole, Tintoretto, Titian, Van Dyck, and Veronese. Several paintings are at Knowsley still, but the majority were offered at auction sales in 1909, 1954, and 1967, and are now widely distributed (Rosa's 'Glaucus and Scylla' is in Brussels and his 'Hagar and the Angel' in Santa Barbara). The 'Triumph of Bacchus' by Pietro da Cortona, an autograph version of his picture in the Capitoline Museum, was destroyed when a room collapsed at Knowsley, leaving Winstanley's print as the sole surviving visual witness (Giuliano Briganti, *Pietro da Cortona*, Florence 1962, p.166).

The formation of the Derby collection is particularly well-documented and the sources and prices of most of these pictures are set out by Francis Russell, 'The Derby Collection 1721-1735,' in *Walpole Society* 53 (1987), pp.143-180. The printmaker Hamlet Winstanley appears as one of Derby's principal agents. Born some ten miles from Knowsley, at Warrington, in 1694, Winstanley studied painting in Kneller's academy in London from 1718 to 1721, and in 1723 was sent to Rome by Derby for



149. Pietro da Cortona's 'The Triumph of Bacchus', said to be variant of a picture in the Museo Capitolino in Rome. According to Briganti, it was destroyed when a room collapsed at Knowsley

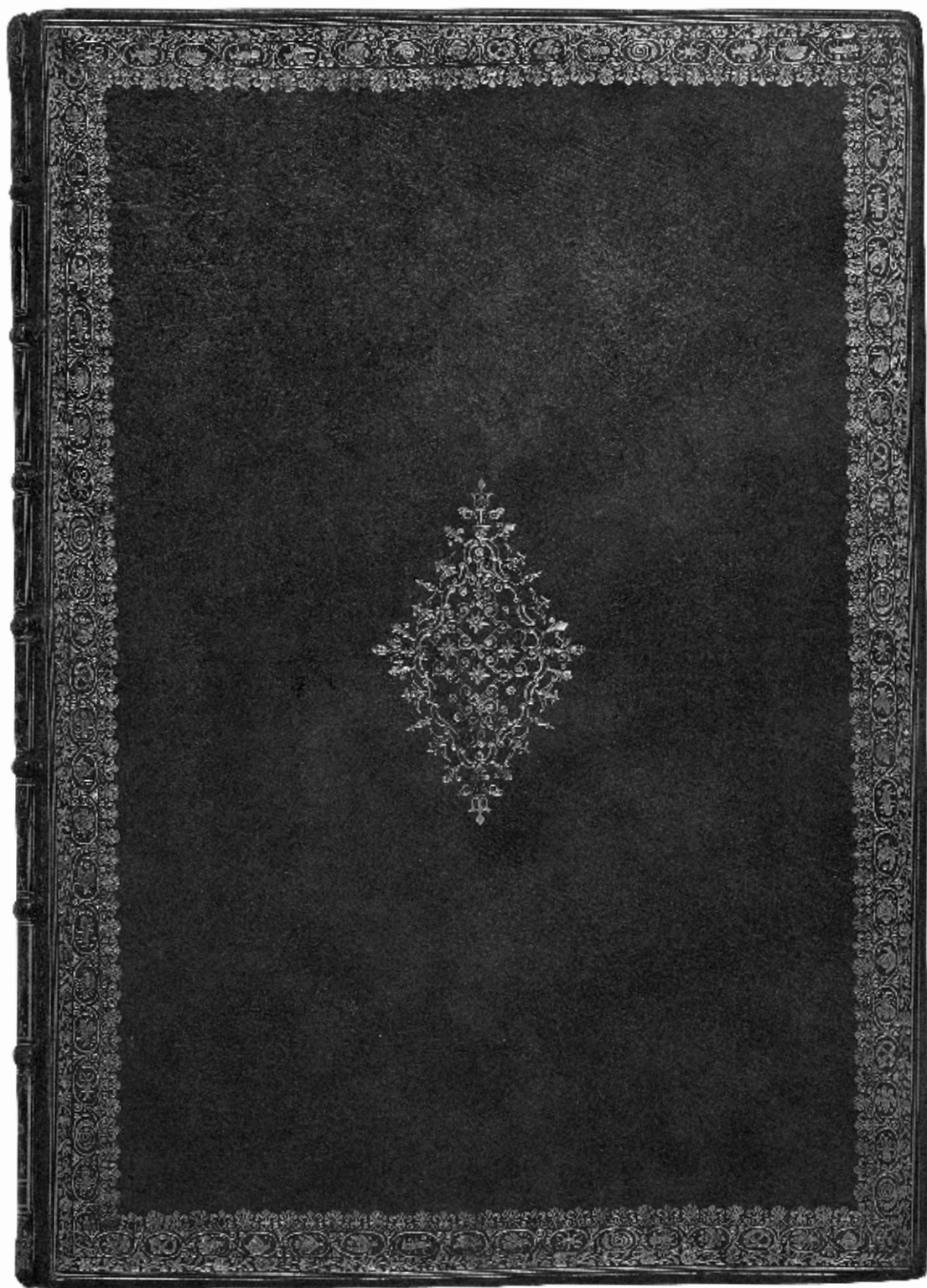
further study and to search for works of art. In 1725 Winstanley returned to Knowsley and the decision to celebrate the recently acquired paintings in a series of engraved reproductions was taken almost immediately. Vertue recorded in his Notebook that the project was 'begun before 1727. and finisht 1728'; in another entry, dated 1730, Vertue wrote that Winstanley 'promisd a further continuance', however none was ever issued.

Our copy survives in its original binding decorated in the style adopted by the several binders employed by Edward, Lord Harley (1689–1741), however it can not be identified in the *Catalogus Bibliothecae Harleianae* (London 1743–1745) and definitely fixed within that great library. The lozenge-shaped ornament on the covers is formed by repetition of ten different stamps, including the leafed volute type, star, and a drawer-handle, and is enclosed by three rolls: a narrow roll of alternating shells and fleur-de-lis, a wider roll featuring a snake, snail, fly, grasshopper,

and six other insects (285mm in length), and on the outside a narrow foliage roll. The drawer-handle tool, a volute, and the inner border roll are connected to the leading London bookbinder, Thomas Elliott, by Howard Nixon, 'Harleian bindings,' in *Studies in the Book Trade in Honour of Graham Pollard* (Oxford 1975), plate 14, no.5 and plate 15, nos.2 and 15. The distinctive insect roll is not described by Nixon. It has been observed on the copy of Palladio's *Fabbriche antiche* (London 1730) in the British Library (shelfmark 62 i. 6), there not in combination with any tools featured on our binding.

After Winstanley's death his 'collection of copperplates and prints' including 'his etchings from Lord Derby's pictures, and the cupola of St. Paul's after Thornhill' were sold by auction at Essex House, on 18

Opposite 149. Bound in the 'Harleian style' using tools associated with Thomas Elliott (binding 550 × 395mm)



March 1762 (Horace Walpole, *Anecdotes of Painting in England*, edited by R.N. Wornum, London 1862, pp.955–956). Whoever acquired them re-struck the plates on a laid paper made by T. Dupuy with countermark *Auvergne 1742* – owing to faulty draughtsmanship in an edict governing paper manufacture, all French paper issued for many years after 1742 bears that date no matter in what year it actually was made. The same Dupuy watermark is recorded by Edward Heawood, *Watermarks mainly of the 17th and 18th centuries* (Hilversum 1950), no.1234, citing usage in 1768 and 1784.

A copy of that second edition is preserved in the National Art Library at the Victoria & Albert Museum (shelfmark 100 J. 9); the copy in the British Library (shelfmark 747 e. 24) is of a still later issue, the prints re-struck on an unwatermarked, heavy wove paper. The copper-plates were last used for an edition dated 1820 issued at London by C. Brown for which a letterpress title-page and two pages of biographical notices of the artists were printed.

REFERENCES: Charles Le Blanc, *Manuel de l' amateur d' estampes*, IV (Paris 1889), p.238 (misidentifying several prints); two copies of unspecified editions are located in North America, one by RLIN (Getty Research Institute), the other by the National Union Catalog (volume 668, p.348, at New York Public Library)



150. Specimens in the author's collection

ZINANNI, Giuseppe

150. *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), plus three engraved sub-titles and twenty-two numbered plates (engraved frontispiece included in the registration).

Wormtrack in margin of initial quire, otherwise in fine state of preservation.

Bound in contemporary vellum.

£ 1750

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'. 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', features eight engraved plates of grasshoppers.

REFERENCES: Casey Wood, *Introduction to the Literature of Vertebrate Zoology* (London 1931), 359; Jean Anker, *Bird Books and Bird Art* (Copenhagen 1938), p.22 and no.161; Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943), p.233; Claus Nissen, *Die illustrierten Vogelbücher* (Stuttgart 1953), 1031; Bartolomeo Gamba, *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX* (reprint Bologna 1982), 2265; Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969), p.559 (title-page reproduced)

AMERICAN MATHEMATICAL TEXTBOOKS 1760–1850

COLLECTION FOR SALE, PRICE £120,000

‘The collection is too important to break up, too early perhaps to be properly appreciated – who will have the prescience to realise the full importance of this piece of social, as well as pedagogic, history?’ — The Book Collector

A substantial collection of American textbooks of arithmetic, algebra, and geometry, with representative selections of primers combining lessons in spelling, reading, and writing with arithmetic, designated for use in schools, academies, and lyceums; textbooks of natural philosophy, astronomy, and mathematical geography specified for use in colleges; and ready-reckoners and other books of tables intended for tradesmen. Although textbooks for all levels of instruction are offered, the collection is strongest in those prepared for use in elementary and secondary schools. The reform of mathematical education through the introduction of ‘Pestalozzian’ or child-centred methods of instruction is thus amply documented.

The collection was built using as a guide Louis C. Karpinski’s magisterial *Bibliography of mathematical works printed in America through 1850* (Ann Arbor 1940, with three supplements published 1941–1954). Karpinski investigated the holdings of more than one hundred libraries and found that nine had purposefully collected in this field. According to his tabulated analysis, our collection would have occupied sixth rank, nearly approximating the holdings of Columbia University, exceeding those of Boston Public Library and New York Public Library.

We offer 269 different works, plus 192 subsequent editions, for a total of 511 printed books, and in addition five manuscript ciphering and exercise books. Thirty-three eighteenth-century books are offered, fifty-five books printed 1801–1810, sixty-five books printed 1811–1820, ninety-five books printed 1821–1830, 129 books printed 1831–1840, 124 books printed 1841–1850, and ten books post-1850. Forty-one of these volumes represent editions unknown to Karpinski. Twenty-six books represent editions not recorded in the *American Bibliography 1801–1819* (New York 1958–1966) and *Checklist of American Imprints 1820–1844* (New York, Metuchen & London 1964–1993), the principal bibliographical tools available for the study of nineteenth-century American books. Another seventeen books in the collection have imprints different to those stated in the Checklist.

With few exceptions, the books are in original condition and in original bindings, and the collection is thus of interest also to historians of the book. Textbooks published in the period before 1820 commonly were offered in three styles of binding: scaleboard (a shingle of wood, backed with leather, finished with either blue paper or marbled paper on covers), leather-backed boards covered by marbled paper, and full-leather. In this collection, twenty books are in scaleboard bindings, forty-five in paper boards finished with marbled paper, and 259 in full-leather, the most expensive (and durable) binding. About 1820, a type of publishers’ binding with printed covers became popular. Eighty-nine books are in such bindings, the earliest published in 1815, and several of these bindings contribute valuable bibliographical evidence. A few books still

PRINTED CATALOGUE AVAILABLE ON REQUEST
(246 × 189mm 144pp. 33 black and white illustrations)

retain coverings in cloth and paper fashioned by pupils to protect them from wear.

As a rule, textbooks have been inscribed, drawn-on, or otherwise marked, more consistently than most books, by readers who are not usually purchasers. Few owners failed to at least write their names on the endleaves; many pupils added incantations against borrowers and thieves of books, sentimental verses of affection to other students, comments upon their classmates and teachers, drawings, rubbings of coins, pen trails and scrolls. Textbooks preserved in libraries are routinely rebound and this evidence of ownership discarded, sometimes to the detriment of scholarship.

For example, forty books in this collection have ownership inscriptions by girls. When mathematics became inserted in the elementary curriculum, it was taught to boys and girls alike, however girls did not progress to study algebra and geometry. Ownership entries in books in this collection suggests that the moment of transition, when the stereotype of the non-mathematical feminine mind eroded sufficiently for algebra and geometry to be taught to girls, occurred about 1840. This early date contradicts suppositions about the elementary curriculum made recently by several historians.

BOOKS PRINTED 1760–1799

- | | |
|--|---|
| George Fisher, <i>The American instructor; or, young man's best companion</i> (New York 1760) | Daniel Fenning, <i>The American youth's instructor</i> (Dover 1795) |
| George Fisher, <i>The American instructor; or, young man's best companion</i> (Boston 1779) | Phinehas Merrill, <i>The Scholar's guide to arithmetic</i> (Exeter [1795]) |
| Thomas Dilworth, <i>The Schoolmaster's Assistant</i> (Philadelphia 1781) | Consider & John Sterry, <i>A Complete exercise book, in arithmetic</i> (Norwich 1795) |
| Daniel Fenning, <i>The Ready reckoner; or trader's useful assistant</i> (Boston [1785?]) | William Wilkinson, <i>The Federal calculator, and American ready reckoner</i> (Providence 1795) |
| Thomas Dilworth, <i>The Schoolmaster's Assistant</i> (Hartford 1786) | Thomas Dilworth, <i>The Schoolmaster's Assistant</i> (Wilmington 1796) |
| Alexander McDonald, <i>The Youth's assistant</i> (Litchfield 1789) | Thomas Dilworth, <i>The Schoolmaster's Assistant</i> (New York 1796) |
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| George Fisher, <i>The Instructor: or, American young man's best companion</i> (Walpole 1794) | Daniel Fenning, <i>The Ready reckoner</i> (York 1798) |
| Samuel Freeman, <i>The Town officer</i> (Boston 1794) | Nicholas Pike, <i>The New complete system of arithmetic</i> (Worcester 1798) |
| Daniel Fenning, <i>The Ready reckoner; or trader's valuable guide</i> (Worcester 1795) | Zachariah Jess, <i>A Compendious system of practical surveying</i> (Wilmington 1799) |
| | Ezekiel Little, <i>The Usher</i> (Exeter 1799) |

TERS.

r quantity, signifies
umber is required.
ter for any other
of the root of that
it is prefixed. As
a, or $\sqrt[3]{6} = 6$, &c.
nifies that the cube
ired, or expressed.
 $\sqrt[3]{10} = 9$, &c.—or

l. As $\sqrt[3]{6} = \text{square}$
Thus, $\frac{n}{m}$ signifies
root, or any other

et together, they are
nto each other; as
same as $a \times b \times c \times d$,
product of quantities

$\frac{a}{b}$ is the reciprocal

$a = aa$ or a^2 is the
 aaa or a^3 is the cube

lled the index of the

s at the left hand of
right; thus, $1\frac{3}{4}$ is
ence.

aracters must be per-
pil, as he may have



A

NEW AND COMPLETE SYSTEM OF ARITHMETICK.



RITHMETICK is the Art or Science of
computing by numbers, and consists both in
Theory and Practice.—The Theory consid-
ers the nature and quality of numbers, and
demonstrates the reason of practical opera-
tions.—The Practice is, that which shews
the method of working by numbers, so as to
be most useful and expeditious for business,
and is comprised under five principal or
fundamental Rules, viz. NOTATION or NUMERATION, ADDI-
TION, SUBTRACTION, MULTIPLICATION, and DIVISION; the
knowledge of which is so necessary, that, scarcely any thing in
life, and nothing in trade, can be done without it.

NUMERATION

Teaches the different value of figures by their different places,
and to read or write any sum or number by these ten characters,
0, 1, 2, 3, 4, 5, 6, 7, 8, 9.—0 is called a cypher, and all the rest
are called figures or digits. The names and significations of these
characters, and the origin or generation of the numbers they stand
for, are as follow; 0 nothing; 1 one, or a single thing called an
unit; $1+1=2$, two; $2+1=3$, three; $3+1=4$, four; $4+1=5$,
five; $5+1=6$, six; $6+1=7$, seven; $7+1=8$, eight; $8+1=9$,
nine; $9+1=10$, ten, which has no single character; and thus,
by the continual addition of one, all numbers are generated.

2. Beside the simple value of figures, as above noted, they have,
each, a local value, according to the following law; viz. In a
combination of figures, reckoning from right to left, the figure,
in the first place, represents its primitive simple value; that in
the

C

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