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Catalogue 139

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1 AN ALBUM OF BAROQUE REPRODUCTIVE PRINTS.

75 seventeenth- and eighteenth-century etchings and engravings, mounted on 71 leaves. Folio. Nineteenth-century English marbled boards, 3/4 morocco gilt (rubbed). The album includes, among other contents, Agostino Carracci's "Saint Francis Consoled by the Musical Angel" after Vanni (cf. Bohlin 204) and his "Ecce Homo" after Correggio (cf. Bohlin 143); Michel Dorigny's "The Academy of Art," and Cornelis Cort's "Rest on the Flight to Egypt" after Barocci. There are several partial or nearly complete reproductive series, including Dietrich-Theodor Crüger after Sarto's Life of the Baptist (17 plates on 15); Pietro Santi Bartoli after Lanfranco (16 plates, including title); and 22 various plates after Vouet by Dorigny, Tortebat, Daret and others. There are also single prints and series by G.B. Mercati, Cornelis Bloemaert, Fr. Aquila and Pietro Testa. Condition of the prints varies greatly, from trimmed worn impressions, to fine impressions with large margins and in fine state.

\$5,500.00

2 AN ALBUM OF PHOTOGRAPHS OF EGYPT.

Late nineteenth-century. 90 albumen and silver print photographs, mounted on heavy card leaves in a contemporary album. Image size: ca. 210 x 275 mm. (ca. 8 1/4 x 10 3/4 inches). Massive oblong folio. Full heavy polished black leather gilt (expertly rebacked). T.e.g. The album focuses both on the well-known monuments of ancient Egypt—the architecture and bas-reliefs of Karnak, Luxor, the Great Sphinx, Dashur, Sakharah, Abydos, Dendera, Kom, Edfu, Phylae, and others—and also on contemporary scenes: the harbor at Dana-bieh, cataracts at Aswan, dervishes and belly dancers and others (some in studio portraits), the camel market at Bedrechem, dhows on the Nile, as well as on Cairene mosques and other edifices. Most of the photographs are credited and captioned in the image, to Edit. Schroeder & Cie., Zürich (42 prints), to Art. G. Lekegian & Cie. (34 prints) or Zangaki (10); 4 are not credited. Fine condition.

Egypt, n.d. \$4,500.00

3 [ALGAROTTI, FRANCESCO]. *Saggio sopra la pittura.*

184, (2)pp. Engraved title-page vignette. Contemporary speckled wraps. Uncut. First published Bologna, 1762, and duly translated into English (London, 1764), French (Paris, 1769) and German (Kassel, 1769); a number of editions such as this appeared in Italy before the end of the eighteenth century. Count Francesco Algarotti (Venice, 1712-1764) was internationally esteemed as a connoisseur, particularly in Germany, where he was an agent and advisor to Frederick the Great, Augustus III and Count Brühl. A nice copy. Livorno (Marco Coltellini), 1763.

\$600.00

Cf., citing various editions: Borroni I.854; Borroni I.854; Schlosser p. 682; Cicognara 7

4 (ALGAROTTI COLLECTION) [SELVA, GIOVANNI ANTONIO]. *Catalogue des tableaux, des desseins et des livres qui traitent de l'art du dessein, de la galerie du feu Comte Algarotti à Venise.* (8), lxxx pp. Handsome engraved headpiece at the outset, by Volpato. Lrg. 8vo. Contemporary marbled wraps., backed in the 19th century with cloth tape.

The privately printed catalogue of the collection of Count Francesco Algarotti and his brother Count Bonomo Algarotti, simultaneously issued in Italian and (per Schlosser) in German. All three issues are very rare. Though not stated, the catalogue was compiled by the Venetian architect, garden designer and writer Giovanni Antonio Selva (1751-1819), with contributions by Pietro Edwards. By the time of its publication, twelve years after Francesco Algarotti's death in 1764, the collection had passed in its entirety to his brother Bonomo, himself a connoisseur of great taste, who had actively collaborated in its formation. Francesco Algarotti (1712-1764) was one of the most brilliant and influential patrons and critics of the Settecento, and his collection included some 200 paintings, including 13 by his friend Giambattista Tiepolo (who also advised him in his acquisitions for the royal collections of Frederick-Augustus II, Elector of Saxony). His drawings collection was rich in works by the Tiepolo, Canaletto, Galli-Bibiena, Sebastiano Ricci, Maratta and Hogarth. Of great interest at the end of the catalogue is an extensive listing of his books on art, architecture, aesthetics and antiquities. Wrappers a little worn, but a nice copy with large margins. Very rare.

N.p., n.d. [Venezia, 1776].

\$3,000.00

Borroni I.150.1; Cicognara 4591; Melzi I.184; cf.: Schlosser p. 564; Haskell, Francis: Patrons and Painters (New Haven, 1980), p. 355, 347ff.

5 (ALIBERT SALE) PARIS. FRANÇ. LÉAND. REGNAULT. *Catalogue d'une nombreuse collection d'estampes et de dessins de grands maîtres, après le décès de Madame Alibert, et cessation de commerce de J. Guill. Alibert, marchand d'estampes.* Vente, 25-30 avril, 2-5 mai 1803. Catalogue by Franç. Léand. Regnault. viii, 167, (1)pp. Lrg. 8vo. Nineteenth-century marbled boards, 1/4 cloth. Unopened. 552 lots of prints are catalogued (including groups of as many as 900 portraits after van Dyck entered as a single lot). A little light waterstaining and foxing but a good copy.

Paris, 1803.

\$375.00

Lugt 6612

6 ALLEGRANZA, GIUSEPPE. *De sepulcris Christianis in aedibus sacris.* Accedunt inscriptiones sepulcrales Christianae seculo septimo antiquiores in Insubria Austriacae repertae. Item



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inscriptiones sepulcrales ecclesiarum. lxiv, (2), 162, (10)pp., 1 folding plate with 30 engraved Christian symbols and 30 Christian monograms. Contemporary mottled calf, gilt at spine. Lacking front flyleaf, otherwise a neat copy.

[Milano] (Apud Joseph Galeatium), 1773. \$850.00
Cicognara 3929; Brunet 22315; Graesse 1.80

7 **ARNALDI, ENEA. Idea di un teatro nelle principali sue parti simile a' teatri antichi, all'uso moderno accomodato.** Con due discorsi, l'uno che versa intorno a' teatri in generale, riguardo solo al coperto della scene esteriore, l'altro intorno al soffitto di quella del Teatro Olimpico di Vicenza, opera dell'insigne Andrea Palladio. (4), xxxii, 82, (2), 58, (2)pp., 6 fine folding engraved plates. Wood-engraved culs-de-lampe, lettrines. 4to. Contemporary heavy wraps. Count Arnaldi's proposal, based on Palladian prototypes but with noteworthy innovations of his own, was originally prompted by the destruction by fire of Bibiena's Teatro Filarmoni-

co in 1749. He adds a discussion of Palladio's original plans for the Teatro Olimpico. A few tears to the plates, well mended; two charming early wash drawings (a soldier, a man's head) on the last blank leaf; a few plates touched with wash; occasional light foxing; a fine copy.

Vicenza (Antonio Veronese), 1762. \$3,000.00
Berlin 2790; cf. Cicognara 750 (misstating date); cf. Schlosser p. 568 (misstating date); Brunet 9790

8 **BALDINUCCI, FILIPPO. Lezione di Filippo Balducci, nell'Accademia della Crusca il Lustrato, detta da lui essa accademia in due recite, ne' giorni 29. di dicembre, e 5. di gennaio 1691.** 32pp. Large woodcut publisher's device on title-page. 4to. Early vellum over boards. First edition; a second edition was not issued until 1755 (in the "Raccolta di alcuni opuscoli sopra varie materie di pittura, scultura ed architettura"). A literary discourse comparing the painters of ancient Greece and Rome with



7

those of the sixteenth and seventeenth centuries, anticipating the French “querelle des anciens et des modernes.” “Rarissimo a trovarsi nell’edizione originale” (Cicognara) Eighteenth-century engraved ex-libris “Marius Marefuschus,” with cardinal’s hat.

Firenze (Nella Stamperia di Pier Matini all’Insegna del Leone), 1692. \$1,800.00

Borroni I.1440; Schlosser p. 623; Cicognara 2196; Brunet I.622; Haym IV.138

9 **BARDI, GIROLAMO. Dichiaratione di tutte l’historie, che si contengono ne i quadri posti nuovamente nelle Sale del Scrutinio, & del gran Consiglio del Palazzo Ducale della Sereniss. Republ. di Venetia,** nella quale si hà piena intelligenza delle più segnalate vittorie, conseguite da varie nazioni del mondo da i Venetiani. 162pp. Tall 12mo. Nineteenth-century marbled boards, 3/4 calf (front hinge cracked). The final edition of this important guide, first published in 1587, describing the painting cycles created by Veronese, Tintoretto, Francesco Bassano and others for the Sala del Maggior Consiglio and the adjacent Sala dello Scrutinio of the Ducal Palace of Venice following the disastrous fire of 1577. The author, a learned Camaldolese monk, was a member of the committee formed to devise the iconographic program of the cycle, which is explained at length in the booklet. Prior to this, the work was reissued in 1601, 1602 and 1606.

Venezia (Nicolo Pezzana), 1660. \$750.00

Cicogna 4669; Schlosser pp. 369, 379, 564; Lozzi 5896; cf. Cicognara 4348-4349; Schulz, Juergen: Venetian Painted Ceilings of the Renaissance (Berkeley, 1968), p. 109.

10 **BAROTTI, CESARE. Pitture e sculture che si trovano nelle chiese, luoghi pubblici, e sobborghi della città di Ferrara.** 223pp. Large folding engraved bird’s-eye view after Barotti. Wood-

engraved culs-de-lampe, lettrines. Sm. 4to. Nineteenth-century speckled boards, 1/4 calf (backstrip mended). Light wear.

Ferrara (Giuseppe Rinaldi), 1770. \$1,200.00

Schlosser p. 584; Cicognara 4196; Fossati Bellani 2787; Lichtenhal p. 167

11 **(BELLE) Paris. F.L. Regnault-Delalande. Catalogue du cabinet de feu M.r BELLE, peintre....** Sale, 18-20 January 1809. xi, (1), 28pp. Woodcut title-page vignette and cul-de-lampe. Sm. 4to. Self-wraps., stitched. Printed on uncut heavy paper. The estate sale of the painter Clément-Louis-Marie-Anne Belle, 1722-1806.

Paris, 1809. \$500.00

Lugt 7504

12 **BELLINI, VINCENZO. De monetis Italiae medii aevii hactenus non evulgatis, quae in suo musaeo servantur.** viii, 116pp. Prof. illus. throughout with woodcut numismatic figures. Fine engraved headpiece; ornaments. 4to. Contemporary flexible boards, stitched. A supplemental volume (subtitled ‘Altera Dissertatio’) was published in 1767.

Ferrara (Typis Bernardini Pomatelli Impress.), 1755. \$750.00

Graesse I.329; cf. Cicognara 2762 (citing 1767 supplement)

13 **BORGHINI, RAFFAELLO. Il riposo.** 3 vols. vii, 295, 260, 235pp. Fully engraved title-pages; culs-de-lampe. Sm. 4to. Contemporary mottled calf gilt. The third edition of the work, first published in 1584 and annotated by Bottari in the Florence edition of 1730. “The work is divided into four books, the first two are of a theoretical nature, while the third and fourth contain important information on the artistic and cultural world of Florence. In the ‘Riposo’ Borghini relied for information mainly on Vasari, and he may be considered Vasari’s successor. Although much of the treatise lacks

originality, it is useful as a source where it deals with artists contemporaneous with the author, such as those who worked in the studio of Francesco I, or Francesco Zuccari or sculptors such as Giambologna, who was also probably a friend of Borghini" (Donatella Pegazzano, in *The Dictionary of Art*). A handsome set. Siena (Dai Torchi Pazzini Carli), 1787. \$1,500.00
Schlosser p. 373; cf. Arntzen/Rainwater H34

14 [BROSSES, CHARLES DE.] *Du culte des dieux fétiches*. Ou parallèle de l'ancienne religion de l'Égypte avec la religion actuelle de Nigritie. 285, (1)pp. Early nineteenth-century boards, 1/4 calf (backstrip a bit worn). Published anonymously, with statement neither of the author's name nor place of publication. Charles de Brosses (1709-1777), the author of the well-known "Lettres familières," based on his artistic and archaeological tour of Italy in 1739-1740, was a member of the Académie des Inscriptions et Belles Lettres, and an antiquarian who wrote on *Herculaneum* (1750) and other subjects of classical interest. "De Brosses was a pioneer of the science of comparative religion. In his memoir 'Du culte des dieux fétiches,' reprinted in the *Encyclopédie*, he combated the then prevailing tendency to interpret ancient mythologies and religious systems, notably that of Egypt, as profound symbolism and upheld the thesis that ancient Egyptian religion did not differ substantially from the primitive cults of native Africa. The work, which the French Academy refused to print in its transactions and which gave rise to violent attacks, anticipates the modern anthropological method of approach to the history of religions" (*Encyclopaedia of the Social Sciences*, V.31). First blank leaf clipped at top corner.

[Geneva] 1760. \$950.00
Barbier I.828e; Caillet 1693; Gay: L'Afrique 331; Brunet I.1277; Graesse VIII.122; not in Hilmy or in the Wilbour Library

15 BRUGSCH, HEINRICH. *Wanderung nach den Türkischen Minen und der Sinai-Halbinsel*. xiii, (3), 96pp., 3 folding plates. 8vo. Orig. boards. First Edition. An exceptionally fine copy of a very rare book.
 Leipzig (J.C. Hinrichs'sche Buchhandlung), 1866. \$1,350.00
Beinlich-Seeber 4101; Ibrahim-Hilmy I, p. 100 (with false collation)

16 BRÜNNER, JOHANN JACOB. *Vorschrift zu nützlicher Nachahmung und einer fleissigen Uebung zu gutem vorgestellt und geschrieben durch Joh. Jacob Brünnner älter von Basel*. 17ff., including fully engraved title and dedication leaves, and 15 engraved plates (mostly through-numbered), of which 2 dated 1767. Oblong folio. Flexible boards, covered with fine contemporary pink Buntpapier, printed in gold with a rich design of animals, including elephants, leopards, boars, foxes, monkeys in costume, etc. Intermittent very light soiling; boards slightly chipped.
 Bern (Carl Gottlieb Guttenberger), 1766 [1767]. \$3,000.00
Berlin 4912; Becker, David P.: The Practice of Letters: The Hofer Collection of Writing Manuals, 1514-1800 (Cambridge: Harvard College Library, 1997), no. 173; Bonacini 286 (with false collation); Doede 190

17 CALDERARI, OTTONE. *Disegni e scritti di architettura del Co. Ottone Calderari*. Edited by A. Diedo, G. Marangoni, A. Rigato, and A. Vivorio. Elogio by Arnaldo Arnaldi I. Tornieri. 2 vols. (4), 42, (2)pp., 47 engraved plates; 30, (8)pp., 43 engraved plates. Lrg. folio. Publisher's printed heavy blue wraps. Uncut. The Vicenzan architect and theorist Ottone Calderari (1730-1803), prolifically active in the Veneto, designed a number of grand palazzi in Vicenza, as well as villas and churches. Heavily influenced by Bertotti Scamozzi's publication of Palladio in 1776-1783, he built





a career based on the Palladian style (Quatremère de Quincy called him “a rejuvenated Palladio”), while assimilating contemporary ideas on functional planning. The two volumes of this work were published not long after his death, in 1808 and 1815, by Paroni in Vicenza; the sheets were then reissued in new wrappers in Venezia in 1817, by Alvisopoli. A third volume in quarto, containing Calderari’s writings on architecture, was planned but never issued (though a collection of his “Scritture inedite in materia di architettura” was collected by Antonio Magini in 1847). Uncut. Some waterstaining and spotting, predominantly in the second volume; a few marginal mends; wrappers somewhat worn, expertly rebaked.

Vicenza/ Venezia (Tipografia Paroni/ Tipografia Alvisopoli), 1808-1815 [1817]. \$8,000.00

The Dictionary of Art: “Ottone Calderari” (unsigned); Cicognara 457; Brunet I.1470; Graesse II.14

18 (CALLOT, JACQUES) Peri, Giovanni Domenico. **Fiesole distrutta.** Di Giovanni Domenico Peri, contadino d’Arcidosso. (4), 197, (3)pp. Fully etched title-page and etched frontispiece portrait of the author, both by Jacques Callot. Woodcut lettrines, culs-de-lampe. Sm. 4to. Late eighteenth-century dark blue straightgrain morocco gilt (somewhat rubbed). A.e.g. First edition; a second, with corrections, was published in 1621.

A long epic poem in *ottava rima* by a farm laborer “endowed by nature with the genius of poetry” (Belloni). “To provide a book with the portrait of the author or the person to whom it was dedicated, surrounded by a rich allegorical and emblematic frame, was a Baroque custom. Callot designed several of these portraits. The most charming is that of Giovanni Domenico Peri, heading his book ‘Fiesole distrutta,’ published in 1619. Peri was a maître populaire, a Douanier Rousseau of poetry, a simple peasant from Arcidosso who, under the influence of Ariosto and Tasso, wrote verses dedicated to the Grand Duke Cosimo, his Maecenas. Callot surrounded the effigy with the implements of the author’s calling: hay-forks, rakes, shovels, baskets, a ploughshare, and two stately oxen. The hub of the wheel, cleverly devised, serves as an inkstand” (Benesch). Callot’s title-page, equally lovely and often lacking, is a composition known as “La bella giardiniera.” Some light wear and light foxing throughout, the two etchings neatly reinserted, with slight loss at the top left margin of the title (not within the platemark); inscription on the verso of the title. Ex-libris Sir Thomas Brooke. Front flyleaf and frontispiece neatly loosened from binding.

Firenze (Nella Stamperia di Zanobi Pignoni), 1619. \$2,500.00
Lieure: Callot, 304-305; Brunet IV.498; Graesse V.202; Benesch, Otto: Artistic and Intellectual Trends from Rubens to Daumier as Shown in Book Illustration (Cambridge, 1943), p. 17f.

19 CAPRA, ALESSANDRO. **La nuova architettura civile, e militare.** Divisa in due tomi, in questa nuova impressione diligentemente corretta, ed accresciuta. 2 vols. in 1. (28), 356, (12), 184pp. Most prof. illus. in woodcut (including 7 folding plates hors texte, 44 numbered plates mostly full-page, and two frontispiece portraits). Stout 4to. Contemporary plain heavy wraps.

First collected edition of these two treatises, first published in Cremona in 1678 (as “La nuova architettura famigliare”) and 1683 (“La nuova architettura militare”). Martha Pollak, in the Millard catalogue, points out that these two Capra’s books on architecture are among the few theoretical treatises on architecture published in Italy in the seventeenth century. For the most part, his are quite practical in nature. “Capra, typically, does not take on aesthetic philosophy, since the beautiful has already been linked to taste... and thus relativized. Capra does not consider architecture as the art of building, but as a science with a strong engineering aspect. In his work, he provides the embryonic theoretical distinction between architecture and building. The singularity of Capra’s works lies in the localized quality of his references and his focus on the technical aspects of architecture; all his precepts are technological.” The first work, “La nuova architettura famigliare” is divided into five books, nominally devoted to the orders (including Tuscan and Composite) but actually concerned with estate management, construction costs and materials, the principles of surveying, geometry and measurement, and, most interestingly, with machinery of all kinds, featuring powerful, full-page woodcut diagrams and illustrations of mills, kneading devices, and ingenious designs for air-conditioning systems, portable perpetual fountains, and an odometer. The second work, “La nuova architettura militare,” is divided into three books, of which Pollak considers the second, in which Capra compares Italian and Dutch fortifications, an original contribution to the subject, particularly his scheme for an octagonal fortress. One leaf with small clean marginal tear; a fine, bright, unsophisticated copy, with the stamp of the architectural historian Maria Luisa Gatti Perer on the verso of the title-page.

Cremona (Pietro Ricchini), 1717. \$4,500.00
Cicognara 462; Cf. (citing first editions of 1678 and 1683): Millard Italian 27-28; Berlin 2752, 3534; Fowler 79-80; Schlosser p. 625; Besterman p. 20; Riccardi I.234-235; Brunet VI.583

20 CARASI, CARLO. **Le pubbliche pitture di Piacenza.** 158, (6)pp. Handsome engraved title-page vignette. Sm. 4to. Early nineteenth-century boards.

Piacenza (Giuseppe Tedeschi), 1780. \$750.00
Schlosser p. 577; Cicognara 4307; Fossati Bellani 2857

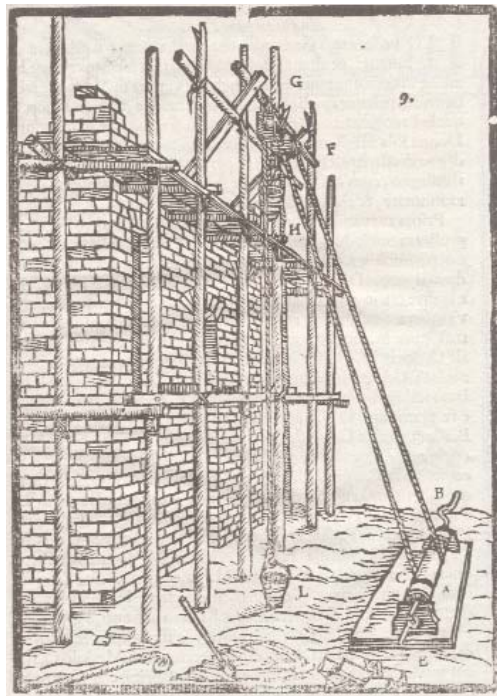
21 (CARRACCI) Bellavia, Marcantonio. **Pensieri diversi lineati et intagliati d'Anibale Caracci [sic]**. Fully engraved allegorical title, credited to Cornelis Bloemaert, portrait of Annibale Carracci, putatively a self-portrait drawn and engraved by Annibale, and 44 engraved plates, printed on heavy wove stock, of which 1-38 through-numbered with roman numerals and signed "A.C. inc.", and 6 following unsigned and hors-serie. Large margins. Lrg. 4to. Early nineteenth-century marbled boards, 1/4 calf. Second edition, following a prior issue by the Roman publisher Vincenzo Billy. This eighteenth-century publication brings together a group of sev-enteenth-century engravings by Marcantonio Bellavia after sacred or mythological compositions by Annibale Carracci. Bellavia, born in Palermo, was a student of Pietro da Cortona, active in Rome in the late 1660s, and is known today primarily as a printmaker, and forger. The addition of Annibale's initials to the prints in this group was undoubtedly meant to mislead buyers into purchasing them as originals. The six plates following the numbered series are by various hands, after Lanfranco, Michelangelo (a late impression of one of Adamo Scultori's ignudi, from the Sistine series first published ca. 1548-1555), and others; the first, an unsigned horizontal composition of three portrait studies of men's heads, is of exceptional delicacy. An extremely fine copy, fresh, crisp and bright.

[Roma] (Venanzio Monaldini), ca. 1770-1780. \$6,000.00
Cicognara 2005; Graesse II.54; Rome: Istituto Nazionale per la Grafica/ École française de Rome: Annibale Carracci e i suoi incisori (1986), pp. xxvi, 309f.; Bellini, Paolo & Leach, Mark Carter (eds.): The Illustrated Bartsch, Vol. 44: Italian Masters of the Seventeenth Century (New York, 1983)

22 **CELLINI, BENVENUTO. Vita di Benvenuto Cellini orfice e scultore fiorentino**, da lui medesimo scritta, nella quale molte curiose particolarità si toccano appartenenti alle arti ed all'istoria del suo tempo, tratta da un'ottimo manoscritto, e dedicata all'eccellenza di Mylord Riccardo Boyle, Conte di Burlington....



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xvi, 318pp. Woodcut title page vignette and lettrines; title set in red and black. 4to. Contemporary speckled boards, 1/4 green leather gilt. The famous counterfeit issued by Bartolini in Florence in 1792, of the first edition, which had been published in Naples by Pietro Martello in 1728. The present issue is distinguishable from the true first edition in the design of the woodcut mask on the title-page, the number of lines on the first page of the dedication, and the pagination of the index; the paper, too, is different. Cellini's autobiography is both a major literary text of the Renaissance and one of the crucial art-historical sources of its time; its survival, unpublished, until the early eighteenth century, is in itself remarkable. An attractive copy.

Colonia [vere Firenze] (Pietro Martello [vere Bartolini]), n.d. [1792]. \$1,500.00
Cicognara 2232; Brunet I.1725; Graesse II.99; Cf.: Schlosser p. 375f., Gamba 337

23 **CHAMBERS, WILLIAM. Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils.** Engraved by the best hands, from the originals drawn in China, by Mr. Chambers, architect, member of the Imperial Academy of Arts at Florence. To which is annexed, a description of their temples, houses, gardens, &c. (10), 19, (1)pp., 21 engraved plates, by J. Fougeron, P. Fourdrinier, E. Rooker, Paul Sandby (1), and C. Grignion. Folio. Fine modern marbled boards, 1/4 brown calf with gilt label. First edition. "From 1755 Chambers had been anxious to enhance his status through the publishing of architectural treatises. First, he drew on his experiences in Canton and produced 'Designs of Chinese Buildings' (1757), a pioneering work that contained original observations on Chinese architecture. Curiously, it had little effect in England at first, because the fashion for chinoiserie had been in vogue since the 1730s (reaching a climax in the late 1740s) and was therefore already established as an alternative style to Rococo-Gothic. The powerful effect of Chambers' book was not to be realized in England until the early 19th century, with John Nash and the Royal Pavilion at Brighton; however, on the Continent it quickly established itself as the principal source of Chinese design,

and its influence can be seen in France and Germany, especially at Wörlitz (Halle), from the 1760s to the end of the century” (Erika Billeter, in the Dictionary of Art). Occasional light browning and spotting, as usual; last few plates slightly frayed at right edge (small marginal loss in corner of one plate). A handsomely bound copy. London (The Author), 1757. \$5,000.00
Harris 113; Millard British 12; Cico 1623; Schlosser p. 673; Berlin 2784 (citing French edn. 1757); Dobai II.527ff.

24 **CHAMPOLLION-FIGEAC, JACQUES-JOSEPH.** **Résumé complet d'archéologie.** (Encyclopédie Portative, ou Résumé Universel des Sciences, des Lettres et des Arts. Archéologie. Première [-Deuxième] partie.) x, 227, (1), 324pp., 4 folding plates with multiple engraved figs. 2 lithographic frontispieces. 12mo. Later full vellum over boards. Orig. printed wraps. bound in. Uncut. First edition; a second was published Paris 1843 with the altered title “Traité élémentaire d'archéologie.” Covers slightly bowed; intermittent foxing. Scarce. Paris (Bureau de l'Encyclopédie Portative/ Bureau Central de Souscription), 1825-1826. \$350.00
Hilmy I.132; Beinlich-Seeber 5394

25 [CHARDIN, JEAN.] **Le couronnement de Soleïmaan troisième, roy de Perse, et ce qui s'est passé de plus mémorable dans les deux premières années de son règne.** 38, 460 [vere 476], (2)pp. Fully engraved dec. half-title, depicting the coronation ceremony, and 1 hors-texte plate depicting the crown, and sword and dagger. 3 fine figurative culs-de-lampe; engraved lettrines. Contemporary French gilt-panelled red morocco (rebacked, retaining original backstrip). A.e.g. First edition. “[A] titillating account of the intricate court politics which provoked the succession crisis surrounding the coronation of Suleiman III...the first of many literary enterprises which in time established Chardin's reputation as a careful and astute orientalist” (ODNB). The French merchant-jeweller Chardin (1643-1712) attended the 1669 coronation returning from India during his second journey to the East. Light wear; a handsome copy. Paris (Claude Barbin), 1671. \$4,500.00

26 **CHISHULL, EDMUND.** **Antiquitates Asiaticae Christianam Aeram antecedentes;** ex primariis Monumentis graecis descriptae, Latine versae, Notisque & Commentariis illustratae. (12), 207, (1), 8, (2)pp., 2 engraved plates. Numerous engraved illus. throughout, integrated with text. Folio. Contemporary mottled calf (corners rubbed, hairline cracks at spine).

First edition. “This work contains the inscriptions collected by Chishull while he was chaplain to the Levant Company at Smyrna from 1698 to 1702, and also those communicated to him by Samuel Lisle, chaplain at Smyrna from 1710 to 1719, and by Tournefort, who was in Smyrna in 1701. These last include the famous Monumentum Ancyranum and the important Sigean Inscription from the Troad, which is illustrated in one of the engraved plates. A verse-epistle, describing Chishull's travels in the Levant, ‘Iter Asiae Poeticum,’ appears in the four-leaf appendix. Chishull had begun to issue a second part, ‘Antiquitates Asiaticae Pars Altera...Ephesus,’ but only 12 pages were printed before his death. Some copies of the ‘Antiquitates Asiaticae’ have this 12-page supplement bound in, as well as a leaf of corrections to page 61” (Blackmer). This copy, like the Blackmer copy, does not have the supplement, but does have the leaf of corrections, which the Blackmer copy lacked. The engravings are of a high standard. Front flyleaf loose; a fresh and clean copy.

London (William Bowyer), 1728. \$1,800.00
Blackmer 340; Lascares 22; Spencer p. 139ff.

27 **CHIZZOLA, LUIGI.** **Le pitture e sculture di Brescia che sono esposte al pubblico.** Con un' appendice di alcune private gallerie. xxiv, 196pp. Very fine unsigned etched decorations throughout, including allegorical frontispiece, title-page, 4 culs-de-lampe and 2 lettrines, all by the same artist; 1 additional cul-de-lampe by a different hand. Sm. 4to. Contemporary heavy drab paper wraps. Though the work was published by Luigi Chizzola, who also contributed the preface, it is based on the researches of the Brescian sculptor G.B. Carboni (d. 1783), who is often named as its author. The etchings are quite artistic, the culs-de-lampe being rococo compositions reminiscent of Piranesi, incorporating monuments of the city. This copy has occasional intelligent





annotations in two contemporary hands. A fine copy, uncut and as issued.

Brescia (Dalle Stampe di Giambatista Bossini), 1760. \$1,250.00
*Schlosser p. 569; Cicognara 4185; Fossati Bellani 2101; Lichten-
 thal p. 5*

28 **CIOCCHI, GIOVANNI MARIA. La pittura in Parnaso.** xxiv, 310pp. Wood-engraved culs-de-lampe, lettrines. 4to. Very handsome contemporary pastepaper over boards (in two different patterns, one at the spine, one on the covers). In this classic paragone by Giovanni Maria Ciocchi, personifications of Pittura and Scultura ascend Mount Parnassus, where Pittura is found superior to sculpture, though both are daughters of Disegno. Schlosser notes its reliance on time-honored models such as Alessandro Tassoni's "Paragone degli ingegni antichi e moderni" of 1620. The work treats an elaborate selection of topics, including proportion, color, sacred subjects, the estimation of painting in 'barbarous nations,' and architecture, with considered remarks on Borghini's "Riposo." A few traces of wear; a very fine copy.

Firenze (Nestenus), 1725. \$4,000.00
Borrioni I.1455; Schlosser pp. 664,682; Cicognara 102; Graesse II.188

29 **(CONTI SALE) PARIS. PALAIS DU TEMPLE. Catalogue d'une riche collection de tableaux des maîtres les plus célèbres des trois écoles;** aussi des plus grands maîtres, sous verre & en feuilles, bronzes, marbres, terre cuite du Quesnoi, de Bouchardon, &c., pierres gravées antiques, pendules, montres, & bijoux, & autres objets curieux, qui composent le cabinet de feu Son Altesse Sérénissime Monseigneur le Prince de Conti, prince du

sang, & grand prieur de France. Sale, 8 April - 6 June 1777. (2), ii, viii, 417, (3)pp. Fine engraved allegorical half-title by Martini after Moreau. Contemporary mottled calf gilt. This copy lacks the engraved half-title. A highly important sale, "une des ventes les plus importantes du XVIIIe siècle" (Duplessis).

Paris (Muzier père/ Pierre Remy), 1777. \$850.00
Lugt 2671; Duplessis 971; Cicognara 4468

30 **Leoni, Michele. Pitture di Antonio Allegri da CORREGGIO.** 125, (1)pp. Sm. 4to. Marbled boards, ¼ leather. Orig. wraps. bound in (lightly soiled). Ex-libris Bibliotheca Lindesiana. Modena (Tipografia Vincenzi e Rossi), 1841. \$85.00

31 **CRÖKER, JOHANN MELCHIOR. Der wohl anfuhrrende Mahler, welcher curioese Liebhaber lehret,** wie man sich zur Malerei zubereiten, mit Oel-Farben umgehen, Gründe, Fürnisse, und andere dazu nöthige Sachen verfertigen, die Gemähldte geschickt auszieren, vergulden, versilbern, accurat lacquiren, und saubere Kupffer-Stiche ausarbeiten solle. Diesem ist noch beygefüget Ein Kunst-Cabinet rarer und geheim gehaltener Erfindungen, Alles aus eigener Erfahrung aufgezeichnet. Neue vervielvermehrte und verbesserte [Auflage]. (14), 536, (8)pp. Engraved allegorical frontispiece (signed Krügner after Hoffmann). Wood-engraved figs. throughout, primarily depicting tools, vessels and equipment. Sm. stout 8vo. Nineteenth-century marbled boards, 1/4 cloth.

Enlarged and revised edition of this manual, first published in 1729 and reissued several times throughout the eighteenth century. It contains a wide variety of recipes and formulas for the preparation and use of pigments, varnishes and lacquers, inks, etching acids,



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and other artists' materials, as well as copious instructions of all kinds, such as for typefounding and cutting blocks for woodcuts, and for making mirrors, Japanese lanterns, gilt papers, and a range of decorative objects. Cut a little close at top, with occasional loss at heading or page number; discreet early annotations on rear fly-leaf. Ownership inscription of Hubert Wittmann, Augsburg on title-page, with his red wax seal.

Jena (Joh. Rudolph Crökers seel. Wittve), 1753. \$1,800.00
Berlin 4630 (citing 1743 edition)

32 **DATI, CARLO RUBERTO, ET AL. Scrittori di belle arti.** Carlo Ruberto Dati, Luigi Lanzi, Francesco Algarotti. viii, 587, (1)pp. 4to. Nineteenth-century pastepaper boards, 3/4 vellum, mounted with original wraps. (worn). Uncut. The volume include's Dati's "Vite de' pittori antichi," Lanzi's "Storie pittoriche dal risorgimento delle belle arti fin presso al fine del XVIII secolo," and Algarotti's "Saggio sull'architettura e sulla pittura." The editorial preface is initialled "A.M." (unidentified by Borroni). Somewhat worn.

Milano (Nicolò Bettoni), 1831. \$100.00
Borroni I.854.5

33 **DELLA VALLE, PIETRO. Voyages de Pietro Della Valle, gentilhomme romain, dans la Turquie, l'Égypte, la Palestine, la Perse, les Indes Orientales, & autres lieux.** Nouvelle édition, revuë, corrigée & augmentée. 8 vols. 2 engraved portraits, and 6 copper-engraved plates (of which 5 are plans). Fine contemporary mottled calf, handsomely gilt at spine.

A later French edition of the work first published in Rome in 1650-1653, written in the form of 54 letters from the author to the Neapolitan physician Schipano; the first French translation appeared in 1661-1664. "The prince of all such travellers is Pietro de la Valle, the most insatiate in curiosity, the most intelligent in apprehension, the fullest and most accurate in description" (H. Yule, after Cox). Della Valle's journey, undertaken over twelve years, took him through the Near East, Persia, and India, and, on his

return, through Arabia, Cyprus, Malta and Sicily. "Della Valle left Venice in 1614 on a pilgrimage to the Holy Land. From there he travelled through Syria to Persia, where he married the Circassian Setti Manni and spent some time at the Court of Shah Abbas. He carried on his travels to the west coast of India, finally returning to Italy in 1626. The greatest number of letters are dated from Persia.... Ten letters are dated from Constantinople" (Blackmer). A very handsome and fresh copy, with the rococo ex-libris throughout of M. Huvier du Mée.

Rouen (Robert Machuel), 1745. \$4,500.00
Cf. (citing various editions): Blackmer 1712; Tobler 95; Cox I.273; Wilson p. 234

34 **LE DICTIONNAIRE DES ARTS ET SCIENCES.** De M. D.C. de l'Académie Française. Nouvelle édition revuë, corrigée & augmenté par M. *** de l'Académie Royale des Sciences. 2 vols. (8), 678, 645, (3)pp. Engraved culs-de-lampe, lettrines. Folio. Contemporary calf (hinges cracked; backstrips crudely taped). The 1694 edition of the work is given by Graesse to Thomas Corneille, an ascription which may be doubtful (the playwright's initials not having been 'D.C.' after all). NUC cites only the 1694 edition. Ex-libris Viscount Bruce of Amphill.

Paris (Rollin Père), 1732. \$225.00
Cf. Graesse II.269; Cicognara 2158

35 **DIETTERLIN, WENDEL. Architectura von Auss-theilung, Symmetria und Proportion der Fünff Seulen.** Und aller darauss volgenger Kunst Arbeit, von Fenstern, Caminen, Thürgerichten, Portalen, Bronnen, und Epitaphien.... 5 parts in 1. 209ff. Etched portrait, 5 etched titles, and 195 etched plates in text; 1 copperplate-engraved half-page diagram. Sm. folio. Early full leather (renewed at spine and hinges, preserving nearly all of the original backstrip).

First published in parts in 1593-1594, and as a collected edition (in several issues, in Latin, German and French) in Nürnberg, 1598. We quote at length from Harry Francis Mallgrave's remarks about the book in his essay in the Millard catalogue. "One of the most interesting and important architectural works of sixteenth-century northern Europe is the 'Architectura von Ausstheilung, Symmetria und Proportia der fünf Seulen' of Dietterlin... [Dietterlin's] artistic fame and influence was unparalleled in Germany in the first two decades of the seventeenth-century, and in this respect and others, his significance, especially in his dissemination of Renaissance decorative forms in Germany, parallels and even transcends that of Vredeman in the Netherlands.... What makes Dietterlin's decorative style so unique and important for architecture is twofold: first, the very high artistic quality of the 203 engraved plates; and second, the way in which the painter (as he identifies himself on the title-page) attempts to interpret the Vitruvian and Serlian tradition of classical architecture in a private, lively, and imaginative style that was, as one of his earlier biographers phrased it, 'almost impressionistic,' if not a forerunner to the German baroque. Dietterlin, in effect, mediates or filters the tradition of Vitruvius or Serlio through such column books as that of Blum, but even here important distinctions or departures are already in evidence.... Each of the five books is devoted to one order and iconographic theme based on the Vitruvian explanation of its origin. Each book begins with plates relating the order's basic geometry or proportions, before passing to its decorative appurtenances with a lively if not sometimes nightmarish sensitivity. Terror and dementia are sometimes the impressions evoked by these images, as Dietterlin combines architectonic, human and animal forms with a pre-Piranesian sense of fantasy and humor that is unparalleled within the architectural literature of this

time. There is scarcely a distinction in his forms between what is organic or inorganic, as walls, portals and windows breathe with empathetic life. Humanist architecture for Dietterlin is entirely corporeal, moving, and animate.... The technical or artistic execution of the plates also elevates the book above any other northern treatise of the sixteenth century, but this achievement is so self-evident to the reader that it is scarcely worth noting."

Consistently (and sometimes obtrusively) foxed in the margins, as usual, generally outside the image; one plate with early extension at outer margin, and with a small hole within the etching. This copy with strong impressions of the plates, and complete with the portrait, which is often missing.

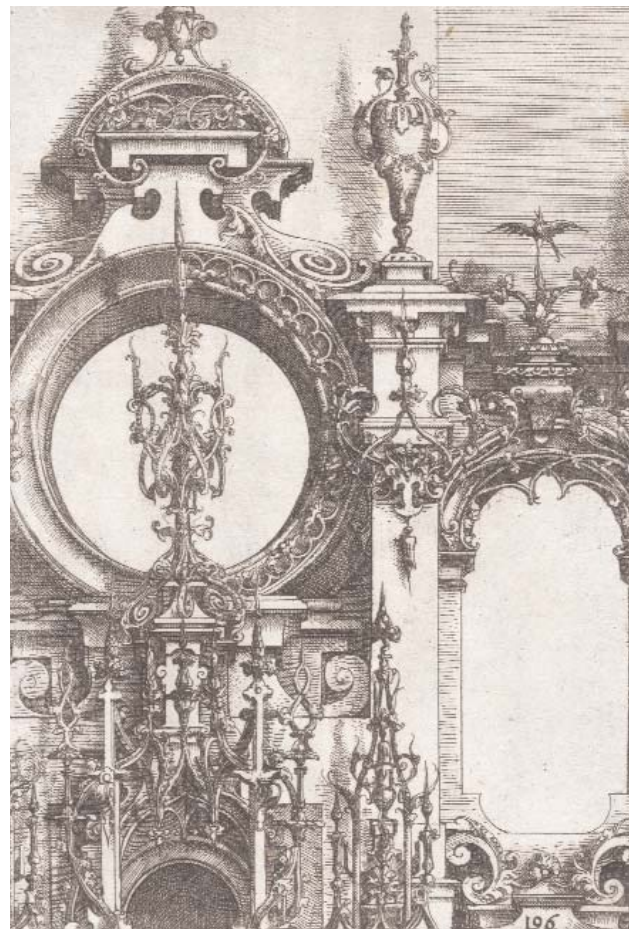
Nürnberg (Paulus Fürst), 1655.

\$7,500.00

Cf. (citing various editions and issues): Millard Northern European p. 25ff., nos. 28-29; Berlin 1942; Cicognara 49; Schlosser p. 421; Guilmar p. 378; Fairfax Murray Early German 134; Besterman p. 29; Brunet II.706; Graesse II.391; Ornament und Entwurf 50; Kunstbibliothek Berlin: Architektur in Darstellung und Theorie 100; Brown University: Ornament and Architecture 40; Dumbarton Oaks: Fons Sapientiae II

36 EIJNDEN, ROELAND VAN & WILLIGEN, ADRIAAN VAN DER. Geschiedenis der vaderlandsche schilderkunst sedert de helft der XVIII eeuw. 2 vols. (4), iv, 462, (2)pp., 4 engraved plates; (2), 513, (1)pp., 4 engraved plates. 4to. Wraps. Haarlem (A. Loosjes), 1816-1817. \$300.00

37 FERRARIO, GIULIO. Monumenti sacri e profani dell'imperiale e reale basilica di Sant'Ambrogio di Milano. (6), 224, (4)pp., 32 aquatint plates (nearly all printed in color), of which 28 in this copy are elaborately finished by hand in color (a few with touches in gold). Hand-colored aquatint vignette view on title-page. Sm. folio. Modern Egyptian full polished leather gilt. Uncut. **An exceptional copy, with brilliant and carefully detailed hand-coloring throughout.** This scholarly study of the medieval basilica of Sant'Ambrogio in Milan is finely illustrated with aquatint etchings by leading Milanese artists and engravers, most notably the important theatrical designer Alessandro Sanquirico (1774-1849): a perspective down the nave, with Romantic chiaroscuro, and two exterior views (each printed in both blue and black inks) of the presbytery and cloisters, both designed by Bramante. Other plates depict the antiquities and Early Christian and medieval bas-reliefs, pulpit, high altar, sarcophagi, mosaics, and other treasure and architectural elements, as well as elevations and sections of various portions of the fabric. Ferrari is known for his massive, 13-volume publication "Costume ancien et moderne" (Milano, 1817-1827), privately



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printed in both regular and deluxe hand-colored editions; the present work was undoubtedly issued on the same basis, of which this copy would represent the deluxe edition. Stamps neatly effaced on versos of plates; mended loss at foot of title; occasional very light foxing (in text only). A handsome copy. Rare.

Milano (Dalla tipografia dell'autore), 1824.

\$3,500.00

Brunet II.1233; Graesse II.571; Schlosser p. 573

38 FERRERIO, PIETRO & FALDA, GIOVANNI BATTISTA. Two major works by Ferrerio and Falda, the "Palazzi di Roma" (in two parts) and "Li giardini di Roma," bound together in fine contemporary Roman red morocco gilt, with inner fillets with floral cornerpieces, on both covers. A.e.g. Slightly rubbed at spine; occasional very light foxing; a very handsome copy. Contents as follows:

1. Palazzi di Roma de più celebri architetti. Disegnati da Pietro Ferrerio pittore et architetto. Libro Primo. [Falda, Giovanni-Battista. Nuovi disegni dell'architettura, e piante de' Palazzi di Roma de' più celebri architetti disegnati et intagliati da Gio. Battista Falda.... Libro secondo.] I: Engraved title incorporating dedication and 42 etched and engraved plates; II: Engraved title incorporating dedication and 59 etched and engraved plates. This set is a rare early issue, with **plates before numbers** (though after the addition of the mention of "Libro primo" and "Libro secondo" on the title pages, which had not appeared in the first issue). It also contains the correct complement of 103 plates (including titles) which characterizes the first issue; in contrast, later issues contain a total of 105, including two plates added by Domenico de' Rossi to the second book after 1691.



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“This is the first publication to provide systematic, measured and uniformly scaled illustrations of Roman palaces built in the fifteenth, sixteenth and seventeenth centuries. By focusing exclusively on the palace, this book becomes a compendium of exempla, not only illustrating the houses of a very special city, but also establishing the typology of the residential palace.... Ferrerio’s collection of palace façades and plans provided an important model for what became a distinct type of publication.... This trendsetting book on Roman palaces is divided into two parts. Ferrerio was the author of most of the illustrations in the first part, except for one sheet engraved by Giovanni Battista Falda, who was also responsible for forty of the sixty sheets of the second part. While Falda’s work and successful career as an engraver associated with the Roman publisher Giovanni Giacomo de’ Rossi have been amply documented, much less is known about Ferrerio, who seems to have practiced as an architect and engraver, and whose principal claim to recognition is this album of palace illustrations” (Millard).

Roma (Gio. Jacomo Rossi/ Gio. Giacomo de’ Rossi) [before 1691]. *Millard IV.37; Cicognara 3719; Fowler 120; Berlin 2665; Besterman: Old Art Books 40; Brunet II.1235; Graesse II.573*

2. Li giardini di Roma con le loro piante alzate e vedute in prospettiva. 21 through-numbered etched and engraved plates, including engraved title and magnificent allegorical dedication leaf, by Giovanni Battista Manelli after Arnold van Westerhout, of the garden of the “Roman Hesperides.” Both artistically and historically, a very important publication on nine of the most celebrated gardens of Rome—at the Vatican and Quirinal palaces, and the villas Borghese, Medici, Pamphili, Mattei, Farnese, Ludovisi and Savelli-Peretti—of which only three survive in anything resembling their

original state. The extremely accurate and exquisite plates, which alternately present bird’s-eye views and prospects, are by both Falda and Simone Felice.

Roma (Gio. Giacomo de’ Rossi) [circa or post 1683]

Berlin 3492; Olschki 16895; Brunet II.1172; Graesse II.549

\$20,000.00

39 GAUTIER, HENRI. L’art de laver, oder Die Kunst zu Tuschen. Das ist: Die allerneueste Manier Bestungen und andere Risse mit gehörigen Farben zu mahlen und zu tuschen.... Anfangs in französischer Sprach herausgegeben... Nunmehr aber ins Teutsche übersetzt, vermehrt und mit dienlichen Kupffern versehen.... Nunmehr aber ins Teutsche übersetzt, vermehrt und mit dienlichen Kupffern versehen. (14), 96pp. Engraved frontis., 1 large folding engraved plate of fortifications hors texte. Sm. 8vo. Contemporary marbled boards, 1/4 calf, finely gilt at spine.

Nürnberg (Peter Conrad Monath), 1716.

Bound with:

J., J.N. Gründlicher Unterricht von der Graphice, oder Zeichen- und Mahl-Kunst, worinn von derselben Beschaffenheit unterschiedlichen Arten.... 106, (2)pp. Engraved frontis.

Halle (Zu finden im Wäysenhouse), 1717.

Bound with:

Olearius, Johann Christoph. Curiose Münz=Wissen=schafft, darinne von dero unfehlbaren Nussbarkeit allerhand merckwürdigen Münz=Arten so auch nöthigsten dazugehörigen Mitteln ausführlich gehandelt hat. 116pp.

Jena (Johann Bielcke), 1701.

A handsome small *Sammelband* of three quite rare treatises, manuals devoted to the practice of watercolor and drawing, and coins and medals. The first, by Henri Gautier of Nîmes (1660-1737), was originally published in Lyon in 1687. Title-page expertly rebacked at an early date. From the library of the Earls of Macclesfield at Shirburn Castle, (with armorial ex-libris of the South Library and blindstamp on title and frontis.). Very fine. \$3,000.00

40 **GAUTRUCHE, PIERRE. *The Poetical Histories.*** Being a compleat collection of all the stories necessary for a perfect understanding of the Greek and Latine poets and other ancient authors, written originally in French by the learned Jesuite P. Galtruchius. Now Englisht and enriched with observations concerning the gods worshipped by our ancestors in this island by the Phoenicians and Syrians in Asia, with many useful notes and occasional proverbs.... Unto which are added two treatises. One of the curiosities of old Rome.... The other containing the most remarkable hieroglyphicks of Aegypt. By Marius D'Assigni, B.D. (24), 285, (1), 200, (23)pp. Stout 8vo. Modern full calf. Translated from Gautruche's "Histoire poétique pour l'intelligence des poètes." Trimmed a little close in places, at top, without loss; some 30pp. with loss at wormholes in outer margin, without affecting text; other incidental soiling and wear. Occasional contemporary and later annotations, in several hands. London (Printed by B.G., to be sold by Moses Pitt), 1671. \$950.00
Wing G384

41 **(GAVARNI) Méry, Joseph. *Les parures. Fantaisie par Gavarni.*** Texte par Méry. Histoire de la mode par le Cte. Foelix. (Perles et Parures.) (2), 300pp. Frontispiece and 15 steel engraved plates hors texte, the whole finished by hand in colors, and the plates themselves printed on doilies tipped onto pink guards, the pink visible throughout the elaborately full percaline, elaborately gilt and colored with designs on both covers and spine. 4to. Publisher's original full percaline, elaborately gilt and colored identically on each companion volume. A.e.g. Tissue guards. Later protective chemise.

Together with:

Les bijoux. Fantaisie par Gavarni. Texte par Méry. Minéralogie des dames par Cte. Foelix. (Perles et Parures.) (2), 316pp. Frontispiece and 16 steel-engraved plates hors texte, the whole finished by hand in colors, and the plates printed on doilies in the same format as the foregoing.

"These books contain thirty-two engravings on steel by Geoffroy after Gavarni. They are studies of beautiful women, fashionably attired for the most part, which were drawn in London. Méry wrote the 'fantasy' accompanying them to fit Gavarni's designs..." (Gordon Ray). After mentioning the ordinary edition of the work, Ray proceeds to discuss this "far more appealing...special edition, in which the steel engravings are printed and delicately colored on paper with borders cut to various lace patterns. So presented, Gavarni's designs became fashion plates of the first order." Intermittent light foxing, mostly on the tissue guards and not the plates; a very desirable set, the original bindings still brilliant.

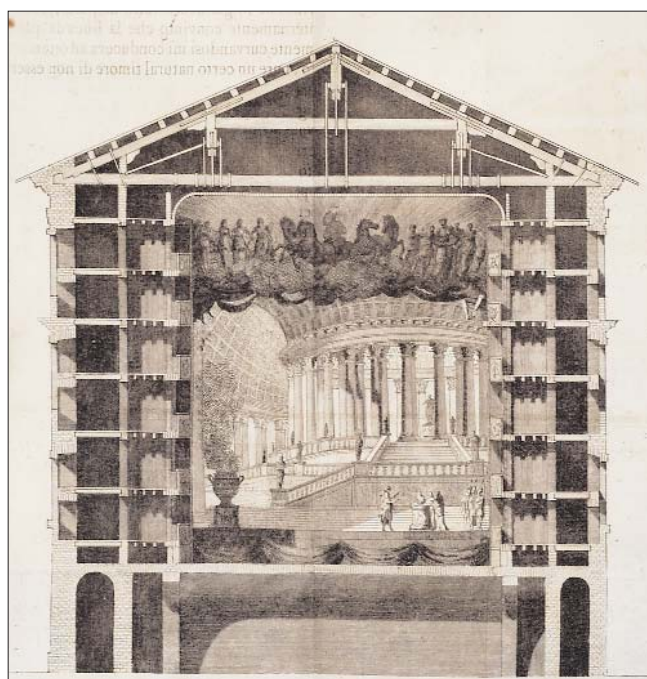
Paris/Leipzig (G. de Gonet/ Charles Twietmeyer), n.d. [1850]. \$1,250.00

Carteret III.461; Ray 209a-210; Sander 468

42 **GIORGI, FELICE. *Descrizione istorica del teatro di Tor di Nona.*** 55, (1)pp., 9 folding engraved plates. 1 half-page engraved illustration in text. Sm. 4to. Eighteenth-century pastepaper wraps. In 1670, Catherine the Great commissioned Carlo Fontana to build what was to be the first public theatre in Rome, called the Tor di Nona for its location near the ancient



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Torre dell'Annona. Following a fire, and its demolition, the building was reconstructed first by G. Tarquinio in 1784-85, and then in 1795 by the author of this book, Felice Giorgi, who called it the Teatro Apollo, a name it retained until it was razed in 1888. Felici, an architect in the service of the Pope, here provides a description of the new edifice, with two large plans and two fine views of the interior, and a history of its construction. Donald C. Mullin, in his study "The Development of the Playhouse," writes "The form selected for the shape of the auditorium altered from the simple U popular in the XVIIIth century to the shape of an egg. In such plans, the geometry of the auditorium was related to that of the stage scene. Examples may be seen in plans of the Teatro di Tor di Nona after 1671, in which the extreme side boxes of the house are arranged to follow the same line as the diminishing perspective of the scene. The illusion of distance was accomplished by having each succeeding pair of wings placed a little further onstage, and by having the stage floor raked up from front to back." A fine copy. Roma (Dalle stampe del Cannetti), 1795. \$3,750.00
Berlin 2814; Cicognara 758; Lozzi 4356 (stating only 8 plates); cf. Mullin, Donald C.: The Development of the Playhouse (Berkeley, 1970)

43 **GOETGHEBUER, P.J. Choix des monumens, édifices et maisons les plus remarquables du royaume de Pays-Bas.** (6), xii, 81, (1), vii, (1), 120 fine line-engraved plates (some with aquatint). Lrg. folio. Contemporary mottled calf gilt. The work was first published by the author in livraisons of six plates each, 1821-1826, the format following the model of the French "Grands prix d'architecture" folios. Though it treats buildings of earlier periods, the focus is on eighteenth- and nineteenth-century neoclassical edifices. Intermittent light foxing, hinges renewed. Gand (Imprimerie de A.B. Stéven), 1827. \$3,500.00
Brunet II.1643f.; Graesse III.103

44 **GRANDJEAN DE MONTIGNY, A. & FAMIN, A. Architecture toscane, ou palais, maisons, et autres édifices de la Toscane, mesurés et dessinés.** vii, 50pp., engraved frontispiece and 110 line-engraved plates (1-109 plus 12a). Folio. Contemporary red boards, 1/4 red straightgrain morocco, finely gilt in neo-classical taste. Divided into eighteen cahiers, the work illustrates major monuments of Florentine and other Tuscan Renaissance architecture in exceptionally beautiful and elaborate neoclassical line drawings, including highly wrought ornamental frontispieces for each of the eighteen parts. The French architect and urban planner Auguste-Henri-Victor Grandjean de Montigny (1776-1850), a student of Percier and Fontaine at the École des Beaux-Arts, won the Prix de Rome in 1799, and moved to Italy in 1801 to complete his studies at the French Academy of Fine Arts in Rome. "There he restored (1803) the early imperial tomb of Caecilia Metella on the via Appia, and laid out the gardens of the Villa Medici, which was acquired by the French government in 1804. He travelled throughout Italy, studying, sketching, and executing various designs, among them one for a theatre at Naples. In conjunction with Auguste Famin (1776-1859), he wrote 'L'Architecture de la Toscane' (1815), which was widely read at the time by architects in search of details of early Renaissance buildings" (Dictionary of Art). Following an interval in the employ of Jerome Bonaparte, King of Westphalia, Grandjean de Montigny joined a French artistic mission to the Portuguese court in Brazil, where he remained for the rest of his career, becoming acting director of the Royal Academy in Rio de Janeiro, and assuming a major role in the formation of Brazilian neoclassical taste and urban planning. Lightly rubbed; a very fine copy in a fine

neoclassical binding, from the library of the architect E. Sanson, with his stamp on the half-title. Paris (P. Didot l'ainé), 1815. \$2,500.00
Dictionary of Art 13.295f. (article by Ramón Gutiérrez)

45 **GREAVES, JOHN. Pyramidographia: or A Description of the Pyramids in Egypt.** (14), 142pp. [recte 120]. 7 engraved illus., of which 2 folding hors texte (1 plate incomplete). 1 woodcut fig. Sm. 8vo. Fine contemporary English blindstamped calf, recently rebacked in calf with leather label; endpapers and flyleaves renewed. "Greaves was a professor of astronomy at Oxford. He went to Egypt in 1637. Here he spent some time visiting and measuring the objects he describes" (Cox I p. 359). One of the folding plates lacking the extension beyond the foldline; trimmed close, with a few words shaved. Extremely rare. London (George Badger), 1646. \$3,000.00
Hilmy I.276; Wing G1804

46 **GROBERT, J. Description des pyramides de Ghizé, de la ville du Kaire et de ses environs.** (4), 160pp., 6 engraved plates (3 folding), including 1 illustrated plan. Lrg. 4to. Boards, 3/4 leather (spine defective). First edition; a German translation appeared in the same year. "Grobert, a colonel in the artillery, was apparently commandant at Ghize after the French conquest of Egypt. Most of the plates, engraved by Huet after Grobert's drawings, consist of measured diagrams and sections of the pyramids. There is also a plan of Cairo" (Blackmer). A very good copy. Paris (Logeret-Petiet/ Rémont), an IX [1801]. \$2,000.00
Blackmer 757; Hilmy I.278; de Meulenaere 106

47 **(GROS SALE) PARIS. J.B.P. LE BRUN. Catalogue de tableaux des écoles hollandoise, flamande et françoise, dessins de Fragonard, Robert & autres; bronzes, porcelaines: prove-nans du cabinet de M. Gros, peintre.** Sale, 14 April 1778 and days thereafter. 39, (1)pp. Contemporary marbled wraps. (some-what worn). The collections of the miniaturist Jean-Antoine Gros, father of Antoine-Jean, baron Gros. Priced in pencil, with some buyers noted (including Oudry). Foxed and somewhat worn. Paris, 1778. \$650.00
Lugt 2835; Duplessis 1039

48 **GUARINI, MARC'ANTONIO. Compendio storico del-l'origine, accrescimento, e prerogative delle chiese, e luoghi pii della città, e diocesi di Ferrara.** E delle memorie di que' person-aggi di pregio, che in esse son sepelliti: in cui incidentemente si fa menzione di reliquie, pitture, sculture, ed altri ornamenti al decoro cosi di esse chiese, come della città appartenenti. (8), 475, (9)pp. Woodcut title-page device, culs-de-lampe, lettrines. Sm. 4to. Con-temporary heavy wraps., titled in pen at spine. Schlosser mentions also a supplement published later in the century by Borselli (1670). A little light wear, generally fresh. Ferrara (Heredi di Vittorio Baldini), 1621. \$1,800.00
Schlosser p. 584; Fossati Bellani 2782

49 **I paesi del Cavalier Gianfrancesco Barbieri, detto GUER-CINO da Cento.** Da esso inventati ed espressi in XIV. vedute, ed intagliati in Rame da Giovanni Penna in Parigi. Letterpress title, printed in red and black, with elaborate vignette (Piazzetta?), engraved dedication after Cesare Gennari, and 14 engraved plates by Penna after Guercino. Oblong folio. Modern boards, 3/4 leather, the front cover mounted with an early nineteenth-century red morocco label. The work was printed at the instigation of Benedet-to and Cesare Gennari, and dedicated to Francesco II, Duke of



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Modena. The very fine engravings after Guercino landscape drawings are by Jean Pesne (Rouen 1623 - Paris 1700). Title-page cut down and mounted; central fold in dedication, with unobtrusive mend at foot.

Venezia (Giambattista Albrizzi), 1754.

\$4,500.00

50 **HAMILTON, WILLIAM. Remarks on Several Parts of Turkey. Part I [all published]: Aegyptiaca**, or some account of the antient and modern state of Egypt, as obtained in the years 1801, 1802. Atlas of plates only, without the text. 1 engraved map, and 24 hinged plates by J. Powell, in soft-ground etching (1 with aquatint; 13 double-page, several folding). Lrg. folio. Modern cloth, 3/4 polished calf gilt, preserving early marbled endpapers; raised bands.

First edition. "Hamilton went out to Constantinople as Elgin's secretary in 1799. In 1801 Elgin sent him to Egypt, as a member of the British Mission attached to the Turkish Army, but his main job was to seize the collections of Egyptian antiquities made by the French, and to prevent their removal. In this effort he was joined by Edward Clarke. 'Aegyptiaca' is Hamilton's most important work, and it is concerned principally with upper Egypt. He intended it as a supplement to Pococke and Norden. The plates, etchings by J. Powell, are after drawings by Charles Hayes, who had been in Egypt since 1800 with Sir Ralph Abercrombie's force. In October 1801, he was nominated to join Hamilton and Leake in their journey to Upper Egypt; earlier that same year he had assisted in a survey of the country around Alexandria. He died of fever in Egypt in 1803" (Blackmer). Intermittent light foxing, not affecting most plates; an unusually fresh and clean copy, with no browning, rare thus.

London (T. Payne), 1809.

\$2,500.00

Blackmer 780; Hilmy 1.285; Gay 2055; Wilbour Library catalogue 268; cf. Engelmann 202, Paulitschke 1.85

51 **HEINECKEN, K.H. VON. Idée générale d'une collection complète d'estampes**. Avec une dissertation sur l'origine de la gravure & sur les premiers livres d'images. (16), 520, (32)pp. 28 plates hors texte, with 31 illus. (mostly folding). 4to. Fine nineteenth-century polished calf gilt. A.e.g. Inner dentelles. The catalogue has always been admired for its carefulness and erudition, and the excellent quality of the facsimile plates. Published anonymously, it is based on the holdings of the Dresden Kupferstichkabinett, of which Heinecken was keeper. Front cover detached, otherwise a handsome copy.

Leipzig/Wien (Jean Paul Kraus), 1771.

\$1,200.00

Schlosser p. 491; Cicognara 4451; Brunet III.82; Graesse III.231f.; Cohen-de Ricci 477

52 **HOBBS, JAMES R. The Picture Collector's Manual**. Adapted to the professional man, and the amateur. Being a dictionary of painters, Together with an alphabetical arrangement of the scholars, imitators, and copyists of the various masters. And a classification of subjects, ... 2 vols. Vol. I: Dictionary of Names. xxii, 508pp. Vol. II: Alphabetical Arrangement of Scholars and Masters, and Classification of Subjects. 640pp. Sm. 4to. Pub. orig. cloth (faded).

London (T. & W. Boone), 1849.

\$250.00

53 **HOLLAR, WENCESLAUS. Ornatus muliebris Anglicanus**, or The Severall Habits of English Women, from the Nobilitie to the contry woman, as they are in these times, 1640. 27 etched plates by Wenceslaus Hollar (including a duplicate of plate 25), each bordered by hand in red with a frame of double lines. Three plates (the title, the duplicate no. 25, and no. 26) are trimmed to the plate line, and skillfully laid down on the mounts, conforming to the format of the rest of the suite. 4to. Early nineteenth-century mottled boards, 3/4 leather gilt (rubbed at spine and extremities; front cover

detached). A.e.g. Originally published circa 1640, Hollar's famous series of fashion plates of English gentlewomen (actually twenty-five ladies and one kitchenmaid) was frequently reissued, even into the early nineteenth century. In his catalogue raisonné, Pennington enumerates as many as nine issues of the suite on the basis of publishers' information.. This copy corresponds to Pennington's state V, dated between circa 1710 and 1717. As he points out, copies are often composed of mixed states of the prints. Here, the trimmed duplicate of plate 25 is actually the first state of the print, whereas the integral example of it is in the second state, as are most others in this issue, which is printed on fine early eighteenth-century laid paper. Occasional very light foxing and wear. A fine copy, with armorial ex-libris and shelf ticket of Lambton Castle.

London (Sold by H. Overton at the White Horse without Newgate), 1640. \$4,500.00

Pennington, Richard: A Descriptive Catalogue of the Etched Work of Wenceslaus Hollar, 1607-1677 (Cambridge/New York, 1982), nos. 1778-1801; Lipperheide Gca 3; Colas 1464

54 **JEFFRIES, DAVID. *Traité des diamants et des perles***, où l'on considère leur importance, on établit des règles certaines pour en connoître la juste valeur, et l'on donne la vraie méthode de les tailler. On y trouve aussi des observations curieuses, également utiles aux négociants, & aux voyageurs, & qui intéressent même la politique. Ouvrage traduit de l'anglois, sur la seconde édition qui a été considérablement augmentée. (6), xxxv, 104pp., 10 copper-engraved plates with multiple illustrations. Headpiece by Baquoy after C.N. Cochin fils; wood-engraved culs-de-lampe. Contemporary mottled calf gilt. First French edition of "the first book in English to describe how diamonds and pearls can be evaluated on the basis of the factors of size (or weight), and style of cut, with allowances being made in the case of diamonds where cut stones

depart from the 'ideal' proportions that were accepted as standard in Jeffries' time" (Sinkankas). The plates include numerous diagrams of diamond cuts. The work was first published in 1750.

Paris (Debure l'aîné/ N. Tillard), 1753. \$1,500.00
Sinkankas 3198; Brunet III.526; Graesse III.458; Ebert 10764

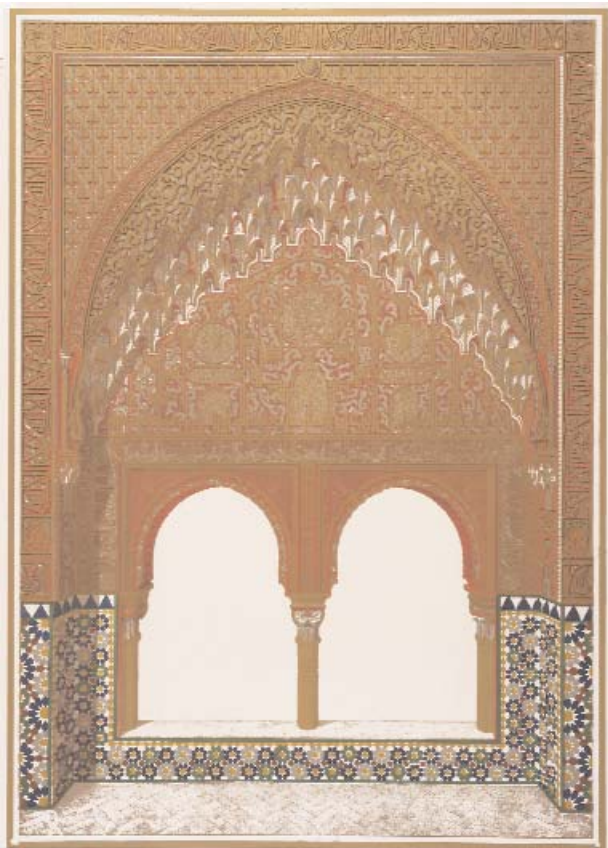
55 **JONES, OWEN & GOURY, JULES. *Plans, Elevations, Sections and Details of the Alhambra from Drawings Taken on the Spot in 1834 by the late M. Jules Goury and in 1834 and 1837 by Owen Jones***. With a complete translation of the Arabic inscriptions and an historical notice of the Kings of Granada from the conquest of that city by the Arabs to the expulsion of the Moors, by Mr. Pasqual de Gayanos. 2 vols. Chromolithographic and printed titles for each volume, dedication and advertisement leaves, lists of subscribers and of plates, text (20pp.), and 101 plates, plus chromolithographic tail piece. Of the 104 plates and preliminaries, 69 are chromolithographs. Lrg. folio. Marbled boards, 3/4 dark green morocco (slightly rubbed). Large paper subscriber's edition.

Jones' fascination with Islamic art and decoration began in 1833, on a trip to Egypt and Turkey in the company of Jules Goury, a French architect whom he had met in Greece, who shared Jones' interest in architectural polychromy. In the following year, Jones and Goury visited Granada, making extensive, very exacting drawings, with ambitious plans for a publication on the Alhambra and its ornamental decoration. Following Goury's sudden death there from cholera, Jones was obliged to continue the work on his own, making a second trip to Granada in 1837 to make additional sketches. The reluctance of London printers to take on the project, and Jones' particular need for flat, opaque and accurate color schemes to reproduce decorative motifs, led him to set up his own lithographic firm in London, to undertake what was to be the first significant chromolithographic publication in England. Three trial numbers (of ten planned) were issued in 1836-37; the final book did not appear until 1842-1845. Front flyleaf of Vol. I remargined; faint, unobtrusive, marginal waterstain in Vol. II. Occasional spotting as usual. A nice copy.

London (Published for Owen Jones), 1842-1845. \$20,000.00
Abbey: Travel 156; Friedman, Joan M.: Color Printing in England 1486-1870 (Yale Center for British Art, 1978), 145; Hardie p. 252f; McLean p. 77f.

56 **LA FONTAINE [JEAN DE]. *Fables choisies, mise en vers***. 4 vols. I: (2), xxx, xviii, 124pp. II: (2), ii, 135, (1)pp. III: (2), iv, 146pp. IV: (2), ii, 188pp. Frontispiece and 275 full-page plates hors texte, after Jean-Baptiste Oudry by Charles-Nicolas Cochin, engraved by Cochin himself, Aliamet, Aubert, Aveline, Baquoy, Beauvarlet, Cars, Choffard, Dupuis, Flipart, Galimard, Le Mire, Moitte, Radigues, Surugue, Tardieu, Teucher, and numerous others. Inserted in the first volume, the portrait of Oudry by Tardieu after Largillière ("found in some copies but not integral" per Gordon N. Ray). Folio. Contemporary full mottled calf, the spines gilt in 8 compartments.

A large-paper copy, of which only 100 examples were printed. We quote from David Becker's remarks in *Regency to Empire* on the history of the work: "Oudry began a series of drawings to illustrate the fables of La Fontaine around 1729, more than twenty-five years before their publication in this lavish four-volume set. They were executed during the artist's leisure hours away from his duties as painter for the royal tapestry works at Beauvais. He made a total of 275 designs for the fables, all of which were engraved for the book. The original drawings are often signed and dated, ranging as late as 1734, with a frontispiece added in 1752.... It was not until 1751 when the complete set of drawings for the project was acquired by





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the financier Montenault that their publication was undertaken. While securing a team of no fewer than forty-two engravers, Montenault also commissioned Charles-Nicolas Cochin fils to redraw Oudry's designs, because their technique was deemed too free and loose for the engravers to follow. Cochin drew his more precise designs in the same format as Oudry's, and the subsequent engravings were also executed in the same size. Several of the finished engravings were exhibited in the 1753 Salon, and the first three volumes of the book were published in 1755 and 1756. A royal grant enabled the final volume to appear in 1759 after the publishers encountered financial difficulties.... The volumes were printed in a very grand format, among the largest of any illustrated book of the time save for certain royal festival books. Three different sizes and types of paper were used for the text and the plates, with two grander formats issued in one hundred copies each. Oudry's full-page plates were embellished with borders and titles, and the flower painter Jean-Jacques Bachelier (1724-1806) was commissioned to design decorative tailpieces to fill in the spaces at the end of each fable. His ornamental, rustic designs were engraved on wood by Jean-Michel Papillon (1698-1776) and Nicolas Le Sueur (1691-1764). These decorations often serve to counterbalance the com-

plexity of the engraved plates opposite and are sometimes allegorical in nature. In fact, P.P. Choffard issued a suite of metal-engraved copies of these tailpieces soon after their initial publication (ca. 1760)."

Exceptionally tall, this copy measures 479 x 330 mm. (18 7/8 x 13 inches), substantially larger than those at the Pierpont Morgan Library, Harvard and the National Gallery. The plate for fable CLXXII, "Le singe et le léopard" is in the second state, as is normal in the large-paper edition. Some rubbing and chipping at the extremities and hinges of the bindings, with small losses at head and feet of backstrips; intermittent unobtrusive dustiness and pale foxing; withal an excellent copy, bearing the engraved ex-libris of the Bibliothèque de Champy aîné in each volume.

Paris (Desaint & Saillant/ Durand), 1755-1759. \$18,000.00
Ray 5; Cohen-de Ricci 548-550, supplement 280; Portalis 483-489; Girardin (1913); Rochambeau 86; Tchermersine VI.390f.; Brunet III.753; Graesse IV.73; Guilnard p. 150; Cicognara 1125; Bland (1958) p. 209f.; Blumenthal, Joseph: Art of the Printed Book 1455-1955 (New York, 1973), p. 29; Regency to Empire: French Printmaking, 1715-1814 (Baltimore Museum of Art, 1984), no. 41; Opperman, Hal: J.B. Oudry (Fort Worth, 1983), p. 146f.

57 **LABORDE, ALEXANDRE DE. Description d'un pavé en mosaïque découvert dans l'ancienne ville d'Italica, aujourd'hui le village de Santiponce près de Séville;** suivie de recherches sur la peinture en mosaïque chez les anciens, et les monuments en ce genre qui n'ont point encore été publiés. (2), 103pp., 21 engraved plates (of which 18 printed in colors, and also finished by hand in color, of which 1 double-page folding). Dec. half-title, printed in color and finished by hand in color. 4 elaborate vignettes and culs-de-lampe (2 of each finished by hand in color). Massive lrg. folio. Contemporary calf, gilt in neoclassical taste with fillet borders (hinges cracked but sound; rubbed at extremities, with abrasions at corners). Pink watered silk doublures and endpapers. Edition limited to 160 copies in all.

This imposingly grand work was originally to have formed a part of the "Voyage en Espagne" (Paris 1806-1820). "La description de cette mosaïque devoit faire partie d'un voyage pittoresque d'Espagne, et ne paroître que dans un an; mais les éclaircissements qu'elle donne aux amateurs de l'Antiquité sur plusieurs points intéressants m'ont déterminé à en faire un ouvrage particulier, et par conséquent plus détaillé.... Le pavé dont on donne ici la description est le plus considérable qui ait été découvert" (from the introduction). The magnificent color plates are based on drawings by Laborde himself. The pavement was discovered on 12 December 1799, and Laborde hastened to publish it, magnificently printed by Didot, before launching the "Voyage d'Espagne" itself. "Edizione di massimo lusso" (Cicognara). A few very pale traces of foxing, a few small stains; in general an unusually clean copy of this extremely rare work.

Paris (P. Didot l'aîné), 1802. \$7,500.00
Borroni II.6354; Cicognara 3960; Vicaire IV.741; Brunet III.714; Graesse IV.59

58 **LE BLOND, ALEXANDRE. La théorie et la pratique du jardinage.** Où l'on traite à fond des beaux jardins apellés communément les jardins de plaisance et de propreté, composés de parterres, de bosquets, de boulingrins, &c. Contenant plusieurs plans et dispositions générales de jardins; nouveaux desseins de parterres, de bosquets, de boulingrins, labirinthes, salles, galeries, portiques & cabinets de treillages, terrasses, escaliers, fontaines, cascades, & autres ornemens servant à la décoration & embellissement des jardins.... Nouvelle édition. (8), 293, (11)pp., 38 hinged double-page engraved plates (4 folding). Occasional wood-

engraved figs. and diagrams. Culs-de-lampe. Lrg. 4to. Contemporary mottled calf gilt.

"This book, in which the methods of the great Le Nôtre (1613-1700) were reduced to a system, remains to this day the standard authority on the formal garden. It was written by D'Argenville the elder under the instructions and supervision of the architect, J.B. Alexandre Le Blond [1679-1719], with whose designs, engraved by Mariette, the book is illustrated. The work is often entered under Dezallier D'Argenville" (Fowler). "Le Blond was involved with the illustration and publication of a number of books on both architecture and garden design. He contributed five of the twelve plates in J.F. Félibien's 'Histoire de l'abbaye royale de Saint Denis en France' (1706). He added a 32-page supplement and 29 plates to the edition of 1710 of Augustin-Charles d'Aviler's 'Cour complet d'architecture' (1691), and he is believed to have produced almost all the illustrations (and possibly some of the text) in the third edition (1722) of Antoine-Joseph Dezallier d'Argenville's 'Théorie et physique du jardinage' (1709). This latter publication popularized the French formal garden throughout Europe. In it, Le Blond stressed four main principles: that design should be subject to nature; that the garden must not be too shady; that the garden must not be too exposed; and that the design should enhance the feeling of the size of the garden. He stressed the importance of the garden designer, describing him as a 'geometrician, architect, draughtsman, [one who] knows the character of plants and ornament.' Although the book encouraged variety in the selection of plants, it warned against too much dividing and subdividing of space and ornamental shell work and basins" (Kathleen Russo, in the "Dictionary of Art"). Hinges worn but sound; trace of foxing; a pleasant copy, with the exlibris of Sir John Stirling Maxwell and Donald & Mary Hyde.

Paris (Jean Mariette), 1722. \$2,750.00
Cf. Fowler 170; Berlin 3463-3464

59 **LENORMANT, CHARLES. Musée des Antiquités Égyptiennes,** ou Recueil des monuments égyptiens, architecture, statuaire, glyptique et peinture, accompagné d'un texte explicatif. ii, 75, (1)pp., 39 engraved plates. Numerous text illus. Lrg. folio. Marbled boards, 1/4 leather (head of spine missing). Internally a very fine copy.

Paris (Leleux), 1841. \$6,500.00
Benlich-Seeber 11913; cf. Brunet III.979, Graesse IV.162





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60 **LEUNCLAVIUS, JOANNES. Annales Sultanorum Othmanidarum, a Turcis sua lingua scripti.** Hieronymi Beck a Leopoldstorf, Marci fil. studio & diligentia Constantinopoli aduecti MDLI, Diuo Ferdinando Caes. Opt. Max. D.D. iussuque Caes. a Joanne Gaudier dicto Spiegel, interprete Turcico Germanice translati. Cum omnium memorabilium, toto opere contentorum, accuratissime elaborati Indicis accessione. Editio Altera. 260, (26)pp., 1 folding genealogical chart. Wood-engraved title-page vignette, cul-de-lampe, lettrines. Lrg. 4to. 17th-century vellum over boards, rebaked in vellum at an early date, titled in pen on the spine; raised bands.

Second edition; the first edition was published in 1588. "This is a translation of the work of the 16th. c. Turkish historian Muhammed ibn Hasanjan, called Saadeddin. The original Turkish text continued to the year 1550 and was brought from Constantinople in 1551 by Hieronymus Beck. A German translation was produced by the Emperor Ferdinand I's interpreter Joannes Gaudier, or Spiegel, and it was this German version which Leunclavius translated into Latin and augmented, continuing the history to 1588, when the first edition was printed. The German version appeared two years later. Leunclavius (or Löwenklau) a historian and jurist, travelled in Turkey about three years, departing for Constantinople in 1582. He learned Turkish and travelled extensively before returning to establish himself in Vienna in about 1585. In 1591 he produced 'Historiae Musulmanae Turcarum libri 18,' and he also translated many of the works of the Byzantine historians into Latin" (Blackmer). The usage 'Saaadedin' is now properly given as Sa'd al-Din, and is a shortened form of Khodja Efendi, Sa'd al-Din b. Hasan Djan b. Hafiz Muhammad Isfahani. Sa'd al-Din (1536-1599) was a highly influential statesman as well as historian; this work ("Tadj al-tawarikh"), a history of the Ottomans from their beginnings to the death of Selim I, is regarded as his masterpiece, noted for its critical accuracy and its elegance of style. Browning throughout, as usual, due to the paper stock; a little light wormholing in flyleaves. Early collector's mark on the title-page.

Frankfurt (Andreae Wecheli heredes, Claudium Marnium, & Ioan. Aubrium), 1596. \$3,000.00
Blackmer 1014; Adams S51; Göllner 2203; Brunet III.1032; Graesse IV.188; cf. Encyclopedia of Islam (1986) V.27f.

61 **(LIECHTENSTEIN COLLECTION) FANTI, VINCENZIO. Descrizione completa di tutto ciò che trovarsi nella galleria di pittura e scultura di Sua Altezza Giuseppe Wenceslao del S.R.I. Principe Regnante della casa di Lichtenstein....** Dove chiara apparisce tanto la spiegazione de' pensieri di tutti gli autori, quanto il pregio delle storie, e delle favole che ne' quadri si trovano espresse unitamente al compendio delle vite degl'istessi pittori. (6), 107, (1), 144, (16)pp. 6 fine engraved decorations by Schmutzer after Fanti (1 full-page frontispiece to Part II, and 5 culs-de-lampe). 4to. Very fine German (?) contemporary russet leather, heavily gilt

at spine (slightly chafed at head and foot). A.e.g. First edition; a second edition, in French, was issued by the same publisher in 1780. Part II of the work is a compendium of biographical notices of the artists represented in the collection; this is sometimes encountered as a separate work, which is probably a later issue of the original sheets by the publishers, without change in date. Fanti, a portrait painter, succeeded his father Ercole Gaetano Fanti, as keeper of the Liechtenstein gallery. The work is finely printed, with exceedingly fine engraved decorations. A superb copy, with an eighteenth-century engraved armorial ex-libris.

Vienna (Giovanni Tommaso de Trattnern), 1767. \$4,000.00
Schlosser p. 497; Cicognara 3389; cf. Borroni II.567 (citing 1780 edn.)

62 **MAZZINELLI, ALESSANDRO. Ufficio della settimana santa e dell'ottava di Pasqua.** Colle rubriche volgari, argomenti de' Salmi, spiegazione delle cerimonie, e misterj, con osservazioni, e riflessioni divote.... Rivista ed accresciuta. Seconda edizione. xxiv, 612pp. 11 engraved plates after Giuseppe Passeri, Puccetti and others, by Westerhout et al. Engraved rococo culs-de-lampe throughout, of putti. Headings and initials in red. 4to. Full leather, gilt. A.e.g.

Roma (Apresso Giovanni Maria Salvioni, Stampator Pontificio Vaticano), 1744. \$650.00

63 **(MICHELANGELO) Lawrence Gallery.** A series of facsimiles of original drawings by M. Angel Buonarroti, selected from the matchless collection formed by Sir Thomas Lawrence, late President of the Royal Academy. (4)pp., 31 lithographic plates (many printed in tone, 17 mounted), Folio. Orig. wraps. (battered and chipped, partly disbound). Wrappers much worn; a little unobtrusive foxing; nonetheless still a good copy of this extremely rare folio.

London (S. and A. Woodburn), 1853. \$1,200.00
Steinmann, Ernst & Wittkower, Rudolf: Michelangelo Bibliografie (Hildesheim, 1967), 1151

64 **MILLINGEN, JAMES. Peintures antiques de vases grecs de la collection de Sir John Coghill Bart.** (2), xx, 48pp., 52 copper-engraved plates (2 folding). Finely printed on heavy paper. Folio. Contemporary marbled boards, 1/4 vellum, handsomely gilt at spine (somewhat rubbed). "First and only edition. The Coghill collection was composed of two collections—that of de Lalò, and that of Bonnet. The de Lalò collection was acquired originally by de Rossi, who had 39 engravings made of the most interesting of the vases. When Coghill decided to publish the collection, he used the 39 plates made by de Rossi and added 13 new plates from his other acquisitions. The text includes three letters from Gherardo de Rossi to Millingen. The Coghill collection passed eventually into the hands of Henry Englefield and Thomas Hope" (Blackmer).



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Millingen (1774-1845), who settled in Italy after the French Revolution, was renowned as a connoisseur of classical art, and portions of his own collection were acquired by the British Museum. A little light foxing; a handsome copy. Rare.

Rome (Imprimé par De Romanis), 1817. \$3,500.00
Blackmer 1134; Vinet 1541; Dobai III.131, 1387; Michaelis p. 163; Brunet III.1723

65 **MITELLI, AGOSTINO.** All'III. Sig. **Francesco Maria Zambeccari come a suo singolar.mo Padrone Agostino Mitelli D.D.D.** 24 unnumbered etched plates, loose as issued, printed on buff-colored paper (watermarked with a paschal lamb in a circle surmounted by the initial A). 250 x 170 mm. (ca. 9 7/8 x 6 5/8 inches). Sm. 4to. Portfolio (modern gilt boards, 1/4 red morocco).

This untitled suite of exuberant, often fantastical, decorative cartouches and other ornaments is one of four sets of prints by Agostino Mitelli (1606-1660), the renowned Bolognese quadratura painter, father of Giuseppe Maria Mitelli. Dated 1636, dedicated to Count Zambeccari, and printed and/or published by Agostino Parisini, it is known in several editions or issues. In one, the title-page was reworked with the "inscription Rousel exc."; in another, with the name of Giovan Batista Paganelli, D.D. and a new dedication to Francesco Bandini. In the present copy, as in the set in the Victoria and Albert, one plate was reworked as a title-page in honor of the

marriage of the Duke Paolo Spinola to the Princes Anna Colonna, and bears the date Perugia 1653; the arms of the two families are engraved on the tilted cartouches at top. The title-page also carries the credit, in the architrave below the dedication, "Gio. Giacomo Rossi formis Romae alla Pace, all insegna di Parigi." The watermark is not in Briquet. Intermittent foxing and occasional light soiling; one plate with a clean tear at one corner, with old mend; a few light touches in pencil; nice impressions.

Bologna (Ag.o Parisini For.), 1636. \$3,750.00
Berlin 562; Guilmar d p. 314 no. 26; Los Angeles County Museum of Art: Drawings from the Kunstbibliothek Berlin (1965), p. 76

SEE FRONT COVER

66 **(MOITTE SALE)** Paris. F.-L. Regnault de Lalande. **Catalogue de tableaux, dessins encadrés, en feuilles et en recueils; statues en bronze; plâtres et cire...blocs de marbre blanc statuaire, et outils de sculpteur; après le décès de M. Moitte, statuaire....** Sale, 7-8 June 1810. viii, 16pp. Sm. 4to. Plain pink wraps., stitched. Printed on uncut heavy paper. With an 8-pp. prefatory notice of the Jean-Guillaume Moitte, 1746-1810, "statuaire de l'ancienne Académie royale de Peinture et de Sculpture, Professeur à l'Ecole des Arts," etc.

Paris, 1810. \$450.00
Lugt 7806

67 **NORDEN, FREDERICK LEWIS.** **Voyage d'Égypte et de Nubie.** Ouvrage enrichi de cartes & de figures dessinées sur les lieux, par l'auteur même. 2 vols. (40), 288pp. Frontis. portrait and grandly elaborate allegorical frontis. by Tuscher, and 159 numbered and 5 unnumbered engraved plates, on 162 leaves, including 4 half-page plates and 5 double-page plates (plate LXXXVI with pasted engraved overslip on caption). Fine engraved archaeological and decorative culs-de-lampe (by Tuscher, Preisler, and Cramer) and lettrines throughout. Folio. Contemporary mottled calf gilt.

"Norden was a captain in the Danish navy and had studied drawing and engraving as part of his duties. He had spent nearly three years in Italy studying art when Christian VI of Denmark ordered him to go to Egypt in 1737 on an exploratory mission where he made drawings on the spot. He spent about a year in Egypt and was the first European to penetrate as far as Derr in Nubia and to publish descriptions of any Nubian temples. This important work was the earliest attempt at an elaborate description of Egypt, and its plates are the most significant previous to those of Denon" (Blackmer, describing the first English edition of 1757). Hinges with unobtrusive splits, held secure by the original stitching; a fine copy, clean and crisp, with the 18th-century armorial ex-libris of John, Earl of Hyndford, in each volume (dated 1743).

Copenhagen (La Maison Royale des Orphelins), 1755. \$12,500.00
Blackmer 1211 (for the English edition, 1757); Hilmy II.74; Brunet IV.101

68 **ORLANDI, PELLEGRINO ANTONIO.** **L'abecedario pittorico.** Dall'autore ristampato corretto et accresciuto di molti professori e di altre notizie spettanti alla pittura. 519, (1)pp. 5 woodcut plates in text with 158 artists' monograms. Woodcut lettrines and culs-de-lampe. 4to. Contemporary calf gilt (a bit rubbed). First published Bologna, 1704; this second, expanded edition is dedicated to Pierre Crozat, and contains a verse in his honor at the end. A biographical dictionary, the work contains one of the first bibliographies of art literature, as well as a section on artists' monograms and cyphers. "Un'opera molto notevole per il tempo suo, e che può anche oggi rendere telvolta utili servizi" (Schlosser). From the



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library of the Earls of Macclesfield at Shirburn Castle, with the Macclesfield blindstamp and ex-libris.

Bologna (Costantino Pisarri), 1719. \$1,650.00
Arntzen/Rainwater H110; Chamberlin 2023; Schlosser pp. 485, 508; Borroni I.580.1; Comolli II.93; Haym IV.144; cf. Cicognara 2169

69 **OTTLEY, WILLIAM YOUNG. Engravings of the Most Noble The Marquess of Stafford's Collection of Pictures, in London, Arranged According to Schools and in Chronological Order, with Remarks on Each Picture.** The executive part under the management of Peltro William Tomkins, Historical Engraver to Her Majesty. 4 vols. in 2. 106 hors-texte plates with 291 engravings on chine appliqué. Lrg. folio. Early nineteenth-century full straight-grain morocco, richly gilt. A.e.g. Text on Whatman paper. Intermittent light foxing; the binding rather rubbed and worn. Ex-libris Sir Charles Bagot, with gilt supralibros.

London (Longman, Hurst, Reese, Orme and Brown; Cadell and Davies; P.W. Tomkins), 1818. \$850.00
Dobai III.1384, 1530

70 **PERIZONIUS, JACOBUS. Origines Babylonicae et Aegyptiacae tomis II.** Quorum prior Babylonica, & turris in terra Sinear exstructae, ac dispersionis hominum ex ea, rationem ac historiam continet. Editio secunda, cui praefationem et alia quaedam addidit Carl Andreas Dukerus. [...Aegyptiarum originum et temporum antiquissimorum investigatio, in qua Marshami chronologia funditus evertitur, tum illae Usserii, Cappelli, Pezronii, aliorumque, examinantur & confutantur.] 2 vols. (48), 4097, (17)pp.; (20), 30, 554, (30)pp. Culs-de-lampe; titles in red and black. Stout 8vo. Early speckled boards, 3/4 calf gilt.

"Second and most complete edition of this work. It was first printed at Leyden in 1711. This edition was edited by Charles Andre Duker, Perizonius's student. Perizonius was named professor of Greek at the University of Leyden in 1693; he was the most respected classicist of his time after Bentley" (Blackmer). Wormholes at

the top of the first six leaves of Vol. II, slightly affecting title and text.

[Utrecht] (Justum Reers), 1736. \$850.00
Blackmer 1286; Hilmy II.102; Graesse V.203; Brunet IV.501

71 **(PIAZZETTA, GIOVANNI BATTISTA). Nouveau livre du dessin qui contient XXV figures dessinée par le célèbre Jean Baptista Piazzeta [sic].** 24 engraved plates (through-numbered A1-8, B1-8, C1-8, including title-page). Sm. 4to. Contemporary heavy wraps., stitched as issued. This extremely rare book contains three unsigned suites of engravings after academies by Piazzetta, all of male figures, including one of Bacchus. It was undoubtedly published for the use of art students, and may in fact have been engraved by one. While in fine condition, this copy bears a few suggestive small smudges in red and green paint, traces of the studio. The title-page, showing an elegantly dressed woman painting at an easel beneath putti, is a charmingly naïve invention. Though stated to contain 25 plates, this copy (like that at the Getty), with its three signatures of 8 plates each, would appear to be complete with 24. A little light foxing.

N.p., n.d. [circa 1775]. \$2,000.00
Venezia (Comune di): Giambattista Piazzetta, suo tempo, la sua scuola (1983), no. 120 (entry by Filippo Pedrocchi).

72 **PORCACCHI, TOMMASO. Funerali antichi di diversi popoli, et nationi;** forma, ordine, et pompa di sepolture, di esse- quie, di consecrationi antiche et d'altro, descritti in dialogo. Con le figure in rame di Girolamo Porro padovano. (8), 109, (3)pp. Fully engraved dec. title and 23 numbered engravings by Girolamo Porro in text (approx. 92 x 155 mm. each). Wood-engraved lettrines. 4to. Contemporary limp vellum, titled in pen at the spine.

First edition; a second edition was published in 1591, in which the copperplates appear worn and somewhat reworked. This treatise on the funerary customs of the ancients (Roman, Greek, Egyptian, Indian, Scythian and other) was used as a handbook by planners of princely funerals; Vincenzo Borghini, for example, is known to have consulted it for the obsequies of Cosimo I de' Medici. The text is in the form of a dialogue about the plates, and begins with a discussion of the illustrator, Girolamo Porro, who is described as the inventor of a flying machine, as well as an artist of remarkable gifts. Porcacchi and Porro collaborated on another work shortly before this, 'L'isole piu famoso del mondo' (Venice, 1572). Binding somewhat spotted, waterstain affecting lower portion of preliminaries, intermittent soiling.

Venetia (Simone Galignani), 1574. \$2,200.00
Borroni II.13439; Cicognara 1766; Mortimer Italian 395; Brunet IV.820; Graesse V.414; Adams P1903

73 **PORTA, GIACOMO DELLA. Autograph receipt, signed, dated Roma 22 agosto 1589.** 1f. (on one side of a formerly folded quarto sheet). 7 full lines. Io. Jac.o della Porta ho ricevuto da Virgilio Panzaroli ...Camerlengo della Compagnia della Sant.a Trinità scudi sessanta quali sono per frutti della Compagnia d'Uffizio.... On the verso, a directive by Panzaroli for the payment. A few losses along the path of the ink.

Roma, 1589. \$3,000.00

74 **PRIMISSLER, ALOIS. Die kaiserlich-königliche Ambras-er-Sammlung.** x, (2), 401, (1)pp. 2 lithographic plates (frontis. and page of monograms). Contemporary speckled boards. A handsome copy, with an additional page of notes in a careful hand, dated 1822. Wien (Im Verlage des Verfassers und in Commission bey J.G. Heubner), 1819. \$375.00

75 **PROCOPIOS OF CAESAREA. De gli edifici di Giustino imperatore.** Di greco in volgare tradotti per Benedetto Egio da Spoleti. (16)pp., 59ff. (lacking final blank). Elaborate woodcut title-page publisher's device ("Sybilla"), repeated on the last leaf. Sm. 8vo. Eighteenth-century stiff vellum. First edition after the Latin. Written circa 553-555, and probably commissioned by the Emperor Justinian, the work is rich in information on temples, arenas, fortifications, hospices and other buildings constructed by Justinian throughout his reign; it is especially notable as the first book to discuss edifices in Constantinople that were built, restored, or altered by Justinian. Intermittent light browning, a few stains, covers bowed; a few neat contemporary annotations. Eighteenth-century armorial ex libris Marchionis Salsae, printed in blue. Venezia (Michel Tramezino), 1547. \$1,200.00
Cicognara 3314; Graesse V.455; Adams P2151

76 **PROUT, SAMUEL. Facsimiles of Sketches Made in Flanders and Germany, and Drawn on Stone.** Title, dedication and 50 plates, all lithographed by Hullmandel. Guards. Folio. Contemporary cloth, 3/4 leather (disbound and worn). "Prout was a pioneer lithographer who employed the process as early as 1817, when most of his fellow artists were ignorant or contemptuous of it. His friend and disciple Ruskin specifically exempted Prout from his dismissal of lithography in 'The Elements of Drawing,' noting that 'all of his published lithographic sketches are of the greatest value, wholly unrivalled in power of composition, and in love and feeling of architectural subjects.' Joseph Pennell had reservations about some of Prout's lithographs, but even he endorsed what Ruskin called 'the grand subjects' of 'Flanders and Germany.' Unfortunately these lithographs are now assiduously sought after as single prints, and complete copies of the book have virtually disappeared" (Ray). Ray calls for two leaves of letterpress not present in this copy, or others we have noted. Title and dedication leaves quite spotted, as usual; intermittent foxing, usually confined to the margins; some plates chipped at edges and some guards torn; library stamp at foot of title. [London] (C. Hullmandel's Lithography) [1833]. \$1,800.00
Ray, Gordon N.: The Illustrator and the Book in England from 1790 to 1914 (New York, 1976), no. 83

77 **(RAPHAEL) Chaperon, Nicolas. Sacrae historiae acta a Raphaelae Urbin. in Vaticanis xystis ad picturae miraculum expressa.** Fully engraved allegorical title and dedication leaves, 52 through-numbered engraved plates. Oblong folio. Mid-nineteenth century black pebbled cloth, with gilt supralibros "A.L." Fourth state, slightly retouched from the third state of 1649 and on a different paper stock. "La serie delle 51 incisioni dalle Logge Vaticane realizzate da Nicolas Chaperon è da considerare —come rilevava già il Mariette ('Notes Manoscrites,' p. 130) co il suo attento occhio critico—la più riuscita e la più aderente allo spirito raffaellesco fra quelle eseguite nel XVII secolo. Essa infatti costituisce l'espressione più alta del gusto classicistico francese dominato a Roma in quegli anni dalla personalità di Nicolas Poussin. Gravitando a Roma proprio nell'orbita del Poussin, lo Chaperon incise le Logge nel 1649 sembra—come riporta la Daclos (1977, p. 5)—per incarico dello stesso pittore che aveva avuto dal re di Francia l'ordine di far incidere tali opere allo scopo di farle conoscere e studiare ai giovani pittori francesi non presenti a Roma" (Simonetta Prosperi Valenti Rodinò, in "Raphael Inventit"). Two plates supplied from another copy, trimmed and laid down (one with Parisian purchase annotations on the verso, dated 1808); one plate with small stain in image; generally a clean copy set, with occasional small stains confined to margins; light wear to the binding. Presentation

inscription in the blank margin at the head of the title, from the eminent French Salon painter and Prix de Rome winner Émile Lévy to his son Auguste, February 1844. Rome (P. Mariette) [1843]. \$2,800.00
Raphael Inventit: Logge VI (p. 86ff.); Brunet IV.1108; Graesse VI.26

78 **RIEM, A. Über die Malerei der Alten.** Ein Beitrag zur Geschichte der Kunst. Veranlasst von B. Rode. (2), iv, (4), 163 [recte 161], (1)pp. Etched frontispiece portrait of Zeuxis after the antique; 1 full-page etched plate hors texte, printed in ochre with aquaint; 23 copperplate-engraved illus. and vignettes, all by Rode. 4to. Contemporary boards, 1/4 calf gilt, with gilt-embossed rococo supralibros on front cover. Vorzugsausgabe, on Swiss laid paper, of the only edition. Riem, a controversial Enlightenment theologian, collaborated on this study of painting in the ancient world with the history painter and etcher Christian Bernhard Rode (1725-1797); both held positions at the time at the Berliner Akademie der Künste. The work drew furthermore on remarks by the late artist Benjamin Calau (1724-1785), while the quite attractive etchings are based, for the most part, on drawings by the painter and etcher Frederic Reclam (1734-1774). A feature of considerable interest is the mention of Aztec art (with one plate), in addition to Egyptian and classical art. Binding lightly rubbed; a fine copy. Berlin (Friedrich Maurer), 1787. \$2,500.00
Hirschberg 414; cf., on Rode: Dictionary of Art 26.506; Thieme-Becker XXVIII.457

79 **ROSE, JOH. GOTTLIEB. Dissertatio Academica de Mole Adrian hodie Castello S. Angeli, hoc est Die Engels-Burg.** Quam incluti sapientum ordinis consensu in Academia Lipsiensi d. I. Septembr. M.DCC.XXIII. Publico eruditorum examini subjiciet praeses M. Joh. Gottlieb Rose, mittweyda-misnicus respondente Adamo Grenzio, Rochlitio-misn, SS. Theol. Cult. 40pp. Wood-engraved lettrine. Modern pastepaper boards. Trimmed a little close. Rare. Leipzig (Immanuelis Titii), 1723. \$450.00
Borroni II.8096





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80 **RUSCA, LUIGI.** *Recueil de dessins de différens bâtimens construits à Saint-Pétersbourg et dans l'intérieure de l'Empire de Russie* / *Raccolta dei disegni di diversi fabbriche costrutte in Pietroburgo e nell'interno dell'Impero Russo.* (6), 69, (1)pp., 180 line-engraved plates (including 2 allegorical frontispieces and a scale of comparative Russian and French measurements) after designs by Rusca, by J.E. Thierry. Large folio. Nineteenth-century boards, 1/4 morocco (battered and rubbed). Parallel texts in French and Italian.

“The Italian Rusca [1762-1822] was born in Lugano and trained under Giuseppe Piermarini. In 1782 he was called by Catherine the Great to Saint Petersburg, where he first assisted Giacomo Quarenghi and Vincenzo Brenna. The list of his own accomplishments in Russia is impressive—works ranging from restorations of the Anichkov and Tauride Palaces (1801-1802) to the design of the portico along Nevsky Prospect (1802-1806). He was also responsible for various urban design proposals and changes. His ‘Recueil de dessins’ of 1810 records many of his works, which in their columnar character very much follow the accomplished style of Quarenghi. In the preface Rusca speaks of the reforms that architecture has undergone in recent times, and of ‘a certain character of simplicity and propriety’ that is captured, he feels, in his own work” (Harry Francis Mallgrave, in Millard). The extremely impressive scale of many of the projects—palaces, grand churches and mosques, vast military barracks and regimental offices, elegant libraries, theatres, and hospitals—is captured in the plates, which, in addition to plans, sections and elevations, include a number of richly pictorial prospects of harbor scenes and squares, with staffage, and delicately detailed interiors and decorative schemes, reminiscent of Percier and Fontaine. Printed on heavy laid paper. A little spotting and wear to first title, front flyleaf partly loose, otherwise internally very fine, the plates fresh.

St. Petersburg [Paris: Crapelet], 1810.

\$11,000.00

Millard: *Northern European* 109; *Berlin* 2775; *Avery's Choice* 313; *Brunet* IV.1462; *Graesse* VI.194

81 **[RUSIUS, LAURENTIUS.]** *La mareschalerie de Laurent Rusé, ou sont contenez remedes tres-singuliers contre les malades des chevaux: Avec plusieurs figures de mors.* En laquelle y avons adiousté un autre traicté de remedes: le tout nouvellement reveu, corrigé & augmenté sus un vieil original. (6), (113)ff. (misnumbered 112). Woodcut title-page vignette (publisher's device), cul-de-lampe, lettrine, and 64 full-page woodcuts: 63 illustrating horse-bits, and 1, by Hans Sebald Beham, of a horse in profile. Rusius' “*Hippiatria s. marescalia*” was first published in Rome, 1490, but the relevant precursors are really the Paris editions of Chrestien Wechel (1533, revised 1541) and Ch. Perier (1558, 1563). Beham's woodcut first appeared in a treatise on the proportion and measurement of horses, Nürnberg, 1528.

Bound with:

[Grisone, Federico.] *L'escuirie du S. Federic Grison gentilhomme napolitain.* En laquelle est monstré l'ordre & l'art de choysir, donter, picquer, dresser & manier les chevaux, tant pour l'usage de la guerre, qu'autre commodité de l'homme. Avec figures de diverses sortes de mors de bride. Nagueres traduite d'Italien en François, & nouvellement reveuë & augmentee. (8), 192, (8)pp. Woodcut title-page vignette (publisher's device), cul-de-lampe, lettrines, and 54 full-page illustrations, including 51 of bridles. First published Naples 1550, and translated into French by 1559 (Paris, Ch. Perier); the first Adrian Perier imprint was 1589. Paris (Adrian Perier), 1615.

4to. Contemporary limp vellum, titled in pen at spine. Two early ownership inscriptions on front and back flyleaves, one dated Leiden 1639, and the other—with several freely inscribed mottoes



83

("L'amour et la guerre me conduirent et (?)..."), dated 1650. Occasional light wear and staining; the first work with waterstain, and front flyleaf and title-page mended and renewed at marginal losses. Paris (Adrian Perier), 1610. \$2,250.00

Brunet IV.1464; Graesse VI.195; cf. (for the 1531 edition): Lipperheide Tc1; Berlin 1392; Grisone: cf. Brunet II.1759; Graesse III.160; Lipperheide Tc2; Berlin 1399

82 SANDRART, JOACHIM VON. *Academia nobilissimae artis pictoriae*. Sive de veris & genuinis hujusdem proprietatibus, theorematibus, secretis atque requisitis aliis; nimirum de inventione, delineatione, eurythmia & proportione corporum; de picturis in albario recente, sive fresco, in tabulis item, atque linteis.... (16), 401, (21), 16pp. Engraved allegorical frontispiece and portrait, and 48 engraved plates hors texte (3 double-page; many with multiple illustrations); fine engraved title-page vignette, culs-de-lampe, and half-page illustrations, letrines. Folio. Contemporary calf gilt, spine gilt in compartments (backstrip a bit rubbed).

A Latin translation by Christianus Rhodius of sections of Sandrart's "L'academia todesca della architettura, scultura & pittura: oder Teutsche Academie der edlen Bau- Bild- und Mahlerey-Künste" (Nürnberg/Frankfurt, 1675-79). Primarily devoted to the lives of the artists, the portions selected are "erster Theil, 3. Buch," "zweiter Theil," Register, and "Lebens-Lauf." The volume is lavishly illustrated throughout with vibrantly animated medallion portraits of artists, usually six to a page, from Zeuxis to Kneller. "[The] theoretical sections dealing with painting and the lives of the older artists drew principally on Karel van Mander and Vasari, as well as

Leonardo and Cornelis de Bie among others. While Sandrart's modifications to the theoretical sections seem designed only to modernize or play down certain aspects in a pragmatic way, the lives of the German and contemporary artists reveal numerous original insights. The 'Teutsche Academie' remains the most important source for information on Grünewald, Elsheimer, Johann Liss and numerous other 17th-century German painters, as well as for artistic life in Rome, c. 1630: thus also for Claude's early period and for Testa.... The extensive biography of Sandrart himself, added in 1675 and 1683, remains the classic portrayal of the most famous German painter of the day, and the most important German art writer between Dürer and Johann Joachim Winckelmann" (Christian Klemm, in "The Dictionary of Art"). Clean tear at the top of the title-page; a very fine copy, with rich impressions of the plates and in fine crisp condition. From the library of the Earls of Macclesfield at Shirburn Castle, with the Macclesfield blindstamp and ex-libris. Nürnberg/Frankfurt (C. S. Froberger for the author/ M. & J.F. Endter, and Johann von Sandrart), 1683. \$2,500.00

Schlosser p. 490; Cicognara 203; Besterman Old Art Books p. 90; Brunet V.125; Graesse VI.264

83 Pompei, Alessandro. *Li cinque ordini dell'architettura civile di MICHEL SANMICHELI*. Rilevati dalle sue fabbriche, e descritti e publicati con quelli di Vitruvio, Alberti, Palladio, Scamozzi, Serlio, e Vignola. 112pp. Superb etched frontispiece by Antonio Balestra, with medallion of Sanmicheli admired by the personification of Architecture and a putto; etched title-page vignette, also by Balestra, of a putto with drawing instruments; 6 etched headpieces (4 with portrait roundels of architects); 37 full-page etched plates in text, by Pompei after Gaudenzio Bellini; 1 half-page etched plate. Sm. folio. Early buff heavy wraps., backed with marbled paper. First edition, intermediate issue, with title identical to that described in the RIBA and Fowler catalogues, but collating like that in the Millard collection, which has a variant title. Millard states that priority of one issue over the other cannot be assigned with certainty.

This is the first monograph on Sanmicheli. Its author, Count Alessandro Pompei, whose family seat, the Palazzo Pompei in Verona, was designed by Sanmicheli, was also a practicing architect of some distinction, thoroughly steeped in Vitruvianism. The book was extremely influential. "Noting the lack of extant drawings by Sanmicheli and the absence of theoretical contributions on his part, Pompei analyzed Sanmicheli's orders of architecture, comparing them with those of the most outstanding published masters, in a project that parallels closely (though on a smaller scale) the reëlaboration of Andrea Palladio by Ottavio Bertotti-Scamozzi. Despite the rhetorical and aridly generalized methods—there are no references to actual buildings—Pompei's study had significant consequences, reinforcing the interest of neoclassical criticism in Sanmicheli, already nurtured in the writings of Francesco Milizia and Tommaso Temanza, and providing a foundation for Ferdinando Albertolli, Francesco Ronzani, and Girolamo Luciolli" (Millard). It also contains discussions of the origin of architecture, and of classical models from antiquity through the Renaissance, and stinging criticism of baroque architects, who, he suggests, have corrupted a native Italian precedent with watered-down foreign distortions. The magnificent frontispiece by the painter Antonio Balestra (1666-1740), the teacher of Pietro Longhi and Rosalba Carriera, shows in turn the influence of Giambattista Tiepolo. One plate with very small hole at margin; a very fine, fresh copy.

Verona (Jacopo Vallarsi), 1735. \$5,500.00
Millard Italian 106; Fowler 286; Cicognara 647; Berlin 2631; Comolli IV.227-235



87

84 **SAVARY [CLAUDE ÉTIENNE]. Letters on Egypt.** Containing, a parallel between the manners of its ancient and modern inhabitants, its commerce, agriculture, government and religion; with the descent of Louis IX at Damietta. Extracted from Joinville, and Arabian authors. Translated from the French. Second edition. 2 vols. xi, (1), 467, (1), (2), 490, (14)pp., 4 folding engraved plates, including 3 maps and 1 a "Plan of the Inside of the Great Pyramid." Sm. 4to. Contemporary mottled calf, rebacked in new calf with leather labels.

Second English-language edition, following the first and second editions in French and English, 1785-1786. "[Savary's] description of Egypt, together with Volney's account, became the manual for scholarly travellers to the country. Savary's work is particularly interesting because, as Carré says, he was the first Frenchman to cite Arab texts" (Blackmer). Corners a little rubbed.

London (G.G.J. and J. Robinson), 1787.

\$800.00

Cf. *Blackmer 1492*; *Hilmy II.314*

85 **SERRADIFALCO, DOMENICO LO FASO PIETRA-SANTA, DUCA DI. Del Duomo di Monreale e di altre chiese siculo normanne.** Ragionamenti tre. 87, (3)pp., 38 plates (partly folding; 1 lithographic). 5 text illus. Lrg. folio. Marbled boards, 3/4 leather (rebacked). Intermittent light foxing.

Palermo (Tipografia Roberti), 1838.

\$1,500.00

Brunet V.311; *Graesse VI.372*

86 **SONNINI, C.S. [CHARLES NICHOLAS SIGISBERT]. Travels in Upper and Lower Egypt, Undertaken by Order of the Old Government of France.** Illustrated by engravings, consisting of portraits, views, plans, antiquities, plants, animals, &c., drawn on the spot, under the author's inspection. To which is subjoined a map of the country. Translated from the French. (2), xl, 730, 14pp., frontispiece, folding map and 28 engraved plates with numerous figs. Lrg. stout 4to. New library buckram. Second edition in English, following on the three-volume octavo edition published



82

in 1799, and here with plates reduced from the first French edition, Paris 1799. "Sonnini embarked for Alexandria in 1777 with Tott's mission. There he received orders from Louis XVI to explore Egypt. He spent three years traveling through the country, as far as Aswan. He then went on to Greece and Turkey, returning to France in 1780.... His work on Egypt is full of important information: 'un réel intérêt par l'ampleur, la variété et la précision de ses informations,' 'son ouvrage est plus complet que celui de Volney et de Savary' (—Carré)" (Blackmer). Intermittent browning and foxing; clean tears in frontis. and map.

London (J. Debrett), 1800.

\$900.00

Blackmer 1573, cf. 1572; Hilmy II.245

87 STAMPART, FRANCISCO DE & BRENNER, ANTONIO DE. Prodomus, seu praeambulare lumen reserati portentosa magnificentiae theatri. Quo omnia ad aulam caesarem in Augustissimae Suae Caesareae & Regiae Catholicae Majestatis nostri gloriosissimè Regnantis Monarchae Caroli VI. metropoli, et residentia Viennae recondita artificiorum, et pretiositatum decora praecipuè copiosissima, quae ibidem asservantur. tabularum, picturarum, statuarum, imaginum, aliorumque ab artificum principibus elaboratum operum miracula fideliter, & absque defectu aeri sunt incisa, & annexa brevi introductione moecenatum utilitati, & voluptati edita.../ Prodomus order Vor- Licht des eröffneten Schau- und Wunder-Prachtes...Kunst-Schätzen und Kostbarkeiten.... 10ff. (including etched index leaf), 30 etched plates (including allegorical dedication leaf, with medallion portrait). Elaborate etched cul-de-lampe. Folio. Orig. drab boards (lacking portions of backstrip). The first two plates provide a floorplan and six views of the interiors of the galleries (and portraits of the book's two collaborators, the court painters Stampart and Brenner); following this are 27

plates with etched vignette illustrations of no fewer than 920 paintings and 230 sculptures and reliefs. With these elegant, accurate and finely detailed reproductions, the "Prodromus" provides a remarkable visual catalogue of the Hapsburg collection in the art gallery at the Imperial Palace in Vienna. The collection, which today is the heart of the Gemäldegalerie at the Kunsthistorisches Museum, was assembled largely by the Archduke Leopold Wilhelm of Austria in the mid-seventeenth century, with the aid of the painter David Teniers, who served as the Archduke's curator and published engravings of some 243 of the best Italian paintings. "Favoured by the political events at the end of the Thirty Years War, and by the sale of the collection of Charles I, King of England and Scotland, he was able to build up his collection by judicious purchases at auctions during his governorship of the Netherlands" (Schleicher). Venetian and Netherlandish pictures of the 15th and 16th century were its greatest strength, but the collection was rich in masterpieces by German, Dutch and Spanish painters through the seventeenth century, as well as works of the Italian Baroque. The Stampart and Brenner "Prodromus," commissioned by Charles VI, was unprecedented in presenting a collection in this exhaustive visual format, and is of great interest in showing the frames and complete arrangement of the hang, invaluable for understanding the context in which the works were seen in the eighteenth century. A few unobtrusive smudges; a fine copy in entirely original, unpressed condition, with fine impressions of the plates.

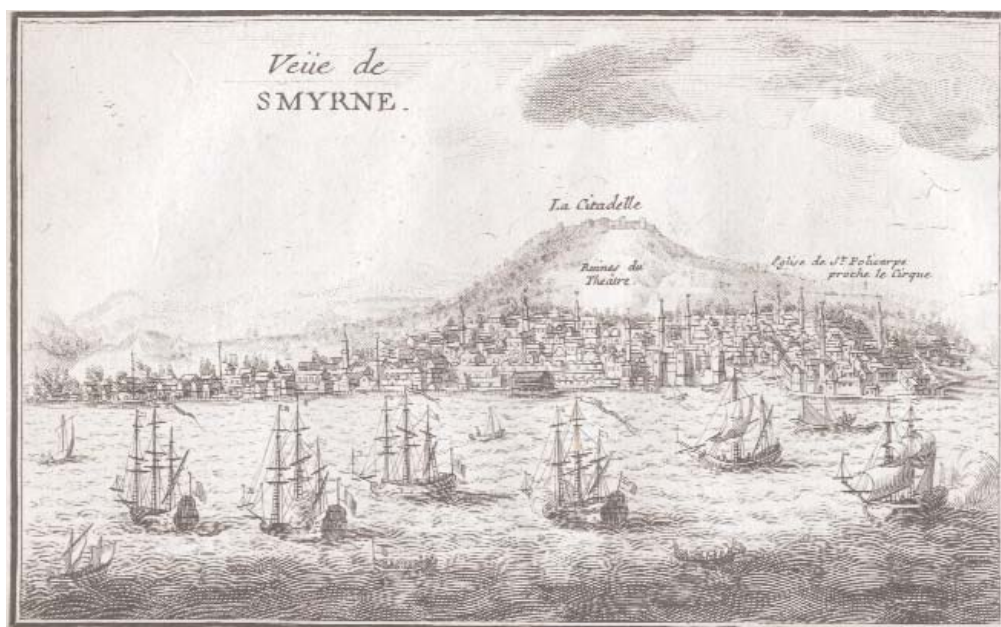
Wien (Johann Peter van Ghelen), 1735.

\$6,000.00

Berlin 3965; Brunet V.508; Graesse VI.477; cf. Holst, Niels von: Creators, Collectors and Connoisseurs (New York, 1967), p. 134ff.; Dictionary of Art, XIII.919f.: "Habsburg, Leopold William" (article by Elisabeth Schleicher).

88 TESTELIN, HENRI. Sentiments des plus habiles peintres sur la pratique de la peinture et sculpture. Mis en tables de préceptes, avec plusieurs discours académiques. Ou conférences tenues en l'Académie Royale desdits Arts, en présence de Monsieur Colbert, Conseiller du Roi en tous ses Conseils.... Par Henry Testelin. 40pp., 12 hinged double-page engraved plates (including dedication, six tables, and 5 pictorial subjects after Le Brun, Poussin, Raphael, and Testelin himself, the latter by Audran). Engraved title-page vignette, 1 allegorical cul-de-lampe after Le Brun, by Sébastien Le Clerc. Sm. folio. Nineteenth-century boards, 1/4 calf. The painter, printmaker and writer Henri Testelin (1616-1695) was an influential academician in the circle of Charles Le Brun, whose precepts, and those of the Académie Royale, are reflected in this treatise on line, proportion, expression, chiaroscuro and color. The first edition, published in Paris in 1680, was dedicated to Le Brun; this second edition, published after Le Brun's death, is dedicated "Aux amateurs de la peinture," with a double frieze of physiognomic masks drawn from Le Brun's teachings. Title-page foxed, intermittent wear and soiling, binding rubbed. Paris (La veuve Mabre-Cramoisy), 1696. \$1,200.00
Schlosser p. 635; Cicognara 360; Brunet 9246

89 THOMPSON, CHARLES. Travels through Turkey in Asia, the Holy Land, Arabia, Egypt, and Other Parts of the World: Giving a particular and faithful account of what is most remarkable in the manners, religion, polity, antiquities, and natural history of those countries: with a curious description of Jerusalem, as it now appears, and other places mentioned in the Holy Scriptures. Interspersed with the remarks of several other modern travellers; illustrated with notes, historical, geographical and miscellaneous. vi, 476pp. Sm. 4to. New marbled boards, 1/2 calf antique. A later edition of the popular work first published in Reading in 1744.



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With reference to the first edition, Blackmer notes that “Nothing is known of either the so-called author or editor. It has been suggested that this is a fictional voyage similar to Guillet’s.” Even browning throughout. A handsomely bound copy.

Carlisle (Archibald Loudon), 1813. \$450.00
Cf. *Blackmer 1653*; Cf. *Hilmy II.285*

90 (TITIAN) Ticozzi, Stefano. **Vite dei pittori Vecelli di Cadore.** Libri quattro. (6), 336pp. 4to. Nineteenth-century marbled boards, 1/4 cloth. Principally concerning Titian, but with notices also of Francesco, Orazio, and other members of the Vecellio family.

Milano (Antonio Fortunato Stella), 1817. \$275.00
Freitag 12478; *Schlosser p. 561*; *Cicognara 2381*

91 **TOTT, FRANÇOIS, BARON DE. Memoirs.** Containing the state of the Turkish empire and the Crimea, during the late war with Russia. With numerous anecdotes, facts, and observations on the manners and customs of the Turks and Tartars. Translated from the French. 4 parts in 2 vols. xxxv, (1), 238, (2), 236, 204, 160, (18)pp. Sm. 4to. New cloth. One of two English editions issued in 1785, a year after the first edition was published (in French) in Amsterdam. De Tott was a Hungarian in the French service who made several trips to Constantinople between 1755 and 1769. Back in France in 1776, he “was appointed inspector general of the consulates of the Levant, and accompanied by Sonnini, departed immediately on a tour of inspection which lasted till 1778. According to Herold, ‘Bonaparte in Egypt,’ de Tott was in fact an agent of the French secret service, and his inspection tour was a cover for exploring the possibility of a French seizure of Egypt; he prepared a special report on this subject for the French Foreign Office. His memoirs had a great success; they provide objective information and a new unromantic view of the Ottoman Empire” (Blackmer). Intermittent light foxing.

London (G.G.J. and J. Robinson), 1785. \$550.00
Cf. *Blackmer 1667*

92 **TOURNEFORT, JOSEPH PITTON DE. Relation d’un voyage du Levant, fair par ordre du Roy.** Contenant l’histoire ancienne et moderne de plusieurs isles de l’archipel, de

Constantinople, des côtes de la Mer Noire, de l’Armenie, de la Georgie, des frontières de Perse, & de l’Asie Mineure.... 3 vols. (22), 379, 448, 404, (60)pp., 153 engraved plates, plans and maps (6 folding). Stout 8vo. Eighteenth-century French tree-calf gilt, raised bands, with red and green morocco lettering pieces. A.e.g. Second edition of the work, published in the same year as the Paris first edition, in quarto; a third edition was issued in 1718 (Amsterdam), as was an English translation. “The botanist Pitton de Tournefort was sent on a mission to the Levant by Louis XIV in 1700. He was accompanied by the artist Claude Aubriet and the doctor Gundelsheimer. Pitton de Tournefort traveled extensively in the Archipelago, visiting most of the islands in the Cyclades... He also spent a considerable period in Crete before going to Constantinople and Asia Minor, the coasts of the Black Sea and then overland through Armenia to Persia. The travellers returned to Paris in June 1702.... The text takes the form of letters to M. de Pontchartrain, who sponsored Pitton’s mission. The very fine plates are after Aubriet’s drawings, and illustrate costumes, botanical and zoological specimens, views and maps” (Leonora Navari, in the Blackmer catalogue). An elegant copy.

Lyons (Anisson et Posuel), 1717. \$4,000.00
Cf.: *Blackmer 1318*; *Hilmy II.292*; *Atabey 960*; *Cox I.221*; *Weber 458*; *Brunet V.903*; *Graesse VII.180f.*; *Wilson p. 230*

93 **VALERIANI, DOMENICO. Nuova illustrazione istorico-monumentale del basso e dell’alto Egitto.** Con atlante. Text: 2 vols. in 3 parts. 491, (5)pp. Frontis. portrait; 788, (6)pp. 4to. Orig. printed yellow wraps. Entirely uncut; partly unopened. Plates: Atlante monumentale del basso e dell’alto Egitto illustrato dal prof. Domenico Valeriani e compilato dal fu Girolamo Segato. Coi disegni tratti dalle opere di Denon, della Commissione Francese, di Gau, di Caillaud e di Rosellini e con quelli dall stesso compilatore eseguiti sul luogo. 2 vols. 99 plates (7 folding; 44 hand-colored). Lrg. folio. Fine new boards, 1/4 calf gilt. Leonora Navari comments on the Blackmer copy (which was of the atlas only, and lacked the text): “First edition, published in parts, of the atlas.... This was accompanied by 2 vols. of 8vo text.... Segato went to Egypt in 1818 to work for a commercial enterprise. He explored and mapped a large area south of Wady Halfa in 1821-2. He was a friend of



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Champollion, although his collaborator Valeriani was hostile to Champollion's system of decipherment of the hieroglyphs. Most of the plates have been re-engraved from standard works by Denon, Gau, etc., but a number are after drawings by Segato himself." A very fine copy of a very rare book; only 8 complete copies listed in OCLC.

Firenze (Paolo Fumagalli), 1836-1838. \$17,500.00
Blackmer 1521; Hilmy p. 301; Beinlich-Seeber 20002; Brunet V.1042

94 **VALERIANO BOLZANI, GIOVANNI PIERO. Hieroglyphica, sive de sacris aegyptiorum, aliarumque gentium literis commentarii.** A Celio Augustino Curione duobis libris aucti, & multis imaginibus illustrati. (10)ff., 12pp., 13-441ff., 25ff. Woodcut title-page vignette, splendid full-page portrait by Tobias Stimmer in elaborate ornamental frame, and 273 woodcut illus. Lettrines and schematic figs. in text. Stout folio. Contemporary calf, handsomely blindstamped with fillets and oval device at the center of each cover; handsome seventeenth-century calligraphed paper labels on spine, lettered in red and black.

A book of pivotal importance in late Renaissance iconography, first published in Basel, 1556; the present edition follows that of 1567, which was the first to contain the two additional books by Caelio Augustino Curio. Dedicated to Cosimo I de' Medici, Valeriano's "Hieroglyphica" is "a vast compilation of all the hieroglyphic knowledge of his time; it drew on Horapollon, the 'Physiologus,' the obelisks he saw in Rome, the Cabala and the Bible as sources. It was so popular that eleven editions were published in the first seventy years. At the time it was believed that hieroglyphs were a purely ideographical form of writing used by ancient Egyptian priests to foreshadow divine ideas, and that the Greek philosophers had tapped into 'hieroglyphic wisdom.' In the dedication of his 'Hieroglyphica,' Valeriano writes, '[To] speak hieroglyphically is nothing else but to disclose the true nature of things divine and human. He contributed no revolutionary ideas to the field, but his compilation was instrumental in changing the study of hieroglyphic symbols from a philosophical to a philological pursuit" (Funk). Valeriano (1477-1558) was Vasari's Latin teacher, and tutor to Giovanni de' Medici (the future Pope Leo X); in 1509, as the private secretary of Cardinal Giulio de' Medici, he travelled to Rome, where he studied the city's antiquities. The "Hieroglyphica" provided a fountain of emblematic imagery for leading artists, while the inscriptions in his historical material were utilized by humanist historians. It was unquestionably the most important source for Ripa's "Iconologia" (1593 and after). "Valeriano supplied Ripa not only with separate figures and with countless individual attributes, but also with many learned references and explanations for the images and attributes that he borrowed from other sources" (Elizabeth McGrath, in the Dictionary of Art). Contemporary ownership inscription effaced on title-page, with two small losses (affecting border of the portrait on verso); intermittent light browning; binding rubbed, with small losses at hinges and corners.

Basel (Thomas Guarinus), March 1575. \$5,000.00
Praz 521; Landwehr: German Emblem Books 616; Adams V.52; Thorndike VI.447; Hilmy II.301; for various editions, cf. Berlin 4503; Cicognara 1966f.; Encyclopedia of the History of Classical Archaeology II.1143 (article by David Funk)

95 **VALESIO, FRANCESCO, ET AL. Museum Cortonense,** in quo Vetera Monumenta comprehenduntur Anaglypha, Thoremata, Gemmae Insculptae, Insculptaeque quae in Accademia Etrusca... adservantur... atque a Francisco Valesio romano,



94

Antonio Francisco Gori florentino, et Rodolphino Venuti cortonense notis illustratum. xviii, 126pp., 85 through-numbered copper-engraved plates by P.S. Bartoli. Engraved title-page vignette and preliminary headpiece; historiated initials. Sm. folio. Contemporary vellum over boards.

The first catalogue of bronzes, bas-reliefs, and engraved gems in the collection of the Etruscan Academy at Cortona, founded by Ridolfino Venuti and, by the mid-eighteenth century, a renowned center of intellectual antiquarianism, which numbered Voltaire and Winckelmann among its members. Edited by Valesio, Venuti and Anton Francesco Gori, the catalogue focuses primarily on the gems, a subject in which the Etruscan scholar Gori in particular was noted for his expertise. Trace of pale foxing; a handsome copy, printed on strong paper.

Roma (sumptibus Fausti Amidei), 1750. \$3,000.00
Borrioni II.1467; Cicognara 3418; Sinkankas 6791; Vinet 1674; Murray II.193; Brunet V.1053; Graesse VII.247

96 **VASARI, GIORGIO. Ragionamenti....** sopra le invenzioni da lui dipinte in Firenze nel palazzo di loro altezze serenissime, con illustriss. ed eccellentiss. signore D. Francesco Medici allora principe di Firenze. Insieme con la invenzione della pittura da lui cominciata nella cupola. Seconda edizione. x, 174pp. Engraved frontispiece portrait and title-page vignette; wood-engraved cul-de-lampe, lettrines. 4to. Early pastepaper wraps.

The first edition was published in Florence in 1588. As is noted by both Cicognara and Schlosser, this is in fact a third issue of the work, a reprint of the original having appeared in Florence in 1619 under the title "Trattato della pittura." "The 'Ragionamenti,' his explanation of the paintings in the Palazzo Vecchio, was published posthumously by his nephew, Giorgio Vasari il giovane, in 1588 from a non-autograph manuscript. This text was known in Vasari's lifetime, however, and is mentioned several times in the 'Vite.' It is the first of a series of similar descriptions of



100

complex palazzo decorations published by artists or their advisors in the last quarter of the 16th century” (Julian Kliemann, in *The Dictionary of Art*). A little light wear.

Arezzo (Michele Bellotti), 1762. \$1,200.00
Schlosser p. 345; Cicognara 227; cf. Gamba 1729

97 **VIGNOLA, GIACOMO BAROZZI DA. Regola delli cinque ordini d’architettura.** xxxv pp. (through-numbered, including dec. title and dedication), fully engraved throughout. Folio. Modern full blindstamped pigskin. Raised bands.

This edition is a reissue of the 1635 Siena edition, published by Bernardino Oppi, whose signed dedication, dated 18 August 1635, is reprinted without change. The plates and title-pages of the latter are for the most part reversed copies of those in the 1607-1610 edition. Title-page trimmed to platemark, and laid down; plate 45 laid down; repaired tears on 5 leaves (some extending visibly into text and image, with minor losses); intermittent light soiling and wear; two lines of contemporary annotation on the dedication leaf.

Bologna (Giuseppe Longhi) [circa 1635]. \$2,500.00
Spinelli, A.G.: Bio-bibliografia dei due Vignola (Vignola, 1908), p. 31; Cf., citing 1635 Siena edition: Fowler 359; Berlin 2585; Cicognara 417

98 **VOCABOLARIO DEGLI ACCADEMICI DELLA CRUSCA. Compendiato secondo la quarta,** ed ultima impressione di Firenze, corretta, ed accresciuta, cominciata l’anno 1729, e terminata nel MDCCXXXVIII. 5 vols. lxxxiv, 640, 621, 506, 556, 246, 440pp. 4to. Full vellum over boards. The work is based on the 1729-1738 edition published in Florence by D.-M. Manni, in 6 vols. The substantial second edition of Vol. V contains the “Indice delle voci, e locuzioni latine.” Intermittent light foxing, otherwise a nice copy.

Venezia (Appresso Lorenzo Baseggio), 1741. \$650.00
Brunet V.1338; Graesse VII.382

99 **VOLNEY, C.-F. Travels through Syria and Egypt, in the Years 1783, 1784, and 1785.** Containing the present natural and political state of those countries, their productions, arts, manufactures, and commerce; with observations on the manners, customs and government of the Turks and Arabs. Translated from the French. 2 vols. in 1. xvi, 557, (17)pp. Sm. 4to. Contemporary calf, handsomely rebacked, preserving the original label. A little pale dampstaining in the index.

Dublin (Messrs. White, Byrne, W. Porter, Moore, Dornin, and Wm. Jones), 1793. \$500.00

Cf. Blackmer 1748

100 WEIROTTER, FRANZ EDMUND, et al. **A Sammelband of five separate suites of etchings: two by Weirotter, one by Charles-Nicholas Cochin (Cochin fils), one unsigned, and one further (incomplete) signed P.P., after F.A. Simonini, Antonio Tempesta, Aureliano Milani, and P.F.Calza.** Oblong 4to. Very fine contemporary German half calf, handsomely gilt at spine; exceptional marbled endpapers. From the libraries of Jean Furstenberg (with his ex-libris) and Otto Schäfer.

The gifted and short-lived *paysagiste* Franz Edmund Weirotter (1730-1771) was born in Innsbruck and studied with J.G. Wille in Paris; he travelled after to Italy, returning with a great many sketches, and was appointed professor at the Vienna Academy in 1767. His work is unjustly neglected, as Bénézit, among others, has remarked ("Ce charmante artiste, très injustement délaissé, possède une forme très personnelle et fort intéressant"). These suites precede the collected edition of Weirotter which was published in 1775 by Basan, and the impressions are often much superior, particularly the two very striking mezzotint compositions in the second suite. The emulation of Rembrandt in both suites is unmistakable, and extremely interesting in its own right.

Contents as follows:

1. Weirotter, Franz Edmund. Suite de paysages. Dédié à Monsieur Wille, Graveur du Roi, de l'Académie Royale de Peinture et de Sculpture.... 12 through-numbered original etchings, the first signed "Dessiné d'après nature et gravés par Fr. E. Weirotter. Plate size: 95 x 182 mm. to 120 x 200 mm. (4 5/8 x 7 7/8 inches). 2 through-numbered original etchings, the first signed "Dessiné d'après nature et gravés par Fr. E. Weirotter. Plate size: 95 x 182 mm. to 120 x 200 mm. (4 5/8 x 7 7/8 inches).

2. Weirotter, Franz Edmund. XII. vues de la Normandie. Dédié à [sic] à Monsieur Brillon Duperon, Ecuyer. 12 through-numbered original etchings (two with mezzotint), the first signed "Dessiné d'après nature et gravé par F.E. Weirotter," and the rest "F.E. Weirotter fecit." Plate size (varying slightly from oblong to squarer format): 152 x 157 mm. to 155x 210 mm. (5 7/8 x 8 1/4 inches).

3. Cochin [Charles-Nicholas, Cochin fils]. Livre de paysages, gravé d'après Mr. Cochin. 1758. 8 through-numbered plates with 29 original etchings after Cochin, including the title and 28 etchings arranged four to the page thereafter, each image individually signed "Cochin in." Plate size of title etching: 150 x 194 mm. (5 7/8 x 7 5/8 inches); image size of each of the etchings grouped on the following pages (within comprehensive platemark): 57 x 80 mm. (2 1/4 x 3 1/8 inches).

Paris (Chés la Ve. de F. Chéreau, rue St. Jacques aux 2 Piliers d'Or), 1758

4. Unsigned. A suite of 10 through-numbered etchings of Roman ruins, printed in pairs, on five plates (bound out of sequence). Each plate has been trimmed close to the platemarks at the end of the pair, and then mounted in the album. Image size ranges from 82 x 63 mm. to 109 x 95 mm.(4 1/2 x 3 3/4 inches). This very interesting suite opens with a memento mori allegory with putto, skeleton holding an hourglass, and a wall clock; following this are images of ruinous triumphal arches and monuments. It is very sensitively drawn. In more than one respect the series is quite reminiscent of Hubert Robert's "Les soirées de Rome" and the little book by Louis Subleyras, "Nella veduta in Roma di madame le Comte e dei signori Watelet e Copette," both of which commemorate a visit by Weirotter, Watelet and others in their circle to the Accademia di San Luca in 1764. It may well be the work of someone in the Watelet entourage.

5. Untitled suite of battle pieces, military subjects and genre compositions by "P.P.," after Antonio Tempesta (4), Francesco Simonini (13), Aureliano Milani, and Francesco Calza (4). 22 plates of a through-numbered sequence up to 29, inconsistently designated but apparently integral, each trimmed to small margins and mounted. Plate size: ca. 120 x 170 mm. (4 3/4 x 6 3/4 inches). The etcher is presumably Bolognese, like all of the foregoing except Tempesta. The Simonini genre compositions are exceptional.

Bologna (Luigi Guidotti), n.d.

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