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ROBIN HALWAS LIMITED

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I

CATANEO, Pietro

I Quattro primi libri di architettura. Venice, Sons of Aldo Manuzio, 1554, folio, (58)ff. foliated (2) 1-54 (2), with forty-three woodcut text illustrations, the last four quires waterstained, otherwise a good copy, bound in 18th-century leather-backed boards £ 4500

First edition, its four books devoted respectively to the city and fortifications, building materials, churches, and domestic architecture. The treatise was written during a lull in the Siennese wars in 1553 and the most original section is the first, devoted to military architecture, and containing the earliest published discussion of artillery defences.

References: *Architectural theory and practice* I-22; British Architectural Library, *Catalogue* (1994), 582; Berlin Katalog 2576; Besterman, *Old art books*, p.23; Censimento C-2208; Cicognara 465/468; Fowler 82; Mortimer 113; Pollak 8; A.A. Renouard, *Annales de l'Imprimerie des Alde* (reprint 1953), p.159, no.8; Riccardi I, i, 319

2

CONTI DI CALEPIO, Nicolino de, Conte

Elementi d' architettura civile ridotti in compendio. Bergamo, Francesco Locatelli, 1784, quarto, (48)ff. paginated 1-95 (1), plus nine engraved plates including title-page (six vignettes printed with the text), stamp erased from margin of title-page, bound in contemporary boards (back abraded) £ 1750

First edition, with the author's illustrations engraved by Cristoforo dall' Acqua. Included is a discussion 'Sopra li teatri all' uso moderno'.

References: Cicognara 459; Fowler 90

3

GALLACINI, Teofilo

Trattato sopra gli errori degli architetti. Venice, Giovanni Battista Pasquali, 1767, folio, (47)ff. paginated (12) 1-81 (1) including etched frontispiece (twenty-five etchings printed with the text), bound (with another work, see below) in contemporary vellum-backed boards (worn) £ 2800

First edition of 'On the errors of architects', a critique of the excesses of Baroque architectural practice, written in 1625, but never printed during Gallacini's lifetime. The manuscript came into the possession of Consul Joseph Smith who financed its publication (at the sale of his library the manuscript passed to George III and is now British Museum Ms. King's 281). The illustrations of Baroque architectural details and Gallacini's proposed modifications were engraved by Antonio Visentini, whose commentary (attacking contemporary and near-contemporary architects), published four years later, and including sixty-one full-page plates of architectural details, is here bound after the *Tratatto*, as often.

References: *Architectural theory and practice* II-2; Berlin Katalog 2636; British Architectural Library, *Catalogue* (1995), 1159; Cicognara 513; Fowler 133; Morazzoni p.232

Bound with

VISENTINI, Antonio

Osservazioni che servono di continuazione al trattato di Teofilo Gallaccini sopra gli errori degli architetti. Venice, Giovanni Battista Pasquali, 1771, folio, (75)ff. paginated 1-7 (1) 1-141 (1), plus etched frontispiece (sixty-one etchings printed with the text)

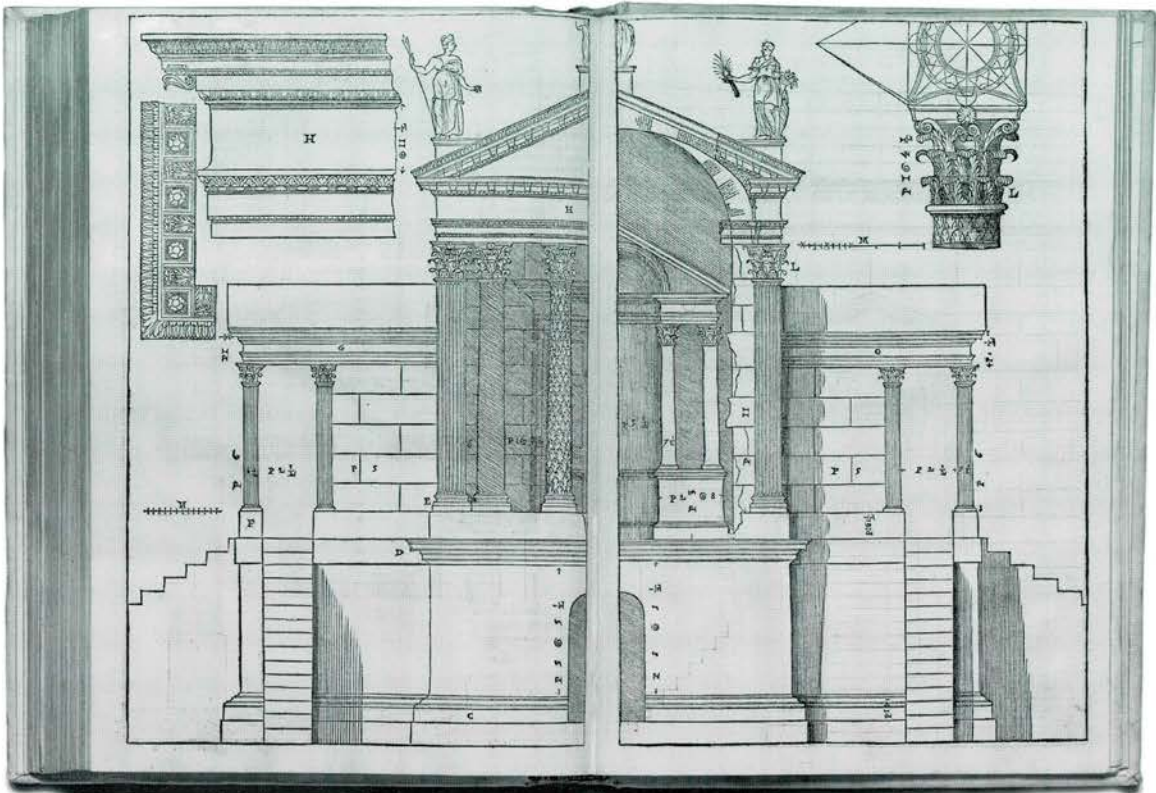
References: *Architectural theory and practice* II-35; Berlin Katalog 2640; Cicognara 514; Fowler 390; Morazzoni p.260

4

MILIZIA, Francesco

Principj di architettura civile. Finale, Jacopo de' Rossi, 1781, three volumes, quarto, (244, 258, 222)ff. paginated 1-8 1-480, 1-515 (1), 1-442 (2), plus eight full-page plates and folding letterpress table (printed recto and verso), an uncut and partially unopened copy, preserved as issued in contemporary marbled paper wrappers (worn and abraded) £ 1900

Rare first edition of the major theoretical basis of Italian neo-classicism, its three volumes



6

treating respectively *bellezza* (beauty), *commodità* (convenience), and *solidità* (strength).

Reference: J. Schlosser Magnino, *La letteratura artistica* (reprint 1986), p.683

5 MILIZIA, Francesco

Principj di architettura civile. Bassano, Giuseppe Remondini, 1785, three volumes, quarto, (200, 222, 192)ff. paginated 1–16 1–381 (3 blanks), 1–443 (1), 1–382 (2 blanks), plus eight plates and folding table, a fine copy, uniformly bound in contemporary cartonnage

£ 1500

Second edition.

Reference: Cicognara 566

6 PALLADIO, Andrea

I Quattro libri dell' architettura. Venice, Domenico dei Franceschi, 1570, folio, (166)ff. paginated 1–67 (1), 1–78 (2 blanks), 1–46 (2), 1–128 (8), including eighty-four full-page woodcuts on forty-two leaves, some woodcut illustrations and signature letters trimmed by the binder, several early repairs, ownership stamp erased from margin, exlibris Charles Henry Coster, bound in 18th-century vellum

£ 10,500

First edition of Palladio's four books on the elements of architecture (Orders and materials), houses (*palazzi* and villas), cities and churches ('temples'), with illustrations of existing ancient buildings and the author's own projects.

References: *Architectural theory and practice* 1–25; Berlin Katalog 2592; Besterman, *Old art books*, p.78; Cicognara 594; Fowler 212; Mortimer 352

7

PALLADIO, Andrea

I Quattro libri dell' architettura. Venice, [Francesco dei Franceschi for] Bartolomeo Carampello, 1581, folio, (165)ff. paginated 1–67 (1), 1–78 (2 blanks), 1–46 (2), 1–133 (1) without final blank leaf, eighty-four full-page woodcuts on forty-two leaves, shelf labels and ink ownership stamp 'Ferdinand die Erste' (emperor of Austria, 1793–1872), in an 18th-century German calf binding (back decayed) £ 4000

Second edition, a new typesetting of the 1570 first edition, with different woodcut initials, but with the title-page and illustrations printed from the original blocks.

References: Berlin Katalog 2594; Cicognara 595; Fowler 213; D.E. Rhodes, *Silent printers* (1995), P–1; cf. Mortimer 352 (note)

8

PALLADIO, Andrea

I Quattro libri dell' architettura. Venice, Domenico dei Franceschi, 1570 [i.e. Venice, Giovanni Battista Pasquali, circa 1767], folio, (165)ff. paginated (4) 1–64 (1), (2) 1–76, (4) 1–42 (4), (2) 1–131 (1) including engraved title-pages and plates printed with the text, bound in contemporary cartonnage £ 2500

The celebrated counterfeit edition, with exact engraved copies of the original woodcut title-page and illustrations (from matrices produced for Pasinelli's edition, Venice 1740–1748). The publication – in the interests of authenticity rather than forgery – was certainly sponsored by Consul Joseph Smith, who left provision for it in his will written in April 1761 (published by K.T. Parker, *The Drawings of Canaletto... at Windsor Castle*, 1948, p.59), however the date of publication remains uncertain. Two presentation copies are known: one from Smith to Thomas Hollis, dated 1767 (now at Harvard), the other from Smith to James Paine, dated 1769 (offered in Bernard Quaritch Ltd., *Catalogue* 1179, item 66). Goethe acquired his copy at Padua in 1786. References: Berlin Katalog 2593; Cicognara 593; Fowler 232

9

POLENI, Giovanni

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. paginated (4) 1–360, occasional light foxing, exlibris Alexander Henry Davis, bound in contemporary vellum £ 1350

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 A. Delneri, 'De Architectura: dal genotesto al testo', in *Prodotto Libro* (exhibition catalogue, Gorizia, 1986), pp.119–134.

References: Cicognara 612; Fowler 250; Riccardi I, ii, 295

10

PRETI, Francesco Maria

Elementi di architettura. Venice, Giovanni Gatti, 1780, folio, (36)ff. paginated 1–20 1–51 (1), plus errata leaf and four engraved plates, waterstain in corner of plates, otherwise in 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* 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

11

SANVITALI, Federico

Elementi di architettura civile. Opera postuma [translated from the Latin by Gasparo Antonio Turbini]. Brescia, Giammaria Rizzardi, 1765, quarto, (58)ff. paginated 1–8 1–106 (2), plus four engraved plates, a very good copy, bound in contemporary cartonnage **£ 1700**

First edition of this textbook by a Jesuit priest, set in question and answer form, emphasising the rôle of mathematics in architectural construction, embracing and propagating the ideas of Carlo Lodoli.

References: Berlin Katalog 2634; Cicognara 649; H. De Backer, *Bibliothèque de la Compagnie de Jésus*, ed. C. Sommervogel (1896), VII, 602

12

VIOLA ZANINI, Giuseppe

Della Architettura libri due ne' quali con nuova simmetria, & facoltà si mostrano le giuste regole de i cinque ordini di detta architettura. Padua, Francesco Bolzetta, 1629, quarto, (263)ff. paginated (20) 1–252 (6) 253–497 (3), about ninety-three woodcut text illustrations, the final leaf repaired at an early date, otherwise in very good state of preservation, bound in contemporary vellum **£ 2500**

First edition of a work celebrated for its discussion of *quadratura* ceiling painting and perspective. Three parts were originally planned; the first was to consider geometry, proportion, and practical matters of construction, the second the Orders, and the third fortresses, churches, roads, etc. The third part was never published and the second appears unfinished.

References: *Architectural theory and practice* I–29; Berlin Katalog 2614; Besterman, *Old art books*, p.104; Cicognara 687; Fowler 446; Riccardi I, ii, 650; Vagnetti p.386

13

VITRUVIUS POLLIO, Marcus

[*De Architectura libri X*] M. Vitruvius per Iocundum solito castigatior factus cum figuris et tabula ut iam legi et intelligi possit. Venice, Joannes Tacuinus, 1511, folio, (124)ff. foliated (4) 1–110 (10) including final blank, with 136 woodcut text illustrations, damaged by insects and worms, otherwise an attractive copy, clean and fresh, contemporary monastic ownership inscription partially erased, bound in contemporary leather over wooden boards (rebaked) **£ 10,500**

First edition of Fra Giocondo's recension, the first critical edition of the text, and the first to provide the reader with illustrations. On the editor's recension, his Vitruvian glossary, and the sources of his illustrations, see L. Ciapponi, 'Fra Giocondo da Verona and his edition of Vitruvius', in *Journal of the Warburg and Courtauld Institutes* 47 (1984), pp.72–90.

References: *Architectural theory and practice* I–6; Berlin Katalog 1798; Cicognara 696; Fowler 393; Mortimer 543; Norman Library 2157; Riccardi I, ii, 610

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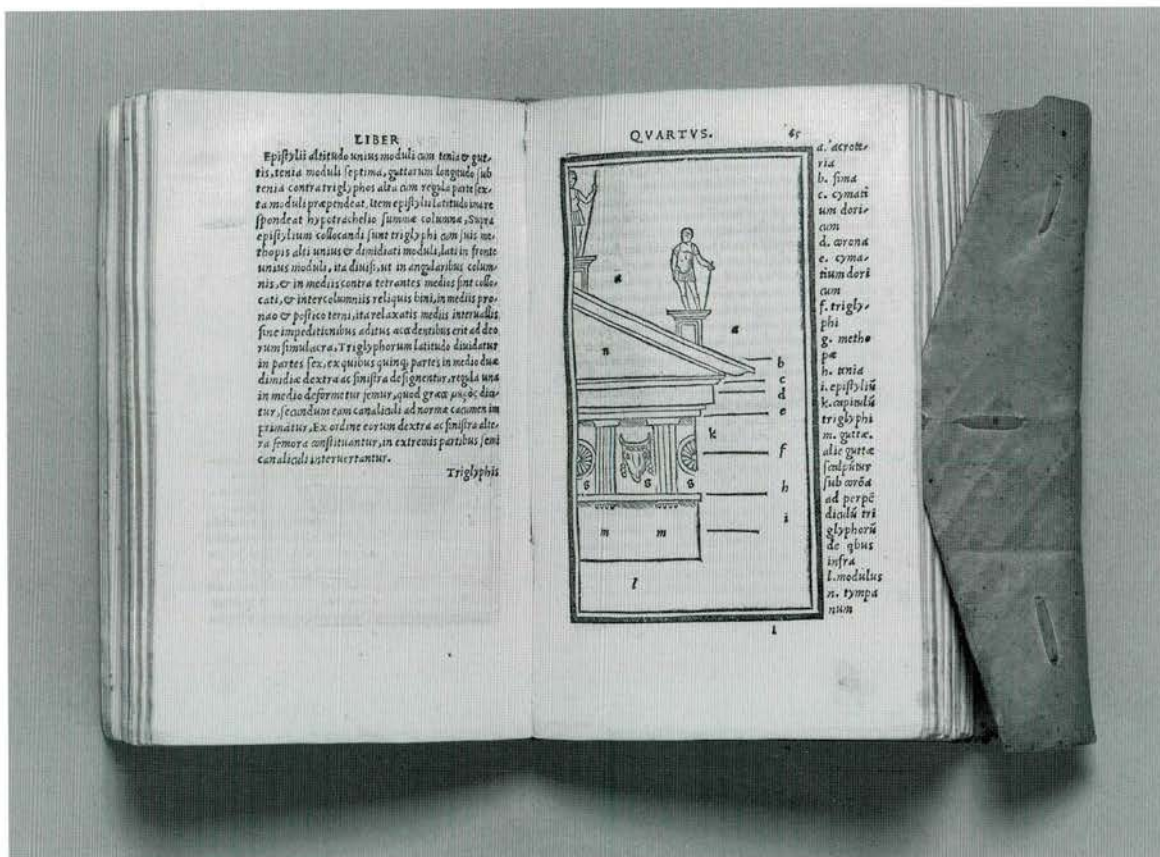
VITRUVIUS POLLIO, Marcus

Vitruvius [De Architectura libri X] iterum et Frontinus [De Aqueductibus] à Iocundo revisi repurgatique quantum ex collatione licuit. Florence, Filippo Giunta, October 1513, octavo, (240)ff. foliated (4) 1–187 (i.e. 188, folio 144 being repeated) 1–24 (24), contemporary marginalia, occasional spotting, however a fine copy, in a contemporary vellum envelope binding **£ 6500**

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 Tacuino woodblocks plus four new illustrations provided by Giocondo (bringing the total to 140).

References: Berlin Katalog 1799; Cicognara 697; Decia & Delfiol I, 45; Fowler 394; A.A. Renouard, *Annales de l'imprimerie des Alde* (reprint 1953), p.xxxvii, 45; Riccardi I, ii, 610

see illustration overleaf



15

VITRUVIUS POLLIO, Marcus

De Architectura libri decem traducti de latino in Vulgare affigurati: commentati: & con mirando ordine insigniti. Como, Gotardus da Ponte, 1521, folio, (192)ff. foliated (8) 1–183 (1), about 116 woodcut text illustrations, waterstaining in some margins, a very good copy, ownership inscription on title-page '1636 Pellegrino Pellegrini Pitore da Fanano' (see below) and inkstamp 'DGR' (identified in another hand as Dott. Giacomo Rossi), bound in contemporary vellum (minor repairs) £ 19,000

First printing of the text in Italian and the first edition to be supported by a commentary. Cesare Cesariano, the translator, commentator, and very probably the illustrator, carried his commentaries to the end of Book IX, chapter

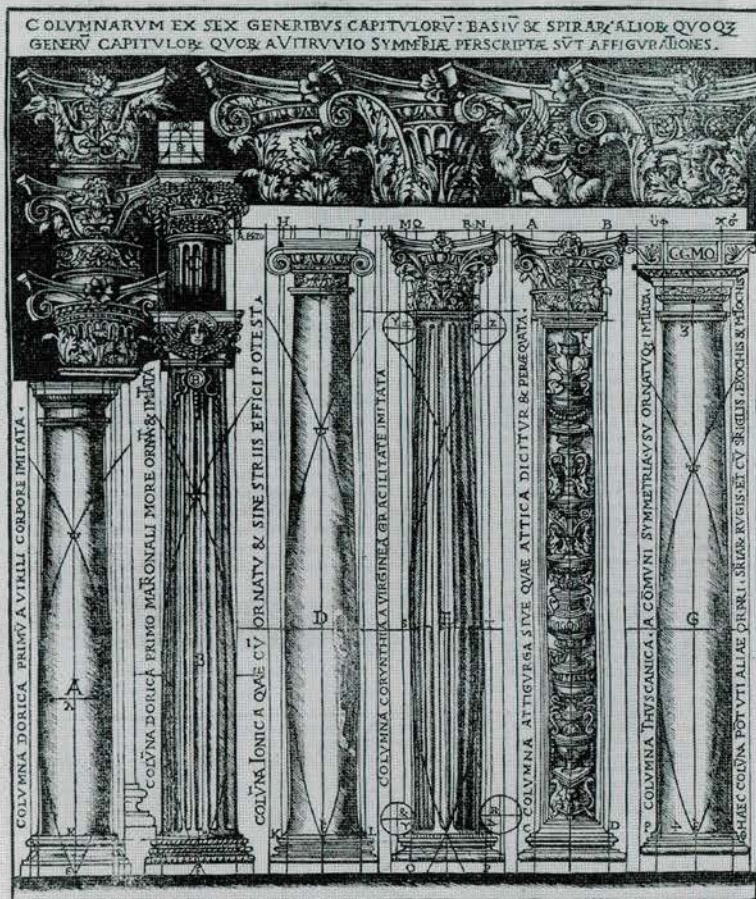
six; the editorial work was completed by Benedetto Giovio and Bono Mauro (on these circumstances, see S. Gatti & E. Monducci, *Nuovi documenti su Cesare Cesariano e la sua edizione del De architettura di Vitruvio*, Como, 1521, 1994). The majority of the woodcuts illustrate the columns, temples, theatres, baths, etc., mentioned in the text, and are adapted from the illustrations in Giocondo's edition (1511); the remainder relate to the new commentaries. Among these are a ground plan and two sectional elevations of Milan Cathedral which are said to be the first measured architectural drawings in a printed book and the earliest illustrations of Gothic architecture known to us.

The early owner, the painter Pellegrino

LIBER

Q VARTVS

LXIII.



ti Epithylia Zophori & corone & sic de singulis: Li capitelli de queste sono quasi di tutta uenustate: quanto li Corinthii: & sono
fatti in uari modi: ma quali perho con poca comentatione del symmetrie differente ut dictum est da li Corinthii: La uenustate
de li quali & de altri capitelli unitati da le symmetrie de le campase & uasi: li como e figurata la divisione p. & Si uenisse da molti
Romani edifici ho esemplato alcuni quisi etiam per dimonstrare di quello dice Vitruuio in la praefata lectione li ho affigurati.

Ma il tercio quale Corinthio si dice ha imitatione de uirginale gracili-
tate: per che le uirgine per la tenerezza de la etate con piu subtili mem-
bris figurati receuono li effecti piu uenusti in lo ornato. Ma la prima in-
uentione di epilo capitello essere facta col se memora: una uirgine Ci

Ma il tercio che Corinthio si dice &c.
Vimmo quidi definie la inuentione del
capitello Corinthio con breuita del tutto
ria. Ma uenisse a le mure: lieli epilo uir-
gine era Matura ad elque nanzita: fea
da ponela in la religione: per che in qua-

Pellegrini da Fanano (province of Modena), was apparently a pupil of Guido Reni, active in his native town, and at Bologna, where he befriended Elisabetta Sirani (G. Tiraboschi, *Biblioteca Modenese*, VI, 1786, p.509).

References: *Architectural theory and practice* I-7; Berlin Katalog 1802; Besterman, *Old art books*, pp.104-105; Cicognara 698; *Le cinquecentine della Biblioteca trivulziana*, II (1966), 152; Fowler 395; Mortimer 544; Norman Library 2158; Riccardi I, ii, 610-611

16

VITTONI, Bernardo Antonio

Istruzioni diverse concernenti l' officio dell' architetto civile... ove si tratta della misura delle fabbriche, del moto, e della misura delle acque correnti, dell' estimo de' beni, del miglio comune d' Italia, dei ponti, e di pressoché ogni sorta di fabbriche, ed ornamenti d' architettura civile. Lugano, Agnelli & Co., 1766, two volumes, quarto, I: (162)ff. paginated 1-324, plus errata leaf, II: engraved title and 111 numbered plates, light spotting in plate volume, otherwise a good copy, uniformly bound in contemporary mottled calf (minor repairs) £ 3200

First edition, a kind of supplement to the author's *Istruzioni elementari per indirizzo de' giovani*, published at the same press in 1760, in which he had explained the architectural orders. In the present work, Vittone describes his own projects, including two 'in stile Gotico' for the façade of Milan Cathedral, and discusses the modern theatre, with reflections on the nature of sound and a short 'Istruzione armoniche' by Giovanni Galletto (H.-W. Kruft, *History of architectural theory*, 1994, pp.195-196).

References: *Architectural theory and practice* II-31; Berlin Katalog 2635; Cicognara 690; Riccardi I, ii, 624; Vagnetti p.455

17

AELIANUS, Tacticus

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 praeceptori dicatum. Venice, Andreas & Jacobus Spinellus, 1552, two parts, quarto, (42, 12)ff. paginated (8) 1-65 (3) 73-77 (3) (24) as usual, numerous diagrams composed of woodcut figures of soldiers in different postures and uniforms printed with the text, early printed ownership label on title-page 'Est S. Vitalis Ravennae ad usum D. Petri Pauli Ginanni à Ravenna' (Bragaglia 654), bound in contemporary flexible vellum £ 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 (A. Dain, *Histoire du texte d' Élien le Tacticien*, 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.

The manuscript contained diagrams giving visual clues to tactical formations and these are reproduced by Robortello, substituting miniature woodcut soldiers, archers, hoplites, and cavalry, for the symbols in his manuscript, together with new diagrams explicating basic movements, reinterpreting some that were misleading, and putting them into correct relationship with the text (J.R. Hale, 'A humanistic visual aid. The military diagram in the Renaissance', in *Renaissance Studies* 2, 1988, p.290).

References: Adams A-217; Censimento A-295

18

[CICUTA, Aurelio]

Della disciplina militare del Capitano Alfonso Adriano [pseudonym of Aurelio Cicuta] Libri III. Venice, Lodovico Avanzo, 1566, quarto, (276)ff. paginated (32) 1–232 225–461 (3) (48) as usual, eight woodcut illustrations and numerous diagrams composed of type and woodcuts of artillery printed with the text, occasional staining and browning, but generally in very good original state of preservation, bound in contemporary flexible vellum

£ 1850

First edition of a handbook defining and explaining the causes of war, identifying the personal qualities required of officers, and arguing that martial discipline is best-imposed through the example of faultless character, accompanied by detailed consideration of infantry formations, the movement of troops on campaign, and other practical matters. The illustrations show infantry formations (mostly protected by artillery), the composition and order of trains of infantry and cavalry, the plan of a camp, and a view of Jerusalem.

References: Cockle 535; D' Ayla pp.1–2; Index Aureliensis 140.101

19

DU CHOUL, Guillaume

Discorso... Sopra la Castrametatione, & Bagni antichi de i Greci, & Romani. Con l' aggiunta della figura del Campo Romano. Et una informatione della militia Turchesca, & de gli habiti de soldati Turchi, scritta da M. Francesco Sansovino. Venice, Altobello Salicato, 1582, octavo, (112)ff. foliated 1–80 (4) 1–28, plus folding woodcut plate, with fifty-seven woodcuts printed with the text, a washed copy, reinserted in its contemporary vellum binding

£ 1250

These treatises on Roman warfare and on the baths and games of the ancients by a French archaeologist and humanist were originally published at Lyon in 1555, in French, simultaneously in Italian translation by Gabriele Simeoni, with forty-three woodcut illustrations and a plan of a Roman camp (cf. M. Gallavardin

in *Le Livre et l' estampe* 140, 1993, pp.39–62).

The present edition of Simeoni's translation is illustrated by reduced Italian copies of the Lyonesse woodblocks. The appended *Informatione della militia Turchesca* features fourteen woodcut illustrations; a previous, unillustrated edition had appeared circa 1571 (C. Göllner, *Turcica*, no.1370). References: Borroni, 'Il Cicognara', 10633/15; Cicognara 3669; Lipperheide Bc2

20

FERRETTI, Francesco

Della osservanza militare... Libri due, Di nouo reuisti, & ampliati. Venice, Camillo & Rutilio Borgominieri, 1577, quarto, (84)ff. paginated (36) 1–60 (4) 59–126, five woodcut illustrations printed with the text, occasional browning and marginal staining, contemporary pen trials on endpapers, bound in contemporary vellum

£ 1500

A treatise on the military character, the art of war, and fortification, previously published in 1568. Some copies of this reprint are dated 1576, others 1577 (Adams F–295, 296). In the section 'Architettura soldatesca' Ferretti 'gives compelling reasons for constructing ramparts in earth' (H. de la Croix, 'The Literature of fortification in Renaissance Italy', in *Technology and Culture* 4, 1963, p.40). The woodcuts show how to bridge a river, formations of infantry, and a camp. References: D' Ayla p.25; P. Manzi, *Architetti e ingegneri militari italiani* (1976), 45 (issue 1576)

21

LUPICINI, Antonio

Architettura militare. Con altri Auuertimenti appartenenti alla Guerra. Florence, Giorgio Marescotti, 1582, quarto, (40)ff. paginated 1–32, 41–88 as usual, plus folding plate (four woodcuts are printed with the text), lightly waterstained in fore-margins, other minor defects, bound in contemporary vellum

£ 1700

First edition, dedicated by the author to his patron Francesco I de' Medici, at whose behest in 1578 he had entered the service of the emperor Rudolph II. 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 fire-power. He shows remarkable interest in the civilian aspect of his plans: the folding woodcut indicates a church sited off the central piazza, 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: Berlin Katalog 3515; D' Ayla p.105; P. Manzi, *Architetti e ingegneri militari italiani* (1976), 55; Riccardi I, ii, 59

22

SARDI, Pietro

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. paginated (28) 1–299 (i.e. 287) and blank page, 1–83 (1), engraved title-page 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, a clean, crisp copy, bound in contemporary vellum £ 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*, exhibition catalogue, Venice, 1986, no.233). References: *Autori italiani del '600* no.1462; Cockle 810; D' Ayla p.119; P. Manzi, *Architetti e ingegneri militari italiani* (1976), 114; Pollak 52; Riccardi II, ii, 423

23

ARNALDI, Enea

Idea di un teatro nelle principali sue parti, simile à teatri antichi, all' uso moderno accomodato... con due discorsi, l' uno che versa intorno a' teatri in generale, riguardo solo al coperto della scena esteriore, l' altro intorno al soffitto di quella del Teatro Olimpico di Vicenza. Vicenza, Antonio Veronese, 1762, quarto, (90)ff. paginated (4) 1–32 1–82 (2) 1–58 (2 blanks), plus six engraved plates, a good copy, bound in contemporary vellum £ 2200

First edition of this polemical work, prefaced by the author's dedicatory letter dated at Vicenza, 28 January, 1762 (several authorities erroneously cite a previous edition of 1733). The first of the appended discourses concerns Francesco Galli Bibiena's destroyed Teatro Filarmonico at Verona; the second considers Palladio's intentions for the uncompleted ceiling of the Teatro Olimpico (Arnaldi favoured installation of a coffered ceiling).

References: Berlin Katalog 2790; Cicognara 749/750 (wrongly dated)

24

CAMILLO, Giulio, called Delminio

L' Idea del theatro. Florence, Lorenzo Torrentino, 1550, quarto, (44)ff. paginated 1–86 (2), final leaves stained, bound in modern boards £ 2850

The principal description of the memory theatre of Giulio Camillo, a mechanical contrivance built of wood on an architectural scale for François I, King of France. The structure apparently was semi-circular like the theatre in Alberti's *De Architectura* and was likewise supplied with seven entrances. It was a tool for classifying in 'places and images' 'all human concepts and all things of this world' and was meant to provide speakers with well-ordered material for their thought. The text was dictated by the author in 1544 to his friend Girolamo Muzio, in order to please the Marchese del Vasto and appease the clamour of other friends. Ludovico Domenichi of Florence edited it

posthumously and sent it through Torrentino's press with his own dedicatory letter to Diego Hurtado de Mendoza, dated 1 April, 1550. Two allegedly 'corrected' editions appeared at Venice the same year, however the present one is considered most authoritative (M. Turello, *Anima artificiale. Il teatro magico di Giulio Camillo*, 1993, with recent bibliography).

References: Censimento C-689; Cicognara 753; D. Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino* (reprint 1989), pp.89-91

25 **GIORGI, Felice**

Descrizione istorica del teatro di Tor di Nona. Rome, Cannetti, 1795, quarto, (28)ff. paginated 1-55 (1), plus nine engraved plates, foxed throughout, clean tears in two plates, in a modern quarter-morocco binding

£ 1800

First edition of a monograph on the Teatro Tordinona (Nuovo Teatro d' Apollo), built by Felice Giorgi evidently with assistance from Cosimo Morelli (A.M. Matteucci & D. Lenzi, *Cosimo Morelli*, 1977, pp.292-294), inaugurated in 1795 with Marcello di Capua's opera buffa 'La sposa polacca'. The nine folding plates were engraved by Tommaso Piroli.

References: Cicognara 758; L. Schudt, *Le guide di Roma* (reprint 1971), 1158; *Il Teatro e la festa* (exhibition catalogue, Rome, 1989), pp.55-56

26 **[MILIZIA, Francesco]**

Del teatro. Venice, Giovanni Battista Pasquali, 1773, quarto, (54)ff. paginated (8) 1-100, plus six engraved plates, a good copy, bound in contemporary flexible paper wrappers

£ 1850

Second edition, a revision of the first published at Rome on 25 December, 1771, which had been suppressed by order of the Maestro del Sacro Palazzo Pontificio, again published anonymously and adorned by six plates newly engraved by Marco Sebastiano Giampiccoli. These plates illustrate the author's lengthy

discussion of theatre architecture, ancient and modern, and specifically a new theatre designed by Vincenzo Ferrarese (M. Severini, 'Il Teatro del Milizia', in *Studio in onore di Matteo Marangoni*, 1957, pp.277-293). The work was reprinted as *Discorso sul teatro* (1789) and *Trattato completo, formale e materiale del teatro* (1794).

References: Berlin Katalog 2793; Cicognara 766; cf. Fowler 196 (1794 edition)

27 **MONTENARI, Giovanni Battista, Conte**

Del teatro Olimpico di Andrea Palladio in Vicenza. Discorso... Seconda edizione con lettere due critiche, l' una del Sig. Marchese Giovanni Poleni... L' altra dell' autore. Padua, Stamperia del Seminario, 1749, octavo, (86)ff. paginated 1-12 (4) 1-153 (3 blanks), plus frontispiece and five engraved plates, endpaper inscribed 'Leonardo Trissino 1819', minor insect damage, otherwise a fine copy, bound in contemporary cartonnage

£ 1500

Second edition, featuring a portrait of Palladio engraved by Francesco Zucchi after Giovanni Battista Mariotti (cf. *Andrea Palladio 1508-1580*, exhibition catalogue, London, 1975, no.135). References: Cicognara 767; Fossati Bellani 2511; cf. Berlin 2803, Fowler 201 (first edition)

28 **MORELLI, Cosimo**

Pianta, e spaccato del nuovo teatro d' Imola. Rome, Stamperia del Casaletti, 1780, folio, (6)ff. letterpress not foliated or paginated (engraved heraldic insignia of dedicatee on title-page, vignettes of Forum of Nerva and Theatre of Marcellus, plan of the theatre at Bologna, tail-piece, and initial), plus leaf with vignette of Theatre of Pompey on recto and engraved 'Descrizione della regola...' on verso, and fourteen engraved plates (versoes blank), foxing in some margins, bound in contemporary boards (rebacked)

£ 3200

Only edition of a work documenting Morelli's Teatro de' Cavalieri Associati at Imola, commissioned by the Accademia dei Filopatridi

in 1774, largely built 1778–1780, opened in July 1782 with a performance of Giuseppe Sarti's 'Giulio Sabino', destroyed by fire in 1797, and not reconstructed (A.M. Matteucci & D. Lenzi, *Cosimo Morelli e l'architettura*, 1977, pp.286–288, 305). Offered by way of comparison are plans of eleven theatres in Bologna, Fano, Genoa, Milan, Naples, Rome, Turin, Venice, and Vicenza. This copy has eight lines of text on folio A6 above a vignette of the 'Rovine del Teatro di Marcello'. Similar copies are in the National Art Library and British Architectural Library; another setting of the same leaf is described in Bernard Quaritch Ltd., *Catalogue 1189*, item 90. References: *L'Arte del settecento emiliano: Architettura, scenografia* (exhibition catalogue, Bologna, 1980), pp.134–135; Berlin Katalog 2811; Cicognara 768; *Il Teatro e la festa* (exhibition catalogue, Rome, 1989), p.63

29

ORSINI, Baldassare

Le Scene del nuovo teatro del Verzaro di Perugia ragionate dall'autore delle medesime. Perugia, Costantino Costantini, 1785, octavo, (68)ff. paginated (4) 1–130 (2), plus nineteen plates, stained in upper margin, otherwise a good copy, endpaper inscribed 'Leonardo Trissino marzo 1822', bound in contemporary cartonnage (back reinforced) £ 1850
Only edition of a handbook of scene design using the flat-wing system, arranged in a series of illustrated problems, elaborating the chapter on scene design included in the author's *Della geometriae prospettiva pratica* (1771–1773). On the strength of that chapter, Orsini was commissioned to design the stage and scenery for the Nuovo Teatro Civico del Verzaro (now Teatro Comunale Morlacchi) in Perugia, working (uncomfortably) under the supervision of its chief architect, Alessio Lorenzini (D.H. Ogden, *The Italian Baroque stage. Documents by Troili, Pozzo, Galli-Bibiena, Orsini*, 1978, pp.84–147, reproducing title-page and all nineteen plates). References: Lozzi 3473; Riccardi I, ii, 221 (note)

30

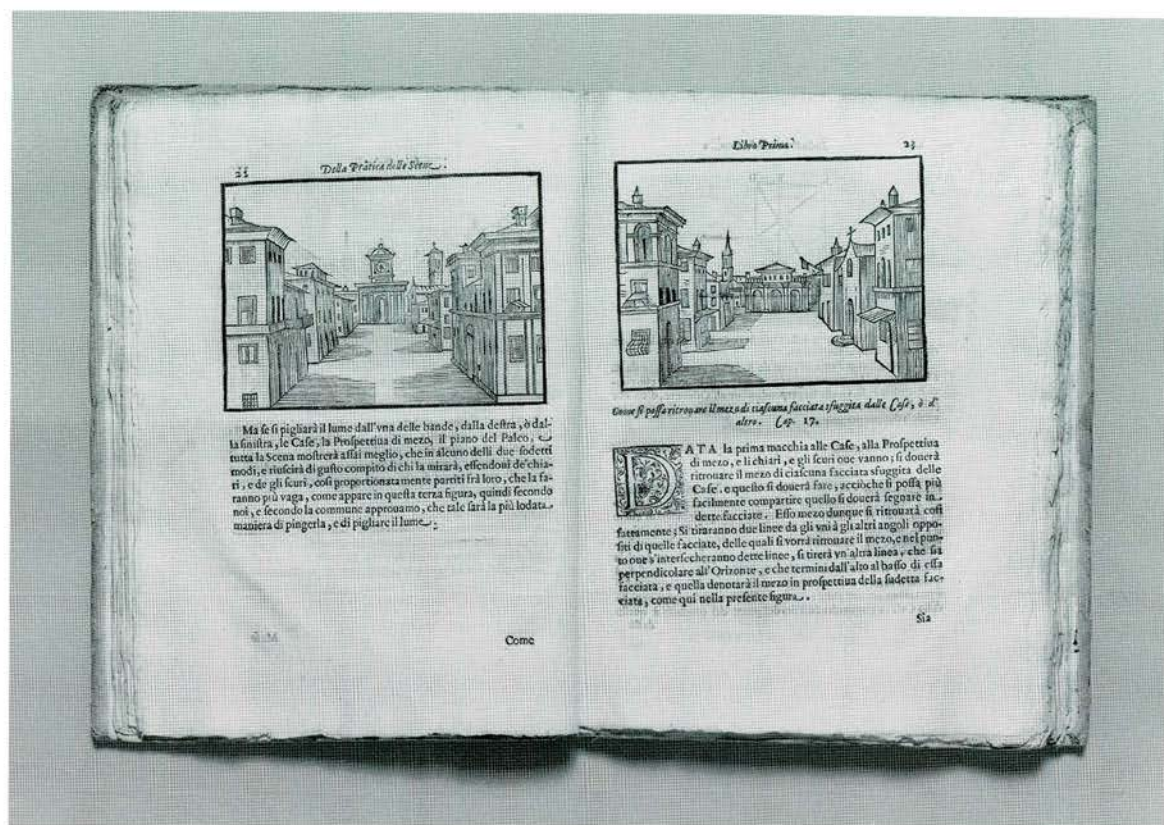
PIERMARINI, Giuseppe

Teatro della Scala in Milano. Milano, [publisher not named], 1789, imperial folio, (1)f. letterpress (title) and eight engraved plates, a good copy, bound in contemporary calf (rebacked) £ 5500
First edition of this monograph on the Teatro alla Scala in Milan, its eight plates engraved after Piermarini's drawings by Giacomo Mercoli the principal record of the original interior (the auditorium was redecorated by Alessandro Sanquirico in 1830, afterwards destroyed, then rebuilt in 1946).
Reference: Cicognara 772

31

SABBATINI, Nicola

Pratica di fabricar scene, e machine ne' teatri... Ristampata di nouo coll'aggiunta del secondo libro. Ravenna, Pietro de' Paoli & Giovanni Battista Giovannelli, 1638, folio, (90)ff. paginated (12) 1–168, numerous woodcut illustrations printed with the text, minor insect damage, purple ink stamps '540' and '541' on title-page and in margins of preliminaries, otherwise a large and well-preserved copy, bound in contemporary cartonnage £ 24,000
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 discusses various methods for rapid shifts of scenery (including *periaktoi*), devices for producing waves which rise and fall, conflagrations, buildings which collapse, etc. References: Berlin Katalog 2786; Cicognara 780; Riccardi I, ii, 405; Vagnetti p.391



32

LUCCHESI, Matteo

Riflessioni sulla pretesa scoperta del sopraornato toscano esposti dall' autore dell' opera degli anfiteatri, e singolarmente del Veronese. Venice, Stefano Monti, 1730, octavo, (64)ff. paginated (12) 1–115 (1), plus three engraved plates, a good copy, bound in contemporary cartonnage

£ 950

Only edition of this polemical work, pouring scorn on Scipione Maffei, in whose *Degli anfiteatri, e singolarmente del Veronese* (1728) had been announced the discovery of a 'sopraornato toscano' (entablature of the Tuscan Order) in the Roman amphitheatre of Verona. The author was an architect and engineer for the Magistrato alle Acque at Venice, in whose studio Piranesi acquired his initial professional training.

Reference: Cicognara 792

33

MAFFEI, Scipione

De gli anfiteatri e singolarmente del Veronese. Libri due, ne' quali e si tratta quanto appartiene all' Istoria, e quanto all' Architettura. Verona, Giovanni Alberto Tumermani, 1728, octavo, (186)ff. paginated (12) 1–348 (12), plus fifteen engraved plates, title-page inscribed 'Perrin', engraved exlibris pasted in another margin (cf. Bragaglia nos.1697–1699, similar versions), bound in 19th-century cloth-backed boards

£ 1000

First edition of this essay on ancient theatres, later reprinted in the author's *Verona illustrata* (1731–1732), and translated into English by Alexander Gordon (London circa 1735).

References: Berlin Katalog 1874; Cicognara 793

34

PANVINIO, Onofrio

De Ludis Circensibus, Libri II. De Triumphis, Liber Vnus. Quibus uniuersa ferè Romanorum Veterum sacra ritusq. declarantur, ac Figuris Aeneis Illustrantur. Padua, Paolo Frambotti, 1642, folio, (159)ff. paginated (20) 1–148, (18) 1–129 (3), with engraved title included in first gathering, plus 35 plates and one repeat (the complete series, despite 32 being enumerated in a table on A1 verso), in very good state of preservation, bound in 19th-century half-vellum £ 1950

Second edition of a detailed account of the circuses in Rome and the ceremonies and gladiatorial competitions held there, in which Panvinio's text is augmented by commentaries and indices contributed by the Paduan lawyers Giovanni Argoli and Nicolo Pinelli. Among the plates are a map of Rome (A. Frutaz, *Le Pianta di Roma*, 1962, I, 65, II, Tav.35), plans and views of the Circus Maximus and the Hippodrome at Constantinople in states of ruin and 'reconstructed' in Panvinio's imagination, a Naumachia and tournaments in progress, and reproductions of sculptural reliefs and coins. References: Borroni, *'Il Cicognara'*, 13442/2; Cicognara 3819; *Kinetic Jottings. Rare and curious books in the library of the old Royal Central Institute of Gymnastics* (Stockholm 1995), pp.16–23 (six reproductions); cf. Berlin Katalog 1854, Mortimer 357 for the first edition

35

REQUENO, Vincenzo

Scoperta della chironomia ossia dell' arte di gestire on le mani. Parma, Gozzi Bros., 1797, octavo, (76)ff. paginated (8) 1–141 (3), plus three plates, inscriptions and stamps of the Biblioteca Antoniana (Padua), bound in contemporary paper wrappers £ 950

Only edition of this work on pantomime, discussing possible application of the lost art to theatre and dance (*The New Groves*, 15, p.751). References: J. Blake, *Catalogue of eighteenth century books in the National Library of Medicine* (1979), p.379; Cicognara 194

36

BASSI, Martino

Dispareri in materia d' architettura, et prospettiva. Con pareri di eccellenti, et famosi architetti, che li risoluono. Brescia, [Vincenzo di Sabbio] for Francesco & Pietro Maria de Marchetti, 1572, quarto, (28)ff. paginated 1–53 (3), plus twelve etched plates, waterstain in upper margin of seven plates, otherwise a good copy, bound in modern vellum £ 3400

First edition of this work on a proposed restoration of the Cathedral of Milan, incorporating letters the author had received from G.B. Bertano, Palladio, Vasari, and Vignola, and a certain 'Signor Alfonso N.', in support of his own proposals. The first four of the twelve plates are concerned with a perspectival relief of the *Annunciation* to be sited in an elevated position in the Cathedral; the others show Bassi's corrections to rival plans submitted by the Milanese engineer Pellegrino Tibaldi relating to the crypt and baptistery (M. Kemp, *Science of art*, 1990, pp.73–74).

References: *Architectural theory and practice* III–B–9; Besterman, *Old art books*, p.9; Berlin Katalog 2600; British Architectural Library, *Catalogue* (1994), 219; Censimento B–784; Cicognara 423; Fowler 40; Mortimer 46; Vagnetti p.339

37

CIANFOGNI, Pier Nolasco

Memorie istoriche dell' Ambrosiana R. Basilica di S. Lorenzo di Firenze. Opera postuma [edited by Domenico Moreni]. Florence, Domenico Ciardetti, 1804, quarto, (158)ff. paginated 1–24 1–292, plus engraved portrait, a very well-preserved copy, bound in contemporary half-calf £ 260

First edition of this monograph on the Florentine church of S. Lorenzo, dedicated by its editor to Pope Pius VII. A continuation by Domenico Moreni was published in 1817.

References: Lozzi 1895 (note); D. Moreni, *Bibliografia storico-ragionata della Toscana*, I (1805), 262; J. Schlosser Magnino, *La letteratura artistica* (reprint 1986), p.588

38

CICOGNARA, Leopoldo

Fabbriche e monumenti cospicui di Venezia illustrati da Leopoldo Cicognara, Antonio Diedo e Gianantonio Selva. Seconda edizione con notabili aggiunte e note [title-page in album revised:] ... con molte aggiunte di tavole e di testo. Venice, Giuseppe Antonelli, 1857 (album 1856), two volumes, quarto and oblong folio, I: (475)ff. paginated (4) 1-480 (4) 1-462, II: 260 plates numbered 1-4 4bis 5-259, both volumes foxed and stained, the text volume bound in contemporary leather-backed paper boards (owner's name 'Ing. R. Devoti' stamped at foot of spine), the album of plates bound in contemporary cloth-backed boards £ 1100

This collection of articles by Cicognara, Diedo, and Selva, on the basilica of S. Marco, the Doge's palace, the churches of Venice, other principal public and private buildings, illustrated with scaled drawings made by pupils at the Accademia di Belle Arti di Venezia, was first published at Venice in 1815-1820, virtually bankrupting Cicognara in the process (*Venezia nel' età di Canova*, exhibition catalogue, Venice, 1978, 332). Francesco Zanotto prepared extensive *aggiunte* for a second edition, originally published by Giuseppe Antonelli in 1838-1840, in two oblong folio volumes (British Architectural Library, *Catalogue*, 1994, 639). The present edition is also designated 'Seconda edizione' on both title-pages, however the letterpress is entirely reset, and imposed in quarto format. The 260 plates are unchanged, being printed from the plates prepared for the first edition, except ten redrawn and engraved by G. Zanetti in 1838-1840. A 'third edition' appeared in 1858 with parallel French and Italian texts and three additional plates.

39

DE' ROSSI, Giovanni Giacomo

Disegni di varj altari e cappelle nelle chiese di Roma con le loro facciate fianchi piante e misure de più celebri architetti. Rome, Giovanni Giacomo de'

Rossi, [circa 1692], folio, (50)ff. entirely engraved foliated 1-50 (including title-page), a few minor stains, generally in good state of preservation, bound in contemporary vellum £ 1400

A suite of plates illustrating chapels and altars in Roman churches, designed by Bernini, Carlo Fontana, Domenico Fontana, Michelangelo, Pietro da Cortona, Giovanni Antonio de' Rossi, Francesco Volterrano, among others. The title-page with dedication to Cardinal Giovanni Francesco Albani was engraved by Pietro Antonio de' Petri after a design by Ciro Ferri; five plates are signed by Vincenzo Mariotti as engraver (pls.15-16, 21-22, 28), three by Alessandro Specchi (pls.48-50), one by Giovanni Francesco Venturini (pl.12), and the remainder anonymous. The address of Domenico de' Rossi is added to the last three plates.

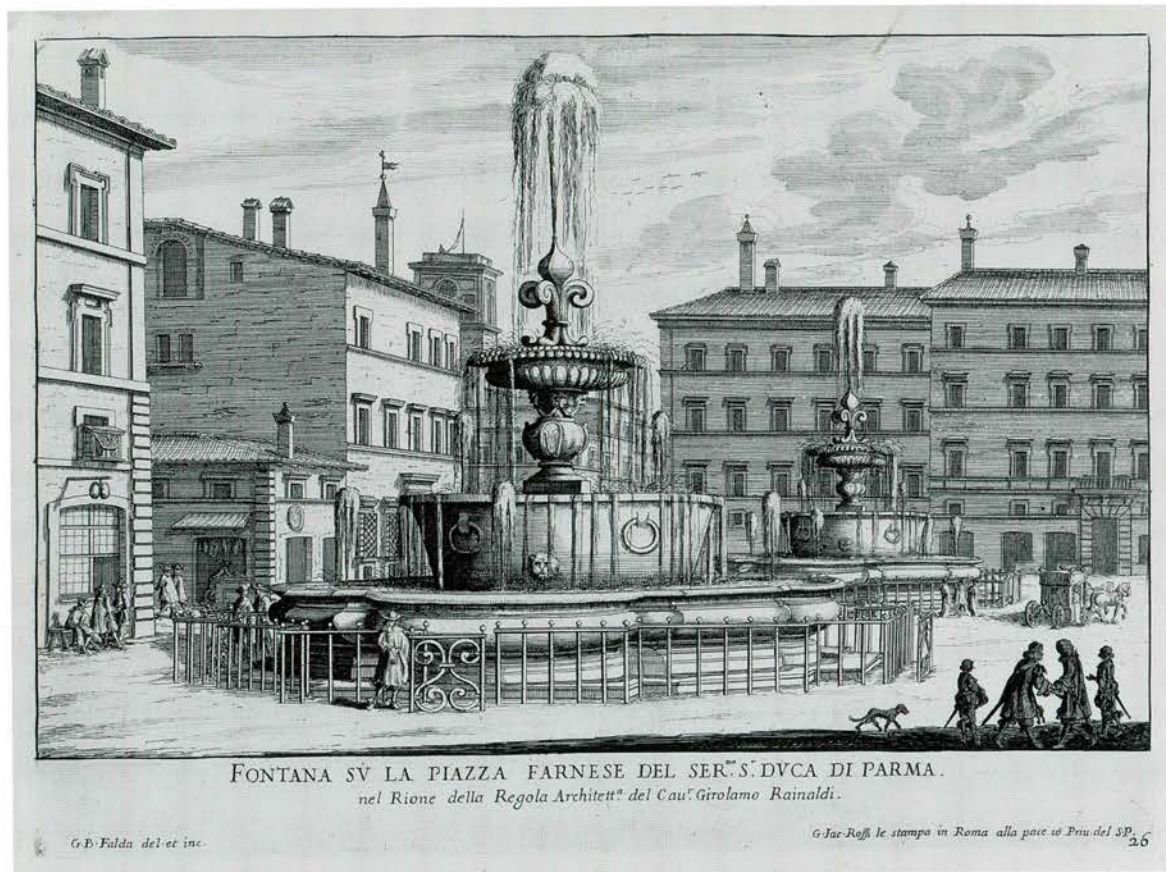
References: Berlin Katalog 2673; Cicognara 3864

40

DE' ROSSI, Giovanni Giacomo

Insignium Romae templorum prospectus exteriores interioresque a celebrioribus architectis inventi. Rome, Giovanni Giacomo de' Rossi, 1684, folio, (72)ff. entirely engraved foliated 1-72, comprising frontispiece, title, and seventy architectural plates (of which four are meant to be joined to make two plates), a very good copy, bound in contemporary vellum £ 1350

A suite of engraved plans and elevations of Roman Renaissance and Baroque churches. The title (with undated dedication by the publisher to G. 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: Domenico Barriere (pl.72),



41

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: Berlin Katalog 2672; Besterman, *Old art books*, p. 89

41

FALDA, Giovanni Battista & VENTURINI, Giovanni Francesco

Le Fontane di Roma nelle piazze, e luoghi pubblici della città, con li loro prospetti, come sono al presente. Le Fontane delle ville di Frascati, nel Tuscolano. Le Fontane ne' palazzi e ne' giardini di Roma, con li loro prospetti et ornamenti. Disegnate ed intagliate da Gio. Francesco Venturini. Le Fontane del giardino Estense in Tivoli con li loro prospetti, e vedute della cascata del fiume aniene. Disegnate, et intagliate da Gio. Francesco Venturini. Rome, Giovanni Giacomo de' Rossi, [after 1691], oblong folio, (107)ff. as four series of plates numbered 1–33, 1–18, 1–28, 1–28 including four titles and four dedications), a good copy, bound in contemporary cartonnage £ 4000

Four suites of prints depicting fountains in public piazzas and private *palazzi* and gardens of Rome, in four villas on the Alban hills, and in the gardens of the Villa d' Este at Tivoli. The first two parts were advertised in the De' Rossi shop catalogue of 1677; the third part, utilising old matrices by Falda and new ones engraved by Venturini, was probably finished in the mid-1680s (Cicognara 3863; Fowler 117); and the fourth part was certainly finished by 1691, when all four parts were gathered together under an imprint dated 20 October, 1691 (Berlin Katalog 3603). The plates continued to be restruck and issued in undated editions well into the next century (cf. *The Illustrated Bartsch*, 47: *Commentary*, Part II, 1993, pp.4–29, 41–48).

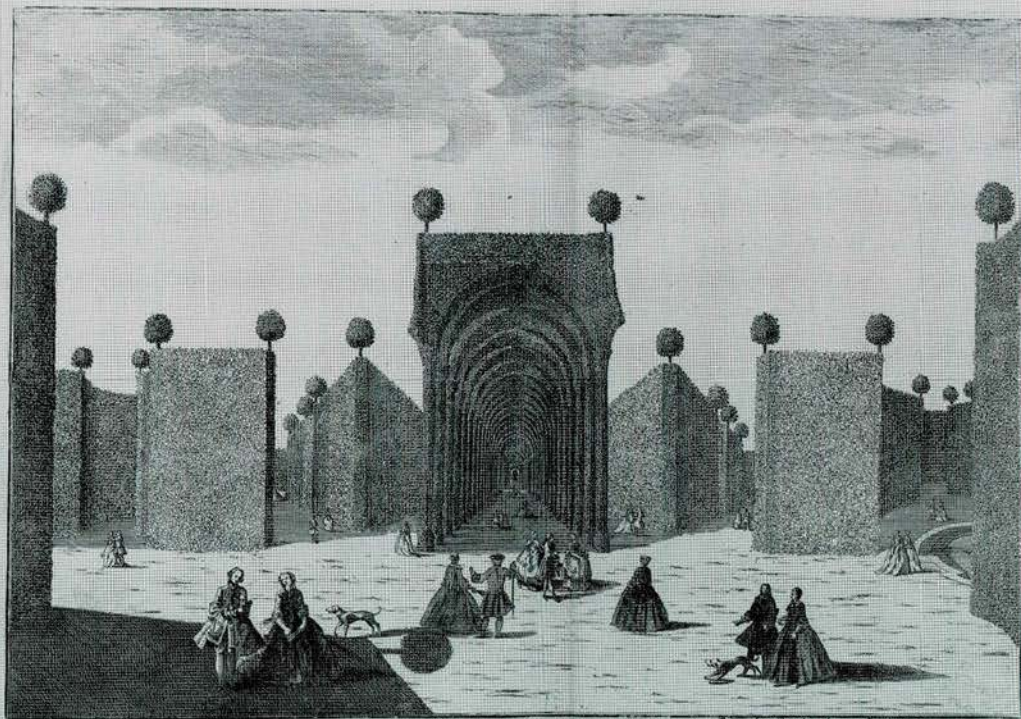
References: Besterman, *Old art books*, p.37; British Architectural Library, *Catalogue* (1995), 1014

42

LEONARDI, Domenico Felice

Le Delizie della villa di Castellazzo. Milan, Giuseppe Richino Malatesta, 1743, folio, (36)ff. paginated 1–68 (4) including final blank, plus portrait and twenty-three plates, a refurbished copy, washed, some plate margins and folds renewed and strengthened, bound in modern calf-backed boards £ 8500

Only edition of a poetical description of the Villa Arconati (now Crivelli Sormani Verri) at Castellazzo, Lombardy, and of its elaborate gardens, designed by Giovanni Ruggieri and Giovanni Gianda, which featured a great



Parte del Bosco in Castellazzo

Parte del Bosco in Castellazzo

parterre (lying in front of the side wing and the principal room of the house), a zoo, aviary, thicket with bird decoy, and fine garden statuary. Besides a portrait of the dedicatee, Giuseppe Antonio Arconati Visconti, there are twenty-three double-page plates by Marc' Antonio Dal Re, a Bolognese artist, who specialised in drawing and engraving the villas of Lombardy.

References: Berlin Katalog 3495; Cicognara 4030

43
MICHELA, Ignazio

Memoria sull' origine e sullo sviluppo del progetto di condurre acqua potabile dal continente a Venezia. Turin, Zecchi & Bona, 1842, quarto, (14)ff. paginated 1-27 (1), plus nine folding plates, occasional light foxing, in the publishers' printed boards (slightly soiled)

£ 475

A proposal for improving the water supply of Venice by pumping fresh water 5300 metres (from Mestre to Piazza S. Marco) and distributing it around the city through a complex network of piping. Michela intended to place a monumental fountain in the middle of Piazza S. Marco, as testimony to his hydraulic wizardry; three plates illustrate the projected fountain, the other six his 'Castello Idraulico', a powerful steam-driven pumping and water filtering station.

Reference: Soranzo 8071

44
SGRILLI, Bernardo Sansone

Descrizione della regia villa, fontane, e fabbriche di Pratolino. Florence, Stamperia Granducale for Tartini & Franchi, 1742, folio, (14)ff. paginated 1-27 (1), plus twelve plates (large head-piece, two initials, and tail-piece imposed with the text), several plates weakening along centre fold, otherwise a good copy, bound in contemporary leather-backed boards

£ 5200

Only edition of this description of the garden park of Francesco I de' Medici's country house

north-east of Florence, laid out by Buontalenti in 1568-1586, documenting its curiosities and marvels, including the colossal figure of Appennine sculpted by Giambologna, other sculptures by Baldinelli and Cioli, a fountain by Ammanati, painted grottoes, a theatre of automata, and *giochi d' acqua*, in six etchings by Stefano della Bella (De Vesme 838-843, second states), and further illustrations by the author. The park was completely transformed in 1819, according to the fashion of the day, into a *giardino inglese*.

References: Berlin Katalog 2699; Cicognara 497; *Incisori toscani del seicento al servizio del libro illustrato* (exhibition catalogue, Florence, 1987), pp.58-59

45
[SILVA, Ercole, Conte]

Dell' Arte dei giardini inglesi. Milan, 'Dalla Stamperia e Fonderia al Genio Tipografico, anno IX' (1801), quarto, (192)ff. paginated (8) 1-373 (3), plus six plates (thirty illustrations printed with the text), occasional browning owing to poor paper quality, otherwise in very good state of preservation, bound in contemporary vellum-backed boards

£ 2400

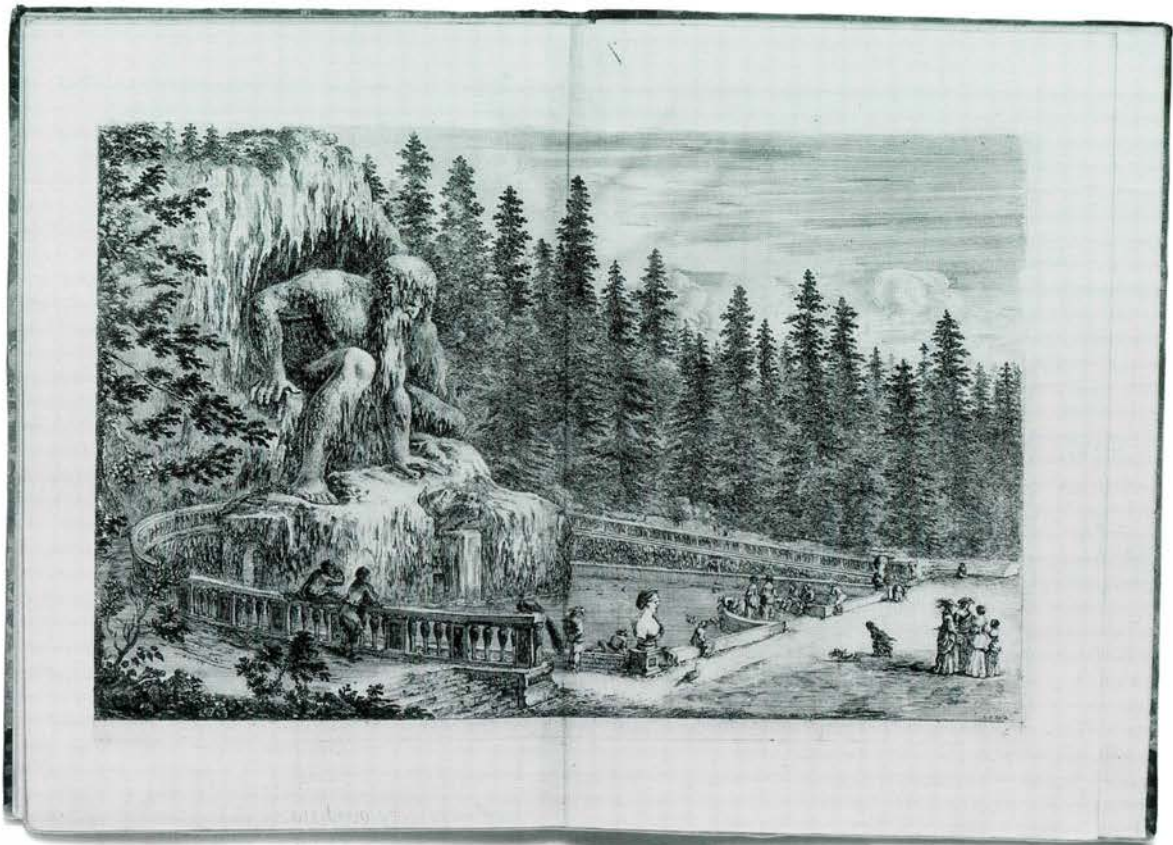
First edition, promoting the true English taste in garden design (which the author evidently acquired second-hand through Hirschfeld) in preference to its French adaptations. The author enjoyed a certain celebrity for transforming his own Baroque garden of Cinisello Balsamo (now Villa Silva Ghirlanda), to the north of Milan, into a microcosm of the informal garden, made famous by engravings by Antonio Lanzani.

References: Berlin Katalog 3498; Cicognara 960

46
SOLDINI, Francesco Maria

Il Reale giardino di Boboli nella sua pianta e nelle sue statue. Florence, [publisher not named], 1789, quarto, (40)ff. letterpress paginated 1-80, plus forty-seven full-page and one folding engraved plate, bound in contemporary boards

£ 1700



44

A description of the Boboli gardens in Florence, notable for their wealth of statuary by ancient, sixteenth- and seventeenth-century sculptors, featuring a suite of prints by Gaetano Vascellini printed in sepia or bistre inks.

References: Berlin Katalog 3497; cf. Cicognara 4218 (undated edition)

47

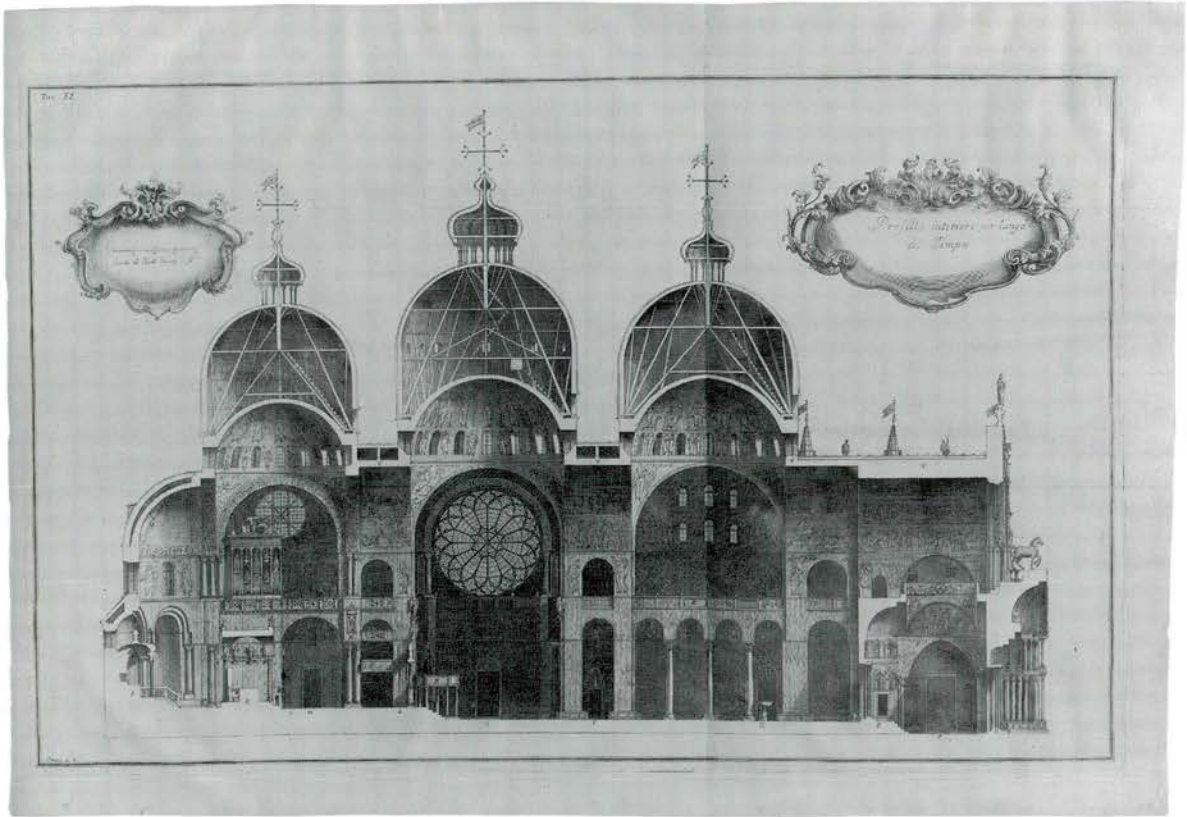
VISENTINI, Antonio Maria

L' Augusta ducale basilica dell' Evangelista San Marco nell' inclita dominante di Venezia. Venice, Antonio Zatta, 1761, large folio, (34)ff. paginated (4) 1-64, plus engraved frontispiece, title-page, portrait of Marco Foscarini, and eight folding plates (numbered I, II, III, IV-V, VI-VII-VIII, IX, X, XI), a clean and fresh copy, bound in contemporary half-calf £ 9500

A description of the Basilica of S. Marco, combining a new text by Ludovico Zucconi with a series of eight plates which had been drawn by Antonio Visentini and engraved by Vincenzo Mariotti about 1722. There are variations between copies; here the title-page ornament and border are printed in black, the headpiece on folio 'A' is printed in blue, one initial printed in orange. Our copy is one of a small number without engraved borders enclosing each page of text (such copies are speculatively designated first issue).

References: Berlin Katalog 2708; Cicogna 4613; Cicognara 3994; *Glory of Venice* (exhibition catalogue, London, 1994) pp.352, 465; Morazzoni pp.136-138

see illustration overleaf



47

48

ZABAGLIA, Niccola

Castelli, e ponti con alcune ingegnose pratiche, e con la descrizione del trasporto dell' obelisco vaticano, e di altri del cavaliere Domenico Fontana [title also in Latin]. Rome, Niccolò & Marco Pagliarini, 1743, folio, (46)ff. foliated (4) 1–21 (i.e. 42, each numeral used twice), plus engraved portrait and fifty-four plates, bound in modern calf-backed paper boards

£ 3800

First edition of a manual describing and illustrating the engineering principles employed in the repair and decoration of St. Peter's. The text is the dictation of the illiterate author to Lelio Cossati, printed in Italian and Latin translation (by Nicolò Salulini); the plates, reproducing wooden models of *macchine zabagliane*, were engraved by a team of

draughtsmen-printmakers including Philotée-François Duflos, Baldassare Gambucciari, Angelo Guiducci, Nicola Gutierrez, Francesco Mazzoni, Francesco Rostagni, Paolo Pilaja, Martin Schedel, Miguel de Sorello, Filippo Vasconi, and Giuseppe Vasi (L. Scalabroni, *Vasi*, nos.318–322). Thirteen prints from older matrices by Alessandro Specchi illustrating Domenico Fontana's moving of the Vatican obelisk fill out the book.

References: Berlin Katalog 2755; Cicognara 968; *L' Image dell' antico fra settecento e ottocento* (exhibition catalogue, Bologna, 1984), pp.68–70; L. Schudt, *Le guide di Roma* (reprint 1971), 1126; cf. S. Jacob, *Italienische Zeichnungen der Kunstbibliothek Berlin* (1975), nos.856–857, for associated drawings by Gambucciari (for plate nos.34, 35–36)

49

CATTANI DA DIACCETO, Francesco

Panegirico di Francesco da Diacceto. Rome, Lodovico degli Arrighi Vicentino, 1526. quarto, (16)ff. not foliated or paginated, the paper of quire C lightly spotted, otherwise an attractive copy, unwashed, and retaining broad margins, bound in 19th-century vellum-backed paper boards

£ 3450

First edition of a metaphysical treatise on beauty, including the relation of beauty, the ideal, and the visual arts, by a pupil of Marsilio Ficino who became an enthusiastic advocate of Platonic philosophy. Cattani da Diacceto knew Michelangelo during his early years in Florence, when both men were members of the Accademia Sacra Fiorentina, and Kristeller identifies him as the probable conduit through which Michelangelo absorbed the contemporary currents of Platonism (P.O. Kristeller, *Studies in Renaissance thought and letters*, 1956, pp.287–336). Cattani da Diacceto also exercised a profound influence upon later theorists of the visual arts, notably Benedetto Varchi, who in 1561 edited for the Giolito press at Venice the *Panegirico* and Cattani da Diacceto's vernacular dialogues, adding a commentary and biography of their author (L. Mendelsohn, *Paragoni: Benedetto Varchi's Due Lezioni and Cinquecento Art Theory*, 1982, pp.12–13, 62–63).

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

References: Censimento C–2298 (two copies); Index Aureliensis 134.414

50

LOMAZZO, Giovanni Paolo

Trattato dell' arte de la pittura... Diviso in sette libri ne' quali si contiene la theorica, & la prattica d' essa pittura. Milan, Paolo Gottardo da Ponte, 1584, quarto, (370)ff. paginated (40) 1–700 (i.e. 698) and (2) errata, plus bifolium of additional text (see below), dampstained in lower corner, ownership inscription of Leonardo Trissino dated 1833, bound in contemporary leather-backed boards

£ 3200

First edition of this comprehensive treatise, memorably designated the 'Bibbia del manierismo' by 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' (Chamberlain 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 1584 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, 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 va collocato nel sesto libro doppo il capitolo 16. à car.328', is bound at end in this copy. References: Cicognara 161; Vagnetti p.342; cf. Fowler 186 (issue dated 1585)



51

51 **RAIMONDI, Eugenio**

Delle caccie... Libri quattro aggiuntoui 'n questa nuoua 'mpressione altre caccie che sparse in altri libri andauano. [No place or printer's name; Venice? circa 1630], quarto, (276)ff. paginated (12) 1-512 (28); engraved title-page and nineteen full-page engravings included in the registration, a few tears in margins neatly repaired, bound in modern morocco £ 1450

Third edition, very extensively revised by the author, of a popular manual for hunters and fishermen. The engraved title and fourteen illustrations are printed from matrices engraved by Nicolas Perrey for the second edition (Naples 1626); the other five plates were specially engraved for our edition by an anonymous artist. The author's dedicatory address is dated at Venice, 14 September, 1630. References: *Autori italiani del '600* no.151; Ceresoli p.442 (title reproduced opposite p.454)

52

ACCADEMIA DEI GELATI, Bologna

Prose de' signori accademici Gelati di Bologna distinte ne' seguenti trattati... colle loro imprese anteposte a' discorsi. Pubblicate sotto il principato accademico del Sig. Co. Valerio Zani [edited by G.B. Capponi]. Bologna, [Emilio Maria] Manolesi [and Bros.], 1671, quarto, (228)ff. paginated (16) 1-432 (i.e. 440) including etched frontispiece and integral blank Ccc6, in excellent state of preservation, bound with a related work (see below) in contemporary vellum £ 3500

First edition, featuring an etched frontispiece by Lorenzo Tinti after Agostino Carracci, seventeen imprese (after Carracci and probably Oliviero Gatti, who was his pupil), and two full-page woodcuts in Geminiano Montanari's 'Della sparizione d' alcune Stelle' depicting Algol and other stars of variable brightness (*Dictionary of Scientific Biography*, IX, p.486).

References: *Autori italiani del '600* no.3509; Cicognara 1830; J. Landwehr, *Romanic emblem books* (1976), 7; G.E. Levi & J. Gelli, *Bibliografia del duello* (1903), 134; M. Praz, *Studies in seventeenth-century imagery* (reprint 1975), p.245; Riccardi I, ii, 172

Bound with

ACCADEMIA DEI GELATI, Bologna

Memorie imprese, e ritratti de' signori accademici Gelati di Bologna. Raccolte nel principato del Signor Conte Valerio Zani il Ritardato [edited by G.B. Capponi]. Bologna, [Emilio Maria] Manolesi [and Bros.], 1672, quarto, (222)ff. paginated (24) 1-406 (i.e. 418) (2)

First edition, featuring an engraved frontispiece, portrait of Cardinal Francesco Barberini engraved by Hubertus van Otteren, thirty-one full-page portraits of academicians, and seventy-one devices etched by Lorenzo Tinti after Giuseppe Maria Mitelli, Agostino Carracci, and others. References: J. Landwehr, *Romanic emblem books* (1976), 8; M. Praz, *Studies in seventeenth-century imagery* (reprint 1975), p.245

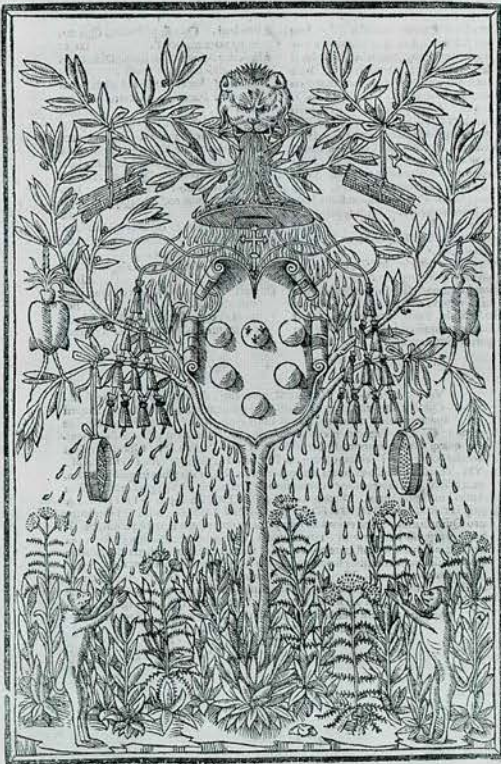
53

RUSCELLI, Girolamo

Le Imprese illustri... Aggiuntovi nuovamente il quarto libro di Vincenzo Ruscelli. Venice, Francesco dei Franceschi, 1584, quarto, (307)ff. paginated (28) 1-496 1-8 1-82 including engraved titles, 147 engraved emblems included in pagination (some double- and full-page), three plates shaved by the binder, a few early repairs to margins, otherwise a very good copy, bound in contemporary vellum £ 1600

The most complete edition of this celebrated collection of emblematic devices, enlarged by the author's nephew, featuring two new full-page *imprese* and twenty vignettes.

References: Cicognara 1949; J. Landwehr, *Romanic emblem books* (1976), 650; M. Praz, *Studies in seventeenth-century imagery* (reprint 1975), p.482; cf. Mortimer 449 (1556 edition)



69. Insignia of Cardinal Giulio de' Medici

54

[BRÉZÉ, Argenero de, Marquis]

Il Dilettante de' cavalli. Dato in luce sotto il nome di saggio sopra le razze... Edizione fatta con esattezza su quella di Torino, l'anno 1780 colle stesse figure in rame. Venice, Martini, 1795, duodecimo, (120)ff. including final blank leaf, paginated 1-237 (3), plus four numbered plates (woodcuts printed with the text), a well-preserved copy, bound in contemporary vellum-backed boards (covers rubbed) £ 500

An anonymous Italian revision of the author's *Essai sur les Haras* (Turin 1769), first printed (as *Saggio sopra le razze*) at Turin in 1770, reprinted there in 1780, revised, re-titled *Il Dilettante de' cavalli*, and published at Venice by Francesco Locatelli in 1782 (National Union Catalog, Supplement, volume 718, p.161, locating Harvard copy only).

References: Huth p.43 (note); Mennessier de La Lance I, p.174 (note); cf. Wells 1029 (1782 edition)

55

CAMPAGNOLA, — , Generale

Sulla rigenerazione delle razze de' cavalli e sulla equitazione. Saggio. Mantua, Tipografia Virgiliana, 1810, octavo, (176)ff. paginated (2) 1-9 (1) 1-338 (2), plus engraved frontispiece ('Bosco della Fontana Luogo del Dep. degli Stalloni di S.M.I.') and folding plate, a wormtrack in last few leaves, otherwise a well-preserved copy, bound in contemporary boards £ 425

First edition, reprinted at Mantua in 1814 (Huth p.82).

References: *Catalogo dei libri italiani dell' ottocento* p.827; Wells 1285

56

CASTELBARCO, Cesare di, Conte

Discorsi sulla equitazione del Conte Cesare di Castelbarco diretti a' suoi amati figli Carlo e Giuseppe. Milan, 'A spese dell' autore' [Tipografia Redaelli], 1843, quarto, (42)ff. paginated 1-10 1-73 (1), plus five plates, a fine copy, bound in contemporary leather, embossed in blind and tooled in gilt £ 1100

Apparently the only edition, featuring five plates lithographed at Milan by Vasalli. The book is not listed in the *Catalogo dei libri italiani dell'ottocento* (1991) and is unrecorded elsewhere.

57

D' AQUINO, Giovanni Paolo, *Prencipe di Crucoli*

Disciplina del cauallo con l' uso del piliere, dialoghi... Divisi in sei giornate. Udine, Nicolò Schiratti, 1636, quarto, (110)ff. paginated (12) 1–207 (1), plus three plates, short tears and other minor defects to the folded plates, otherwise in very good state of preservation, bound in contemporary cartonnage £ 1100

First edition, cast in the form of a dialogue between the author and Conte Giovanni Rondinelli, governor of Carpi.

References: *Autori italiani del '600* no.126;

Cockle 736; Huth p.19; Wells 297

58

FERRARO, Pirro Antonio

Cavallo frenato... Diviso in quattro libri. Con discorsi notabili, sopra briglie, antiche, moderne, adornato di bellissime figure. Venice, Francesco Prati, 1620, folio, (190)ff. paginated (4) 1–118 (2) 1–256 (leaf of dedication misbound after p.16), numerous full-page woodcuts, paper browned as usual, otherwise an attractive copy in good state of preservation, bound in contemporary vellum £ 2750

The second of three editions (first Naples 1602), uniting the treatise *Delle razze* by the author's father, Giovanni Battista Ferraro, principally devoted to breeding and equine medicine (first published at Campania, near Naples, in 1570), with his own *Il cavallo frenato*, essentially concerned with harness, ancient and modern, Italian and foreign.

References: Cicognara 4602; P. Krivatsy, *Catalogue of seventeenth century printed books in the National Library of Medicine* (1989), 4037;

Lipperheide Tc 19; C. Nissen, *Die zoologische Buchillustrationen* (1969), 1344 (note); Wells 2388

59

FIASCHI, Cesare

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, (88)ff. paginated (4) 1–171 (1), fifty-eight large and numerous smaller woodcuts printed with the text, a good clean copy, bound in contemporary vellum (one corner abraded) £ 4000

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; *Glorious horsemen. Equestrian art in Europe, 1500–1800* (exhibition catalogue, Springfield, MA, 1981), no.122; Huth p.7; Lipperheide Tc 4; Mennessier de la Lance, I, p.481; Mortimer 186; Wells 2393

60

GARZONI, Marino

L' Arte di ben conoscere, e distinguere le qualità de' cavalli... Con aggiunta del libro quarto, che tratta di molti medicamenti interni, ed esterni. Venice, Andrea Poletti, 1750, quarto, (110)ff. paginated (14) 1–206, plus three plates, a good copy, bound in contemporary calf-backed boards £ 700

A reprint of Andrea Poletti's edition of 1713, in which the fourth book was printed for the first time. The three plates signed Suor Isabella Piccini are from matrices she engraved for the first edition, issued by Poletti in 1692 (cf. *Autori italiani del '600* nos.134–136).

References: Huth p.27 (note); Wells 2733

61

GRISONE, Federico

Ordini di cavalcare et modi di conoscere le nature de' cavalli... Aggiungeuisci una scielta di notabili auuertimenti per fare eccellenti razze, & per rimediare alle infermità de' cavalli. Venice, Heirs of Luigi Valvassori & G.D. Micheli, 1584, two parts, quarto, (130)ff. paginated (12) 1-163 (1), 1-71 (13), fifty-three woodcuts printed with the text, a good copy, rebound in modern boards £ 1000

The first true manual of horsemanship of the Italian Renaissance, originally published at Naples in 1550, instructing the student in the basic airs now associated with the formal *Haute école* style. For a comparison of the Paris and Venice editions of this date, see M. Chèvre, 'Quelques éditions d' ouvrages hippiques au 16e siècle: L' Ecurie de Frédéric Grison', in *Gutenberg Jahrbuch* 1968, p.168.

References: P. Dingley, *Historic books on veterinary science and animal husbandry. The Comben collection* (London 1992), 304; Mennessier de la Lance, I, p.581 (note); Wells 3089

62

HIPPIATRICA

Opera della medicina de cavalli composta da diversi antichi scrittori, et a commune utilità di Greco in buona lingua volgare ridotta. Venice, Michele Tramezzino, 1543, octavo, (212)ff. foliated 1-207 (5), last few leaves lightly stained, otherwise a good copy, bound in contemporary vellum £ 800

First Tramezzino edition of this anthology, protected by the printer through privileges obtained from the papacy and Venetian Senate. References: P. Dingley, *Historic books on veterinary science and animal husbandry. The Comben collection* (London 1992), 332; Durling 2313; A. Tinto, *Annali tipografici dei Tramezzino* (1968), 16

63

LIBERATI, Francesco

La Perfettione del cauallo, libri tre. Rome, Michele Ercole, 1669, quarto, (120)ff. paginated (12) 1-223 (i.e. 227) (1), plus engraved plate (379 small woodcuts of brands printed with the text), plate spotted, otherwise a good copy, bound in contemporary vellum £ 850

Second and revised edition of a comprehensive work on the breeding and management of horses, containing a systematic discussion of their maladies accompanied by a folding engraved plate, and a catalogue of Italian horse brands, classified according to social precedence. References: *Autori italiani del '600* no.141; Cicognara 4610; Huth p.23; Wells 4565

64

LOCATELLI, Antonio

Il Perfetto Cavaliere. Opera corredata di stampe miniate rappresentanti le varie specie de' cavalli [title-page of volume II:] Collezione d' incisioni appartenenti all' opera del perfetto cavaliere. Milan, Fratelli Sonzogno, 1825-1827, two volumes, folio, I: (290)ff. paginated (8) 1-107 (5) 109-567 (1), II: seventy-eight plates, numbered 1-24 1-44 44bis 45-53, a clean and very well-preserved copy, bound in contemporary boards, preserved in a modern slip-case £ 1350

First edition, substantially extracted from La Guérinière's *École de Cavalerie* and *Elemens de Cavalerie*, illustrated by a fine series of coloured and plain prints, including many copied by the author after Carle Vernet.

References: Huth p.103; Nissen, *Die zoologische Buchillustration* (1969), no.2533; Wells 4469

65

PARMA, Cornetta, Translator

Trattato della conoscenza esteriore del cavallo con un esame analitico di tutte le furberie de' mercanti, opera utilissima a coloro che sono nel caso d' acquistar cavalli. Tradotta dal francese. Brescia, Stamperia Berlendis, 1783, octavo, (24)ff. paginated 1-48, plus two plates, in very good state of preservation, bound in contemporary calf-backed boards £ 900

The French text from which this alleged translation derives has not been identified. The book is dedicated to Paulo Emilio Rizzi by the translator, Cornetta Parma, at Brescia, 15 June, 1783. There is a manuscript of it in the Bancroft Library, University of California at Berkeley.

66

RUINI, Carlo

Dell' anotomia [sic] et del l' infirmità del cavallo. Venice, Heirs of Giovanni Rossi, 1598, two parts, folio, (376)ff. paginated (36) 1–295 (1), (2) 1–12 (2 blank) 13–386 (28) (2 blank), sixty-four full-page woodcuts printed with the text, waterstained in margins virtually throughout and several leaves entirely stained, a wholly unsophisticated copy, in a contemporary binding of vellum over boards (vellum derived from an earlier manuscript) £ 11,000

First edition, 'the first book devoted exclusively to the structure of an animal other than man' (Norman), written by a Bolognese aristocrat who derived part of his knowledge at least from Colombo and Cesalpino (H.P. Bayon, 'The authorship of Carlo Ruini's *Anatomia del cavallo*', in *Journal of Pathology and Therapeutics* 48, 1935, p.138). It laid the foundation for hippological studies over the next two centuries. The celebrated woodcuts were attributed to Titian by Ruini's French translator (1647); that connection seems improbable (Titian died in 1576), and Florentine artistic circles no less likely than Venetian (*Glorious horsemen*.

Equestrian art in Europe, 1500–1800, exhibition catalogue, Springfield, MA, 1981, no.162).

The front endpaper of our copy is inscribed *Questo libro fu donato al S:r Ascani Cospi dall' Autore l' Anno 1598* and in another hand below *Questo libro fu poi donato al Valerio Sampieri dal Sig. Marchese Senatore Cospi l' Anno 1727*.

References: Huth p.13; Mennessier de la Lance II, p.465; Mortimer 448; C. Nissen, *Die zoologische Buchillustrationen* (1969), 3514; Norman Library 1858; J. Podeschi, *Books on the horse and horsemanship* (1981), 16

67

CORSINI, Eduardo

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. paginated 1–48 1–92, 1–132, plus a folding woodcut, a fine copy in a contemporary Dutch binding, the marbled paper boards backed with plain red roan £ 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 *Graecorum siglae lapidariae* published in 1746 by Francesco Scipione Maffei. The author dedicates the work to Angelo Maria Querini, papal librarian and founder of the Queriniana, and the six appended *Dissertationes* to Anton Francesco Gori, Salvino Salvini, and others.

References: Borroni, 'Il Cicognara', 13072; Cicognara 2664

68

GUARINI, Guarino

Placita philosophica... Physicis rationibus, experientiis, mathematicisque figuris ostensa: quae sicut sacrae Theologiae leniùs obsequuntur, ita à principiis aliarum scientiarum obstinatiùs non abhorrent: simulque Vniuersae Philosophiae Theses felici pede percurrunt. Paris, Denys II Thierry, 1665, folio, (480)ff. paginated (32) 1–868 (58) with errors in numeration (pp.289–290 passed over; 433–434, 671–672, 701–702 repeated), plus one plate (eleven engravings printed with text), several quires lightly browned, otherwise a well-preserved copy bound in contemporary vellum over pasteboards £ 5200

Only edition of the author's first published work, a *summa* of philosophical learning, attempting to digest nearly every branch of human knowledge into a single volume, arguing in the third part against current works

on astronomy (rejecting the cosmology of Copernicus and Galileo in favour of a geocentric universe) and in the fourth part against current works on generation and corruption. The section on physics contains a long excursus in the nature of art influenced by the philosophy of occasionalism which Guarini had absorbed immediately upon his arrival in Paris in 1662 (H.A. Meek, *Guarino Guarini and his architecture*, 1988, pp.38–40).

References: *Short-title catalogue of French books 1601–1700 in the library of the British Museum* G–783; Riccardi I, i, 635; National Union Catalog, volume 221, p.242 (University of Michigan only)

69

VALERIANO BOLZANI, Giovanni Pierio

Castigationes et varietates Virgilianae lectionis. Rome, Antonio Blado, June 1521, folio, (152)ff. paginated (28) 1–71 (1), 1–212 (i.e. 202) (2), full-page woodcut with insignia of the dedicatee, light dampstains, occasional spotting and browning, and pin wormholes in final quires, despite these defects an attractive copy in good state of preservation, in a contemporary Italian binding of bevelled oak boards backed in blind-tooled calf (leather restored in the 19th-century); lacking clasps £ 825

First printing of Valeriano's commentary on the text of Virgil, based on the Codex Romanus (Vatican lat. 3867), Codex Oblongus (Vatican lat. 1574), the Longobardicus (Vatican lat. 1573), and the Mediceus (Laurenziana 29/23). His edition has not been supplanted by modern editions of those manuscripts (A. 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). References: Ascarelli p.292; Fumagalli & Belli 6; M. Sander, *Le Livre a figures italien* (reprint 1969), 7448; G. Mambelli, *Gli annali delle edizioni virgiliane* (1954), 165

see illustration page 23

70

[AGNELLI, Jacopo]

Descrizione delle grandiose solennità celebrate alla sublime presenza di sua eccellenza il Sig. Conte Lodovico Kevenheiller... il di 12. Febbrajo 1736. Ferrara, Domenico Bolzoni Giglio, 1736, folio, (8)ff. paginated 1–14 (2), plus three large engraved plates, a very good copy, bound in contemporary paste-paper wrappers £ 5500

A description of local celebrations of the wedding of Francesco Stefano di Lorena and Maria Teresa d' Austria, organised by Fortunato de' Cervelli to honour Conte Ludwig Kevenheiler, Comandante dell' Armata Imperiale in Italia. The three folding engraved plates by Andrea Bolzoni and Filippo Suzzi depict ephemeral decorations within the amphitheatre of Ferrara, adorning the façade and within the Palazzo Cervelli.

References: Berlin Katalog 3071; Lipperheide Si 42; Pinto 787

71

BALDINI, Baccio

Discorso sopra la mascherata della geneologia degl' Iddei de' gentili. Florence, Giunti, 1565 (colophon dated 1566), quarto, (64)ff. paginated 1–130 (i.e. 124) (4), waterstained and foxed, bound in contemporary vellum £ 3400

Only edition of this detailed description of *Geneologia degli Dei*, a pageant based on the idea that the pagan gods were coming to Florence to attend the wedding celebrations of Francesco I de' Medici and Giovanna d' Austria, performed on the last Thursday of the carnival, 21 February, 1566 (*stile fiorentino* 1565). Giorgio Vasari and collaborators designed twenty-one floats and costumes for the 392 participants, working to a programme devised by Vincenzo Borghini. References: Censimento B–162; Cicognara 1375; Decia & Delfiol I, 365; Sartori 7954

72

[BENEDICT XIV, pope]

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. paginated 1–46 (2), plus engraved plate, the fold of the plate slightly discoloured, otherwise a very good copy, bound in contemporary pink cartonnage

£ 775

A souvenir of obsequies for Pope Benedict XIV organised at Bologna by his nephew, Egano Lambertini, in the church of San Bartolomeo, on 10 June, 1758. Funeral *apparati* were designed by the painter, stucco artist, and sculptor Vittorio Maria Bigari, apparently with assistance from the sculptor Angelo Gabriello Piò; an architect, Luigi Balugani, drew the catafalque for the engraver Giovanni Fabbri (see discussion of associated drawings in the exhibition catalogues *L'Arte del settecento emiliano: Architettura, scenografia*, Bologna, 1980, pp.233–235; and *Francesco Fontanesi 1751–1795. Scenografia e decorazione nella seconda metà del Settecento*, Reggio Emilia, 1988, nos.220–221). References: Berlin Katalog 3268; Lozzi 812

73

BERTAZZOLO, Gabriele

Breve relatione dello spotalitio fatto della Serenissima Principessa Eleonora Gonzaga con la Sacra Cesarea Maestà di Ferdinando II Imperatore. Et appresso, delle feste, & superbi apparati fatti nelle sue imperiali nozze, così in Mantova, come anco per il viaggio fino alla Città d' Ispruch. Mantua, Aurelio & Lodovico Osanna, 1622, quarto, (46)ff. paginated 1–78 (14), first two quires dampstained, bound in modern boards

£ 450

Description of wedding celebrations of Eleonora Gonzaga and Ferdinand II, Holy Roman emperor, and of their progress from Mantua to Innsbruck.

Reference: *Catalogue of seventeenth century Italian books in the British Library* p.101

74

[CARDUCCI, Alessandro]

Il Mondo festeggiante balletto a cavallo fatto nel teatro congiunto al Palazzo del Sereniss. Gran Duca, per le reali nozze de' Serenissimi Principi Cosimo terzo di Toscana, e Margherita Luisa d' Orleans. Florence, Stamperia di S.A.S., 1661, quarto, (32)ff. paginated 1–66 (i.e. 62, pages 3–6 omitted in numeration as always) and final blank leaf, plus three folding engraved plates, a fine copy, in a contemporary gilt-tooled vellum binding

£ 4600

A programme for the equestrian ballet 'The Rejoicing World' performed on the night of 1 July, 1661, probably written by Alessandro Carducci and published before the entertainment to help spectators better understand the symbolic story. It features three folding etchings by Stefano della Bella (*De Vesme-Massar* 70–72) after designs of the architect Ferdinando Tacca, showing respectively the amphitheatre in the Boboli gardens enlarged to accommodate more than twenty thousand spectators and decorated with an enormous figure of Atlas and other *apparati*; a view of the same arena from the terrace of the Pitti courtyard, the scene now an assembly of the gods; and diagrams of ballet formations.

References: Berlin Katalog 3079 (incomplete); L. Clubb, *Italian plays in the Folger Library* (1968), 616; *Il Luogo teatrale a Firenze* (exhibition catalogue, Florence, 1975), pp.154–157; Pinto 324; Sartori 15890; *Theater art of the Medici* (exhibition catalogue, Hanover, NH, 1980), pp.195–198

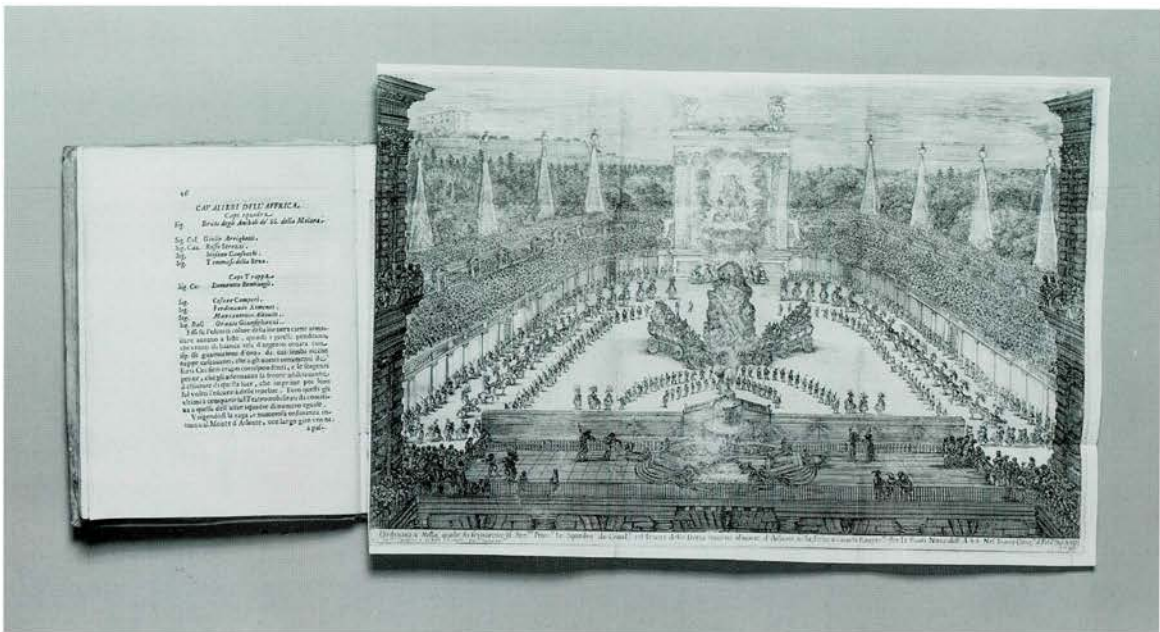
75

CASTIGLIONE, Giambattista

Sentimenti di S. Carlo Borromeo intorno agli spettacoli. Bergamo, Pietro Lancellotti, 1769, quarto, (118)ff. paginated (4) 1–12 1–220, plus errata leaf and engraved portrait, exlibris Severo Cappellini, in a 19th-century half-vellum binding

£ 1400

First printing of these *sentimenti* of Carlo Borromeo, dated 1565–1584.



74

76

DORRONIUS, Claudius

Narratio rerum memorabilium quae propter aduentum Christianissimi invictissimique Henrici III. Franciae & Poloniae regis, a totius orbis florentissima Venetorum republica factae sunt. Venice, [Heirs of Vincenzo Valgrisi], 1574, quarto, (16)ff., not foliated or paginated, bound in modern paper wrappers **£ 275**

This is one of several detailed contemporary accounts of the reception offered Henry III by the Venetian state in 1574 (cf. E. Verheyen, 'The triumphal arch on the Lido: on the reliability of eyewitness accounts', in *Verbal and visual: essays in honor of W.S. Hecksher*, 1990, pp.213–223; B. Mitchell, *The Majesty of the State*, 1986, pp.113–120).

References: British Museum, *Short-title catalogue of Italian books* (1958), p.227; Cicogna 1614

77

LUCHINI, Antonio Maria

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, (66)ff. paginated 1–112, plus engraved frontispiece, a good copy, bound in contemporary calf

£ 475

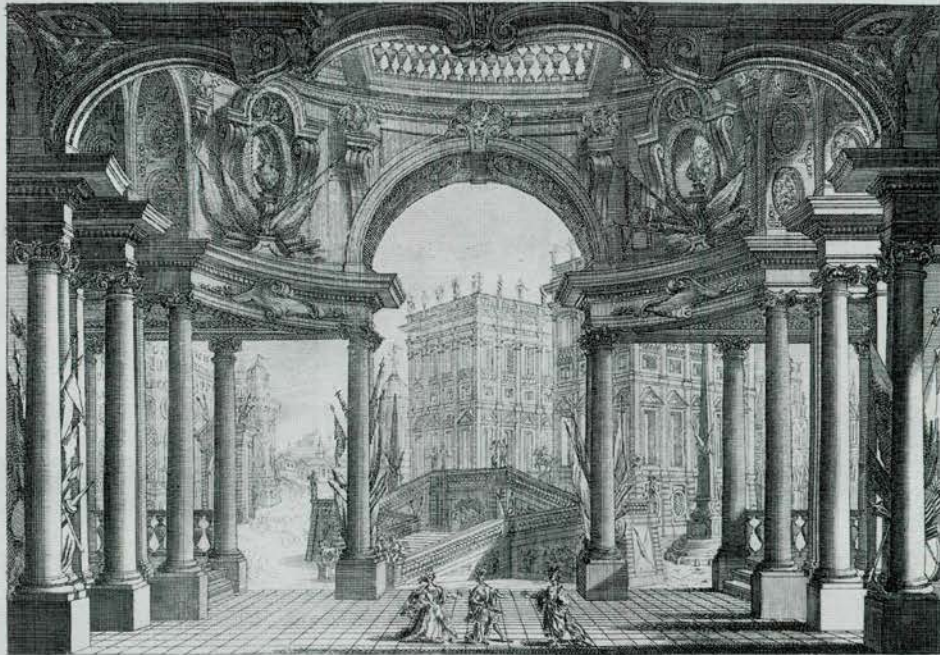
First edition of this description of the last *bucintoro*, designed by the sculptor Antonio Coradini, and launched in 1729 (L. Urban, *Il bucintoro, la festa e la fiera della 'Sensa' dalle origini alla caduta della Repubblica*, Venice 1988). Seven later editions (1737, 1747, 1749, 1751, 1765, 1782, 1795) are recorded by Cicogna and Soranzo, as well as a translation into French by J.B. Tavernier (1776).

References: Cicogna 1451; Cicognara 4369; Morazzoni p.240 (calling for a folding plate, only introduced in subsequent editions)

78

MACIGNI, Manfredi

Esequie del Serenissimo Ferdinando II. Gran Duca di Toscana celebrate in Firenze. Florence, Stamperia di S.A.S. for Vincenzo Vangelisti & Pietro Matini, 1671, quarto, (66)ff. paginated (4) 1–79 (1) 1–48, plus two plates, a good copy, bound in contemporary vellum **£ 1950**



79

A description of obsequies conducted for Ferdinando II de' Medici in S. Lorenzo, 11 December, 1670. The two plates document the catafalque designed by Ferdinando Tacca and the church interior (seen from the main entrance) decorated with skeletons, with at the end the since destroyed high altar of 1622. Both prints are by Giovanni Battista Falda (*The Illustrated Bartsch*, 47; *Commentary*, II, 1993, p.3). References: Berlin Katalog 3220; Cicognara 1470; Lipperheide Si 28; B. Riederer-Grohs, *Florentinische Feste des Spätbarock. Ein Beitrag zur Kunst am Hof der letzten Medici 1670–1743* (1978), pp.155–158

79

METASTASIO, Pietro

La Clemenza di Tito. Dramma per musica da rappresentarsi nell' Estate dell' Anno [1755] sul gran teatro nuovamente eretto alla Real Corte di Lisbona, per festeggiare il felicissimo giorno natalizio di Sua Maestà Fedelissima D. Giuseppe Primo, Re di Portogallo. Lisbon, Stamperia Sylviana, 1755, quarto, (31)ff. paginated (8) 1–52 (2) without final blank leaf, plus frontispiece and seven folding plates only (of eight), frontispiece and title-page inkstained, dampstained in fore-margin, bound in modern vellum £ 3500

This performance on 6 June, 1755, of *La Clemenza di Tito*, an opera designed for imperial propaganda and moral enlightenment of the court (first set by Antonio Caldara, Vienna

1734), culminated wedding celebrations of Joseph, King of Portugal, and Maria Anna Victoria. Antonio Mazzoni composed the music, Andrea Alberti devised the choreography, and Gian Carlo Sicinio Galli Bibiena designed the sets, documented on folding plates (for associated drawings, see W. Jeudwine, *Stage Designs... the RIBA Drawings series*, 1968, pp.24–29, pls.18–23). This copy is lacking the final plate, signed 'I.B. Dourneau sculp. 1755'. References: Sartori 5795; O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (1914), pp.295–296 (evidently lacking all plates)

80
MINATO, Nicolò

Il Fuoco eterno custodito dalle Vestali. Drama musicale per la Felicissima Nascita della Sereniss. Arciduchessa Anna Maria. Vienna, Johann Christoph Cosmerovius, 1674, folio, (52)ff. paginated (20) 1–83 (1), plus engraved title and thirteen plates, a sophisticated copy: washed, lower half of folding plate in facsimile, two text leaves partly in facsimile, some margins restored, bound in later leather-backed boards

£ 1850

A libretto written by the Hapsburg court poet Nicolò Minato to music by Antonio Draghi and Johann Heinrich Schmelzer, first performed in the Hoftheater on 30 October, 1674, in celebration of the birth of the Archduchess Anna Maria, daughter of the Emperor Leopold and Empress Claudia. This first edition features fourteen plates by Matthaeus Küsel of scene designs by Ludovico Burnacini (cf. Hollstein, *German*, XX, p.58, calling for title and twelve plates only as nos.234–246).

References: Berlin Katalog 4128 (title and twelve plates only); L. Clubb, *Italian plays in the Folger Library* (1968), 612 (wrongly as fifteen plates); Sartori 11097 (fourteen plates); O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (1914), p.537 (as frontispiece and twelve plates only)

81
MONIGLIA, Giovanni Andrea

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. paginated (8) 1–152 (i.e. 156, pages 5–8 being repeated in numeration), plus thirteen plates, plates discoloured by binder's paste, several shaved by his knife, nonetheless an attractive copy, exlibris Gabriella Spalletti Rasponi, bound in contemporary vellum

£ 5200

The illustrated libretto of an opera (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). The entire set of thirteen prints is traditionally attributed to Valerio Spada, who signed two etchings with his name, however Massar recognises additional hands at work: probably Silvio degli Alli (the frontispiece and print of Act I, scene 5), Ercole Bazzicaluva (print of Act II, scene 2), and four unidentifiable printmakers ('The Prints of Valerio Spada – II', in *Print Quarterly* 4, 1987, pp.34–36).

References: *Autori italiani del '600* no.224; Berlin Katalog 4124; Cicognara 1457 (incomplete); *Incisori toscani del seicento al servizio del libro illustrato* (exhibition catalogue, Florence, 1987), pp.62–63; C. Molinari, *Le Nozze degli dei* (1968), pp.178–185, figs.113–123; Pinto 323 (eleven plates only); *Theater art of the Medici* (exhibition catalogue, Hanover, NH, 1980), pp.199–208; Sartori 9054; O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (1914), pp.446–447 (wanting all plates)



83

82

MONIGLIA, Giovanni Andrea

Ercole in Tebe festa teatrale rappresentata in Firenze per le reali nozze de' serenissimi sposi Cosimo Terzo Principe di Toscana e Margherita Aloisa principessa d' Orleans. Impression seconda. Florence, 'Insegna della Stella', 1661, octavo, (60)ff. paginated 1-120, in an old half-vellum binding

£ 475

A reprint in reduced format without Alessandro Segni's *Descrizione* and without illustrations.

References: *Autori italiani del '600* no.4268; *Catalogue of seventeenth century books in the British Library* p.585; Sartori 9056; O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (1914), p.447

83

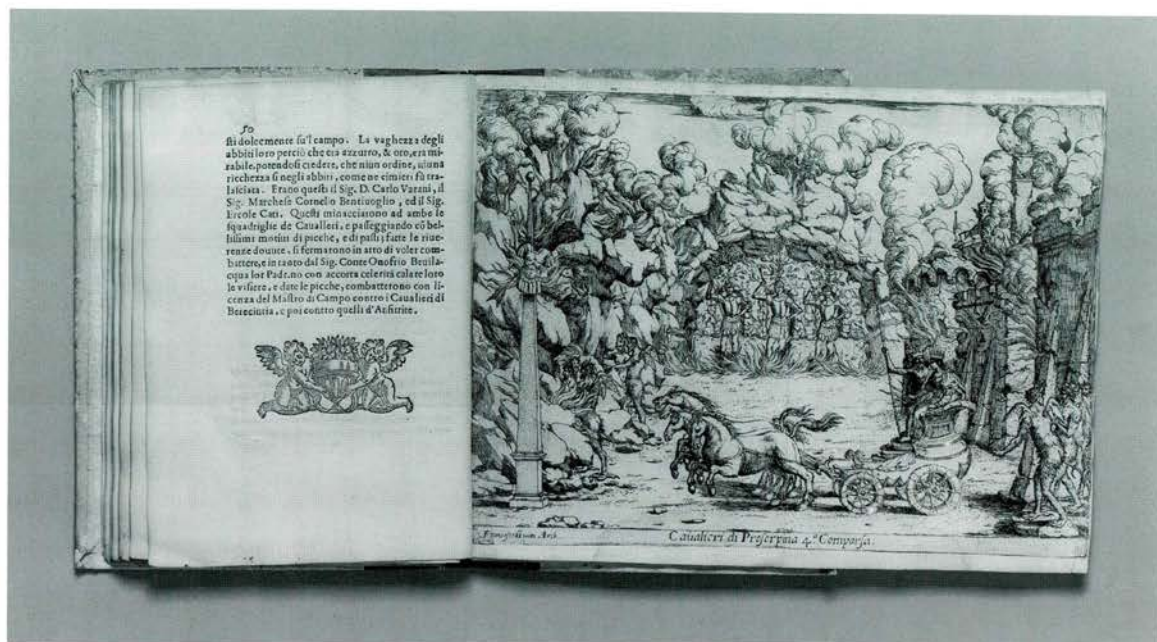
MONIGLIA, Giovanni Andrea

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, (318, 256, 292)ff. paginated I: 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: (4) 1-2 (2) 1-504 plus errata leaf, III: (8) 1-574 (2) plus one leaf ('Indice delle poesie drammatiche') inserted in initial quire, insignificant dampstain in lower margin of third volume, otherwise an excellent copy, uniformly bound in old flexible paper boards

£ 9000

A collected edition of twenty-two libretti of *festa 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 place 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 Allì'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 (see item 81 above).



84

References: *Autori italiani del '600* no.4269 (twenty-five plates); L. Cairo & P. Quilici, *Biblioteca teatrale dal '500 al '700. La raccolta della Biblioteca Casanatense* (1981), p.621; L. Clubb, *Italian plays in the Folger Library* (1968), 614 (twenty-three plates only: ten in 'L' Impermestra' and thirteen in 'Ercole in Tebe'); O.G.T. Sonneck, *Catalogue of opera librettos* [in Library of Congress] (1914), pp.447, 559 (twenty-five plates)

84 **PIO DI SAVOJA, Ascanio**

Discordia superata. Torneo combattuto in Ferrara il carnevale del anno 1635. Ferrara, Francesco Suzzi, [1635], quarto, (40)ff. paginated (6) 1-74, plus frontispiece and seven folding plates, fore-edges of plates trimmed by binder, otherwise an excellent copy, bound in contemporary cartonnage **£ 7500**

Libretto of a *componimento* (music by Antonio Gorretti) for seventeen actors, performed at Ferrara in the Sala del Gioco della Racchetta during the carnival of 1635 under direction of

Roberto Obizzi, dedicated by the architect Francesco Guitti to Cardinal Durazzo. The plates were engraved by Guitti and document his own scene designs: 'La Notte. Prologo', 'Discordia e Bellona', 'Cavalieri alla Terra', 'Cavalieri d' Anfitrite', 'Cavalieri di Giunone', 'Cavalieri di Proserpina', 'Gloria premio della Virtù'. The book is extremely rare and is absent from the usual bibliographies of festival books; just two copies are recorded in Italian libraries, in the Biblioteca del Conservatorio di Musica, Rome, and Biblioteca nazionale centrale, Florence, both copies apparently incomplete with six plates only.

References: Sartori 7951 (describing the Rome copy); Elena Povoledo, in the *Enciclopedia dello Spettacolo*, VI (1959), p.71 (citing the Florence copy)

85

RACCOLTA

Ten books assembled in a contemporary binding, four being descriptions, orations, or verses published on the occasion of funerals, two *nozze* or souvenirs of weddings, two *gratulatoria* on election to public office, one *monacazione* commemorating entry into cloistered life, published at Venice (six books, printed 1750–1769), Rome (two books, 1743, 1764), Bologna (1762), and Guastalla (1760), folios, generally in very good state of preservation, manuscript 'Indice degli opuscoli no.9' on endpaper (no other marks of ownership), bound in violet cloth-backed brown speckled boards (spine decaying)

£ 1500

ZAMBECCARI, Paolo Patrizio

Relazione del funerale celebrato in Parma nella chiesa conventuale della Beata Vergine della Steccata... il giorno 28 di Febbrajo del' anno MDCCL dalla sacra cattolica Real Maestà di Elisabetta Farnese Regina Vedova di Spagna alla già serenissima Dorotea Sofia Palatina di Neoburgo Duchessa Vedova di Parma e di Piacenza ec. augustissima sua madre. Venice, Giovanni Battista Recurti, 1750, three parts, folio, (24)ff. paginated (2) 1–15 (1), (2) 1–17 (1), (2) 1–8, plus engraved portrait and three folding plates (engraved headpiece and initial printed with the text)
A souvenir of esequies for Dorotea Sofia, widow of Francesco Farnese, duca di Parma e Piacenza, celebrated nearly two years after her death in the church of the Madonna della Steccata at the command of her mother, Queen Elizabeth of Spain. Also printed is the text of a sermon delivered by Abate Lodovico Preti and *canzone* by Carlo Innocenzio Frugoni. The plates, engraved by Giuseppe Petrini and Giuseppe Benedetti, show a catafalque and ephemeral decorations designed by Francesco Grassi.

Reference: Lipperheide Si 49

Bound with

LASTESIO, Natalis

Laudatio in funere Clementis XIII. Pontificis maximi habita in aede S. Marci... XII. Cal. Mart. An. MDCCLXIX. Venice, Pinelli Bros., 1769, folio, (8)ff. paginated 1–12 (4 blanks), engraved vignette on title-page and engraved tail-piece

Text of a funeral oration for Pope Clement XIII (Carlo Rezzonico) delivered in S. Marco by Natale Dalle Laste. An edition in Italian translation by G.A. Coletti was also published (Cicogna 2693).

References: Morazzoni p.266; Soranzo 6464

Bound with

TURRETTA, Giovanni Maria, Compiler

Componimenti poetici in onore della Nobil Donna Maria Elisabetta Pesaro canonichessa regolare lateranense la quale in oggi fa la sua solenne professione nel nobilissimo monistero di San Daniele di Venezia. Venice, Antonio Zatta, 1765, folio, (46)ff. paginated 1–90 (2) including engraved frontispiece (printed in black) and engraved title (printed in grey and sanguine inks), eight head-pieces and one initial (printed in sanguine), six tail-pieces and printer's device (printed in black)

Verses by the mother, brother, other relations, and friends of Cornelia Pesaro, on the occasion of her entry (as Sister Mary Elizabeth) in the Convent of San Daniele. The frontispiece was designed by Michel Schiavoni and engraved by Giuliano Zuliani.

References: Morazzoni p.291; Soranzo 6161

Bound with

MARTINELLI, Giuseppe

Diatriba theologica historico-critico-dogmatica S. Ignatio Lojolaee... in devotionis argumentum nuncupata. Rome, Giovanni Zempel, 1743, folio, (10)ff. paginated 1–19 (1), plus folding engraving by Francesco Curti

Argued before Lorenzo Ganganelli in the church of the Santi Apostoli in May 1743.

Bound with

Componimenti per le felicissime nozze di sue eccellenze il signor Alvise Priuli, e la signora Lucrezia Manini. Venice, Giambattista Remondini, 1756, folio, (32)ff. paginated 1–64 including engraved frontispiece (printed in blue), engraved head-piece and initial (both printed in blue and touched with gold), topographical and ornamental woodcut vignettes Verses commemorating the wedding on 22 July, 1756, of Alvise Priuli and Lucrezia Manin, including 'Il Burchiello, stanze veneziane' in dialect by Carlo Goldoni, prefaced by a dedication to Giovanni Priuli by the publisher. The frontispiece, here signed [Andrea] Bolzoni delin., apparently is a redesign of one by Piazzetta (Remondini. *Un editore del settecento*, exhibition catalogue, Milan, 1990, pp.290 fig.2, 292). Reference: Morazzoni p.305; not in Pinto, not traced in Cicogna or Sorzano

Bound with

SCARSELLI, Flaminio

Nella elezione a Doge di Venezia del serenissimo principe Marco Foscarini... Orazione composta, e pubblicata per decreto del Senato di Bologna. [No place or publisher indicated; Bologna? 1762], folio, (16)ff. paginated (2) 1–27 (3) including engraved frontispiece (headpiece, initial and tail-piece printed with the text)

An oration on the election of Marco Foscarini as doge of Venice, delivered at Bologna by the secretary of the Bolognese Senate, licensed for printing there on '25 Octobris 1726' (i.e. 1762). The frontispiece was engraved by Martial Desbois after a design of Carlo Cignani. Reference: cf. Cicogna 2458 (another edition)

Bound with

EVODIO, Stefano, Archbishop of Apamaeae

Laudatio in funere Friderici Augusti III. Regis Poloniae Ducis Saxoniae S.R.I. Principis Electoris

habita coram eminentissimis ac reverendissimis S.R.E. Cardinalibus in aede sanctissimi Salvatoris in Lauro VIII. Kal Jun. An. MDCCLXIV. Rome, Francesco Komarek, 1764, folio, (8)ff. paginated 1–14 (2), engraved title-page vignette, head-piece, tail-piece, and two initials

A funeral oration delivered on 8 June, 1764, in the church of San Salvatore in Lauro. Two ornaments are signed by Angelo Campanella as draughtsman and engraver.

Bound with

Componimenti poetici per l' ingresso solenne alla dignità di procuratore di S. Marco per merito di sua eccellenza il signor cavaliere Francesco Morosini. [Venice or Bassano], Giambattista Remondini, [1763], folio, (20)ff. paginated 1–40 including engraved frontispiece and title-page, with twenty-four vignettes

Congratulatory verses on the *ingresso del Procuratore* of Francesco Morosini.

References: Morazzoni p.275; Soranzo 5902 (note)

Bound with

Nelle felicissime nozze di sue eccellenze il signor Girolamo Diedo e la signora Alba Priuli. [Venice or Bassano], Giambattista Remondini, [1765], folio, (16)ff. not foliated or paginated, including engraved frontispiece, title-page, plate with verse from Catullus, head-piece, page borders (five different designs), and final blank leaf

Congratulatory verses on the wedding of Girolamo Diedo and Alba Priuli. The frontispiece formerly appeared in the *nozze Morosini-Cornaro* published by Remondini in 1750 (Remondini. *Un editore del settecento*, exhibition catalogue, Milan, 1990, p.290, reproduced); the title-plate is a reworking of one occurring in the *Ingresso del Procuratore Francesco Morosini* printed by Remondini in 1763, with alteration of its heraldic insignia.

References: Morazzoni p.297 and Tav.78 (proposing Antonio Zatta as printer); Soranzo 4713 (note); not in Pinto

Bound with

PAVESI, Dionigi

Per la funeral pompa di madama reale Luisa Elisabetta primogenita di Francia Infanta di Spagna Duchessa di Parma, di Piacenza, e di Guastalla celebrata dal capitolo, e dalla comunità di Guastalla. Orazione composta e recitata nella cattedrale di detta città... il dì XIV Febbrajo [1760]. Guastalla, Stamperia Gualdi, 1760, folio, (18)ff. paginated (4) 1-32

Text of an oration delivered at Guastalla for Luisa Elisabetta di Borbone.

86

RE, Vincenzo

Narrazione delle solenni reali feste fatte celebrare in Napoli da sua maestà il Re delle Due Sicilie Carlo Infante di Spagna... per la nascita del suo primogenito Filippo Real Principe delle Due Sicilie. Naples, [publisher not named], 1749, folio, (10)ff. letterpress paginated 1-20, plus engraved frontispiece and fifteen plates, a washed copy, bound in contemporary calf, Neapolitan armorial insignia on covers (rebacked and refurbished) £ 7000

An account of a fifteen day-long festival in Naples in November 1747 to celebrate the birth of a son to Charles III, King of Two Sicilies, and later King of Spain. The book, without doubt the most lavishly illustrated Italian festival book of its century, features thirteen double-page and two folding engravings after designs by Vincenzo Re depicting the interior of the royal castle and of the Teatro San Carlo, stage sets, and temporary constructions; the 'Cucagna' complete with houses made of bread and a wine fountain; a 'Macchina' for fireworks displays, built in the shape of a domed hall; and the 'Castel Nuovo', illuminated by globes of coloured glass. The printmakers were Angelo

Guiducci, Felice Palanzani, Nicola Jardin, Louis Le Lorrain, and Giuseppe Vasi (L. Scalabroni, *Vasi*, 1981, nos.49-57).

References: *L'Arte del settecento emiliano: Architettura, scenografia* (exhibition catalogue, Bologna, 1980), pp.230-232; Berlin Katalog 3078; Cicognara 1515 (fourteen plates only); Lipperheide Si 48; F. Mancini, *Scenografia napoletana dell'età barocca* (1964), pp.94-108; F. Mancini, *Feste ed apparati civili e religiosi in Napoli* (1968), 277

87

SIRO VANINI, Anton, Abate

Per le reali esequie celebrate alla Sacra Cesarea Reale Apostolica Maestà di Maria Teresa imperatrice regina nella Imperial Regia Collegiata di S. Maria della Scala in S. Fedele il giorno XVI Dicembre MDCCCLXXX. Orazione funebre recitata Dall' Abate Anton Siro Vanini. Milan, 'Nell' Imperial Monistero di S. Ambrogio Maggiore', (1780), folio, (14)ff. paginated 1-20 (8), plus folding plate, a fine copy, bound in contemporary cartonnage £ 1250

A volume commemorating obsequies held at Milan for Maria Theresa, empress of Austria, on 14-16 December, 1780. An impressive catafalque, designed by Giuseppe Piermarini in wood, gesso, and cloth, and ornamented by imprese, emblems, and inscriptions, was erected in the nave of S. Fedele. Unusually, it was put into storage in S. Simpliciano after the ceremony, and was retrieved in 1790 and 1792 for other memorial services (A. Doria, 'Gli apparati funebri per le Reali Esequie di Maria Teresa in Milano', in *Arte lombarda* 58-59, 1981, pp.100-109). In this copy, the texts of inscriptions placed by the church door and at the base of the catafalque have been bound before the title-page. References: *Giuseppe Piermarini e il suo tempo* (exhibition catalogue, Foligno, 1983), pp.181-182; A. Bertarelli & A. Monti, *Tre secoli di vita milanesi nei documenti iconografia* (1927), 132



88

FIALETTI, Odoardo

De gli habiti delle religioni, con le armi, e breue description loro, libro primo [– terzo]. Venice, Marco Sadeler, 1626, quarto, (77)ff. entirely engraved, rectoes foliated (1) 1–26 (1) 27–51 (1) 52–74, wormhole in corner of four leaves, otherwise a very good copy, bound in contemporary calf-backed boards £ 2800

First issue of a suite of plates by Odoardo Fialetti indicating the habit proper to the various orders and congregations. In the descriptive text (on versoes), the colours of the garments are given, and regional differences noted.

References: Cicognara 1649; R. Colas, *Bibliographie generale du costume et de la mode* (1933), 1060; *The Illustrated Bartsch*, 38 (1983), pp.250–287; Lipperheide Oe 5

89

FICORONI, Francesco

De Larvis scenicis et figuris comicis antiquorum romanorum ex italica in latinam linguam versa. Editia secunda auctior, et emendatior. Rome, Angelus Rotilius for Venantius Monaldinus, 1754, quarto, (68)ff. paginated 1–12 1–115 (9) including final blank, plus eighty-five engraved plates, a foxed copy, some plates evenly browned owing to poor paper quality, bound in contemporary cartonnage £ 850

One of the earliest attempts to add the evidence newly obtained from archaeological discoveries to a history of the Roman theatre, first printed (in Italian) in 1736, translated into Latin by Contuccio Contucci and printed at Rome by Antonio de' Rossi in 1750 with a chapter added. Reference: Cicognara 1653

88

90

MERCURIALIS, Hieronymus

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. paginated (12) 1–308 (i.e. 312, pp.53–56 duplicated) (28), twenty-four woodcut text illustrations, occasional browning and staining but a good copy, bound in 19th-century quarter-leather £ 1850

Second edition of a classic work on the gymnastics and games of ancient Greece and Rome, describing also ancient gymnasia and baths, and the equipment, techniques, and training schedules appropriate to each sport. The author 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 (L.F. Peltier, 'Geronimo Mercuriali and the first illustrated book on sports medicine', in *Clinical Orthopaedics and Related Research* 198, 1985, pp.21–24). The first edition (1569) had been illustrated only by an engraved plan of a gymnasium; that copperplate is replaced here by two woodcut plans, and twenty-two woodcuts of ancient gymnastic exercises are added, cut by Cristoforo Chrieger after drawings supplied by the antiquarian Pirro Ligorio (those drawings were the models also for fresco decorations in the Castello Estense; see A. Cavicchi, 'Appunti su Ligorio a Ferrara', in *Impresa di Alfonso II*, edited by J. Bentini & L. Spezzaferro, 1987, pp.140–143).

This copy is inscribed on folio X6 verso: 'A di 16 di Genaio 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: Besterman, *Old art books*, p.73; P. Camerini, *Annali dei Giunti, Volume primo: Venezia* (1962), 759; Durling 3088; Mortimer 302

91

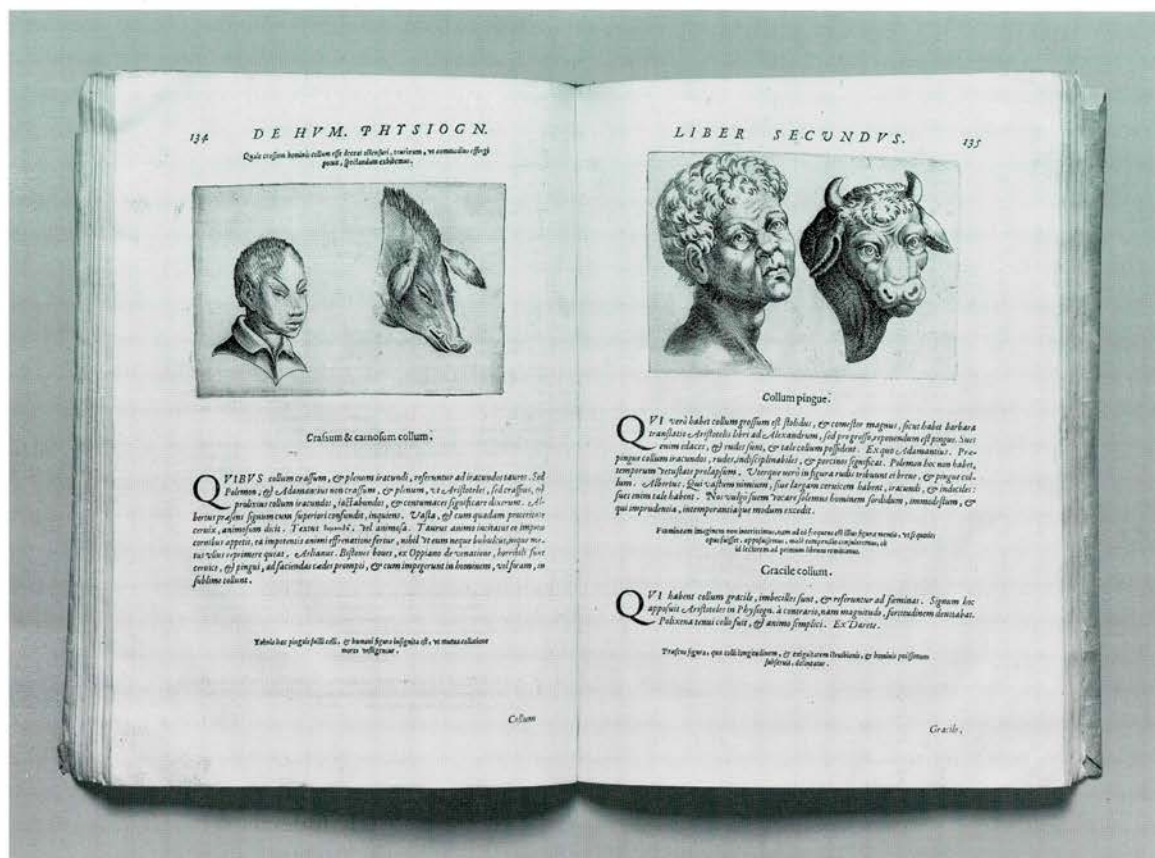
PORCACCHI, Tommaso

Funerali antichi di diuersi popoli, et nationi; forma, ordine, et pompa di sepolture, di essequie, di consecrationi antiche et d' altro... Con le figure in rame di Girolamo Porro. Venice, Simone Galignani, 1574, folio, (60)ff. paginated (8) 1–109 (3), engraved title and twenty-three engravings printed with the text, light stains in margins, otherwise in good state of preservation, bound in contemporary vellum £ 1850

First edition of this treatise on ancient funerary customs, notably the *apotheosis*, a ceremony used by those emperors who left behind sons who were heirs to the empire, with digressions on subjects such as the origin of equestrian statues and pyramids, and the use of cloth of gold on the bier. The work became a handbook for planners of princely funerals; Vincenzo Borghini, one of the directors of the funeral of Cosimo I de' Medici, is known to have used it (cf. E. Borsook in *Mitteilungen des Kunsthistorischen Institutes in Florenz* 12, 1965, pp.48–50).

The engraver, Girolamo Porro, is named on the title-page, in the dedication, and again in the text, where he is credited with the invention of a flying machine (folio A2 recto). Nine engravings are his copies of illustrations by Pierre Woeiriot for *Pinax iconicus antiquorum ac variorum in sepulturis rituum* (Lyon 1556); he took the details for 'apotheosis' and 'ancil' or 'scudi' (grisailled medallions) from Valeriano's *Hieroglyphica* (edition 1556, ff.139, 312).

References: Cicognara 1766; Durling 3718; Lipperheide Ba 3; Mortimer 395; Wellcome 5174



92

PERUCCI, Francesco

Pompe funebri di tutte le nationi del mondo, raccolte dalle storie sagre, e profane. Verona, Francesco Rossi, [after 26 November, 1646], oblong quarto, (82)ff. paginated (16) 1–146 (2), thirty-three engravings printed with the text, repair to margin of half-title, a soiled copy, bound in modern calf **£ 1250**

Second edition, originally printed at the same press in 1639 as thirty plates only (Lipperheide Ba 4). The illustrations are mostly copies by Alberto Ronco of etchings by Girolamo Porro appearing in Tommaso Porcacchi's *Funerali antichi di diuersi popoli, et nationi* (Venice 1574). References: *Autori italiani del '600* no.4498; Cicognara 1753; Krivasty 8809

93

MASSA, Nicola

Liber de morbo Gallico: nouiter editus: in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori patebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionem operis totius, & multarum aliarum egritudinum curam leguntur. Venice, Francesco Bindoni & Maffeo Pasini, 1536, quarto, (51) of 52ff. (wanting final blank) foliated 1–51, title enclosed by woodcut border, occasional worming in margins and light waterstains, in a modern half-morocco binding **£ 1500**

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Tommaso Cadamosto addressed to Pope Paul III,

94

dated at Venice 28 May, 1536 is printed for the first time (on the sequence of editions, see P. Krivatsy, 'Nicola Massa's *Liber de morbo gallico* dated 1507 but [first] printed 1527', in *Journal of the History of Medicine* 29, 1974, pp.230–233). References: Alden, *European Americana*, 536/13; R.J. Durling, *Catalogue National Library of Medicine* (1967), 2993; M. Sander, *Le Livre a figures italien* (reprint 1969), 4424

94

PORTA, Giovanni Battista della

De humana physiognomonia libri IIII. Vico Equense, Giuseppe Cacchi, 1586, folio, (138)ff. paginated (4) 1–265 (i.e. 272) including engraved title, full-page portrait of the dedicatee, full-page engravings of a man and of a woman, and eighty-one engraved illustrations (by repetition of twenty-seven plates), apart from finger-soiling, a very well-preserved copy, bound in contemporary flexible vellum £ 2900

First edition of one of the earliest books on physiognomy, preceding Lavater by two hundred years in attempting to estimate human character by the features. The text illustrations show facial resemblances between men and animals and prove the author's thesis that the external form of the body establishes not only similar internal structures, but mental and moral attributes as well.

References: Cicognara 2454; R.J. Durling, *Catalogue of sixteenth century printed books in the National Library of Medicine* (1967), 3720; P. Manzi, *La tipografia napoletana nel '500* (1974), 116; Mortimer 398; Norman Library 1723; *The Vitruvian path* (exhibition catalogue, Ashmolean Museum, Oxford, 1994), pp.6–7

see illustration page 39

95

ROSTINIO, Pietro & Lodovico

Compendio di tutta la chirugia, utilissimo ad ogni studioso di quella, & sopra modo necessario... Di nuovo ristampato, & dall' Eccellente M. Leonardo Fierauanti medico et cirugico bolognese ampliato, &

aggiointoui un nuovo trattato, & con bellissimi discorsi adornato. Venice, Lodovico Avanzo, 1561, octavo, (214)ff. foliated (38) 1–174 (2), eight full-page woodcuts printed with the text, an ownership stamp erased from title-page, margins lightly stained, bound in modern vellum £ 675

Second edition of this surgical manual, revised by the Paracelsist physician and alchemist Leonardo Fioravanti, whose 'Discorso... sopra la chirugia, con la dichiarazione, di molte cose necessarie da sapere non piu scritte in modo tale' is appended. The first edition had been printed by Avanzo in 1557 with the same woodcuts of surgical instruments, including 'Tanaglie denticolate'; a third edition followed in 1588. References: R.J. Durling, *Catalogue National Library of Medicine* (1967), 3952; Wellcome 5579

96

VALLISNIERI, Antonio

Istoria della generazione dell' uomo, e degli animali, se sia da' vermicelli spermatici, o dalle uova; Con un Trattato nel fine della Sterilità, e de' suoi rimedi. Venice, Giovanni Gabriele Hertz, 1721, quarto, (247)ff. paginated (2) 1–490 (2), plus thirteen engraved plates, a very good copy, bound in contemporary cartonnage (spine abraded) £ 850

Original edition of these texts on the reproductive organs, sterility, and deformities, by Antonio Vallisnieri, a pupil of Malpighi at Bologna, from 1711 professor of theoretical medicine at Padua, and active investigator in embryology, entomology, parasitology, and botany. Included are correspondence of Giovanni Maria Lancisi and communications received by the author from Milan, Bologna, and elsewhere, discussing strange births. Five engraved plates are of monsters, while the others depict spermatozoa, or are anatomical details.

References: *Autori italiani del '600* no.1776; J. Blake, *Catalogue of eighteenth century books in the National Library of Medicine* (1979), p.468; Nissen, *Die Zoologische Buchillustration* (1969), 4222

97

ALEXIUS, Saint, of Rome

Vita, miracoli, e morte di S. Alessio. 'In Venetia, presso Marco Vecchi, vendesi in Roma al magazzino della Venetia', [circa 1600], quarto, (4)ff. not foliated or paginated, woodcut on title-page of the Saint on his deathbed, a washed copy, its page edges slightly abraded, bound in late 19th-century quarter-goatskin

£ 350

This edition of the legend of Saint Alexius in eighty octaves (*incipit* 'O Re di gloria altissimo Signore') was dated 'Fin du XVIe siècle (?)' by Sander, citing a copy offered for sale by Olschki in 1934. The same, or another copy, was in the library of Charles Fairfax Murray (*Catalogo dei libri posseduti da Charles Fairfax Murray*, 1899, no.2318).

Reference: M. Sander, *Le Livre a figures italien* (reprint 1969), 273 & 275 bis

98

ARCHANGELO [PAGANINI, or POZZI], da Borgonuovo

Cabalarum selectiora, obscurioraque dogmata, a Ioanne Pico ex eorum commentationibus pridem excerpta, Et ab Archangelo Burgonovensi minoritano, nunc primum luculentissimis interpretationibus illustrata. Venice, Francesco dei Franceschi, 1569, octavo, (248)ff. foliated (28) 1–219 (1), in fine state of preservation, bound in contemporary vellum £ 2950

This exposition of Pico della Mirandola's *Conclusiones Cabalisticæ* is a key text in the controversy about the connection of natural magic with religious practice which raged through the sixteenth century (J.L. Blau, *The Christian interpretation of the Cabala*, 1944, pp.25–29, 119–120). The work has been edited posthumously by Bernardino Aiano from the author's manuscript (now Bibliotheca Estense, Ms. Campori 174); a second edition appeared in the *Artis Cabalisticæ*, edited by Pistorius and printed at Basel in 1587.

References: Censimento A–2097; Wellcome 5022

99

ARNOBIUS AFER

Disputationum adversus gentes libri octo. Nunc primum in lucem editi. Rome, Francesco Priscianese, 1542, folio, (108)ff. foliated (5) 1–102 (1), ink stamp on title-page 'Dupl. Bibl. Reg.', bound in French 18th-century polished calf (lightly abraded) £ 1250

First edition of Arnobius' seven books attacking the pagans, written at Sicca (modern El Kef) about 297–303, a mine of information about the temples, idolatrous worship, and Greco-Roman mythology of his day, in time thoroughly exploited by Renaissance antiquarians. The eighth book (*Liber de errore profanarum religionum*) is a work of the Latin Christian apologist Marcus Minucius Felix (fl. 200–240). The identity of the manuscript here edited by Fausto Sabeo is disputed; see Y.M. Duval, 'Sur la biographie et les manuscrits d' Arnobe de Sicca', in *Latomus* 45 (1986), pp.79, 87–91; and Alessandro Cutolo, *Un Bibliotecario della Vaticana nel XVI secolo* (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 (Censimento A–2828).

References: F. Ascarelli, *Le cinquecentine romane* (1972), p.12; Censimento A–2827; D. Redig de Campos, 'Francesco Priscianese stampatore e umanista fiorentino del secolo XVI', in *La Bibliofilia* 40 (1938), pp.174, no.2

100

pseudo-AUGUSTINUS, Aurelius

Incomenza el Libro del Glorioso doctore Misier Sancto Agustino chiamato manual. Venice, [Hannibal Foxius], 15 December 1487, octavo, (25) of 28ff. (lacking blanks a1, d3, d4; retaining blank a2), not foliated or paginated, several light stains in margins, otherwise a good crisp copy, attractively rebound in modern red morocco £ 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*, 1932, pp.195–196). No copy of this 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: GW 2968; Goff A–1288

101

[FONTANI, Francesco]

I Riti nuziali de' Greci per le faustissime nozze dell' illustrissimo signor marchese Vincenzio Riccardi con l' illustrissima signora Ortensia del Vernaccia. Florence, Jacopo Grazioli, 29 September 1789, quarto, (74)ff. paginated 1–146 (2), engraved vignette on title-page and illustration by Carlo Lasinio (both printed in sepia ink), a fine copy on blue paper, bound in contemporary calf

£ 395

Only edition of a dissertation on the marriage customs of the ancient Greeks by the librarian of the Riccardiana, accompanied by complimentary verses in Italian and Latin by fourteen friends of the newlyweds, including Giuseppe Bottoni, Gaetano Cioni, Francesco Masetti, and Giulio Perini.

References: Borroni, *'Il Cicognara'*, 13468; Pinto 1849

102

LOMAZZO, Giovanni Paolo

Della forma delle muse, cavata da gli antichi autori greci, et latini, opera utilissima à pittori, & scoltori. Milan, Paolo Gottardo da Ponte, 1591, quarto, (26)ff. paginated (6) 1–39 (7), inkstamp on title-page, a crisp copy, bound in modern vellum

£ 1950

An iconography of the muses, intended to instruct painters and sculptors, here in its first edition.

References: Cicognara 163; *Le cinquecentine della Biblioteca trivulziana*, I (1965), 257

103

ARETINO, Pietro

Il Genesi di M. Pietro Aretino con la visione di Noe nela quale vede i misterii del Testamento Vecchio e del Nuovo, diviso in tre libri. [No place or printer's name; Venice, Francesco Marcolini?], 1539, octavo, (120)ff. paginated 1–239 (1), woodcut portrait on title-page, a fine copy, bound in 18th-century red morocco (ticket of Jacques-Antoine Derome)

£ 2200

This *rifacimento* of Genesis ending with a prophetic 'Dream of Noah' has been shown to be a commentary on Michelangelo's last fresco in the Genesis cycle on the Sistine ceiling (E. Wind, 'The Ark of Noah, a study in the symbolism of Michelangelo', in *Measure* 1, 1950, pp.411–421) and the source also for 'the general compositional ideas' of Titian's 'Trinity', painted 1551–1554 for Charles V, and now in the Prado (J. Anderson, 'Pietro Aretino and Sacred Imagery', in *Interpretazioni veneziane. Studi di Storia dell' arte in onore di Michelangelo Muraro*, 1984, pp.275–290). Four editions dated 1538 or 1539 are recorded, of which two are signed by Marcolini as printer, one by Alvise de Tortis, and this anonymous edition. The woodcut portrait in our edition also appears in anonymous editions of Aretino's *De I sette Salmi* (1539) and *La Vita di Catherina Vergine* (1541) assigned to Marcolini by Luigi Servolini, *Gli annali della tipografia veneziani di Francesco Marcolini...* *Supplemento* (1958), Tav. VIII. It is thus likely that our book is a product of his press also.

References: Censimento A–2174 (one copy); M. Sander, *Le Livre a figures italien*, 510 bis

104

CARRACCI, Annibale

Vita di San Diego, dipinta nella Cappella di S. Giacomo de Spagnuoli in Roma da Anibale Carracci de lineata, et, intagliata da Simone Guillain. Rome, François Collignon, 1646, folio, (20)ff. entirely engraved (title and nineteen etchings), bound with another work (see below) in contemporary calf (gilt spine worn and corners abraded)

£ 1850



104. Ownership inscription of Pierre II Mariette (1634–1716) dated 1667

A suite of prints by Simone II Guillin reproducing a fresco cycle painted in 1602–1607 by Annibale Carracci (with assistance from Francesco Albani and Giovanni Lanfranco) in the Cappella Herrera of the Spanish national church in Rome.

The title-print is inscribed by two hands *P. Mariette 1667* (Lugt nos.1787–1790) and *Boffrand 1734*. The signature of the dealer-publisher Pierre II Mariette (1634–1716) is universally construed as a guarantee of quality, however what it signifies here is uncertain – perhaps a personal collection, possibly a reference library (M. Cohn, *A Noble collection: the Spencer albums*, 1992, pp.25, 85–86). After 1716 the business continued under the direction of his son Jean Mariette and then grandson Pierre-Jean, until 1775, when the remaining stock and ‘reference library’ were sold (A. Griffiths, in *Harvard University Art Museums Bulletin* 2, 1994, no.3, p.47). By 1734, however, this album had already passed outside the firm to ‘Boffrand’ – very probably the architect and engineer Germain Boffrand (1667–1754). References: Berlin Katalog 4085; *Annibale Carracci e i suoi incisori* (exhibition catalogue, Rome, 1986), pp.243–251 (copy lacking plate 1); *Inventaire du Fonds Français. Graveurs du XVIIe siècle*, V (1968), pp.151–152

Bound with

LESUEUR, Eustache

La Vie de St. Bruno fondateur de l'ordre des Chartreux peinte au cloître de la Chartreuse de Paris par Eustache Le Sueur peintre ordinaire du Roy gravée par François Chavueau de l'Académie Royale de Peinture et Sculpture. Paris, René Cousinet, [circa 1680–1690], folio, (24)ff. entirely engraved (title, publisher's dedication, twenty-two plates)

This suite of prints by François Chauveau and Sébastien Leclerc reproduces a series of twenty-one paintings on the life of St. Bruno executed by Le Sueur for the Carthusian cloister in Paris

(A. Mérot, ‘La renommée d’Eustache Le Sueur et l’estampe’, in *Revue de l’art* 55, 1982, pp.57–58). The prints are usually encountered in reworked states with the phrase ‘Et termine au burin par Ch. Simmoneau’ added to the title and imprint changed to ‘Demortain and Cousinet’, or in an issue by Gilles Lamesle dated 1717 interleaved with letterpress (copy in British Library), or in an issue circa 1750 with address ‘Chez la Veuve de F. Chereau’ (copy Getty Institute).

Reference: *Inventaire du Fonds Français. Graveurs du XVIIe siècle*, II (1951), pp.404–405 and VIII, pp.96–97

105

CECCHI, Giovanni Battista & EREDI, Benedetto

Bonarum artium splendori XII. Tabulas a praestantissimis Etruriae pictoribus expressas ac sub auspiciis primum Petri Leopoldi Aus. M.E.D. [Part II:] Bonarum artium splendori. XII Tabulas a praestantissimis Italiae pictoribus expressas ac primum sub auspiciis Ferdinandi Caroli Archid. Austr. Mediolani Gubernatoris. Florence, [G.B. Cecchi & B. Eredi], 1776–1779, two parts, imperial folio, (26)ff. entirely engraved including title and sub-title, a very well-preserved copy, bound with another work (see below) in contemporary half-calf £ 4250

A very rare suite of reproductive prints, documenting paintings in Florentine churches and the Palazzo Pitti, churches at Pisa, Forlì, Ravenna, and Rome, some of which remain *in situ*, others migrated into museums, several destroyed in fires or lost during Napoleonic looting. Two painters, Rainieri Allegranti and Gaetano Benvenuti, provided preparatory drawings which the partners divided almost evenly, Cecchi engraving eleven paintings and Eredi thirteen. The work is not cited in the usual repertories, nor can a copy be traced in the British Library, National Union Catalogue, on RLIN, etc., thus fully validating Fabia Borroni Salvadori’s claim that the work is



Felix qui potuit rerum cognoscere causas. Virg.

Fortuna, fortis melius, ignavos percutit.

105/2

'non cit. dai comuni repertori' (in 'Riprodurre in incisione per far conoscere dipinti e disegni: il Settecento a Firenze', *Nouvelles de la République des lettres* 1, 1982, pp.93, 99, 111).

The present copy is especially well-preserved, retaining broad margins (655 × 455mm); by comparison, a copy in the Uffizi (described by Christel Thiem, *Gregorio Pagani*, 1970, p.66, as having 'unbeschnittenen Blätter') measures 647 × 432mm, and the copy in the Kupferstichkabinett, Dresden (also cited by Thiem), has page dimensions of just 576 × 347mm.

The first owner of our volume entered on the front paste-down his inscription S.T. Florence May 1st 1787. Another volume with the same ownership entry is item 109 below. A third volume with inscription S.T. Florence February 27 1787, preserved in the British Library, has been associated with Stearne Tighe

of Mitchelstown, co. Westmeath, Ireland (by D.E. Rhodes, 'Some English, Welsh, Scottish and Irish book-collectors in Italy, 1467–1850', in *Bookbindings & other bibliophily. Essays in honour of Anthony Hobson*, 1994, p.268).

Reference: Le Blanc, *Manuel de l'amateur d'estampes*, I, p.200, no.12 (fragment of part I only?)

Bound with:

FRANCESCHINI, Marcantonio

[*Formae picturarum archetypae una et viginti Marci Antonii Franceschini Bononiensis quae observantur apud Carolum Marchionem Gerini nuper aere incisae. Florence, Giuseppe Vanni, 1774*], imperial folio, (22)ff. (portrait and twenty-one plates), the letterpress title-page lacking but otherwise complete, in fine state of preservation

A series of reproductions of drawings (not fresco paintings, *pace* Nagler) by Marcantonio Franceschini, then in the Gerini family art collection in Florence, now untraced. The drawings were engraved by Francesco Bartolozzi (De Vesme & Calabi nos.394, 1234), Lorenzo Lorenzi, and Violanta Vanni, after intermediary drawings supplied by Lorenzi and Giuseppe Zocchi. All the plates in our volume are printed in sanguine ink (there is a copy in the British Library printed in black, shelfmark 56 i. 13). 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 was issued in 1786).

References: Nagler, *Künstler-Lexikon*, XXII, p.67, no.2 (portrait and 19 plates only); Thieme-Becker, *Künstler-Lexikon*, XII, p.299 (portrait and 21 plates, as here); F. Borroni Salvadori, *Op. cit.*, pp.57, 100–101

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DOMENICHINO

[Fresco decorations in the Cappella Nolfi, Fano cathedral. No place or printer named; Rome, Domenico Cunego? circa 1777–1780], folio (510 × 710 or 510 × 790mm sheets), group of thirteen engravings (from series of sixteen), in very good state of preservation, bound (with two related prints, see below) in early 19th-century paper wrappers £ 1500

A group of engravings documenting the Marian fresco-cycle painted by Domenichino in 1617–1619 in the Nolfi family chapel in the Duomo of Fano. There are sixteen scenes in the cycle, now ruined by fire and unsuccessful restoration (R. Spear, *Domenichino*, 1982, p.204); all sixteen were engraved by the Roman printmaker and publisher Domenico Cunego, however three prints are lacking in our album (Adoration of the Magi, Flight into Egypt, Circumcision). Also bound in our album are

two prints by Aloysius Cunego (dated respectively 1779 and 1780) reproducing Domenichino's destroyed 'The Liberation of St. Peter from Prison' (Spear pp.133–134) and 'Saint Mary Magdalene' (Spear p.262, presently in the Denis Mahon collection).

References: Le Blanc, *Manuel de l' amateur d' estampes*, II, p.76 (nine plates from the suite only, as nos.4–8, 12–13, 17–18); L. Thies, *Catalogue of the [Francis Calley Gray] collection of engravings bequeathed to Harvard College* (1869), p.79 (listing all sixteen prints)

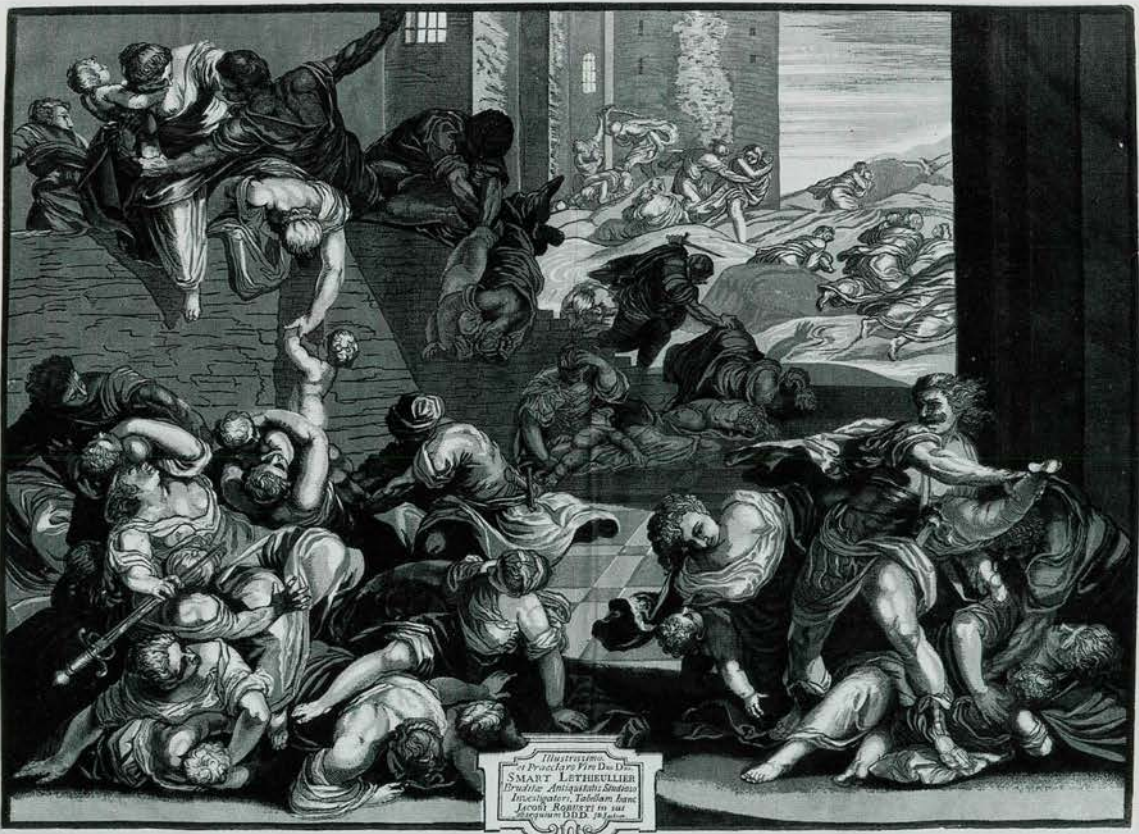
107

FIDANZA, Paolo

Teste scelte di personaggi illustri in lettere, e in armi cavate già dall' antico, o dall' originale, e dipinte nel Vaticano da Raffaello d' Urbino ora esattamente disegnate, incise in rame secondo la loro grandezza... Tomo primo [– Tomo V]. Rome, [publisher not named], 1763, five parts, folio, (185)ff. comprising five leaves of letterpress (title-page and four sub-titles, each dated 1763) and 180 plates in five series individually numbered I–XXXVI, in good state of preservation, bound in contemporary vellum £ 3000

A volume of reproductive prints providing details (*i.e.* heads) from decorations by Raphael in the Stanza della Segnatura, Stanza di Eliodoro, Stanza dell' Incendio, Stanza di Costantino, and Pinacoteca Vaticana (his 'Trasfigurazione'), together with prints reproducing heads in paintings by Guido Reni, Scipione Gaetani, Guercino, and Mantegna. According to Mariette (*Abecedario*, 1851, I, p.246), Fidenza was commissioned by Cardinal Valenti to reproduce all the paintings in the Vatican. In 1752–1756 he engraved most of these subjects in their entirety; the present work probably was an after-thought, conceived about 1757 when volume I was first issued. Volume II first appeared in 1759; volumes III and IV were issued by 1762; and V was ready by 1763. A sixth part (adding thirty-six plates, bringing the total to 216) was published in 1766 (copies in British





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Library and Metropolitan Museum of Art), however the work continued to be issued also as five parts (copies dated 1766 reported at Yale and 1769 at NYPL and California State Library).

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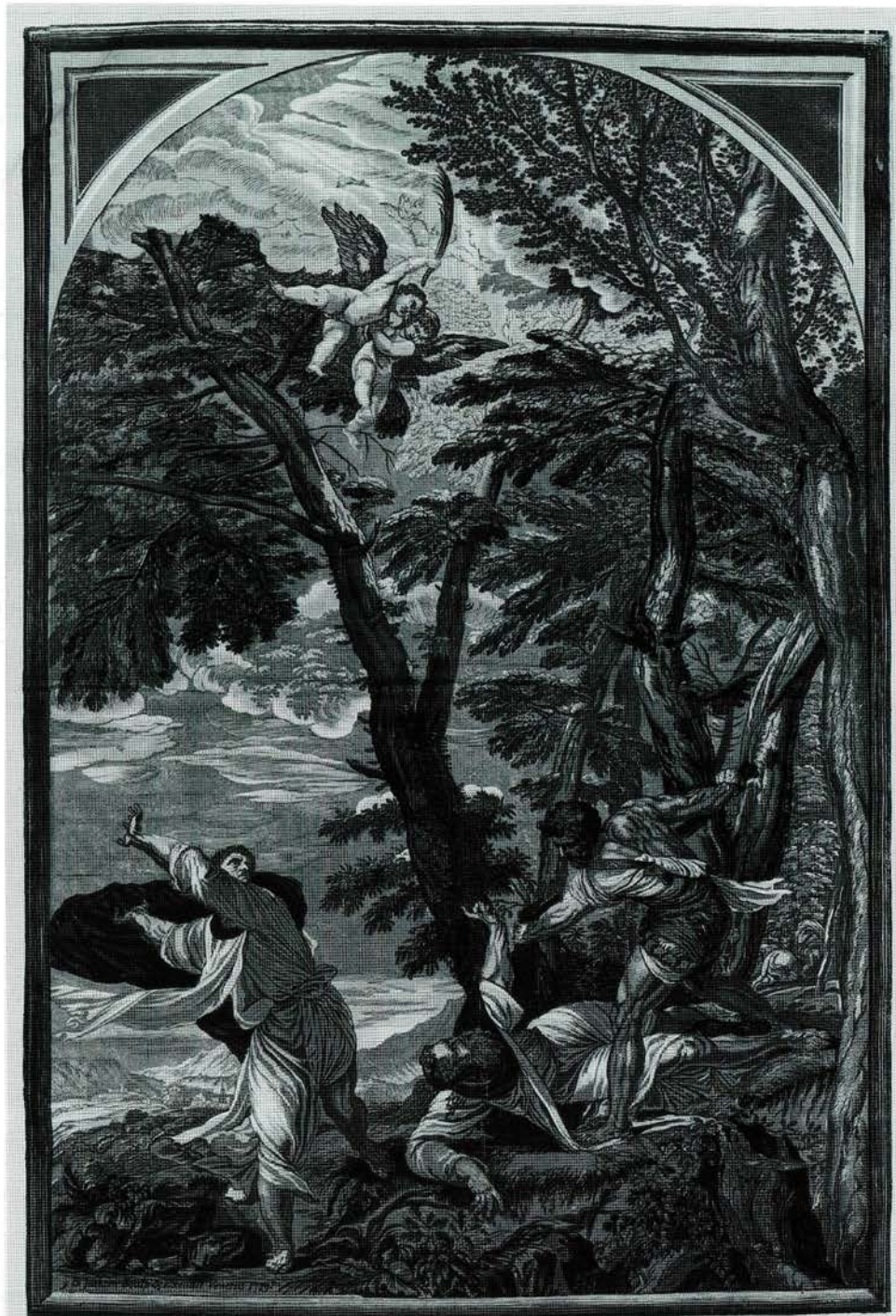
JACKSON, John Baptist

Titiani Vecelii, Pauli Caliarrii, Jacobi Robusti, et Jacobi de Ponte; Opera Selectiora a Joanne Baptista Jackson, Anglo; Ligno coelata et coloribus adumbrata. Venice, Giovanni Battista Pasquali, 1745, folio, (25)ff. comprising letterpress title-page and twenty-four sheets of prints, excellent impressions in fine state of preservation, in an old binding of brown pasteboards, calligraphic lettering-piece on front cover £ 16,500
The celebrated suite of chiaroscuro woodcuts reproducing seventeen works of art by Titian,

Tintoretto, Veronese, Francesco, Jacopo and Leandro Bassano, then in churches and lay confraternities of Venice, or in the private collection of the series' principal patron, Consul Joseph Smith.

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 in the National Gallery of Art, Washington DC (reproduced by Kainen, pp.37-38).

References: J. Kainen, *John Baptist Jackson* (1962), pp.76-82, nos.16-32; *The Venetian set* (exhibition catalogue, Art Gallery of Ontario, Peterborough, 1983), reproducing the entire suite



TITIANUS VECELLIUS CAD. INVENIT & PINXIT.

109

PATCH, Thomas

The life of Fra Bartolommeo della Porta, a Tuscan painter, with his works, engraved from the original pictures. Florence, [without name of publisher], 1772, folio, (25)ff. comprising single leaf of letterpress (with engraved vignette bearing title given above) and twenty-four numbered plates, bound (with two related works, see below) in contemporary Italian half-calf, brown speckled paper covers £ 4850

An album containing three suites of etchings by Thomas Patch reproducing panel paintings and frescoes attributed to Fra Bartolomeo and to Giotto. They are the earliest reproductive prints after these precursors of Raphael and 'were doubtless a contributory influence in the rise of a taste for pre-Renaissance painting in England' (F.J.B. Watson, 'Thomas Patch (1725-1782). Notes on his Life, together with a catalogue of his known works', in *The Walpole Society Annual Volume 28, 1939-1940*, p.27).

The suite of prints given the title *The Life of Fra Bartolommeo* reproduces twelve panel paintings and frescoes, together with details of heads that Patch says he 'traced' from those works. Patch experimented with a variety of printmaking techniques; some subjects he executed in pure etching, others in *manière de lavis* with the plates printed in brown or ochre tones simulating the effect of wash applied by a brush, or in crayon manner with the plate printed in orange, or in soft-ground etching with grey tones. According to Watson, forty sets only of the Fra Bartolomeo and 'Giotto' series were issued before the plates were destroyed. The dedicatee of *The Life of Fra Bartolommeo*, Horace Walpole, received his copy in December, 1771, bound-up with Patch's 'Giotto' prints as here (A.T. Hazen, *A Catalogue of Horace Walpole's Library*, III, 1969, no.3451).

The first owner of this volume entered on the front paste-down his inscription S.T. Florence May 1st 1787. Another volume with identical inscription and date is item 105 above;



a third volume with the same ownership entry, but dated 27 February, 1787, in the British Library, is associated with Stearne Tighe of Mitchelstown, co. Westmeath, Ireland (by D.E. Rhodes, 'Some English, Welsh, Scottish and Irish book-collectors in Italy, 1467-1850', in *Bookbindings & other bibliophily. Essays in honour of Anthony Hobson*, 1994, p.268).

Bound with

PATCH, Thomas

Il Quadro originale, dipinto in tavola a chiaro oscuro da Frà Bartolommeo della Porta, è presentemente nella Galleria di S.A.R. Florence, [without name of publisher], 1773, folio, (23)ff. entirely engraved (first print double-page, remainder full-page)

The second suite of prints reproduces in a single large plate and twenty-two others of details Fra

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Bartolomeo's unfinished 'Pala della Signoria', representing the Madonna and Child, infant Saint John, and ten other *santi protettori* of Florence. These prints are not recorded in Watson's catalogue raisonné and must be rare.

Bound with

PATCH, Thomas

[Suite of prints reproducing frescoes in the Manetti chapel of S. Maria del Carmine, Florence. Florence, without name of publisher], 1772, folio, (13)ff. comprising single leaf of letterpress (with engraved vignette bearing dedication to 'Mr Bernard Manetti a Noble man of Florence') and twelve numbered plates. The third suite reproduces frescoes illustrating the Life of Saint John the Baptist which decorated the Manetti Chapel of S. Maria del Carmine at Florence until their destruction by fire in January, 1771. Fragments of the ruined masterpieces were recovered before reconstruction of the chapel and quickly copied by Patch in 1772, preserving for posterity the general appearance and composition of the

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

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PIETRO DA CORTONA

Galeria dipinta nel Palazzo del Principe Panfilio da Pietro da Cortona intagliata da Carlo Cesio vero originale. Rome, Giovanni Giacomo de' Rossi, [circa 1677], folio, (16)ff. entirely engraved (including title and dedication), fine impressions in very good state of preservation, bound in modern vellum-backed boards

£ 1950

A suite of engravings reproducing fresco decorations painted 1651–1655 by Pietro da Cortona in the gallery of the Palazzo Doria





III

Pamphili in Rome. The printmaker Carlo Cesi contracted to engrave the cycle in 1661 and had completed the work by 1667, when the suite presumably was first issued (Carlo Cesi, exhibition catalogue, Rieti, 1987, pp.91–102). The publishers De' Rossi acquired the plates about 1677 and offered impressions in their stock catalogues down to 1738, when the matrices passed to the Calcografia Camerale. The fine quality of the present impressions and paper stock (watermark near Heawood 2385) indicates a very early issue.

References: Berlin Katalog 4095; British Architectural Library, *Catalogue* (1994), 592; *The Illustrated Bartsch*, 47 (1983), pp.93–108 and *Commentary*, by P. Bellini (1987), pp.98–102

III

PIETRO DA CORTONA

Heroicae virtutis imagines quas Eques Petrus Berrettinus Cortonensis pinxit Florentiae in aedibus Sereniss. Magni Ducis Hetruriae in tribus cameris Iovis, Martis, et Veneris. Rome, Domenico de' Rossi, 1691, folio, (26)ff. comprising letterpress title and twenty-five plates, good impressions in excellent state of preservation, bound in modern vellum-backed boards £ 1650

A series of engravings reproducing ceiling frescoes executed by Pietro da Cortona in the three 'Planetary Rooms' of the Pitti Palace, beginning in 1641 (M. Campbell, *Pietro da Cortona at the Pitti Palace*, 1977, p.171). A succession of northern printmakers engraved the plates, initially Pieter de Bailliu, later joined by Lambert Visscher and Albert Clouet, Cornelis Bloemaert, Jacques Blondeau, Lauvers

Coenradt, Charles de La Haye, Pierre Simon, and François Spierre. A papal privilege was obtained by Giovanni Giacomo de' Rossi on 22 October, 1691; no other issue of the prints apart from this dated one is known.

Reference: Berlin Katalog 4094 (lacking title)

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RAPHAEL (Raffaello Sanzio)

[Suite of prints reproducing frescoes in the Villa Madama, Rome. No place or printer's name; Rome circa 1780], folio (780 × 500mm sheets), complete suite of six prints, in very good state of preservation £ 975

A suite of engravings reproducing fresco decorations designed by Raphael and executed after 1520 by Giulio Romano and Giovanni da Udine in the villa that Raphael had designed for Cardinal Giulio de' Medici, later to become Pope Clement VII. These are the only reproductive prints of those frescoes ever executed. Two prints after mural paintings of Achilles are signed by Carlo Ottaviani; the four others recording mythological subjects painted in the vestibule are unsigned works of Giovanni Ottaviani.

References: *Raphael invenit. Stampe da Raffaello nelle collezioni dell' Istituto nazionale per la grafica* (1985), pp.158–159, nos.1–6; Ruland, *Raphael collection in the Royal Library at Windsor* (1876), p.290; Le Blanc, *Manuel de l' amateur d' estampes*, III, p.131, nos.5–6

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RENI, Guido

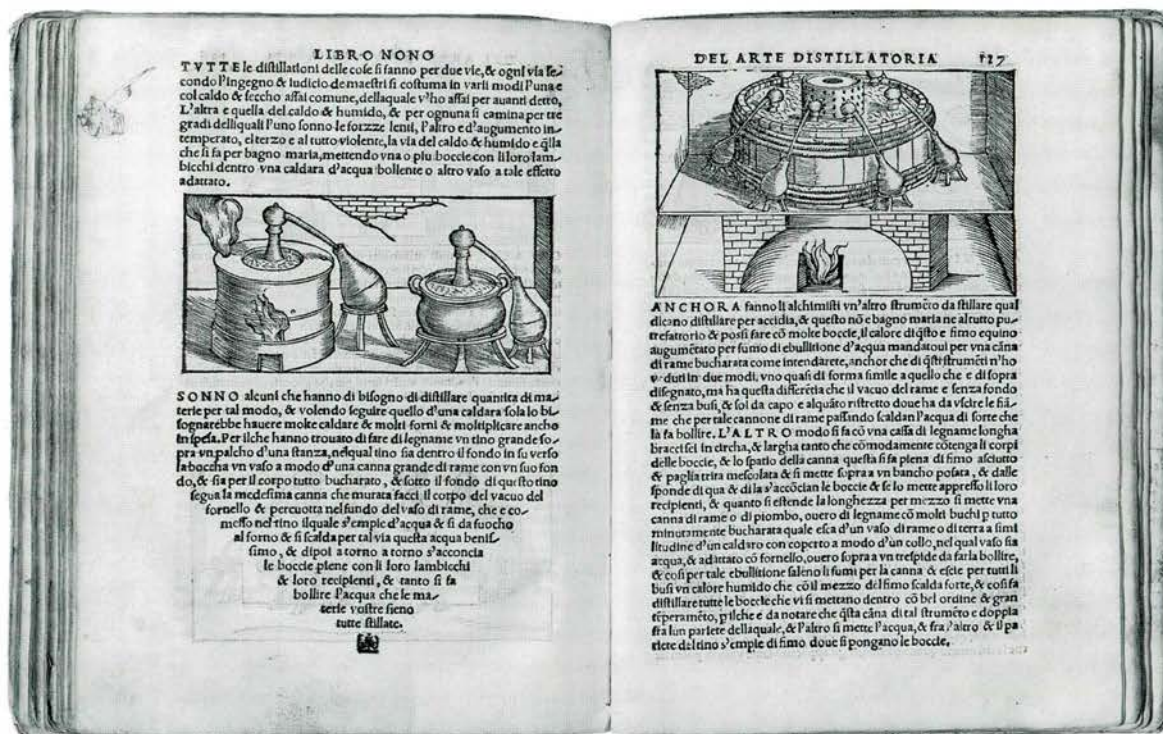
[Fresco decorations in the Cappella dell' Annunziata, Palazzo Quirinale, Rome. No place or printer's name; Rome circa 1780], folio (800 × 540 or 540 × 400mm sheets), complete suite of thirteen engravings, fine impressions in perfect condition £ 2200

A suite of engravings reproducing fresco decorations executed about 1610 by Guido Reni and assistants (probably Antonio Carracci and Alessandro Albani) in the private chapel of the papal residence on the Quirinale (D.S. Pepper,

Guido Reni, 1984, pp.224–225). The frescoes were drawn by Pietro Angeletti for the printmakers Carlo and Giovanni Ottaviani. Single scenes had been engraved by J.B. Nolin and by Etienne Picart, but no one before had attempted to reproduce the entire cycle.

References: *Guido Reni und der Reproduktionsstich* (exhibition catalogue, Vienna, 1988), 13 (as twelve plates only, without the altarpiece); cf. Le Blanc, *Manuel de l' amateur d' estampes*, II, p.132, no.64 (restrikes published 1828); Thieme–Becker, *Kunster-Lexikon*, XXXVI, p.86 (as eight plates only)





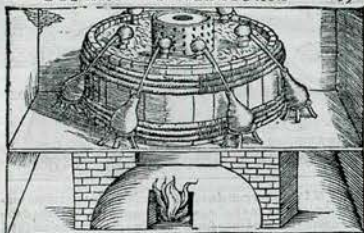
LIBRO NONO
TUTTE le distillationi delle cose si fanno per due vie, & ogni via fe-
 condo l'ingegno & iudicio de maestri si costuma in vari modi l'una e
 col caldo & secco assai comune, della quale v'ho assai per avanti detto.
 L'altra e quella del caldo & humido, & per ognuna li chiama per tre
 gradi della quali l'uno sonno le forze leni, l'altro ed'augumento in-
 temperato, elterzo e al tutto violento, la via del caldo & humido e quella
 che si fa per bagno maria, mettendo vna o plu bocce con li loro lam-
 bicchi dentro vna caldara d'acqua bollente o altro vaso a tale effetto
 adurato.



SONNO alcuni che hanno di bisogno di distillare quantita di ma-
 terie per tal modo, & volendo seguire quello d'una caldara sola lo bi-
 sognarebbe hauere molte caldare & molti fornì & moltiplicare ancho
 in spesa. Per ilche hanno trouato di fare di legname vn tino grande so-
 pra vn palcho d'una stanza, nelqual tino sia dentro il fondo in fu verso
 la bocca vn vaso a modo d'una canna grande di rame con vn suo fon-
 do, & sia per il corpo tutto bucharato, & tutto il fondo di questo tino
 segua la medesima canna che murata facci il corpo del vacuo del
 fornello & percuota nel fondo del vaso di rame, che e co-
 mossa nel tino il quale s'empie d'acqua & si da fuoco
 al fornello & si calda per tal via questa acqua benis-
 simo, & dipoi a torno a torno s'accocchia
 le bocce piene con li loro lambicchi
 & loro recipienti, & tanto si fa
 bollire l'acqua che le ma-
 terie vultre fieno
 tutte stillate.

DEL ARTE DISTILLATORIA

117



ANCHORA fanno li alchimisti vn'altro strumento da stillare qual
 dicono distillare per acidia, & questo non e bagno maria ne al rusto pu-
 trefattorio & possi fare co molte bocce, il calore digito e fimo equino
 augumentato per fumo di ebullitione d'acqua mandatoui per vna can-
 na di rame bucharata come intendarete, anchor che di qñti strumenti n'ho
 v'duti in due modi, vno quasi di forma simile a quello che e di sopra
 designato, ma ha questa differetia che il vacuo del rame e senza fondo
 & senza busi, & sol da capo e alquanto ristretto doue ha da vltre le fil-
 me che per tale cannone di rame passano scaldan l'acqua di forte che
 la fa bollire. L'ALTRO modo si fa co vna cassa di legname longa
 braccia tre in circa, & larga tanto che comodamente contenga li corpi
 delle bocce, & lo spatio della canna questa si fa piena di fimo acuto
 & paglia trita mescolata & si mette sopra vn banco posata, & dalle
 sponde di qua & di la s'accocchia le bocce & se lo mette appresso li loro
 recipienti, & quanto si estende la lunghezza per mezzo si mette vna
 canna di rame o di piombo, ouero di legname co molti buchi p' tutto
 minormente bucharata quale esca d'un vaso di rame o di terra a simi-
 litudine d'un caldaro con coperto a modo d'un collo, nel qual vaso sia
 acqua, & adurato co fornello, ouero sopra vn trepiede da farla bollire,
 & così per tale ebullitione saleno li fumi per la canna & esite per tutti li
 busi vn calore humido che co il mezzo del fimo scaldia forte, & coista
 distillare tutte le bocce che vi si mettono dentro co bel ordine & gran
 temperamento, pilche e da notare che questa canna distal strumento e doppia
 fra l'un parete della quale, & l'altro si mette l'acqua, & fra l'altro & l'al-
 trete del tino s'empie di fimo doue si pongono le bocce.

114 BIRINGUCCIO, Vannoccio

De la pirotechnia. Libri X. Dove ampiamente si tratta non solo di ogni sorte & diuersita di Miniere, ma anchora quanto si ricerca intorno à la prattica di quelle cose di quel che si appartiene à l' arte de la fusione ouer gitto de metalli come d'ogni altra cosa simile à questa. Venice, Venturino Ruffinelli for Curtio Troiano de' Navò & Bros., 1540, quarto, (176)ff. foliated (8) 1-168, with eighty-four woodcut text illustrations, occasional damp and finger staining, otherwise a good copy, bound circa 1750 in speckled paper boards (endpapers since renewed) £ 8000

First edition of the *Pirotechnia*, the earliest printed record of the technical details of applied chemistry, the principal source for numerous later works, notably Agricola's *De re metallica* (F. Brunello, 'Vannoccio Biringuccio e il trattato *De la pirotechnia*', in *Trattati scientifici nel Veneto fra il XV e XVI secolo*, 1985, pp.29-37). Its ten books emphasise the adaptation of

minerals and metals to use – their alloying, working, and especially the art of casting, of which Biringuccio writes with particular authority (he was head of the papal foundry). Books VI and VIII describe various methods developed by craftsmen to cast in bronze medallions, statues, bells, and cannon, a procedure for welding cracked bells, and those of iron ordnance manufacture. Book IX concerns the goldsmith, silversmith, pewterer, and potter's arts, as for example drawing gold into wire for embroidery and filigree work, gilding, and recovering metals. The last book is on the preparation of gunpowder with descriptions of an explosive mine and fireworks, mentioning specifically displays during the Sienese Palio and in Castel Sant' Angelo for a papal election. References: Borroni, *'Il Cicognara'*, 1665; Censimento B-2296; Cockle 931; P. Manzi, *Architetti e ingegneri militari italiani* (1976), 12; Mortimer 66; Norman Library 238

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CELLINI, Benvenuto

Due trattati, uno intorno alle otto principali arti dell' orificeria, 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. foliated (6) 1–61 (7), the Robert Honeyman copy, occasional light foxing as usual, otherwise in excellent state of preservation, bound in contemporary vellum £ 4200

First edition of Cellini's two treatises on the goldsmiths' and sculptors' arts, recording his technical experience of embossing, engraving, and gilding metals, alloying gold, tinting diamonds, minting coins, designing medals, modelling, casting, and chiselling bronze statues, among other subjects.

References: Besterman, *Old art books*, p.23;
Censimento C-2711; Cicognara 273

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FRANCESCONI, Daniele

Illustrazione di un' urnetta lavorata d' oro e di varj altri metalli all' agemina. Venice, Stamperia Palese, 1800, octavo, (75)ff. paginated (50) 1–102 (i.e. 100, a cancelled leaf requiring one page to be numbered both 57 and 58), plus three folding engraved plates, lightly spotted in margins, otherwise in good state of preservation, bound in contemporary patterned paper boards £ 375

A description of sensational steel casket damascened in gold, silver, and other metals, signed inside the lid 'Paulus Ageminius Faciebat', displayed in 1799 in the shop of the Venetian antique dealer Bonaventura Meneghetti. The author dates the casket to the mid-sixteenth century and associates it with similar damascened works of art made by Paolo Rizzo, a goldsmith working at Venice in the Ruga di Orefici. In 1970 Hans Huth published the casket as a genuine work of Paolo Rizzo on the authority of Francesconi's description (in *Festschrift für Heinz Ladendorf*, edited by P. Bloch & G. Zick, 1970, pp.58–68, plate XXVI/1),

however Anna Maria Massinelli believes the casket to be a forgery by Bonaventura Meneghetti ('The Meneghetti, Venetian antique dealers and forgers', in *Apollo* 132, August 1990, pp.90–94).

References: Cicogna 5145; Cicognara 1263

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THORVALDSEN, Bertel

Le statue e li bassirilievi inventati e scolpiti in marmo... Disegnati ed incisi dai Riepenhausen e da Ferdinando Mori. Rome, [Ferdinando Mori], 1811 (but issued circa 1817), folio, (80)ff. entirely engraved (including title), a clean and fresh copy, in a contemporary German half-roan binding £ 1200

A series of line engravings documenting statues and reliefs produced in Thorvaldsen's Roman workshop, including the celebrated Alexander reliefs (reproduced here on eighteen plates), funeral monuments for August Boehmer and J.Ph. Bethmann-Hollweg executed in 1812 and 1814, and a portrait of Elisabeth Ostermann-Tolstoi modelled in 1815 and sculpted in 1815–1819. Two other issues of the plates are known; these also bear the date 1811 on the title, though certainly published later.

Reference: *Catalogo dei libri italiani dell' ottocento* p.3137

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WINCKELMANN, Johann Joachim

Monumenti antichi inediti spiegati ed illustrati. Rome, Marco Pagliarini for the author, 1767, two volumes, folio, I: (64)ff. paginated 1–24 1–103 (1), series of 208 numbered engravings on double-folios, II: (188)ff. paginated (8) 1–362 (2), plus printed imprimatur leaf, in very fine state of preservation, uniformly bound in contemporary vellum £ 3400

First edition of the 'Unpublished monuments', descriptions and illustrations of more than two hundred hitherto misinterpreted or unexplained statues, bas-reliefs, vases, sarcophagi, coins, cameos, and other antiquities, in the collection of the author's patron, Cardinal Alessandro



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Albani, in the Capitoline Museum, or in the Villa Borghese.

References: Cicognara 2506; *L' Image dell' antico fra settecento e ottocento* (exhibition catalogue, Bologna, 1984), pp.156-157

Offered with

RAFFEI, Stefano

[Seven dissertations on antiquities in the Villa Albani]. Rome, Generoso Salomoni, 1772-1779, four parts, folio, I: (12)ff. paginated 1-6, 1-18, plus three engraved plates, II-III: (28)ff. paginated 1-56, plus two plates, IV: (14)ff. paginated 1-28, plus two plates, V-VII: (32, 14)ff. paginated 1-64, 1-28, plus eight plates, bound uniformly with the preceding in contemporary vellum

After Winckelmann's death in 1768, the unsold sheets of the *Monumenti inediti* together with the copperplates used for its illustration passed into the possession of the Roman publisher Generoso Salomoni. In subsequent years Salomoni published four volumes of dissertations on antiquities at the Villa Albani, all written by Stefano Raffei, ornamented by impressions taken from copperplates of the *Monumenti inediti* and illustrated also by new engravings, supplied by Angelo Campanella, and anonymous printmakers. Purchasers of the *Monumenti inediti* after 1779 often took Raffei's dissertations as well and numerous copies survive of the three volumes in harmonious contemporary bindings, as here.

119

BALDI, Bernardino

Versi e prose. Venice, Francesco dei Franceschi, 1590, quarto, (316)ff. paginated (8) 1–614 (i.e. 622, quire Qq printed on outer side of the sheet only) and errata leaf, stained on title and inner margins, re-cased in old vellum

£ 1800

First edition of an anthology of writings by the court-historian of Urbino, including his 'La descrizione del Palazzo d' Urbino' built 1460–1482 for Federico da Montefeltro (pp.503–573). References: Censimento B–150; Cicognara 1007/3946; B. Gamba, *Serie dei testi di lingua* (reprint 1982), 1222; J. Schlosser Magnino, *La Letteratura artistica* (reprint 1986), pp.372, 380, 597

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[BORGHESE, Scipione, Cardinal]

La Villa Borghesi canti due per il solenne ingresso di sua eminenza il Signor Cardinal Scipione Borghesi legato a latere di Ferrara. L' anno 1772. Venice, Giovanni Battista Albrizzi, 1772, folio, (24)ff. paginated (4) 1–41 (3), title printed letterpress in red and black and further ornamented by an engraved vignette and border, seven head- and tail-pieces, and printer's ornament on last leaf, lightly stained in the lower margin, otherwise a very well-preserved 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.

Reference: cf. G. Morazzoni, *Il libro illustrato veneziano del settecento* (1943), Tav.33, 43, 50, 56 recording employment of the engraved ornaments elsewhere (present work not cited)

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TASSO, Torquato

Stanze del Sig. Torquato Tasso per le lagrime di Maria Vergine Santissima, & di Giesu Christo Nostro Signore. Venice, Giorgio Angelieri, 1593, octavo, (8)ff., not foliated or paginated, woodcut of the Entombment on title-page, an insignificant stain on last leaf, otherwise a fine copy, preserved sewn (as issued)

£ 425

This publication comprises twenty-five octaves entitled 'Le Lagrime della Beata Vergine' and another twenty 'Le Lagrime di Christo', preceded by verse 'Sopra la detta pittura. Del Sig. Angelo Ingegneri', and completed by an address 'A Lettori'. There we learn that Tasso composed these two works in contemplation of a painting of the Virgin in the residence of Cardinal Cinzio Aldobrandini, nephew of Ippolito Aldobrandini, Pope Clement VIII. That picture earlier had been in the collection of Cardinal Vincenzo Laurea, when it was attributed to Albrecht Dürer. Laurea bequeathed it to the Collegio Romano, whence it passed, via Clement VIII, to Cardinal Aldobrandini (A. Solerti, *Vita di Torquato Tasso*, 1895, I, pp.752–753).

Five editions dated 1593 are recorded by Solerti, of which the earliest is assumed to be one printed at Rome by Giorgio Ferrario. In that edition and another of 1593 published at Ferrara by Benedetto Mammarello, fourteen lines at the beginning are headed 'D' Incerto Autore'. In our edition these are credited to Angelo Ingegneri, secretary to Cardinal Cinzio Aldobrandini, and Tasso's editor. Solerti lists eight more separate printings before the end of the century, besides reprints in various anthologies. All separate edition are very rare; none can be located in North American libraries. References: British Museum, *Short-title catalogue of Italian books* (1958), p.661; A. Solerti, *Le Rime di Torquato Tasso... Bibliografia* (1898), no.97; no copy in *La Raccolta Tassiana della Biblioteca Civica 'A. Mai' di Bergamo* (1960)



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122
FILICAIA, Vincenzo da

Poesie Toscane di Vincenzio da Filicaia Senatore Fiorentino e Accademico della Crusca. All' Altezza Reale del Serenissimo Cosimo III, granduca di Toscana. Florence, Piero Matini, 1707, quarto, (352)ff. paginated 1-9 (3) 1-690 (2), plus engraved portrait, a fine copy, bound in contemporary vellum £ 475

This collection was posthumously edited by the author's son, Scipione da Filicaia, and is adorned by a portrait of the author engraved by Cosimo Mogalli from a design of Giovanni Ciabilli. Reference: B. Gamba, *Serie dei testi di lingua* (reprint 1982), 443

123
FLORINDO

La Historia di Florindo, e Chiarastella. Nouamente data in luce per Domenico Cittadino. 'In Siena, et in Orvieto, per Antonio Colaldi', 1614, octavo, (6)ff.,

not foliated or paginated, woodcut on title-page, a hole through three leaves caused by an oxidised droplet of ink, otherwise a well-preserved copy, bound in early 20th-century paper wrappers £ 375

An apparently unrecorded edition of this popular romance, presented as ninety-six octaves by its editor Domenico Cittadino. References: for other editions, see Herman Varnhagen, *La Historia di Florindo e Chiarastella. Faksimile eines um 1500 in Florenz hergestellten Druckes im Besitze der Kgl. Universitätsbibliothek in Erlangen* (1907); P. Kristeller, *Early Florentine Woodcuts* (reprint 1968), no.154; M. Sander, *Le Livre a figures italien* (reprint 1969), pp.490-492

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MALAGIGI

La Sala di Malagigi. Di nuouo ricorretta. Siena, 'alla Loggia del Papa', 1606, quarto, (6)ff., not foliated or paginated, woodcut on title-page and another at end, a washed copy, bound in early 20th-century blue morocco, gilt arabesque on covers £ 385

The romance of Lucrezia, Moorish queen of Soldan, and Malagigi, prince of Dardona, first printed at Florence circa 1483, here told in eighty-two octaves. According to Gaetano Melzi, 'In queste ultime edizione il testo offre varietà di lezioni e cambiamenti di stanze' (*Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, edited by P.A. Tosi, 1865, p.269). The woodcut on the last page shows a magician sitting in a circle of devils, one of them flying through the air, and is described by Kristeller as 'early fine cut'. Kristeller identified our title-woodcut of a knight in armour surrounded by devils as one made for Luigi Pulci's *Morgante maggiore* in 1500.

References: M. Sander, *Le Livre a figures italien* (reprint 1969), 4139 bis (citing a De Marinis catalogue of 1922); P. Kristeller, *Early Florentine Woodcuts* (reprint 1968), 251h, fig.52; for a check-list of editions, see Marina Beer, *Romanzi di cavalleria* (1987), appendix 'Romanzi cavallereschi stampati tra il 1470 e il 1600'

125

OVIDIUS NASO, Publius

La Vita et Metamorfoseo d' Ovidio, figurato & abbreviato in forma d' epigrammi da M. Gabriello Symeoni. Con altre stanze sopra gl' effetti della luna: il ritratto d' una Fontana d' Ouernia: & un' apologia generale nella fine del libro. Lyon, Jean de Tournes, 1559, octavo, (152)ff. paginated 1-245 (11) (16) (32), numerous woodcut illustrations printed with the text, browned and spotted, some side notes shaved by the binder, in a 17th-century vellum binding £ 1950

First printing of Gabriele Simeoni's abridgement of the *Metamorphoses* in Italian, arranged in emblem book form with illustrations by the painter and printmaker Bernard Salomon. It provided a repertory of patterns for contemporary craftsmen and among the many surviving works of art based on these woodcuts are yellow silk bed hangings with embroidered medallion scenes in the Metropolitan Museum of Art (E.A. Standen, in *Metropolitan Museum of Art Bulletin*, 1956, pp.165-175, with five reproductions of woodcuts from our 1559 edition). One hundred and seventy-two woodcuts are from a series used for *La Metamorphose D' Ovide figuree* published by De Tournes in 1557. A medallion 'Caos' and fifteen subjects are new to our edition; the appended treatises by Simeoni also feature new woodcut illustrations. References: A. Cartier, *Bibliographie des éditions des de Tournes* (1937), 446; R. Mortimer, *French 16th century books* [in Harvard College library] (1964), 405; H.W. Davies, *Catalogue of a collection of early French books in the library of C. Fairfax Murray* (1910), 421

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PIAZZA, Vincenzo, Conte di Ricetto

Bona espugnata. Poema... Coll' allegoria estratta dal Conte Marcantonio Ginanni... E cogli argomenti del Conte Fabbriizio Monsignani. Parma, Stamperia di Corte, 1694, octavo, (160)ff. paginated 1-16 1-303 (1), plus fourteen engraved plates, an excellent 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 led by admiral Jacopo Inghirami to the coast of Algeria to capture Bona (Al 'Annaba), the headquarters of the corsairs, to revenge an incident in 1598. The frontispiece, portrait, and plates for cantos IX and XII were engraved by Arnold von Westerhout after designs supplied by the Parmesan painter Mauro Oddi (D. Bodart, *L' Oeuvre du graveur Arnold van Westerhout*, 1976, pp.149-150). The plates illustrating the other ten cantos were engraved after Oddi's designs by Nicolas Dorigny (*Inventaire du fonds français. Graveurs du XVIIe siècle*, 3, 1954, p.507, nos.131-140). Another edition with the same plates was published in 1743. References: *Autori Italiani del '600* no.2834; D' Ayla p.112; G. Boffito, *Frontespizi incisi nel libro italiano del Seicento* (1922), p.126

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RACCOLTA DI RACCOLTA DI POESIE

Six books assembled in a contemporary binding, congratulatory verses commemorating weddings (two set to music), the achievement of cardinalial rank, entry into cloistered life, and relief from the plague, published at Bologna (two books, printed 1735, 1738), Modena (two books, 1736, 1753), Forlì (1745), and Messina (1750), folios, in very good state of preservation, bound in contemporary cartonnage £ 1250

(LIVIZZANI, Giuseppe, Cardinal)

Festeggiandosi dal marchese Giambattista Cortese in propria casa con pubbliche dimostrazioni di giubbilo la felice esaltazione al cardinalato di Monsignore Giuseppe Livizzani Modanese. Rime. Modena, Heirs of Bartolomeo Soliani, 1753, folio, (34)ff. paginated 1-67 (1)

Congratulatory verses by twenty-five authors on Giuseppe Livizzani's rise to the purple.

Bound with

CIAMPOLI, Niccola-Maria

L' Italia confortata nella apoteosi, o sia consecrazione di Lamindo Pritanio. Componimento drammatico da cantarsi nella Grand Aula Senatoria di Messina In occasione, che da Signori Accademici Pericolanti Peloritani si tiene straordinaria adunanza per celebrare le lodi del su Abbate Ludovico-Antonio Muratori. Messina, Michele de' Chiaramonti, 1750, folio, (12)ff. paginated 1-24

Libretto of a *componimento drammatico* (music by Mario-Gaetano Aglioti) performed at Messina, on 17 September, 1750.

Reference: Sartori 13933

Bound with

PATARAZZI, Gianantonio, Compiler

Facendo professione nel nobilissimo monistero di Santa Margherita dell' ordine di S. Benedetto Donna Maria Eleonora Giulia Antonia Geltrude al secolo Signora Marchesa Maria Cammilla Pepoli applausi poetici alla nobil donna la signora D. Giulia Rangoni Marchesa Pepoli dedicati. Bologna, Clemente Maria Sassi, 1735, folio, (10)ff. paginated 1-20

Congratulatory verses by eleven authors on the entry into holy orders of Marchesa Maria Cammilla Pepoli.

Bound with

MANFREDI, Giuseppe

Serenata per musica rappresentata nell' almo reale collegio Ancarano di Bologna in occasione delle reali felicissime nozze degli augustissimi monarchi delle due Sicilie &c. padroni, e protettori del mentovato collegio. Bologna, Lelio dalla Volpe, 1738, quarto, (10)ff. paginated 1-19 (1)

Performed at the Collegio Ancarano, Bologna, during local celebrations of the wedding of Charles III, King of Spain, Naples, and Sicily, and Maria Amalia of Saxony (cf. R. Mazzei, 'Feste bolognesi per le nozze di Carlo di Borbone', in *Napoli nobilissima* 20, May-August 1981, pp.135-138). The music (not printed) was

composed by Angelo Caroli. Maria Giustina Turcotti of Florence and Antonio Cerminati detta la *Napoletanina* of Bologna sang the two female rôles, opposite a German *virtuoso*, Antonio Raaf, and Antonio Maria Bernacchi of Bologna.

References: L. Allacci, *Drammaturgia* (reprint 1961), 714; G. Canterzani, *Catalogo ragionato dei libri a stampa pubblicati in Bologna dai tipografi Lelio e Petronio dalla Volpe* (1979), 87; Sartori 21697

Bound with

Vari componimenti in occasione del pubblico rendimento di grazie, che fa l' illustrissima comunità di Modena nella chiesa votiva alla Beate Vergine della Ghiara di Reggio, in memoria d' essere stata liberata la città di Modena dal contagio nel giorno 13. Novembre, festa del comprotettore S. Uomobono. Modena, Bartolomeo Soliani, 1736, folio, (18)ff. paginated 1-34 (2)

This collection of verse (fifty-four octaves by Pellegrino Rossi, nine sonnets by eight other authors, and *canzone* by Francesco Provenzali) is a souvenir of celebrations commemorating the centenary of the intercession of the B.V.M. to relieve an outbreak of the plague at Modena.

Bound with

BONI, Sebastiano, Compiler

Scielte rime alle nobilissime dame la signora marchesa Guerriera Angiola e la signora marchesa Matilde Maria Teresa sorelle Paulucci nel vestirsi dalle medesime il sacro abito francescano la prima coi nomi di suor Geltrude Teresa Maria Luigia e la seconda con quelli di suor Chiara Serafina Maria Pellegrina Nell' insigne Monastero di S. Chiara della Città di Forlì loro Patria l'anno 1745. Forlì, Alessandro Fabbri, 1745, folio, (43)ff. (initial leaf cancelled, presumably a blank) paginated (2) 1-83 (1)

Congratulatory verses by numerous authors on the *monacazione* of two daughters of Cosimo Paulucci.

128

REDI, Francesco

Bacco in Toscana. Ditirambo di Francesco Redi Accademico della Crusca con le annotazioni. Florence, Piero Matini, 1685, quarto, (160)ff. paginated (8) 1-46 (2) 1-264, exlibris of Giuseppe Martelli, archbishop of Florence in 1722-1741 (J. Gelli, Gli exlibris italiani, 658), a fine copy, bound in contemporary calf

£ 1650

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 work is 'one of the most famous panegyrics on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

References: *Autori italiani del '600* no.2988; B. Gamba, *Serie dei testi di lingua* (reprint 1982), 827; Lozzi 5496; A. Simon, *Bibliotheca Gastronomica* (1953), 1268; Westbury, *Handlist of Italian Cookery Books* (1963), p.185; D. Prandi, *Bibliografia delle opere di Francesco Redi* (1941), 41

129

SERIMAN, Zaccaria

Viaggi di Enrico Wanton alle terre incognite Australi, ed ai regni delle scimie, e de' cinocefali. Nuovamente tradotti da un manoscritto inglese. Berne [i.e. Bassano, Giambattista Remondini] 1764, four volumes, octavo, I: (248)ff. paginated (2) 1-22 1-472 including engraved portrait, plus eight plates, II: (310)ff. paginated 1-619 (1) plus eight plates; III: (324)ff. paginated 1-648 plus eight plates and folding map, IV: (320)ff. paginated 1-640 plus eight plates, in very good state of preservation, uniformly bound in contemporary half-calf

£ 1150

First complete edition of this satirical novel, printed clandestinely at the Villa di Melma near Treviso, illustrated by a portrait of Enrico Wanton, a map of the 'Paese dei Filosofi', and thirty-two full-page plates by an anonymous printmaker, possibly Giorgio Fossati (Morazzoni, *Il libro illustrato veneziano del Settecento*, p.62).

The printing history is reconstructed by

D.M. White, *Zaccaria Seriman and the Viaggi di Enrico Wanton* (Manchester 1961), pp.111-114, 143-144.

References: Cicogna 204; Remondini. *Un editore del settecento* (exhibition catalogue, Milan, 1990), pp.294-295 (title and two plates reproduced)

130

VERDIZOTTI, Giovanni Mario

Cento favole morali. De i piu illustri antichi, & moderni autori Greci, & Latine. Venice, Alessandro Vecchi, 1599, octavo, (154)ff. paginated 1-301 (i.e. 299) (9), woodcut compartment on title, woodcut ('The Man, the boy, and the Donkey') preceding text 'A I Lettori', and 100 woodcuts printed in the body of the text, occasional light browning and spotting, yet a good copy, bound in 18th-century vellum, edges decorated in red and black

£ 1400

This edition of Verdizotti's popular collection of fables is described on the title-page as 'Nuovamente ampliate dall' istesso Autore'; in fact, there are few changes to the text, and no new woodcuts or fables. The book is dedicated by Verdizotti to Vincenzo I Gonzaga, duke of Mantua, at Venice, 26 January, 1599, however the text of the dedication is the same as in previous editions until the point of direct address.

The series of 101 full-page woodcuts is 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 (G. Venturini, 'Giovanni Maria Verdizotti pittore e incisore amico e discepolo del Tiziano', in *Bollettino del Museo Civico di Padova* 59, 1970, pp.33-73). The book had been first printed by Giordano Ziletti in 1570, reissued 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 reissued) it in 1607 and 1613.

References: Adams V-402; cf. Mortimer 523 (edition 1570, referring to 1599 in note), cf. Cicognara 1129-1130 (editions 1570, 1586)

131

ACCOLTI, Pietro

Lo Inganno degl' occhi, prospettiva pratica. Florence, Pietro Cecconcelli, 1625, folio, (84)ff. paginated (12) 1–152 (4) with ninety-one woodcut text illustrations, wax seal and multiple ownership inscriptions on title-page, stained and browned, bound in 19th-century leather-backed boards **£ 3600**

Only edition of a three-part treatise (on plane figures, solids, and shading), examining classical and modern theories of vision (including those by Euclid, Aguilonius, and Del Monte), with chapters on *anamorphosis*, *quadratura* ceiling painting, the *camera obscura* and its application. The book concludes with a paraphrase ('Discorso intorno al disegno') of a portion of Leonardo's as yet unpublished *Trattato della pittura* (C. Pedretti, *The Literary Works of Leonardo da Vinci. Commentary*, 1977, I, p.35). References: *Architectural theory and practice* III–B–15; Besterman, *Old art books*, p.1; Cicognara 802; Fowler 1; M. Kemp, *Science of art* (1990), pp.134–136; Riccardi I, i, 4; Vagnetti pp.384–385

132

BARBARO, Daniele

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. paginated 1–195 (13), approximately 220 woodcut illustrations printed with the text, a few insignificant stains, two woodcuts shaved by the binder's knife, an attractive copy, exlibris Luton Library, bound in 18th-century vellum **£ 4600**

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*, see item 139 below). At pp.192–193 occurs 'the first lucid' account of the *camera obscura* (M. Kemp, *The Science of art*, 1990, p.189).

References: *Architectural theory and practice*

III–B–7; Censimento B–316; D.E. Rhodes, *Silent printers* (1995), B–3; D. Rosand, *Painting in Cinquecento Venice* (1982), pp.178–179, 292–294

133

EUCLID

La Prospettiva di Euclide, nella quale si tratta di quelle cose, che per raggi diritti si veggono: & di quelle, che con raggi restessi nelli Specchi appariscono... Insieme con la prospettiva di Eliodoro Larisseo. Florence, Giunti, 1573, octavo, (78)ff. paginated (8) 1–110 (2) (16) (18), numerous woodcut diagrams printed with the text, a washed copy, bound in 19th-century half-vellum **£ 1850**

First edition of an Italian translation of Euclid's 'suppositions' on geometric optics and the laws of reflection, prepared by Egnatio Danti from the text established by Pena (Paris 1557), his introductory 'Proemio. Delle Lodi della Prospettiva' being merely a paraphrase of Pena's 'De usu Optices' (T. Frangenberg, 'Egnatio Danti's Optics. Cinquecento Aristotelianism and the Medieval Tradition', in *Nuncius* 3, 1988, especially pp.8–12).

The *Optics* of Damian, here published for the first time in Greek (from a manuscript in the Vatican), joined by Latin and Italian translations, is a non-technical account of fundamental principles disposed in fourteen brief chapters, incorporating anecdotal details such as the emperor Tiberius' reputed ability to see in the dark, and Ptolemy's use of instruments for tracing rays. The identity of the author is uncertain, however the view generally held, that he is the son or perhaps disciple of Heliodorus of Larissa and thus lived before Theon of Alexandria, no longer can be sustained: he must belong to the sixth century, or even much later (W. Knorr, 'Archimedes and the Pseudo-Euclidian Catoptrics', in *Archives internationales d' histoire des sciences* 35, 1985, esp. pp.89–96). References: Cicognara 835; Decia & Delfioli II, 20; Riccardi I, i, 391; Vagnetti pp.144–145, 152

134

GALLI DA BIBIENA, Giuseppe

Architetture, e prospettive dedicate alla maestà di Carlo Sesto, Imperador di Romani. Augsburg, Andreas Pfeffel, 1740 (but 1744 or after), large folio, (55)ff. comprising engraved frontispiece, title, leaf of letterpress ('L' Autore...'), portrait of dedicatee, engraved dedication, and fifty plates (in five sections, the plates of each numbered 1–10), occasional dampstains, otherwise an excellent copy, bound in contemporary cartonnage (back worn and repaired)

£ 9000

First issue of this anthology of Giuseppe Galli da Bibiena's designs for Viennese festivities, including funeral *apparati*, ephemeral décor for wedding celebrations (part V, plates 3–5 show the redecoration of the Spanish Riding School for a ball given there in 1744), designs for *sacra rappresentationi* performed on Good Friday in the court chapel, and designs for other theatrical entertainments (cf. A.H. Saxon, 'Giuseppe Galli-Bibiena's *Architetture e prospettive*', in *Maske und Kothurn* 15, 1969, pp.105–118, identifying each project depicted).

The book is also known in a later issue, the matrices re-struck on paper watermarked Auvergne 1749 with a fifty-first plate added, an architectural vista incorporating the Pantheon, by Lorenzo Zucchi, which bears an inscription indicating that Galli Bibiena had entered the service of the king of Poland and Elector of Saxony (this did not occur until January 1748). References: *L'Arte del settecento emiliano: Architettura, scenografia* (exhibition catalogue, Bologna, 1980), pp.178–181; Berlin Katalog 4152 (later issue); Cicognara 431; Fowler 136

135

MONTE, Guidobaldo del

Perspectivae libri sex. Pesaro, Hieronymus Concordia, 1600, folio, (158)ff. paginated (4) 1–310 (2), with about 308 woodcut diagrams printed with the text, multiple ownership stamps and labels on title-page recto and verso and at end including

contemporary cardinalitial ink ownership stamp and exlibris 'C.E.B.', margins of first two leaves repaired at an early date, spotted and stained, bound in contemporary vellum

£ 3800

Only edition of this work on the geometry of perspective, a rethinking of conventional notions concerning vision. Galileo apparently read the work in manuscript in 1594 and the illustrations of shadows on the lunar surface in his *Sidereus nuncius* (1610) may be based on book five in our work (see S.Y. Edgerton, in *Art Journal* 44, Fall 1984, p.226). The sixth part analyses the scenographic perspective of stage design (M. Kemp, *The Science of art*, 1990, pp.89–92).

References: *Architectural theory and practice* III–B–12; Berlin Katalog 4703; Besterman, *Old art books*, p.74; Cicognara 837; Riccardi I, ii, 179; Vagnetti pp.345–347

136

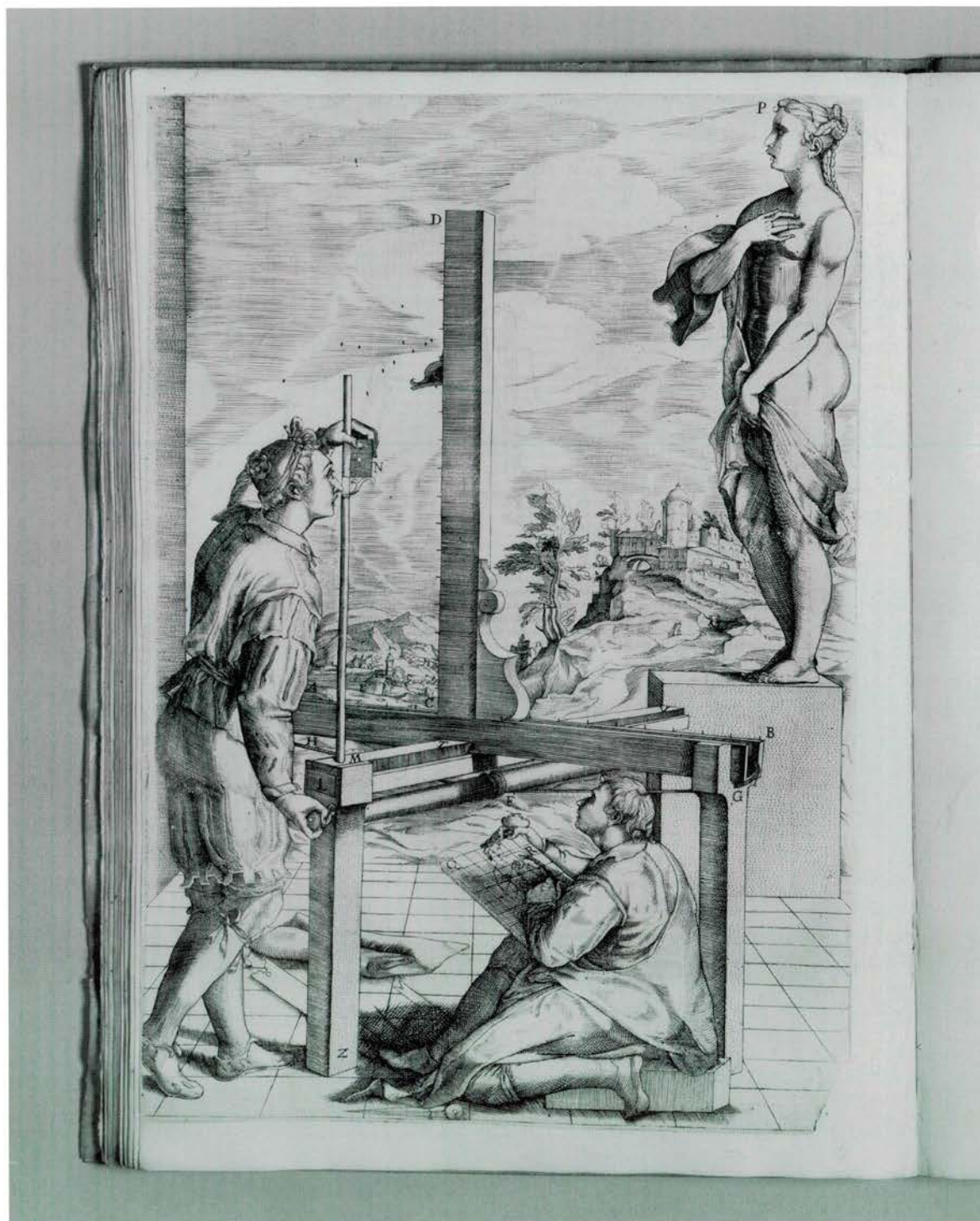
PETITOT, Ennemond-Alexandre

Ragionamento sopra la prospettiva, per agevolarne l'uso a' professori [title and text also in French]. Parma, Filippo Carmignani for Faure Bros., 1758, folio, (12)ff. letterpress paginated (4) 1–20, plus two engraved titles, engraved address to the reader, and nine other plates, an untrimmed copy in fine state of preservation, exlibris Adamolli, bound in contemporary blue paper wrappers

£ 2400

First edition, prepared shortly after Petitot was appointed *Architetto delle fabbriche ducali* at Parma, apparently published at the initiation of the engraver Pierre-Jacques Gaultier (*Inventaire du fonds français. Graveurs du XVIIIe siècle*, 10, 1968, pp.8–9). The work was reprinted in 1789 at St. Petersburg and in 1803 at Paris.

References: Berlin Katalog 4736; Cicognara 853; *Feste fontane festoni a Parma nel Settecento* (exhibition catalogue, Parma, 1989), no.47; Vagnetti p.453



137

POZZO, Andrea

Prospettiva de' pittori e architetti... Parte prima. In cui s' insegna il modo più sbrigato di mettere in prospettiva tutti i disegni d' architettura [title-page and text also in Latin] ... *Parte seconda* [title-page and text also in French]. Rome, Giovanni Giacomo Komarek, 1693 (volume I), 1700 (volume II), two volumes, folio, I: (111)ff. comprising seven leaves of preliminaries (engraved frontispiece, two printed title-pages, two printed leaves of dedication, printed address to reader with engraving of drawing instruments on verso, printed preface), engraved plates numbered 1–101 (35/36 printed back to back, others with letterpress on verso), one unnumbered plate (between 52/53) and accompanying printed leaf, and printed index; II: (125)ff. comprising ten leaves of preliminaries (engraved frontispiece, two printed title-pages, four printed leaves of dedication, two printed leaves of preface, privilege), engraved plates numbered 1–118 (generally with letterpress on versoes) on 105 leaves, two printed leaves of index, eight leaves of printed instructions for fresco painting, stained and soiled, in modern quarter-vellum bindings **£ 3800**

First edition of this practical treatise on perspective conceived as a pattern-book, preserving and promoting for emulation the author's own ephemeral and unrealised projects, eventually translated into the main European languages, and even Chinese (M. Carta & A. Menichella, 'Il successo editoriale del Trattato', in *Andrea Pozzo*, edited by V. De Feo & V. Martinelli, 1996, pp.230–233). On the importance of the work in the literature of stage design, see D.H. Ogden, *The Italian Baroque stage. Documents by Troili, Pozzo, Galli-Bibiena, Orsini* (1978), pp.15–42, reproducing title-page (vol. I) and fourteen plates.

References: *Architectural theory and practice* III–B–25; Riccardi I, ii, 317–318; Vagnetti pp.416–419; cf. Berlin Katalog 4725 (first edition of vol. I, another edition of vol. II with text in Italian and German); Fowler 251 (second edition of vol. I, another edition of vol. II)

138

TROILI, Giulio

Paradossi per praticare la prospettiva senza saperla... Cognitioni necessarie à pittori, scultori, architetti, ed à qualunque si diletta di disegno. Bologna, Gioseffo Longhi, 1683, folio, (98)ff. paginated (8) 1–120, (4) 1–64, full-page woodcuts printed with the text, title and some margins browned or stained, bound in old calf (rebacked) **£ 2600**

Second edition of 'Perspective without understanding it', a practical treatise for painters, sculptors, and architects, explaining how to draw plans and elevations in perspective, and the use of such devices as the *velo* or 'net'. The second part offers a short discussion of flat-wing scene design (D.H. Ogden, *The Italian Baroque stage. Documents by Troili, Pozzo, Galli-Bibiena, Orsini*, 1978, pp.5–14). The 'Parte terza', new to this edition, treats shadows and fortifications. The author refers to other perspective treatises and mentions works by such painters as Titian, Rubens, and Simon Vouet.

References: Berlin Katalog 4722; Cicognara 866; Fowler 347; Riccardi I, ii, 561; Vagnetti pp.413–414

139

VIGNOLA, Giacomo Barozzi da

Le Due regole della prospettiva pratica... Con i comentarij del R.P.M. Egnatio Danti. Rome, Francesco Zanetti, 1583, folio, (81)ff. paginated (12) 1–145 (5) including engraved title but without the final blank leaf, woodcuts and engravings printed with the text, apart from light soiling in margins, in excellent state of preservation, exlibris 'Ingegnere E. Stagnoli, Legato Quarantini', bound in contemporary flexible vellum **£ 5000**

First edition of the most comprehensive analysis of perspective representation in the sixteenth century, a series of succinct statements demonstrating the two principal methods or rules of perspective (Albertian artificial perspective and the distance-point method), intended for painters, scenographers, and

mathematicians, as well as architects. The manuscript was not published during the author's lifetime (1507–1573) and is here in first edition, prefaced by the editor's biography of Vignola, and provided with a lengthy commentary embracing the ophthalmological, optical, and mathematical aspects of perspective. 'The more elaborate and "pictorial" engravings by Cherubino Alberti seem to have been based directly on the architect's drawings, while the less refined, woodcut illustrations appear to have been conceived by Danti himself' (M. Kemp, *The Science of art*, 1990, p.79).

References: *Architectural theory and practice* III–B–4 (exhibiting a facsimile edition); Cicognara 810; Fowler 386; Mortimer 538; Riccardi I, i, 87, 392–393; Vagnetti pp.321–323

140

ZANOTTI, Eustachio

Trattato teorico-pratico di prospettiva. Bologna, Lelio dalla Volpe, 1766, quarto, (107)ff. paginated (6) 1–207 (1) with the blank leaf a4 cancelled as usual, plus eleven plates, four leaves dampstained, otherwise in very good state of preservation, exlibris 'G.P.C.', bound in contemporary calf-backed paper boards

£ 1800

First edition, providing 'an analytical treatment of the mathematics of perspective at a highly professional level' (M. Kemp, *The Science of art*, 1990, pp.141–142).

References: *L'Arte del settecento emiliano: Architettura, scenografia* (exhibition catalogue, Bologna, 1980), pp.63–64; G. Canterzani, *Catalogo ragionato dei libri a stampa pubblicati in Bologna dai tipografi Lelio e Petronio dalla Volpe* (1979), p.239, no.12; Cicognara 874; F. Marotti, *Lo Spazio scenico* (1974), pp.105–107; Vagnetti pp.456–457

141

BARTOLI, Cosimo

Del Modo di misurare le distantie, le superficie, i corpi, le piante, le prouincie, le prospettiuue, & tutte le altre cose terrene. Venice, Francesco dei Franceschi, 1564, quarto, (148)ff. foliated (4) 1–141 (3), woodcut compartment on title-page, medallion portrait of the author, 164 text illustrations, plus two folding woodcut plates, a corner or margin of thirty leaves lightly stained, otherwise a good copy, bound in contemporary flexible vellum

£ 1750

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.

References: *Architectural Theory and Practice* III–B–6; Berlin Katalog 1701; Besterman, *Old art books*, p.9; Censimento B–482; Cicognara 421; Fowler 39; Mortimer 45; Riccardi I, i, 90

142

ISEPPI, Giovanni

Esposizione di una nuova macchina per escavare il fango di sotto acqua. Venice, Giovanni Battista Casali, 1776, octavo, (8)ff. paginated 1–14 (2), plus two folding engravings, in a modern wrapper fashioned from contemporary paste-paper

£ 1100

A description of the 'tromba rovescia', a remarkable machine invented by Iseppe for dredging mud from the Venetian Lagoon, featuring two folding plates engraved by Marco Sebastiano Giampiccoli.

References: Manlio Brusatin, *Arte della meraviglia* (1986), 106; Cicognara 5268; Riccardi, I, i, 652

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LIBRETTO

Libretto d' abaco. Brescia, Giacomo Turlini, [circa 1612–1630], octavo, (8)ff., not foliated or paginated, each page enclosed within border of type ornaments, woodcut on last page for 'Moltiplicare per modo di quadrato', internally a good copy, in a modern vellum binding £ 1500

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 d' abaco* are known, uniformly eight folios in extent, the earliest printed about 1520. The present edition is not recorded by J. Hoock & P. Jeannin, *Ars Mercatoria: Handbücher und Traktate für den Gebrauch des Kaufmanns* (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 a Brescia e a Salò* (1988), no.967.

144

LORGNA, Anton Mario

Fabbrica ed usi principali della squadra di proporzione. Verona, Stamperia Moroni, 1768, quarto, (40)ff. paginated (12) 1–67 (1), plus two engraved plates, a very good copy, bound in contemporary vellum £ 850

A treatise 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: G. Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (1929), p.84; Riccardi II, ii, 47

145

ORSINI, Latino, supposed author

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 Brianza, 1586, octavo, (64)ff. paginated (16) 1–112, numerous woodcut illustrations, a fine copy, bound in contemporary vellum £ 1750

A treatise on the *radio latino*, an instrument derived from the *regula* of Ptolemy and the ancient *radio astronomico*, which could measure angles between two points, and assist surveyors, gunners, and engineers. The instrument was surely developed by Egnatio Danti, if not invented by him, and he most probably is the author and not merely editor of this treatise. This second edition (first 1583) has a new dedication; a copy of it was in the library of Galileo Galilei.

References: G. Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (1929), p.92 and pl.40; Cicognara 586; Riccardi I, i, 393–394

146

PICCOLOMINI, Alessandro

In Mechanicas quaestiones Aristotelis, paraphrasis paulo quidem plenior. Eiusdem commentarium De Certitudine mathematicarum disciplinarum. Venice, Curtio Troiano de' Navò, 1565, octavo, (108)ff. foliated 1–108, numerous woodcut illustrations and figures printed with the text, one quire lightly waterstained, otherwise a good, crisp copy, bound in contemporary vellum £ 1650

Second edition of Piccolomini's paraphrase of the pseudo-Aristotelian 'Questions of Mechanics', an attempt to link the doctrine of that ancient work with practical pursuits. The work stimulated an on-going debate about the application of mathematics to the physical world which shaped the development of

Galileo's scientific method; he owned copies of Piccolomini's paraphrase, and of Francesco Barozzi's point-by-point refutation.
Reference: Riccardi I, ii, 271

147

PICCOLOMINI, Alessandro

La Prima parte dele theoriche ò uero speculationi dei pianeti. Venice, Giovanni Varisco & Co., 1558, octavo, (74)ff. foliated (10) 1–63 (1), numerous woodcut diagrams printed with the text, occasional staining in lower margin, otherwise a very good copy, bound in contemporary 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. 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.

Reference: Riccardi I, ii, 272–273

148

TARTAGLIA, Nicolò

La Noua Scientia de Nicolo Tartaglia con una gionta al terzo Libro. Venice, Nicolò de Bascarini, 1550, quarto, (36)ff. foliated (4) 1–32, large woodcut on title-page and numerous woodcuts and woodcut diagrams printed with the text, in very good state of preservation, bound with another book (see below), in contemporary vellum £ 2950

Second edition of the author's 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.

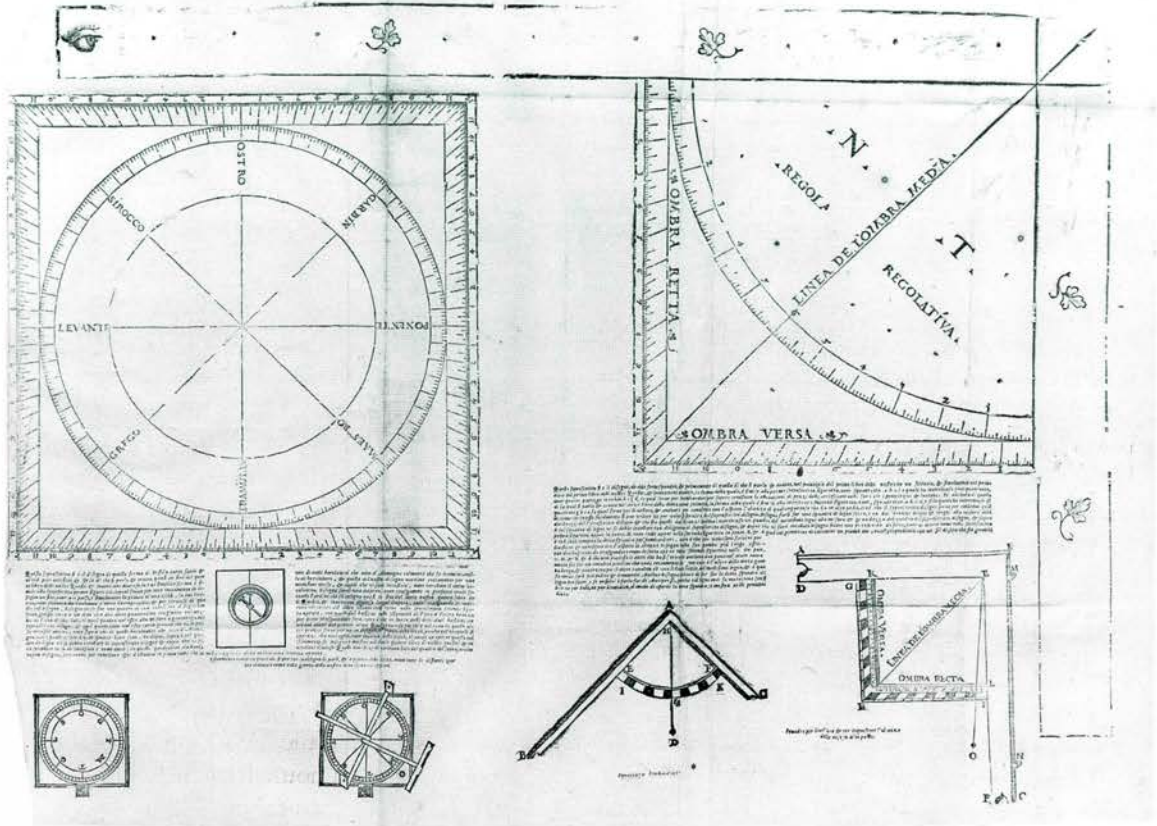
Reference: Riccardi I, ii, 496; cf. Norman Library 2053, for first edition

Bound with

TARTAGLIA, Nicolò

Quesiti et inventioni diverse... Di nouo 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. foliated (4) 5–128, woodcut portrait of author on title-page
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.

The fifteen-page *gionta* or supplement to book VI, new to this edition, elaborates Tartaglia's discussion of the fortification of Turin, 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: Cockle 660; Riccardi I, ii, 496, 499; V. Roberts & I. Trent, *Bibliotheca Mechanica* (1991), p.314



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149 **TARTAGLIA, Nicolò**

Opere... cioè Quesiti, Trauagliata inventione, Noua scientia, Ragionamenti sopra Archimede. Venice, 'Al Segno del Leone', 1606, four parts, quarto, (148, 24, 36, 26)ff. paginated (8) 1-284 (i.e. 286, pp.123-124 repeated) (2 blanks), 1-48, 1-72, 1-52, numerous woodcut illustrations and diagrams (counted by Pollak as 58, 9, 12, 34 in each work) printed with the text, plus folding woodcut plate (308 x 405mm), several headlines shaved when rebound, some corners lightly waterstained, generally in good state of preservation, bound in 18th-century leather-backed boards £ 3800 The collected works of Nicolò Tartaglia, dedicated to Luigi Giustiniano, 'Signor all' Arsenale', by G.B. Manassi, at Venice 22 March, 1606, and published there by the heirs of Curtio Troiano

de' Navò under the imprint 'Al Segno del Leone'. That printer had been executor of Tartaglia's will (10/13 December 1557) and had obtained copyright to Tartaglia's works and the wood blocks employed to illustrate previous editions. 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.

This collected edition of 1606 is made-up almost entirely from unsold sheets of previous separate editions. Four leaves of preliminaries are newly printed and evidently also the folding plate, displaying woodcuts of the *squadra da artiglierie*, quadrant, and *bussola*. 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. It survives in very few copies only of Venturino Ruffinelli's edition of 1546.

References: *Galileo e Padova, mostra di strumenti libri incisioni* (exhibition catalogue, Padua, 1983), p.42; *Italian 17th-century books in Cambridge Libraries* 5211; Pollak 64; Riccardi I, ii, 507

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VIVIANI, Vincenzo

De Maximis, et minimis geometrica divinatio in quintum conicorum Apollonii Pergaei ad huc desideratum. Florence, Giuseppe Cocchini, 1659, two parts, folio, (85, 80)ff. paginated (16) 1–154, (4) 1–154 (2), plus four plates (two woodcut and two engraved), an exceptionally clean and fresh copy, in a contemporary North Italian red goatskin binding.

£ 2800

Only edition of a 'restitution' of the mathematical aspects (not the literary integrity) of the unpublished fifth book of the *Conics* of Apollonius of Perga, a text surviving only in Arabic translations, one of which had been preserved since 1578 in a compendium in the Bibliotheca Medicea-Laurenziana. Editing of that manuscript was already well-underway (by Abraham Ecchellensis and Giovanni Antonio Borelli) when Viviani learned of it; somehow, he managed to stall its publication until he could complete his 'restitution'. Subsequent comparison of the Ecchellensis–Borelli edition with the 'restitutio' gilded Viviani's reputation. References: D. Cinti, *Biblioteca galileiana* (1957), 135; Riccardi I, 625



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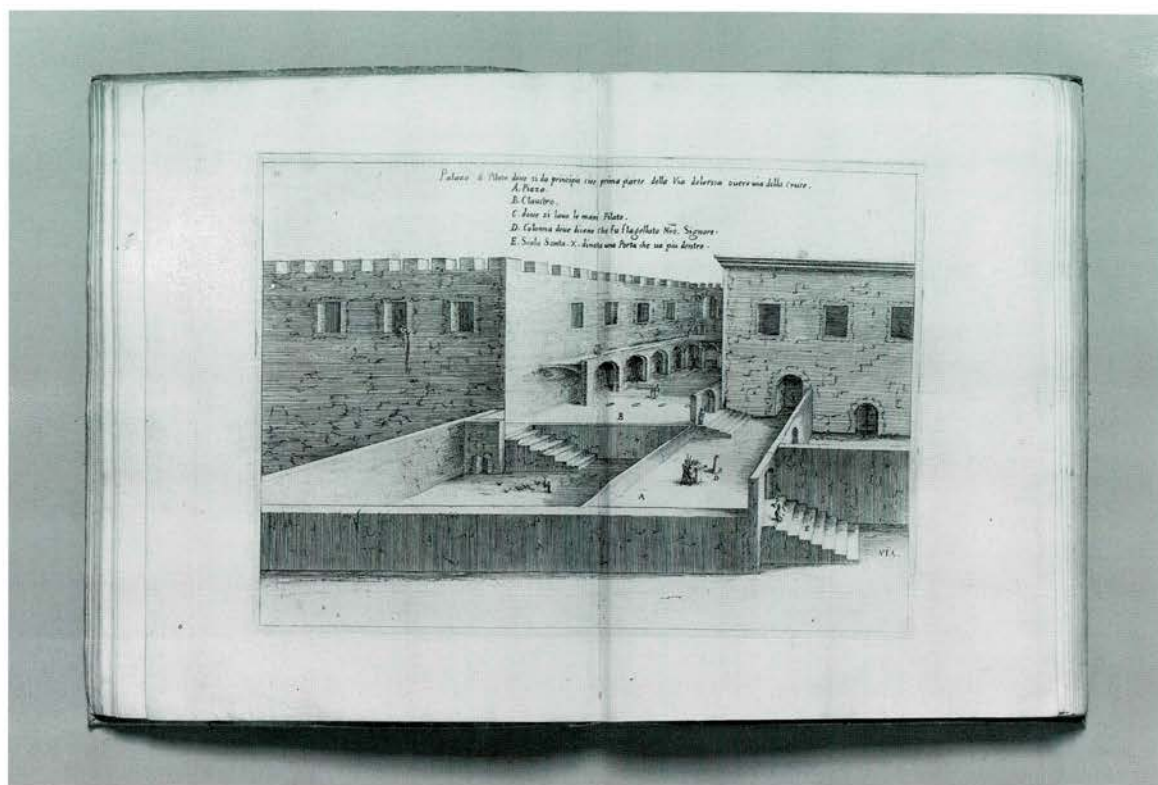
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ZINANNI, Giuseppe

Delle uova e dei nidi degli uccelli. Libro primo [all published]. Venice, Antonio Bortoli, 1737, quarto, (100)ff. paginated (10) 1–130, (2) 1–55 (3), plus three engraved sub-titles and twenty-two plates (frontispiece included in the registration), a 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' (J. Anker, *Bird Books and Bird Art*, 1938, p.22 and no.161), prepared from specimens in the author's own 'piccolo Museo di cose naturali'. The eggs of 106 species are illustrated. The second part features eight engraved plates of grasshoppers. References: Ceresoli p.559; Gamba, *Serie dei testi di lingua* (reprint 1982), 2265; Morazzoni p.233; C. Nissen, *Die illustrierten Vogelbücher* (1953), 1031



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AMICO, Bernardino

Trattato delle piante & immagini de sacri edifizii di Terra Santa disegnate in Ierusalemme secondo le regole della prospettiva, & uera misura... Ristampate dalli stesso autore in piu piccola forma, aggiuntoui la strada dolorosa, & altre figure. Florence, Pietro Cecconcelli, 1620 (colophon 1619), folio, (82)ff. paginated (8) 1–66 (i.e. 88), engraved title and forty-seven numbered figures (on thirty-nine plates), a fine copy, exlibris of Sir Thomas Seabright Bt., bound in contemporary vellum

£ 10,500

The 'Plans 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 engravings by Antonio Tempesta and a text comparing

Palestinian architecture with that of Florence and Rome. The only illustration not after a drawing by Amico is the second of the two maps, showing 'The true and real city of Jerusalem as found to-day'. The Turks had made it impossible for Amico to obtain his own view, so he copied a drawing (now lost) made about 1578 by Antonio degli Angeli of Lecce. For this second edition, new chapters on the Via Crucis were added, and Amico's drawings re-engraved by Jacques Callot in 1618–1619 (J. Lieure, *Callot*, reprint 1989, nos. 306–352). References: Berlin Katalog 2782; *Callot: prints and related drawings* (exhibition catalogue, Washington, DC, 1975), 170; *Callot* (exhibition catalogue, Nancy, 1992), pp. 180–182; Cicognara 3932; Fowler 19



Decolazione di S. Cristoforo Opera del Tintoretto sopra la portella dell' Organo della Madonna dall' Orto.

Andrea Zucchi Sculp.

F. Donnicci Engraver



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GUARINI, Marcantonio

Compendio historico dell' origine, accrescimento, e prerogative delle Chiese, e luoghi Pij della Città, e Diocesi di Ferrara. Ferrara, Heirs of Vittorio Baldini, 1621, quarto, (246)ff. paginated (8) 1-475 (9), internally in fine state of preservation, bound in 17th-century reversed calf, covers decorated by armorial insignia of Gaspard Coignet (spine cracking and binding very abraded and rubbed) £ 875

First edition of a description of the churches in the diocese of Ferrara, mentioning particularly their works of art. The first owner of our copy, Gaspard Coignet de la Thuilerie (1596-1653), was French ambassador in Venice in 1630 (Olivier, Hermal & Roton, *Manuel de l' amateur de reliures armoriées françaises*, 1928, no.1463). References: Fossati Bellani 2782; Lozzi 1696

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LOVISA, Domenico

Il Gran teatro di Venezia ovvero raccolta delle principali vedute e pitture che in essa si contengono. Diviso in due tomi. [Venice], Domenico Lovisa, [circa 1717], two volumes, oblong folio, I: (2)ff. letterpress (title and index), plus sixty-six engraved plates (of sixty-five subjects, one subject being printed on two sheets and left unaligned 'in due fogli' as specified in index), II: (1)f. letterpress (title) plus fifty-seven engraved plates (of which one folding), unidentified engraved armorial exlibris (motto 'Per Fluctus ad Oram') pasted to verso of both title-pages, fine impressions over-all in excellent state of preservation, uniformly bound in modern green half-calf, sides covered by marbled paper £ 28,000

First issue of this collection of engraved views of Venice and reproductions of paintings adorning Venetian churches, lay confraternities, and the

Palazzo Ducale. In the first volume of views and scenes of civic and sacred festivities, Giuseppe Valeriani is identified as draughtsman, and Giuseppe Baroni, Filippo Vasconi, Andrea Zucchi, Carlo Zucchi, and an unidentified S.F., are named as printmakers. The plates in the second volume, reproducing paintings by Tintoretto, Paolo Veronese, Titian, Giuseppe Porta, Palma Giovane, Francesco II and Leandro Bassano, Benedetto and Carlo Calari, and another twelve artists, were engraved by Domenico Rossetti, Andrea Zucchi, Giuseppe Baroni, and Agostino dalla Via, working from drawings provided by Giuseppe Camerata, Silvestro Manaigo, Angelo Trevisani, and the young Giovanni Battista Tiepolo (cf. *Giambattista Tiepolo il segno e l'enigma*, exhibition catalogue, Venice, 1986, pp.9, 64–65).

A second edition was published under Lovisa's imprint in 1720, a third without imprint (but Lovisa's name still etched on the plates) circa 1771, and a fourth by Teodoro Viero circa 1785; for publication history, see now A. Bonannini, 'Dall' ideazione alla realizzazione: note sulla raccolta di Domenico Lovisa', and M.A. Chiari Moretto Wiel, 'Le grandi pitture pubbliche veneziane nella visione di Domenico Lovisa', both essays in *Venezia 1717 Venezia 1793. Immagini a confronto* (exhibition catalogue, Venice, 1993), pp.15–36.

The copy of the first issue exhibited in Venice in 1993 lacks the final plate depicting a regatta organised in 1709 for the King of Denmark (engraved by Baroni after a painting by Luca Carlevarii), otherwise it is identical to ours (a complete copy of the first issue is Museo Correr, Gabinetto stampe e disegni, vol. st. A 10). The copy recently shown in London (British Library 559* g. 6–7) is second edition (*Glory of Venice*, London, 1994, pp.98–99, 510–511) and the one exhibited at Stift Göttweig in 1990 also second edition and incomplete (*Venezianische Veduten*, 1990, reproducing fifty-one views and fifty-one prints of paintings).

References: cf. Berlin Katalog 2693 (second or third edition, views volume only); Cicogna 4540–4541 ('E' però difficile assai il trovare esemplari completi'); Cicognara 3459, 4100 (evidently third edition); D. Succi, *Da Carlevarij a Tiepolo. Incisori veneti e friulani del Settecento* (exhibition catalogue, Venice, 1983), pp.230–234

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MAFFEI, Francesco Scipione, Marchese

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, (116, 90)ff. paginated 1–51 (5) 1–176, 1–173 (7), plus portrait-frontispiece and twenty-three plates, a fine copy, uniformly bound in contemporary patterned paper over thin boards, original printed lettering-pieces on spines £ 575

An abbreviated version by Pietro Montanari of the earliest guidebook to Verona, compiled by Francesco Scipione Maffei and first published as *Verona illustrata* in 1731–1732. The new edition is dedicated to Alvisé Mocenigo II by its editor; it was reprinted by the Stamperia Moroni in 1795 (Cicognara 4385). The plates in volume one are measured views, plans, sections and details of the amphitheatre (Teatro Romano), of which one is signed by the engraver Cristoforo dall' Acqua. The same printmaker signed the plan of the city bound in volume two.

References: F. Borroni, 'Il Cicognara'. *Bibliografia dell' archeologia classica e dell' arte italiana* (1954), 10106; Fossati Bellani 2487; cf. J. Schlosser Magnino, *La Letteratura artistica* (reprint 1986), p.567 (citing 1795 reprint)

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PIDOU DE SAINT OLON, François

Stato presente del regno di Marocco descritto dal Signor di St. Olon Ambasciatore del Rè di Francia a quella corte l' anno 1693. Tradotto nuovamente dal francese. Milan, Heirs of [Filippo II] Ghisolfi, 1699, octavo, (90)ff. paginated 1–177 (3), plus inserted letterpress title-page and six engraved plates (including one repeat), a very good copy, bound in contemporary marbled paper boards

£ 575

A description of Morocco focusing on local manners and costume, but including considerable topographical and historical information, a comparison of Muley Ismaël's reign with that of Louis XIV, accounts of Dutch, English and Italian trading relations, Arab military strategies, etc. It was first printed in French at Paris, 1694, reprinted there in 1695, and in English translation at London the same year (cf. Lipperheide Ma 2; H. & M. Hiler, *Bibliography of Costume*, 1939, p.710; J. Gay, *Bibliographie des ouvrages relatifs à l'Afrique et à l'Arabie*, 1875, 1264). The engraved plates in this anonymous Italian translation are copies of those illustrating the French editions and show a Marabout, a woman in city dress, and an African soldier of the French guard. References: P. Paulitschke, *Die Afrika-Literatur in der Zeit von 1500 bis 1750* (1882), 646; one copy (Boston Public Library) reported to National Union Catalog

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SANDEO, Mario, di Felino

Epitoma de regno Apulie et Sicilie [edited by Michele Ferno]. [Rome, Sigismondo Mayr & Johann Besicken, 1495], quarto, (46)ff., not foliated or paginated, woodcut initials, the first leaf laid to stronger paper and reversed by the binder, margins of two leaves repaired with loss of a few letters, the final leaf also laid, bound in modern vellum

£ 1250

A chronicle of Apulja and Sicily from 537 AD to 1494 by a canon lawyer from Reggio Emilia who rose through the academic hierarchy at Ferrara, Pisa, and Rome, to become bishop of

the southern province of Atri and Penna. 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 (E. Cochrane, *Historians and Historiography in the Italian Renaissance*, 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 ('accusationis deprecatio') printed at the end.

Two settings of folio ar verso are recorded; the present copy conforms to Pellechet 4765a, by identifying the editor as 'Mediolanensis' in the 'Ad Lectorem' and having the reading below (line 5) 'Coeci' (vs. 'Ceci').

References: Goff S–153; BMC IV, p.140; IGI 8650 (cf. Alfredo Cioni, *Giunte e correzioni al 'Indice generale degli incunaboli'*, 1960, pp.24–25); Lozzi 3864

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SANSOVINO, Francesco

Venetia città nobilissima et singolare descritta in XIII libri. Venice, Domenico Farri for Giacomo Sansovino, 1581, two parts, quarto, (282, 70)ff. foliated (4) 1–286 (i.e. 278), 1–38 (32) and errata leaf, a very good copy, exlibris Biblioteca Banzi (Bragaglia 1186), bound in 18th-century vellum

£ 1700

First edition of the first comprehensive guide to Venice, the first six of its fourteen parts each dedicated to a separate section of the city, the other books dealing with such aspects of Venetian life as the *scuole* or confraternities, public ceremonies, lives of the doges and men of letters. The second, separately paginated part is a 'Cronico particolare delle cose fatte da i Veneti dal principio della città sino all' anno 1581'.

References: Besterman, *Old art books*, p.91; Cicogna 4465; Cicognara 4379; Fossati Bellani 2393

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CELLINI, Benvenuto

Vita di Benvenuto Cellini orefice e scultore fiorentino da lui medesimo scritta. Nella quale molte curiose particolarità si toccano appartenenti alle arti, ed all' istoria del suo tempo, tratta da un' ottimo manoscritto. Cologne (i.e. Naples), Pietro Martello, [1728], quarto, (168)ff. paginated (8) 1–318 (10 including two blanks), bound in contemporary vellum

£ 2400

First edition of the author's famous account of his tumultuous life, largely dictated to his assistant Michele di Goro Vestri in 1558–1559, for many years considered too scurrilous to be printed and circulated only in manuscript copies, one of which (in the possession of the Cavalcanti family) is here edited by Antonio Cocchi. A counterfeit was published by Bartolini at Florence in 1792; for the points which identify this original edition, see B. Gamba, *Serie dei testi di lingua* (reprint 1982), no.337.

Reference: Cicognara 2231

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TEMANZA, Tommaso

Vita di Andrea Palladio Vicentino... Aggiuntevi in fine due scritture dello stesso Palladio finora inedite. Venice, Giovanni Battista Pasquali, 1762, folio, (60)ff. paginated (4) 1–100 (16) and errata leaf, plus engraved portrait, a fine copy, ink ownership stamp 'PFN' on title, bound in contemporary cartonnage

£ 850

First edition of the earliest biography of Palladio, featuring a portrait engraved by Giambattista Brustolon, and a 'Catalogo delle edizioni dell' architettura di Andrea Palladio che sono a cognizione dell' autore'. It was reprinted in the author's *Vite dei piu celebri architetti e scultori veneziani* (1778).

References: Cicognara 2376; Fowler 344

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QUATREMÈRE DE QUINCY, Antoine Chrysostome

Istoria della vita e delle opere di Raffaello Sanzio da Urbino... Voltata in italiano, corretta, illustrata ed ampliata per cura di Francesco Longhena. Milan, Francesco Sonzogno, 1829, octavo, (440)ff. paginated (20) 1–12 1–847 (1) including engraved title, plus twenty-three engraved plates, a very fine copy preserved in the publisher's printed boards

£ 395

First edition in Italian translation, dedicated to Marchese Raimondo Antaldi and 'ai nobilissima membri della comunità di Urbino'. The illustrations to the translation are all new and reproduce paintings in a dozen named Italian collections, scenes from the artist's life (his presentation to Julius II and deathbed, both invented by Giovanni Pagani), and a letter (to Francesco Francia, dated 1508, owned in 1827 by Cardinal Stefano Borgia). Michele Bisi, Giovanni Pagani, Giuseppe Pieraccini, and Giuseppe Rossi drew the illustrations for a team of engravers including Luigi Bridi, Filippo Caporali, Giovita Garavaglia, Lodovico Gruner, Giovanni Magnani, and Giuseppe Mari.

References: *Catalogo dei libri italiani dell' ottocento* (1991), p.3785; R. Assunto, *Raffaello. Conclusioni dalla 'Istoria della vita e delle opere di Raffaello' nella traduzione di Francesco Longhena* (1977), with eight reproductions from our edition (plates III–X)

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Architectural Theory and Practice from Alberti to Ledoux, exhibition catalogue edited by Dora Wiebenson (revised second edition Chicago & London 1983)

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Autori italiani del '600, Catalogo bibliografico, edited by S. Piantanida, L. Diotallevi, & G. Livraghi (reprint Rome 1986)

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Fabia Borroni, *'Il Cicognara'*
*Bibliografia dell' archeologia classica e
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italiani dalle origini alla fine dell'
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