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List 11

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[1] APIANUS (Petrus) & AMANTIUS (Bartholomaeus)

Inscriptiones sacrosanctae vetustatis non illae quidem Romanae, sed totius fere orbis summo studio ac maximis impensis Terra Marique conquisitae feliciter incipiunt.

Ingolstadt, Georg & Peter Apianus, 1534

Folio, (280)ff. signed Aa-Bb<sup>4</sup> a-c<sup>4</sup> A-Z<sup>4</sup> a-z<sup>4</sup> aa-tt<sup>4</sup>, paginated (40) 1-512 (8); title printed in red and black with large woodcut; approximately 150 woodcuts printed with the text, mostly within ornamental woodcut page borders; fine woodcut initials in several sizes, and printer's device on last page.

In excellent, original state of preservation.

Bound in contemporary vellum.

£ 4200

First edition of the "first printed world-corpus of classical inscriptions" (Mandowsky & Mitchell, *Pirro Ligorio's Roman Antiquities*, London 1963, p.10). It is a redaction of other scholars' materials, Choler on Cisalpine Gaul, Peutinger on Rome, Pomponio Leto, Felice Feliciano, Pirckheimer (via Schedel), Celtes, Huttich, Giovanni Marcanova, and especially Giovanni Giocondo (via Peutinger), which it arranges geographically: Spain, Cisalpine Gaul, Italy, Croatia, Dalmatia, Germany, Hungary, Greece, Asia, and Africa. It includes some obviously fictitious items lifted from the *Hypnerotomachia Polifili* (Venice 1499), as well as falsae from Ciriaco d'Ancona. In fact, the book opens with one of Ciriaco's apocrypha, an epigram he said he had found at Gades on the tomb of a Carthaginian called Heliodorus, a "momento mori" to anyone considering travel beyond the Pillars of Hercules.

Many of the inscriptions are set in lapidary capitals and framed in made-up monumental woodcuts. The designs reproduce the drawings in earlier syllogae, occasionally with considerable artistic license. Two Roman funerary monuments, one a sepulchral altar dedicated to Julius Secundus (folio g2 recto; now in the Louvre), the other a gravestone "Fidii Simulacrum" (folio l4 recto; now in the Vatican), are re-interpreted in the spirit of Albrecht Dürer and of a Lombard artist respectively; see P.L. Williams, "Two Roman reliefs in Renaissance disguise," in *Journal of the Warburg and Courtauld Institute* 4(1940), pp.47-66. Among the Roman monuments illustrated are Trajan's column, the pyramid tomb of Cestius, and the Vatican obelisk; among the sculpture reproduced are a son of Laocoon, Hercules, Mercury, and Aesculapius.

The fine title-page woodcut (150x160mm) of Mercury drawing four persons by the chains of his eloquence (The Captives of Eloquence) is by Hans Brosamer after the drawing by Dürer now in Vienna (Hollstein, German, IV, p.257, no.592). Seven woodcut initials featuring mathematical and astronomical instruments are also given to Brosamer by Hollstein and by Dodgson, while the woodcut armorial insignia of the dedicatee, Raimund Fugger, usually is credited to Michael Ostendorfer (*Catalogue of Early German and Flemish Woodcuts in the British Museum*, 1911, II, p.244). One of the woodcut borders is dated 1530 and signed with the initials G.A.B., i.e., Georgius Apianus Benewitz; cf. Davies, *Fairfax Murray Catalogue of German Books*, 46.

References: Cicognara 3095; K. Schottenloher, "Die Apianusdruckerei in Ingolstadt," in Gutenberg-Gesellschaft: Veröffentlichung 21(1930), 79, 40; Van Ortrooy, Bibliographie de l'oeuvre de Pierre Apian (Besancon 1902), 109

[2] ARETINO (Pietro)

Il Genesi 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. signed A-P<sup>8</sup>, paginated 1-239 (1); woodcut portrait of Aretino on title-page (93x66mm) with legend bebelow "Il Divino Pietro Aretino".

In fine state of preservation. Bound in 18th-century red morocco, covers decorated with gilt frames, flat back divided into six compartments and decorated by a cornflower tool, the ticket of Jacques-Antoine Derome pasted in upper corner of the front free endpaper. £ 2200

A virtually unknown early edition of Aretino's rifacimento of Genesis, ending with a prophetic "Dream of Noah", the most remarkable of his sacred writings, particularly of interest to art historians.

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

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

The woodcut portrait occurring in our book also appears in anonymous editions of Aretino's De I sette salmi (1539) and La Vita di Caterina Vergine (1541). In his supplement to Scipione Casali's Gli Annali della tipografia veneziana di Francesco Marcolini (Bologna 1953), Luigi Servolini confidently assigned those editions to Francesco Marcolini (portrait reproduced as tav.VIII), and it seems likely our book also is a product of the Marcolini press, though unknown to both Casali and Servolini.

References: Le edizioni italiane del XVI secolo: Censimento nazionale (Rome 1985), A-2174; Sander, Le Livre a figures italien (Milan 1941), no.510 bis

[3] ATHANASIUS, Saint, Patriarch of Alexandria

Athanasii Episcopi Alexandrini Opera, studiosius quam antea fuerint

a situ vindicata, quorum catalogus sequitur ... Accessit praeterea operi, Erasmi Rotodami Paraclesis, ipsiusquae Athanasii vita [translated from the Greek by C. Persona, and others].

Strassburg, Johann Knobloch, 1522

Folio, (330)ff. signed <sup>6</sup>A-C<sup>8</sup> D-F<sup>6</sup> G<sup>8</sup> H-K<sup>6</sup> L<sup>8</sup> M-P<sup>6</sup> Q<sup>8</sup> R-V<sup>6</sup> X<sup>8</sup> Y-Z<sup>6</sup> Aa<sup>6</sup> Bb<sup>8</sup> Cc-Ff<sup>6</sup> Gg<sup>8</sup> Hh-Ll<sup>6</sup> Mm<sup>8</sup> Nn-Zz<sup>6</sup> AA-CC<sup>6</sup> \*<sup>10</sup>, foliated (6) 1-314 (10); title enclosed by woodcut border; woodcut initials.

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

In fine original state of preservation. Bound in contemporary pigskin, covers decorated in blind with foliage rolls; one clasp (of two) remaining. £ 850

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

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

The woodcut title-border is a fine, albeit anonymous work, depicting miracles performed by SS. Peter and Philip. The artists then producing illustrations for the Knobloch press included Graf, Wechtelin, Baldung, and Weiditz; cf. Ritter, *Histoire de l'imprimerie alsacienne au XVe et XVIe siecles* (Strassburg 1955), p.206.

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

References: C. Schmidt, *Jean Knobloch 1500-1528* (Strassburg 1895), no.234; Ritter, *Repertoire bibliographique des livres du XVIe siecle* (Strassburg 1937), 106; Benzing, *Bibliographie des Schriften Joannes Reuchlins* (1955), no.133; *Verzeichnis der in deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1983), A-3977; Bezzel, *Erasmusdrucke des 16. Jahrhunderts* (Stuttgart 1977), 1409

[4] [BELLAVIA (Marcantonio)]

Pensieri diversi [de]lineati et intagliati d'Anibale Caracci.

[Rome], Venanzio Monaldini, [circa 1780]

Folio, suite of 40 engraved plates comprising title, portrait of Carracci, and 38 plates

numbered I-XXXVIII, printed on rectos only, plate sizes vary between 84x84mm and 225x168mm, sheet size uniformly 330x220mm.

In excellent state of preservation. Bound in contemporary cartonnage, edges and corners lightly abraded.

£ 1950

A suite of engravings of secular and religious subjects, including Diana and Pan, river gods, Romulus and Remus discovered by Faustulus and his wife Louva, New Testament subjects such as the Adoration of the Shepherds, the Rest on the Flight into Egypt, and the Holy Family, individual Saints and pairs of Evangelists, an Anchorite in prayer, and St. Luke painting his portrait of the Virgin.

Marcantonio Bellavia was a native of Palermo who became a pupil of Pietro da Cortona in Rome, where he remained active as a painter and engraver until about 1670. A fresco painting 'Gloria di S. Pietro d'Alcantara' in the Capella De Angelis in S. Maria in Aracoeli and an 'Annunciata' in a small chapel of S. Andrea delle Fratte are traditionally credited to him. Bellavia's graphic oeuvre is enumerated by Bartsch XX, pp.3-23, as fifty-two prints, however our suite features four prints not listed by Bartsch, and his total production was perhaps sixty engravings.

No contemporary edition of Bellavia's prints is recorded. In the early 18th century his plates were acquired by the Roman publisher Vincenzo Belli, who saw an opportunity to capitalise on the enormous prestige enjoyed by the Carracci and popularity of their drawing manuals. Belli added misleading legends such as A[nnibale] C[arracci] IN[venit] to most of the plates and issued them in two numbered sets (of 25 and 26 prints each) under the title *Opere diverse di Anibale Caracci*. These are however all original compositions, without demonstrable connection to Carracci, and they are chiefly of interest as documents of the work of an obscure artist of Sicilian origins.

Later in the 18th century the plates came into the possession of Venanzio Monaldini, a publisher as unscrupulous as Belli. Monaldini invented a spurious portrait of Annibale Carracci which is inscribed on the plate "Anibale Caracci dis. ed inc. il suo Ritratto" and also added to the suite an allegorical title-page depicting Time inviting Painting to write on a tablet the title of the volume, *Pensieri diversi ...*, under which he gave the false signature of Cornelis Bloemart II (1603-1680). Monaldini erased Belli's inscriptions and numeration, as well as Bellavia's own monogram which had survived on a few plates (Nagler IV, 1459), and renumbered the plates I-XXXVIII.

On the falsification of Belli and Monaldini, see further Mario Pepe, "Bellavia, Marcantonio," in *Dizionario biografico degli italiani* (Rome 1965), VII, pp.619-620. Their issues are combined confusingly by The Illustrated Bartsch 44 (1983), pp.9-57, reproducing 22 plates in Belli's issue and 14 plates in Monaldini's issue.

References: Cicognara 2005; Annibale Carracci e i suoi incisori, exhibition catalogue, Istituto nazionale per la grafica, Rome 1986, pp.xxvi, 310; no copy in British Library catalogue, five copies located by National Union Catalog & Supplement, volume 96, p.449

[5] "BOCKLER (Georg Andreas)

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

Nuremberg, Christoph Gerhard for Paul Fürst, [1664]

Four parts, folio, (20, 8, 14, 16)ff. signed \*<sup>4</sup> A-D<sup>4</sup>, a-b<sup>4</sup>, A-B<sup>4</sup> C<sup>6</sup>, a-d<sup>4</sup>, and paginated (8) 1-32, (2) 1-14, (2) 1-26, (2) 1-29 (1); plus engraved frontispiece and 4 plates in part one, 70 illustrations on 44 plates in part two, 120 illustrations on 116 plates in part three (fig. 120 folding) and 36 plates in part four.

Exlibris of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (library dispersed by Sothebys in 1983). In superb state of preservation.

Bound in contemporary vellum over paper boards.

£ 3850

A pattern book of garden and fountain designs by the Alsatian architect and mathematician G.A. Böckler (flourished 1648-1685). The first of its four parts deals with fundamental hydraulics; part two illustrates the kinds of jets which result from different combinations of pipes, with designs comprising geometric forms set on fibula-like bases, fanciful creatures and figural genre motifs; part three by 120 engravings of grand pleasure fountains, including several designed by Giovanni da Bologna and Bernini; and part four features views of fountains and other garden architecture combined with plans for parterres and topiary mazes. One of the latter designs was executed as recently as 1972-1974; see J. Pierce, "The Pratt Farm turf maze [at Clinton, Maine]," in *Art International* 20(1976), pp.25-37, with three illustrations.

This is the earlier of two undated editions with German text; the other edition has the imprint "Nürnberg, Jn Verlegung Paul Fürstens Seel. Wittib. und Erben, Gedruckt daselbst bey Christoff Gerhard," so it can not have been issued before 1666, the year of Fürst's death. An edition in Latin translation by Johann Christoph Sturm was published in 1664. The engraver Abraham Aubry executed the title-page; two plates of the second part (nos.100, 103) are signed by the engraver Balthasar Schwann.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), 3577; *Hunt Botanical Library, Catalog* (Pittsburgh 1958), 295; *Fons Sapientiae: Garden Fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks, Washington, D.C., 1977, pp.6-9 (Latin edition)

[6] BOULENGER (Jules-Cesar)

De Theatro, ludisque scenicis libri duo.

Troyes, Pierre Chevillot, 1603

Octavo, (300)ff. signed a<sup>8</sup> e<sup>4</sup> A-Z<sup>8</sup> Aa-Nn<sup>8</sup> (blank li8), foliated (12) 1-254 (34); plus two full-page engraved plates and one folding engraving; another full-page engraving printed with the text (folio Bb8).

Two early ink stamps on title-page of the Musee and Bibliotheque de Marseilles and another ink stamp on last page: Vente 1888. Joints of the binding expertly repaired, otherwise in good original state of preservation.

In a contemporary calf binding, covers decorated in blind with unidentified supra-libros (imperial eagle surmounted by a cardinal's hat, with military banners and cannon); gilt back; edges gilt.

£ 975

First edition of this work on the Roman and Greek theatres, by Boulenger (1558-1628), a noted and versatile scholar who taught at Paris, Toulouse, and Pisa, and was a member of Jesuit Order 1582-1594 and 1620-1628 (De Backer & Sommervogel, *Bibliothèque de la Compagnie de Jesus*, 1891, II, 368).

Boulenger writes about the authors, the actors, the choir and orchestra, the behavior of the audience, the machinery of the theatre, musical instruments, etc. On folio 199 is an engraved diagram of the eight-string lyre; the other plates illustrate the section "Descriptio Theatri" and show the Theatrum Marcelli and Theatrum Lapideum. The folding plate is signed by the engraver Edme Charpy (*Inventaire du Fonds Français: Graveurs du XVIIe siècle*, Paris 1951, II, p.283). The treatise was reprinted in the author's *Opera* (1621) and in Graevius's *Thesaurus Antiq. Roman.*, IX, 825-1058.

The book is praised by Corrad de Breban, *Recherches sur l'imprimerie a Troyes* (Paris 1873), p.54: "Cette edition lui fait d'autant plus d'honneur qu'elle est herissee de passages grecs, rendus tres correctement, et en caracteres grecs qui ne le cedaient point a ceux de l'Imprimerie royale."

References: Repertoire bibliographique des livres imprimes en France au XVIIe siecle, VII: Troyes, edited by J. Betz (Baden-Baden 1981), no.14; RISM, *Ecrits Imprimes concernant la musique* (Munich 1971), p.484; Techener, *Bibliographie Champenoise* (1886), 1081

[7] BUSCA (Gabriello)

*Della Espugnatione et difesa delle fortezze. Libri due.*

Turin, Heirs of Niccolo Bevilacqua, 1585

Quarto, (130)ff. signed +<sup>4</sup> A-O<sup>4</sup> P<sup>8</sup> Q-Z<sup>4</sup> Aa<sup>8</sup> Bb-Ee<sup>4</sup> Ff<sup>2</sup>, paginated (8) 1-256 (4); with 10 double-page woodcuts (195x295mm) of which four are outside the signatures (all illustrations are included in pagination); heraldic insignia of the dedicatee, Carlo Emanuele I, duke of Savoy, on title-page.

Copiously annotated in a clear, contemporary hand. Exlibris of Mark Dineley. Several leaves damaged by insects in gutter margin, otherwise an attractive and well-preserved copy. Bound in contemporary flexible vellum. £ 1450

First edition of a treatise on fortification by the bronze caster, artilleryman, ordnance officer and military engineer Gabriello Busca (ca.1540-1605). Born in Milan, he worked most of his life in northern Italy, in Spanish service or for the dukes of Savoy. He was one of the keenest theoretical students of the art of fortification of his time, acquainted with practically all earlier works on military architecture. His building evidently postdates this treatise; see the *Dizionario biografico degli italiani* (Rome 1977), XV, pp.486-488.

The work was reprinted at Turin in 1598 promising new illustrations, however the woodcuts are the same apart from a text illustration and a new double-page cut; cf. Mortimer, *Harvard Catalog of Italian Books*, no.93, describing the later edition.

References: *Le edizioni italiane del XVI secolo: Censimento nazionale* (Rome 1988), B-4123; Cockle, *Bibliography of Military Books* (London 1900), 785; Riccardi, *Biblioteca matematica italiana*, I, 204; J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in *Les Traites d'architecture de la Renaissance* (Paris 1988), p.488; Bersano Begey, *Le Cinquecentine piemontesi: Torino* (Turin 1961), no.144 (2 plates reproduced)

[8] CARASI (Carlo)

*Le pubbliche pitture di Piacenza.*

Piacenza, Giuseppe Tedeschi, 1780

Quarto, (80)ff. signed A-V<sup>4</sup>, paginated 1-158 (2); engraved vignette on title-page (Allegory of Painting and Fame crowning Raphael).

Printed exlibris of Keith Andrews, Edinburgh. In very good state of preservation. Bound in modern patterned-paper boards, with morocco lettering-piece. £ 475

A guidebook describing paintings in the churches of Piacenza, in its Collegio de'

Mercanti, and some facade decorations, compiled by the parish priest of S. Maria di Gariverto, Conte Carlo Carasi (1734-1802), in consultation with the painter Antonio Peracchi. The book is dedicated to the celebrated local historian Christoforo Poggiali and features indices of some fifty churches and one hundred and thirty painters. See further, *Società e cultura nella Piacenza del Settecento* (exhibition catalogue, Piacenza, 1979), volume IV, no.53 (title-page reproduced as fig.23).

References: Cicognara 4307; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2857; Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz (1964), pp.546, 577; two copies only reported to the National Union Catalog & Supplement, volume 94, p.678

[9] CARMENI (Francesco)

L' intreccio di gigli. Solennita di S. Antonio di Padova celebrata l'anno 1658 & il 1659. Dalla di lui congregazione eretta nuovamente in Parma sotto la protezione de' serenissimi signori Principi Pietro, e Maria Maddalena Farnesi.

Parma, Mario Vigna, (1659)

Quarto, (37)ff. signed \*<sup>2</sup> A-G<sup>4</sup> H<sup>6</sup>, plus half-title featuring engraved armorial insignia; paginated (4) 1-68; woodcut ornaments and initials printed with the text.

Few margins frayed, but generally in good condition. Bound in modern vellum. £ 925

Extremely rare description of solemnities celebrated at Parma in 1658 and 1659 under the patronage of Pietro Farnese, brother of the reigning duke Rainutio II. Among the numerous apparati were firework machines, each described in detail. The celebrations in 1659 included a cantata "O mio cuore, che proui" (printed here pp.52-54) by Francesco Manelli (1594-1667), the celebrated composer and author of dramatic works for performance at the Farnese court theatre, as well as dialogue texts for commedia dell'arte characters (The New Groves, XI, pp.612-613).

The author describes himself on the title-page as secretary to Pietro Farnese. Before his arrival in Parma he published at Bologna congratulatory verses for weddings, an edition of the *Novelle amoroze degli Accademici Incogniti* (1641), and a romance entitled *La Nissena* (1647). Besides the Incogniti, Carmeni was member of the societies of the Indomiti, Gelati, della Notte, and Innominati of Parma.

Apart from the citation of this book by Giovanni Fantuzzi, *Notizie degli scrittori bolognese* (Bologna 1783), pp.121-122, we can trace no bibliographical record, nor is a copy described in the National Union Catalog, British Library Catalogue, Michel's *Repertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1975), or in the literature about Italian festivals.

[10] CARRACCI (Agostino)

Scuola perfetta per imparare a disegnare tutto il corpo humano. Cavata dallo studio, e disegni de Caracci. Nuovamente data alle stampe.

Rome, Luigi Neri, [undated; circa 1700?]

Quarto, series of 48 engravings, each circa 160x110mm (platemarks), comprising engraved title and 47 plates (numerated 2-47 by a contemporary hand).

Occasional light spotting, but generally in very good state of preservation. Bound in contemporary vellum over paper boards. £ 2850

A series of prints by Agostino Carracci, Luca Ciamberlano, Francesco Brizio, and other engravers, some after designs by Agostino, the others connected with him and the studio practice of the Accademia degli Incamminati. All but a few prints are inscribed with the initials of the Roman publisher Pietro Stefanoni and date from the first quarter of the 17th century. They depict various parts of the body, such as eyes, hands, feet, and torsos, or are studies of heads, or reproduce compositions by Michelangelo, Dürer, Marcantonio Raimondi, etc. This was the first drawing book to be published in Italy and it exerted immediate and wide influence, being copied not only in Italy, but also in France, Germany, and The Netherlands.

In her recent catalogue raisonne, Diane Bohlin observes that "There are no examples of complete sets of the prints in contemporary bindings, with a publication date ... It is not known that the prints were intended to form a book" (Prints and Related drawings by the Carracci Family, Washington, D.C., 1979, p.69). Rudolf Wittkower before her complained "Hardly two copies contain the same number of engravings", as he endeavored to correlate sheets of Agostino's drawings with the prints (The Drawings of the Carracci ... at Windsor Castle, London 1952, pp.13, 178).

The usual title of the series is *Scuola perfetta*, known in this issue by Luigi Neri as a series of 48 plates, and also as a series of 21 plates published at Rome under the imprint of Arnolfo van Westerhout (copy in Utrecht University, cited by Bolten, *Method and Practice: Dutch and Flemish Drawing Books 1600-1750*, Landau Pfalz, 1985, p.298). There are also issues with a frontispiece which depicts a pedestal inscribed "Alli nobilissimi amatori del disegno ... Pietro Stefanoni dedica" (copy in Victoria & Albert Museum, shelfmark 38.XX.35 has 42 plates) and under the title *Esemplare del' disegno in gratia dei principanti nell' arte della pittura et scultura disegnato da Agostino Caracci*, published by Giovanni Domenico Rossi (copy in Victoria & Albert Museum, shelfmark 93.D.1983, has 29 plates). Wittkower mentions the same title with the wrong name of Annibale as *Esemplare del disegno di Anibale Caracci ed altri autori cel.*, but of this we can locate no copy.

Bartsch, volume XVIII, 158, and *The Illustrated Bartsch* 39, edited by Bohlin (New York 1980), pp.294-374, connect altogether 81 prints with the Carracci drawing book. Our volume, the largest of the published editions, contains forty of these prints: numbers 3, 7, 12-13, 16-18, 23, 26-28, 31-32, 35-42, 45, 49-51, 54-55, 58, 60, 64, 69-73, 75-76, 78-80, as presented by *The Illustrated Bartsch*. It contains another four prints which Bartsch did not catalogue with the series: Saint Lucy, by Ciamberlano (*Illustrated Bartsch* 44, p.138); Saint Francis of Assisi, sometimes attributed to Annibale Carracci (*Illustrated Bartsch* 39, p.414); a portrait of the Roman actor Giovanni Gabrieli, called *Il Sivello*, by Agostino Carracci (Bohlin 212\*, second of two states); and a portrait of the physician Gabriele Falloppio, engraved after a design of Agostino probably by Francesco Brizio (Bohlin R38, second of two states - "quite rare"). There are in addition three plates not traced in Bartsch, but certainly part of the series judging by their content and Stefanoni's inscription: one shows two pairs and two single feet; another a man screaming (variant of *The Illustrated Bartsch* 39, p.320); and the third is a print of a woman in profile with an elaborate jewelled head-dress.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), 4759 (with 48 plates as our copy); the only copy entered in the *National Union Catalog and Supplement* has 47 plates only (Harvard University)

[11] CATANEO (Girolamo)

Libro nuovo di fortificare, offendere, et difendere [issued with:]  
Tavole brevissime per sapere con prestezza quante file vanno a formare una  
giustissima battaglia [issued with:] Avertimenti et essamini intorno a quelle cose  
che richiede a un bombardiero, cosi circa all' artegliaria, come anco a fuochi  
arteficiati ... in questa seconda impressione, in diuersi luoghi ampliati.

Brescia, Vincenzo da Sabbio for Tommaso Bozzola, 1567



Three parts, quarto, (82, 32, 36)ff. signed \*<sup>4</sup> A-D<sup>4</sup> E-Y<sup>4</sup> Z<sup>4</sup> AA-HH<sup>2</sup> II<sup>4</sup> KK<sup>2</sup>, A-H<sup>4</sup>, \*\*<sup>4</sup> A-H<sup>4</sup> (blank \*\*4); foliated (4) 1-78, (3) 1-29, (4) 1-32; large printer's device on title and sub-titles, 22 double-page or folding woodcuts included in foliation of part one plus three inserted woodcuts (on two folding leaves); woodcut illustrations, diagrams, tables printed in red & black, imposed with letterpress.

Early ownership stamps on title and verso, short wormtrack in margin, final quire browned owing to poor paper quality. Bound in 19th century half-calf. £ 750

Revised and expanded edition of three works previously printed at Brescia for G.B. Bozzola in 1563 and 1564 on the science of fortification, ballistics, and military arts. The texts later were incorporated in Cataneo's *Dell' arte militare libri tre*, printed at Brescia in 1571, and *Dell' arte militare libri cinque*, Brescia 1584 and 1608. A French translation was printed at Lyon in 1574 and an English translation of the *Tavole brevissime* alone was published at London in 1574 (Cockle no.19).

The author was a mathematician and geometric planner by inclination, but he was realistic enough to modify his designs to the local conditions of the terrain in which the fortress is to be built; see the *Dizionario biografico degli italiani* (Rome 1979), XXII, pp.471-473.

According to Mortimer, the woodcuts in the first edition and ours of 1567 are identical, with the exception of a diagram on folio C4 verso and woodcut number 14, both of which are new in the 1567 edition, and the three unnumbered plates on folded leaves.

References: J. Bury, "Renaissance architectural treatises and architectural books," in *Les Traites d'architecture de la Renaissance* (Paris 1988), pp.488-489; Cockle, *Bibliography of Military Books* (London 1900), 721 (note); no copy in the British Library, only two copies reported to the National Union Catalog & Supplement, volume 99, p.67 (Harvard & Yale, latter very imperfect); Mortimer, *Harvard Catalog of Italian Books*, 112 (previous edition)

## [12] CELLARIUS (Andreas)

*Architectura militaris; oder Gründtliche Underweisung der heuttiges tages so wohl in Niederlandt als andern örtern gebräuchlichen Fortification oder Vestungsbau.*

Amsterdam, Jean Janson, 1645

Folio, (182)ff. signed A-Z<sup>4</sup> Aa-Yy<sup>4</sup> Zz<sup>2</sup> and paginated 1-364; plus engraved title-page and 90 double-page or folding plates (lettered A-Z, AA-ZZ, AAA-ZZZ, AAAA-XXXX) and 13 numbered letterpress tables.

Ownership inscription in margin of title-page of Wolfgang Engelbrecht, count Auersperg, dated 1649; exlibris of Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach (library dispersed by Sotheby's, 14 June 1982, lot 86). In excellent original state of preservation. In a contemporary vellum binding, original silk ties. £ 3850

Rare first edition of this textbook of military architecture by Andreas Kneller, called Cellarius, a native of the Palatine, rector of the college of Hoorn in The Netherlands. Cellarius was a mathematician and geographer and is well-known by his *Harmonia macrocosmica*, the only celestial atlas published in The Netherlands before the 19th century (Koeman, *Atlantes Neerlandici*, IV, Amsterdam 1970, pp.2-4).

The text is divided into four books and treats the construction of "regular" fortifications and then how to breach them, "irregular" fortifications, "praxi offensiva et defensiva", which Cellarius "aus den besten Authoribus zusammen getragen und

in ein vollkommen werck gebracht". The work obviously was directed at the international market, for glossaries of terms in German, Dutch, French and Latin translation are provided. A second edition was published by the widow and heirs of Janson in 1656.

The engraved title is signed by Jacob van Meurs I (1619-1680) and the ninety engraved illustrations are probably his work also.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 2528; Architekt & Ingenieur, Baumeister in Krieg & Frieden, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984, 317; no copy in the British Library, three copies only reported to the National Union Catalog and Supplement, volume 101, p.15

[13] CHAMBRAY, Roland Freart de Chantelou, sieur de

Parallele de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq ordres.

Paris, Edme Martin, 1650

Folio, (62)ff. signed a<sup>6</sup> A-O<sup>4</sup>, paginated (12) 1-109 (3); with engraved title-page, 40 full-page, and numerous smaller engraved vignettes and ornaments printed with text.

Title inscribed: De Legendre. Exlibris of Theodore Besterman (described in his Old Art Books, London 1975, p.42). Binding rubbed, otherwise in very good state of preservation. In a contemporary calf binding. £ 1950

First edition of this important text on the rules and proportions of the Orders, an epitome of the standard works on the subject by Palladio, Scamozzi, Serlio, Vignola, and other Italian and French authorities. It comprises a series of explanatory texts and visual comparisons showing how the Orders were employed by ancient and Renaissance architects and roundly condemns the use of the Latin Orders (Tuscan and Composite) in architecture. The book inaugurated the architectural part of the celebrated Quarrel between Ancients and Moderns. Four subsequent editions of the Parallele were published at Paris and John Evelyn's translation, A Parallel of the Ancient Architecture with the Modern (1664), went through five editions in London.

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

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

References: Katalog der Ornamentstichsammlung, Berlin (1939), 2374; Cicognara 507; Baer, Fowler Collection of Architectural Books (Baltimore 1961), 127; Architectural theory and practice from Alberti to Ledoux, exhibition catalogue edited by D. Wiebenson, Charlottesville, 1982, no.III-A-14

[14] CIAMBERLANO (Luca)

Iesu Christi Domini Nostri Passionis Mysteria. A Luca Ciamberlano Urbinat. Incisa.

Rome, [no publisher named], 1621

Suite of title and 9 numbered engravings, circa 180x120mm (platemarks), 235x165mm (sheets); several plates have a watermark of an orb enclosing initials PM.

Light stains in margin of title plate, otherwise in very good state of preservation. In 19th century orange paper boards, gilt frames and corner-pieces (spine abraded). £ 475

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

The print of an "Angel with the Cross" (plate 1) was engraved after a detail in Raphael's fresco in the Roman church of S. Agostino and another print, an "Angel with a Torch, the Whip and the Dice" (plate 5), is a detail from Raphael's fresco in S. Maria del Popolo; see, Raphael invenit: Stampe da Raffaello nelle collezioni dell'Istituto Nazionale per la Grafica, exhibition catalogue, Rome 1985, pp.146-148. The other prints are after designs by Guido Reni (plates 2, 8), Polidoro da Caravaggio (plates 3, 9), Federico Zuccari (plate 4), and Cherubino Alberti (plates 6, 7).

The engraved title of our copy is dedicated to Pompeo Bolognetti by Virgilio Sirani. Another state of the title, undated, with dedication to Scipione Borghese, is reproduced in The Illustrated Bartsch 44, pp.77-85.

References: Bartsch XX, part I, nos.19-27; Le Blanc, Manuel de l'amateur d'estampes (Paris 1854), p.15, nos.68-76

#### [15] CLAVIUS (Christoph)

Fabrica et usus instrumenti ad horologiorum descriptionum per opportuni. Accessit ratio describendarum horarum a meridie & media nocte exquisitissima, & nunquam ante hac in lucem edita.

Rome, Giacomo Ruffinelli for Bartolomeo Grassi, 1586

Quarto, (78)ff. signed A<sup>4</sup> (+<sup>2</sup> inserted after title-page) B-T<sup>4</sup>, and paginated (4) 1-151 (2); woodcut device of the Society of Jesus on title-page, 28 full-page woodcuts and woodcut diagrams (including repeats), numerous smaller woodcut diagrams, all printed with the text.

Early repair in margin of title-page (deleting an ownership stamp?), otherwise in very good state of preservation. In a contemporary flexible vellum binding. £ 1850

First edition of this treatise on the astrolabe, time, and movement of the sun, by Christoph Clavius (1537-1612), professor of mathematics at the Jesuits' recently (1551) founded Collegio Romano from 1565 until his death. Second to hold the chair of mathematics there, he was largely responsible for the emphasis put on mathematics and physical science in Jesuit educational policy of his time, and for the Roman College's pre-eminence in scientific endeavors. He is now principally known for his friendship with Galileo and for confirming the latter's discoveries, if not confirming Galileo's theory.

In this work Clavius revised Pedro Nunez's method of dividing the limb of the astrolabe and greatly improved thereby the accuracy of that instrument. Clavius reduced the number of concentric circles engraved on the face of the astrolabe to one, divided into sixty-one parts, and graduated the limb in sixty parts. He credits the Imperial vice-chancellor, Jakob Curtius von Senfftenau, with helping him devise the new scale (Chapter XXII). In 1590 Tycho Brahe wrote to Curtius about Clavius' method of sub-dividing arcs; see J.L.E. Dreyer, Tycho Brahe (1890), pp.223, 329; and M. Daumas, Les instruments scientifiques aux XVIIe et XVIIIe siecles (Paris 1953), pp.253-254.

The edition was shared by the publishers Bartolomeo Grassi and Domenico Bassi; compare F. Ascarelli, Le cinquecentine romane (Milan 1972), p.60, and Adams,

Catalogue of Books printed on the Continent of Europe 1501-1600 in Cambridge Libraries (1967), C-2097.

References: De Backer-Sommervogel, *Bibliothèque de la Compagnie de Jesus* (1891), II, 1216; E. Zinner, *Deutsche und Niederländische Astronomische Instrumente* (Munich 1979), pp.73, 280-281

[16] [COCHIN (Charles-Nicolas)]

Projet d'une Salle de Spectacle pour un Theatre de Comedie.

London & Paris, Charles Antoine Jombert, 1765

Octavo, (22)ff. signed A<sup>12</sup> (-A3, cancelled) B<sup>12</sup> (-B12, cancelled), paginated (4) 1-39 (1); plus six folding engraved plates.

BOUND WITH

[CHAUMONT (-), Chevalier de]

Veritable construction d'un Theatre d'Opera, a l'usage de France, suivant les principes des constructeurs italiens; Avec toutes le mesures & proportions relatives a la voix ... Par M. le Ch. de C\*\*\* D\*\*\* J\*\*\*.

Paris, De Lormel, 1766

Octavo, (18)ff. signed A-B<sup>8</sup> C<sup>2</sup>, paginated 1-36; plus six folding engraved plates.

Old ink ownership stamp on title-page of Cochin. In good state of preservation. The two books together in a contemporary calf binding (rubbed). £ 2400

First editions of two treatises extolling the advantages of the oval-plan theatre of Palladio over the traditional rectangular shape of the French playhouses, specifically the old Comedie Francaise, designed by Francois d'Orbay in the rue des Fosses-Saint-Germain-des-Pres.

Charles-Nicolas Cochin the Younger (1715-1790), well-known as an engraver and portraitist, makes no claim for the originality of his design. It is, he says, essentially Palladio's theatre adapted to French usage, and in fact two theatres of an oval shape had already been built in France, the opera house at Lille and a private theatre, both by the same architect. But since these "ingenieuses compositions" were unpublicized, their advantage was unknown. The oval plan had a greater seating capacity; it allowed the single stage to be replaced by a triple scene, a central stage flanked by two small stages; and by suspending "un grand bandeau ovale" it enabled superior illumination of the stage and spectators. In his *Projet*, Cochin provides details of the auditorium and stage of the old Comedie Francaise which are not recorded elsewhere; see further, F.C. Green, "Charles-Nicolas Cochin and Le Chevalier de Chaumont: Two eighteenth-century reformers in playhouse design," in *French Studies* 17(1963), pp.148-154.

The six plates to Cochin's treatise measure approximately 160x200mm and are signed by the engraver Martin Marvie (1713-1813). Two plates are plans, two are sections, and one a view of the stage (with performance in progress), and the last illustrates Cochin's innovative idea for illuminating the auditorium with rows of tallow and wax candles. The treatise was reprinted in *Lettres sur l'opera par M\*\*\* [Cochin]*, published at Paris, by Cellot, in 1781.

The second work in our volume is a design for an opera house in the Italian style in the Place du Louvre. The Chevalier de Chaumont is an obscure figure, evidently secretary to the duke of Chartres, and active as an engineer and architect

at Versailles (Thieme-Becker VI, p.437). He published also an *Exposition des principes qu'on doit suivre dans l'ordonnance des theatres modernes* (Paris 1769), mainly concerned with improving acoustics.

The anonymous engravings in the Chevalier de Chaumont's work measure about 160x285mm and include plans, sections, and a street plan of the Place du Louvre. A second edition was published by De Lormel in 1767.

References: Christian Michel, *Charles-Nicolas Cochin et le livre illustre au XVIIIe siecle. Avec un catalogue raisonne* (Geneva 1987), no.207; four copies located by the National Union Catalog, volume 113, p.455; no copy in the British Library. De Chaumont: RISM, B VI/1, 219; National Union Catalog, volume 104, p.672

[17] DEHN-ROTFELSER (Ernst Abraham von)

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

Dresden, Gmel Bergen II, 1637

Folio (100)ff. signed ): (<sup>4</sup> A-Z<sup>4</sup> a<sup>4</sup> (blank a4), paginated (8) 1-184 (8); plus full-page engraved armorial insignia of the author, engraved frontispiece in 9 compartments, and letterpress title-page inserted before preliminaries, and 10 full-page and 4 large plates bound at end. Large woodcut of a tournament on folio a3 verso.

Exlibris of John M. Schiff. Occasional worming in margin, taking a few letters in signature O-P and into platemark of the engravings, paper browned throughout, nonetheless an attractive copy.

In an 18th-century binding of vellum over boards, corners panelled in blind, front cover with applied brass monogram, the same design in blind on lower cover; preserved in a cloth slipcase, with chemise. £ 2750

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

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

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

[18] DELSENBACH (Johann Adam)

Kurtzer Begriff der Anatomie worinnen hauptsächlich die nöthigsten Stücke der Osteologie und Myologie in XIX. Kupfer Tabellen enthalten welche zugleich die Gebeine des Menschlichen Cörpers wie solche unter denen Mäusslein in ihrem

natürlichen Lager sich befinden. Nebst einer Vorrede Herrn D. Christoph Jacob Treu.

Nuremberg, Lorenz Bieling, 1733

Folio, (6)ff. letterpress signed A-C<sup>2</sup> and 19 numbered engraved plates, each circa 395x260mm (platemarks).

Insignificant worming in gutter margin, otherwise in very good, unsophisticated state of preservation. In a contemporary German half-vellum binding. £ 3200

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

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

References: Johann Adam Delsenbach: *Leben und Werk des Nürnberger Barockmeisters*, exhibition catalogue, Stadtbibliothek Nürnberg, 1962, no.117; Blake, *STC of Eighteenth Century Medical Books in National Library of Medicine* (1979), p.114; Waller 2350; only the Cornell University copy reported to the National Union Catalog (volume 138, p.358)

[19] DOEGEN (Matthias)

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

Amsterdam, Louis Elzevir, 1647

Folio, (278)ff. signed \*<sup>2</sup> (\*)<sup>2</sup> A-G<sup>4</sup> \*<sup>4</sup> H-M<sup>4</sup> \*<sup>2</sup> N-Z<sup>4</sup> Aa-Bb<sup>4</sup> \*<sup>4</sup> Cc-Zz<sup>4</sup> Aaa-Vvv<sup>4</sup>, paginated (8) 1-56 (8) 57-96 (4) 97-200 (8) 201-504 (24), with engraved title-page included in registration; 29 inserted folding engraved plates (lettered A-Z, Aa-Ff) plus 40 folding engraved plates (plans of fortifications) and one engraving printed with the text (p.28).

Early ink ownership stamp on title and last page (initials DAP surmounted by a crown). Contemporary manuscript index on two folios bound at end. In a contemporary vellum binding, gilt frame on covers, morocco lettering piece; speckled edges. £ 1250

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

Matthias Doegen was born in 1605 at Köntorf bei Dramburg/Pommern, studied mathematics at the university of Frankfurt/Oder, and sciences at Leiden, entered the service of the Admiralty at Amsterdam, and in 1641 became the agent there of Friedrich Wilhelm von Brandenburg. He died at Berlin in 1672. This manual of fortification is his only published work and on it rests his reputation, since the oft-repeated claim that he built fortifications at Spandau is disputed.

The book features a frontispiece engraved by Theodor Dirck Matham (1606-1676)

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

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

[20] DOLFI (Floriano)

Tractatus de sepulturis, capellis, statuis, epitaphijs, & defunctorum monumentis.

Bologna, Giovanni Battista Ferroni, 1641

Quarto, (82)ff. signed \*<sup>4</sup> A-S<sup>4</sup> T<sup>6</sup>, paginated (8) 1-133 (23); woodcut armorial insignia on title-page, woodcut initials from several alphabets.

In very good state of preservation. Bound in contemporary vellum.

£ 575

Only edition of an interesting treatise on funeral monuments, sarcophagi, cemeteries, epitaphs, burial laws and ceremonies, packed with references to a large number of classical and modern authorities. The author held the chair of law at the Bolognese Studio for more than thirty years, from 1623 to his death in 1656.

In chapter XIII, "De Statuis", ways of indicating merit and nobility through statuary are discussed, as well as materials and placement. Other chapters describe appropriate monuments for lepers, travellers, and those who die in tournaments. Funeral lamps and some painted decorations also are mentioned.

References: British Library, *Catalogue of Seventeenth century Italian books* (1986), p.305; Cicognara 1627; *Autori italiani del '600*, 4466; three copies reported to the National Union Catalog (volume 146, p.174)

[21] DUPAIN DE MONTESSON (Louis Charles)

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

Nuremberg, Christoph Weigel, 1759

Oblong quarto, (26)ff. letterpress signed \*<sup>2</sup> A-M<sup>2</sup> (signature B misbound), plus 20 engraved plates (circa 155x235mm, platemarks) lettered in three series (a-b, 1-4, I-XIV) with plates a-b coloured in grey wash according to instructions given by the publisher.

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

In a contemporary German vellum binding.

£ 1150

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

Our work was originally published as *La science des ombres* at Paris in 1750 and reprinted there in 1760 and 1786. Besides this 1759 edition in German translation, one was published in 1790, and an edition in the Portuguese language (Lisbon 1799) is also recorded. All editions are uncommon: the only one in the *Katalog der Ornamentstichsammlung*, Berlin (1939), 4737, is Paris 1760; Cicognara possessed only Paris 1786; and Fromm, *Bibliographie deutscher Übersetzungen aus dem Französischen*, 8238, records just the German edition of 1790. No copy of the present edition is in the British Library and a single copy only was reported to the National Union Catalog & Supplement, volume 152, p.234 (Northwestern University).

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

Reference: Vagnetti, *De naturali et artificiali perspectiva: Bibliografia ragionata* (1979), p.447

[22] [ANONYMOUS]

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

Leiden, Petrus van der Aa, 1696

Quarto, (42)ff. entirely engraved, comprising title and 41 numbered plates, each circa 140x105mm (platemarks).

Engraved exlibris of C.W.G. von Nostitz (18th century). In fine state of preservation. Bound in contemporary vellum. £ 2650

First edition of an anonymous series of emblems having Latin and Dutch mottoes, consecutively numbered 1 through 38, issued together with an engraved title and three plates at the end in different dimensions of the "Horloge d'amour" and "Emblemes de l'arc de triomphe dresse ... pour la Feste du Perroquet." The sequence of 38 emblems was reprinted at Amsterdam in 1704 as *Emblemata selectiora typis elegantissimis expressa* and at Amsterdam in 1737 as *Acht-en-Dertig konstige Zinnebeelden*.

The emblems traditionally are attributed to Crispijn van de Passe the elder (?1565-1637). Henry Green discovered in William Stirling Maxwell's library a manuscript comprising ink and watercolour drawings of 35 of the 38 emblems in our book, annotated by a former owner - Stirling Maxwell believed it to be the hand of Horace Walpole "Drawings by Crispin de Pass for his book of Emblems". Green was interested in the manuscript because he could connect emblem 27, a coin applied to a touchstone, "Money the blood and life of man", to a scene in *Timon of Athens* (Act IV, scene 3, lines 25, 377, etc.), and he published it in his *Shakespeare and the Emblem Writers* (London 1870), pp.176-177.

Through there are problems both of chronology and style in supporting an attribution to Crispijn de Passe the Elder, it is sustained by John Landwehr, *Emblem and Fable Books printed in the Low Countries* (Utrecht 1988), no.181. The Stirling Maxwell manuscript and his copy of this first printed edition are both now in Glasgow University Library. The emblems are catalogued as anonymous by Black and Weston,



Short-title catalogue of emblem books in the Stirling Maxwell Collection of Glasgow University Library (Aldershot 1988), "Appendix of Manuscripts", no.8, and no.540.

References: Praz, *Studies in Seventeenth-century Imagery* (1964), p.322; a single copy reported to the National Union Catalog (volume 157, p.610)

[23] FRANCESCONI (Danielle)

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

Venice, Stamperia Palese, 1800

Octavo, (75)ff. signed \*<sup>4</sup> a-b<sup>8</sup> c<sup>4</sup> a-c<sup>8</sup> d<sup>8</sup> (-d5, cancelled) e<sup>8</sup> f<sup>4</sup> g<sup>8</sup> (g8 = half-title, inserted at front), paginated (50) 1-102 (i.e 100, the cancelled leaf d8 requiring one page to be numbered 57-58); plus three folding engravings (circa 210x300mm) by Antonio Sandi after G. Mezzani.

Light spotting in extreme margins, backstrip somewhat rubbed, otherwise in good state of preservation. Bound in contemporary boards, printed label on spine. £ 475

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

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

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

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

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

[24] FUZELIER (Louis)

Le Carnaval du Parnasse. Ballet heroique represente par l'Academie Royal de Musique.

Paris, Widow De Lormel & Sons, 1749

Quarto, (24)ff. signed A-F<sup>4</sup>, paginated (6) 1-39 (3); woodcut ornaments.

In a modern half-morocco binding.

£ 950

The libretto of an opera-ballet consisting of a prologue and three acts or entrees, each with a plot of its own, incorporating pantomime and the comic characters of the Comedie Italienne, Harlequin, Pantalon, Colombine, etc. The first performance was in the Paris Opera on 23 September, 1749. The music was composed by Jean Joseph Cassanea de Mondonville (1711-1772) and was separately printed.

Louis Fuzelier (1674-1752) was the author or co-author of some 237 plays and opera libretti, most bearing the hallmark of the theatre forain, and never published. The present work was one of his greatest successes, being performed thirty-five times in 1749, and revived in 1750, 1759, and 1767 (The New Groves, XII, pp.480-81). A second edition was printed in 1767.

References: Cioranescu, Bibliographie de la Litterature francaise du dix-huitieme siecle (Paris 1969), 29921; Versteigerungskatalog der Musikbibliothek des Herrn Dr. Werner Wolffheim (Berlin 1928-1929), II, 1023; only the Harvard copy reported to the National Union Catalog (volume 390, p.592), no copy in the British Library

[25] GHIBBES (James Alban)

Carmina marmoribus Arundelianis fortasse perenniora: In promotione ad sacram purpuram eminentissimi & reuerendissimi principis, Philippi Thomae Hovvardi, ex Norfolciae Ducibus, & Comitibus Arundeliae &c. S.R.E. Cardinalis, decantata.

Rome, Francesco Tizzoni, 1676

Quarto, (12)ff. signed A-C<sup>4</sup>, paginated 1-24; engraved heraldic insignia on folio B1 verso, woodcut ornament on title-page, initials, head- and tail-pieces.

In good state of preservation. Bound in modern cartonnage.

£ 195

Verses by the imperial poet laureate, James Ghibbes or Gibbes (1611-1677), celebrating the sculpture collection formed by Thomas Howard, Earl of Arundel, while congratulating Philip Thomas Howard (1629-1694) on his creation as Cardinal-Priest, by Pope Clement X, 27th May, 1675. From the dedication to Henry Howard, 5th duke of Norfolk, it seem that Ghibbes knew the Arundel marbles through Selden's book of 1628.

The author was born at Valognes, near Caen, studied medicine under Vesling at Padua, and settled in Rome in 1644. From 1657 Ghibbes was professor of rhetoric at the Sapienza; he was appointed poet laureate by Leopold I, in 1667, and died in 1677.

Reference: British Library, Catalogue of Seventeenth-century Italian Books (1986), p.390; no copy reported to the Natioanl Union Catalog or Supplement

[26] GRIGUETTE (Benigne)

Les armes triomphantes de son altesse monseigneur, le duc d'Esper-Non. Pour le suiet de son heureuse entree faite dans la ville de Dijon, le huitieme iour du mois de May, mil six cens cinquante six.

Dijon, Philbert Chavance, 1656

Folio, (70)ff. signed a<sup>8</sup> (-a8, cancelled) A-P<sup>4</sup> Q<sup>2+1</sup> and paginated (14) 1-79 (1), (8), 81-117 and unnumbered page; plus engraved title-page, an engraving of a portico, 4 engravings of triumphal arches (of which two have conjugate leaf of letterpress), 2 folding plates of a column, and folding plate of a fireworks display; another 9 engravings are printed with the text.

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

£ 5500

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

These ephemeral decorations include a portico erected at the Porte d'Ouche through which the Duke entered the city and four triumphal arches. The first arch, the "Arc de l'Amour du peuple", was erected at Pont-Arnaut; its base was ornamented by inscriptions and poetry composed by Griguette. The second arch was dedicated to the valour and generosity of the Duke; the third celebrated his martial victories; and the fourth, erected in the Place de la Saint Chapelle, celebrated his personal virtues, and featured eight allegorical figures standing in porticos along its wings. The portico, first and third arches, are reproduced by full-page engravings measuring approximately 280x170mm (platemarks), while the second and third arches are shown on folding plates 300x210mm and 285x390mm in size. The allegorical figures incorporated in the design of the fourth arch, Fide, Prudentia, Magnanimitate, etc., are displayed in engravings printed with the text.

Other temporary structures included a "Colonne Militaire" resembling Trajan's column, documenting military engagements from the Battle of Dreux (1562) to the Siege of Seurre (1653) and crowned by a statue of the Duke. Two faces of the column are shown on the two large folding plates by Mathieu, each measuring 1110x210mm. The last engraving, 325x210mm, illustrates the firework machine and display in the Place de la Saint Chapelle. That structure resembled the Temple of Janus and was ornamented by allegorical statuary of Peace, Abundance, and the Arts, as well as Discord and Rebellion.

References: Gabriel Mourey, *Le Livre des fetes francaises* (Paris 1930), p.127 (with reproduction fig.104); P. Hofer, *Baroque Book Illustration* (Cambridge 1970), no.40 (title-page reproduced); *Katalog der Ornamentstichsammlung*, Berlin (1939), 2997; only the George Joly, Baron de Blaisy - Folger Library copy reported to the National Union Catalogue, Supplement, volume 691, p.499

[27] GUARINI (Marcantonio)

Compendio historico dell' origine, accrescimento, e prerogative delle Chiese, e Luoghi pij della citta, e diocesi di Ferrara ... In cui incidentement si fa menzione di reliquie, pitture, sculture, ed altri ornamenti al decoro cosi esse Chiese, come della citta appartenenti.

Ferrara, Heirs of Vittorio Baldini, 1621

Quarto, (246)ff. signed +<sup>4</sup> A-Z<sup>8</sup> Aa-Ff<sup>8</sup> Gg<sup>6</sup> a<sup>4</sup>, paginated (8) 1-475 (9); woodcut on title-page, printer's device on Gg6 verso, woodcut initials and ornaments.

Exlibris of Giacomo Manzoni on pastedown. Spine cracking and binding abraded, but otherwise in very good state of preservation. Bound in 17th-century reversed calf, covers with large armorial insignia of Gaspard Coignet de la Thuillerie (1596-1653), his cypher on spine.

£ 975

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

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

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

[28] HERTFELDER (Bernardus)

Basilicus SS. Udalrici et Aefrae Augustae Vindellicorum Historice descripta atque aeneis figuris illustrata.

Augsburg, Andreas Aperger, 1627

Folio, (110)ff. signed \*<sup>4</sup> A-Z<sup>4</sup> Aa-Bb<sup>4</sup> Cc<sup>6</sup>, paginated (8) 1-193 (i.e.212, pp.75, 82-84, etc., being repeated), the engraved title-page and engraved sub-title are included in the registration (as ff.\*1, x4) and 51 engravings are printed with the text; plus 9 inserted engraved plates, of which two full-page (bound at pp.96, 151), three double-page (at pp.6, 52, 56) and four folding (at pp.36, 46, 48, 62).

Two minor tears in hinges of folding plate repaired without loss, small repairs to joints of the binding, otherwise in fine state of preservation with rich impressions of the plates.

In a contemporary calf binding, covers decorated with gilt armorial block (110x85mm) of Nicolas Fouquet, and spine divided into compartments and decorated in gilt with another version of Fouquet's arms, his Greek cypher, and Jesuits cypher. £ 2650

First edition of this lavishly illustrated monograph on the Benedictine abbey of SS. Ulrich and Aefra at Augsburg, published by Bernardus Hertfelder (1587-1664) to celebrate completion of building works, long interrupted by the Reformation. It was later printed at Augsburg in 1653 and in German translation at Augsburg in 1712.

The work is divided into three parts, the first of which is a history and detailed description of the Abbey, illustrated by a bird's-eye view engraved by Daniel Manasser, and plates of its choir, sacristy, and sanctuary. The largest of these engravings measures 480x385mm and was executed by Wolfgang Kilian from a drawing by Matthias Kager; see Hollstein, *German Etchings Engravings Woodcuts*, XVIII (Amsterdam 1976), nos.522-581. The second part describes and illustrates with 51 text engravings the tabernacles, reliquaries and relics, church plate, vestments, and other artworks preserved in the Abbey.

The third and last part is a chronicle stretching from AD46 to 1619 including incidents in the lives of the fourth century Saint Aefra and of Ulrich, bishop of Augsburg from 923, the first person who is known to have been formally canonised by a Pope (in 933), events particular to the Abbey like the election of abbots, and others of wider significance like Luther's death in 1546.

The present copy was originally in the library of Nicolas Fouquet (1615-1680), vicomte de Melun et de Vaux, who assembled at his residence at Saint-Mande some 30,000 volumes. About six thousand books were sold by his heirs to the Jesuits of Paris and the rest passed eventually into the Bibliotheque nationale, Paris. The title-page of our book is inscribed: Collegii Paris. Soc. Iesu, and below is the

partially erased inkstamp of a Jesuit library. The binding stamps are illustrated by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriees francaises* (Paris 1928), XIV, 1398, fers 1,4,5.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 948; Architekt & Ingenieur: Baumeister in Krieg & Frieden, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984, no.142; Augsburger Barock, exhibition catalogue, Rathaus & Holbeinhaus, Augsburg, 1968, no.654; only the Library of Congress copy reported to the National Union Catalog & Supplement, volume 243, p.236

[29] IMBOTTI (Bernardino)

La Milice moderne, ou sont comprises les evolutions tant de cavalerie que d'Infanterie.

Paris, Widow of Jean Camusat & Pierre Le Petit, 1646

Octavo, (212)ff. signed a<sup>6</sup> \*<sup>2</sup> A-Z<sup>8</sup> Aa-Bb<sup>8</sup> Cc<sup>4</sup> and paginated (16) 1-430 (i.e. 408, pp.172-173, 262-281 being passed over); folding woodcut inserted at p.236; etched title-page included in registration as folio a1, 4 full-page etchings printed with the text, numerous woodcut text illustrations and diagrams.

Occasional annotation or underscoring by an early reader, using red pencil; in very good state of preservation. Bound in contemporary vellum. £ 1050

Only edition of a rare work on the exercise of infantry, how to set-up camp, prepare for combat, march in column, use the musket and pike, tactics when setting cavalry against cavalry, and cavalry against infantry, etc. The work is dedicated to Jacques de Stavay, Mareschal des Camps, colonel of a Swiss regiment. Some of the author's precepts are addressed to the Swiss infantry and printed in German translation (pp.223-39). At page 367 begins "Discours de l'art militaire fait par Monseigneur le Connestable de l'Esdiguieres".

The four etchings illustrate stances and drills and include scenes of lancers executing the commandments "Neuvieme commandement, a droit" and "a droit par files un quart de conversion", a squad of twenty-four lancers executing turns in place, lancers doing exercises and two musketeers, one firing a gun. The frontispiece was credited to Stefano della Bella by De Vesme and Massar added the four text illustrations in her revision, as "unmistakably" by that artist: see Stefano della Bella. Catalogue raisonne (New York 1979), 947, 947A-D, and volume II, pp.204-205 for reproductions. The woodcuts indicate diagrammatically the disposition of individual soldiers, squadrons and battalions, and formations of different shapes including octagonal ones.

The author is an obscure figure, evidently professor of mathematics, and an Italian resident in Paris. This is his only published book. Imbotti is chiefly known as Stefano della Bella's landlord in 1654-1656; see Augusto Calabi, "Two documents on Stefano della Bella", in *The Print Collector's Quarterly* 19(1932), pp.31-50, publishing autograph letters of Della Bella (now in The Pierpont Morgan Library, New York, and Fondation Custodia, Paris) in which the artist asks one of his Paris publishers, Pierre Mariette the elder, to pay Imbotti for the rental of a house in Florence (138 livres in 1654 and 136 livres in 1656). The letters have Imbotti's receipt for these sums on their verso.

References: Mennessier de La Lance, *Essai de Bibliographie Hippique* (Paris 1915), p.669; Catalogue general des livres imprimes de la Bibliotheque nationale, 75 (Paris 1922), 809; two copies reported to the National Union Catalog & Supplement, volume 265, p.48; no copy in the British Library

## [30] KIRCHER (Athanasius)

Kircherus Jesuita Germanus Germaniae redonatus: sive Artis Magnae de Consono et Dissono Ars Minor; Das ist, Philosophischer Extract und Auszug, aus dess Welt-Behrühmten Teuschen Jesuitens Athanasii Kircheri ... Musurgia Universali, in Sechs Bücher verfasset ... Ausgezogen und verfertigt, auch mit einem nötigen Indice gezieret [by Andreas Hirsch].

Schwäbisch Hall, Johann Laidig & Johann Gräter, 1662

Octavo, (208)ff. signed )?(<sup>8</sup> A-Z<sup>8</sup> Aa-Bb<sup>8</sup>, paginated (16) 1-375 (25); printed music.

In very good state of preservation. Bound in contemporary vellum.

£ 2750

Only edition of a German translation of the major part of Kircher's *Musurgia universalis* (Rome 1650), "one of the really influential works of German music theory ... drawn upon by almost every later German music theorist until well into the 18th century" (The New Groves, X, pp.73-74).

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

References: RISM, *Ecrits imprimes concernant la musique* (Munich 1971), pp.449-450; two copies only (DLC, MB) reported to the National Union Catalog & Supplement, volume 297, p.457; no copy in the British Library

## [31] LA RIVIERE (Issac Hillaire de)

*Speculum heroicum. Principis omnium temporum Poëtarum. Homeri, id est argumenta XXIII librorum Iliados ... Les XIII livres d'Homere. Reduict en tables demonstratives figurees, par Crespin de Passe ... Chaque livre redige en argument Poëticque.*

Utrecht, Crispijn van de Passe & Arnhem, Jan Jansz, 1611

Quarto, (38)ff. signed \*<sup>4</sup> A<sup>6</sup> B-H<sup>4</sup>, unpaginated; engraved portrait vignette of Homer on title-page, portrait of Isaac Hillaire, and 24 emblematical engravings (85x125mm, platemarks) printed with letterpress.

Formerly in the collection of Arthur Vershbow, Boston (his accession number on front pastedown). Insignificant staining in margin of a few leaves, otherwise in very good state of preservation. Bound in contemporary calf.

£ 3500

Only edition of this attractive emblem book illustrated by Crispijn van de Passe the Elder (?1565-1637), a pupil of Dirck Volckertsz Coornhert, active at Antwerp and Cologne before moving to Utrecht about 1612 because of his Mennonite (Baptist) faith. For each of the twenty-four books of the Iliad he engraved a single print, compressing several episodes in the story to a single scene, and engraved the moral underneath. De Passe also contributed an imaginary portrait of Homer and a portrait of Hillaire; see Hollstein, *Dutch Etchings Engravings Woodcuts*, XV, p.239, no.857, and Franken, *L'Oeuvre grave des van de Passe*. *Catalogue Raisonne* (Amsterdam

1968), p.265, no.1345. The quatrains engraved beneath the illustrations have direct moral application, for example "Crimina Principum subditorum saepe exitio luuntur", or "Bona causa diis curae", and entitle this work to be classed among the emblem literature. Accompanying the emblems are verses summarizing the story, in Latin and French translation. The book begins with dedicatory and other verse by Hillaire in French and Flemish and concludes with the more substantial "La course d'Ulisses" (342 lines). Also printed are portions of the *Periochae Homeri Iliados*, an authentic work of Decimus Magnus Ausonius.

References: Landwehr, *Emblem and Fable Books printed in the Low Countries* (Utrecht 1988), 311; Praz, *Studies in Seventeenth-century Imagery* (Rome 1964), p.446; British Library, *Catalogue of Books from the Low Countries 1601-1621* (1990), H-158; three copies reported to the National Union Catalog & Supplement (volume 253, p.151)

[32] L' AULNAYE (Francois Henri Stanislas de)

De la Saltation Theatrale, ou Recherches sur l'origine, les progres, & les effets de la Pantomime chez les anciens. Avec neuf Planches coloriees.

Paris, Barrois, 1790

Octavo, (104)ff. signed \*<sup>2</sup> A-F<sup>8</sup> G<sup>2</sup> a-f<sup>8</sup> g<sup>4</sup>, paginated (4) 1-100, 1-104; plus nine coloured engravings; woodcut ornaments printed with the text.

Bound in 19th-century quarter-morocco (binding rubbed and worn, otherwise a well-preserved copy).

£ 750

First edition of a scholarly dissertation on the performance of pantomime among the ancient Greeks, Egyptians, Hebrews, Chinese, Iroquois Indians, Romans, etc., based on both literary and visual evidence.

The distinctive quality of ancient pantomime was that its chief performer (pantomimus) did everything by imitation, playing several parts. Performances took place on the public stage or in private houses. Ancient pantomime was a highly sophisticated type of entertainment, demanding much from both performers and spectators. The word was adapted in the 18th century as a description of a story told in dancing only, with no words, then became confused in the public mind with the story-telling dances of the Harlequinade.

The author (1739-1830) discusses the introduction of pantomime at Rome by the famous pantomimi Pylades of Cilicia and Bathyllus of Alexandria. He describes the costume of the pantomimus, typically a long silk tunic and coat, and the masks - one adopted for each role. Also discussed are the players of flutes, pipes, and other instruments, and the chorus. Several of the coloured illustrations are adapted from plates published by Gori and Ficoroni; the engraver is anonymous.

References: RISM, *Ecrits imprimes concernant la musique* (Munich 1971), p.484; Cohen-De Ricci, *Livres a gravures du XVIIIe siecle* (Paris 1912), 106-107; Katalog der Lipperheideschen Kostümbibliothek (1965), Uca5; Derra de Moroda, *Dance Library* (Munich 1982), 1610

[33] LITURGIES. - Rituals

Ordo Baptizandi secundum Ritum Romane Ecclesie ad usum ciuitatis Mantue.

Mantua, Venturino Ruffinelli, June 1558

Quarto, (40)ff. signed A-K<sup>4</sup>, foliated 1-40; title printed in red and text printed throughout in red & black, woodcut music printing, initials, printer's device on last page.

Various contemporary inscriptions, including: Romae, apud Sebast. (title-page); Paulo Rangoni (paste-down); Al Santiss.mo Padre (free endpaper). Margins lightly stained, occasional unobtrusive paper repair, minor repairs to corners of binding, yet still an attractive copy.

Bound in contemporary calf, covers decorated by frames of blind and gilt rules, gilt floral ornaments at angles, gilt monogram of Christ in centres of covers, the binding lettered in gilt: Ecclesiae Cathedralis / S. Petri Mantuae. £ 2450

Very rare service book printed for use in the diocese of Mantua and bound for the priests of its cathedral church. St. Peter's is a Romanesque church, designed and executed by Jacobello and Pietro Paolo dalle Masegne between 1396-1403, rebuilt 1545-1547 with an interior by Giulio Romano, and now adorned with a baroque facade,

The printer Venturino Ruffinelli, who had been printing at Venice since 1530, and from 1534-1539 in partnership with Giovanni Padovino, received from Cardinal Ercole Gonzaga permission to print at Mantua in November, 1543. Rhodes enumerates twenty-nine of his Mantuan imprints; the last, his most beautiful book, was Bertani's commentary on Vitruvius featuring an engraved frontispiece by Giorgio Ghisi (1558).

Venturino Ruffinelli did not print any other service books at Mantua, at least under his own name, however about 1558 his press printed in quarto Cardinal Ercole Gonzaga's Constitutioni per la Chiesa Cathedrali di Mantoua.

Reference: D.E. Rhodes, "A Bibliography of Mantua. III: Venturino Ruffinelli 1544-1558", in *La Bibliofilia* 58(1956), p.175, no.28 (locates a single copy in the Biblioteca Comunale, Mantua); no copy reported to the National Union Catalog, no copy in British Library catalogue

[34] METASTASIO (Pietro Antonio Domenico Buonaventura)

Alcide al Bivio. Festa teatrale da rappresentarsi in musica per le felicissime nozze delle LL.AA.RR. L'Arciduca Giuseppe d'Austria & la principessa Isabella di Borbone. Per comando degli augustissimi regnanti.

Vienna, Widow and Sons of Johann van Ghelen, 1760

Quarto, (32)ff. signed \*<sup>4</sup> A-G<sup>4</sup>, unpaginated; letterpress half-title, engraved frontispiece and engraved title included in registration; with 21 engraved vignettes and initials printed with the text.

Ink stamps of the imperial music library, Vienna (repeated on blank verso). Spine worn, otherwise a very good copy. In a contemporary binding of red silk over paper boards; gilt edges. £ 1950

The libretto of a one-act opera written for the marriage of the crown prince Joseph to Isabella of Bourbon, and first performed on 8 October, 1760, in the Grosse Redoutensaal of the Hofburg. The music was composed by Johann Adolf Hasse (separately printed in 1763).

The choreography of this festa teatrale is credited to the famous Gaspero Angiolini (1731-1803), ballet master at the Viennese court in succession to Hilverding. Joseph Chamant (1699-1768) designed the scenes, Giovanni Maria Quaglio invented the apparato festivo, and Pietro Rizzione and Gabriele du Clos built theatrical machines. The premiere was staged, but a revival was sung seated with the parts held in the hands of the singers and without costumes (The New Groves, VIII, p.284). Other



revivals were at Copenhagen in 1774, Leipzig in 1777, Vienna in 1781, and for the centenary of Hasse's death at Dresden in 1883. The libretto was also set to music by Nicola Conforto (performed at Madrid, 1765), Giovanni Paisiello (St. Petersburg, 1790), and Vincenzo Righini (Mainz, 1790). The libretto was subsequently printed at Ulm, Vienna & Florence, Milan, Naples, Rome, and Madrid.

This is an attractive specimen of Viennese book production, featuring a frontispiece engraved by Anton Tischler (1721-?1780) after a design by the Roman painter Gregorio Guglielmi (cited by Thieme-Becker, XV, p.255). The title-page was engraved by Jakob Matthias Schmutzer (1733-1811) and the numerous fine initials, head- and tail-pieces are by Tischler and Mansfeld.

References: Claudio Sartori, *I Libretti italiani a stampa dalle origine al 1800* (1990), p.64; O.G.T. Sonneck, *Catalogue of opera librettos printed before 1800* [in U.S. Library of Congress] (1914), p.53; only one copy (IEN) reported to the National Union Catalog & Supplement (volume 733, p.26)

[35] NORIS (Matteo)

*L'Odio e L'Amore*. Drama. Da Rappresentarsi nel Regio Teatro d' Hay-Market. Per L'Accademia Reale di Musica. Anticamente scritto da Matteo Noris, e tutto nuovamente ricomposto & in parte alterato da Paolo Antonio Rolli [parallel Italian text and English translation, with a few omissions].

London, Thomas Wood, 1721

Octavo, (44)ff. signed A<sup>4</sup> 2 A<sup>4</sup> B-E<sup>8</sup> F<sup>4</sup>, paginated 1-87 (1); woodcut ornaments.

Inkstamp of Ernst-August-Fideicommiss-Bibliothek on verso of half-title. In a contemporary red morocco binding, gilt stamp on covers of King George I of Great Britain enclosed by border of foliate ornaments, gilt back; edges gilt. £ 2250

The libretto of the opera "Cyrus; or Odio & Amore", first performed in the King's Theatre on 20th May, 1721, with the famous alto castrato Francesco Bernardi, called Senesino, in the role of Ciro, and the sopranos Margherita Durastanti and Anastasia Robinson in the roles of Tomiri and Telesia. The music was composed by Giovanni Battista Bononcini, composer for the Royal Academy of Music in the years 1720-1722. The opera received seven further performances in the same season and was revived for six performances in 1722; see *The London Stage 1660-1800*, ed. E.L. Avery (Carbondale 1960), II, p.630ff. In 1724 it was revived at Brunswick, for the carnival, and was performed also at Wolfenbüttel that year (*Katalog der Herzog August Bibliothek, Wolfenbüttel, Libretti, Frankfurt am Main 1970*, no.1162).

The opera is a free adaptation by Paolo Antonio Rolli of a work by the librettist Matteo Noris which had its first performance at Venice in 1703, with music by C.A. Polarolo. Paolo Rolli (1687-1765) was a prominent figure in the Italian circle in London. The son of an architect, fellow student of Metastasio, he arrived in London in 1715 where he found employment teaching Italian to noble families. In 1719 he was appointed Italian Secretary to the Royal Academy of Music, for which he wrote at least ten librettos. He remained in England for twenty-nine years; among his publications are a translation into Italian of *Paradise Lost* (1729-1735), books of poems, and translations of classical authors.

The heraldic insignia of King George I on our binding is impressed by a stamp apparently identical to one used on a Book of Prayer bound about 1715; see G.D. Hobson, *English Bindings 1490-1940 in the Library of J.R. Abbey* (London 1940), 73. Either the same stamp or a very close variant appears on a book bound for George II (reproduced by Davenport, *Royal English Bookbindings*, London 1896, fig.24).

Reference: National Union Catalog, volume 426, p.57 (Folger Library copy only, however the ESTC locates copies also at Trinity College, University of Michigan, and Library Company of Philadelphia)

[36] PERRAULT (Charles)

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

Paris, Antoine Dezallier, 1696-1700

Two volumes, folio, I: (57)ff. signed a<sup>4</sup> A-Z<sup>2</sup> Aa-Bb<sup>2</sup> and three leaves outside the registration (index, biographies of Arnaud & Pascal), paginated (8) 1-100 (6); plus engraved frontispiece, author's portrait, series of 50 engraved portraits as<sub>2</sub> called for by<sub>2</sub> index and two additional portraits (see below). II: (54)ff. signed a<sup>2</sup> A-Z<sup>2</sup> Aa-Cc<sup>2</sup> and paginated (4) 1-102 (2), plus series of 50 engraved portraits.

Letterpress exlibris of M. Le Bon. G. De Joigny; engraved exlibris of Bibliotheque Bastide de la Pomme; a third exlibris removed. Bindings lightly rubbed and chipped at head and foot, corners abraded, but internally in very good state of preservation. Uniformly bound in contemporary calf, backs decorated in gilt. £ 1650

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

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

The portraits were engraved by Gerard Edelinck (1640-1707), Jacques Lubin (1637-1695), Pierre van Schuppen (1627-1702), Louis Simmoneau (1654-1727), Claude Duflos (1665-1727), and Robert Nanteuil (?1623-1698). Edelinck's allegorical frontispiece featuring numerous, identifiable portraits is the subject of an article by V. Mariskina, in *Soobschenija, Hermitage* 44(1979), pp.11-12; for Edelinck's other engravings, see the *Inventaire du fond francais: Graveurs du XVIIe siecle* (Paris 1961), pp.40, 49-51, nos.156-175. Robert Nanteuil's portrait of Pierre Lallement is described by Petitjean & Wickert, *Catalogue de l'oeuvre grave de Robert Nanteuil* (Paris 1928), I, pp.212-213. The volume is decorated by a title-vignette and cul-de-lampe engraved by Sebastien Leclerc.

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

Reference: Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Fb25

[37] [ANONYMOUS]

Pickelhärings Hochzeit. Oder: Der lustig-singende Harlequin, Sammt einem Anhang von seinen Tafel-Liedern.

"Gedruckt zu Frölichshaussen, 1794"

Octavo, (16)ff. signed A-B<sup>8</sup>, paginated 1-35 (1); woodcut on title-page (85x58mm), woodcut ornament at end (basket of flowers).

Engraved exlibris with heraldic insignia and initials A.D.v:O. Ink stamp on title-page (repeated) of Joseph Kürschner. Bound in contemporary paper wrappers. £ 1450

A verse drama featuring the comic character Pickelhäring, a German derivative of Harlequin who often is employed as his on-stage rival, commenting on the action and extemporizing gags. The drama is occasionally ascribed to Christian Reutter (1665-after 1712), the putative author of Harlequins Hochzeit-Schmauss, and related to Goethe's Hanswursts Hochzeit; see further, Günther Hansen, *Formen der Commedia dell'Arte in Deutschland* (Emsdetten 1984), pp.42-45.

The first edition may be the one issued without place or date of printing, recorded by Karl Goedecke, *Grundriss zur Geschichte der deutschen Dichtung*, second edition (Dresden 1887), III, p.373, but otherwise unknown. Two editions with the fictitious imprints "Gedruckt zu Frölichshaussen", dated respectively 1752 and 1794, are also recorded, both apparently surviving in unique copies. The Frölichshaussen editions feature the same title-page woodcut, based on Callot's Zanni or Jean Potage engraving, in which he is shown wearing a characteristic loose-fitting two-piece outfit, a short cape and a battered hat with two feathers. This woodcut has been reproduced by Heinz Kindermann, *Theatergeschichte Europas*, III: *Das Theater des Barockzeit* (Salzburg 1959), p.367.

A facsimile of the sole surviving copy of the 1752 edition was published in 1907 by Georg Witkowski and Wilhelm Baensch for the Gesellschaft der Bibliophilen of Leipzig. Witkowski returned to the bibliography of Pickelhärings Hochzeit in "Kleines Rätsel für Bibliophilen," in *Philobiblon* 8(1935), pp.423-424. Here, describing and reproducing the title-page of our copy, he argues that the actual date of its issue is 1754, and that the date "1794" on the title-page is a misprint.

Reference: Hayn & Gotendorf, *Bibliotheca Germanorum Erotica & Curiosa*, third edition (Munich 1912), VI, 192

[38] [ANONYMOUS]

Pitture del Salone imperiale del Palazzo di Firenze. Si aggiungono le pitture del Salone e cortile delle imperiale ville della Petraia e del Poggio a Caino. Opere di vari celebri pittore fiorentini in tavole XXVI. Date ora la prima volte in luce.

Florence, Giuseppe Allegrini, 1751

Large folio (720x485mm), suite of engraved title-page, dedication plate, and 26 engravings numbered (as always) 1-12, 1-6, 1-4 7-10, of which 18 are full-page (circa 610x250mm) and 8 double-page (circa 600x630mm); plus leaf of letterpress text.

Unimportant wormtrack through title and following few leaves, otherwise a well-preserved copy. Bound in contemporary Italian half-morocco, green morocco lettering-piece on front cover. £ 3200

First publication of these reproductions of frescoes executed in the Palazzo Pitti, Villa Medicea della Petraia, and Villa Poggio Imperiale, by four major Tuscan masters of the Baroque: Giovanni Manozzi, called Giovanni di San Giovanni (1592-1636), Francesco Montelatici, called Cecco Bravo (1607-1671), Francesco Furini (circa 1600-1646), and Baldassare Franceschini, called Il Volterrano (1611-1689), and a lesser artist, Ottavio Vannini. Also depicted are frescoes executed in the previous century by Franciabigio and Alessandro Allori.

The first series of engravings (plates 1-12) reproduce the frescoes in the eastern

wing of the Pitti palace, added in 1634, now part of the Museo degli Argenti. The programme, devised by Giovanni da San Giovanni, is the Destruction of Classical Culture by Time and its relocation under the patronage of Lorenzo the Magnificent in Florence, and includes incidents in the life of Lorenzo, and the defeat of the barbarian Muslims by Florentine sea power. Giovanni da San Giovanni commenced work in May 1635; after his death in December 1636, Cecco Bravo, Francesco Furini, and Ottavio Vannini completed the cycle, often departing from the original programme: see Malcolm Campbell, "The original program of the Salone di Giovanni da San Giovanni," in *Antichita viva* 15(July-August 1976), pp.3-25.

The second series of engravings (plates 1-6) reproduce frescoes on the walls of the courtyard at La Petraia executed by Il Volterrano under a commission obtained in 1636 from Lorenzo de Medici; see further on this important cycle, M. Winner, "Volterranos Fresken in der Villa della Petraia," in *Mitteilungen des kunsthistorischen Instituts in Florenz* 10(1963), pp.219-252.

The last suite of engravings reproduces the frescoes at the Florentine Villa Poggio Imperiale. The cycle in the great salon was begun by Andrea del Sarto, Franciabigio, and Pontormo, and completed about 1582 by Alessandro Allori. Plate 2 reproduces Franciabigio's mural surface "The Triumph of Cicero" while plates 1, 3, and 4 reproduce frescoes by Alessandro Allori. The other plates of the suite reproduce frescoes elsewhere at the villa executed by Il Volterrano. Plates 5-6 never were published.

The frescoes were drawn for the engravers by Giovanni Elias Morghen with the exception of two in the last series, drawn by Tommaso Gentile, and the frontispiece and dedication, both drawn by Giuseppe Zocchi. A dozen engravers participated in the work, of whom Carlo Gregori, Giuliano Giampiccoli, G.M. Preissler, Antonio Faldoni, Philip Andreas Kilian, and G.G. Seuter, are best-known.

This edition is rare, one copy only being located in the census of American libraries (National Union Catalog, volume 460, p.289). No copy is in the British Library. The second edition published in 1766 is the one recorded in the *Katalog der Ornamentstichsammlung*, Berlin (1939), 4104, and by Cicognara 3441.

[39] POLIDORO DA CARAVAGGIO (Polidoro Caldara)

[Suite of six etchings of facade paintings by Giovanni Battista Gallestruzzi after Polidoro da Caravaggio.]

[No place or publisher indicated; Rome, circa 1660]

Suite of six numbered prints, 115x125 to 115x170mm (platemarks) struck off on sheets of unwatermarked paper, margins of 20 to 30mm around the etchings. Prints 4 and 6 are in second state (of two); the others in their only state.

In very good condition, tipped onto Ingres paper, preserved in a paper wallet. £ 475

A suite of etchings reproducing *chiaroscuro* painted by Polidoro da Caravaggio on the facade of the Palazzo Milesi, via della Maschera d'Oro, Rome. These paintings were much admired and copied by artists visiting Rome, who found them a rich mine of iconography; see Lanfranco Rovelli, *Polidoro Caldara da Caravaggio* (Bergamo 1978), nos.668-774, for reproductions of drawings by (among others) Rubens, Cherubino Alberti, and Stefano della Bella. Only the slightest tracings of the paintings can be distinguished today.

The subjects of the six prints are: The Castration of Uranus, Rape of the Sabine Women, Lycurgus and Numa Pompilius giving the Laws to the Romans, The Soldiers of Cyrus tearing apart the army of Spargabise, Return of Darius at the feet of Alexander, and Two Senators speaking to the vanquished kings.

The etcher, Giovanni Battista Gallestruzzi (1618-after 1677), was a Florentine, a pupil of Francesco Furini, who entered the Accademia di San Luca in 1652. He

worked primarily after ancient bas-reliefs or after the works of other painters, especially Polidoro. His prints enjoyed wide circulation, those of the Palazzo Milesi even being employed as models for a Delft service of seventy-two pieces manufactured by Jacob Wemmersz for Duke Georg von Braunschweig-Celle-Lüneberg in the 1660s.

References: The Illustrated Bartsch, 46: Italian Masters of the Seventeenth Century: Commentary, by Paolo Bellini (New York 1985), pp.156-158; Katalog der Ornamentstichsammlung, Berlin (1939), 4171/2

[40] RENI (Guido)

Angoli dipinti a fresco da Guido Reni nella loggia contigua al giardino del Palazzo dell' Ecc.mo Sig.r Duca Mazarino nel Monte Quirinale.

Rome, Domenico de Rossi, [undated; circa 1690]

Suite of title and ten numbered plates, 260x180mm (trimmed outside platemarks); the prints in window mounts.

Small defect in blank margin of plate 9, otherwise in very good state of preservation. Bound in old calf-backed boards. £ 2200

A suite of engravings reproducing fresco decorations executed by Guido Reni in the spandrels of the Casino Patriarcha Biondo, a garden loggia of the Palazzo Mazzarino (now Palazzo Rospigliosi-Pallavicini), the palace that Cardinal Scipione Borghese developed on the Quirinal Hill. On the ceiling of another garden casino Reni subsequently painted his famous "Aurora": that fresco has attracted the burin of no fewer than nine reproductive engravers, whereas the present decorations are known only by this series of prints (Guido Reni und das Reproduktionsstich, exhibition catalogue by Veronika Birke, Albertina, Vienna 1988, p.61).

Reni's decorations comprise ten pairs of putti playing around pots of lilies, carnations, gladioli, irises, and mezereon plants. They were executed in 1611-1612, evidently under the direction of Paul Brill who had the commission to decorate the loggia. Brill painted landscapes in the lunettes and either he or Agostino Tassi painted the Pergola with birds and flowers. The frescoes were re-discovered in recent times and attributed with the help of these prints; see Robert Eisler, "An unknown fresco work by Guido Reni," in The Burlington Magazine 7(1905), pp.313-323, and D. Stephen Pepper, Guido Reni. A complete catalogue of his works (Oxford 1984), no.36 (plates 57-58), citing other important literature by Federico Zeri (1959) and Howard Hibbard (1964, 1965).

The prints are traditionally attributed to Carlo Cesi, a pupil of Pietro da Cortona, born in 1626 and a younger contemporary of Guido Reni. Unique early impressions of the series preserved in Amsterdam, however, are inscribed "Petrus Antonius Cotta sculp", and so it seems they are the work of that unfamiliar engraver. In later impressions Cotta's name is erased and the address of the publisher Domenico de' Rossi is added; see further, The Illustrated Bartsch, 47: Italian Masters of the Seventeenth Century: Commentary, by Paolo Bellini (New York 1987), pp.102-106.

Reference: Le Blanc, Manuel de l'amateur d'estampes (1850), I, p.625, nos.81-91

[41] RONDINELLI (Giovanni)

Relazione sopra lo stato antico e moderno della città di Arezzo ... Illustrate con note, e corredata con l'aggiunta di due racconti.

Arezzo, Michele Bellotti, 1755

Octavo, (124)ff. signed A-P<sup>8</sup> Q<sup>4</sup> and paginated 1-248; woodcut ornament on title-page, initials.

Engraved exlibris of Ignatius Döllinger; printed label of Keith Andrews, Edinburgh. Occasional insignificant spotting, otherwise a very good, uncut copy. Bound in contemporary cartonnage.

£ 375

First edition of Rondinelli's description of Arezzo (pp.7-107), written in 1583 and the earliest surviving guide to the town, providing substantial accounts of its churches and artworks. It was edited from a manuscript in the possession of the Redi family by the publisher, Michele Bellotti, who furnished it with elaborate notes. In one of these Andrea Cesalpino is credited with discovering the circulation of the blood (pp.105-107).

Also printed are Arcangelo Visdomini's historical chronicle of events in Arezzo, 1499-1502, which Bellotti prepared from various manuscripts, and a chronicle of the Aretine rebellion of 1529, printed from another Redi manuscript without naming the author, who is Guasparri Spadari (cf. E. Cochrane, *Historians and Historiography in the Italian Renaissance*, Chicago 1981, p.542).

References: Cicognara 4161; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 3180; J. Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz (1964), p.590; Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881-1886), 158; D. Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, 256

[42] [ROST, Johann Leonard]

Mathematischer Lust- und Nutz-Garten. Darinnen das Nothwendigste von der Arithmetica Vulgari, Decimali und Sexagesimali; Dessgleichen von der Geometrie, Trigonometrie, Longimetrie und Planimetrie; oder vom Feldmessen; Sammt einer Anleitung zur Perspectiv; wie sie in des Herrn Desargues Anfangs-Gründen, auf eine leichte Art mit dem perspectivischen Maastabe enthalten; auch ein Zusatz von horizontal und sphaerischen Plafonds Zeichnungen, mit einer Nachricht von Anamorphotischen Figuren anzutreffen ist.

Nuremberg, Lorentz Bieling for Johann Christoph Weigel, 1724

Octavo, (144)ff. signed )( <sup>4</sup>A-R<sup>8</sup> S<sup>4</sup>, paginated (8) 1-262 (18); plus 22 full-page (150x85mm) and 1 double-page (145x190mm) numbered plates; double-page title printed in red & black.

Ownership inscription of A.B. Dettlingen on page 262 and lower pastedown. Exlibris of Paul Scherrer-Bylund. Corner of text lightly waterstained, otherwise in good condition. Bound in contemporary vellum.

£ 625

First edition of this rare mathematics textbook, a systematic exposition of basic procedures set out as a series of specimen problems of the peculiarly "academic" kind which has not essentially changed over the centuries.

Included in the first section on arithmetical calculation are discussions of calculus (pages 44-69), logarithms and Rule of Three (pages 143-152). The section on geometry embraces techniques of surveying lengths and height based on simple concepts of triangulation (pages 195-204), and discusses instruments of mensuration. In the section on perspective, the author discusses and illustrates anamorphosis in cylindrical and polygonal mirrors, whereby distorted forms are returned to normal by the laws of reflection. The last, folding plate shows cylindrical anamorphosis of a skull. Other plates illustrate illusionistic projection of perspective onto irregular surfaces, such as ceilings and vaults, and one is a stick figure in a box of interior space, adapted

from Bosse's Maniere Universelle.

The foreword is signed S.R. which has led some cataloguers to presume that Rost (1686-1727) was assisted in this work by Johann Jakob Schübler (1689-1742). Heinsius recorded erroneously an edition of 1715; a second edition appeared in 1745.

References: G. Dünhaupt, *Bibliographisches Handbuch der Barockliteratur* (Stuttgart 1970), p.1638; Hugo Grosse, *Historische Rechenbücher des 16. und 17. Jahrhunderts* (Leipzig 1901), p.77 (locates three copies); two copies located by the National Union Catalog and Supplement (volume 505, p.600), no copy in the British Library

[43] RUTA (Clemente)

Guida ed esatta notizia a forastieri delle piu eccellenti pitture che sono in molte chiese della citta di Parma.

Parma, Stamperia del Gozzi, [1739]

Octavo, (48)ff. signed \*<sup>6</sup> A-C<sup>12</sup> D<sup>6</sup>, paginated 1-12, 1-84.

Exlibris of Keith Andrews, Edinburgh. Light waterstain in lower margins, otherwise in very good state of preservation. Bound in 19th-century paper wrappers. £ 450

Rare first edition of the earliest guidebook to the paintings then preserved in Parmesan churches, compiled by a local painter, Clemente Ruta (1685-1767), who dedicates it to Monsignor Camillo Marazzani, bishop of Parma. In 1718-1721 Ruta was employed in the Oratorio della Concezione in Parma and later in the Oratorio of S. Tiburzio, before departing Parma in 1744 for Naples (Thieme-Becker XXIX, pp.237-238).

A second edition was published at Parma in 1752; posthumous editions were printed at Milan in 1780 (enlarged by a biography of Correggio) and at Lucca, without date (probably 1792).

References: Cicognara 4295; Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), 2844; Schlosser-Magnino, *La Letteratura artistica in Italia*, ed. O. Kurz (1964), pp.547, 576; National Union Catalog, volume 512, p.43 (Library of Congress only, no copies added in Supplement)

[44] [SAINT-GLAS (Pierre de)]

Billets en vers de M. de Saint-Ussans [pseudonym].

Paris, Widow of Claude Thiboust & Pierre Esclassan, 1688

Duodecimo, (186)ff. signed a<sup>8</sup> e<sup>4</sup> A-Z<sup>6</sup> Aa-Dd<sup>6</sup> A<sup>8</sup> B<sup>4</sup> and paginated (24) 1-324 (24); nine engraved emblems (circa 70x75mm) and one full-page engraving printed with the text.

Joints of the binding beginning to crack, otherwise in very good state of preservation. In a contemporary calf binding, back decorated in gilt. £ 650

First printing of a collection of largely facetious verse, addressed to various royal counselors and physicians, socialites, Corneille, Racine, Helvetius, etc., and to a large number of anonymous ladies, married and unmarried, whose identities the author conceals by strings of asterisks. One billet (pp.164-166) is addressed to Prince George de Radziwil on the occasion of his solving an algebraic problem.

Printed with the text are nine emblems engraved by Johann Hainzelmann (1641-?1693/1700), a native of Augsburg, who abjured his Lutheran upbringing, moved

to Paris in 1677, and by 1687 had become graveur du roi. One of these devises envoyees was designed for the troupe of Italian comedians in Paris (an orange tree in a pot beneath a burning sun, the motto being "Sole propitio val svollo proprio"); another is for Monsieur Payelle, "avocat au Parlement & en tous les Conseils du Roy"; and the remainder are for anonymous individuals. See further on these engravings, Hollstein, *German Etchings Engravings Woodcuts*, XIIA (Amsterdam 1983), p.128, nos.60-69; and *Inventaire du fonds francais: Graveurs du XVIIe siecle* (Paris 1968), p.208, no.62.

The edition was issued under at least three different imprints: (1) by the Widow of Claude Thiboust & Pierre Esclassan; (2) by Jean Cousson for Jean Guigard & Hilaire Foucault (Folger Library copy); and (3) by G. de Luynes (copy in Bibliotheque nationale, Paris). There was a further issue, under the new title *Billets gallants*, in 1696 (copy in British Library).

References: Landwehr, *Romanic Emblem Books* (Utrecht 1976), 676; Praz, *Studies in Seventeenth-century Imagery* (Rome 1964), pp.485-486; *Emblem Books in Princeton University Library* (1984), 683 (Thiboust & Esclassan imprint); *STC of Emblem Books in the Stirling Maxwell Collection of Glasgow University* (Aldershot 1988), 1452 (Thiboust and Esclassan imprint); three copies reported to the National Union Catalog, volume 514, p.511 (other imprints)

[45] SCAMOZZI (Vincenzo)

*Oeuvres d'Architecture* [translated by Samuel Du Ry and Augustin Charles D'Aviler].

Leiden, Pieter van der Aa, 1713

Folio, (147)ff. signed \*<sup>2</sup> \*\*<sup>2</sup> \*\*<sup>4</sup> A<sup>4</sup> (-A4, cancelled) B-H<sup>4</sup> I<sup>6</sup> K<sup>2</sup> L-M<sup>4</sup> N<sup>6</sup> O<sup>4</sup> P<sup>2</sup> Q-Z<sup>4</sup> Aa-Ll<sup>4</sup> Mm<sup>2</sup> Nn<sup>2</sup>, paginated (16) 1-276 (conjugate folios N1+N6 numbered as two rather than as four pages); engraved frontispiece (folio \*1), title-page printed in red & black (folio \*2), 43 woodcut and 40 engravings included in pagination (of which three are double-page and the rest mostly full-page illustrations), plus 24 inserted engraved plates (of which three are double-page and the others full-page).

Engraved exlibris of Thomas Brand. A few leaves stained in lower margin, otherwise a good, crisp copy. Bound in contemporary polished calf, back gilt. £ 1650

A new translation by the engineer Samuel Du Ry of a Dutch epitome of Scamozzi's *Idea dell' architettura universale*, issued by the engraver-publishers Cornelis I and Dancker Danckerts between 1640 and 1661, to which is now added the architect D'Aviler's translation of the sixth book on the Orders (pp.98-257). D'Aviler's translation had been first printed at Paris in 1685.

The edition features illustrations from a variety of sources. Forty-three woodcuts are printed from blocks prepared for the original edition, Venice 1615. These blocks had been purchased in 1616 from Vincenzo Scamozzi's heirs by the printmaker and artdealer Justus Sadeler, and were bought subsequently by Frederic de Wit; see Philippe Senechal, "Justus Sadeler: print publisher and art dealer in early seicento Venice," in *Print Quarterly* 7(1990), pp.27-28.

Forty engravings derive from the various Danckerts editions of the Dutch epitome. The series of twenty-four plates by Pieter Sluiter and Jacobus Baptist after Jan Goeree, depicting the Colosseum, Theater of Marcellus, Pantheon, Hadrian's Tomb, and other prominent Roman monuments, shown as they were in their glory and the pathetic ruin they had fallen into during modern times, appeared originally in Graevius' *Thesaurus Antiquitatum Romanorum*, volume three (1696).

Reference: *Katalog der Ornamentstichsammlung*, Berlin (1939), 2608; Cicognara 655; no copy in Fowler catalogue



## [46] SENESE (Alessandro)

Il vero maneggio di spada.

Bologna, Heirs of Vittorio Benacci, 1660

Folio, (58)ff. signed a-b<sup>4</sup> A-L<sup>4</sup> M<sup>6</sup> and paginated (16) 1-70 (i.e. 98, some pages omitted in the numeration) and two unnumbered pages (address Al Lettore); engraved title-page included in registration as folio a1 and 14 engravings (circa 120x275mm, platemarks) printed with the text.

Unidentified exlibris: Rolle. Joints weakening, otherwise in fine state of preservation. In an 18th-century French mottled calf binding, coloured edges. £ 3850

Only edition of "The True Management of the Sword", illustrated by a series of fourteen fine engravings by Giuseppe Maria Mitelli (1634-1718), the talented Bolognese painter and printmaker (A. Bertarelli, *Le incisioni di G.M. Mitelli*, 1940, nos. 81-95).

The book is rare and has long been esteemed by collectors of illustrated books and of fencing manuals particularly, with copies realizing high prices in the Jacopo Gelli sale (Rome 1912, lot 335), Garcia Donnell sale (Paris 1926, lot 83), and in the Libreria Vinciana's *Autori italiani del '600* (Milan 1948), 310. No copy is in the British Library and only the Harvard and New York Public Library copies were reported to the National Union Catalog and Supplement (volume 538, p. 309).

The text is not wholly original, but adapts the principles of Fabris and Giganti to the new, lighter rapier. The author recommends a fight where the combatants move up and down a straight line, rather than circle round one another. His first chapter is a glossary of terms; then follow discussions of the "giuoco lungo" (fencing at long distance), "giuocco perfetto" (delivering a thrust without meeting the adversary's blade), and "giuocco corto" (fencing within measure, which the author disapproves of as being uncertain). He teaches a new guard, in which the left knee is bent and the right knee kept straight, and he extolls one universal parry, a heavy sweep; see further, Egerton Castle, *Schools and Masters of Fence* (London 1885), pp. 131-132; and Jacopo Gelli, *L'Arte dell' armi in italia* (Bergamo 1906), pp. 139-140, reproducing four prints.

References: Gelli, *Bibliografia generale della scherma* (Milan 1895), 179; A. Vigeant, *La Bibliographie de l'escrime* (Paris 1882), 123; Katalog der Lipperheideschen Kostumbibliothek (Berlin 1965), Td28

## [47] THETI (Carlo)

Discorsi di fortificationi.

Rome, Giulio Accolto, 1569

Quarto, (30)ff. signed A-F<sup>4</sup> G<sup>6</sup>, foliated 1-30; woodcut imperial insignia on title-page, numerous woodcut diagrams printed with the text, and printer's device on final leaf.

Apart from a few faint spots on title-page, in very good state of preservation. In a modern quarter-vellum binding. £ 1200

Rare first edition of this treatise on fortifications by a Neapolitan engineer, born in 1529, died about 1589. It was compiled to advertise his knowledge and specialized skill to interested kings and potentates, but published without the author's permission while still incomplete - or so Theti claims in the preface to the 1575 edition. The treatise was twice rewritten and in its final version (Venice 1589) comprises eight books.

For Theti's career and bibliographical details of his treatise, see Carlo Promis, *Biografie di Ingegneri militari italiani dal secolo XIV alla meta del XVIII* (Turin 1874), pp.527-532, and Pietro Manzi, *Carlo Theti da Nola ingegnere militare del sec. XVI* (Rome 1961).

References: J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in *Les Traites d'architecture de la Renaissance* (Paris 1988), p.500; Cockle, *Bibliography of Military Books* (London 1900), no.776; Ascarelli, *Le Cinquecentine romane: Censimento delle edizioni romane del XVI secolo* (Milan 1972), p.283; four copies reported to the National Union Catalog & Supplement (volume 589, p.503)

[48] VILLE (Antoine de)

Les fortifications, contenant la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient; comme aussi les Ponts, passages, entrees de riuieres, ports de mer ... Le tout a la moderne, comme il se pratique dans les meilleures Places de l'Europe, demonstre & calcule par les Sinus & Logarithmes.

Lyon, Irene Barlet, 1628

Folio, (232)ff. signed a<sup>4</sup> e<sup>2</sup> A-Z<sup>4</sup> (-D2, Z4, cancelled) AA-ZZ<sup>4</sup> AAA-LLL<sup>4</sup> and paginated (12) 1-26, 29-76 (2) 77-176, 179-441 (13); engraved title, author's portrait and 43 full-page engravings included in both registration and pagination, plus 10 double-page engravings (all the text illustrations numbered 1-53, with no.28 bound at page 26).

Engraved exlibris: Bibliotheque de M.r de Merlet, Marechalle de Camp. Occasional light spotting and waterstaining, but generally in good state of preservation with superior impressions of the plates. In a contemporary calf binding (joints and back restored). £ 3850

First edition of a complete manual of the military art, teaching Spanish and Italian methods of constructing, attacking and defending fortifications, rather than the Dutch science represented by Marolois. It became a classic among the military engineers of France. The sheets of this first edition were re-issued in 1629 and the work was reprinted at Paris in 1636 and 1666, at Lyon in 1640 and 1641, at Amsterdam in 1672 and 1675, and in German translation at Oppenheim in 1640, Amsterdam in 1676, and Frankfurt in 1685 (A. Biral, P. Morachiello & A. Manni, *Immagini dell' ingegnere tra quattro e settecento: repertorio bibliografico*, Milan 1985, pp.58, 167-169).

The author was born at Toulouse in 1596 and served in the "Chevaulegers du Roi" at Clerac, Montaubon, and Negre-Pelisse. He was in Holland in 1624, in Piedmont in 1625, in Greece and Turkey in 1627. In 1636 he was at the Siege of Corbie and in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Marechal de Camp. He wrote an account in Latin of the Siege of Corbie and an account of the Siege of Hesdin in French. After 1648 De Ville was in charge of fortifying the cities ceded to France by the Spanish; he died about 1674.

De Ville claims that he had written nothing except what he or his brother had seen or done; but as he was only 32 when he published his book, and was only 21 when he began it, a good deal had to be borrowed from other writers. His discussions of the construction of ramparts and on flanking fire, however, contain much that is original; see R. Blomfield, *Sebastien le Prestre de Vaubon* (London 1938), pp.32-34, and further, J.F. Pernot, "Un aspect peu connu de l'oeuvre d'Antoine de Ville," in *Revue Historique des Armees* 5(1978), pp.29-59.

De Ville was a proficient engraver and he drew and engraved himself the title-page and fifty-three text illustrations; see R. Mesuret, *L'Estampe Toulousaine: Les graveurs en taille-douce de 1600 a 1800* (Toulouse 1952), p.59, and pl.VII. The

plates incorporate landscape views and otherwise remind of Odoardo Fialetti's remarkable series of 48 etchings in Francesco Tensini's *La fortificazione* (1624). De Ville's portrait was engraved by Jerome David after the painting by Artemisia Gentileschi; cf. *Inventaire du fonds français: Graveurs du XVIIe siècle*, III (Paris 1954), p.373, no.252.

This first edition seems to be rare, for no copy is in the British Library and just one copy (and that of the 1629 reissue) was reported to the National Union Catalog and Supplement (at Michigan University; volume 141, p.641). Cockle, *Bibliography of Military Books* (London 1900), 831, describes the editions of 1640 and 1641 only.

References: J. Duportal, *Contribution au catalogue des livres a figures du XVIIe siècle* (1910), 599; *Venezia e la difesa del Levante da Lepanto a Candia 1570-1670*, exhibition catalogue, Venice 1986, no.235 (1629 reissue); J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in *Les Traites d'architecture de la Renaissance* (Paris 1988), p.501

[49] [WOELFER (August Marius)]

Architektonisch-mythologische Kunst-Sammlung; ein Modell und Taschenbuch für Stein- und Bildhauer, Töpfer, Gürtler, und Eisengiesser; so wie auch für Tüncher und Strukturer.

Gotha, "Im lithographisch-technischen Institute," 1829

Quasi-octavo (138x130mm), suite of 34 double-page lithographs, comprising frontispiece/ title-page, and 33 numbered plates, each 260x138mm with blank verso.

Exlibris of Paul Scherrer-Bylund. In very good state of preservation. Original publisher's pink paper wrapper, covers decorated by reproductions of classical urns (spine slightly abraded); preserved in a modern paper wallet. £ 475

First edition of an album of designs for builders and decorators, progressing from the classical Orders, designs of capitals and architectural ornament, then examples of arabesque and mythological ornament, and finally specimen gravestones, ovens, cups, vases, clockcases, etc. A second edition was published at Leipzig in 1837.

The author, born in 1781, became Ingenieur für Land- und Wasserbauten to the dukes of Saxony, Provincial Geometer, and teacher in the Kunst- und Bau-Handwerksschule in Gotha. He published at least twenty books, mostly practical handbooks on surveying or building, or designs for craftsmen, all now exceptionally rare. The present work is not in the *Katalog der Ornamentstichsammlung Berlin* (1939), and no copy is recorded in the National Union Catalog, or British Library catalogue.

References: Andreas Schmidt, *Anhalt'sches Schriftsteller-Lexikon* (1830), pp.456-459; *Gesamtverzeichnis des deutschsprachigen Schrifttums 1700-1910* (1983), vol. 158, p.63

[50] ZANCHI (Giovanni Battista Bonadio de')

Del modo di fortificar le citta.

Venice, Domenico Nicolini & Cornelio dei Nicolini da Sabbio, 1560

Quarto, (32)ff. signed A-H<sup>4</sup>, paginated 1-63 (1); woodcut portrait of the author on title-page, five full-page and three smaller woodcuts printed with text, and woodcut initials and ornament.

Exlibris of Mark Dineley. Old ink ownership stamp on title-page. Stained in fore-margin, otherwise in good state of preservation. Modern vellum binding. £ 925

A treatise neatly summarizing the major problems of fortification by a military engineer (1515-1586) employed by the Venetian Republic. First printed in 1554, it was the first specialized work on fortification to be published in Italy, and after Dürer's *Etliche underricht, zu befestigung der Stett, Schloss, und flecken* (Nuremberg 1527) the earliest in Europe. The text was reprinted or re-issued in 1556, 1560, and 1601, and was widely difused through piracy. It was published in French as *La maniere de fortifier villes, chasteaux, et faire autres lieux forts* (Lyon 1556) by a translator, Francois de la Treille, who presented himself as the author. Three years later, via what was basically a translation of La Treille's text, it passed into English as Robert Corneweyle's *The manner of fortification* (British Museum Add. Ms 28030), and later was also incorporated in Peter Whithorne's *Certaine waies* (London 1562); see further, *Architekt & Ingenieur: Baumeister in Krieg & Frieden*, exhibition catalogue, Herzog August Bibliothek, Wolfenbüttel, 1984, p.352.

Our edition is a reissue of the sheets of the 1556 second edition, with newly printed title and preliminaries. The woodcuts depict octagonal and square perimeters with bastions at the angles and are among the earliest illustrations of the new pentagonal form of bastion.

References: John Bury, "Early writings on fortification and siegecraft: 1502-1554," in *Fort: The International Journal of fortification and Military Architecture* 13(1985), no.25; J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in *Les Traites d'architecture de la renaissance* (Paris 1988), p.502; Cockle, *Bibliography of Military Books* (London 1900), no.767 (note); Promis, *Biografie di ingegneri militari italiani dal secolo XIV all meta del XVIII* (Turin 1874), pp.396-403

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