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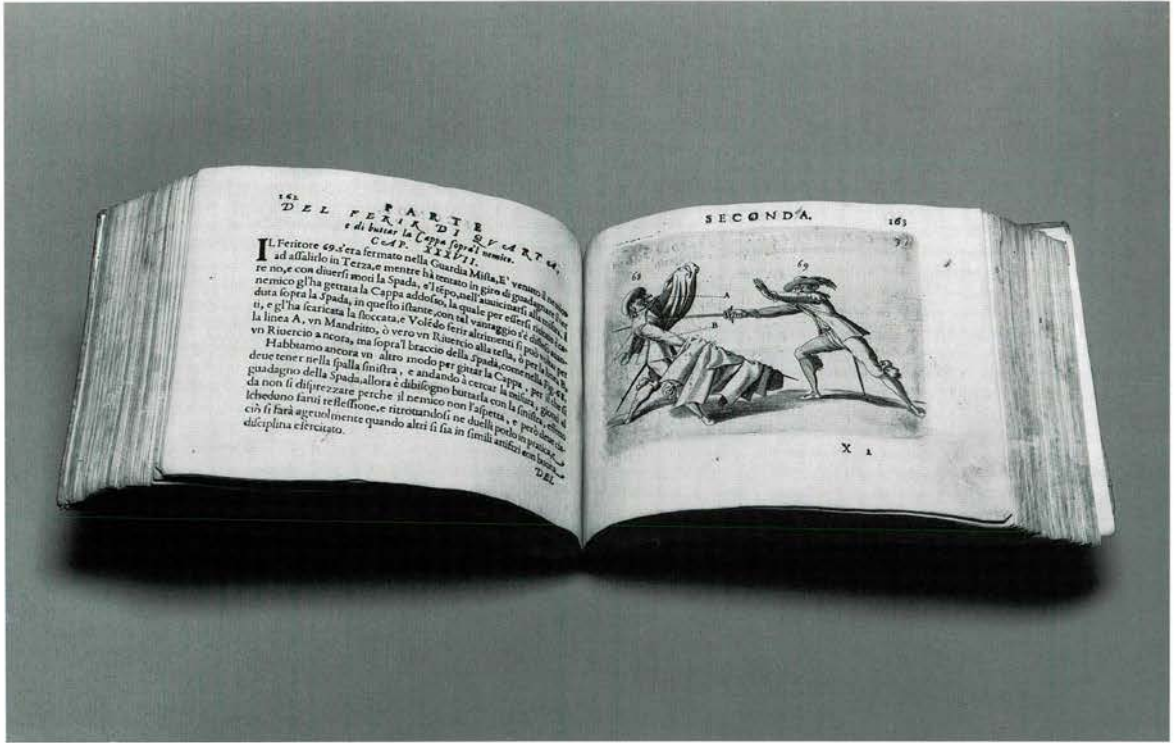
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Reproductive Printmaking

ROBIN HALWAS LIMITED

London







## I

ALFIERI, Francesco Ferdinando  
*La Spada & lo spadone; La Picca e la bandiera*  
 Padua 1653

£ 4200

L'Arte di ben maneggiare la spada ... Doue con noue Ragioni, e con Figure si mostra la perfezzione di quest' Arte, & in che modo secondo il sito possa il Caualiere restar al suo nimico superiore. Nouamente riueduta, e corretta dal medesimo Autore, Divisa in due parti con l'aggiunta dello spadone [*Sub-title:*] Lo Spadone ... Doue si mostra per via di Figure il maneggio, e l'uso di esso.

Padua, Sebastiano Sardi, 1653

Two parts, oblong octavo (145 × 190mm), (92, 24)ff. signed ★<sup>+</sup> ★★<sup>+</sup> A-X<sup>4</sup>, ★<sup>+</sup> A-E<sup>4</sup> and paginated (16) 1-168, (8) 1-38 (2); engraved title dated 1653 (printed by two plates), engraved portrait of the dedicatee (conte Martino Widmann d'Ottersberg), engraving of Widmann heraldic insignia, and portrait of the author (all imposed among preliminaries), thirty-five full-page plates (numbered 1-37, omitting nos. 20, 32 as always) imposed with text of second part, and seventeen unnumbered full-page plates in *Lo Spadone* (by repetition of six plates).

Bound with

La Picca, e la Bandiera ... Nella quale si mostra per via di Figure una facile, e nuoua Pratica, & il maneggio, e l'uso di essa, con la difesa della Spada [*Sub-title:*] La Bandiera.

Padua, Sebastiano Sardi, 1641 (sub-title dated 1638)

Two parts, oblong octavo, (24, 38)ff. signed ★<sup>+</sup> A-E<sup>4</sup>, ★<sup>4+2</sup> A-H<sup>4</sup> and paginated (8) 1-39 (1), (12) 1-63 (1); engraved portrait of the dedicatee (conte Lodovico Widmann), engraving of heraldic insignia, portrait of the author, series of twelve numbered full-page plates imposed with the text of part one, then author's portrait, portrait of the dedicatee (conte Lodovico Widmann), and twenty-seven numbered full-page plates plus repeated impression of plate 1 (on H3 recto) imposed with text of part two.

Inscription on lower endpaper *Del Sig. Vittorio Gallarotti 1690 Senigaglia*. Light waterstaining or soiling in margins of first eight leaves only, otherwise in fine condition.

Two compartments of the back sympathetically repaired.

In a contemporary Italian binding of vellum drawn over paper boards.

References: Jacopo Gelli, *Bibliografia generale della scherma* (second edition Milan 1895) pp.12-16; C.A. Thimm, *A Complete bibliography of fencing and dueling* (London & New York 1896), p.6; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Td27 (1641 issue of *La picca* and *La bandiera*); the National Union Catalog and Supplement (volume 8, p.415) locates individual parts in the Clark Library of UCLA and New York Public Library and RLIN adds a copy of *La Picca e la bandiera* 1641 at Metropolitan Museum of Art

THE COLLECTED WORKS of a little-known fencing master of the Accademia Delia in Padua (founded by Pietro Duodo in 1609, ceased 1801), providing instructions on fighting with all kinds of swords and daggers and with the cloak, each work featuring engravings in the manner of Callot by a talented yet anonymous printmaker.

'Le numerose tavole incise in rame e le gustose figure (documento prezioso anche per la storia del costume italiano) che, con vero senso d'arte, corredano il testo, sono indubbiamente un aspetto dell'eccesso decorativo della stampa del tempo, ma si risolvono nel caso specifico in rarità bibliografica' (L. Sbriziolo, in *Dizionario biografico degli italiani* 2, Rome 1960, p.269).

The work *L'Arte di ben maneggiare la spada* is a new edition of *La Scherma*, Alfieri's fencing manual in two parts, issued by the printer Sebastiano Sardi at Padua in 1640, reprinted at Ancona in 1645 (*Die Fechtkunst 1500-1900: Grafik, Waffen*, exhibition catalogue, Kunstsammlungen der Veste, Coburg 1968, no.44). Though advertised on the title-page as newly revised and corrected by its author, in fact only the preliminary leaves of each part were reprinted to allow for a new dedication (dated 10 September 1653); the other sheets are left-over from the 1640 edition. Here as in the 1640 edition, the text illustrations are misnumbered 1-19, 21-31, 33-37 with no engraving 20 or 32.

The title-page announces an appended treatise, entitled *Lo Spadone*, giving instructions on fighting with a double-edged two-handed sword,



(ANONYMOUS NORTH  
ITALIAN WOODCUT)

Saint Nicolas of Myra

circa 1470

£ 75,000

and this work is printed now for the first time. It has its own title-page and pagination and sometimes passes as an independent book, as in the sale catalogue of the Gelli collection (Rome 1912, lot 13), where a copy is described as a 'volume excessively rare.' Gelli's copy lacked the last leaf, declared to be blank; that folio is present in our copy and has an illustration on its recto and blank verso.

Re-issues of the original sheets of two further treatises by Alfieri are bound at the end of our volume, both also publications at Padua of Sebastiano Sardi: *La picca*, presenting methods of handling the pike, and *La bandiera*, an unusual treatise on fighting with a blade and a cloak which may be thrown over either the sword or the face of the adversary (Jacopo Gelli, 'I Giuochi di bandiera nel seicento', in *Emporium* 21, 1905, pp.236-244, reproducing twenty-three illustrations from the book). Some bibliographers list an edition of *La bandiera* dated 1628, however no such edition was published.

A volume with the same contents as our own was seen by Gelli in the Biblioteca Casanatense, Rome (shelfmark M.XIII, 14); another in the British Library (*Catalogue of Seventeenth century Italian Books*, 1986, p.985) was destroyed in 1939-1945.



2. Back illumination under magnification showing portion of ladder watermark

Saint Nicolas of Myra, shown young and beardless, in his episcopal habit, holding a Crozier and the Gospels, standing and blessing, three bags of gold at his feet and behind three maidens kneeling in prayer (a scene from the life of the Saint); a frame of foliate ornament interrupted by a cinquefoil; a band across the middle is lettered: S. Nicole.

Woodcut 290 x 210mm (sheet), a complete impression, printed in black ink on blue paper having indistinct Ladder watermark (near Briquet 5907), coloured in yellow, green, brown, pink and red.

Lifted from the inside front cover of an alum-tawed leather bookbinding (dimensions 305 x 228mm) and re-attached by a single hinge along the left edge.

Violet ink ownership stamp of Albert W. Blum (Lugt 79b) on verso.

In excellent state of preservation, the colouring remarkably fresh. Several minor defects in borders repaired, insignificant faint dampstains.

Preserved in a modern cloth box.

Reference: Print Council of America, *Census of Fifteenth-century Prints in public collections of the United States and Canada*, compiled by Richard Field, Louise Richards, and Alan Shestack (New Haven 1985), assigning the provisional Schreiber number [S. IX. 1634g], locating the impression in the National Gallery of Art

A FIFTEENTH-CENTURY SINGLE-SHEET WOODCUT representing Saint Nicolas of Myra, in excellent state of preservation. The print is known by one other impression, also printed on blue paper, now in the National Gallery of Art, Washington, DC (ex-Colville collection, England). Both impressions originally decorated the inside covers of books and the similar dimensions and decoration of the binding covers suggest common prove-







nance until relatively recent times.

Saint Nicolas was bishop of Myra, a city on the south coast of modern Turkey, during the fourth century. In 1084 some merchants transported the relics of the Saint from Myra to Bari and over them erected a church which was to become one of the most important pilgrimage centres in all Europe. Nicolas is venerated as the patron saint of Bari and of Russia, of sailors on the Aegean Sea, merchants, pawnbrokers, and especially, of children – he is the original ‘Father Christmas.’ Nicolas is one of the most popular saints in Christendom and thousands of churches are dedicated to him.

The Saint is represented here in his episcopal habit with three bags of gold at his feet and three kneeling maidens in the background. According to legend, these were three daughters of a destitute nobleman of Myra. Hearing that the girls were to be hired out as prostitutes, Nicolas approached the man’s house one night and surreptitiously threw a bag of gold through the window. When the nobleman used the gold to provide a dowry for one daughter, Nicolas twice repeated the deed.

Print historians estimate that thousands of woodcuts were made in Italy during the Fifteenth century, as souvenirs for pilgrims to local shrines, and as icons of private devotion. They routinely were tacked, sewn, and pasted to all sorts of objects and surfaces, later ignored by collectors, so that virtually nothing of this huge output survives. Only about forty Italian woodcuts were recorded by W.L. Schreiber in his *Handbuch der Holz- und Metallschmitte des XV. Jahrhunderts* (Leipzig 1926–1930), mostly in unique or two impressions, many just fragments. Later research has not added significantly to his total and in the *Census of Fifteenth-century Prints* in North American public collections, compiled by Richard Field for the Print Council of America in 1985, twenty-five impressions of twenty Italian woodcuts are noted.

Localisation and dating of our woodcut thus proceeds with little comparative material. No iconographical prototype for our print is identifiable among the sixteen woodcuts, metalcuts, and paste prints of Saint Nicolas produced across Europe during the Fifteenth century and enumerated by Schreiber. An impressive list of

familiar names painted the Saint, however none of the examples assembled by Kaftal seems directly related, or helps to localise our print. The static depiction of the Saint allows for a sculptural prototype; that too is indemonstrable. Our print departs from the three standard depictions of the Saint, where he is represented in middle or old age, bearded, and wearing a pallium; shown enthroned, holding the three bags of gold; or accompanied instead by three boys, who signify another incident in his life.

Stylistic affinities of a general kind can be found with woodcuts of Saints Augustine, Marina, and Josephat, surviving in unique impressions in the Biblioteca Classense at Ravenna, localised to Padua, the Marches, and Venice respectively, and dated mid-Fifteenth century by Fiora Bellini (*Xilografie italiane del Quattrocento*, exhibition catalogue, Gabinetto Nazionale delle Stampe, Rome 1987). The print of Saint Josephat is notable for a horizontal strip bearing the name of the Saint like the one occurring in our woodcut. The decorative frame enclosing the woodcut of Saint Julian the Hospitaller, considered Venetian and dated 1440–1450 by Bellini, is comparable to the frame of our woodcut.

The Ladder watermark in our print can not be observed clearly, but appears to be near Briquet 5907, recorded in use 1455–1482. Among the woodcuts in the Biblioteca Classense group is one of Saint Augustine in which Bellini (p.150) saw a Ladder watermark close to Briquet 5910. She dates that print 1460–1470 and assigns it to Florence. None of the fifty-two prints catalogued by Bellini (all known impressions of Fifteenth-century woodcuts in Italian public collections, excepting the Forlì Madonna) is printed on blue paper.

No clue remains to the identity of the manuscript or printed book once held in the binding in which our print was discovered. The binding is fashioned from alum-tawed leather drawn over pasteboard and was rebacked in vellum (now removed) at a later date. The cover is decorated by blind double-rules forming a lozenge within a frame. Four leather ties once secured the covers. Neither the structure nor the decoration of the binding are distinctive enough to allow localisation within Italy.



## 3

ANTOINE, Jean

*Traité d'Architecture*

Trier 1768

£ 1450

The other recorded impression, now in the National Gallery of Art in Washington, DC, is described by Field in the 1985 *Census* as Italian *circa* 1470 and assigned the new Schreiber number [S. IX. 1634g]. The National Gallery impression remains pasted to the binding cover, which in size and decoration is identical to the one accompanying our print. The two impressions are not identically coloured. Three colours occur on the National Gallery's woodcut: yellow, brown, and green. The chasuble and maniple both are coloured yellow (in our print they are brown), the binding of the Gospels is brown (green in our print), the border left uncoloured (brown in our print). Saint Nicolas's face is painted a flesh pink in our impression and an orange/red is applied elsewhere; neither colour occurs on the National Gallery's woodcut. Both combinations of colours can be found on prints assigned to Venice by Fiora Bellini.

The collector Albert Blum (1882–1952) whose small ownership stamp appears on the verso of our print assembled a series of early woodcuts, including impressions purchased after the dispersal of the St. Gallen Stiftsbibliothek in the 1930s. According to his four-page handwritten description (still accompanying the woodcut), the print was discovered 'pasted and mounted backwards' to the inside cover of a manuscript; if by 'backwards' he means 'upside-down', then it could be that both surviving impressions come from a single volume, given the arrangement of the ties. Blum proceeds to compare the woodcut to those in the Biblioteca Classense group and at the end records the seller as the dealers L'Art Ancien of Zürich, the date of purchase 1951, and price US\$ 5000.

After the collector's death his heirs retained the print until a recent private sale (the woodcut was not among the prints offered at Sotheby's, New York, 27 February 1988). In January 1992 it was exhibited by E. & R. Kistner at the London Original Print Fair, where it was acquired by the present vendor.

Traité d'Architecture ou Proportions des trois ordres grecs, sur un module de douze parties.

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

Quarto (255 × 195mm), (122)ff. signed A<sup>4+1</sup> B-Y<sup>4</sup> Z<sup>6</sup> Aa-Gg<sup>4</sup> (- blank Gg<sup>4</sup>, cancelled) and irregularly paginated (54) 1-132, 129-186; plus five folding woodcut plates (inserted at folios H<sub>2</sub>, H<sub>3</sub>, H<sub>4</sub>, I<sub>2</sub> and V<sub>4</sub>); a numbered series of twenty-nine woodcut illustrations and another twenty-one large and numerous smaller woodcuts printed with the text.

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

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

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2425; Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.399; British Architectural Library, *Early Printed Books 1478-1840* (London 1994), no.116; four copies reported to the National Union Catalog and Supplement

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

Jean Antoine was born at Metz in 1705 and in 1739 participated in the reconstruction of the episcopal palace at Toul. In our book he presents himself as the author of that edifice, however

recent research has revealed that he in fact played a minor rôle; see M. Noël, 'Le palais episcopal de Toul', in *Le Pays Lorrain* 48 (1967), pp.81-127, especially pp.96-100, where Antoine's character is described as suspicious and enigmatic. His involvement in the reconstruction in 1754 of the gothic church of St. Vincent at Metz is also said to be exaggerated in the *Traité* (pp.42, 54 and illustration p.57).

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

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

## 4

### (AUGSBURG 'FRIEDENSFEST')

*Sammlung aller Denkmale des Westphälischen Friedens*

Augsburg 1790

£ 6500

Sammlung aller Denkmale des Westphälischen Friedens, welche vom Jahr 1650 an, biß 1789; hauptsächlich in biblischen Friedens-Gemälden, der Evangelischen Schuljugend zu Augsburg sind ausgetheilt worden.

[Augsburg, Christian Deckardt], 1790

Oblong folio (280 × 380mm), an album of 172 folios, comprising: two title-pages (printed in 1790 and 1678 respectively, see below), two folding leaves of letterpress (Preface and Index, both printed in 1790 by Deckardt), two leaves of letterpress (printed in 1678 by Andreas Erfurt), and 166 folios on which are printed or mounted a series of 136 full-page engravings (average size 245 × 295mm, platemarks) opposite letterpress text.

Occasional minor defects including unrepaired and repaired tears (none resulting in loss) and light staining along foremargins; three plates trimmed by the binder's knife; two margins strengthened or renewed with old paper. Binding rebacked and refurbished.

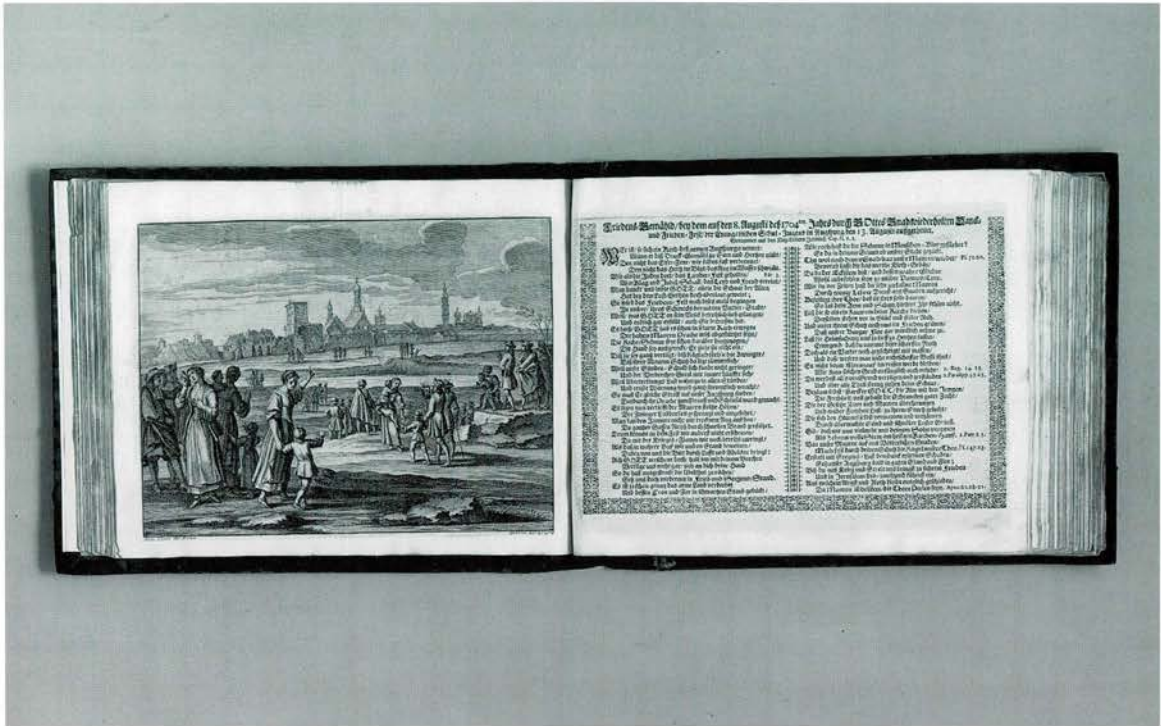
In a contemporary calf binding.

References: *Katalog der Ornamentstichsammlung*, Berlin (Leipzig 1894), no.2624; compare Hollstein, *German Etchings Engravings Woodcuts*, vols. XIII (Amsterdam 1984), p.68, nos.155-175 (Heckenauer), and XX (Amsterdam 1977), p.123, nos.1620, 1635 (Küsel)

A REMARKABLE VOLUME documenting the 'Kinder-Friedensfest', a ceremony performed by the Lutheran schoolchildren of Augsburg as part of festivities commemorating the Treaty which concluded the Thirty-Years War (1618-1648).

The 'Friedensfest' was first conducted in 1650 and was repeated on 8th August in each succeeding year, down to 1789. On the Wednesday following the solemnity, the so-called 'Kleines' or 'Kinder-Friedensfest' occurred, during which the





children and their teachers processed between St. Anna, St. Ulrich, the Barfüsserkirche, St. Jakob, the Hospital and the College, in each place singing hymns, or reciting the Catechism, or receiving a sermon.

From 1653 the 'Kinder-Friedensfest' was commemorated by a 'Friedens-Gemähd' designed and engraved by local artists and imposed on a broadside together with explicatory verses addressed to the children by the clerics of the St. Anna Gymnasium. The subjects depicted were taken chiefly from the Bible or from Church or Reformation history, however some scenes from civic history and allegorical subjects also feature.

The two prints engraved in 1788 and 1789 reproduce paintings in the Barfüsserkirche and it is likely other prints also have identifiable visual sources; see *Welt im Umbruch: Augsburg zwischen Renaissance und Barock*, exhibition catalogue, Augsburg 1980, no.441c, for the painting engraved in 1788. A drawing by Isaak Fisches for the print executed in 1695 by Leonhard Heckenauer is described and reproduced in *Augsburger Barock*, exhibition catalogue, Augsburg 1967, no.209.

The 136 prints engraved for the festivity between 1653 and 1789 were executed by some twenty-nine engravers after twenty-six artist-designers. Johann Franck, Leonhard II Heckenauer, Bartholomäus II Kilian, Melchior Küsel, and Carl Remshart, produced many of the earlier prints, and B.F. Leizil, C.F. Hermann de Guttenberg, and G.P. Rugendas many of the later ones. The copper plates were restruck at regular intervals and combined with original impressions to produce commemorative albums. A recent student of this festivity, Horst Jesse, describes in his monograph *Friedensgemälde 1650-1789: Zum Hohen Friedensfest am 8. August in Augsburg* (Pfaffenhofen/Ilm 1981), pp.34-36, albums issued in 1678, 1717, 1748, as well as the present one of 1790, the last and most complete. So far as we can determine, none of these albums survives in a library outside Germany.

The contents of our album is the same as the one reproduced in facsimile by Horst Jesse. Here the engraved title-page (by B.F. Leizil after J.Ph. Haid) and two leaves of letterpress discussing the history of the festivity and providing indices of the subjects represented in the prints and their artists,

newly printed in 1790, are bound at the end of the volume. Beginning the album are the original sheets of the 1678 edition, comprising a title-page reading 'Pacis Augustae Memoria Augustana. Erneueres Augspurgisches Friedens Gedächtnuss ...' and having the imprint of Andreas Erfurt, then twenty-eight folios signed A-Z Aa-Dd (with an unsigned leaf after F) on which are printed engraved illustrations and accompanying text of the 'Friedensgemälde' issued in the years 1650-1677. Then follow forty-one folios on which are mounted the plates and printed text of the 'Friedensgemälde' issued 1678-1718, evidently obtained by dissecting a copy of the 1718 edition; fifty-five folios on which are printed the plates and verses for the years 1719-1746 (except for 1735-1736, both mounted), and forty-two folios on which are mounted the plates and verses for the years 1747-1789.

Loosely inserted in this copy is an impression of Johann August Corvinus' print commemorating the bicentenary celebrations of the Augsburg Confession, held in June 1730.

## 5

### (BAMBERG LENTEN CARNIVAL PROCESSION)

*Die grosse oeffentliche Maskerade zu Pferde und zu Wagen*

Bamberg 1837

£ 7000

Die grosse oeffentliche Maskerade zu Pferde und zu Wagen in Bamberg am Fastnachts Montage 1837. In Kolorirten Abbildungen dargestellt auf 28. Blättern in quer Folio.

Bamberg, Johann Baptist Lachmüller, 1837

Complete suite of twenty-eight coloured lithographs, each sheet measuring 270 × 430mm (watermark of the maker M. Muller), numbered 1-28, and signed *J.B. Lachmüller in Bamberg*, preserved loose, as issued, within a folded sheet of straw-coloured Whatman wove paper measuring 460 × 560mm on which is printed a decorative cartouche (270 × 240mm) and the title.

Wrapper and prints in perfect state of preservation.

In a modern cloth drop-back box.

A SERIES OF CHARMING COLOURED LITHOGRAPHS depicting the costumed participants in a pre-Lenten carnival procession at Bamberg on Shrove Monday, 1837. The twenty-eight plates show approximately ninety figures on horseback and another hundred riding in horse-drawn waggons. Under each plate is a descriptive caption and the signature of Johann Baptist Lachmüller (1785-1849), with his two brothers the pioneers of the lithographic process at Bamberg (Franz Friedrich, *Bamberg und die frühe Lithographie*, Bamberg 1978, pp. 3-5).

The lithographs show the Bambergers gotten up as Greeks, Moroccans, Tartars, Chinese, and Jews; as characters in the *Commedia dell'Arte*: Harlequin, Pantaleon, Pierrot, and Polchinello; as burlesques of figures from all strata of society, including two units of the 'Jungfern-Regiment' with their officers, the 'Upper-body' and 'Lower-body' surgeons Doctor Flitenhaurer und Frau



DIE  
 große öffentliche  
**MUSIKERIE**  
 zu  
 Pferde und zu Clagen  
 in  
**DAVID BRIC**  
 am Fastnachts Montage 1837.  
 In  
 Kolorirten Abbildungen  
 dargestellt auf 28 Blättern in quer-Format.  
 —————  
 Bamberg.  
 In Verlag der J. B. Schramm'schen  
 Druck- und Buchhandlung, in welchem  
 auch die Handlung und Vergrößerung  
 liegt in dessen lithographischen  
 Anstalt.



172

J. B. Schmittler del.

Pieret. Helmbina u. Leander Ein Kauberer



1723

J. B. Schmittler del.

Ein Wagen mit eppes Schacherjüden.



## BAUR, Johann Wilhelm

Views of Italy

Augsburg *circa* 1685

£ 4900

Zimperperle, the pharmacist Stösel with his enormous Klistierspritze, and 'Lord Cockburn' leading his jockey; as characters in folklore, such as the clown Hanswurstansky, Rochus Pumpernickel, Quasimodo, Doctor Lux, Capaunzel and the Princess Hobelspan, Larifari and Salome, Abalino and Parazini, and Wild Men in feather and fur garments; as a Bear and a Cat on horseback; as allegories: 'Die Alte und Neue Zeit' and 'Belle Alliance' (a waggon of millers and chimney-sweeps); and lastly as personifications of Lent.

Other contemporary celebrations of *Fastnacht* in Germany are documented in *Masken und Narren. Traditionen der Fastnacht*, exhibition catalogue Kölnisches Stadtmuseum (Cologne 1973), pp.13-47; and by Wolfgang Hartmann, *Der Historische Festzug* (Munich 1976), pp.126, 137. At Bamberg, the *Fastnacht* carnival was unsuccessfully revived, and just one other *Fastnachtzug* (in 1833) is memorialized by a publication (copy in *Katalog der Lipperheideschen Kostümbibliothek*, Berlin 1965, Sn27).

The lithographs comprising our book are enumerated by Joseph Heller, *Verzeichniss von bambergischen topographisch-historischen Abbildungen* (Bamberg 1841), nos.1113-1114. Heller's copy and an incomplete one formerly in the Bibliothek Ostheim (*Katalog*, Bamberg 1911, p.1157) are now in the Staatliche Bibliothek, Bamberg; we have been unable to locate copies elsewhere in Germany, in the United Kingdom, or North America.

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

Augsburg, Johann Ulrich Kraus, [undated; *circa* 1685]

Four parts, oblong folio (270 × 345mm), altogether (74)ff. entirely engraved. I: General title-page (transcribed above), part-title (*Underschiedliche Meer Porten und Pallazzia*) and seventeen plates (numbered 2-18).

II: Part-title (*Schöne und Rahre Landschaften in Italien und andern Ländern*) and seventeen plates (numbered 1-17).

III: Part-title (*Allerhand Wunder-Würdige Meer- und See-Porten, so in Italien zu sehen seyn*) and seventeen plates (numbered 1-17). IV: Part-title (*Allerhand Schöne und Prächtige Gärten und Lust-Häuser, so in Italien und denen benachbarten Provinzien und Ländern*) and eighteen plates (numbered 1-18). The engravings vary in size with some as large as 220 × 220mm (platemarks) and are struck on folios trimmed uniformly to 270 × 350mm.

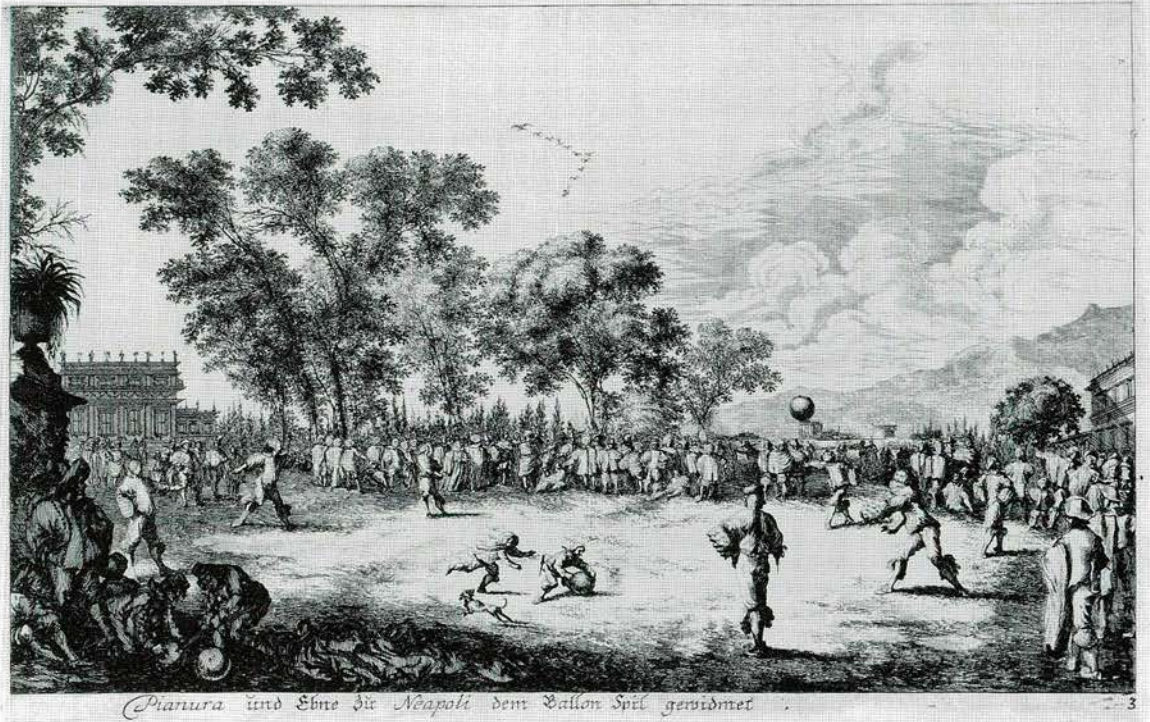
Minute wormholes through last three leaves (two wormholes inside platemark) and light waterstain in some margins, otherwise a clean fresh copy.

In a modern half-vellum binding, by Bernard Middleton.

A GROUP OF LANDSCAPE VIEWS OF ITALY executed by Baur in the 1630s and engraved a generation later by Melchior Küsel (1636-1683).

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

The engraver Melchior Küsel acquired about



two hundred of Baur's drawings after the death of the artist, including scenes of the life, miracles and Passion of Jesus Christ, classical mythology, views of the harbours, villas, and gardens of Naples, Rome, and Venice, the landscape around Livorno, Ancona, Lucca, Florence, and of the Friuli and Istrian peninsula. This group of drawings passed into the Liechtenstein collection; many sheets are now in the Houghton Library, Harvard University: see *Drawings for Book Illustration. The Hofer Collection*, exhibition catalogue by David Becker (Cambridge, MA 1980), p.17; and *Drawings from the Holy Roman Empire 1540-1680*, exhibition catalogue by T. DaCosta Kaufmann, Art Museum, Princeton University (Princeton 1982), pp.184-187.

In 1670 Küsel published at Augsburg the *Iconographia*, dedicated to the Emperor Leopold, and comprising 148 engravings after Baur's designs of which sixty-eight were Italian views and the rest religious or historical subjects. New editions of the *Iconographia* appeared under Küsel's imprint in 1671, 1672, and 1682, and under the imprint of his son-in-law Johann Ulrich Kraus in 1686 and

1702. The present book is a re-issue of *Iconographia* prints, comprising the Italian views adulterated by just four plates representing Turkish architecture, and three religious and mythological subjects. Four new title and part-titles were supplied and the plates partly renumbered. It should not be confused with Küsel's suite of forty-two *Unerschidliche prospecten* (1681), plates after Baur's designs in oblong octavo format (110 x 120mm, platemarks).

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



## pseudo-BEDE, Venerable

*Commentarii in omnes Divi Pauli Epistolas*

Venice 1543

£ 1750

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

Venice, 'sub signo Sancti Bernardini', 1543

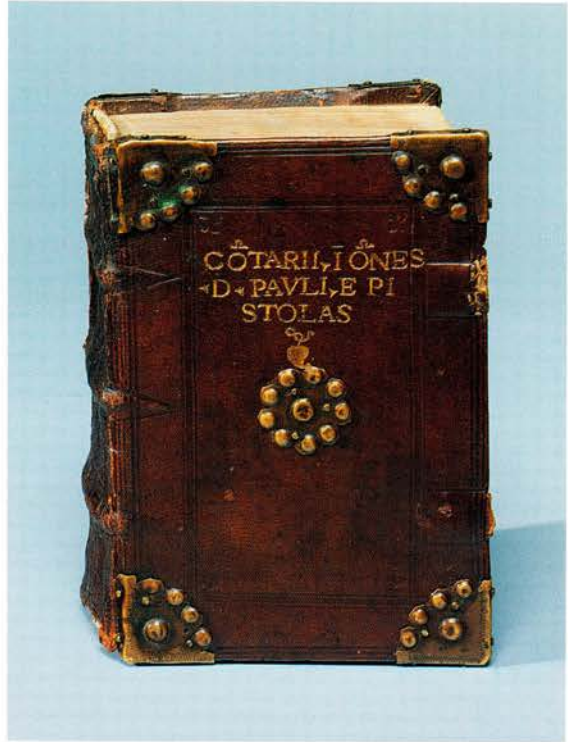
Octavo (150 × 112mm), (660)ff. signed \*8 \*\*8 \*\*\*4 A-Z<sup>8</sup> AA-ZZ<sup>8</sup> AAA-ZZZ<sup>8</sup> AAAA-LLLL<sup>8</sup> (blank \*\*\*4) and foliated (20) 1-639 (1); printer's device (Stefano Pillini, Bernardino Stagnino. *Un editore a Venezia tra Quattro e Cinquecento*, Rome 1989, fig.5) on title-page, repeated on last leaf, woodcut initials.

Several early ownership inscriptions on title-page, all but the most recent (Joannis Dominici Monaci Bellunensis) crossed out. Exlibris of Matias Errázuriz.

Lower joint of the binding splitting, back wormed in one compartment, lower cover stained at bottom, clasps gone, yet still an attractive copy.

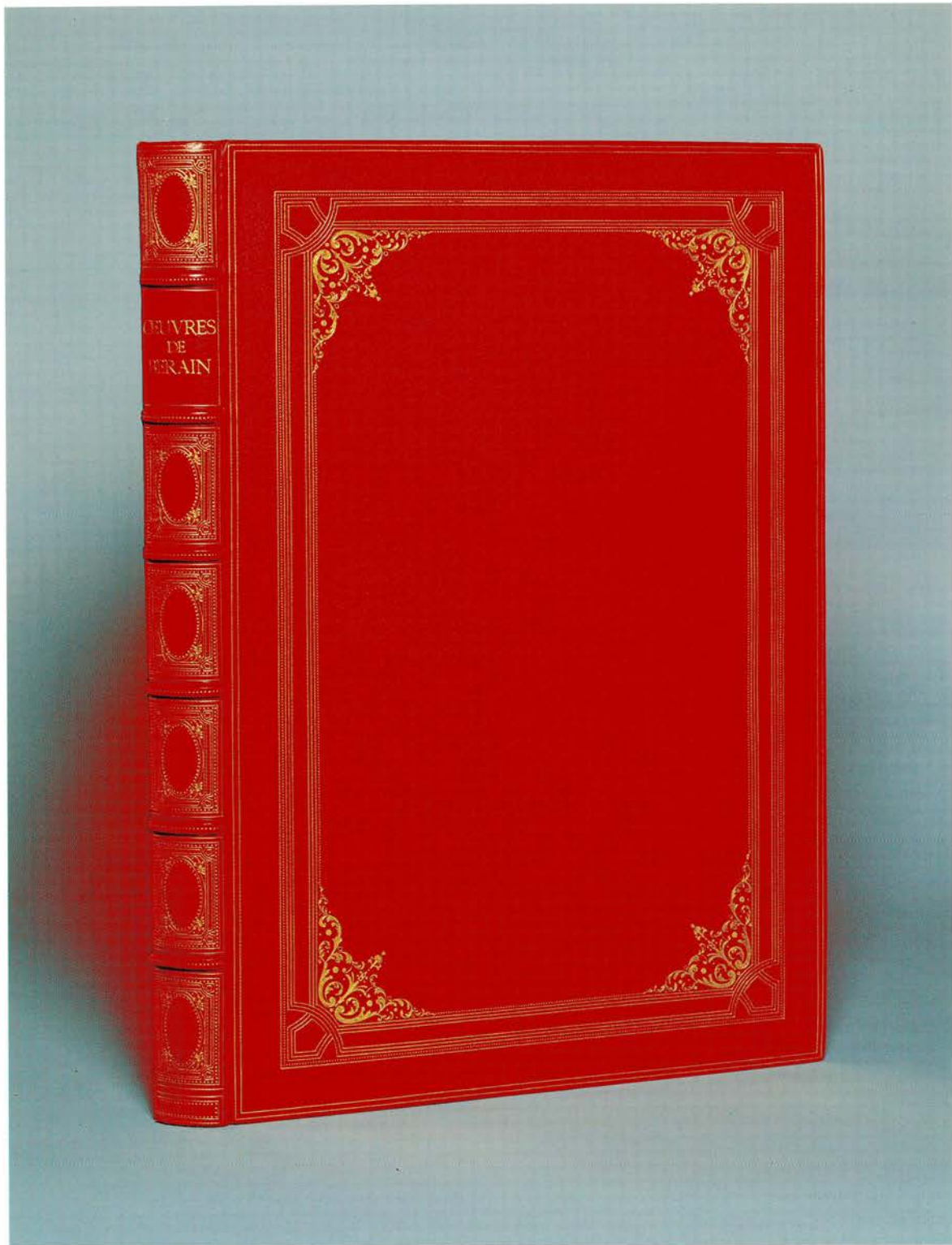
In a contemporary Italian brown goatskin binding, original brass corner and centre-pieces on covers, the upper board lettered with the title in gilt below which is an 'Aldine' leaf ornament, panelled in blind with a different leaf ornament in blind in the angles; the back divided by raised bands into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

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



A COMMENTARY purporting to be by Bede and consisting of extracts from Saint Augustine in which passages from the Pauline Epistles are discussed. The text occurs in a manuscript from Saint-Omer and was first printed at Paris in 1489 (Goff A-1277) under the editorship of Geoffroy Boussard and reprinted in an edition of Bede's collected works published by Josse Bade in 1522 and 1534. In all these editions as in our own, the commentary is accompanied by 'De laudibus beati Pauli homiliae' of Joannes Chrysostomus.

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





## BERAIN, Jean Louis

*Oeuvres*

Paris circa 1711

£ 17,000

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

[Paris], Jacques Thuret, [undated; circa 1711]

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

The prints mostly are in second state, bearing letters or numbers added by Thuret to clarify their organization, and are struck on several papers, the principal watermarks being two sizes of a chaplet with TD countermark (similar to Heawood pls.38-39) and initials BR associated with a star and crescent (related to Heawood nos.2289, 3873).

Exlibris of Sir David Lionel Goldsmid-Stern-Salomons (sale Christie's, London, 25 June 1985, lot 12).

A washed copy, some margins still faintly discoloured, light creases in two folding plates, otherwise plates and binding are in good state.

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

References: Guilnard, *Les Maîtres ornemanistes* (Paris 1880), pp.89-92; R.-A. Weigert, *Jean I Berain. Dessinateur de la Chambre et du Cabinet du Roi 1640-1711* (Paris 1937), II, especially pp.6-7, 13-14 (with census of copies); Jérôme de La Gorce, *Berain. Dessinateur du Roi Soleil* (Paris 1986), pp.132-137 (designs for funerals) and pp.141-154 (designs for craftsmen); Bibliothèque

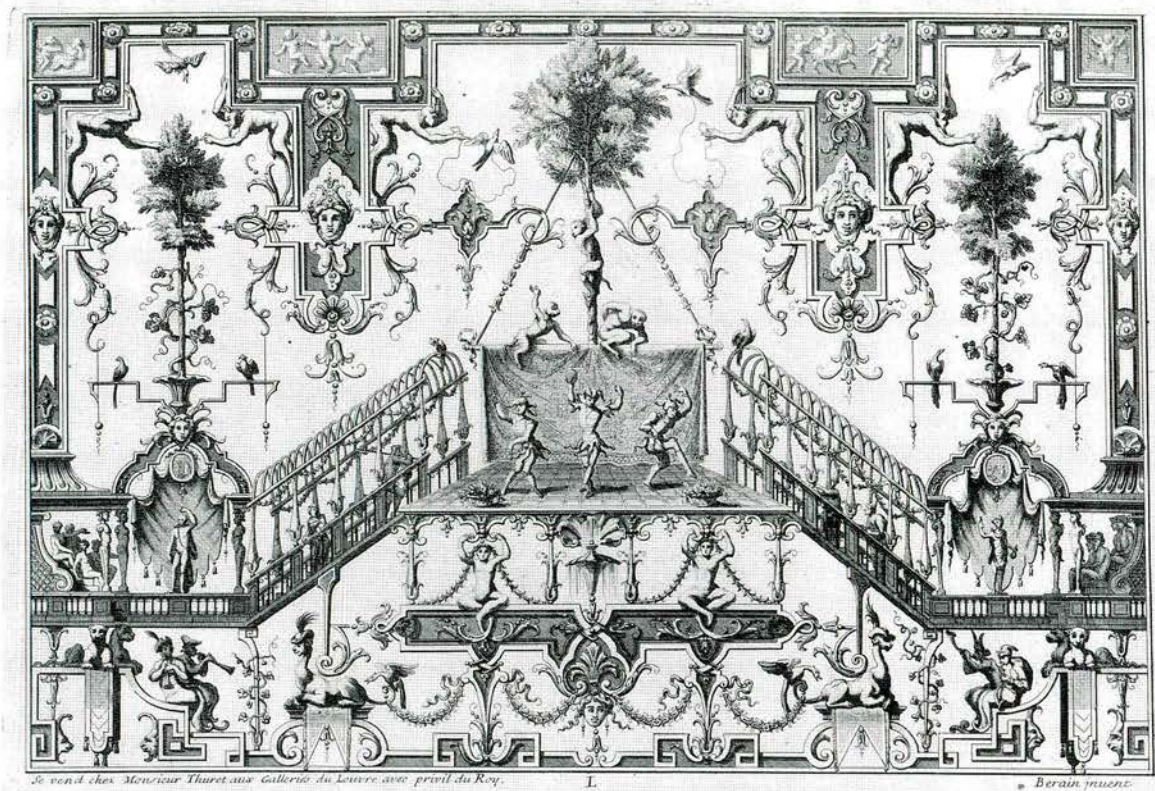
nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, I (Paris 1939), p.309, no.3 (Baujan) and pp.252-253, nos.22-23, 44 (Berain), III (1954), pp.240-241, nos.11-17 (Daigremont) and pp.437-471, *passim* (Dolivar), IV (1961), pp.591-592, nos.358-360 (Giffart), XI (1993), p.37, no.10, p.52, nos. 51-52, pp.139-140, nos. 244-245, p.213, no.455 (J. & J. Lepautre); National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books* (Washington, DC 1993), no.19 (134 plates on 128 folios)

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

Only the title-print and two others, depicting a 'Scene de comédie' and a 'Scene de ballet' with figures of Zerbino and Fracasse, were engraved by Berain himself. At least a dozen printmakers, of whom J.L. Baujan, Jean-François Benard, Marguerin Daigremont, Jean Dolivar (1641-1692), Pierre Giffart, Jacques (died 1684), Jean (1618-1682), and Pierre Lepautre (1660-1744), Jean Mariette (1660-1742), Daniel Marot (circa 1663-1752), and Gérard-Jean-Baptiste Scotin are named on the plates, collaborated to reproduce his designs. Nearly all the prints were published during Berain's lifetime, at first by Nicolas Langlois and other publishers, with some appearing in the periodical *Mercurie gallant* in the 1670s and 1680s, then by Berain himself and sold at the Galleries du Louvre.

Jacques Thuret (1682-1738), Berain's son-in-law and clockmaker to Louis XIV, began to issue the *Oeuvres* in different combinations of plates about 1711, adding his address and altering the inscriptions on some, arranging them in *cahiers* designated by letters or in numbered series. The identity and number of the plates contained in Thuret's early issues of the *Oeuvres* is uncertain,





owing to a habit of collectors of adding to, then rebinding, their copies, however documents published by R.-A. Weigert suggest that Thuret was in possession of 135 copperplates.

The copy described in the *Katalog der Ornamentstichsammlung*, Berlin (1939), no.343, once owned by Thuret himself and later in Destailleur's collection (according to Weigert), contained 144 prints on 135 folios, including an extra impression of the title (*Ornemens Inventez par J. Berain*) before lettering and another title (*Recueil de divers Mausolées*) placed before the prints of *pompes funèbres*, neither of which is present in our copy. It would be interesting to have further details of a copy prepared by Pierre-Jean Mariette in 1727-1728, now divided between Lisbon and Vienna (Marie-Thérèse Mandroux-Franca, 'La collection d'estampes du Roi Jean V de Portugal', in *Revue de l'art* 73, 1986, pp.49-54, reproducing bindings and title-pages).

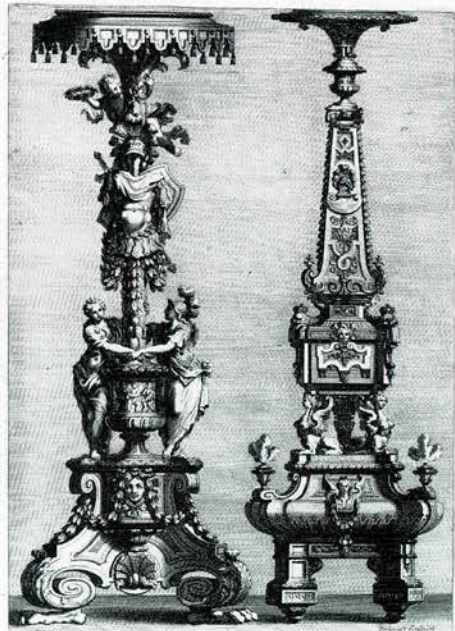
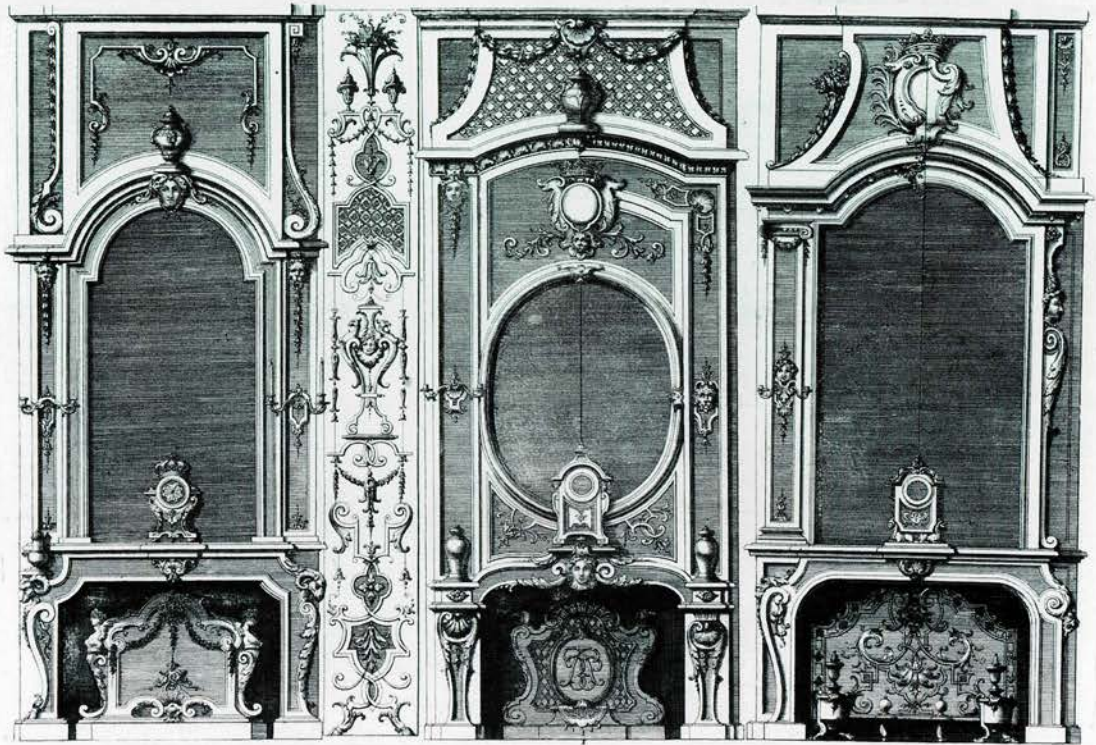
The copy of a Thuret issue in the Foulc

collection (sale Paris 1914, lot 94) had 136 plates and was described as 'un des plus complets connus'; the copy at the Getty Center has 136 plates also, and the one in the Metropolitan Museum of Art apparently 126 plates. There are 105 plates in George III's copy in the British Library and a copy of same size is at Columbia University; the copy in the Rosenwald Collection of the Library of Congress has 102 plates. It seems certain that the huge copies made-up in the Eighteenth century, such as by Quentin de Lorangère (179 plates), Dezallier d'Argenville (157 plates), and the prince de Soubise (155 plates), are

Reproduced opposite bottom left

8. A commode executed after the model shown is in the Wallace Collection, London







adulterated by superfluous prints, from *L'architecture à la mode* and similar sources.

Among Berain's projects for festivals represented in this volume are decorations for the *pompes funèbres* of Henri de La Tour d'Auvergne, vicomte de Turenne (in Notre-Dame, 1675, engraved by Jean Lepautre), of Marie-Thérèse d'Autriche (in Notre-Dame and Saint-Denis, September 1683 and July 1684, engraved by Daniel Marot and Jean Dolivar), of Louis de Bourbon, prince de Condé (in Notre-Dame and the Jesuit church Faubourg Saint-Antoine, November 1686 and March 1687, engraved by Dolivar and Pierre Lepautre), of Marie-Louise d'Orléans (in Notre-Dame, April 1689, engraved by Dolivar), of Marie-Anne-Christine-Victoire de Bavière (in Notre-Dame, June 1690, an unsigned print), of Chancelier Louis Boucherat (in Saint-Gervais, December 1699, engraved by Jean Mariette), of the duc d'Orléans (in Saint-Denis, July 1701, engraved by Gérard-Jean-Baptiste Scotin), of François-Louis de Bourbon, prince de Conty (in Saint-André-des-Arts, June 1709, engraved by Scotin), of Marie-Louise-Gabrielle de Savoye (in Notre-Dame, May 1714, designed by Jean II Berain and engraved by Scotin), and of Louis de Bourbon, duc de Bourgogne (in Notre-Dame, February 1712, also by Scotin after Jean II Berain).

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

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

bound in this sequence:

Plate 1: title (W.44); 2: portrait, dated 1709 and 1711 (W. pp.27-28); 3-7: cahier *A* (W.48, 109-112); 8-13: cahier *B* (W.49-50, 84, 149, 186, 192); 14-18: cahier *C* (W.51-55); 19-23: cahier *D* (W.108, 116-119); 24: single print by Benard (W.101); 25-29: cahier *E* (W.56-60); 30: stray plate from suite *X* (W.81); 31: stray plate from a numbered suite of fireplace designs (W.268); 32-36: cahier *F* (W.61-65); 37-41: cahier *G* (W.115, 120-121, 190-191); 42-46: cahier *H* (W.272-276); 47-51: cahier *I* (W.104, 187, 259-261); 52-58:

seven prints on five folios, cahier *L* (W.66-70, plus two *bis* numbers); 59-63: cahier *O* (W.71-75); 64-68: cahier *P* (W.76-78, 114, 188); 69-72: cahier *X*, one of its plates misbound above (W.79-80, 82, 278); 73-76: numbered series of fireplaces, its plate 2 misbound above (W.267, 269-271); 77-81: suite 8 (W.262-266); 82-86: numbered suite of *serurerie* (W.280-284); 87-91: numbered suite of capitals (W.288-292); 92: single print by Scotin (W.279); 93: unsigned print (W.103); 94: single print by Benard (W.102); 95-96: two plates of *guéridons* (W.123-124); 97: single print by Dolivar (W.122); 98: unsigned print (W.83); 99-100: two prints on one folio (W.113, 197); 101-105: numbered suite (W.85-89); 106-110: numbered suite (W.90-94).

Plates 111-113: pompe funèbre (W.254-256); 114: pompe funèbre (W.234); 115: pompe funèbre (W.147); 116: pompe funèbre (W.144); 117: pompe funèbre (W.139); 118: pompe funèbre (W.143); 119: pompe funèbre (not surely identified, probably W.146); 120: pompe funèbre (W.141); 121: pompe funèbre (W.142); 122: devices (W.145); 123: pompe funèbre (W.152); 124: pompe funèbre (W.106); 125: pompe funèbre (W.285); 126-127: pompe funèbre (W.286-287); 128: pompe funèbre, designed by Jean Berain II in 1712 (W. p.259, no.3); 129: pompe funèbre (W.213); 130: pompe funèbre (W.214); 131: pompe funèbre, designed by Jean Berain II in 1714 (W. pp.260-261, no.4); 132-134: pompe funèbre (W.244-246); 135: 'Boutique de Galanterie', an unsigned print of Jean Lepautre (W.228); 136-137: two prints on one folio, 'Le Grand Vizier Cara Mustapha' about 1685 (W.132) and 'Bal costumé donné à la Cour par M. le duc ... pendant le carnaval de 1683' (W.198); 138: picnic scene at Chantilly in 1688 (W.150); 139: 'Collation offerte au Roi par M. de Seignelay' in 1685 (W.134); 140-141: two prints on one folio, 'Scene de comédie' (W.23) and 'Scene de ballet' (W.22).

In comparison, the copy of a Jacques Thuret issue in the Millard collection, described by Claire Baines, apparently lacks these ten plates present in our copy: W.83, 122, 186, 267-271, 286-287 (unless her repetition of W.187 in *cahiers B* and *I* is an error and the two plates she fails to identify in her section 3 are W.83 and W.122). The Millard copy includes two later prints by Claude Berain (1640-1729) not present in ours.



# 9

## BEYER, Johann Christian Wilhelm Reproductions of Statues and Fountains at Schönbrunn, Vienna

Vienna circa 1778

£ 3000

Statuen und Wasserspiele in dem kais. kön. Lustgarten zu Schönbrunn aus Marmor gehauen von Wilhelm Beyer und in Kupfer gestochen von verschiedenen Meistern. I. und II. Abtheilung [title also given in French translation].

Vienna, Artaria & Co., [undated; circa 1778]

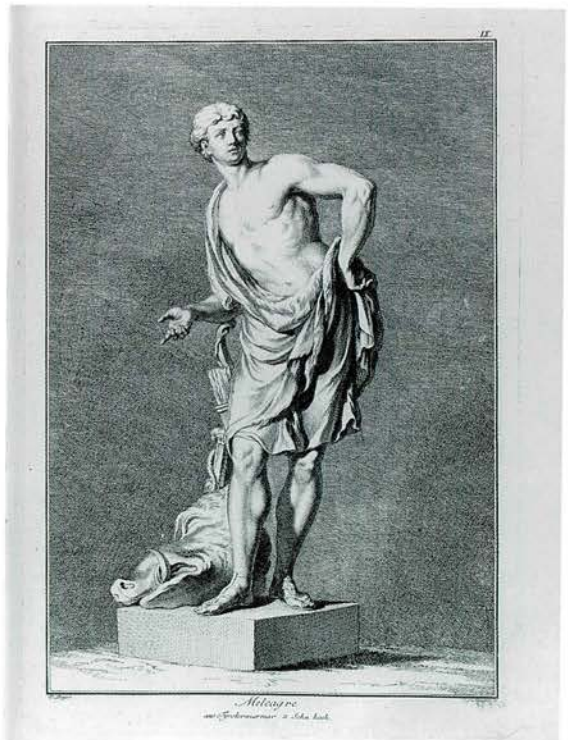
Folio (470 × 340mm), (53)ff., comprising: engraved title, (2)ff. letterpress, engraved plan of the Schönbrunn gardens, engraved section title (*Bildsäulen und Wasserspiele ... I. Theil*), twenty-six plates (numbered 1-24, plus 1 bis, 15 bis), engraved section title (*Modelle zu den Bildsäulen und Wasserspielen ... II. Th.*), and twenty-one plates (numbered 1-21) of which two are dated 1778 in the metal.

The four largest plates (circa 460 × 330mm) trimmed next to the platemark on one edge. Insignificant stains in margins inexpertly treated, otherwise an attractive copy, the binding in perfect state.

Bound in early 19th-century blue and orange paper boards.

References: Gustav Gugitz, *Bibliographie zur Geschichte und Stadtkunde von Wien*, IV (Vienna 1958), 16426; no copy in the *Katalog der Ornamentstichsammlung, Berlin* (1939), or British Library catalogue; only the Columbia University copy reported to the National Union Catalog (volume 52, p.16)

A FINE SERIES OF ENGRAVINGS reproducing statuary executed for the gardens of the Schönbrunn palace at Vienna by Wilhelm Beyer and his team of fifteen assistants. The tranquil images taken from mythology and history were carved in blue-grey Tyrolean marble and installed along the grand avenue, in front of the hedges, which served as a backdrop; the sphinxes shown in the first two plates guarded the main door of the Schloß. Reproduced at the end of the second part are stat-







*Vereinigung der Demau mit der Enns.*

ues carved for the Belvedere, for the garden of Beyer's patron, the Austrian statesman Wenzel Anton Fürst von Kaunitz (1711-1794), and elsewhere.

The sculptor Wilhelm Beyer (1725-1806) studied architecture and painting at Paris 1747-1750, then sculpture at Rome 1752-1759, where he may have been a pupil of Filippo della Valle. Beyer found his first employment at the Ludwigsburg porcelain factory and made his way to Vienna about 1767. In 1770 he was appointed 'Hofmalers und Statuariums' and the following year obtained through Kaunitz a commission to produce thirty-six statues and vases for the newly remodelled gardens at Schönbrunn. Beyer's collaborators included Roman Anton Boos, Johann Baptist Hagenauer, Ignaz Platzer, Philip Jakob Prokop, and Josef Weinmüller; for their individual contributions, and sources, see Uta

Schedler, *Die Statuenzyklen in den Schloßgärten von Schönbrunn und Nymphenburg. Antikenrezeption nach Stichvorlagen* (Hildesheim 1985), pp.33-45.

Two editions of our book were published, both featuring the main series of forty-nine plates engraved (often anonymously) by Johann Tribus, J.E. Mansfeld, A.L. Krüger, C.C. Glasbach, J. Kreuzinger, C.B. Rode, and seven other print-makers. The other edition is entitled *Oesterreichs Merkwürdigkeiten die Bild und Baukunst ... Erster Band*, with imprint 'Wien gedruckt, mit von Trattnerischen schriften, 1779.' In it the brief explanatory notes for each statue are given only in German. Our edition offers those notes in different form in both German and French and has two plates absent from the other edition, an engraved title-page (by Sebastian Mansfeld) and a plan of the gardens (by Hieronymus Benedictus). Schedler gives our edition priority, dating it 1778.



## BIDLOO, Govert

*Relation du voyage de sa Majesté britannique*  
The Hague 1691

£ 2850

Relation du voyage de sa Majesté britannique en Hollande, Et de la Reception qui luy a été faite. Enrichie de Planches très-curieuses. Avec un Récit abrégé de ce qui s'est passé de plus considerable depuis l'arrivée de Sa Majesté en Hollande le 31. de Janvier, jusqu'à son retour en Angleterre, au Mois d'Avril 1691. & l'heureux succès de l'expédition d'Irlande, subjuguée par les Armes toujours victorieuses de Sa Majesté.

The Hague, Arnout Leers, 1692

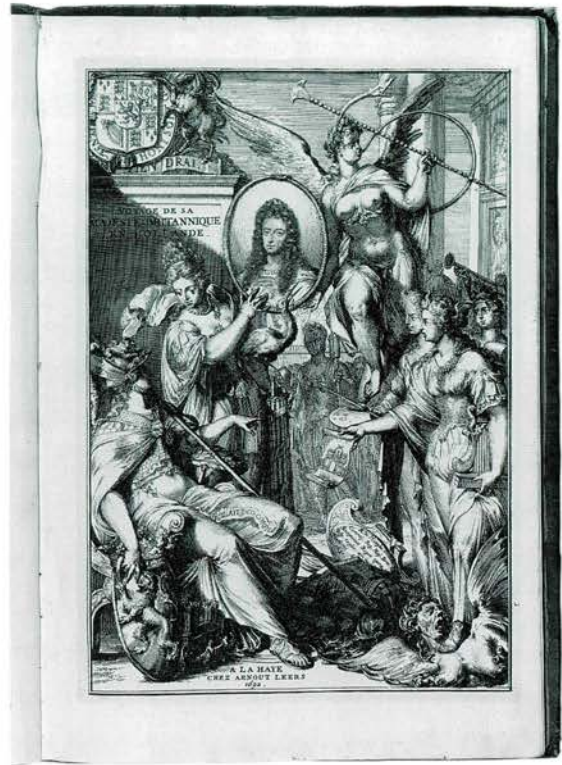
Folio (385 × 250mm), (58)ff. signed \*<sup>+</sup> A-Z<sup>2</sup> Aa-Dd<sup>2</sup> and paginated (8) 1-108; plus engraved title-page (in French), letterpress title-page with large woodcut armorial insignia, engraved portrait of William III by Pieter van Gunst after Brandon, and fourteen plates by Romeyn de Hooghe of which eleven double-page (circa 335 × 445mm, platemarks) and three full-page (legends on each in both Dutch and French).

Ownership inscription of E.W. Cost dated 1693 on front free-endpaper. Exlibris of B. Luza (sale A.L. Van Gendt & Co., Amsterdam, 15 December, 1981).

Several small stains by droplets of ink (one on a plate), otherwise a very attractive copy with superior impressions of the prints. Joint cracked down one inch of the back and tiny piece of leather worn away at foot.

Bound in contemporary Dutch calf, the back decorated in gilt.

References: *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Sd26; Theodore Besterman, *Old Art Books* (London 1975), p.13; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.2953; John Landwehr, *Romeyn de Hooghe as book illustrator* (Amsterdam 1970), no.80; Landwehr, *Splendid Ceremonies. State entries and royal funerals in the Low Countries* (Leiden 1971), no.147



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

The procession was based on Roman sources such as Trajan's Column, after which De Hooghe's collaborator Augustinus Terwesten had made sketches during a visit to Rome (*The Age of William III and Mary II. Power, politics and patronage*, edited by R. Maccubbin & M. Hamilton-Phillips, Williamsburg, VA 1989, pp.282-283). Drawings and plans for the temporary architecture erected in honour of the king were commissioned from De Hooghe by the art academy 'Pictura', of which he was a member. De Hooghe designed three triumphal arches (a fourth was designed by Stephen Vennekool) in wood and canvas and



painted in 'blue stone' and with allegorical scenes adapted from Ripa and Picinelli. A huge wooden equestrian statue of William, the only over-life size equestrian statue erected in Holland before the 19th century, was lent by the Leiden town architect Jacob Roman, and other statuary in plaster or soft wood was specially commissioned. In the market square, a circular wall was put up, painted with scenes of William's military triumphs, enclosing two obelisks. The climax of the festivities was a fireworks display on the Vyver, consuming an apparatus adorned by William's monograms and patriotic mottoes (*Courts and Colonies. The William and Mary Style in Holland, England and America*, exhibition catalogue Cooper-Hewitt Museum, 1988, no.230).

This is one of the most intensively studied of all Dutch festival books and copies are regularly

exhibited; see especially, D.P. Snoep, *Praal en Propaganda. Triumphalia in de Noordelijke Nederlanden* (1975), pp.91-153; Clifford Ackley, *Printmaking in the Age of Rembrandt*, exhibition catalogue, Museum of Fine Arts (Boston 1981), no.209 (Dutch edition); *Festivities: Ceremonies and Celebrations in Western Europe 1500-1790*, exhibition catalogue Bell Gallery, Brown University (Providence, RI 1979), no.28 (the hand-coloured copy of the Dutch edition from the Gourary collection).



## II

### BILLARDON DE SAUVIGNY, Louis Edme

*Histoire naturelle des dorades de la Chine*

Paris 1780

£ 22,500

*Histoire naturelle des dorades de la Chine*, Gravées par M. F. N. Martinet, Ingénieur & Graveur du Cabinet du Roi; Accompagnée d'Observations & d'Anecdotes relatives aux Usages, aux Mœurs & au Gouvernement de cet Empire; par M. de Sauvigny, Chevalier de l'Ordre Royal et Militaire de Saint-Louis, Censeur Royal, &c.

Paris, Louis Jorry for the widow Duchesne & F.N. Martinet, 1780

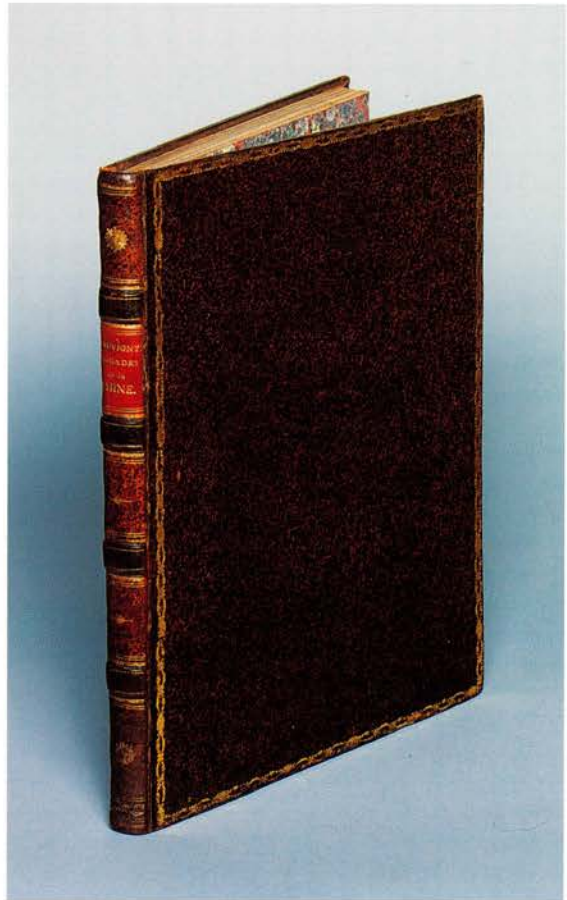
Large quarto (340 × 250mm), (18)ff. letterpress, signed  $\pi^2$  A-D<sup>4</sup> and paginated (4) 1-32, comprising: half-title, title-page, *Avertissement* (pp.1-2), *Introduction* (pp.3-30), *Histoire* (pp.31-32, ending on the catchword 'Sans', but all published); plus forty-eight numbered plates (each *circa* 250 × 200mm, platemarks) all finely coloured by hand and some HEIGHTENED IN SILVER AND GOLD, lettered in French and Chinese characters, two plates (nos.3, 7) signed *Martinet* and the remainder signed *Martinet Fils*.

Engraved armorial exlibris *circa* 1820 of the Bibliotheca Suchtelen, the blazon as illustrated by H.V. Rolland, *Planches de l'Armorial Général* (The Hague 1921), pl.368.

Waterstain affecting pp.17-32 and plates 1-2, 5-9, otherwise a clean and fresh copy.

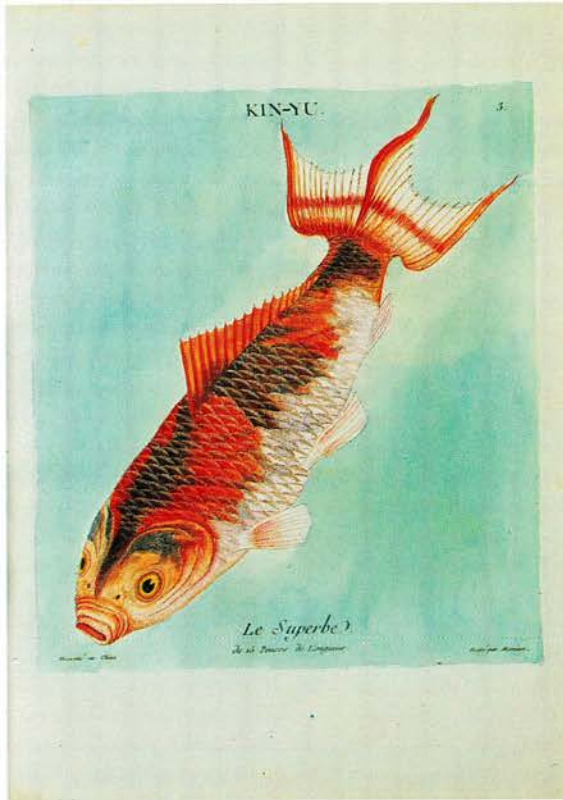
In a speckled calf binding of *circa* 1800 (Russian or Scandinavian?), the binder's blanks watermarked D. & C. Blauw (comparable to Heawood no.3267), marbled endpapers of Stormont pattern, the covers decorated by gilt border, back divided into five compartments by broad raised bands, gilt sunburst tool occupying two compartments and red lettering-piece in another; green silk page marker; edges gilt.

References: Nissen, *Die zoologische Buchillustration* (Stuttgart 1969), no.3606; Nissen, *Schöne Fischbücher* (Stuttgart 1951), no.114; Cordier, *Bibliotheca Sinica*, V (Paris 1922), no.3372; Brunet, *Manuel du Libraire et de l'Amateur de Livres*, V (Paris 1864), 152; no copy in the Bibliothèque nationale, Paris (lost during the Revolution, according to its *Registre des entrées*), no copy in the Wolfenbütteler Sinica-Sammlung



A BEAUTIFULLY ILLUSTRATED MONOGRAPH depicting in actual size eighty-eight goldfish kept in the imperial ponds and aquaria at Beijing, usually credited with being the first book about the goldfish (*Carassius auratus*) in a European language, although anticipated by brief notices published by Linnaeus in 1740 and by Job Baster in 1765. It is a document of great historical value to specialists, indicating the varieties (or inheritable variations) favoured by Chinese goldfish fanciers of the Eighteenth century, and the progress to date of selective breeding (George Hervey, *The Goldfish of China in the XVIII Century*, London 1950, *passim*).

The text was prepared by Billardon de Sauvigny (1736-1812) from an anonymous *Notice* written at Beijing in 1772 and sent by Jesuit missionaries there to H.-L.-J. Bertin, then Secretary of State for France. Three years later



Bertin obtained from the same source a Chinese scroll measuring 405mm x 6 metres 250mm, executed in watercolours and gouache, depicting ninety-two fish. The engravings illustrating our book reproduce fish shown on the scroll and from another source, presumably the set of thirty-five paintings of fish obtained by Bertin at about the same time, and apparently now lost. The original *Notice* has not survived, however a contemporary copy of it and the original scroll are in the Muséum National d'Histoire Naturelle in Paris.

Seven breeds of goldfish, and only seven, are described in the *Notice* and depicted on the scroll (careful selective breeding has raised that number now to well over one hundred). These are: Chin-yü, the Common Goldfish, here said to have been introduced into France about the year 1750; Ya-tan-yü, the Egg Fish; Lung-ching-yü, the Pop-eyed Goldfish, described in the *Notice* as very rare and special; Shui-yü, not actually a breed but a fish having a deformed air bladder causing it to swim

on its back, hence its name the Sleeper; Ch'ü-t'ou-yü, another deformed fish, having a tail curving upwards, causing it to perpetually somersault in the water, hence its name the Caperer; Nü-êrh-yü, the Nymph, not identifiable with any known breed; and Wên-yü, neither a breed nor a deformed fish, but a fish having Chinese characters added to its body by application of an acid, and named the Lettered Fish.

The engravings are the work of François Nicolas Martinet, *graveur du cabinet du roi* (1731-?) and his son Aaron (1762-1841), and are said to reproduce the fish on the scroll 'almost photographically' (Hervey p.21). Each fish is coloured with wash, often heightened with silver and gold, and presented on a turquoise blue ground creating the illusion of live fish, moving lightly and gracefully underwater – in all previous European illustration, fish had been depicted as if on a plate. For an appreciation of the book as 'un des plus beaux volumes parus au XVIIIe siècle', see Louis





Hautecoeur, 'Une famille de graveurs et d'éditeurs parisiens', in *Paris et Ile-de-France. Mémoires* 18/19 (1967-1968), especially pp.227-232, 250-254.

The *Notice* presumably was to be published among the *Mémoires* of the Jesuits of the Mission at Beijing (fifteen volumes, Paris 1776-1791) and it is unclear how it came instead to be a luxurious publication, available to subscribers in a choice of quarto or folio formats, priced '7 liv. 10 sols.' and '10 liv' respectively. The book was issued in fascicules, of which five had been distributed from the 'Bureau des dorades de la Chine' when the project suddenly was abandoned. Copies in folio format terminate at page 24 and copies in quarto end on page 32; the full complement of plates is forty-eight, however the book sometimes is found with all published text but thirty or thirty-six plates only.

The copy in the British Library, for example, originally in the collection of Sir Joseph Banks, has thirty plates, while the copy in the Muséum National d'Histoire Naturelle, Paris, has thirty-six

(both copies are folios). Two copies can be located in North America, a folio in the Academy of Natural Sciences in Philadelphia having forty-eight plates and a quarto in the Museum of Comparative Zoology at Harvard with forty-eight plates; both copies apparently contain an engraved portrait, not reported in any other copies. Nissen cites two copies, the one in Paris and another in the Badische Landesbibliothek, Karlsruhe; since the collation he provides is twenty-four pages letterpress plus forty-eight plates, Nissen probably saw the Karlsruhe copy because the Paris copy has fewer plates. Albums of forty-eight plates without any text are preserved in the Bodleian Library and at Harvard, and one recently passed through the salerooms (Christie's, New York, 17 May 1991, lot 8).

## BISSCHOP, Jan de

*Paradigmata graphices; Signorum veterum icones*  
Amsterdam circa 1671

£ 5600

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

Amsterdam, Nicolaes Visscher, [undated; after 1671]

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

Letterpress exlibris of Viscount Mersey, Bignor Park.

In very fine state of preservation.

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

References: Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, II (Amsterdam 1950), p.44; J. Bolten, *Method and Practice: Dutch and Flemish Drawing Books 1660-1750* (Landau 1985), pp.69-72

TWO CELEBRATED SUITES OF ETCHINGS by Jan de Bisschop (circa 1628-1671) reproducing figure compositions and studies by mostly Florentine and Roman draughtsmen, including Annibale Carracci, Lodovico Cigoli, Domenichino, Correggio, Giulio Romano, Andrea del Sarto, Vasari and Paolo Veronese, and antique or pseudo-antique busts and sculptures drawn by among others Salviati, Jacques III de Gheyn, Willem Doudijns, Cornelis Poelenburgh, and by De Bisschop himself.

The *Paradigmata* could serve as a pattern book for student draughtsmen, but De Bisschop's main objective was to spread an appreciation of draw-



ings as independent works of art among Dutch *virtuosi*. De Bisschop chose to copy sheets which he judged first and foremost to be master drawings, reproducing some entirely, some only in part, and occasionally combining on one plate different drawings by an artist, or drawings by several different artists. The *Paradigmata* is thus distinguished from all previous drawing manuals, which had presented either the work of a single artist, or the works to be found at a single location (for the sources of the drawings reproduced, mostly Dutch collections, see J.G. Van Gelder & Ingrid Jost, *Jan de Bisschop and his Icones and Paradigmata*, edited by Keith Andrews, Doornspijk 1985).

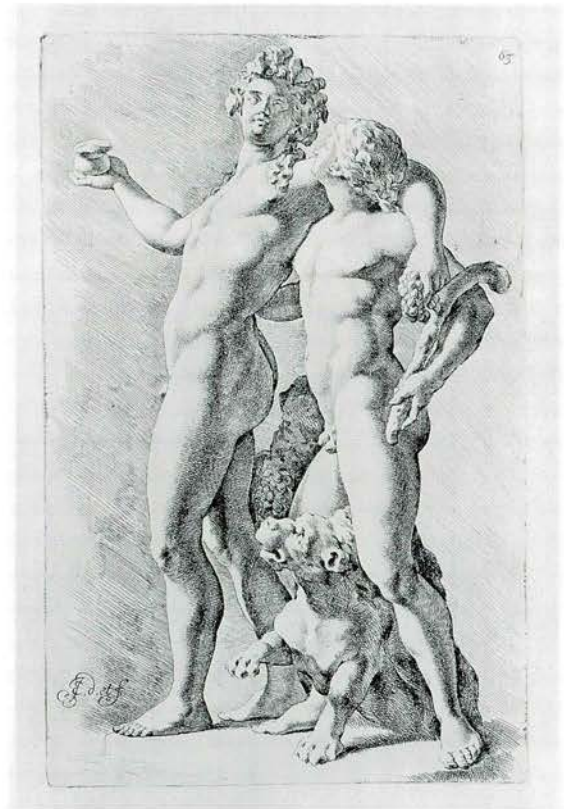
De Bisschop began work on the *Paradigmata* about 1667 with the intention of etching one hundred plates in four parts of twenty-five plates each, but he died before completing the project. The first edition comprises a title, dedication, and twenty-five plates, and is exactly what De Bisschop intended as the second part of his work; three copies of it survive. Our second edition, published posthumously, presents thirty-two





Donn. m. del.

J. P.



further etchings which De Bisschop had left in a completed or partly-completed form (plates 26 through 57), preceded by a title engraved by Gérard Lairesse (1641-1711) glorifying the deceased author of the work (J.M. Timmers, *Gérard Lairesse*, Amsterdam 1942, pp.126-127).

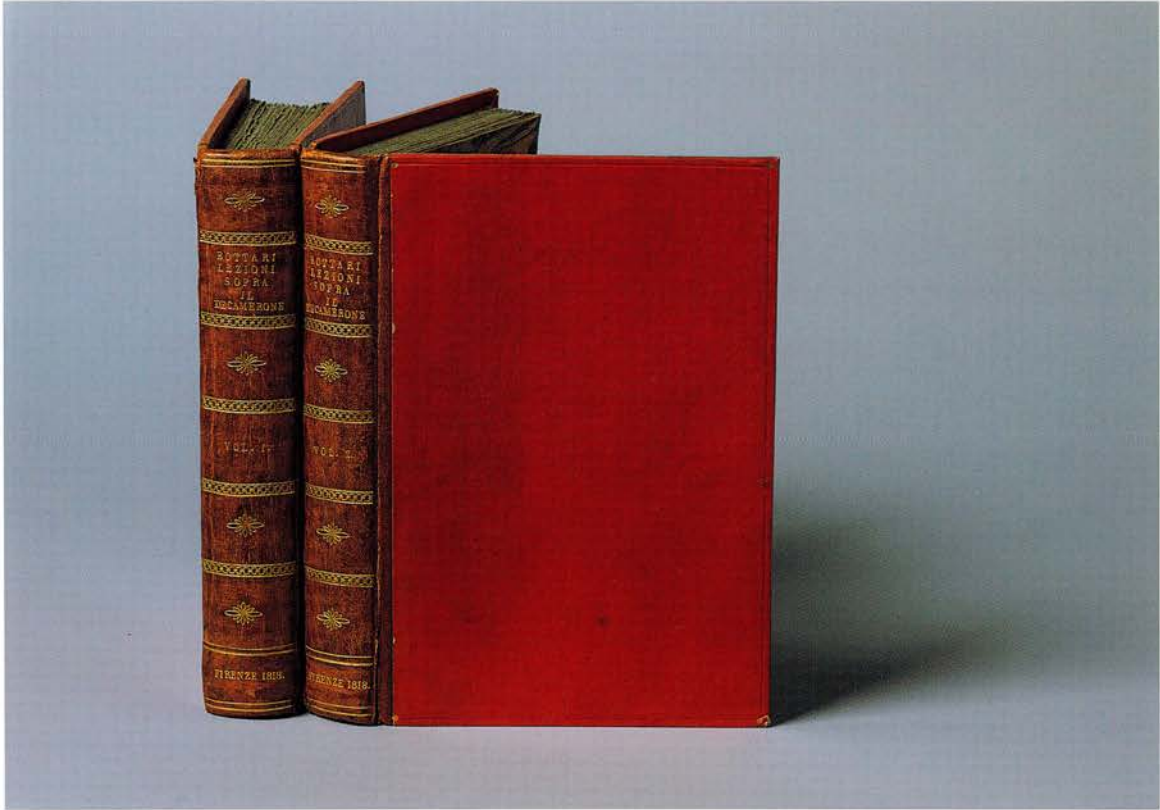
Two issues of the second edition have been noted: one has a letterpress title-page in Latin and Dutch and a dedication to Jan Six and is printed on small paper (page size 310 × 195mm) having insignia of Amsterdam watermark and various countermarks (GG, AC, IV, VC); the other issue (to which the present copy belongs) is without letterpress and is printed on larger paper (page size about 360 × 215/230mm) having a crowned shield and Strassburg lily watermark and countermark of the monogram of Jesus (IHS) or initials MI.

The second work in the volume, the *Signorum veterum icones*, is a collection of one hundred etchings after drawings of antique and pseudo-antique sculptures in Amsterdam collections and else-

where. 'De Bisschop presented his selection of classical sculptures as the best models which he could recommend to the apprentice in the pictorial arts. Only under the guidance of these mentors could nature be fruitfully imitated, for the ancients had already selected the most beautiful forms from the varied medley cast in the artist's path by capricious nature' (Bolten p.72). Modern connoisseurship has shown that the sculptures are for the most part copies or adaptations of Hellenistic and Roman works, based on lost Greek originals of the Fourth and Third centuries BC, and heavily restored (the drawings and sculptures copied by De Bisschop are identified also by Van Gelder & Jost).

The *Icones* appeared originally in two parts, each of fifty plates, in 1668 and 1669, published by De Bisschop himself, and dedicated to Constantine Huygens and Johannes Uitenbogaard. Our second edition was printed at Amsterdam by Nicolaes Visscher and issued together with the *Paradigmata graphices* sometime soon after the author's death.





### I3 BOTTARI, Giovanni Gaetano

*Lezioni sopra il Decamerone*

Florence 1818

£ 900

Lezioni di Monsignore Giovanni Bottari sopra Il Decamerone. Tomo I [- Tomo II].

Florence, Gaspero Ricci, 1818

Two volumes, octavo (240 × 160mm), (132, 128)ff. signed π<sup>8</sup> 1-15<sup>8</sup> 16<sup>4</sup> and 1-16<sup>8</sup> (second title printed on last leaf and bound at front), paginated (8) 1-8 1-244 (4) and (2) 1-247 (7); PRINTED ON BLUE PAPER; engraved frontispiece portrait of Bottari by Antonio Nerico after G.B. Borani.

In fine state of preservation, untrimmed and the second volume also unopened, reputedly from the library of conte Gaetano Melzi (Martin Breslauer, Inc., *Catalogue* 107, New York circa 1984, no.342).

Uniformly bound in contemporary red glazed boards, covers decorated by blind frame, a gilt dot in each angle, the flat roan back lettered and decorated in gilt.

References: Gamba, *Serie dei testi di lingua* (Venice 1839), no.2175; *Catalogo dei libri italiani dell'ottocento* (Milan 1991), p.664

THE TEXTS OF THIRTY-THREE LECTURES ON Boccaccio's *Decameron* prepared for a series of conferences of the Accademia della Crusca, the first delivered in 1725. Their author, Giovanni Gaetano Bottari (1689-1775), moved from Florence to Rome in 1730 and became successively librarian of the Corsiniana and Vatican, with a European reputation as art historian and antiquarian. This first complete edition of his *Lezioni* was prepared by Francesco Grazzini from a manuscript lent by P.F. Foggini (Vittore Branca, *Linee di una storia della critica al 'Decameron'*, Milan 1939, pp.29-33).

# I4

BOECKLER, Georg Andreas

*Architectura curiosa nova* (in German)

Nuremberg circa 1664

£ 3850

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

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

Four parts, folio (330 × 225mm), (20, 8, 14, 16)ff. signed a<sup>4</sup> A-D<sup>4</sup>, a-b<sup>4</sup>, A-B<sup>4</sup> C<sup>6</sup>, a-d<sup>4</sup> and paginated 1-32, (2) 1-14, (2) 1-26, (2) 1-29 (1); plus four engraved plates (part I), seventy illustrations on forty-four plates (part II), 120 illustrations including one folding on 116 plates (part III) and thirty-six plates (part IV). The title-print is signed by Abraham Aubry (died circa 1682); one plate of the third part (no.100) is signed by Balthasar Schwan (died 1624).

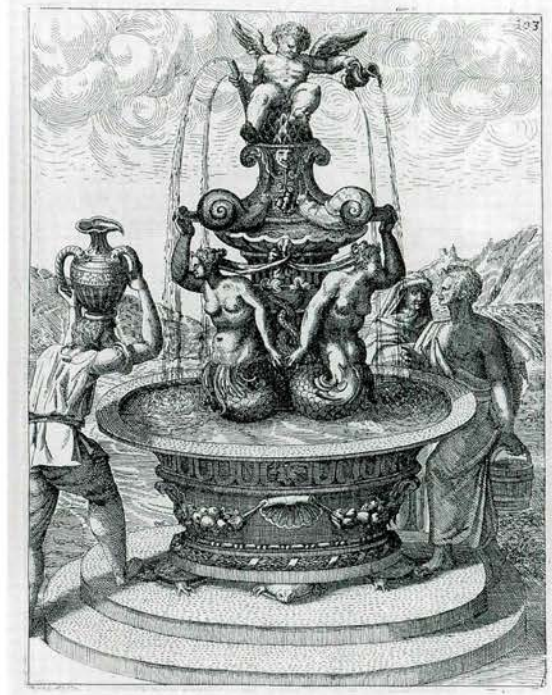
Exlibris of the Fuerstlich Auerspergsche Fideicommissbibliothek zu Laybach. In superb state of preservation.

Bound in contemporary vellum over paper boards.

References: British Architectural Library, *Early Printed Books 1478-1840* (London 1994), no.314; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3577; *Catalogue of Botanical Books in the Hunt Collection* (Pittsburgh 1958-1961), no.295; *Fons Sapientiae: Garden Fountains in illustrated books*, exhibition catalogue, Dumbarton Oaks (Washington, DC 1977), pp.6-9 (Latin edition); Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.866 (Latin edition)

A PATTERN BOOK OF GARDEN AND FOUNTAIN DESIGNS by the Alsatian architect and mathematician Georg Andreas Böckler (circa 1620-1685), dedicated to the Archbishop of Salzburg by his publisher, 16 March 1664.

The first of its four parts deals with fundamental hydrodynamics; part two illustrates the kinds of jets which result from different combinations of pipes, with designs comprising geometric forms set on fibula-like bases, fanciful creatures,



and figural genre motifs; part three illustrates grand pleasure fountains, including several designed by Giambologna and Bernini, and others taken from Maggi's *Fontane di Roma* (1618) and from Salomon de Caus; and part four features views of fountains and other garden architecture in Italy, Germany, and France – despite the claim on the title, there is nothing of English origin – combined with patterns for parterres and topiary mazes. One of the latter designs was executed as recently as 1972-1974 (J. Pierce, 'The Pratt farm turf maize [at Clinton, Maine]', in *Art International* 20, 1976, pp.25-37, with three illustrations).

This is the earlier of two undated editions having German text; the imprint in the other edition reads 'Nürnberg, Jn Verlegung Paul Fürstens Seel. Wittib. und Erben', so it can not have been issued before 1666, the year of Fürst's death (the copy in the British Library's *Catalogue of Books printed in German-speaking Countries ... from 1601-1700*, 1994, B-1591, is dated circa 1680). An edition in Latin translation by J.C. Sturm was published in 1664 by pasting cancel slips over the engraved German title.





BRADT, Johann Gottfred

*Monumenta Fredensburgica*

Copenhagen 1769

£ 6800

Monumenta Fredensburgica iussu Friderici V erecta.

[Copenhagen, anonymous publisher, 1769]

Folio (510 × 344mm), (4)ff. comprising engraved title and three leaves of letterpress with engraved head- and tail-pieces, plus a series of forty engraved plates numbered 1-26, 26, 27-32, 32, 33-35, 35, 36-37, of which two plates are double-folio (circa 335 × 640mm, platemarks) and the remainder mostly full-page.

In perfect state of preservation except for minor wear and restoration to the edges and corners of the binding.

Bound in contemporary mottled calf, probably a Danish binding; the covers decorated by a gilt border with ornaments in the angles, the back divided into compartments and decorated by a gilt sunflower tool and black lettering-piece.

References: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3628; only the incomplete copy at Yale reported to the National Union Catalog and Supplement (volume 71, p.619)

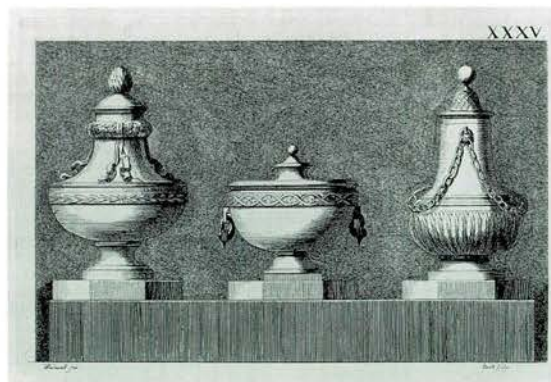
A FINE SUITE OF ENGRAVINGS reproducing sculpture by Johannes Wiedewelt (1731-1802) ornamenting the gardens of Fredensborg Castle, summer residence of the Danish royal family at Sjaelland, Denmark.

The sculptor Wiedewelt initially studied with Coustoux in Paris and afterward in Rome, where he arrived about 1754, soon falling under the influence of the German archaeologist Winckelmann with whom he lived and travelled in 1756-1757. Upon his return to Denmark in 1761 Wiedewelt obtained a professorship at the Royal Academy of Fine Arts in Copenhagen and published his 'Thoughts concerning taste in the Fine Arts' (1762), a work reflecting the ideas of Winckelmann and advocating the imitation of antiquity as the true way to 'pure taste.' Following

the success of the book Wiedewelt was appointed Sculptor to King Frederick V and given a royal commission to carve sculpture for the Marmorhave (Marble Garden), an enclosed parterre within the park surrounding the Fredensborg palace.

Wiedewelt and his assistants carved allegorical figures of the Seasons and of Denmark and Norway and classical subjects such as Mercury and Venus, Perseus and Andromeda, Paris and Helen, as well as a Sphinx and monuments in the fashionable Egyptian taste. The size, type of stone, colour, and position of each piece are recorded in the preliminary letterpress of our volume. Here this text is in French and the dedication to Christian VII is subscribed by the engraver, Johann Gottfred Bradt (1741-1770), at Copenhagen, 22 July 1769. There was also an undated issue with the text in Danish, featuring the same engraved ornaments, title-page, and plates (copy in British Library).

A copy (version with French text) in the Avery Architectural Library, Columbia University, was featured in their exhibition *Selected Acquisitions 1960-1980 ... in honor of Adolf K. Placzek* (New York 1980), no.75, as 'an outstanding example of early Neoclassicism' (title-page reproduced). The career of the engraver Bradt is detailed by Jørgen Sthyr, *Dansk Grafik 1500-1800* (Copenhagen 1943), pp.212-213, reproducing a plate from our book as pl.263, and Wiedewelt's position as the first Neoclassical sculptor in Denmark is documented in a recent exhibition catalogue by Karin Kryger and Sten Brøgger, *Johannes Wiedewelt* (Sophienholm, Lyngby, Denmark, 1985).







CAYLUS, Anne Claude Philippe de  
Tubières, Comte de  
*Histoire de Joseph*  
Amsterdam 1757

£ 1950

*Histoire de Joseph, accompagnée de dix figures, Rélatives aux Principaux Evenemens de la Vie de ce Fils du Patriarche Jacob, Et gravées sur les modèles du Fameux Reimbrandt ... Ouvrage utile aux jeunes gens, tant pour les Mœurs que pour les Principes du Dessin.*

Amsterdam, Jean Neaulme, 1757

Folio (310 × 195mm), (13)ff. letterpress signed \*2 A-E<sup>2</sup> F1 (F2 cancelled as usual) and paginated (4) 1-22; title-page printed in red & black with woodcut ornament; plus ten numbered full-page etched plates.

In fine state of preservation.

Bound in contemporary polished calf.

References: Cohen-De Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (sixth edition Paris 1912), 210; Sander, *Die illustrierten Französischen Bücher des 18. Jahrhunderts* (Stuttgart 1926), 300; *Inventaire du fonds français: Graveurs du XVIIIe siècle*, V (Paris 1940), p.116, no.378

ONLY EDITION of a book intended for moral and artistic instruction featuring ten etchings depicting scenes from Joseph's life: Joseph telling his dreams (1), Joseph thrown into the cistern (2), Joseph being sold (3), Jacob receiving Joseph's blood-stained tunic (4), Potiphar's wife tempting Joseph (5), Potiphar's wife falsely accusing Joseph (6), Joseph in prison (7), Joseph interpreting Pharaoh's dream (8), Joseph rationing grain in Egypt (9), Joseph revealing his identity to his brothers (10).

The plates were all etched by the Comte de Caylus (1692-1765) and reproduce, in same size but mirror image, a series of pen and brown ink and grey wash drawings in the collection of his friend, the painter and printmaker Charles Antoine Coypel (1694-1752). The prints must have been made before 1752, for they are



mentioned in Coypel's posthumous sale catalogue (April 1753, lot 251), though they were not published until 1757. After the Coypel sale the drawings passed through several French collections, until bought in 1842 by the Louvre at the Narcisse Révil sale (lot 212). During this time the sheets were always associated with Rembrandt.

That attribution was first questioned by Hofstede de Groot, who proposed Aert de Gelder; then in 1933 Lugt recognized Gerbrand van den Eeckhout as their author, and no one has since proposed any alternative. Gerbrand van den Eeckhout (1621-1674) was Rembrandt's student from 1635 to 1640 and according to Houbraken his favourite pupil and life-long friend. The first drawing of the *Histoire de Joseph* is dependent upon Rembrandt's etching of the same subject executed in 1638; the fourth drawing can be connected to a drawing by Rembrandt of circa 1660 (Benesch V, no.991); and the sixth drawing is dependent on Rembrandt's painting of 1655 in Berlin (Bredius 524). Sumowski conjectures that Eeckhout executed the ten-piece cycle in 1664-1666 (*Drawings of the Rembrandt School*, III, New York 1980, nos.652-662).



## CELLINI, Benvenuto

*Due trattati*

Florence 1568

£ 4200

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

Florence, Valente Panizza & Marco Peri, 1568

Quarto (193 × 140mm), (74)ff. signed A<sup>6</sup> B-S<sup>4</sup> (blank A6) and foliated (6) 1-61 (7) with many errors in numeration; woodcut device of the Medici on title-page, historiated woodcut initials.

Provenance: Unidentified seventeenth-century cardinal-ink stamp on title-page and contemporary shelf mark QQ.1111. 20 on endpaper opposite; Joseph Martini's copy, with exlibris, identified in his sale catalogue (by Hoepli, Lucerne, 20-26 August 1934, lot 62) as formerly in the collections of Giacomo Manzoni and the art historian Paul Kristeller (their ownership not verifiable); pencil shelfmark of Robert Honeyman (his sale Sotheby's, London, 20 April 1979, lot 659).

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

In a contemporary flexible vellum binding; edges painted green. Preserved in a red half-morocco slipcase.

References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.273; E. Steinmann & R. Wittkower, *Michelangelo-Bibliographie 1510-1926* (Leipzig 1927), 439; Theodore Besterman, *Old Art Books* (London 1975), p.23

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

A manuscript of the two treatises was presented as a wedding gift to Francesco de' Medici in 1565, accompanied by a letter in which Cellini (1500-1571) explained how illness had prevented his working in wood or clay, so he took up his pen and composed these works. The treatises were afterwards read by a younger member of the Florentine academy, Gherardo Spini, who edited them and embellished them with classical allusions. In September 1567, Cellini arranged for their publication, at his own expense, by a small firm of Florentine printers, Valente Panizzi and Marco Peri. Their contract is one of the earliest surviving between author and publisher; see Piero Calamandrei, *Scritti e inediti celliniani* (Florence 1971), pp.40-52, and Dario Trento, *Benvenuto Cellini, opere non esposte e documenti notarili*, exhibition catalogue Museo Nazionale del Bargello (Florence 1984), pp.80-83. The book appeared in 1568 with a dedication to Cardinal Ferdinando de' Medici, the future Grand Duke Ferdinando I.

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

## CHIFFLART, François-Nicolas

*Improvisations sur cuivre*

Paris 1865

£ 2200

Improvisations sur cuivre par F. Chiffart. Cadart et Luquet Editeurs Rue de Richelieu 79 Paris. 1865.

Paris, printed by August Delâtre for Alfred Cadart & Luquet, 1865

Series of seventeen etchings, varying dimensions 310/320 × 230/240mm on sheets uniformly measuring 415 × 310mm, laid paper (four prints having Aqua fortistes watermark), indeterminate issue and states.

Frontispiece lightly browned, otherwise well-preserved impressions.

In a modern portfolio.

References: *François Chiffart, graveur et illustrateur*, exhibition catalogue by Valérie Sueur, Musée d'Orsay (Paris 1993), nos.4-19, 40; *François-Nicolas Chiffart*, exhibition catalogue, Musée de l'hôtel Sandelin, Saint-Omer (1972), nos.45-57; *Inventaire du fonds français après 1800*, IV (Paris 1949), pp.526-528, no.6 (issue of twelve prints)

AN ECLECTIC SERIES OF ETCHINGS embracing classical subjects, allegories, and fantasies, including arresting and haunting images of ambiguous meaning, well-described by a contemporary critic, P.G. Hamerton, as 'grotesque, and usually marked by some bitterness of feeling ... like reminiscences of very vivid but unpleasant dreams' (*Etching & Etchers*, London 1868, p.225).

The artist himself once explained the *Improvisations* as 'une interrogation intérieure du moment plus ou moins triste ou gai' (in *L'Art* 8, 1877, p.200). His use of inner experience as subject matter won praise from Charles Baudelaire, but Chiffart had few other contemporary admirers, and was forgotten when he still had twenty-five years yet to live. Several recent publications and a retrospective at the Musée d'Orsay, Paris, in 1993-1994, have salvaged him from obscurity, and a reassessment of his genius is underway.



François Chiffart was born in 1825, entered the École des Beaux-Arts in 1844, won the Premier Prix de Rome in 1851 for his history painting *Périclès au lit de mort de son fils*, and spent the obligatory five years in Rome, returning to France in 1857. No catalogue of Chiffart's *oeuvre* has been compiled and the publication history of the *Improvisations sur cuivre* is uncertain. Five editions, issued in 1865, 1868, 1876, and 1878, some undated, comprising respectively twelve, fifteen, ten, twelve, and fifteen etchings, none specified, were advertised or registered by the publisher Alfred Cadart (J. Bailly-Herzberg, *L'Eau-Forte de peintre au dix-neuvième siècle*, Paris 1972, p.44).

The set here offered comprises seventeen etchings and this is one more than the number given by Beraldi, *Les graveurs du XIX siècle*, V (Paris 1886), p.9, however Beraldi describes at least one print (the caricature, *Un jour de récompense*, issued by the Société des aquafortistes in August 1866) not present in our group. The series in the Bibliothèque nationale, Paris, described and illustrated in the Musée d'Orsay exhibition catalogue, comprises fifteen etchings; we have in addition



*Salvator Rosa et les brigands*, issued by the Société des aquafortistes in August 1863 (also present in Beraldi's series) and a print which was to be utilized later as the frontispiece for *L'Eau-Forte*, in 1878.

We note these differences of state: the Bibliothèque nationale impression of the frontispiece is undated (our impression is dated 1865), their print of *Diane et ses nymphes* is signed on the plate by Chiffart and has the names of the printer and publishers (our impression is unsigned and without letters), their print *Le Triomphe de la Justice et de la Vérité* has that title beneath the image and a number (256) indicating its issue by the Société des aquafortistes in December 1866 (our impression is untitled), and their print *Surprise* is signed once on the plate by Chiffart (our impression has in addition *Chiffart sculpt* at upper left).

Another group of *Improvisations* exhibited at the Musée Sandelin in 1972, has three etchings in states without the publishers' address: *Le Diable d'argent*, *La Méditation*, and *Le Triomphe de la Justice et de la Vérité* (our impressions and those in the Bibliothèque nationale have the publishers' address).



## CORSINI, Eduardo

*Notæ Graecorum collectae et illustratae*

Florence 1749

£ 675

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

Florence, by the Grand-ducal press, 1749

Two parts, folio (395 × 275mm), (70, 66)ff. signed §-6§<sup>4</sup> A-K<sup>4</sup> L<sup>2</sup> M<sup>4</sup>, a-p<sup>4</sup> q<sup>6</sup> and paginated 1-48 1-92, 1-132, plus a folding woodcut illustration inserted after folio c3; engraved vignettes by Carlo Faucci, Giuseppe Zocchi, and Mauro Soderini.

Ownership inscriptions on endpapers of Lüder Kulenkamp (1724-1794), professor of theology at Göttingen, dated 1760; and Christian Gottlieb Wernsdorf (1762-1822), professor of philosophy at Helmstadt, dated 13 July, 1797.

Binding slightly rubbed, otherwise a fine copy.

In a contemporary Dutch binding, the marbled paper boards backed with plain red roan.

References: Cicognara no.2664; Fabia Borroni, *Il Cicognara' Bibliografia dell'Archeologia Classica e dell'Arte Italiana* (Florence 1965), no.13072

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

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

## CORTESIUS, Paulus

*Libri de Cardinalatu*

San Gimignano 1510

£ 16,000

[*Begins*] Tabula super libros tres de Cardinalatu Pauli Cortesii protonotarii apostolici ad Iulium secundum Pont. Max. ... [*Colophon*] Finis trium librorum de Cardinalatu ad Iulium Secundum Pont. Max. Per Paulum Cortesium Protonotarium Apostolicum quos Symeon Nicolai Nardi Senensis alias Rufus Calchographus imprimebat in Castro Cortesio Die decimaquinta Nouembris M. CCCCX. Pontificatus eiusdem S.D.N. Papae Iulii Anno Octauo.

San Gimignano ('In Castro Cortesio'), Simeone di Niccolò di Nardi, 1510

Folio (300 × 245 × 40mm), (244)ff., a complete copy, signed a<sup>10</sup> A-E<sup>8</sup> FF<sup>6</sup> F-H<sup>8</sup> I<sup>24</sup> K-L<sup>8</sup> M<sup>8</sup> (- leaf cancelled, stub preserved) N<sup>14</sup> NN<sup>8</sup> O<sup>4</sup> p<sup>2</sup> P<sup>8</sup> Q<sup>18</sup> (- leaf cancelled, stub preserved) q<sup>6</sup> r<sup>6</sup> R<sup>18</sup> S-V<sup>8</sup> π<sup>2</sup> X<sup>8</sup> (retaining seven blanks: a1, FF6, I21, N11, NN8, R13, V8) and irregularly foliated (10) 1-45 (1) 41-84 (1) 70-89 91-99 120-126 (1) 100-109 (1) 107-125 158-167 127-128 188-199 129-131 174 (9) 132-136 220-242 (11).

Early 17th-century ownership inscription of Paolo Emilio Mainardi on folios a2, A1 and V7; another inscription of Scipione Vecchi, dated 1814, on folios a2 and A1; marginal annotations by Mainardi marking references to members of his, the Cortesi, and other local families.

A large and substantially well-preserved copy, unwashed and unpressed, stained in places, however nearly always in the margins and never affecting legibility: waterstain in lower right corner of gathering FF; darker stain mostly confined to upper margin of gathering F (professionally tissue-laminated to preserve strength); light waterstain in corners of gatherings G, I, and K; droplet of wax in margin of folio I1; stain in margins of folios M1 and M2; gatherings O, p, and P stained mostly, but not exclusively, in margins; gatherings q and r stained; folios T1 and T2 stained in foremargins.

Bound in 16th-century flexible vellum, title lettered up the back in ink (binding refurbished, new leather ties).

References: *Index Aureliensis* 145.448; Adams, *Catalogue of Books printed on the Continent of Europe 1501-1600 in Cambridge Libraries* (1967), C-2710; British Library, *Short-title Catalogue of Italian Books* (1958), p.200



LIBRVS SECVNDVS  
**Q**VALIS ESSE DEBEAT  
**DOMVS** CARDI  
**NALIS.**

**S** ED Quoniam satis de uectigalium equandorū ratione  
disputatum est, deinceps sequitur, ut de Senatoria do-  
mo dicendum sit, quæ maxime uiuendi rationi seruit, in  
quo quidē illud primū a multis queri disputādo solet, quo  
nā maxime urbis loco senatoria domus statuenda sit: siquidē multi  
cum patritiam uitam putent in humanorū commodorū genere tuen-  
do uersari facile affirmant, eius domū in urbis oculis esse debere sitā  
quo negocia gerentibus facultas commodior ad eūdi sit: contra autē  
ali cum eorum studium contineri maximāq; artium cognitione sta-  
tuant, eos illis domus uolunt commoditate frui, quæ longe ab hōmi-  
num frequentia quotidiana absit, quo in genere eam esse dicunt, quæ  
ad aquam uirgineam a Julio seundo est edificata summa dignitate  
domus. Nos uero cum senatoriæ domus extruendæ locū, palatinæ  
ædium ratione metiamur, facile confiteri cogimur eam non ita a  
uaticano abesse debere longe, ut cum legitimo senatus die, aut flami-  
nibus comitiis, uel palatinis feriis siue extraordinario euocatoꝝ acci-  
tu Rei pu. constituendæ causa in senatum ueniendum sit, magna tem-  
poris iactura eundo & remigrando fiat: qualem Sixti, quarti domū  
fuisse in Cluo exquilino dicunt: At uero cum senatoribus est pro-  
prii magistratus utendi ius, nihil causæ esse potest, quin affirmandum  
sit, in urbis oculis eorū statui debere domum: quo locus commediet  
negotiantium frequentie ad eundem sit: quales modo, aut Sixti Ruerę  
Pontifici Proscribē, aut Raphaelis Riarū præfecti aerari domus ui-  
deri possunt: quorū alteram in uia Florida, alteram in Theatro Pō-  
pei constitutam esse cernimus: quibus in locis maxime quotidiana ho-  
minum frequentia uersari negociando solet. Quod idem est de eorū  
senatoꝝ domo dicendum: quibus ex. S. C. est, aut causarū noscenda-  
rum ius, aut arbitria priuata extra duodecimuirale iudiciū Pon. Max.  
permissu dātur: ut ea Petri Rhezyini senatoris conscientissimi homi-  
nis domus numerari potest, quæ est in celeberrimo eiusdē Pon. pei  
Theatri constituta loco: At eorū domus, quibus non sit, aut litelleꝝ

G. i.

IL 74

In quo loco sit  
locada Domus

Domus. S. Apo-  
stoli.

Julius. ii.

Domus. S. P. ad  
uincula

Sixtus. iiii.

Q d Car q habet  
officia debet ha-  
bere domū in lo-  
co celebriori. i.

Domus Vicecā  
cellariū.

Sixtus uice cel.

Dōus. S. L. i Da.

Raphael: Ria,

rius camerariū

Q d Car. q trac-

tat negocia de-

bet habere do-

mū in loco cele-

briori .2.

Petrus Reginus

Car.

ONLY EDITION of an encyclopædic treatise on the qualities of the humanist cardinal and by extension all aristocrats, setting out in the first of its three parts rules for his early education along humanistic and more traditional lines; in the second part prescriptions for his mode of life, his house, his retainers, his official and private relationships; and surveying in the last part his political and ecclesiastical duties. The treatise is of interest to all students of Renaissance culture, but particularly to historians of architecture and music.

In his discussion of the cardinal's way of life (Book II, chapter 2, 'De Domo Cardinalis'), Cortesi explains how architecture can foster an orderly and virtuous life, and describes the ideal cardinal's palace, its location and distribution of rooms, with reference to specific Roman palaces and the patrons who commissioned them. Cortesi draws upon Vitruvius and upon modern sources, including Alberti, Flavio Biondo, and apparently Filarete and Francesco di Giorgio, and provides a succinct history of architectural styles. Painting is discussed as a form of architectural embellishment and Filippino Lippi, Signorelli, Mantegna, Perugino, and Leonardo, are among those mentioned.

'Cortesi's interest for art historians lies partly in his ideas but perhaps even more in the easy authority with which he represents his milieu and projects its intellectual style. He tells us about the role of visual arts in culture. He sheds light on the Renaissance interpretation of Vitruvius and Alberti and, although Cortesi was neither an architect nor an art-theoretician, he sometimes articulated ideas about architecture and painting that were only just beginning to find expression in actual works of art' (K. Weil-Garris & J. D'Amico, 'The Renaissance Cardinal's Ideal Palace: a chapter from Cortesi's *De Cardinalatu*,' in *Studies in Italian Art and Architecture 15th through 18th Centuries*, edited by H.A. Millon, Rome 1980, pp.45-124, this quotation on p.63).

The discussion of the arts in *De Cardinalatu* has been utilized by John Shearman in his monograph on the Raphael tapestry cartoons (London 1972) and by Christoph Frommel in his study of the function of the rooms in the Roman *cinquecento* palace (*Der römische Palastbau*, I, Tübingen 1973). The chapter on the ideal cardinal's resi-

dence is discussed by M.G. Aurigemma, 'Qualis esse debeat domus cardinalis: il tipo della residenza privata cardinalizia nella cultura antiquaria romana del secondo '400', in *Piranesi e la cultura antiquaria*, edited by Anna Lo Bianco (Rome 1985), pp.53-68. The passages on the ideal library, its contents, furniture and decoration, have been analyzed recently by Giovanni Curcio, 'Per una biblioteca ideale: note per la teoria e l'uso', in *Scrittura Biblioteche e Stampa a Roma nel Quattrocento*, edited by C. Bianca (Vatican City 1990), pp.85-101.

The section on music, 'How passions should be avoided, and music enjoyed after dinner' (Book II, chapter 7), emphasizes the power of music to divert the mind and bring relaxation, describes numerous musical instruments (organ, clavichord, lute, Spanish lyre) and practices, cites individual composers (Josquin as the outstanding composer of polyphonic masses, Isaac and Obrecht in the genre of the motet, and Serafino Aquilano for secular music) and musicians (including the keyboard virtuoso Isaac Argyropoulos of Milan), and provides a substantial body of evidence for the history of musical taste during the Renaissance (Nino Pirotta, 'Musical and cultural tendencies in 15th century Italy', in *Journal of the American Musicological Society*, 19, 1966, pp.142-161).

Paolo Cortesi was born in Rome in 1465 or 1471 to a Tuscan family well-introduced in the papal court. He became a pupil of Pomponio Leto and Sulpizio Verolano (editor of the first Latin Vitruvius), succeeded Leto as *scriptor apostolicus* in 1481, and was appointed a papal secretary in 1498. As the leading figure of the Roman Ciceronian movement, Cortesi was depicted alongside Rhetoric in the fresco decoration of that subject executed between 1492-1494 by Bernardino Pintoricchio's shop in the Sala delle Arti Liberali, Borgia apartments, Vatican Palace (S. Poeschel, 'A hitherto unknown portrait of a well-known Roman humanist', in *Renaissance Quarterly*, 43, 1990, pp.146-154).

In 1503 Cortesi left Rome and retired near San Gimignano, where his family had originated, and became himself a patron of art and architecture, building a beautiful villa which he named *Castrum Cortesianum*. The treatise *De Cardinalatu* was written there in 1506-1508 and was printed



on a press brought from Siena to the author's villa specifically for that purpose. A correspondent reported in a letter dated 12 July, 1509, that the book was then 'in mano delli impressori'; according to the colophon, the bulk of the text was printed by November 1510, and an address on folio XI is dated December 1510.

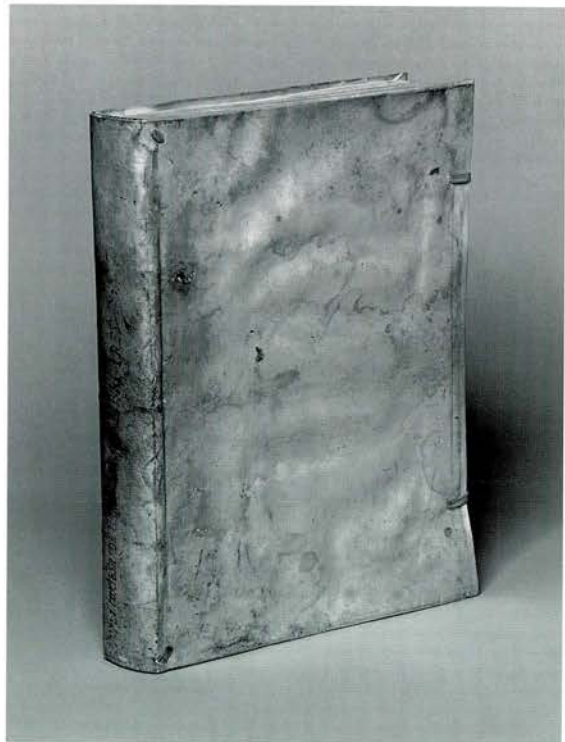
Sometime during 1510 Paolo Cortesi died and the task of editing what appears to have been a very disorganized manuscript fell to his humanist brother, Lattanzio, and to a close friend and relation, Raffaele Maffei. The editors provided a dense apparatus of marginal glosses and commentary for the most obscure words. Maffei contributed a dedicatory letter to Julius II and two other letters, one by the monk Severo Varini on the conception of the work, the other by Vincenzo Mainardi, a family friend, are also printed. Undistributed sheets of the book were later issued with a new dedicatory letter addressed to Leo X (elected 11 March, 1513) by Lattanzio Cortesi (copy in the Biblioteca Nazionale Centrale di Firenze, Banco Rari 116).

An inscription in our copy records that it was a gift of Domenico Mainardi (died 1648), Rector of the Studio Pisano, to his son Paolo Emilio, who is described by G.V. Coppi, *Annali memorie ed huomini illustri di Sangimignano* (Florence 1645), II, p.204, among the 'Ottimi scrittori dell'antichita di questa Terra.' Interestingly, the British Library copy also bears a presentation inscription of Domenico Mainardi, there to Cardinal Ferdinando Gonzaga, dated 3 January, 1609. Both copies have identical contents, however in our copy the dedicatory letters (quire  $\pi^2$ ) are bound near the end. The British Library copy has been washed and rebound and is considerably smaller, measuring just 287 x 210 x 30mm.

Nine other copies of the book can be located in public collections: Berlin SB, Budapest NB, Cambridge UL, Florence BNC (two copies), Madrid BN, Paris BN, and Rome; only the Harvard copy (and microforms of it) can be located in North America (National Union Catalog, volume 123, p.661). No copy can be traced in the published records of the London, New York, and German auction sale rooms, however copies have been observed in the trade

with Davis & Orioli, London (circa 1952), C.A. Chiesa, Milan (circa 1966), and Gonnelli & Figli, Florence (circa 1970 and the copy here offered).

Simeone di Niccolò di Nardi had been printing at Siena since at least 1502 and transferred his press to San Gimignano in order to print *De Cardinalatu* under the immediate supervision of the author (Fabio Jacometti, 'Il primo stampatore senese Simone di Niccolò di Nardo', in *La Diana*, I, no.3, 1926, pp.1-13). The town had seen no printing previously (G. Fumagalli, *Lexicon typographicum italiae*, Florence 1905, pp.71-72 and *Giunte al Lexicon*, Florence 1939, p.65). Judging by the erratic collation and foliation, Cortesi and later his editors beleaguered the printer by wholesale revision. F.J. Norton rated this book 'probably one of the most eccentric ever printed' and its complexities merit detailed investigation. The book was recently the focus of a conference organised at San Gimignano when several valuable bibliographical papers were read; it is unfortunate that these remain unpublished.



Item 20



## 21

## CUSTOS, Dominicus

*Fuggerorum et Fuggerarum*

Augsburg 1618

£ 7000

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

Augsburg, Andreas Aperger, 1618

Folio (430 × 290mm), (130)ff. comprising: engraved title-page (letterpress on verso), leaf with engraved Fugger heraldic device, 127 numbered portrait engravings (each with letterpress on verso), and a single leaf of letterpress (completing index). In this copy there is a paste-on cancel correcting the heraldic insignia on plate no. 5.

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

In a contemporary binding of vellum drawn over paper boards.

References: *Fugger und Welser*, exhibition catalogue, Städtische Kunstsammlungen (Augsburg 1950), no.389; Hollstein, *German Etchings Engravings Woodcuts*, VI (Amsterdam 1960), p.183, no.60 and XVII (1976), p.154, nos.621-650 and XVIII (1976), p.198, nos.705, 911/918; Guilmar, *Les Maîtres Ornemanistes* (Paris 1880), p.489, no.35; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Da8; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650* (Berlin 1979), II, p.78 (1593 edition); British Library, *Catalogue of Books printed in the German-speaking countries ... from 1601-1700* (1994), C-1515; four copies reported to the National Union Catalog and Supplement (volume 130, p.320)

A HANDSOME COLLECTION OF PORTRAITS OF members of the mercantile and banking dynasty founded by Jakob Fugger (died 1469), each portrait accompanied by appropriate heraldic insignia, and displayed within an architectural or grotesque frame of impressive size (340 × 230mm, platemark) and quality. On the versoes of the portraits are printed brief genealogical notices. The book is a monument of Baroque ornament

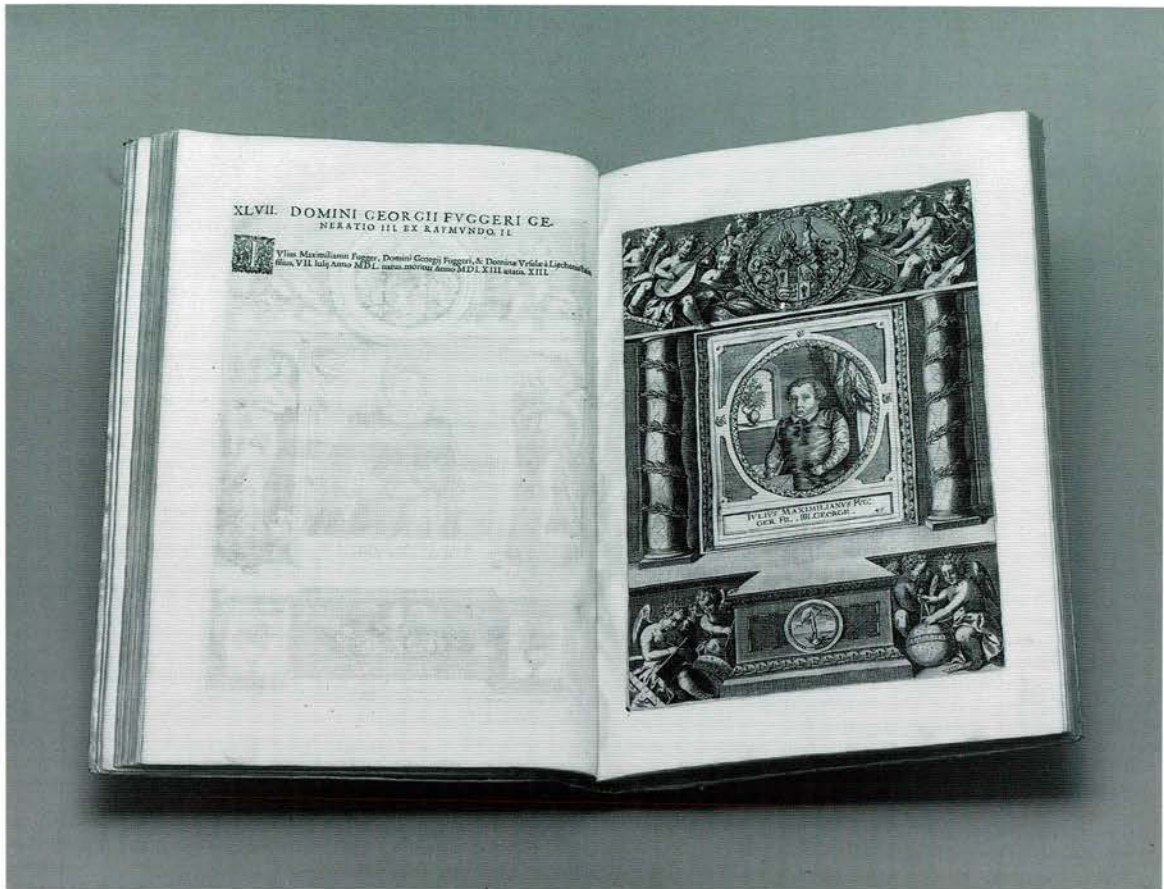


and book illustration and copies featured in both of the recent exhibitions held at Augsburg under the patronage of the International Council of Museums (ICOM), *Augsburger Barock* (Rathaus & Holbeinhaus, 1967), no.657, and *Welt im Umbruch: Augsburg zwischen Renaissance und Barock* (Rathaus & Zeughaus, 1980), no.372.

Our work had its genesis in a series of ten plates entitled *Icones decem illustr. Baronum et Fuggerorum gente*, engraved and published by Dominicus Custos in 1592, and elaborated the following year into a book of fifty-nine portraits entitled *Fuggerorum et Fuggerarum ... Imagines* (Warncke no.630); both of these editions are now exceptionally rare. The present volume, comprising 127 portraits, was commissioned by the Fugger family in 1616 and adds to the series Margaretha Fugger (born 1592) and other members of the family who had reached maturity since 1593, with some others of whom portraits had just become available.

Dominicus Custos was born at Antwerp about





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

Lucas Kilian (1579-1637) was the more talented of Custos' two stepsons and he quickly became one of the most important Central European engravers of his time and a prime disseminator of Rudolfine art. Twenty-nine portraits and a frame in our book bear his signature. His younger brother Wolfgang (1581-1662) contributed thirty-six portraits, three frames, and a large print (217 × 173mm, platemark) of the Fugger coat-of-arms. The four frames by the two Kilians had been

designed for them by Johann Mathias Kager (1575-1634), city painter of Augsburg from 1615, and inventor of festival architecture and decorations there (Susanne Netzer, *J.M. Kager*, Munich 1980, catalogue nos.D25, Z46). All the other portraits, unsigned except for no.89, eleven designs of frames (one signed), and allegorical title-page, are printed from Dominicus Custos' original plates.

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



*Veritatem Solis illustratam radiis Tempus detegit*

*Domenico Zampieri pinxit Roma in Aedibus Cunegidi  
Rome 1777*

## 22 DOMENICHINO

Decorations in the Palazzo Costaguti, Rome  
Rome 1777

£ 1750

[a] Temporis Deitas Veritatem detectam ad Solem convertit Euisque attributa. Videatur Bellorius in vita Dom. Zampieri. – [b] Intendit Veritas et Flectit. – [c] Mulcet Veritas et Blanditur. – [d] Potens Veritas et Valida. – [e] Pulchra Veritas et Simplex. – [f] Veritatem solis illustratam radiis tempus detegit. – [g] Sol oriens, fugatis nubibus, Veritatem à Tempore detectam illustrat.

Complete suite of seven unnumbered prints, measuring (a) 280 × 460mm (platemark) on sheet 395 × 570mm, signed *Aq. f. Cunego sculp. Rome 1777* with address *Romae apud Dom Cunego* (same address on all prints); (b) 260 × 370mm on sheet 405 × 550mm signed *Dom. Cunego sculpsit 1777* (same inscription and date on following prints); (c) 265 × 375mm on sheet 395 × 540mm; (d) 260 × 380mm on sheet 390 × 550mm;

(e) 265 × 375mm on sheet 400 × 555mm; (f) 455 × 550mm on sheet 550 × 800mm; (g) 460 × 545mm on sheet 550 × 800mm. Watermark in prints b, e, g near Heawood no. 1594; countermark in print a *Bracciano*.

Each print retaining broad margins (some sheets have untrimmed edges), very fine impressions in perfect state of preservation.

Bound in modern quarter-vellum.

References: Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.76, no.55 (one print only?); G.K. Nagler, *Neues allgemeines Künstler-Lexicon*, III (Munich 1836), p.221 (as six plates)

A RARE SUITE OF ENGRAVINGS reproducing the fresco cycle 'Truth disclosed by Time' painted by Domenichino (Domenico Zampieri) about 1622 in the vault of the 'Stanze nobile d'udienza' in the Palazzo Costaguti (ex-Patrizi), his 'most important secular ceiling decoration' (R.E. Spear, *Domenichino*, New Haven & London, 1982, pp.233-235).



## DOMENICHINO

Decorations in the Capella Nolfi, Fano cathedral

Rome 1777-1780

£ 1500

Across the centre of the ceiling Helios, the Good, drives his chariot, while below, Truth soars upwards toward him, helped by Time. Framing this scene are *putti* symbolising Virtue and Strength, Beauty and Harmony; the programme is discussed in relation to Platonic theory by F. Saxl, 'Veritas Filia Temporis', in *Philosophy and History. Essays presented to Ernst Cassirer* (Oxford 1936), pp.213-215. The first print is a diagram of the whole ceiling and the six others show details.

The engraver Domenico Cunego was born at Verona in 1724 or 1725 and apprenticed as a painter to Francesco Ferrari, turning to printmaking by 1752, during the 1760s making book illustrations for the Adam brothers and Clérisseau, afterwards becoming a publisher of reproductive prints assisted by his sons. He is the only printmaker ever to reproduce this fresco cycle. The line engravings made by Eléonore Lingée for C.P. Landon's *Vie et oeuvre complète de Dominique Zampieri* (Paris 1804), pls.97-101, are reduced copies (120 × 160mm) of Cunego's prints and have no independent documentary value.

[Scenes from the life of the Virgin, not in narrative order, a] Visitation of the Virgin. – [b] Marriage of the Virgin. – [c] Annunciation. – [d] Purification of the Virgin. – [e] Adoration of the Shepherds. – [f] Virgin and Child in Glory. – [g] Birth of the Virgin. – [h] Presentation of the Virgin in the Temple. – [i] Death of the Virgin. – [j] Assumption. – [k] Coronation of the Virgin. – [l] Pietà; [in the vault, m] God the Father (Padreterno).

Group of thirteen engravings (from a series of sixteen), measuring (a) 540 × 355mm (platemark) signed *Domenic. Cunego 1779* with address *Romae apud Dominc Cunego* (same signature and address on all prints); (b) 300 × 345mm dated 1778; (c) 535 × 355mm dated 1779; (d) 305 × 350mm dated 1778; (e) 540 × 355mm dated 1779;



*Veni de Libano Sponsa mea.  
Veni de Libano veni coronaberis*

(f) 315 × 370mm dated 1778; (g) 370 × 345mm dated 1778; (h) 315 × 380mm dated 1778; (i) 315 × 375mm dated 1778; (j) 420 × 660mm dated 1779; (k) 425 × 665mm dated 1779; (l) 310 × 525mm dated 1778; (m) 230 × 310mm dated 1779. All prints have broad margins outside the platemark: two (c & m) are imposed on sheets measuring 510 × 710mm, the others on sheets 550 × 790mm in size (some sheets preserve untrimmed edges). Watermark of initials *PM* (Pietro Miliani?) surmounting a Fleur-de-lys within a circle, countermark *Fabiano* (comparable to Heawood no.1594).

Paper defect in margin of one print (c), slight spotting in margins of two (a, g), otherwise in very good state of preservation never having been folded or creased.

Bound in early 19th-century brown paper wrappers.

References: Louis Thies, *Catalogue of the* [Francis Calley Gray] *Collection of Engravings bequeathed to Harvard College* (Cambridge, MA 1869), p.79 (listing all sixteen prints); Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.76, nos.4-8, 12-13, 17-18 (only ten prints recorded, without b, d, e, i, j, k above)

A GROUP OF THIRTEEN ENGRAVINGS documenting the Marian fresco cycle painted by Domenichino (Domenico Zampieri) in 1617-1619 on the lateral walls, the upper part of the entrance wall, the vault, and the lantern, of the Nolfi family chapel in the Duomo at Fano. There are sixteen scenes in the cycle and associated decorations elsewhere in the cathedral also by Domenichino. Ruined by fire and unsuccessful restoration, they are now in 'extremely poor condition, many irreparably and weakly overpainted' (Richard Spear, *Domenichino*, New Haven & London 1982, p.204).

The Roman printmaker and publisher Domenico Cunego (circa 1724-1803) engraved all sixteen scenes of the Life of the Virgin on sixteen plates during the years 1778-1780 with extraordinary accuracy, as attested by Evelina Borea, *Domenichino* (Milan 1965), p.171. Lacking in our volume are his prints depicting The Adoration of the Magi, The Flight into Egypt, and The Circumcision.

Bound with

## DOMENICHINO

The Liberation of St. Peter from Prison  
Rome 1779

Engraving 460 × 280mm (platemark, sheet size 570 × 395mm), signed *Aloisius Cunego del. et sculp. 1779* with address *Romae apud Dominicus Cunego*.

References: Richard E. Spear, *Domenichino* (New Haven & London 1982), pp.133-134; Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.74, no.6; *Dizionario biografico degli italiani*, 31 (Rome 1985), p.359

This print by Aloysius Cunego (1750-1823) has a legend beneath declaring 'Ex Tabula in Templo S. Petri in Vinculis.' If Richard Spear's view is correct, it reproduces an old copy and not the autograph work commissioned from Domenichino by G.B. Agucchi which was exhibited in the Roman church of S. Pietro in Vincoli in August 1604. That canvas had passed into a French collection by 1725, thence eventually to Potsdam-Sanssouci, from where it disappeared after 1945. At an early date it was replaced in S. Pietro in Vincoli by a copy (presently displayed in the Antesacristy) and this copy was engraved by Cunego.

Bound with

## DOMENICHINO

Saint Mary Magdalene  
Rome 1780

Engraving 310 × 240mm (platemark, sheet size 570 × 395mm), signed *Aloisius Cunego del. et sculp. Romae 1780* with address *Roma presso Domenico Cunego*, and legend underneath *Dom. Zampieri pinxit Fulginiae*.

When engraved in 1780 by Aloysius Cunego, this painting was in the Palazzo Roncalli-Benedetti at Foligno; it subsequently passed through the Udny, Samuel H. Clarke, and Holford collections, and since 1946 has been in the collection of Sir Denis Mahon (reproduced together with a preparatory drawing by Pope Hennessy, *Domenichino drawings at Windsor Castle*, London 1948, p.45; see R. Spear, *Domenichino*, New Haven & London, 1982, p.262, note 4). Cunego's print is not recorded by Le Blanc.



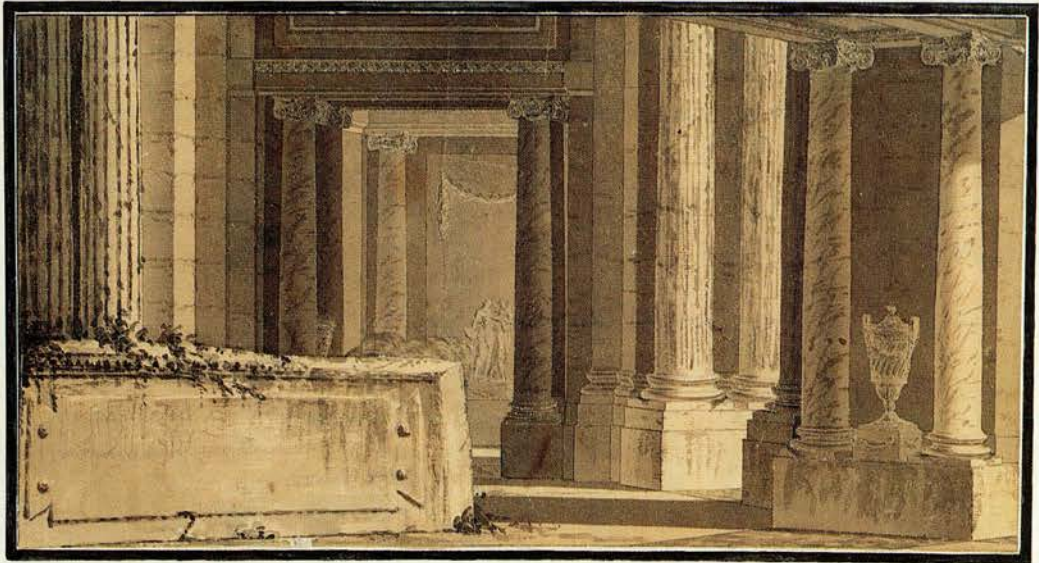


Ann. Langens pinxit. Solignac.

Milanes. Gouge del. et sculp. Roma 1776.

*S. Maria Magdalena*

Roma pinxit. Domenico Gouge



24 DUMONT, Gabriel-Pierre-Martin  
Interior of a Temple des Arts  
Paris? before 1762

£ 3250

Drawing in brown wash and pencil, the tablet at left drawn on a pasted overlay with indistinct pencil inscription.

Sheet measurements 198 × 360mm. Laid within a black ink border to a folio of eighteenth-century paper (dimensions 290 × 457mm). Mounted.

Offered with

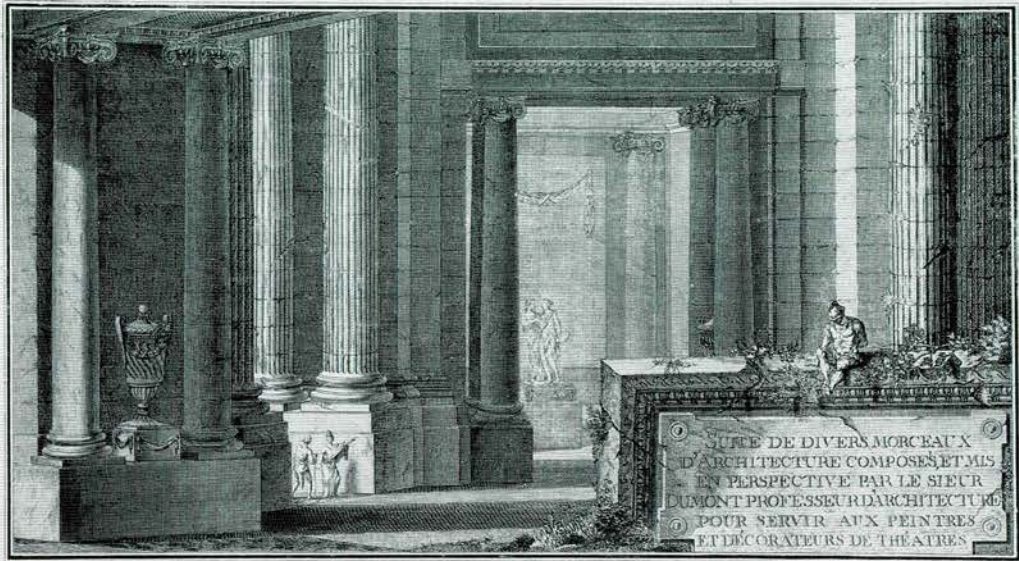
Engraving 245 × 385mm (platemark, sheet size 390 × 540mm) of the subject, in reverse, by Pierre Moreau, circa 1762, with title on tablet: *Suite de divers morceaux d'architecture composés, et mis en perspective par le sieur Dumont professeur d'architecture pour servir aux peintres et décorateurs de théâtres*; at upper right: *No. 10*; and below:

*Intérieur d'un Temple des Arts, Composé Par Le Sieur Dumont, pour Sa Reception a l'Academie de Saint Luc De Rome; with legend: Dumont invenit. P. Moreau Sculps. Chez l'Auteur, rue des Arcis, Maison occupée par un Commissaire. Mounted.*

AN INTERIOR VIEW OF THE 'TEMPLE DES ARTS', a monument honouring Painting, Sculpture, and Architecture on a triangular plan, where each one of the arts has a temple connected to the central one of Taste. The sheet shows the 'Temple de Gout' under the principal dome and the entrance to the 'Temple a la Peinture' with its altar beyond.

Born in Paris about 1720, Dumont won the Prix de Rome in 1737 and joined the French academy in Rome in 1742. The advanced ideas of his fellow *pensionnaires* Le Geay, Le Lorrain, Challe, Jardin, and Petitot are clearly seen in his project for the 'Temple des Arts', designs for which Dumont offered as his *morceau de réception* to the Accademia di San Luca on 17 April 1746. According to the 'Verbali delle Congregazioni'





INTERIEUR D'UN TEMPLE DES ARTS,  
Composé Par le Sieur Dumont, pour Sa Reception  
à l'Académie de Saint Luc de Rome.

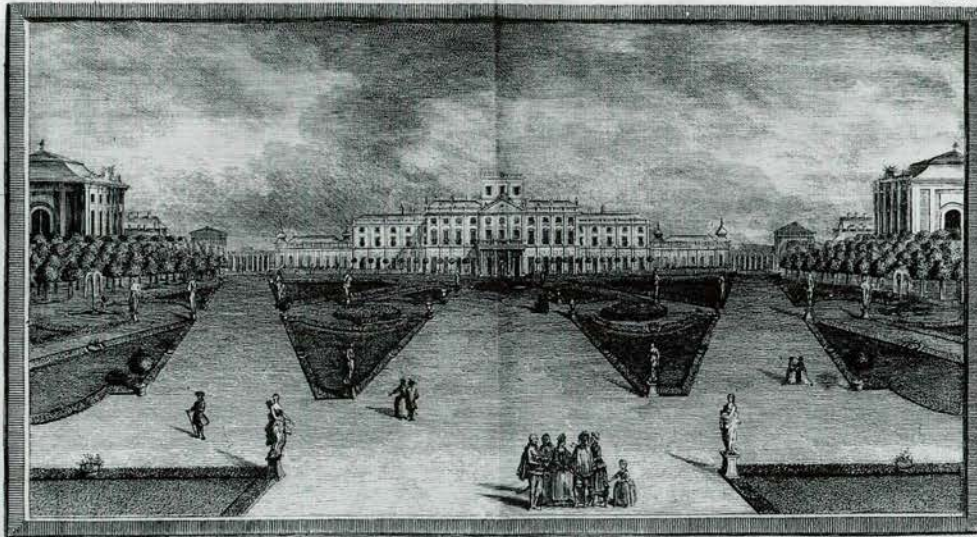
transcribed by Oechslin, five drawings were presented, however two only (front elevation and ground plan) survive in the academy's archives (Marconi II, 2137-2138).

In 1755 Dumont became professor at the Académie Royale d'Architecture in Paris and began to transform the numerous drawings he had made in Italy into a series of architectural publications. He brought the 'Temple des Arts' project up-to-date by altering the dome and eliminating the pilasters and the columnar porches at the ends of the three wings and published it as *Suite de divers morceaux d'architecture*. The designs are remarkably like Piranesi and are further evidence of the strong influence he exerted on the former *pensionnaires* of the French Academy in Rome long after they returned to France. Our drawing, engraved in reverse, became the title-print to this series of eight plates.

Since the printmaker, Pierre Moreau, died in 1762, the drawing and print must have been executed before that date. Other prints in the published *Suite de divers morceaux d'architecture* were

engraved by François-Philippe Charpentier, A. Le Canu, and Claude-Rene-Gabriel Poulleau; one is dated 1764. The suite appears in the 'Etat de l'Oeuvre de Gravures' of 24 January 1765 under the title *Recueil de plusieurs parties d'Architecture* as 'Divers Morceaux d'Architecture ... Autre Suite de même, dont 6 Perspectives et 2 Plans Géometreaux [sic] ... 8 (grandes planches)'. The complete *Recueil* comprises fourteen suites and was not completed before 1768 (National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French Books*, Washington, DC 1993, no.66).

Our drawing is unpublished, however there is a large literature for the project: see particularly, John Wilton-Ely, in *The Age of Neo-Classicism*, Arts Council exhibition catalogue (London 1972), no.1890 (citing previous literature 1952-1971); and Werner Oechslin, in *Piranèse et les Français 1740-1790*, Académie de France à Rome exhibition catalogue (Rome 1976), no.71.



PROSPECT NACH DEM GARTEN UND WALD GEGEN SÜDEN.

25 (ESTERHÁZA)  
*Beschreibung des Schlosses*  
 Pressburg (Bratislava) 1784

£ 3200

Beschreibung des Hochfürstlichen Schlosses Esterháß im Königreiche Ungern.

Pressburg, Anton Löwe, 1784

Quarto (232 × 200mm), (30)ff. signed A-G<sup>4</sup> H<sup>2</sup> and paginated 1-57 (3); woodcut ornament on title-page and eleven others with the text; plus eight numbered folding plates.

Four leaves very lightly spotted, the plates and binding in perfect state of preservation.

Bound in contemporary German mottled calf; back gilt; green silk page marker; edges painted red.

Reference: *Katalog der Ornamentstichsammlung, Berlin* (1939), p.650, no.2160m

AN ILLUSTRATED DESCRIPTION OF ESTERHÁZA, the 'Hungarian Versailles', built at a cost of thirteen million florins, from 1756 to 1790 the summer residence of prince Miklós Esterhazy 'The Magnificent' (1714-1790), the wealthiest Hungarian nobleman.

In 1754 work began to renovate the ducal apartments of a modest hunting lodge which had been built at Süttör (Fertőd) in eastern Hungary by the Vienna-based Italian architect Antonio Martinelli (circa 1684-1747). Two little-known architects held charge of the project, Melchior Hefele (1716-1799), drawing-master of the Hungarian guards in Vienna, designed the main façade; while Johann Ferdinand Mödlhammer designed the garden façade and its horseshoe-shaped wings. A guard house and guest quarters were added in 1762 and in 1765 when a tripartite set of iron entry gates designed by Johann Franke was installed, the palace was renamed Esterháza. An opera house was built in 1768 (destroyed 1779, rebuilt 1781), a building to house actors and musicians in 1769, and a marionette theatre in 1773.



FALDA, Giovanni Battista &  
VENTURINI, Giovanni Francesco  
*Le Fontane di Roma* [Frascati and Tivoli]  
Rome after 1691

£ 3800

For the visit in September 1773 of the empress of Austria, Maria Theresa, a Chinese pavillion was specially built, crowned with a Chinaman holding an umbrella like the one at Sans-Souci, and two new operas by Franz Joseph Haydn were performed in the opera house (for theatrical life at the palace, see *The New Groves*, VI, p.265).

The vast park was ornamented by a triumphal arch and temples to Venus and Fortune (all built in 1772), and by trick fountains, a rose garden, a thorn-fenced hermitage, a fireworks arena, and an enclosed deer park of 820 acres. A cascade was planned in 1782 and finished in 1784, in time to be illustrated here. The garden parterre, based on a plate published in André Mollet's *Le Jardin de Plaisir* (1651), was ornamented by twenty sandstone vases, thirty-two sculptures, sixty-eight orange trees in cases, and seventy-six baskets of flowers.

The first of the eight folding plates (490 × 350mm, platemark) is a plan drawn by Miklós Jacoby (1733–1784), an engineer involved with the Prince's building activity for thirty years, and engraved by Marcus Weinmann, showing the entire estate. The next plate is a plan of the palace and surrounding garden, by the same two artists. Then follow four views of the palace (each 190 × 320mm, platemarks) from the four directions of the compass, of which the first is signed by Ferdinand Landerer and the others unsigned. The seventh plate provides a plan, three sections, and front elevation of the rebuilt opera house, and was drawn and engraved by Joseph von Fernstein. The last plate depicts the Chinese pavillion and is unsigned.

This unusually detailed *Beschreibung* lists the contents of the principal rooms, giving particular attention to Chinese, Japanese and German porcelain collections. The author is unknown, however it is generally assumed that he wrote under the prince's direct instruction; see Matyás Horányi, *The Magnificence of Eszterháza* (London & Budapest 1962), p.46 and *passim* (title-page and four plates reproduced as pls.11–14, 26). The sad decline of the palace after 1790 and its present state are described by Patrick Bowe, *Gardens of Central Europe* (New York 1991), pp.137–143.

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

Rome, Giovanni Giacomo de' Rossi, [undated; after 1691]

Oblong folio (290 × 430mm), (107)ff. entirely engraved, arranged in four suites of etchings or engravings numbered in the metal 1–33, 1–18, 1–28, 1–28, including four titles and four dedications, the prints *circa* 225 × 325mm (platemarks), except three larger and folding.

Printed on a single paper stock having watermark of a Fleur-de-lis within a single circle accompanied by letters B (above) and V (below), of the type reproduced by Heawood nos.1584, 1588 from publications of the 1770s and 1780s.

Crease in title-page, occasional light stain in margins, otherwise well-printed impressions in good state of preservation. Joints of the binding cracking despite a previous repair.

In an 18th-century Italian quarter-calf binding, the covers of varnished brown speckled paper.

References: *Italian Etchers of the Renaissance and Baroque*, exhibition catalogue by Sue Walsh Reed and Richard Wallace, Museum of Fine Arts (Boston 1989), no.104; *Seventeenth-century Italian prints*, exhibition catalogue by Marcus S. Sopher, Stanford University Art Gallery (1978), nos.41–43; *Gardens on paper*, exhibition catalogue by Virginia Tuttle Clayton, National Gallery of Art (Washington, DC 1990), pp.78–80; *Fons Sapientiae: Garden Fountains in Illustrated Books*, exhibition catalogue, Dumbarton Oaks (Washington, DC 1977), nos.12–13; *The Age of the Marvellous*, exhibition catalogue edited by Joy Kenseth, Hood Museum of Art, Dartmouth College (Hanover NH 1991), no.181



THESE PRINTS OF FOUNTAINS in the public piazzas and private palazzi and gardens of Rome, in four villas on the Alban hills, and in the gardens of the Villa d'Este at Tivoli, are incomparable documents for understanding the original appearance of monuments subsequently altered or destroyed. They are renowned both for their lively exuberant style and for their precision: Falda 'illustrated what he saw around him, and the authenticity of his work is beyond question' (Maurizio Gargano, 'Villas, gardens and fountains of Rome: The etchings of Giovanni Battista Falda', in *The History of Garden Design*, edited by M. Mosser & G. Teyssot, London 1990, p.167).

The first and second parts depicting on forty-seven plates fountains in public places in Rome and at the Palazzo di Belvedere, Palazzo Ludovisi, Villa Borghese at Mondragone, and Villa Aldobrandini, are among Falda's last works (the two titles and two dedication plates were engraved by others). The two suites are included in the de' Rossi shop catalogue of 1677; after a long and painful illness, Falda died on 22 August, 1678, only thirty-five years of age.

The third part illustrating fountains of private Roman palaces includes five prints by Falda, all depicting fountains at the Villa Pamphili and taken from the series he had engraved for the undated *Villa Pamphilia, ejusque palatium* (Cicognara no.3911). Plate seven was engraved by Louis Rouhier and the remaining plates of the third suite, and all of those in the fourth suite, were engraved by Giovanni Francesco Venturini. The dates of publication of parts three and four are not certain, however the survival of copies containing parts one through three only (Cicognara no.3863; *The Fowler Architectural Collection of the Johns Hopkins University*, Baltimore 1961, no.117), suggests an interval between publication of those parts.

An issue of the four parts together dated 20 October, 1691, also is recorded (*Katalog der Ornamentstichsammlung, Berlin*, 1939, no.3603). The publisher Giovanni Giacomo de' Rossi died in that year and the business was continued without interruption by his adopted son, Domenico Fridiani (1646-circa 1724), then by his son, Lorenzo Filippo, until sold in 1738 to Clement

XII and renamed the Calcografia Camerale. These proprietors published several undated editions of the four suites together and the copper plates still are in the possession of the Calcografia (C.A. Petrucci, *Catalogo generale delle stampe tratte dai rami incisi posseduti dalla Calcografia nazionale*, Rome 1953, p.57).

We suspect that all undated editions of *Le Fontane di Roma* in four parts are eighteenth-century strikings of the plates and it is unfortunate that no discussion of paper evidence appeared in Paolo Bellini's recent catalogue of Falda's production, in *The Illustrated Bartsch, 47: Commentary, Part II* (New York 1993), pp.4-29, 41-48. Copies similar to our own are described in the British Library's *Catalogue of Seventeenth century Italian Books* (1986), p.327 (there implausibly dated circa 1675); by Theodore Besterman, *Old Art Books* (London 1975), p.37; in Olschki's *Choix de livres anciens*, IX (Florence 1936), no.16899; and another was in the Kissner Collection (dispersed by Christie's, London, 3-5 October 1990, lot 136).





## FRANCINI, Alessandro

*Livre d'architecture*

Paris 1631

£ 4850

Livre d'architecture contenant plusieurs portiques de différentes inventions, sur les cinq ordres de colonnes. Par Alexandre Francine Florentin, Ingenieur ordinaire du Roy. Dedié a sa majesté.

Paris, Melchior Tavernier, 1631

Folio (385 × 275mm), (4)ff. letterpress, comprising: title, descriptive list of plates, author's dedication to Henri IV, and address 'Aux Amateurs d'Architecture'; plus forty numbered engraved plates.

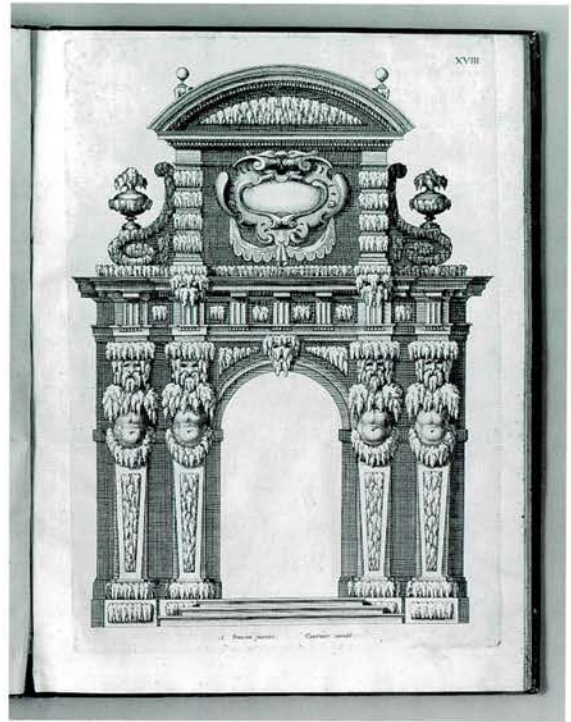
A few insignificant stains, old inscription on title-page scribbled out in ink; on the whole, a fine copy.

Bound in contemporary mottled calf.

References: *Fowler Architectural Collection of Johns Hopkins University* (Baltimore 1961), no.126; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3852; Theodore Besterman, *Old Art Books* (London 1975), p.42; Guilnard, *Les Maîtres Ornemanistes* (Paris 1880), pp.311-312; John Bury, 'Renaissance architectural treatises and architectural books: a bibliography', in *Les Traités d'Architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), p.491; The National Gallery of Art, *The Millard Architectural Collection, I: French Books* (Washington, DC 1993), no.75 (1640 reprint)

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

Of all the Orders, Alessandro Francini found



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

The plates measure about 360 × 250mm (plate-marks) and are mostly inscribed *A. Francini Inventor Tavernier exaudivit*. The portrait of Francini is signed *Bosse fecit*; the architectural plates are the work of Tavernier and his atelier (R.A. Weigert, 'Le commerce de la gravure en France au XVIIème siècle: les Tavernier', in *Gulden Passer*, 53, 1975, p.429).

An English version was brought out at London by Robert Pricke in 1669 (Eileen Harris, *British Architectural Books and Writers*, Cambridge 1990, no.229).

## GALILEI, Vincenzo

*Dialogo della musica*

Florence 1582

£ 4500

Dialogo di Vincentio Galilei nobile fiorentino della musica antica et della moderna.

Florence, Giorgio Marescotti, 1582

Folio (330 × 215mm), (82)ff. signed ★<sup>2</sup> A-M<sup>6</sup> N<sup>8</sup> and paginated (4) 1-149 (11); woodcut architectural title-border with allegorical figures (this is Lorenzo Torrentino's block, with new armorial shields in the pedestals, and other changes), six woodcuts of musical instruments (of which two full-page), woodcut music and diagrams throughout (some full-page), engraved music on folios F6 and G3, folding woodcut diagram attached to K6 verso, woodcut head- and tail-pieces and initials, printer's device on last page.

Top margin of title-page printed by contemporary hand-stamp: Ioannis Baptistæ Pinelli (see below); marginal annotations by two contemporary hands.

Very attractive copy in fresh, original state of preservation. One compartment of the spine restored in old vellum.

In a contemporary Italian binding of vellum drawn over paper boards.

References: Dino Cinti, *Biblioteca galileiana* (Florence 1957), no.6; Répertoire International des Sources Musicales, *Ecrits imprimés concernant la musique* (Munich 1971), p.344; Gregory & Bartlett, *Catalogue of Early Books on Music* [in the Library of Congress] (reprint New York 1969), p.103

FIRST EDITION of Vincenzo Galilei's treatise on music, set in the form of a dialogue between Giovanni Bardi and Piero Strozzi, celebrated for its critique of contrapuntal music, and because of the likelihood that the young Galileo Galilei himself was involved in his father's experiments, some of which he appropriated and published many years later in his *Two New Sciences*.

After studying in Venice with Gioseffo

Zarlino, Vincenzo Galilei (1515-circa 1591) became leader of the movement to revive through monody the ancient Greek ideal of the union of music and poetry, and for this, his theories of tuning, of the modes, and other matters, entered into bitter controversy with his former teacher. Galilei believed that the ancient tragedies were sung from beginning to end, a theory that others tested in a number of pastorals set entirely to music, and applied to contemporary theatrical practice (*Il Luogo teatrale a Firenze*, exhibition catalogue, Palazzo Medici Riccardi, Florence 1975, no.8-23).

According to Stillman Drake, 'Music was the father of modern physical science and mathematics was its mother.' Considering the involvement of Galileo Galilei in his father's experiments, Drake observes: 'Galileo was an accomplished amateur musician, instructed by his father, and as a young mathematician he could hardly have remained indifferent to what his father was doing in the measurement of tuned strings ... Thus the conception of experimental verification of mathematical laws in physics, which is first illustrated in Galileo's books, seems to me likely to have been directly inspired by his father's work during the years in which he had just left the university and was developing his own mathematical skills' (*Studies in Galileo*, Ann Arbor 1970, pp.53, 57-58).

In the top margin of the title-page appears the black ink handstamp of an early owner, Giovanni Battista Pinelli, presumably a relation of Gian Vincenzo Pinelli (1535-1601), in whose house Galileo Galilei stayed while preparing his first lectures before the Studio di Padova. Gian Vincenzo had himself a notable library of manuscripts and printed books, some of which descended in the family, others being sold by auction at Naples in 1608 (M. Grendler, 'Book collecting in Counter-Reformation Italy: the library of Gian Vincenzo Pinelli', in *Journal of Library History* 16, 1981, pp.143-151).





29 GALLAUP DE CHASTEUIL,  
Jean

*Discours sur les arcs triomphaux*

Aix 1624

£ 3400

*Discours sur les arcs triomphaux dressés en la ville d'Aix, à l'heureuse arriüée de tres-Chrestien, tres-Grand, & tres-Iuste Monarque Louys XIII. Roy de France, & de Nauarre.*

Aix, Jean Tholosan, 1624

Folio (340 × 240mm), (42)ff. letterpress signed a<sup>2</sup> e<sup>2</sup> A-B<sup>2</sup> C<sup>4</sup> D-S<sup>2</sup> and paginated (8) 1-14 (4) 13-56 (16);

woodcut armorial insignia on title-page, etching of a troubadour on a temporary stage (folio C4) and seven etched emblems (105 × 80mm, platemarks) printed with the text; plus etched title-page, seven numbered plates (plate 2 folding, 545 × 410mm, others full-page), and full-page town plan.

Engraved armorial exlibris having motto 'Turris Mea Deus' on paste-down (reputedly that of Nicolas de Prunier, baron de Saint-André, died 1692); from the Pouillon collection (sale by Ader Picard Tajan, Monte Carlo, 1 July 1986, lot 54).

Tiny ink spot on engraved title, folding plate trimmed next to platemark, otherwise in excellent state of preservation.

Bound in contemporary French vellum, the covers panelled in gilt, gilt ornaments on the back; gilt edges; original green silk ties.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2992; Praz, *Studies in Seventeenth-century Imagery* (reprint Rome 1975), p.552; Gabriel Mourey, *Le Livre des Fêtes Françaises* (Paris 1930), pp.92-98

A DESCRIPTION OF THE ENTRY OF LOUIS XIII into the city of Aix-en-Provence, on 9 November, 1622, during a triumphal progress undertaken after the siege of Montpellier that began with his entry into Arles (29 October) and ended at Avignon (11 November).

The author, an antiquarian and *Procureur général de la Cour des Comptes de Provence* (died 1646), devised an iconographical programme for the ephemeral decorations from obscure sources, some unhistorical, asserting a communal ancestry of the medieval counts of Provence and Louis XIII; see Noël Coulet, 'L'Histoire médiévale de la Provence dans le Discours sur les arcs triomphaux de Jean de Gallaup-Chasteuil', in *Provence Historique* 35 (1985), pp.11-26, reproducing three plates from our book.

A triumphal arch ornamented by banners and trophies was created from two palm trees outside the city walls near Notre-Dame de la Seds and six more arches were erected along the royal route through the city, decorated by sculptures, bas-reliefs, and painted effigies, adorned also by epigraphs written by César de Nostradamus (1555-1629). A stage, 'Le théâtre du troubadour', was built in the Rue des Augustins; for a thorough discussion of this ephemeral architecture, see J.J. Gloton, *Renaissance et Baroque à Aix-en-Provence*, I (Rome 1979), pp.196-198 (reproducing nine plates from our book as figs.288-297).

The painter Luc Despeches, resident at Aix from 1619 until 1626, was responsible for the decoration of the arch installed at the Porte des Augustins and for painting seven allegorical scenes displayed in an arbour of myrtle and laurel. The seven *tableaux*, seven arches, stage, a plan of the city, and the frontispiece, were all etched by the amateur printmaker Jacques Maretz (*circa* 1590-*circa* 1642), cartographer and professor of mathematics at the Collège Bourbon (J. Boyer, 'La peinture et la gravure à Aix 1530-1790', in *Gazette des Beaux-Arts*, sixth series, 78, 1971, pp.112-113, 146).

30

## GALLAUP DE CHASTEUIL, Pierre

*Discours sur les arcs triomphaux*

Aix 1701

£ 1950

*Discours sur les arcs triomphaux dressés en la ville d'Aix, A l'heureuse arrivée de Monseigneur le Duc de Bourgogne, & de Monseigneur le Duc de Berry.*

Aix, Jean Adibert, 1701

Folio (335 × 225mm), (42)ff. letterpress, signed  $\pi^4$  A-Q<sup>2</sup> R<sup>2</sup> (R<sup>2</sup> bound at end) S-T<sup>2</sup> and paginated (8) 1-65 68-76 (2) with pp.66-67 passed over; woodcut armorial insignia on title-page (block signed *LE*) and woodcut headpiece on folio  $\pi 2$  (signed *AR*); plus four inserted etched plates (three folding, largest 255 × 325mm, platemark) numerated beneath by a contemporary hand.

Short unrepaired tears along hinges of two folding plates causing no loss of design, otherwise in very good state of preservation. Binding neatly rebacked preserving some of its original gilding.

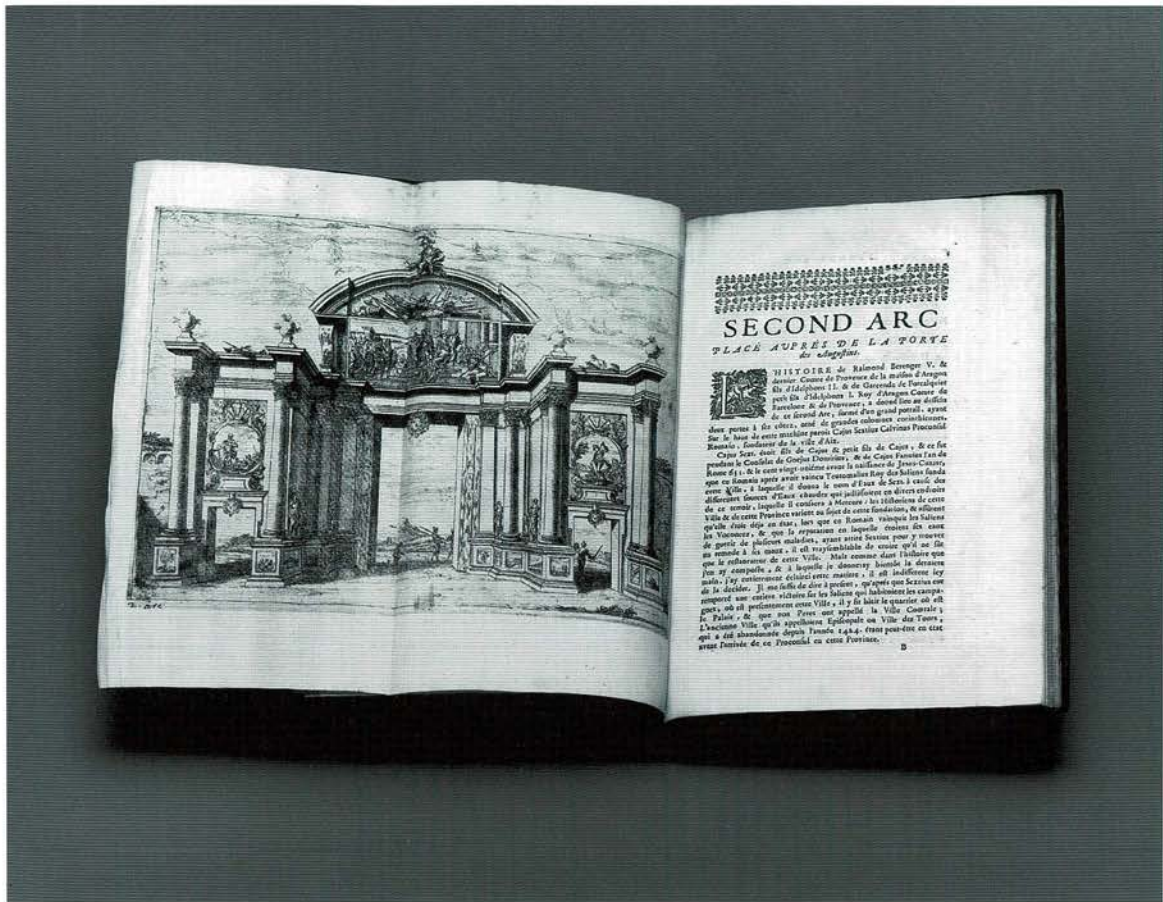
Bound in contemporary sprinkled calf.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.3007; Vinet, *Bibliographie méthodique et raisonné des beaux-arts* (Paris 1874-1877), no.511; Cioranescu, *Bibliographie de la Littérature Française du dix-septième siècle* (Paris 1969), no.32127

AN ACCOUNT OF THE ENTRY into Aix-en-Provence on 5 March, 1701, of two grandsons of Louis XIV, Louis, duke of Burgundy, dauphin of France (1682-1712), and Charles, duke of Berry (1686-1714), on their way to attend the coronation of their brother as Philip V of Spain.

The civic authorities commissioned four triumphal arches for the royal route (a fifth arch was planned, but never built), contracting with the same local artists they employed annually for the *Jeux de la Fête-Dieu*: Jean Armelin, Melchior Armentières, André Boisson, Jean-Claude Cundier, Jérôme and Jean-Baptiste Daniel, Jean-Baptiste Daret, Antoine and Gilles Garcin, Louis





Joubert, Esprit Monginot, Laurent Palme, and Mathieu Sieyes.

The painter Jean-Claude Cundier (1650-1718), in 1675 a student in the Accademia di S. Luca at Rome, after 1695 rector and professor in the academy of painting and sculpture at Aix, reproduced in two spirited etchings the arches representing 'Une Cour d'Amour' and 'Justice.' The prints of the two other arches, placed in the Avenue du Faubourg des Cordeliers and at the Porte des Augustins, though unsigned, are securely attributable on external documentary evidence to Jean-Baptiste Daniel (1656-1720), a painter from Marseilles, who was active at Aix from 1681 to 1718 (J. Boyer, 'La peinture et la gravure à Aix 1530-1790', in *Gazette des Beaux-Arts*, sixth series, 78, 1971, pp.102-104).

Pierre Gallaup de Chasteuil (1643-1727)

identifies himself in the preface as author of the iconographical programme and acknowledges help he received from others and the inspiration provided by his father's book on the entry into Aix of Louis XIII in 1622. According to his later account of the circumstances of publication, the city of Aix sent one hundred copies to the court, distributed a few others to local worthies, and presented fifty copies to the author, however exactly how small the edition was is not stated (C. Chabaneau, 'Deux lettres inédites de Pierre Chasteuil-Gallaup', in *Revue des langues romanes*, third series, 14, 1885, pp.275-278).

## 3 I

## GEVAERTS, Jean Gaspard

*Pompa triumphalis introitus Ferdinandi*

Antwerp 1642 (issued 1643)

£ 14,500

Pompa Introitus Honori Serenissimi Principis Ferdinandi Austriaci Hispaniarum Infantis S.R.E. Card. Belgarum et Burgundionum Gubernatoris, etc. a S.P.Q. Antwerp. Decreta et Adornata; Cùm mox à nobilissimâ ad Norlingam partâ Victoriâ, Antverpianam Auspicatissimo Aduentu suo bearet, XV. Kal. Maii, Ann. [1635]. Arcus, Pegmata, Iconesque à Pet. Paulo Rubenio, Equite, inuentas & delineatas Inscriptionibus & Elogiis ornat, Libroque Commentario illustrat. Casperius Gevartius I.C. & Archigrammatacus Antuerpianus. Accessit Laurea Calloana, eodem Auctore descripta.

[*Imprint on engraved title:*] Antverpiae, Veneunt Exemplaria Apud Theod. a Tulden, qui Iconum Tabulas ex Archetijpus Rubenianis delineauit et scalpsit [*Printed letterpress in margin beneath:*] Prostant apud Henricum Aertssens, & Guilielmum Leestenium [*Colophon:*] Antverpiae Excudebat Ioannes Meursius Typographus Iuratus, Anno Salutis [1642].

Folio (555 × 395mm), (106)ff. letterpress, signed π (half-title: *Pompa Triumphalis Introitus Ferdinandi Austriaci Hispaniarum Infantis, Ec. in Urbum Antverpianam*, set in eight lines) ★-★★★ A-Z Aa-Zz Aaa-Zzz Aaaa-Zzzz Aaaaa-Iiiii and paginated (10) 1-189 (13) with forty-four small engravings (mostly coins or emblems) printed with the text; plus engraved title from a design by Rubens (before signature of the printmaker Jacob Neeffs), equestrian portrait of Ferdinand by Rubens (engraved by Paul Pontius), half-length portrait of Ferdinand by Theodor van Thulden (engraved by Jacob Neeffs, numbered 2), series of plates by Van Thulden numbered 3-37 [37] 38-43 of which thirty are full-page and the others double-page or folding (pls. 17/18, 19/20, 21/22 joined as pairs), and a full-page plate by Schelte Adams Bolswert out-of-series (bound at p. 144). Letterpress and plates printed on various papers manufactured by Poyleur.

Four plates trimmed by binder along one edge to plate-mark or borderline, paper of plates 16 and 30 evenly browned, folds of a few plates reinforced without loss, waterstain in bottom margin of folio Aaa, folios Xxx-Yyy spotted, but a well-preserved and attractive copy.

In a contemporary Dutch binding of vellum over pasteboards, gilt panel on covers with foliage ornament in

angles, the flat back decorated in gilt; four green ties; gilt edges.

References: John Landwehr, *Splendid Ceremonies. State Entries and Royal Funerals in the Low Countries* (Nieuwkoop 1971), no. 99; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Sd20; *Katalog der Ornamentstichsammlung, Berlin* (1939), no. 2947; Vinet, *Bibliographie méthodique et raisonné des beaux-arts* (Paris 1874-1877), no. 625; *Catalogue des livres ... E.F.D. Ruggieri* (sale catalogue, Paris, 3 March 1873), no. 1076 (copy having the balustrade prints); Hofer, *Baroque Book Illustration* (Cambridge, MA 1970), pl. 128; *Theodoor van Thulden. Un peintre baroque du cercle de Rubens*, exhibition catalogue by Alain Roy, les Musées de la ville de Strasbourg (Zwolle 1992), no. 13 (six plates reproduced); *Bilder nach Bildern*, exhibition catalogue Westfälischer Landesmuseum für Kunst (Münster 1976), pp. 222-238, figs. 181-192

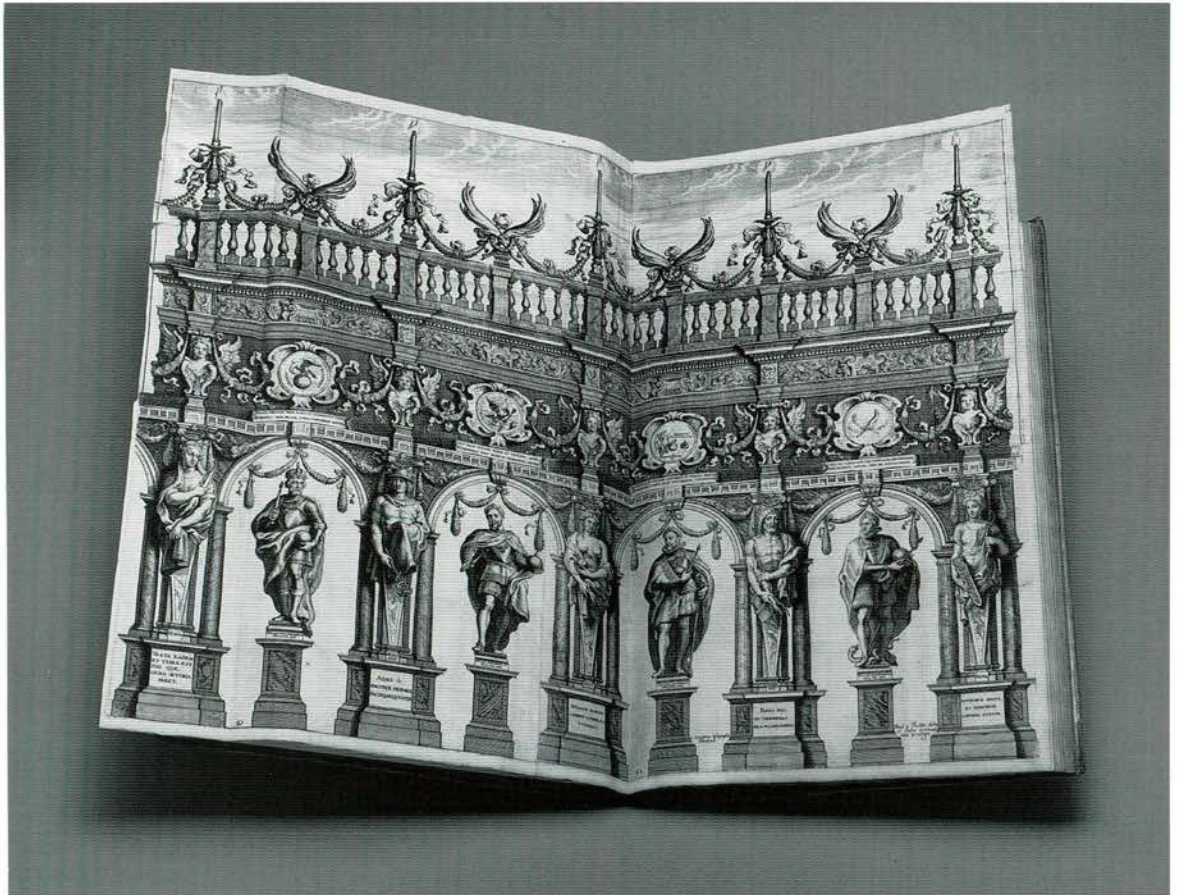
THIS MAGNIFICENT FOLIO VOLUME commemorates the triumphal entry into Antwerp on 17 April, 1635, of Cardinal-Infante Ferdinand (1609-1641), on the occasion of his first visit as governor of the Spanish Netherlands, to celebrate the Spanish victory at the battle of Nördlingen the previous September. Adorned by a series of large engravings of ephemeral architecture and decorations designed by Peter Paul Rubens, it is 'one of the primary examples of a major artist working as a festival designer' and 'perhaps the most magnificent and famous of all fête books' (*Festivities. Ceremonies and Celebrations in Western Europe 1500-1790*, exhibition catalogue Bell Art Gallery, Brown University, Providence 1979, no. 43).

As the city's foremost artist, Rubens was commissioned by the Antwerp magistrates to design eight temporary structures: three arches, four theatrical stages, and the most extravagant of all the decorations, a Portico of the Hapsburg Emperors. An iconographical programme was devised jointly by Rubens, the city clerk of Antwerp Jean Gaspard Gevaerts (1593-1666), and Alderman Nicolaes Rockox. Many eminent artists including Jacob Jordaens, Cornelis de Vos, Erasmus Quellinus, and Gerard Seghers, assisted Rubens as painters and decorators and sculptors. Two additional arches, the Arch of the Portuguese









and the Arch of the Mint, and another two stages, were commissioned by the guilds and trades, however of these Rubens designed only the Arch of the Mint, built in the form of Mount Potosí in Peru, then the richest silver mine in the world (*New World of Wonders: European Images of the Americas 1492-1700*, Folger Shakespeare Library exhibition catalogue, 1992, pp.107-109 and no.56).

The production of the book has a long and involved history. The earliest evidence that the civic authorities intended to produce a commemorative volume is a letter from Rubens to Peiresc of 18 December, 1634, and then a contract drawn by the Antwerp magistrates dated 25 May, 1635, commissioning Theodor van Thulden (1606-1669) to provide prints of the festive decorations. Van Thulden, also one of the decorators of the festival architecture, worked directly from the oil sketches

Rubens had prepared for the craftsmen, and was contractually obliged to deliver the plates by Christmas 1636.

A title-page was engraved by Jacob Neeffs after a design made by Rubens (J.R. Judson & C. van de Velde, *Book Illustrations and Title-pages, Corpus Rubenianum Ludwig Burchard XI*, London 1978, no.81). Neeffs also engraved a half-length portrait of Ferdinand from a portrait by Van Thulden and an equestrian portrait of Ferdinand at the battle of Nördlingen was engraved in 1638 by Paul Pontius (1603-1658) from the painting by Rubens (now in the Prado). Gevaerts had promised in 1635 to prepare about thirty pages of explanatory text, but this he failed to deliver on schedule, and his delay enabled the magistrates to include in the book a description and Van Thulden's illustration of 'The Triumphal



(GIUSTINIANI, Vincenzo,  
*Marchese*)*Galleria Giustiniani*

Rome circa 1636-1637

£ 6000

Galleria Giustiniani del Marchese Vincenzo Giustiniani  
[- Parte Seconda].

[Rome circa 1636-1637; possibly contemporary re-issue]

Two volumes, folio (440 × 345mm), (322)ff. entirely engraved. Volume I: 153 engraved plates, comprising: title, portrait of Vincenzo Giustiniani, 150 full-page illustrations of sculpture printed on rectos only (partly numerated, completed in modern pencil), and plate with a postscript engraved as an ancient epigraph. Volume II: 169 engraved plates, comprising: title (repeated from volume one, with imposed beneath a second print 255 × 25mm engraved 'Parte Seconda'), portrait of Vincenzo Giustiniani (repeated from volume I), four further portraits of Giustiniani family members (Giuseppe, Geronima, Benedetto, and Cardinal Vincenzo), 162 illustrations of objects together with some architectural and topographical plates (all numbered), and final plate engraved as an ancient epigraph bearing postscript. The plates with even numbers 94-168 are double-page or folding (plates 133, 166 have pasted extensions).

Exlibris of John Peters in each volume and his pencilled note of purchase from David of Cambridge in 1960.

A fine and well-preserved copy having these insignificant defects: slight soiling of title-plates (volume II also wormed); hole in volume II, plate 139 (as often, see below); light stains in margins of volume II, plates 128-130; a bifolium (volume II, plates 83-84) browned; two bifolia (volume I, plates 11/12, 13/14) irregularly trimmed, but sewn into the volume with original gilding along top edges; three plates (volume I, pls. 53, 129, 141) mounted on guards sewn into the volume, also with original gilding along top edges; four plates (volume II, pls. 153, 157, 163, 164) shaved by the binder.

The two volumes uniformly bound in polished mottled calf, covers framed by a gilt foliage roll, backs divided into compartments by raised bands and decorated in gilt, probably a Dutch binding of about 1720 (watermark of binder's endpapers near Heawood no. 1811, but having countermark PT); edges gilt.

Car of Calloo', a heavy four-wheeled waggon designed by Rubens for celebrations of Spanish victories in June 1638 at Calloo and St.-Omer.

The volume finally appeared at the end of January 1643, seven and a half years after it had been planned, more than a year after the death of Cardinal Ferdinand (November 1641), for which reason the magistrates decided to date the dedication 18 July, 1641, so that the book would not appear posthumous. Some copies are dated 1641 in the colophon, others 1642 (as here), and there are numerous other differences between copies. An investigation by Prosper Arents, involving the examination of thirty-five copies and collation of details of a further fifty-five, gathered enough evidence to define some issues of the edition, if not decide their exact number, nor determine their chronology ('Pompa Introitus Ferdinandi. Bijdrage tot de Rubensbibliografie', in *Gulden Passer* 27, 1949, pp.81-346).

The present copy belongs to an issue distinguished by the inclusion of engraved extensions pasted along the top margins of the six plates illustrating the Portico of the Emperors. These extensions show the balustrade of the Portico, the emblems of the twelve emperors and lighted candelabra which ornamented it, and more than double the height of the prints, from 307/309mm to 665/670mm. Arents (pp.109-110) located just six copies containing these extensions, including those in the Bibliotheek von het Archief, Antwerp, and Rubenshuis; neither J.R. Martin, *The Decorations for the Pompa Introitus Ferdinandi*, Corpus Rubenianum Ludwig Burchard, XVI (Amsterdam 1972), nos.21-33, nor Ger Luijten, compiler of Van Thulden's entry for Hollstein's *Dutch and Flemish Etchings Engravings Woodcuts*, XXX (1986) pp.122-134, nos.100-141, discuss or reproduce the balustrade extensions.

Copies with the balustrade prints normally also contain (as here) an additional plate by Schelte Adams Bolswert (1586-1659) showing the stage set up by the Chamber of Rhetoric along the Oude Koornmarkt (Arents pp.105-108; Martin p.177). Other characteristics of the issue are the setting of the half-title ('Pompa triumphalis introitus ...' instead of 'Pompa Introitus Ferdinandi ...') and the presence of both portraits of Cardinal Ferdinand.

References: *Claude Mellan, gli anni romani. Un incisore tra Vouet e Bernini*, exhibition catalogue by Luigi Ficacci, Istituto Nazionale per la Grafica (Rome 1989), pp.288-316; essays by Edi Baccheschi and Nicola Ottria, in *La Galleria Giustiniana: Sculture antiche e incisioni secentesche*, Quaderni del Museo Accademia Ligustica di Belle Arti, X (Genoa 1985); British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.404; Fabia Borroni, 'Il Cicognara' *Bibliografia dell'Archeologia Classica e dell'Arte Italiana* (Florence 1957), no.331 (no copy in Cicognara)

A VAST ILLUSTRATED CATALOGUE reproducing 296 marble statues, busts, reliefs, and other pieces and fragments collected by Marchese Vincenzo Giustiniani (1564-1637) and displayed at his palace opposite S. Luigi dei Francesi and at other family properties in and around Rome. It is among the earliest illustrated collection catalogues to be published and certainly the first to be itself a work of art.

No expense was spared on production of the catalogue: a team of draughtsmen and engravers was assembled in Vincenzo's palace which included nine engravers brought from northern Europe and artists as famous as Lanfranco; even the sheets of paper for printing the 322 plates were manufactured in the palace. The edition was soon exhausted and copies became highly prized. According to Cassiano dal Pozzo, writing in 1653, copies were then practically unobtainable and cost between fifteen and twenty *scudi* when found; Pier Leone Ghezzi reported, in 1738, that copies cost as much as 160 *scudi*.

The publication memorializes Vincenzo's taste as a collector and his pride of ownership is indicated by the engraved heraldic insignia adorning nearly every plate, apparently the stemma decorating the wooden plinths on which the objects were exhibited. The pieces reproduced were selected from a collection numbering over 1600 items for their exemplary beauty and excellence and were grouped in the catalogue according to type and theme and to facilitate comparison. Among the most famous ancient marbles in Vincenzo's collection were the 'Minerva Giustiniani', the 'Vestal Giustiniani', the 'Resting Faun', and the bust of

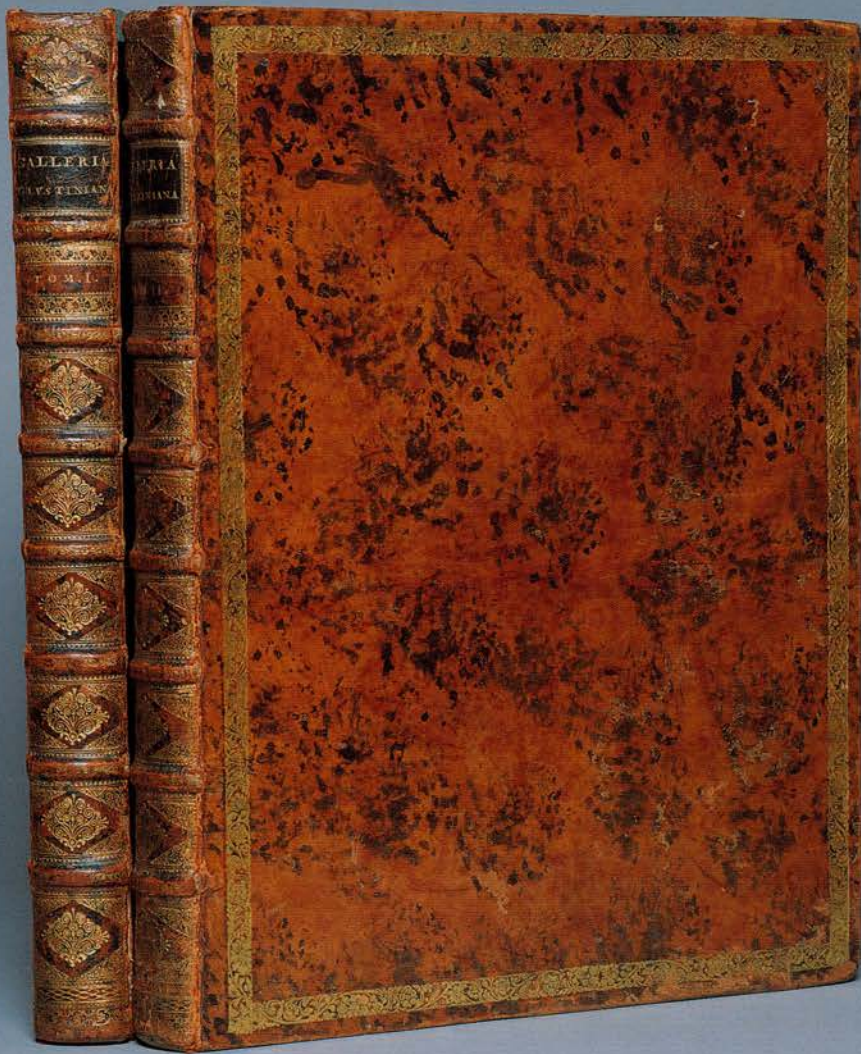
Apollo (now in the British Museum) known as the 'Pourtalès Apollo.' Celebrated modern sculptures included François Duquesnoy's bronze 'Mercury' and a 'Cupid Discovering a Baby Cupid' by an unknown hand. At the end of the second volume (plates 153-168) are engraved views of Vincenzo's Roman palace, the Peschiera of his villa outside the Porta del Popolo, the Casino Nobile in the garden of his villa at the Lateran, the church of S. Vincenzo at Bassano di Sutri, and a bird's-eye view of the ancestral home of the Giustiniani on the island of Chios.

The inscriptions on the plates record the involvement of twenty-two artists: Giovanni Lanfranco, François Duquesnoy, François Perrier, Giovanni Andrea Podestà, G.B. Ruggieri, Joachim von Sandrart, Josse de Pape, Giovanni Citosibio Guidi, Karel Philips Spierinks, and Francesco Buonamici as draughtsmen; Claude Mellan, Giovanni Luigi Valesio, and Anna Maria Vaiani as draughtsmen and engravers; and Cornelis Bloemaert, Michel Natalis, Reinier van Persyn, Theodor Matham, Johann Comin, Pieter I de Bailliu, Charles Audran, Johann Friedrich Greuter, and Valerien Regnard as printmakers. The artists worked under the supervision of Sandrart and we know from his own account that the young Pietro Testa was employed on the project and doubtless there were others like Testa whose participation was not indicated on the plates.

The only date occurring in the volume is provided on the portrait of Vincenzo Giustiniani by Claude Mellan which opens each volume. That date (1631) probably commemorates Vincenzo's establishment of a *fideicommissum* to keep his collection intact in perpetuity and is not the date of publication. The evidence now carefully marshalled by Elizabeth Cropper indicates that the first volume of the *Galleria* was produced between 1631 and 1635 and probably circulated in 1636, while the second volume, also in production by 1635, was issued in 1636 or early 1637; see her essay, 'Vincenzo Giustiniani's *Galleria*', in *Cassiano dal Pozzo's Paper Museum 2* (1992), pp.101-128, especially p.108.

Before his death in December 1637, Vincenzo instructed his nephew, Camillo Massimi (the Elder), to reprint the plates in editions not to exceed







two hundred copies with the proceeds to benefit the poorest members of the family (Giuliana Algeri, 'Le incisioni della *Galleria Giustiniana*', in *Xenia* 9, 1985, pp.71-99, esp. pp.86-87). The engraved copper plates were transferred to Genoa and at least 286 survive there today (124 for volume I, 162 for volume II). Unfortunately, the many scholars who have scrutinized the *Galleria* invariably neglect to record the physical characteristics of the copies they examine, paper and state, and the number of these re-issues is still uncertain.

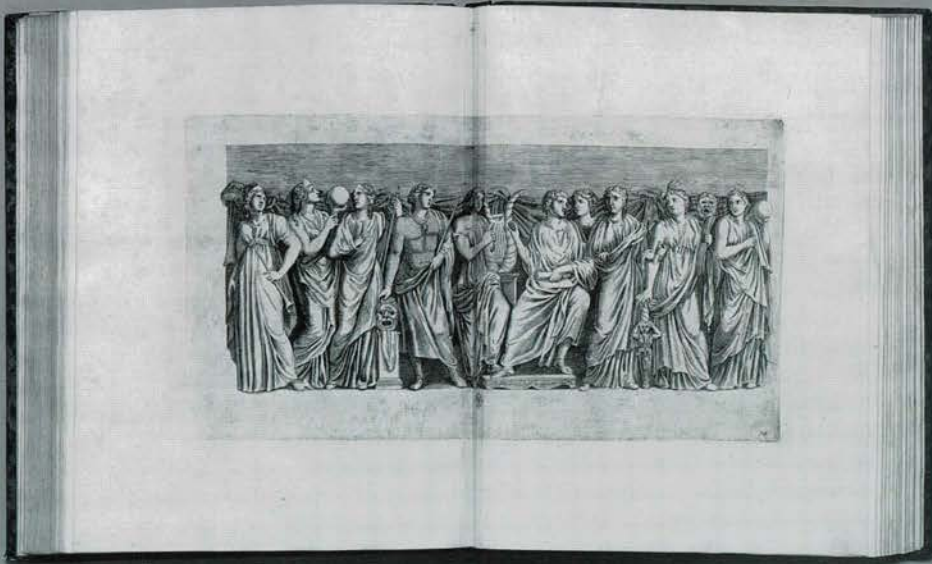
The original issue is generally identified by the absence of numbers on the plates (copy reported in the Biblioteca Corsiniana, Rome). The two copies in the British Library have the plates in numbered state, with burnished areas suggesting the numeration has been altered. In our copy, some plates in volume I are numbered and some unnumbered (numerals added in pencil); all the plates in volume II are numbered. The paper stock of the two British Library copies and our copy is the same (the principal watermarks are reproduced by Luigi Ficacci as nos.88 and 109). All three copies have the same defect in plate 139

of the second volume (hole through garland).

Our copy contains 322 plates and the same number is present in the two British Library copies, the copies at the Getty Center, Metropolitan Museum of Art, and New York Public Library. The copies in the Biblioteca Herziana at Rome and Library of Congress have 330 plates, with eight additional plates in volume two not part of the volume numeration. These plates reproduce paintings in the Giustiniani collection attributed to Titian, Luca Cambiaso, Giulio Romano, Lodovico Carracci, Andrea del Sarto, and an anonymous painter, and were engraved by Bloemaert and Natalis.

A so-called second edition of the *Galleria* was published at Genoa by Carlo Losi under license from Roman publishers, circa 1750 (copy reported in the Accademia Ligustica, Genoa). According to Algeri, the edition is printed on a paper with watermark (or countermark) of the letters SP and has Matham's portrait of Cardinal Vincenzo Giustiniani replaced by one newly engraved by Niccolo Mogalli (1723-1768).





## GRIGUETTE, Bénigne

*Entrée dans la ville de Dijon*

Dijon 1656

£ 5600

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

Dijon, Philibert Chavance, 1656

Folio (310 × 200mm), (70)ff. signed a<sup>8</sup> A-P<sup>4</sup> Q<sup>2+1</sup> (- a8, cancelled) and paginated (14) 1-79 (1), (8), 81-117 (1), with nine engravings imposed with the text; plus inserted engraved title-page, an engraving of a portico, four engravings of triumphal arches (of which two have conjugate leaf of letterpress), two folding plates of a column, and folding plate of a fireworks display.

A few plates just shaved by the binder, faint waterstain affecting a few leaves, generally in very fine state of preservation.

In a contemporary flexible vellum binding.

References: V.F. Goldsmith, *Short-title Catalogue of French Books 1601-1700 in the Library of the British Museum* (1969), F-348; Gabriel Mourey, *Le Livre des fêtes françaises* (Paris 1930), p.127 (reproduction fig.104); P. Hofer, *Baroque Book Illustration* (Cambridge, MA 1970), no.40 (reproducing title-page); *Katalog der Ornamentstichsammlung, Berlin* (1939), no.2997; only the Folger Library copy reported to the National Union Catalog and Supplement (volume 691, p.499)



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

These ephemeral decorations include a 'petit portique' erected at the Porte d'Ouche through which the Duke entered the city and four triumphal arches. The first arch, the 'Arc de l'Amour du peuple', was erected at Pont-Arnaut; its base was ornamented by inscriptions and poetry composed by Griguette. The second arch was dedicated to the valour and generosity of the Duke; the third arch celebrated his martial victories; and the fourth, erected in the Place de la Sainte Chapelle, celebrated his personal virtues, and featured ten allegorical figures standing in porticos along its wings (a drawing associated with the fourth arch is described by E. Berckenhagen, *Die Französischen Zeichnungen der Kunstbibliothek Berlin*, 1970, pp.107-108, attributing the design to Jean Marot).

The portico at the Porte d'Ouche, first and third arches, are reproduced in full-page engravings measuring approximately 280 × 170mm (platemarks), while the second and fourth arches are reproduced on folding plates measuring 300 × 210mm and 285 × 390mm (platemarks). The allegorical figures featured in the design of the fourth arch, Fide, Diligentia, Prudentia, Magnanimitate, etc., are displayed in engravings imposed with the text.

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





## GUICCIARDINI, Lodovico

*Descrittione di tutti i Paesi Bassi*

Antwerp 1588

£ 6500

Descrittione di tutti i Paesi Bassi, altrimenti detti Germania inferiore. Con tutte le carte di Geographia del paese, & col ritratto al naturale di molte terre principali; Riueduta di nuouo, & ampliata per tutto la terza volta dal medesimo autore.

Antwerp, Christopher Plantin, 1588

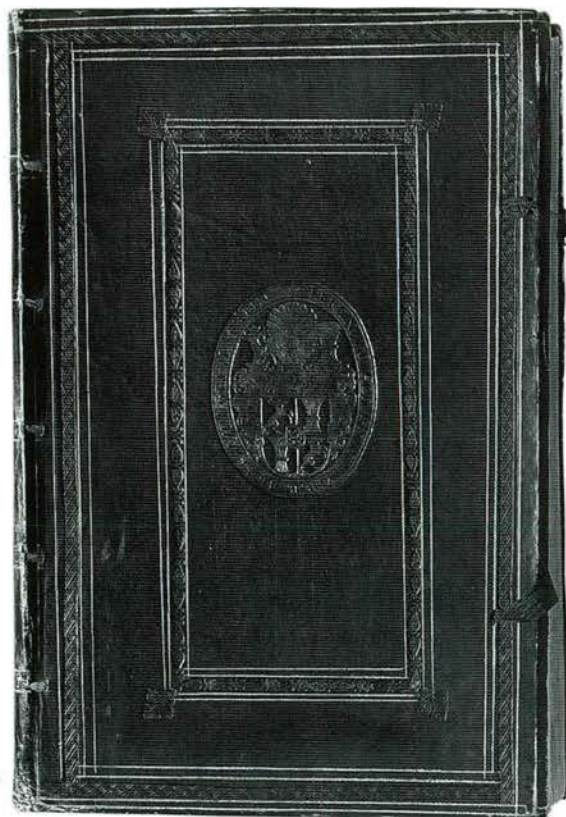
Folio (340 × 220mm), (238)ff. signed \*<sup>6</sup> \*\*<sup>6</sup> A-F<sup>6</sup> G<sup>4</sup> H<sup>2</sup> I-Z<sup>6</sup> a-p<sup>6</sup> q<sup>4</sup> (blank q4), paginated (24) 1-432 (20), with four full-page engraved plates included in preliminaries (including title), woodcut heraldic insignia, double-page engraved map of Antwerp (on pp.82-83); plus seventy-seven numbered plates bound consecutively at end (plate 42 opposite plate 28).

Exlibris on paste-down of Ferdinand Hoffmann (260 × 170mm) engraved after a design by Matthäus Gundelach by Lucas Kilian (Hollstein, *German XVII*, p.162, no.777); his medallion armorial block on binding covers. Other bookplates of F.C. Koch, Rotterdam; and Charles Filippi, Paris.

In faultless state of preservation.

Bound probably at Prague *circa* 1600 in green-stained vellum decorated in gilt with heraldic insignia of Ferdinand Hoffmann within bordering inscription: Ferdinand Hofmann, Freyher Herr auf Grevenstein (gilt partly oxydised); red sprinkled edges; retaining two (of four) green silk ties.

References: Leon Voet, *The Plantin Press: a bibliography of the works*, III (Amsterdam 1981), no.1280; Claude Sorgeloos, *Labore et Constantia* (Brussels 1990), no.243; H. de la Fontaine Verwey, 'The history of Guicciardini's description of the Low Countries', in *Quaerendo* 12 (1982), pp.22-51, especially pp.39-40; Theodore Besterman, *Old Art Books* (London 1975), p.49



A FINE COPY of Guicciardini's detailed description of the principalities and cities of the Low Countries and the bishopric of Liège, written in the early 1560s, previously published by Willem Silvius in Italian and French in 1567, and by Plantin in Italian and French in 1581 and 1582, with the text now substantially enlarged and new illustrations. The present edition, 'the finest of the three Plantin editions' in the opinion of Fontaine Verwey, offers a text incorporating the final revisions of the aged author (1521-1589) and embellished with fresh details contributed by the Privy Council at Brussels.

The seventy-seven numbered views, plans, and maps were adapted from Ortelius with the cartographer's permission and advice by unidentified engravers, perhaps the Hogenberg brothers and their assistants at Cologne. The plates in our 1588 edition are the same as those in the





French edition of 1582 (the previous Italian edition had twenty-three fewer illustrations), except for the plan of Antwerp, now brought up-to-date to show the rebuilding of its ramparts. The four allegorical plates ornamenting the preliminaries, sometimes given to Crispijn van den Broeck as designer and Abraham de Bruyn as engraver, though only the title is surely by them, are the same as those occurring in the two other Plantin editions. Political instability had required Plantin to leave out of the previous editions the engraved portrait and insignia of Philip II, or to paste them in; in our edition they are printed for the first time (Fontaine Verwey).

The Plantin ledgers indicate that the edition comprised a total of 410 copies, the whole stock sold to the Italian merchant Paolo Franceschi in March and April 1588. Twenty-five of these copies could be located by R.H. Touwaide, 'Les

éditions belges de la Description des Pays-Bas par Ludovici Guicciardini – V', in *Gulden Passer* 49 (1971), pp.49-62, of which seven are incomplete (including George III's copy in the British Library).

The library of Ferdinand Hoffmann (1540-1607), Baron of Grünpuhel and Strechau, comprised at his death more than ten thousand volumes, the modern acquisitions ordinarily bound in green-stained vellum, as here. A substantial portion of the library passed into the possession of the Princes von Dietrichstein and remained in Moravia until sold by Gilhofer & Ranschburg, at Lucerne, in 1933 and 1934 (the present volume can not be identified in the auction catalogues). Regarding the bindings made for Hoffmann at Prague, see Paul Needham, *Twelve Centuries of Bookbindings* (New York 1979), pp.284-287.

H., W. F. von  
*Der Russische Land-Baumeister*  
 Dorpat (Tartu, Estonia) 1822

£ 750

Der Russische Land-Baumeister, Oder faßliche Anleitung zur Aufführung feuersicherer, den Steinernen vollkommen ähnlicher, folglich schöner und dauerhafter Häuser aus gestampfter Erde, mit feuersichern Decken und Böden und eben dergleichen Dächern, mit möglichst geringen Kosten, zur Abwendung fernerer Feuersbrünste und zur Schonung der Wälder ... Mit einer Kupfertafel.

Dorpat, J. Schünmann, 1822

Duodecimo (140 × 90mm), (95)ff., signed 1-8<sup>12</sup> (- last leaf, cancelled), paginated 1-177 (1), 1-12; plus folding lithograph (235 × 245mm, sheet).

A few margins dust-soiled, otherwise in very good state of preservation.

Bound in original coloured paper wrappers.

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

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

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

HAGEDORN, Christian Ludwig von  
*Lettre à un Amateur de la Peinture*  
 Dresden 1755

£ 375

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

Dresden, Georg Conrad Walther, 1755

Octavo (170 × 120mm), (192)ff. signed A-Z<sup>8</sup> Aa-Bb<sup>4</sup> (title printed on Bb<sup>4</sup> and inserted at front) and paginated (2) 1-368 (14); plus engraved frontispiece signed *Pierre Hutin sculp 1754*.

In excellent state of preservation.

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

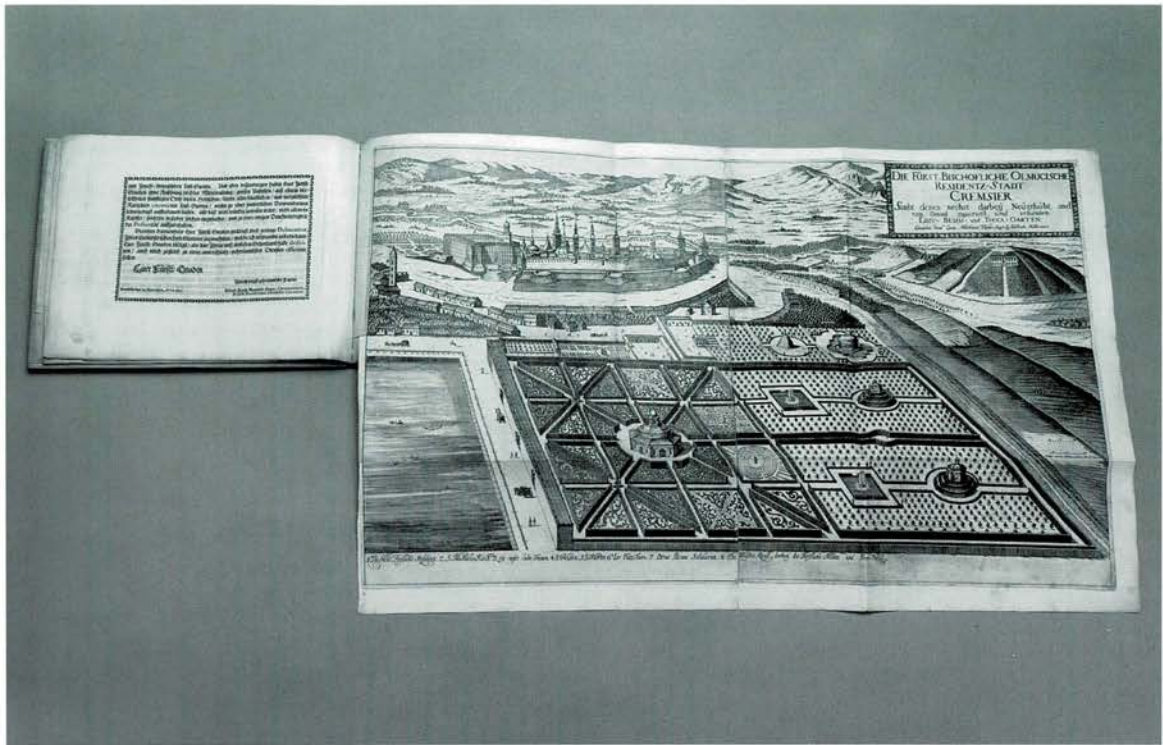
References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.1162; Julius Schlosser-Magnino, *La Letteratura artistica* (reprint Florence 1986), p.677. A facsimile was published by Minkoff at Geneva in 1972

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

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

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





37 HEGER, Urban Franz Augustin  
*Die Residentz-Stadt Cremsier*  
 Kroměříž? 1691

£ 8000

[Inscription within a cartouche on first plate, no title-page provided:] Die Fürst-Bischofliche Olmucische Residentz-Stadt Cremsier. Sambt denen nechst darbey Neü-erhöbt, und von Grund zugericht, und erbauten Lust- Blum- und Thier-Garten.

[Kroměříž? printer not named, 1691]

Oblong folio (275 × 360mm), (36)ff. comprising engraved dedication (210 × 250mm, platemark), 2ff. letterpress (dedicatory letter to Karl, bishop of Olomouc & index of illustrations), and thirty-three numbered engravings of which the first two are large and folding (each measuring about 520 × 845mm, platemarks) and the rest full-page illustrations (circa 155 × 230mm, platemarks).

Loosely inserted in our copy is a wholly undescribed print by Nypoort illustrating the garden near Olomouc

of Georg Friedrich, Graf von Salburg zu Sallaberg, Provost of Kroměříž, dated 1678.

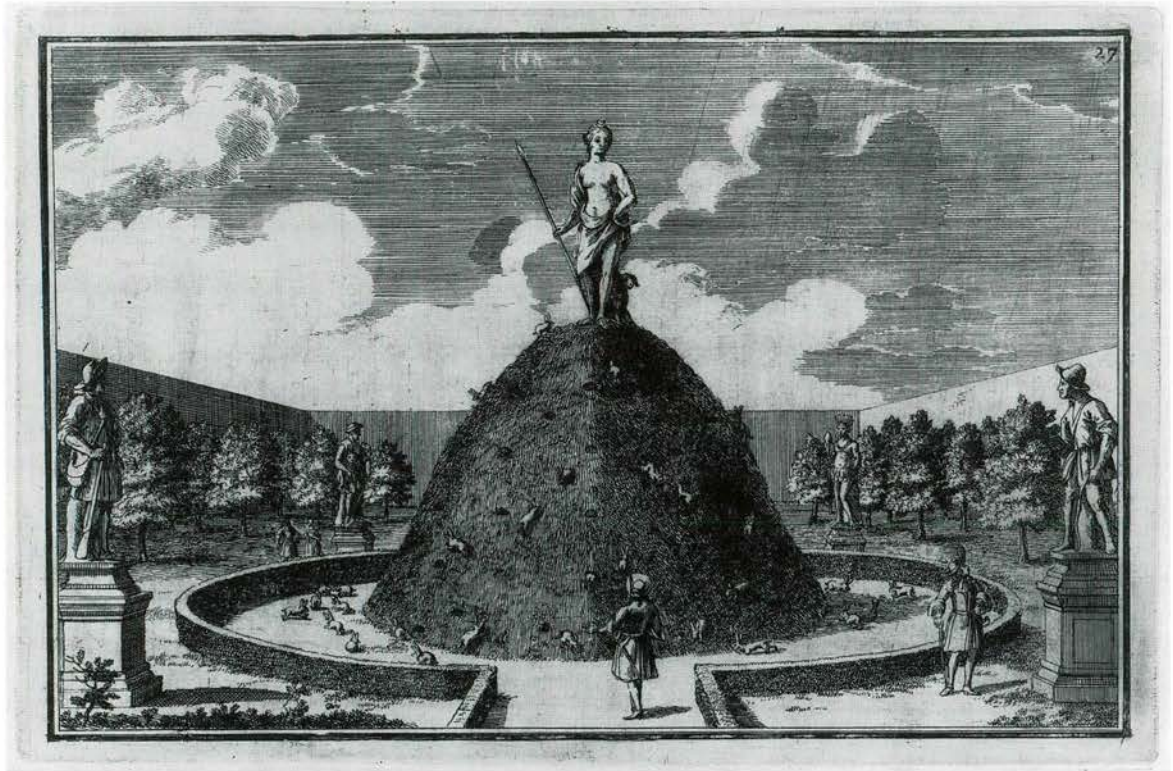
Blank fore-margin of the engraved dedication trimmed near platemark; otherwise in perfect state of preservation.

Bound in contemporary vellum over paper boards, covers decorated with the gilt supralibros of an unidentified Prince-Bishop (possibly a member of the Colledredo family); speckled red edges.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.3317; I. Nebehay & R. Wagner, *Bibliographie altösterreichischer Ansichtenwerke aus fünf Jahrhunderten* (Graz 1983), no.781; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XIV (Amsterdam 1964), p.186, no.35; Wurzbach, *Niederländisches Künstler-Lexikon* (Vienna 1906), II, p.247, no.26; no copy in the British Library, none traced in the National Union Catalog (however a copy is held by Dumbarton Oaks)

ONLY EDITION of a rare work illustrating the gardens and garden architecture situated beside the residence of the prince-bishops of Olomouc at Kroměříž, the episcopal seat of the large diocese of





Moravia and Silesia in Czechoslovakia. The thirty-three fine plates were engraved by Justus van den Nypoort (*circa* 1625-1692), after designs partly supplied by Georg Mattias Visscher (1628-1696). The preface, signed by U.F.A. Heger, canon of St. Mauritius at Kroměříž, is dated 13 September, 1691.

The gardens at Kroměříž were developed by Prince-Bishop Karl Liechtenstein-Kastelcorn (1624-1695) during his thirty-one years as archbishop, from 1664 until his death, and are depicted here as they were upon completion. The first of the large folding plates is a bird's-eye-view from the South of the entire ten-hectare walled garden showing its dominating features, an octagonal summerhouse and a pair of artificial earthen mounts from the tops of which views over the walls to the countryside could be enjoyed. In the background can be seen the new castle residence designed by Filiberto Lucchese (1607-1666), court architect at Vienna, and completed by Giovanni Pietro Tencalla (1629-1702).

The second of the two folding plates is a

bird's-eye-view from the East focusing on the 250-yard arcade built in the Doric style along the South wall as a grand entrance to the garden. Each of its forty-six arches frames a niche in which stands a bust of a classical or mythological figure. Among the full-page plates is a detail of this gallery and others of the aviary, pheasantry, orangery, Dutch garden, labyrinths, Triton and other fountains, which ornamented the garden. The most remarkable of the full-page plates illustrate the summerhouse and its interior decoration executed by the stuccadores Q. Castelli and C. Borsa and the sculptor M. Mandlik and fresco painter Carpophoro Tencalla (see below p.225).

The thirty-three plates are enumerated on a leaf of letterpress here bound at the end of the volume. Wurzbach and Hollstein both describe copies like our own, however the copy described in the Berlin ornament catalogue evidently contains in addition a portrait of Prince-Bishop Karl by Nypoort. That portrait is described separately by Wurzbach (no.18) and Hollstein (no.23).



## HOPFER, Daniel

Etching of a sculptural altarpiece  
Augsburg *circa* 1518

£ 9500

Etching on iron printed from two plates, as yet unattached but perfectly aligned, the upper plate measuring 319 × 169mm and the lower plate 294 × 210mm, trimmed to the platemark or outside subject. Signed in the plate with Hopfer's monogram. First state (of two). Watermark in the upper plate of an Escutcheon with three stars (Briquet, *Les filigranes*, no.1463; Augsburg 1516).

Provenance: Franz Gawet (1762-1847; Lugt 1069) – J. Sigmund Bermann (1794-1846; Lugt 235) – Ambroise Firmin-Didot (1790-1876; Lugt 119), described as a 'superbe épreuve du 1er état' in his sale catalogue (May 1877, lot 427) – [W.H. Schab, *Catalogue 55: Master drawings and prints from European private collections*, New York, *circa* 1974, item 55] – Otto Schäfer (his sale by Galerie Kornfeld, Bern, 24 June 1992, lot 78).

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

The prints hinged together in a museum mount.

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

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

According to a description written in 1709,





the altarpiece was constructed from red and white marble with columns of jasper, and rose the full height of the vault. Our etching shows that it rested on a socle decorated by the figure of Sleeping Jesse, an angel at each side supporting the heraldic insignia of the donor, Philip Adler, an Augsburg merchant and imperial counsellor. On the level above is the extended family of Jesus under a vault into which is inserted a tablet recording Adler's gift of the altarpiece in 1518. On the second level above appears the Crucified Christ between Mary and John the Baptist, with Herod, Pilate, and other witnesses on adjacent balconies. On the third level is the Risen Christ under a triumphal arch, flanked by figures bearing torches, and further shields having Adler's insignia. On the top level are the Apostles Peter and Paul holding the cloth of Saint Veronica, the eternal flame burning above them.

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

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

## 39

### HÜBSCH, Heinrich

*In welchem Style sollen wir bauen?*

Karlsruhe 1828

£ 12,500

*In welchem Style sollen wir bauen?* Beantwortet von H. Hübsch, Großherzoglich Badischem Residenz-Baumeister und Mitglied der Baudirection. Mit zwei Kupfertafeln.

Karlsruhe, Christian Friedrich Müller, 1828

Quarto (250 × 210mm), (29)ff. comprising three unsigned leaves (title, dedication, address dated 10 March 1828) and 26ff., signed 1-6<sup>4</sup> 7<sup>2</sup> and paginated 1-52; plus two engraved plates (*circa* 235 × 185mm, platemarks).

Waterstained in fore-margins; foxed throughout. Paper wrapper abraded along the spine and stitching loosening.

In the original printed wrapper of blue paper, title on upper cover within a frame of printers' flowers; the same type ornaments decorate the lower cover (inside wrapper unprinted).

Preserved in a quarter-morocco drop-back box.

References: *Heinrich Hübsch 1795-1863: Der Grosse Badische Baumeister der Romantik*, exhibition catalogue by Wulf Schirmer (Karlsruhe 1983). A facsimile edition with preface by Schirmer was published in 1984

FIRST PRINTING of Hübsch's provocative essay *In what style should we build?*, a rhetorical question to which he answered unequivocally 'the *Rundbogenstil*,' an analytic synthesis of round-arched building styles, unimpeded by the tenets of classical doctrine, compatible with modern materials and principles of construction. The essay is lately identified as among the principal sources of European modernism.

The *Rundbogenstil* had been first described by K.F. Schinkel in a publication of 1811 that accompanied plans for the rebuilding of the Petrikirche in a suburb of Berlin. Hübsch's manifesto codified the style and initiated a long-running debate among architects, art critics, and academics, including C.A. Rosenthal, Rudolf Wiegmann,





J.H. Wolff, and C.G.W. Bötticher. Besides Schinkel and Hübsch, Leo von Klenze, Friedrich von Gärtner, and their students, were among the architects who employed the *Rundbogenstil*, until well into the 1860s.

Heinrich Hübsch (1795-1863) taught in the Städelsches Kunstinstitut at Frankfurt until 1826, when he succeeded Friedrich Weinbrenner as principal government architect at Karlsruhe. His architectural practice was extensive. Hübsch wrote *In welchem Style sollen wir bauen?* for a meeting of Nazarene artists at the great Dürer festival in Nuremberg of 1828; for an English translation, see Wolfgang Hermann, *In what style should we build? The German debate on architectural style*, Texts and Documents Series, Getty Center for the History of Art (Santa Monica 1992), pp.61-101.

Very few copies of the book have survived: three copies only can be located in Germany, two in public collections and one apparently in the possession of Reinhold Behrens (N. Pevsner, *Some Architectural Writers of the Nineteenth Century*, Oxford 1972, p.64); no copy is recorded in the *Jahrbuch der Auktionspreise 1950-1993*. In the United Kingdom, only the copy in the National Art Library (Victoria & Albert Museum) can be traced; the British Museum copy was destroyed during the 1939-1945 War. If the National Union Catalog, OCLC and RLIN databases are reliable, no copy has yet entered a North American Library (the V & A copy was utilized for the 1992 Getty publication).

## JACKSON, John Baptist

*Opera selectiora*

Venice 1745

£ 16,500

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

Venice, Giovanni Battista Pasquali, 1745

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

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

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

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

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

The chiaroscuro woodcut process developed in response to a demand for reproductions of monochromatic wash drawings and until Jackson



began to experiment with the technique, had not been used for the interpretation of oil paintings. Jackson's first chiaroscuro woodcut is 'Christ giving the Keys to Saint Peter' after a drawing of Raphael, executed in Paris in 1727 for the *Recueil Crozat*, an album of reproductions of drawings and paintings in the best French collections.

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

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

In order to preserve the detail and grandeur of the originals Jackson worked in a large format, using three sheets of paper for each of the two largest paintings (546 × 1248mm, 547 × 1278mm) and two sheets to reproduce three paintings (565 × 900mm, 584 × 850mm, 559 × 762mm). Jackson sought a rich decorative effect and did not repeat literally the colours of the paintings. The key blocks he printed in a soft grey or buff colour and the three additional blocks in brown-ochre or grey-green ranges, ending each impression with a dark colour that defined the shadows and described the contours of the figures. Leaving the white of

the paper to shine through for small areas of highlight, Jackson claimed to achieve ten tints through the overlapping of the transparent colours. The cylinder press enabled him to exert such pressure that the tints became deeply embossed in the paper, adding cast shadows to the range of printed tones.

Most of the works reproduced are easily traceable, but three chosen from Consul Smith's own collection are now lost. The first prints to be executed, dated 1739, reproduce Titian's 'Death of Saint Peter Martyr' (formerly SS. Giovanni e Paolo, Venice; destroyed by fire in 1867, see reproduction below p.224); Tintoretto's 'Massacre of the Innocents' (Scuola di S. Rocco, Venice); Veronese's 'The Presentation in the Temple' (S. Sebastiano, Venice); Jacopo Bassano's 'The Entombment' (S. Maria in Vanzo, Padua); and Veronese's 'Holy Family with Four Saints' (formerly S. Zaccaria, Venice, now Gallerie dell'Accademia, Venice).

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

Three prints are dated 1743, Jacopo Bassano's 'Christ on the Mount of Olives' (now Gallerie dell'Accademia, Venice), Jacopo Bassano's drawing 'Dives and Lazarus' (formerly Consul Smith collection, now lost), and Francesco Bassano's 'Melchisedech blessing Abraham' (formerly Consul Smith collection, possibly to be identified with the picture sold by Christie's in 1982: see E. Pan, *Jacopo Bassano e l'incisione*, Bassano del Grappa 1992, no.110). Finally, two prints are undated, Tintoretto's 'Miracle of Saint Mark' (formerly





Scuola di S. Rocco, Venice, now Gallerie dell'Accademia, Venice) and Titian's 'Descent of the Holy Spirit' (S. Maria della Salute, Venice).

In recent years these chiaroscuro woodcuts have featured in exhibitions devoted to reproductive printmaking generally, including *Art and its images* (Bodleian Library, Oxford 1975) and *The Image multiplied* (Victoria & Albert Museum, London 1987), and in exhibitions of reproductive prints after Veronese (Museo Correr, Venice 1977 and Istituto Nazionale per la Grafica, Rome, 1979), after Tintoretto (Istituto Nazionale per la Grafica, Rome 1982 and Palazzo Ducale, Venice 1994), after Titian (Museo Correr, Venice 1982), and after Bassano (Museo Civico, Bassano del Grappa 1992).

Individual prints have been shown in exhibitions of chiaroscuro woodcuts and of colour printing, notably those organized by the Institut

Néerlandais in Paris in 1965 and by the Yale Center for British Art in New Haven in 1978. The entire suite was exhibited as *John Baptist Jackson: The Venetian Set* at the Art Gallery of Ontario (Peterborough 1983) and ten prints were included in *Beyond Black & White: Chiaroscuro Prints from Indiana Collections* (Indiana University Art Museum, Bloomington 1989). The set of four pearwood blocks cut for Bassano's 'The Entombment' were shown in *Remondini: Un editore del settecento* (Bassano del Grappa 1990).

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



## KRAFFT, Johann Carl

*Plans des plus beaux jardins pittoresques*

Paris 1809-1810

£ 7500

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

Paris, Levrault &amp; Charles Pougens, 1809-1810

Two volumes, oblong folio (260 × 340mm), each comprising twelve fascicules with consecutive pagination and numeration of the plates. I. (28)ff. paginated 1-56, plus engraved frontispiece and ninety-six numbered plates. II. (35)ff. paginated 1-70, plus engraved 'Frontispiece' and ninety-six numbered plates (printed on seventy leaves, three large folding plates taking four plate numbers and seventeen folding plates taking two plate numbers).

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

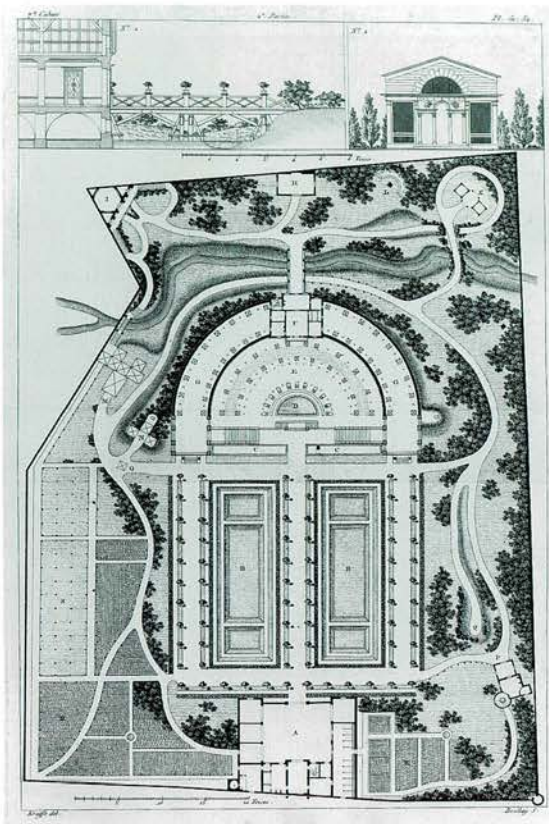
Ink stain on upper cover of second volume, bindings abraded, but generally the copy is in excellent state of preservation.

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

References: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3312a (incomplete); Ernest de Ganay, *Essai de Bibliographie des ouvrages publiés en Français sur l'Art des Jardins* (Paris 1989), no.168 bis

A COLLECTION OF ENGRAVED DESIGNS OF contemporary European gardens and garden architecture, published over a period of two years in twenty-four parts with text provided in French, German and English, by one of the chief popularizers of the *jardin anglais*.

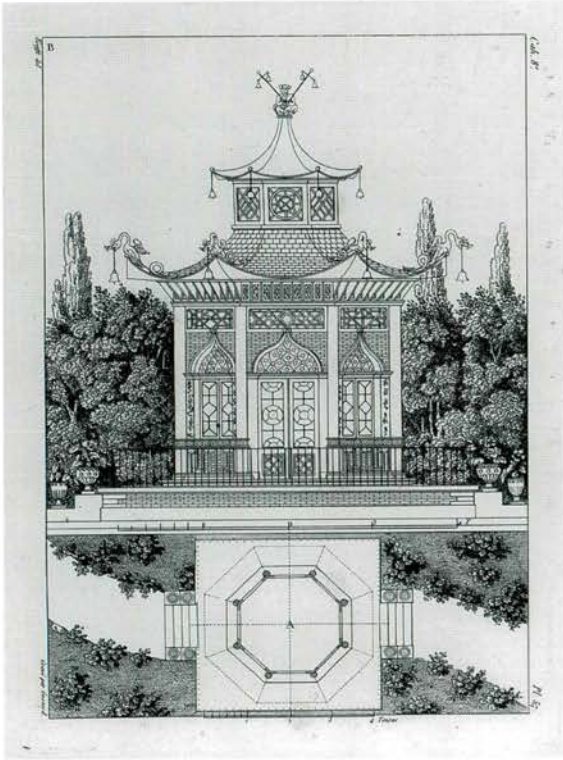
The first volume of twelve fascicules features the gardens at Etupes in Alsace, summer residence of the dukes of Würtemberg, designed in 1787 by



Jean Baptiste Kleber (1753-1800) for the prince of Montébelliard. Chinese and Egyptian temples and other constructions (*fabriques*) erected in the garden for an ornamental or picturesque end are illustrated by plans, sections, and elevations, and there are also layouts indicating the plantings.

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

The second volume illustrates gardens designed in 1786 by Jean-Jacques Huvet in Picardy; private Parisian gardens designed by J.G. Legrand and Jacques Molinos, François Joseph Bélanger (architect at Méréville and Beloeil), and Renard;



42

KRUBSACIUS, Friedrich August  
*Kurze Untersuchung des Ursprunges der  
 Verzierungen*

Leipzig 1759

£ 2850

Gedanken von dem Ursprunge, Wachtshume und Verfälle der Verzierungen in den schönen Künsten, das ist Der Bau-Schnitt-Maler-und Kupferstecherkunst, entworfen, und mit einem Anhang von herkulanischen Verzierungen begleitet, von einem Liebhaber derselben.

Leipzig, Bernhard Christoph Breitkopf, 1759

Octavo (173 × 111mm), (24)ff. signed A-C<sup>8</sup>, paginated 1-48, including engraved frontispiece; folding engraved plate (90 × 155mm borderline) inserted at end.

Ink ownership stamp of the Kirchenbibliothek, Neu-Kuppin, on front endpaper. In very good state of preservation.

Bound (with another work, see below) in contemporary German calf, back and edges decorated in gilt (partly oxydised).

gardens by Brumont in Rouen, by Brogard in Clichy, by Thibeau in Le Havre, by Olivier in Epernay, by Kleber at Baden Schwetzingen, by Mouillefarine at Boulogne and Troyes, and by Charpentier in Flanders. Several of these individuals must have been amateur landscape architects or simple gardeners, for they do not figure in any accessible list of architects. Also presented are plans of the royal gardens of the Trianon near Versailles, the royal gardens at Potsdam, gardens laid out for the exiled king of Poland at Nancy, the gardens of Stowe in Buckinghamshire, and even a garden outside Peking (from drawings by 'Stonberg').

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

AN ATTACK ON THE ROCOCO STYLE of ornament, on the craftsmen who invented and were the practitioners of the style, and the ornamental engravings which exported the style from France. The author (1718-1789) was a practising architect and teacher at Dresden who during a brief residence in Paris (1755-1756) witnessed the onslaught upon the Rococo led by C.N. Cochin.

Krubsacius did not join those critics who promoted a return to the heavy ornament of Louis XIV, but took the approach of his fellow-architects J.F. Blondel and C.E. Briseux in seeking to temper the new style by reasserting the authority of the architect over the craftsman; see Mario Andreas von Lüttichau, *Die deutsche Ornamentkritik im 18. Jahrhundert* (Hildesheim 1983), pp.72-74, 85-88, 139-155.

The engraved frontispiece is 'a preposterous asymmetrical rocaille cartouche' concocted out of sixteen separate elements that reinforces visually Krubsacius' verbal satire (Alastair Laing, 'French



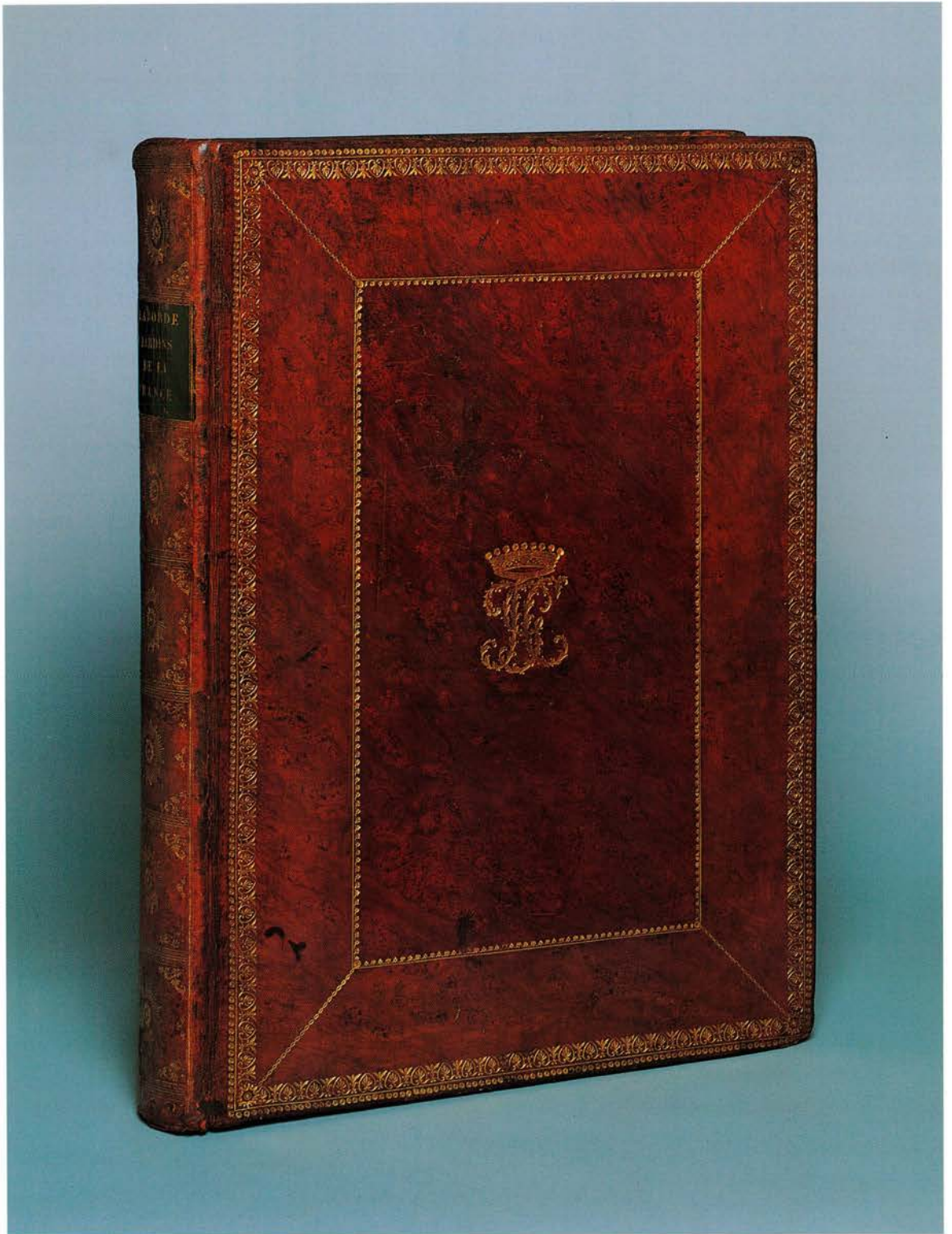


ornamental engravings and the diffusion of the Rococo', in *Le Stampe e la diffusione delle immagini e degli stili*, edited by Henri Zerner, Bologna 1983, especially pp.121-122, fig.96). A folding engraving illustrates the 'Anhang', where Krubsacius repeats Vitruvius' criticism of the decadence of Roman fresco decoration as he inveighs against the irrational taste being popularised by the recent discoveries at Herculaneum; both prints are the work of Johanna Dorothea Philippin, née Sysangin (Thieme-Becker XXXII, p.368, citing this book).

The copy of the book in the Landes- und Universitätsbibliothek, Göttingen, cited by Ulrich Schütte, *Ordnung und Verzierung: Untersuchungen zur deutschsprachigen Architekturtheorie des 18. Jahrhunderts* (Braunschweig 1986), pp.143-144, 225, may be the only one recorded in a public collection: there is no copy is in the British Library

catalogue, none was reported to the National Union Catalog, none has yet been contributed to the OCLC and RLIN databases, and none is registered in the *Jahrbuch der Auktionspreise* 1950-1993. Neither Lüttichau nor Julius von Schlosser, *La Letteratura artistica* (reprint Florence 1986), p.681, who also cite the book, locate a copy. The essay was published the same year in a journal addressed to connoisseurs, edited by Johann Gottsched, *Das Neueste aus der anmuthigen Gelehrsamkeit*, Leipzig 1759, Nos.1-3, pp.22-38, 93-104, 175-185, 262-268.

Bound at the front of our volume is Frederick II the Great's *Vermischte Gedichte* (Berlin 1760), the first edition in German translation of the *Poésies diverses* (Dorn 64; Fromm 28135; Rümman 291).





LABORDE, Alexandre Louis

Joseph de

*Description des nouveaux jardins de la France*

Paris 1808-1814

£ 10,500

Description des nouveaux jardins de la France et de ses anciens châteaux mêlée d'observations sur la vie de la campagne et la composition des jardins [title also in English and German translations].

Paris, Delance, 1808-[1814]

Folio (480 × 345mm), (115)ff. of letterpress, comprising: two leaves of preliminaries (half-title and title) and 113ff. paginated 1-219 (7); plus engraved title-frontispiece, series of eighty-nine plates having illustrations numbered 1-122, a 'Plan du parc de la Malmaison' and 'Plan du Parc d'Ermenonville' (indicated as plates 12 & 43b in the Table), an unnumbered plate having twenty-one figures, two plates with eight illustrations lettered A-H each with moveable flap, and a 'Carte des principaux lieux décrits dans l'ouvrage des Nouveaux Jardins de la France, 1814' (this last not included in many copies).

Apart from occasional spotting and light waterstain in some upper margins, a clean and unusually fresh copy retaining the original tissue interleaving before the plates.

In a contemporary Viennese calf binding, covers panelled in gilt, large monogram J G C of Johann Rudolf, graf Chotek von Chotkowa und Wognin (1749-1824) stamped in gilt on upper cover and his heraldic insignia stamped on lower cover, the flat back with aureole decoration in six compartments.

References: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3479; The National Gallery of Art, *The Millard Architectural Collection, I: French Books* (Washington, DC 1993), no.84; Vicaire, *Manuel de l'amateur de livres du XIXe siècle 1801-1893*, IV (Paris 1900), 745-746; Ernest de Ganay, *Essai de Bibliographie des ouvrages publiés en Français sur l'Art des Jardins* (Paris 1989), 165; André Monglond, *La France révolutionnaire et impériale. Annales de bibliographie méthodique et description des livres illustrés*, VII (Grenoble 1930), 988-993

A HANDSOME COPY of this magnificent work describing twenty-nine country-houses of the First Empire in their park-like settings, including Malmaison, Morfontaine, Ermenonville, Méréville, Le Raincy, Maupertuis, and Prulay. The majority of these parks were designed by, or under the influence of, their owners. The plates were produced by a team of engravers working from drawings supplied by Florent Fidèle Constant Bourgeois (1767-1841), a former pupil of J.-L. David. A series of engravings illustrating the concluding 'Observations sur la Théorie des Jardins' have moveable flaps showing the effect before and after improvement, a device inspired by Repton.

The author (1774-1842) was the son of the marquis-financier Jean Joseph Laborde who before being guillotined in 1794 had created, with Hubert Robert, the *jardin-anglais* at Méréville. The younger Laborde promoted the new fashion which exalted Nature above man's creative imagination, rejecting the artifice represented by *le genre Chinois* and advocating preservation of the natural shape of the ground and the retention of old forms when they do not conflict with the new plan (Kenneth Woodbridge, *Princely Gardens. The Origins and Development of the French formal style*, London 1986, pp.275-276, with two reproductions from our book).

The work was issued serially in sixteen parts beginning in 1808; the last part was registered with the *Bibliographie de la France* on 7 January, 1815. Though the publisher attracted only 140 subscribers to the edition, seven hundred copies of each *livraison* were printed, priced 15 francs on ordinary paper, 24 francs on *grand papier velin*, and 36 francs for copies with the plates *avant le lettre*. This is a copy on *grand papier velin* (watermark 'Voyage en Autriche') with page height of 480mm. The copy includes a map (see above) inserted at page 56 which is not called for in the 'Table des sujets du texte et des gravures.'

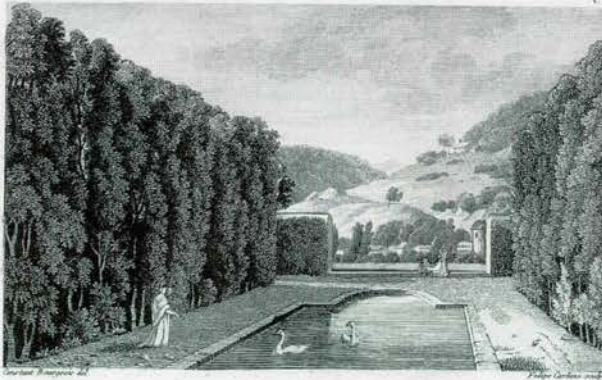
Reproduced overleaf

43. Two illustrations (from a series of eight) showing by means of moveable overlays landscapes before and after improvement



*Allée droite d'avenue en Avenue régulière.*

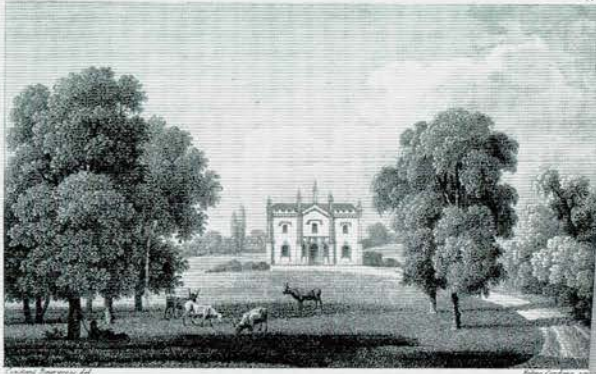
I



*Château de Paris en Rivière.*

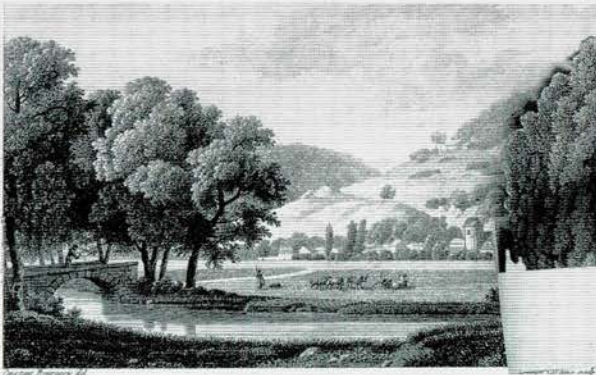
I





*Alte Stadt change en Avenue reguliere*

I



*Chateau de Paris en Riviere*

I

LANA, Francesco, *conte de' Terzi*

*Prodromo ouero saggio di alcune inuentioni nuoue*  
Brescia 1670

£ 4800

Prodromo ouero saggio di alcune inuentioni nuoue premesso all'arte maestra opera che prepara il P. Francesco Lana Bresciano della Compagnia di Giesu. Per mostrare li più reconditi principij della Naturale Filosofia, riconosciuti con accurata Teorica nelle più segnalate inuentioni, ed isperienze sin'hora ritrouate da gli scrittori di questa materia & altre nuoue dell'autore medesimo. Dedicato alla Sacra Maesta Cesarea del Imperatore Leopoldo I.

Brescia, Rizzardi, 1670

Folio (304 × 214mm), (130)ff. signed π<sup>4</sup> A-Z<sup>2</sup> Aa-Zz<sup>2</sup> Aaa-Ooo<sup>2</sup> 2Ooo<sup>2</sup> Ppp-Qqq<sup>2</sup> and paginated (8) 1-252 with numerous woodcut ornaments and initials; plus twenty engraved plates, printed in pairs on opposite pages.

Faint waterstaining, worm holes in bottom margins of three folios, but generally in very good state of preservation. Light abrasions to binding.

In a contemporary Italian half-vellum binding.

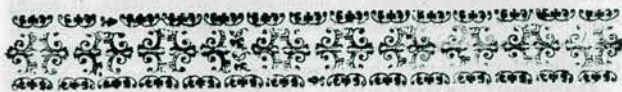
References: British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.464; Ugo Spini, *Le edizioni bresciane del Seicento. Catalogo cronologico* (Milan 1988), no.711; Libreria Vinciana, *Autori italiani del '600* (reprint Rome 1986), no.1611; Pietro Riccardi, *Biblioteca matematica italiana*, II (reprint Bologna 1985), 12-13; Bern Dibner, *Heralds of Science as represented by 200 epochal books and pamphlets* (Norwalk, CT 1980), no.176; Diana Hook & Jeremy Norman, *The Haskell F. Norman Library of Science and Medicine* (San Francisco 1991), no.1272; Achille Bertarelli, *L'Aeronautica italiana nell' immagine 1487-1875* (Milan 1938), pp.4-5, 96-97

ORIGINAL EDITION of a compendium of inventions and pseudo-science, published as a kind of introduction to a larger work on 'Mastery of Art and Nature', the first volume of which left the press in 1684. The author (1631-1687) became a student of Athanasius Kircher at the Jesuit College in Rome in 1652 and collaborated with Kircher in various projects, before being called away to other occupations. He was professor of philosophy in colleges of the order at Rome, Bologna, Terni, Venice, and Brescia, his birthplace.

The *Prodromo* is famous in the history of aviation for describing and illustrating an aerial ship, raised by pumping air out of copper globes, and navigated by means of a sail. Its other chapters discuss secret methods of writing, communication at a distance by cannon, reading signals through a telescope, deaf and dumb language, thermometers, barometers, telescopes, microscopes, a perpetual clock, other devices for perpetual motion, and a fountain which required no water supply, but distilled air and converted it to water. This kind of Baconian and neo-Aristotelian science, incorporating magic with a kind of physics, still prevailed in Italian Jesuit colleges in the late Seventeenth century.

There is an interesting section on painting (pp.135-168) in which the author discusses invention, design, and colour, drawing from Fréart de Chambray, Du Fresnoy, Le Brun, Roger de Piles, and Jean Restout; see Gianni Carlo Sciolla, 'Una fonte lombarda poco nota dell'età barocca: *L'arte della pittura* di Francesco Lana', in *Arte lombarda* 83 (1987), pp.59-69.





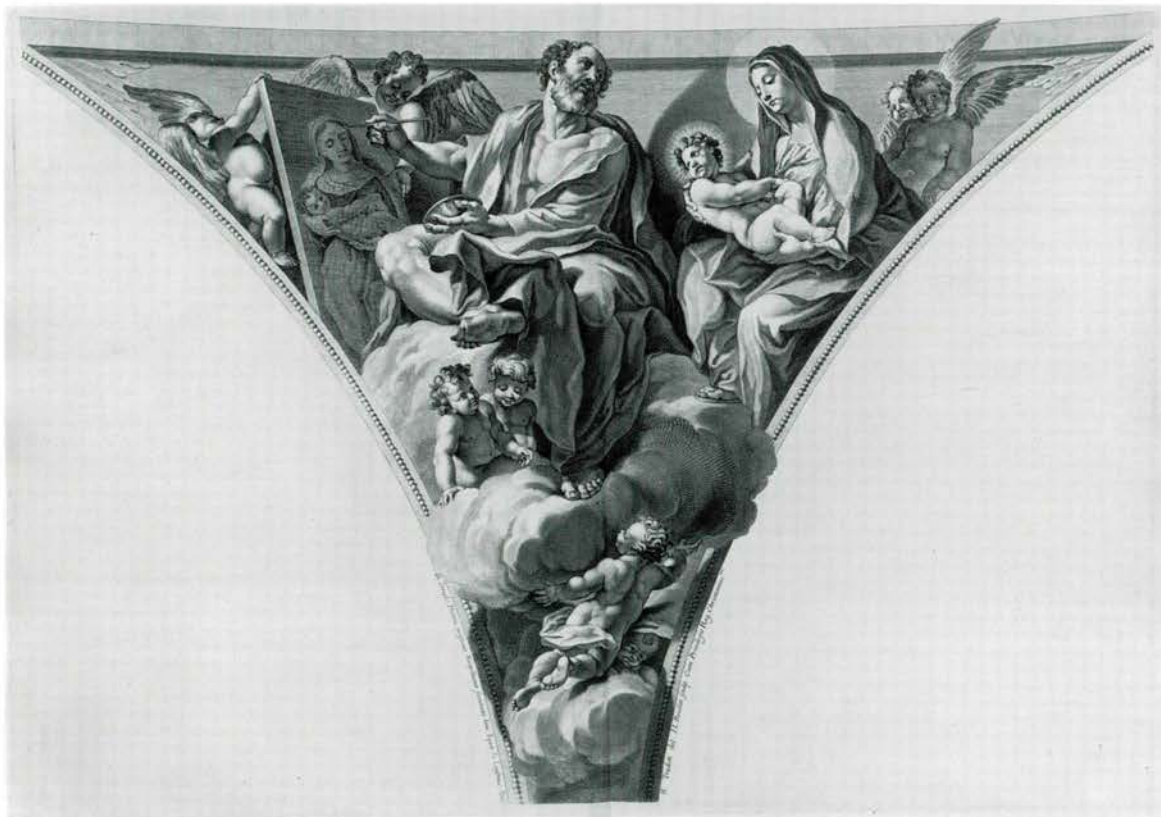
L'ARTE MAESTRA  
 discorre sopra l'arte della PITTURA  
 Mostrando il modo di perfettionarla, con varie  
 inuentioni, e regole pratiche appartenenti  
 à questa materia.

CAPO PRIMO

*Precessi appartenenti all'inuentione.*



Dopo hauere preparati i colori, le tele, & ogn'altra  
 cosa necessaria al dipingere, prima di metter  
 la mano all'opera, conuiene hauer studiato, e  
 diligentemente considerato gl'oggetti, che vo-  
 glionsi esprimere con la pittura, ed il modo, con  
 il quale si hanno a disporre: particolarmente  
 quando noi voremo rappresentar vna storia,  
 dobbiamo determinare, tutti li personaggi, che  
 v'intervengono, con il luogo, nel quale si rappresenta, e con tutte le  
 circostanze: ponendo molto studio nelle attitudini proprie di ciasch-  
 uno, nella positura, nel sito, e varietà delle parti. Similmente volendo  
 esprimere personaggi ideali, come di virtù, di vizij, di deità, nel modo  
 che vsano i poeti, douremo questi imitare fauoleggiando, nella pittura,  
 che è vna muta poesia, in tal modo, che si accopj insieme la verifi-  
 militudine, e naturalezza con l'ammirabilità: dal che nascerà il diletto  
 nella pittura non meno che nella poesia. Deuonfi dunque sciegliere  
 oggetti, o siano veri, o pure ideali, i quali nelle attioni che rappresen-  
 tano cagionino marauiglia per la nouità: ma deuesi auuertire, che men-  
 tre si cerca il mirabile, si corre pericolo di vtare nell'inuerisimile.  
 Perciò deue lo studioso pittore hauer perfetta notitia non solo delle  
 storie,



45 LANFRANCO, Giovanni  
Pendentives in the Gesù Nuovo, Naples  
Naples or Rome? circa 1680

£ 1450

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

[Naples or Rome? circa 1680]

Folio (495 × 405mm), complete suite of four large engravings (455 × 620mm, platemarks), on sheets measuring 490 × 720mm having watermark of a Fleur-de-lis in a double circle surmounted by letter G.

In fine state of preservation.

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

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

THIS EXTREMELY RARE SUITE OF PRINTS reproduces Lanfranco's 'Four Evangelists', painted between 1636 and 1644 in the pendentives beneath the cupola of the Gesù Nuovo in Naples. An earthquake in 1688 damaged the dome of the Gesù Nuovo and it was replaced by the present structure in 1744, with the loss of Lanfranco's frescoes there. The pendentives survived, although in a heavily restored state (E. Schleier, *Disegni di Giovanni Lanfranco 1582-1647*, Florence 1983, pp.167-171).

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



46

LATTRÉ, Jean

*Atlas topographique des environs de Paris*Paris *circa* 1762

£ 550

Atlas topographique des Environs de Paris.

Paris, Jean Lattré, [no date; *circa* 1762]

Duodecimo (110x 60mm), (88)ff. entirely engraved, printed on rectoes only, comprising four leaves of preliminaries, fifty-nine numbered leaves (index of place names), a 'Carte Générale' and twenty-four numbered maps (the maps double-page, about 95 x 90mm), all PRINTED ON BLUE PAPER.

In fine state of preservation.

Bound in contemporary polished calf, the flat back decorated in gilt by a sunburst tool, gilt border on covers; edges gilt; pink silk page marker.

References: L. Vallée, *Catalogue des plans de Paris ... conservés à la Section des Cartes et Plans* [in the Bibliothèque nationale, Paris] (Paris 1908), p.228, no.1678; Library of Congress, *List of Geographical Atlases* (Washington, DC 1909), no. 3013

A POCKET ATLAS, dedicated to Louis XV, of the region around Paris from Pontoise in the north to Corbeil in the south, locating the 'Villes, Bourgs, Villages, Hameaux, Bois, Ruisseaux Maisons Royales, Maisons considerable de particuliers, Routes, Ponts', with the minutes of longitude and latitude according to observations of the Académie Royale des Sciences recorded in the borders.

The publisher Jean Lattré (*fl.* 1722-1788) professes in the 'Avertissement' to be bringing up-to-date a map by De la Pointe originally published in 1678, however in April 1763 he was defending himself to Malesherbes against an accusation that his map copied one of the Academy (E. Coyecque, *Inventaire de la Collection Anisson sur l'histoire de l'imprimerie et la librairie*, Paris 1900, II, p.495). The title-page is signed by the engraver Pierre-Philippe Choffard, but entered among the production of Lattré in the *Inventaire du fonds français: Graveurs du XVIIIe siècle*, XII (Paris 1973), p.533, no.5.

47

LEGEAY, Jean-Laurent

Architectural Fantasies

London? *circa* 1768

£ 3450

Fontane per l'Aqua del te' inventione di Giovanni Lorenzo Le Geay Architetto intagliate da lui stesso messe in luce MDCCLXVII. – Tombeaux Inventione di Giovanni Lorenzo Le Geay Architet. intaglia da luy stesso in luce MDCCLXVIII. – Rovine Inventione di Giovanni Lorenzo Le Geay Architet. intagliate da lui stesso in Luce, 1768. – Vasi Invention di Giovanni Lorenzo Le Geay Architetto Intagliate da lui stesso [without date].

[London? *circa* 1768]

Complete set of twenty-four etchings, uniform impressions in FIRST STATE, averaging 195 x 165mm (platemarks), narrow margins outside platemarks, comprising four suites of six unnumbered plates each, all but seven etchings signed in the metal *J.L. Le Geay invenit et sculpsit*, or variation thereof (the unsigned prints are Tombs, pl.3: Erouart 141; Vases pls.1-6: E.145-150). Printed on tan laid paper without watermark.

Three plates with brown stains on image, two plates with small droplets of brown ink; numbered 1-24 by a contemporary hand in brown ink at upper right angle between borderline and platemark.

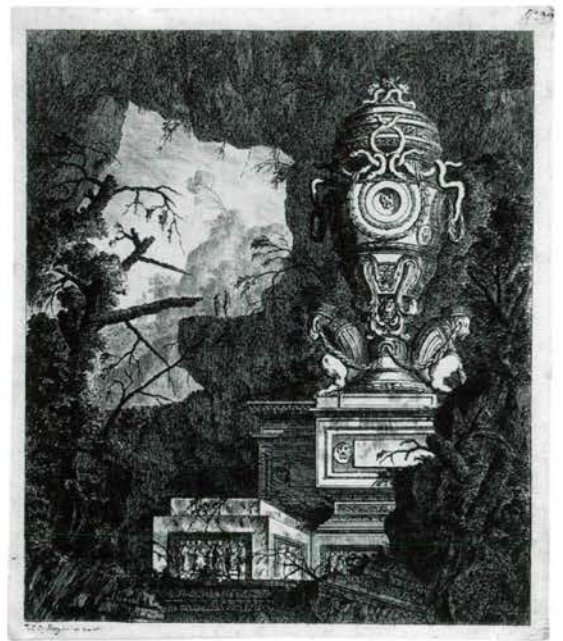
Offered with

Group of fourteen etchings (from set of twenty-four), uniform impressions in SECOND STATE, the ten absent etchings represented by photographs (these are Fountains, pls.1, 5: E.127, 131; Tombs pls.2, 5, 6: E.134, 137-138; Ruins pls.1, 4-6: E.139, 142-144; Vases pl.1: E.145). All prints trimmed along the platemark. Printed on a white laid paper without watermark.

Occasional light foxing; numbered 20-42 (with omissions) in ink in upper right angle of the platemark.

Offered with

Title-print engraved by another printmaker for subsequent reissues of the series, lettered: *Collection de divers sujets de Vases, Tombeaux, Ruines et Fontaines. Utile aux Artistes. Inventée et Gravée par G.J. le Jeay Architecte. A*



Paris Chez Mond'hare rue St. Jacques 1770. Size 230 × 180mm (platemark), narrow margins. Printed on a tan laid paper. A few light brown and yellow stains.

The group totaling thirty-nine etchings hinged in pairs to facilitate comparison on acid-free mounts; preserved in a cloth drop-back box.

References: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.4182; Gilbert Erouart, *Architettura come pittura: Jean-Laurent Legeay un piranesiano francese nell' Europa dei Lumi* (Milan 1982), nos.127-150; Guilmar, *Les Maîtres ornemanistes* (Paris 1880), p.238, no.55

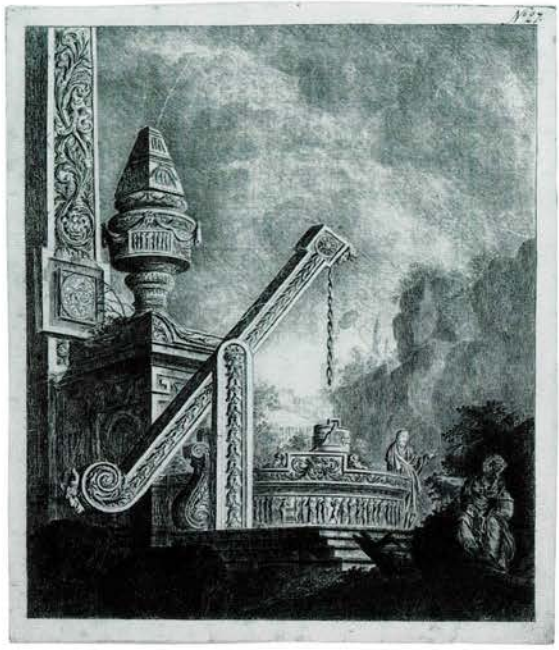
A SERIES OF EXTRAORDINARY ETCHINGS on the themes of fountains, tombs, ruins and vases, fantasies combining references to the antique past, crumbling Roman and Egyptian ruins, Biblical subjects, Chinese figures, monsters, reptiles, caricatures, plaques with purposefully indecipherable inscriptions, all jumbled together and set in decaying landscapes. Most compositions include a tiny pair of wandering human figures, dwarfed by nature and architecture.

Jean-Laurent Legeay (circa 1710–circa 1788) won the Grand Prix at the French Academy in

Paris in 1732 and was a *pensionnaire* at Palazzo Mancini from 1737–1742. His residency coincided with that of Piranesi for at least one year. After his return to Paris, Legeay became a teacher in Blondel's École des Arts where his innovative ideas were absorbed by M.-J. Peyre, Charles de Wailly, P.-L. Moreau-Desproux, and Étienne-Louis Boulée particularly (J.M. Pérouse de Montclos, *Boulée*, Paris 1969, p.41, fig.10). In 1748 Legeay departed Paris for Germany where he remained working as an architect until about 1763; thereafter he drifted from London to Paris, Toulouse, Marseille, and Rome. His reputation depends less upon his architectural works than upon his authority as a teacher and leader of a school of designers.

These twenty-four etchings of architectural fantasies are Legeay's most celebrated graphic works. A few critics once regarded them as products of Legeay's first Roman period (1737–1742) with the dates added to the title-prints subsequently, however the consensus now is that the prints were executed while Legeay was in London, in 1767–1768, just when the titles indicate. Instead of anticipating and shaping the development of Piranesi's style, the prints are





evidence the direction of influence flowed the other way, from Piranesi to Legeay (R.P. Wunder, 'The Spread of "Piranesism" to France through Legeay and Challe', in *Piranèse et Les Français. Colloque*, edited by Georges Brunel, Rome 1978, pp.553-562).

We offer here a complete set of the prints in first state and fourteen of the twenty-four etchings in second state. In several cases the differences between states are striking, as for example Ruins pl.3 (E.141), where the background has been completely burnished out and redrawn, replacing an aqueduct by idealized landscape. No plate has escaped significant alteration: Legeay systematically introduced or darkened shadows, solidified forms with cross-hatching, and added lines to suggest the rough surface texture of the stones. The result of his revision is that the series becomes more 'archaeological'; in their second state the etchings are intensely claustrophobic, dramatic and foreboding. In some respects the alterations are comparable to those which Piranesi performed between the first and second editions of his *Carceri* etchings.

Other complete sets of the prints in first state are preserved in the Getty Center Library, Santa Monica; the Kunstbibliothek, Berlin; and the Print

Room of the Victoria & Albert Museum, London. The latter set is printed on a cream-coloured English paper with watermark near Heawood no.1852 and has an ownership inscription dated 1770. Our impressions are on an unwatermarked tan paper as are the sixteen impressions in an incomplete set held by the Bibliothèque Nationale, Paris (*Inventaire du fonds français: Graveurs du XVIIIe siècle*, XIII, Paris 1974, pp.511-513, nos.20-41).

Impressions of the set in second state are preserved in the National Gallery, Washington, and in the Cooper Hewitt Museum, New York; see *From Regency to Empire: French printmaking 1715-1814*, exhibition catalogue, Baltimore & Minneapolis 1984, pp.176-181, reproducing four prints from those collections. Impressions from the Cooper Hewitt set previously were exhibited at Philadelphia in 1961 (*The Ruins of Rome*, University of Pennsylvania, no.49); at Storrs, Connecticut, in 1973 (*The Academy of Europe: Rome in the 18th century*, University of Connecticut, no.82); and at Washington in 1978 (*Crosscurrents: French and Italian Neoclassical Drawings and Prints*, National Museum of Design, Smithsonian Institution, no.59). Impressions of the second state in the Victoria & Albert Museum were exhibited at

## LEONARDO DA VINCI

*Recueil de Testes de caractere*

Paris 1730

£ 3400

London in 1972 (*The Age of Neo-classicism*, Arts Council, nos.1810-1813) and three in a Parisian collection were included in an important exhibition at Rome in 1976 (*Piranèse et les Français 1740-1790*, Académie de France à Rome, nos.99-101).

Insufficient attention has been paid to the physical qualities of these prints, ink and paper, or their states. Impressions in second state printed on tan paper are recorded in the Bibliothèque Nationale, so it would seem that the paper is no sure indication of state. Most sets in second state are accompanied by a title-print (not etched by Legeay) having the address of the publishers Louis-Joseph and Pierre-Jean Mondhare. The impression of the Mondhare title joined with our group is printed on an unwatermarked tan paper. Two sets of impressions in second state with the Mondhare title seen recently on the market (with *La Sirène*, Paris, 1993 and Bernard Quaritch, London, 1994) are printed on a white Papier d'Auvergne by the maker T. Dupuy (watermark in the Quaritch set comparable to Heawood no.3301).

Recueil de Testes de caractere & de Charges dessinées Par Leonard de Vinci Florentin & gravées par M. le C. de C.

Paris, Jean Mariette, 1730

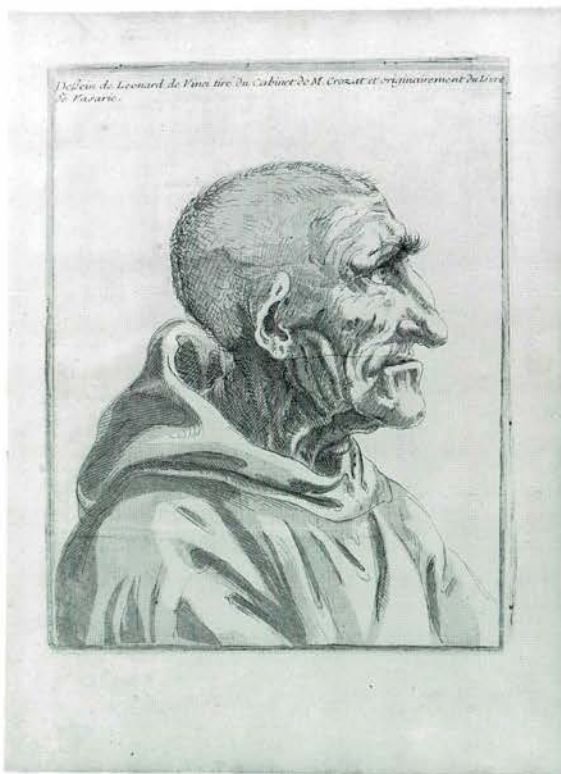
Quarto (280 × 225mm), (12)ff. letterpress signed A-C<sup>4</sup> and (36)ff. of illustrations, comprising: etched title-page printed in brown and woodblock printed in bistre, series of fifty-nine numbered etchings of single heads mostly printed two to the page (100 × 100mm, except for nos.53-54 which are larger), five unnumbered etchings, and two etchings and woodblock printed in brown and bistre.

Apart from occasional very light spotting in margins, in very good state of preservation.

In a 19th-century half-calf binding.

References: Cohen & De Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (sixth edition Paris 1912), 623; Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.2063; Ettore Verga, *Bibliografia vinciana* (Bologna 1931), no.48; Marco Guerrini, *Bibliotheca Leonardiana 1493-1989*, I (Milan 1990), p.124, no.8; *Leonardo e l'incisione. Stampe derivate da Leonardo e Bramante dal XV al XIX secolo*, exhibition catalogue by Clelia Alberici, Castello Sforzesco (Milan 1984), pp.130-131, fig. 186

FIRST EDITION of a series of reproductions of pen and ink drawings of caricatures and grotesque heads then attributed to Leonardo da Vinci (1452-1519), now recognized as copies of originals in the Albertina, British Museum, at Windsor, Chatsworth, and elsewhere, or as copies of copies for which no authentic prototype survives. Also reproduced are two drawings respectively attributed to Agostino Carracci (1557-1602) and to Ludovico Cigoli (1559-1613). The prints were all executed by Anne Claude Philippe de Tubières, Comte de Caylus (1692-1765), with the exception of figure 54 by Charles Antoine Coypel (T. Lefrançois,





Charles Coypel, *Peintre du roi 1694-1752*, Paris 1994, p.480, no.G-15).

The book was a collaborative enterprise of the leading connoisseur of drawings and prints, Pierre-Jean Mariette (1694-1774), and the soldier, archaeologist, and collector, turned printmaker, the Comte de Caylus. The majority of the Leonardesque heads were copied (in reverse) by the Comte de Caylus from sheets in a highly celebrated album which had descended through the collections of Lord Arundel, Peter Lely, Van Bergesteyn, and Van der Schelling, arriving about 1724 in the possession of Mariette, since 1937 in the Louvre (*Le Cabinet d'un Grand Amateur P.-J. Mariette*, exhibition catalogue by Roseline Bacou, Musée du Louvre, Paris 1967, no.76).

According to legends on the prints, five sheets in the collection of Pierre Crozat, one in the French royal collection, and another in the cabinet of a Mr. Hickman, also are reproduced. On the relation of the Mariette drawings to the originals and other copies, see A.H. Scott-Elliott, 'Caricature

Heads after Leonardo da Vinci in the Spencer Collection', *Bulletin of the New York Public Library* 62 (1958), pp.279-299.

Preceding the illustrations is Mariette's twenty-four page 'Lettre sur Leonard de Vinci' concluding with a catalogue of engravings after Leonardo's paintings and drawings. The essay offers an interpretation of Leonardo's drawings, not biographical facts and data, and is considered a 'fundamental text' (Bacou p.71) and 'a landmark in Vincian literature' (Steinitz p.13).

A second edition of the *Recueil* was published at Paris by Charles Jombert, in 1767, and a German version with reduced copies of the prints by Johann Andreas Pfeffel appeared at Augsburg circa 1740 (cf. Steinitz p.22). Mariette's essay alone was reprinted in Italian translation in at least two editions of Bottari's *Lettere Pittoriche* (Milan 1754-1773, Rome 1821-1825) and in the Chennevières-Montaiglon edition of the *Abécédaire de Mariette* (Paris 1851-1860).

The Comte de Caylus had a keen interest in technical processes and practised a technique whereby wash drawings were copied through the medium of etching with the effect of the wash conveyed by the use of woodblock. In our book three drawings are reproduced by this manner: Agostino Carracci's 'Hercules and the Hydra', according to Cicognara based on a fresco over a fireplace in Bologna, adapted for the title-page (the publisher's address is 'rue St. Jacques aux Colonnes d'Hercules'); a Head of a Man with indication 'di mano di Lodovico Cigoli' (fig.[65]); and a 'Dessein de Leonard de Vinci tiré du Cabinet de M. Crozat et originairement du Livre de Vasarie' supposed to be a portrait of Savonarola (fig.[66]).

States of all prints before and after numbers or inscriptions are recorded by the *Inventaire du fonds français: Graveurs du XVIIIe siècle*, IV (Paris 1940), p.129-130, nos.455-456, 458. One of the two copies in the Elmer Belt Library at UCLA has the etchings printed in sanguine with counterproofs bound-in; the other copy is identical to our own, except that figure 66 is unusually printed in green instead of bistre: see Kate Steinitz, *Pierre-Jean Mariette & Le Comte de Caylus and their Concept of Leonardo da Vinci in the Eighteenth Century* (Los Angeles 1974).







49 LETH, Andries de  
*De Zegepraalende Vecht*  
 Amsterdam 1719

£ 3850

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

Amsterdam, Widow of Nicolaas II Visscher, 1719

Two parts, folio (400 × 255mm), (10, 19)ff. letterpress signed π<sup>2</sup> A-D<sup>2</sup>, A-K<sup>2</sup> (- K<sup>2</sup>, blank) and paginated (4) 1-16, 1-37 (1) with engraved frontispiece (as folio π<sup>2</sup>); plus full-page engraved map and ninety-eight half-page engravings (on forty-nine leaves) with captions in Dutch and French.

In brilliantly fresh state of preservation.

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

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2246/1; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXVIII (Amsterdam 1984), p.145, no.54

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



## LIBERTIN, Georg Johannes

*Ehr- Freud- und Jubel-Fest*

Prague 1727

£ 575

The development of the Vecht began about 1650 with the improvement of old estates like Gunterstein, Boon en Bosch, Over Holland, and Rupelmonde, and gathered pace as the Vecht was 'discovered' and its twenty miles eclipsed the Amstel as the most fashionable location for a country house. This book illustrates no fewer than forty-one different estates (plus twelve city, village, and country views) and was recently exhibited as 'an important source for the spectacular development of country life along the Vecht' (*The Anglo-Dutch Garden in the Age of William and Mary*, edited by J.D. Hunt and E. de Jong, London 1989, no.12, with two reproductions).

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

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

In addition to Stoopendaal's views the book is illustrated by an allegorical frontispiece designed by Abraham de Laresse and engraved by Adolf van der Laan (*circa* 1690-*circa* 1755) and a map of the Vecht region. The text comprises the preface, an entry for each plate by Andries de Leth (*circa* 1662-1731), and an explication of the frontispiece and verses ('Speelreis langs de Vechtstroom') by Claas Bruin. Copies are infrequently found with four additional plates (lettered 98 a-d) illustrating Driemond, a house not actually on the Vecht, but on the canal from Weesp to Amsterdam.

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

Ehr- Freud- und Jubel-Fest, so Denen nach dem Außspruch Deß Heiligen Vatters Benedicti XIII. Heiligen Agneti de Monte Politiano, Joanni à Cruce, Jacobo de Marchia, Francisco Solano, Aloysio Gonzaga, Stanislaio Kostka, in verschiedenen Kirchen der Königlichlichen Haupt-Stadt Prag gehalten, und in fünf Lob-Predigen Wie auch In Sechster Bey Hoch-Feyerlichen Danck-Fest ... Vorgestellet und erkläret worden.

Prague, 'Gedruckt in der Carolo-Ferdinan. Buchdruckerey', 1727

Quarto (200 × 150mm), (54)ff. signed A-N<sup>4</sup> O<sup>2</sup>, paginated (8) 1-14 (4) 15-24 (2) 25-36 (2) 37-92; plus five engraved plates.

In fine state of preservation.

Bound in contemporary calf over thin boards; red-speckled edges.

A SOUVENIR OF SOLEMNITIES observed in five churches of Prague during 1727, diocesan celebrations of the canonisation of the Dominican nun Agnes of Montepulciano, the Carmelite John of the Cross, the Spanish Franciscan Observant Francisco Solano, and the Jesuits Aloysius Gonzaga and Stanislaus Kostka, all of whom had been raised to the altars by Pope Benedict XIII in December 1726.

The book is illustrated by five engravings, those of Saints Aloysius Gonzaga and Stanislaus Kostka engraved by Anton Birkhart (died 1748) after lost designs supplied by the celebrated painter Wenzel Lorenz Reiner (1689-1743). These two prints are listed by G.J. Dlabacz, *Allgemeines historisches Künstler-Lexikon für Böhmen*, I (Prague 1815), 157-158, and by Pavel Preiss, *Reiner* (Prague 1970), nos.85-86, and the print of Kostka was included in the exhibition *Wenzel Lorenz Reiner*, Salzburger Barockmuseum (1984), no.28.

The print of Saint John of the Cross was engraved by Birkhart from a drawing (or altar painting?) by a lay brother of the Carmelite Order

named F. Lukas (Dlabacž I, 84). The print of Saint Agnes was engraved by Johann Franz Fischer (Dlabacž I, 401); the one depicting Saint Francisco Solano among the Indians is unsigned.

The author, Canon of St. Vitus's Cathedral, dedicates the book to Polyxena Anna, countess Clari von Aldringen, *née* countess Des Fours. The title of our copy is inscribed by a contemporary hand *Exlibris comitis des Fours*.

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

51

(LOUIS XIII)

*Le Soleil au Signe du Lyon; Reception de Louys XIII*

Lyon 1623

£ 5000

Le Soleil au Signe du Lyon, D'ou quelques paralleles sont tirez, avec le tres-Chrestien, tres-Iuste, & tres-Victorieux Monarque Louys XIII. Roy de France & de Nauarre, en son Entree triomphante dans sa ville de Lyon. Ensemble un sommaire recit de tout ce qui s'est passé de remarquable en ladite Entree de sa Majesté, & de la plus illustre Princesse de la terre, Anne d'Austriche, Royne de France & de Nauarre, dans la dite Ville de Lyon le 11. Decembre 1622 [Title of part II:] Reception de tres-Chrestien, tres-Iuste, et tres-Victorieux Monarque Louys XIII ... Par Messieurs les Doyen,





Chanoines, & Comtes de Lyon, en leur Cloistre & Eglise, le XI. Decembre, M.DC.XXII.

Lyon, Jean Jullieron (part II: Jacques Roussin), 1623

Two parts, folio (305 × 205mm), (94, 34)ff. signed ★<sup>4</sup> A<sup>4</sup> (A1 = title) B-X<sup>4</sup> Y<sup>6</sup>, A-G<sup>4</sup> Y<sup>6</sup> and paginated (8) 1-180, 1-68; title-page of the first part printed in red & black with large engraved armorial insignia, eleven full-page engravings included in registration (D1, E4, G1, H2, K1, L1, M3, N4, P1, P4, Q4) and another mounted on blank R3; different armorial vignette on title of second part, three full-page plates included in its registration (E2, E3, E4), and four inserted plates of which three folding (largest 335 × 210mm, platemark).

Provenance: Pouillon (sale by Ader Picard Tajan, Monte Carlo, 1 July 1986, lot 53).

Ink spot on folio F4 of first part has burned through the leaf taking a few letters; small ink stain on a plate in second part (D2); title of part II remargined at top. Endpapers renewed and silk ties replaced.

In a contemporary vellum binding, gilt stamp on covers (65 × 50mm) of the city of Lyon, gilt frame formed by double fillet; edges gilt.

References: S. Charléty, 'Le voyage de Louis XIII à Lyon en 1622', in *Revue d'Histoire moderne et contemporaine* 2 (1900-1901), pp.345-367, 485-501; *Entrées royales et fêtes populaires à Lyon du XV<sup>e</sup>me au XVIII<sup>e</sup>me siècle*, exhibition catalogue, Bibliothèque de la ville de Lyon (1970), pp.91-92; Gabriel Mourey, *Le Livre des Fêtes Françaises* (Paris 1930), pp.99-103 (reproducing five engravings); Thérèse Moyne, *Les Livres illustrés à Lyon dans le premier tiers du XVII<sup>e</sup> siècle* (Grenoble 1987), pp.115-116, nos.322-323 (two plates reproduced); *Katalog der Ornamentstichsammlung, Berlin* (1939), nos.2990-2991; Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (Paris 1874-1877), nos.483-483 bis

A REPORT OF THE VISIT OF LOUIS XIII and his consort, Anne of Austria, to Lyon on 2 December, 1622, published anonymously, but probably written by Pierre de Sève, who was author of the iconographical programme. The two parts, though printed separately, were published together, and are united also in a second edition issued by Jean Jullieron in 1624, entitled *L'Entrée du Roy et la Reyne dans la ville de Lyon; ou Le Soleil au signe de Lyon* (copy in Spencer Collection, NYPL).



The first part narrates the royal entry giving the order of procession and full descriptions and illustrations of the architecture erected for the royal tour: three triumphal arches, installed in the Rue du Pont, Rue Raison, and Pont de Saône; a fountain, placed in the Rue de l'Hôpital; a pyramid, constructed in the Rue de la Grenette; a column 'au Puys Pelu'; a Temple of Apollo, at the Pont de Saône, and four porticoes erected there; 'L'issue de la Croisette', at the Place des Changes and Place de Saint-Nizier; and a theatre in the grounds of the Château de la Motte.

Three illustrations were engraved by Guillaume Autguers (*fl.* at Lyon 1622-1630; *I.F.F.*, I, p.240, nos.3-5), four by Pierre Faber (*fl.* at Lyon 1618-1625; *I.F.F.*, IV, pp.136-137, nos.10-16), two by Grégoire Huret (1606-1670; *I.F.F.*, V, pp.360-361, nos.297-301), one by Philip de Mallery (Hollstein, *Dutch*, XI, no.70), and two by David van Velthem, or Valthe (*fl.* at Lyon 1623-1628).

The second part recounts the reception given the royal party by the clergy on 11 December, providing descriptions and illustrations of a triumphal arch adorned by statues of Abundance, Peace, and *l'Age d'or*, and of decorations within



## MACIGNI, Manfredi

*Esequie di Ferdinando II, Gran Duca di Toscana*  
Florence 1671

£ 1950

the Cathedral of St.-Jean, and of two 'pieces de cabinet, plus riches par l'artifice que par la matiere' made by the metalworkers Gabriel Mègret and Durand Arnaud for presentation to the sovereign. The book concludes with the texts of three entertainments performed on 15 December in a theatre constructed in a classroom of the Jesuit college.

The seven illustrations of the second part show two faces of the triumphal arch under night-time illumination (on two folding plates), a firework machine on a barge moored in the Saône, and two other machines being exploded on the river (Arthur Lotz, *Das Feuerwerk*, Leipzig 1940, p.73, crediting the displays to a pyrotechnician named Morel). Two illustrations were engraved by Karl Audran (1594-1674; *I.F.F.*, I, p.199, nos.255-256), another two by Faber, and three by Huret.

The armorial insignia on the binding is reproduced by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises*, XIX (Paris 1930), no.1874, *fer* 1.

Esequie del Serenissimo Ferdinando II. Gran Duca di Toscana celebrate in Firenze dal Serenissimo Gran Duca Cosimo III. [Sub-title:] Orazion funerale per la morte del Sereniss. Ferdinando II. Granduca di Toscana nell' Esequie celebrate in Firenze dal Serenissimo Gran Duca Cosimo III. detta pubblicamente da Luigi Rucellai.

Florence, Stamperia di S.A.S. for Vincenzo Vangelisti & Pietro Matini, 1671

Quarto (230 x 170mm), (66)ff. signed  $\pi^2$  A-K<sup>4</sup>, A-F<sup>4</sup> and paginated (4) 1-79 (1), 1-48, with woodcut Medici insignia on title and sub-title; plus two folding plates.

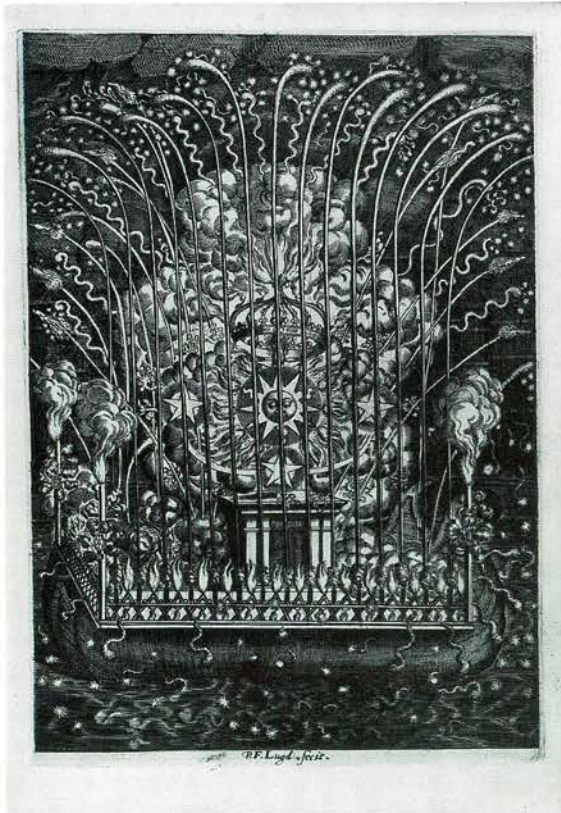
Light staining from the glue attaching the plates to binding guards, otherwise in good state of preservation.

In a contemporary Italian flexible vellum binding; red speckled page edges.

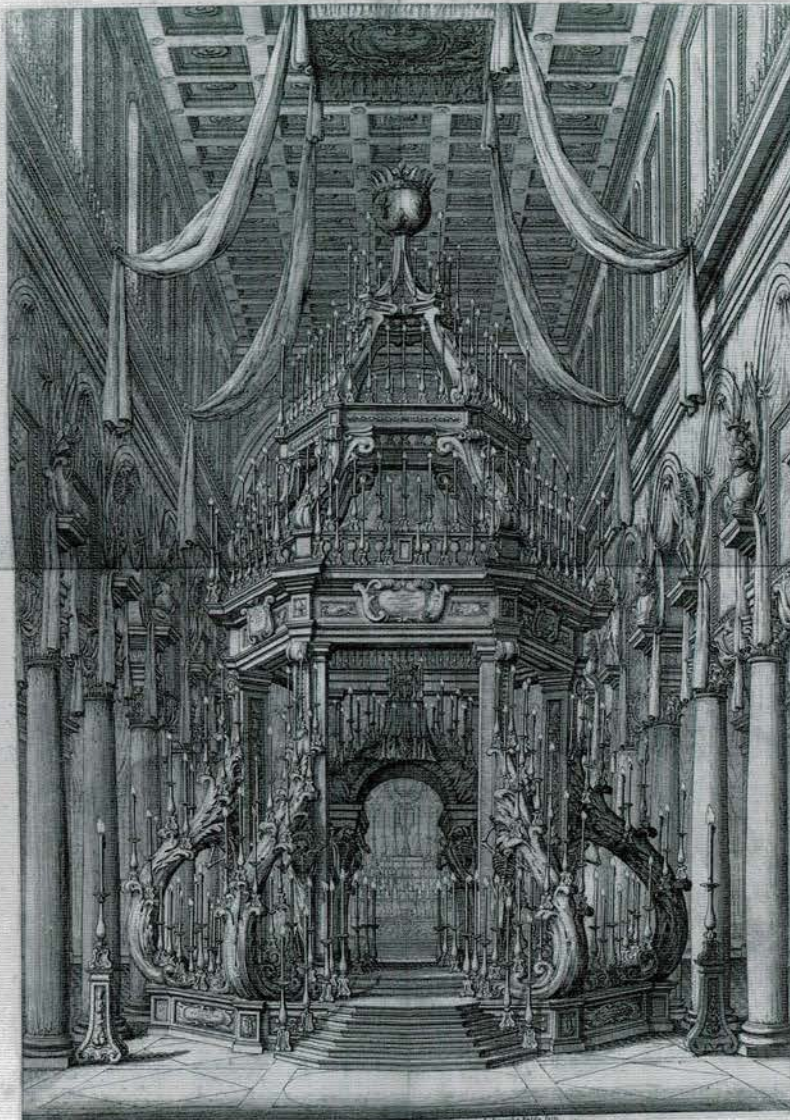
References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.1470; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.3220; *Katalog der Lipperheideschen Kostümbibliothek* (1965), Si28; British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.804; Domenico Moreni, *Pompe funebri celebrate nell'Imp. e Reale Basilica di San Lorenzo* (Florence 1827), pp.257-262; Olga Berendsen, *The Italian Sixteenth and Seventeenth Century Catafalque*, unpublished thesis, New York 1962, pp.97-99 and no.107; L. Zangheri, 'Ferdinando Tacca, architetto e scenografo', in *Antichità viva* 13 (March-April 1974), pp.50-61, figs.17-18; *Stampe italiane dalle origini all'ottocento*, exhibition catalogue, Florence 1975, no.113, pl.84; Barbara Riederer-Grohs, *Florentinische Feste des Spätbarock* (Frankfurt 1978), pp.155-158, no.1; *Le Temple. Représentations de l'architecture sacrée*, Musée National Message Biblique Marc Chagall, Nice (Paris 1982), no.176

A DESCRIPTION OF THE OBSEQUIES conducted for Ferdinando II de' Medici, grand duke of Tuscany, in the Florentine church of San Lorenzo, on 11 December, 1670.

The *apparati funebre* were designed by Ferdinando Tacca (1619-1686), formerly the pupil







of Alfonso Parigi, appointed architect and engineer at the grand ducal court in 1650, creator of funeral decorations in San Lorenzo for Philip IV of Spain in 1665 and for Anne of Austria, Queen of France, in 1666. In those designs Tacca had experimented with new forms while at the same time reviving motifs from Sixteenth-century Florentine catafalques, notably those executed by Buontalenti for Francesco I de' Medici in 1587 and by Cigoli for Ferdinando I de' Medici in 1609. He now freed himself further from the past and in this last work 'created his most independent and original design', one which 'henceforth became the prototype for other catafalques during the last quarter of the century' (Berendsen).

The two folding plates (each 400 × 270mm, platemark) depict the *baldacchino-catafalque* erected in the full width of the nave, nearly reaching the coffered ceiling, decorated in imitation black, gold, and yellow marble; and the church interior seen from the main entrance decorated by skeletons engaged in various activities, with at the end the since destroyed high altar of 1622 (W. & E. Paatz, *Die Kirchen von Florenz*, Frankfurt 1955, II, pp.514, 590). Both plates were engraved by Giovanni Battista Falda (1643-1678); see *The Illustrated Bartsch*, 47: *Commentary, Part II* (New York 1993), p.3, nos.001-002.

## 53

MAFFEI, Francesco Scipione,  
*Marchese*

*La Verona illustrata*

Verona 1771

£ 575

*La Verona illustrata*. Ridotta in compendio principalmente per uso de' forestieri. Con varie aggiunte. Premessa in ristretto la Vita del Marchese Scipione Maffei. Parte prima [*Second title-page*]. Parte seconda.

Verona, Stamperia Moroni, 1771

Two volumes, octavo (215 × 155mm), (116, 90)ff. signed \* - \*\*\*<sup>8</sup> \*\*\*\*<sup>4</sup> A-L<sup>8</sup>, A-L<sup>8</sup> M<sup>2</sup> and paginated 1-51 (5) 1-176, 1-173 (7); plus portrait-frontispiece of Maffei in first volume and six folding plates, another seventeen plates in volume two.

In untouched state of preservation.

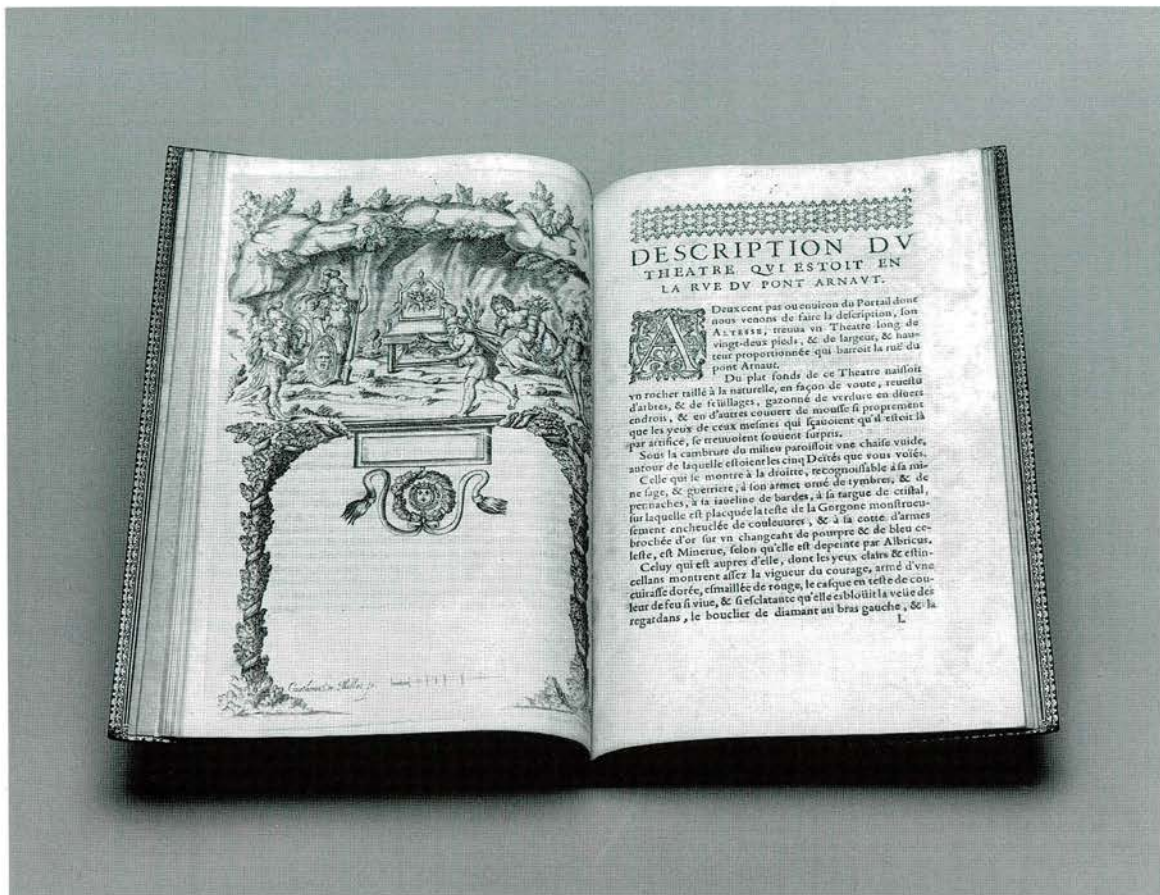
Uniformly bound in contemporary patterned paper over thin boards, original printed lettering-pieces on spines.

References: Antonio Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), no.2487; Fabia Borroni, *'Il Cicognara' Bibliografia dell'Archeologia classica e dell'arte italiana* (Florence 1963), no.10106; Julius von Schlosser, *La Letteratura artistica* (reprint Florence 1986), p.567 (citing reprint of 1795)

AN ABBREVIATED VERSION by Pietro Montanari of the earliest guidebook to Verona, compiled by Francesco Scipione Maffei (1675-1755) and first published as *Verona Illustrata* in 1731-1732. The new edition is dedicated to Alvise Mocenigo II by its editor; it was reprinted by the Stamperia Moroni in 1795 (Cicognara, *Catalogo ragionato dei libri d'arte*, Pisa 1821, no.4385).

The six folding engravings in volume one are measured views, plans, sections and details of the amphitheatre (Teatro Romano), of which one is signed by the engraver Christoforo dall'Acqua (1734-1787). The same printmaker signs the plan of the city bound in volume two.





54 MALPOY, Pierre  
*Entrée de Prince Henry de Bourbon*  
 Dijon 1632

£ 3800

Entrée de tres haut, et tres puissant prince Henry de Bourbon, Prince de Condé, Premier Prince du Sang, Premier Pair de France, Duc d'Anguien, Chateauroux, &c. Gouverneur, et Lieutenant General pour sa Majesté és Prouinces de Bourgogne, Bresse, & Berry. Dijon, Claude Guyot, 1632

Folio (315 x 200mm), (44)ff. signed e<sup>2</sup> A-V<sup>2</sup> [X]<sup>2</sup> (blank X<sup>2</sup>) and paginated 1-86 (2); with etched armorial vignette on title-page and five full-page etchings printed with the text (on pp.38, 44, 54, 66, 78), each measuring approximately 290 x 185mm (platemark).

Ink stamp of initials HO surmounted by a crown (see below) on first and penultimate leaves. A washed copy, the fore-margin of title-page becoming brittle with several insignificant defects.

Bound in 19th-century blue morocco by Niedrée, covers decorated by gilt frame and the motto and heraldic insignia of Henri-Eugène-Philippe-Louis d'Orléans, duc d'Aumale; gilt edges.

Preserved in a quarter-morocco box.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2996; Theodore Besterman, *Old Art Books* (London 1975), p.69; Goldsmith, *Short-title Catalogue of French books 1601-1700 in the library of the British Museum* (1969-1973), M-259; Arbour, *L'ère baroque en France. Répertoire chronologique des éditions 1629-1643* (Geneva 1980), no.14629

## MAROZZO, Achille

*Arte dell'Armi*

Venice 1568

ℒ 3600

AN ACCOUNT OF THE ENTRY of Henri II de Bourbon, prince de Condé (1588-1646), into the city of Dijon, written by a local lawyer, and illustrated by five plates of triumphal arches signed by the little-known engravers Nicolaes Spirinx (1606-1643) and Gautheron de Millot.

The first plate, signed *Nicolas Spirinx fe.*, shows a rustic arch built in the form of the letter H, on the bar of which stands 'Bon Evenement', the arms of France and Navarre above, those of prince Henri below (N. Rondot, 'Les Spirinx, graveurs d'estampes à Lyon au XVIIe siècle', in *Revue du Lyonnais* 15, 1893, p.83). The etching is wrongly included among the *oeuvre* of Louis Spirinx by Nagler (*Künstler-Lexicon*, X, p.360), Wurzbach (*Niederländisches Künstler-Lexikon*, II, p.647, no.11), and Hollstein (*Dutch and Flemish Etchings Engravings Woodcuts*, XXVIII, Amsterdam 1984, p.21, no.23).

Three plates, inscribed either *Gautheron de Millot fe.* or *Millot fe.* and another unsigned, depict arches erected in the Rue du Pont Arnaut, Place St.-Jean, Rue de la Magdelaine, and Rue de St.-Etienne, the first having a scene above representing the arrival of Mercury before a host of gods, the next an arcade with a seated effigy of Henri de Bourbon, then Apollo defeating Phorbias, and Apollo with allegorical figures of the arts and letters. The engraver is improbably identified by Nagler (IX, p.298) as the Frankfurt printmaker and bookseller Franz Millot.

The armorial insignia of the Duc d'Aumale (1822-1897) appears on the binding in the style recorded by Olivier, Hermal, & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1934), no.2588, *fer 1.*

*Arte dell'Armi* di Achille Marozzo Bolognese. Ricorretto, et ornato di nuoue figure in rame.

Venice, Antonio Pinargenti, 1568 (colophon 1569)

Quarto (295 × 165mm), (104)ff. signed \*6 A-Z<sup>4</sup> AA<sup>6</sup> and paginated (12) 1-194 (2); engraved allegorical title-page of the Three Fates combined with printer's impresse (195 × 140mm, platemark) and twenty-six other full-page engravings imposed with the text.

Exlibris *Bibliothèque P. Couturier de Royas.*

A large copy preserving untrimmed lower margins in three quires, generally in good state of preservation.

In a 19th-century full red morocco binding, stamped *A. Knecht* on endpaper; edges marbled and gilt.

References: *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Td4; British Museum, *Short-title Catalogue of Italian Books* (1958), p.418; Gelli, *Bibliografia generale della scherma* (second edition Milan 1895), pp.130-138; G.E. Levi & J. Gelli, *Bibliografia del duello* (Milan 1903), pp.144-145; C.A. Thimm, *A Complete Bibliography of fencing and duelling* (London & New York 1896), p.182; Mortimer, *Harvard Catalog of Italian Books* (Cambridge MA, 1974), no.287 (note); Sander, *Le livre à figures italien* (reprint Nendeln 1969), no.4385 *bis*

AN EXHAUSTIVE MANUAL teaching how to fight with the sword alone and together with a dagger or cloak or shield, how to handle the two-handed sword (*spadone*) and the pike, poleaxe and other hastate weapons, and finally the philosophical principles of the art of combat and law of the duel, by the 'first writer of note on the art of fencing' (Egerton Castle, *Schools and Masters of Fence*, London 1883, pp.35-45).

An edition of 1517 reported by Jacopo Gelli, *Bibliografia generale della scherma* (Milan 1895) in a unique copy at Pisa university, has been recognized since as spurious, and the first edition is the



one printed at Modena, by Antonio Bergolli, in 1536, illustrated by eighty-four woodcuts (including seven repeats). That edition was reprinted at Venice for Melchiorre Sessa in 1550, using all but two of the original woodblocks. Our edition was made-up from Sessa's, replacing its woodcut illustrations by seventy-six vignettes on twenty-six full-page copperplates.

In the dedication to Giovanni Manriche, subscribed 'Giulio Fontana Pittore' and dated at Venice, 15 November 1568 (folio \*2 verso), the engraver of these 'belle & pronti figure' is identified as 'Giovanni Battista Fontana mio honorando fratello'.

The brothers Giulio and Giovanni Battista Fontana (circa 1524-1587) were members of a large Veronese family of artists and latterly worked for Archduke Ferdinand in the Tyrol; the armoured

heroes in the Spanish Hall at Schloss Ambras were painted by Giovanni Battista in 1569-1571. The title and twenty-six engravings of our book are not listed among the prints of Giovanni Battista known to Bartsch.

This is one of only two books published under the imprint of Antonio Pinargenti, the other being Camillo Agrippa's *Trattato di scientia d'arme* illustrated by Giulio Fontana and also published in 1568.



# MEISSONNIER, Juste-Aurèle

*Oeuvre*

Paris circa 1748

£ 28,000

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

Paris, Gabriel Huquier, [undated; circa 1748]

Folio (560 × 405mm), suite of engraved title, portrait of Meissonnier (engraved after a lost self-portrait by N.D. de Beauvais), and 118 numbered etchings and engravings of which three are double-page, thirty-six are full-page, and the rest printed two, three, or four or more to a sheet (prints 27 and 118 omitted from the numeration and two unnumbered etchings added to series A).

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

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

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.378; Guilmar, *Les Maîtres Ornementistes* (Paris 1880-1881), pp.155-158; The National Gallery of Art, *The Millard Architectural Collection, I: French Books* (Washington, DC 1993), no.119; Dorothea Nyberg, 'Meissonnier: an eighteenth-century maverick', preface to a facsimile reproduction of the *Oeuvre* (New York 1969); five copies reported to the National Union Catalog (volume 374, pp.183-184)

A SUPERB COPY of the *Oeuvre* of Meissonnier, a collection of one hundred and eighteen engraved designs for silverware, interior decoration and furniture, memorial sculpture, illusionistic ceiling paintings, and architectural projects, including those for festivals. It is the 'Bible of the Rococo' style it represents and to us an immensely impor-

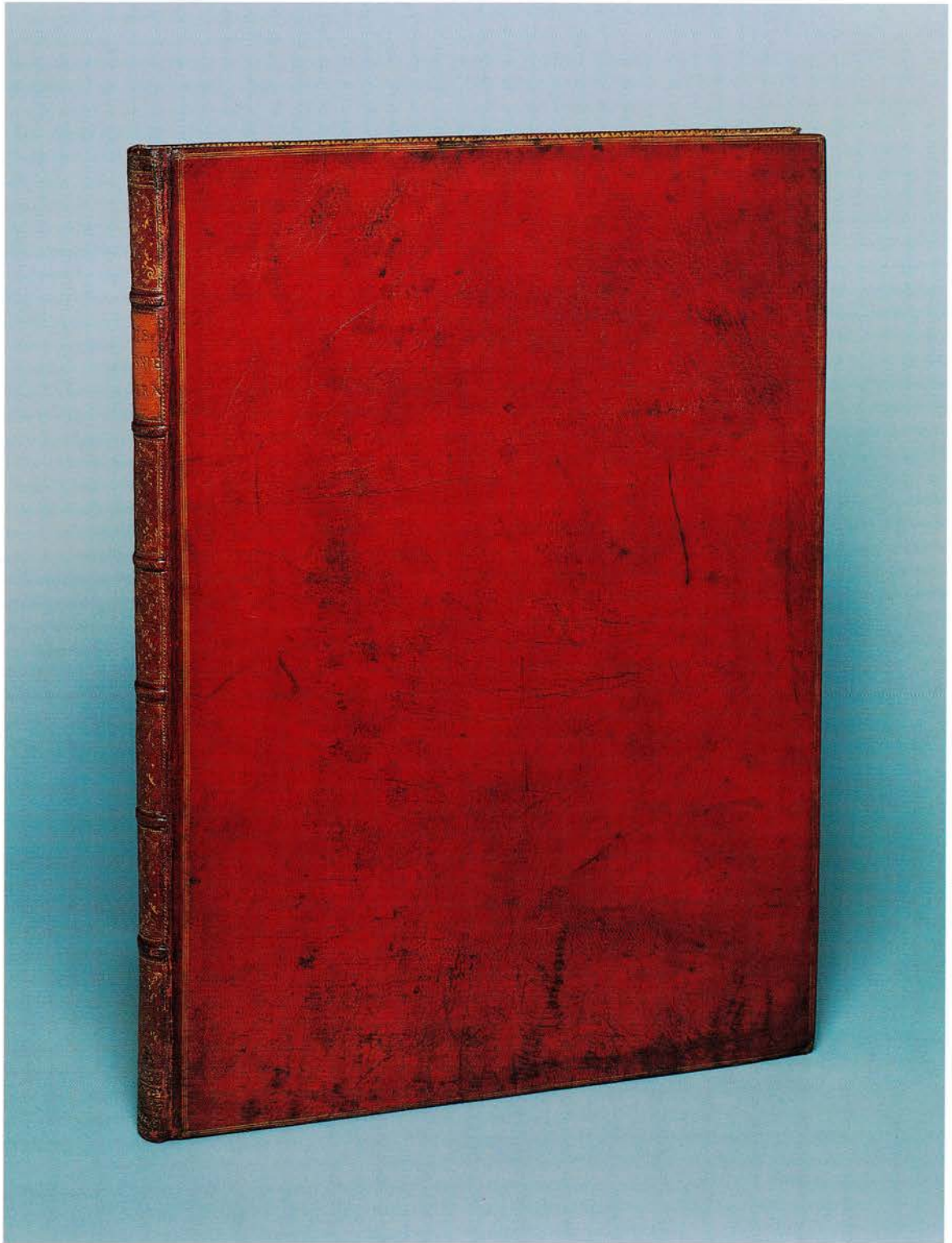


tant historical document since none of Meissonnier's drawings for it has survived.

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

Like Thomas Chippendale, Meissonnier's reputation rests on his published designs rather than on actual work executed, of which only a small fraction survives. The most celebrated of the four objects certifiably executed after his designs are a pair of silver tureens (illustrated on plate 115 of the *Oeuvre*) designed in 1735-1739 and executed by P.F. Bonnestrenne and Henri Adnet for the Duke of Kingston (now in Stichting Collectie Thyssen-Bornemisza and Cleveland Museum of Art). The other two works dependent on designs by Meissonnier are a silver candelabrum (plates 73-75 of the *Oeuvre*) executed in 1734-1735 by Claude Duvivier, also for the Duke







of Kingston (Musée des Arts Décoratifs, Paris); and a snuff box bearing the arms of Charles II of Spain, dated 1728 and stamped with Meissonnier's poinçon (Ortiz Patiño collection, sold by Christie's, London, 26 June 1974, lot 21).

The 118 prints comprising the *Oeuvre* were published originally in *cahiers* or gatherings of a few plates each, beginning in the late 1720s, and by 1734 nearly fifty prints were available for sale by their publisher, the Widow Chereau. Shortly thereafter her relative Gabriel Huquier (1695–1772) acquired her business. Huquier substituted his name as publisher on the old plates and continued to issue new *cahiers*, designating each by a letter of the alphabet, numbering the plates sequentially. Documentary evidence together with information provided in the captions on the plates has enabled scholars to order the designs chronologically, however the dates of publication of the separate *cahiers* are not definitely known, and even the date of the *Oeuvre*, the only issue of the plates described in the bibliographies, is uncertain.

The watermark in the paper of the *Oeuvre* is dated 1742. Owing to slip-shod draughtsmanship

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

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

The engravers of Meissonnier's designs were Benoît II Audran (1698–1772), Pierre II Aveline (1702–1760), Pierre-Edme Babel (*fl.* 1725–1765),

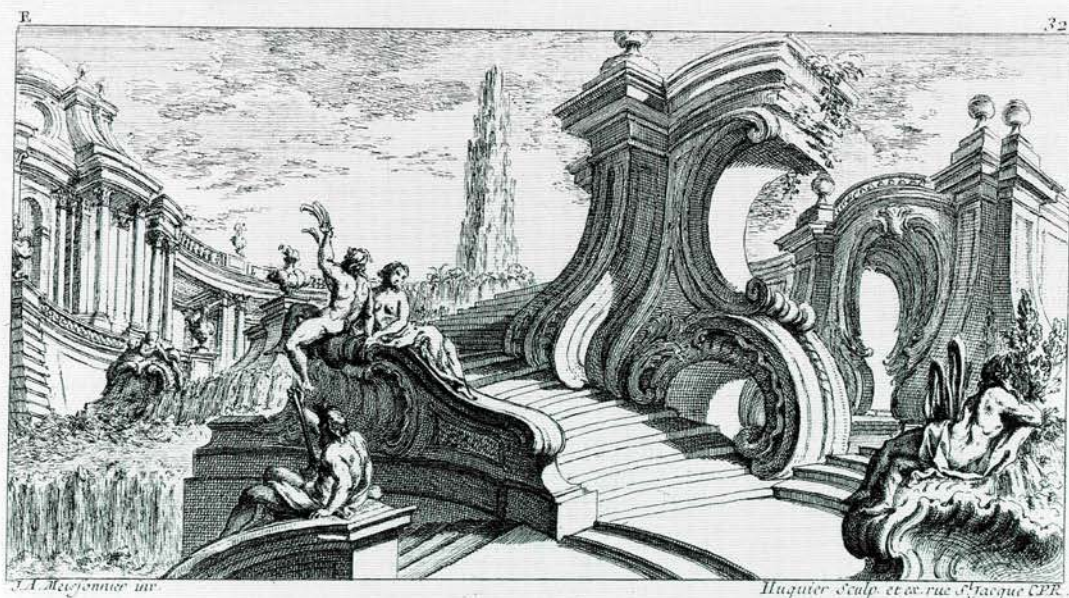


Jean-Joseph Balechou (1719-1764), Maurice Baquoy (circa 1680-1747), Nicolas Dauphin de Beauvais (1687-1763), Pierre-Quentin Chedel (1705-1763), Louis Desplaces (1682-1737), Antoine Herisset (1685-1769), John Ingram (born 1721), and obscure printmakers named Chenu, Dubreulie, Laureoli, Obele, and Riolet,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

Appreciation of the mature Rococo style in which Meissonnier worked was never widespread in France. Although he was *decorateur du roi*, there seems to be no record of Meissonnier's work for the crown. Most of his identified patrons were foreigners, not Frenchmen. When he died in 1750, extraordinary attacks on Meissonnier's artistry and derogatory appraisals of the Rococo quickly appeared in France. Considered as a relic of a fading taste, it is perhaps not surprising that few contemporary purchasers of the *Oeuvre* afforded it a fine binding. Neither Brunet nor



Cohen and De Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (sixth edition Paris 1912), 696-697, are able to cite a copy bound in contemporary morocco, and we can trace only the Abdy copy (sold Paris, 10 June 1975, lot 228).







57 MONOGRAMMIST SK  
 Battle of Ponte Milvio, after Raphael  
 Italy or Northern Europe? circa 1540

£ 5500

Imp. Caes. Constantinus Prostrato Ad Pontem Milvium  
 Tyrano Maxentio Post Graviss. CCC. Fere Annorum  
 Persecutionem Afflictam Christi Ecclesiam Libertati  
 Asseruit. Raphael Pinxit In Vaticano. SK [text inscribed  
 on a tablet, reversed in our impression].

Engraving from four plates PRINTED ON VELLUM, now  
 joined, overall dimensions of image 360 × 1220mm, with  
 margins or trimmed to the subject for purposes of align-  
 ment (joined sheets measure 405 × 1255mm).

Provenance: William August Ackermann (1793–1865),  
 his sale by Weigel at Leipzig, 29 March 1853, lot 463;  
 sale by Christie's, London, 18 June 1992, 'Important

Old Master Prints from a German Family of Title, Part  
 II', lot 93.

Remarkably clear and uniform impressions, in FIRST STATE.  
 Old soiling, insignificant creases, small hole near the top  
 of the fourth plate and lesser defects. Professionally  
 hinged onto acid-free board.

References: Passavant, *Le peintre-graveur*, VI (Leipzig  
 1864), pp.165–166; a segment of the print in first state  
 from the Albertina is described in *Giulio Romano pinxit  
 et delineavit*, exhibition catalogue Istituto Nazionale per  
 la Grafica (Rome 1993), no.44; no impression is  
 described in Ruland's catalogue of the great Raphael  
 collection at Windsor (London 1876), nor in *Raphael  
 invenit. Stampe da Raffaello nelle collezioni dell'Istituto  
 Nazionale per la Grafica* (Rome 1985)

AN IMPRESSION ON VELLUM of the Monogrammist  
 SK's rare print reproducing Raphael's composition  
 in the Sala di Costantino of the Vatican. Though





designed by Raphael, the Battle of Ponte Milvio was painted mainly by Giulio Romano and Giovanni Francesco Penni, and completed in 1524.

The print is not based on the finished fresco, but on a modello of Raphael's design executed probably by Penni in pen, brush and wash, white heightening over black chalk, on two sheets measuring together 376 × 851 mm. The printmaker enlarged and added facial expression and detail to Penni's drawing, which had been concerned only to describe the full complement of figures and the basic distribution of light and shade. Our impression is a counterproof, taken from another freshly-inked print in order to reverse the image so that it was in the same direction as the fresco itself. No other impression on vellum is recorded and ours very probably is unique.

The identity of the Monogrammist SK has perplexed all print historians. The provenance of Penni's modello, now in the Louvre (Cabinet des

dessins 3872), has been traced back to the collection of the Bolognese historian C.C. Malvasia (1616-1693) and no farther, however most probably it was in Rome before then, and SK copied it there (D. Cordellier & B. Py, *Raphaël, son atelier, ses copistes*, Musée du Louvre, Inventaire général des dessins italiens, V, Paris 1992, no.920).

A second state of the print has an address added to the plate: *Antuerpiae [excu]debat Martin Petreius in insigni fontis prope [...] in Bursam*, leading some to suppose that SK was active North of the Alps. This publisher Marten Peeters van Gheele flourished 1525-1558; he re-worked and re-struck prints obtained from various sources, including posthumous impressions of Lucas van Leyden. Petreius' issue of the print is recorded by Brulliot, *Dictionnaire des Monogrammes*, I (Munich 1832), no.2775, and the impression in the Fondo Corsini, Rome, is described and illustrated by S. Massari, *Giulio Romano pinxit et delineavit*, no.44.



## NONNENMACHER, Markus

*Der Architectonische Tischler*

Frankfurt &amp; Leipzig 1751

£ 3000

Der Architectonische Tischler oder Architectur-Kunst und Säulen-Buch, das ist eine abgebildete leichte Unterweisung, wie so wol die gewöhnliche Säulen-Ordnungen, grad und gewundene, nach allen ihren Theilen; als auch Altäre, Portale, Pilasters, Bettstätten, Sessel-Gestelle, Gesimse, Tabletten, Wand-Verkleidungen, Rahmen, Rennschlitten und andere Bau-Ausschmückungen [*etc.*].

Frankfurt am Main & Leipzig, Widow of Christoph Riegel, 1751

Folio (330 × 230mm), (3)ff. letterpress and forty-one engraved plates, numbered 1-32 with nos. 1, 4, 7, 10, 13, 16-19 used twice, of which fifteen plates are full-page (*circa* 270 × 160mm, platemarks) and the others double-page or folding (largest 375 × 360mm, platemark).

Two plates trimmed to platemark along one edge, otherwise in fine state of preservation.

Bound in 19th-century boards.

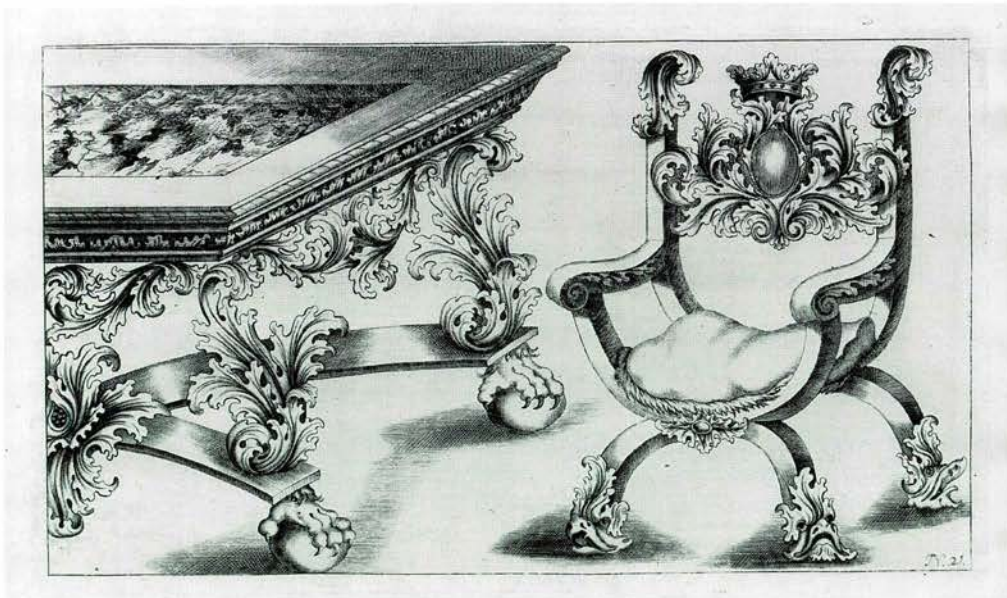
Reference: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.1180

SECOND EDITION of this pattern book, illustrated with the same series of engraved plates (three signed by Johann Conrad Reiff) appearing in the original edition printed at Nuremberg by J.E. Adalbulner for J.P. Wolff and Christoph Riegel in 1710.

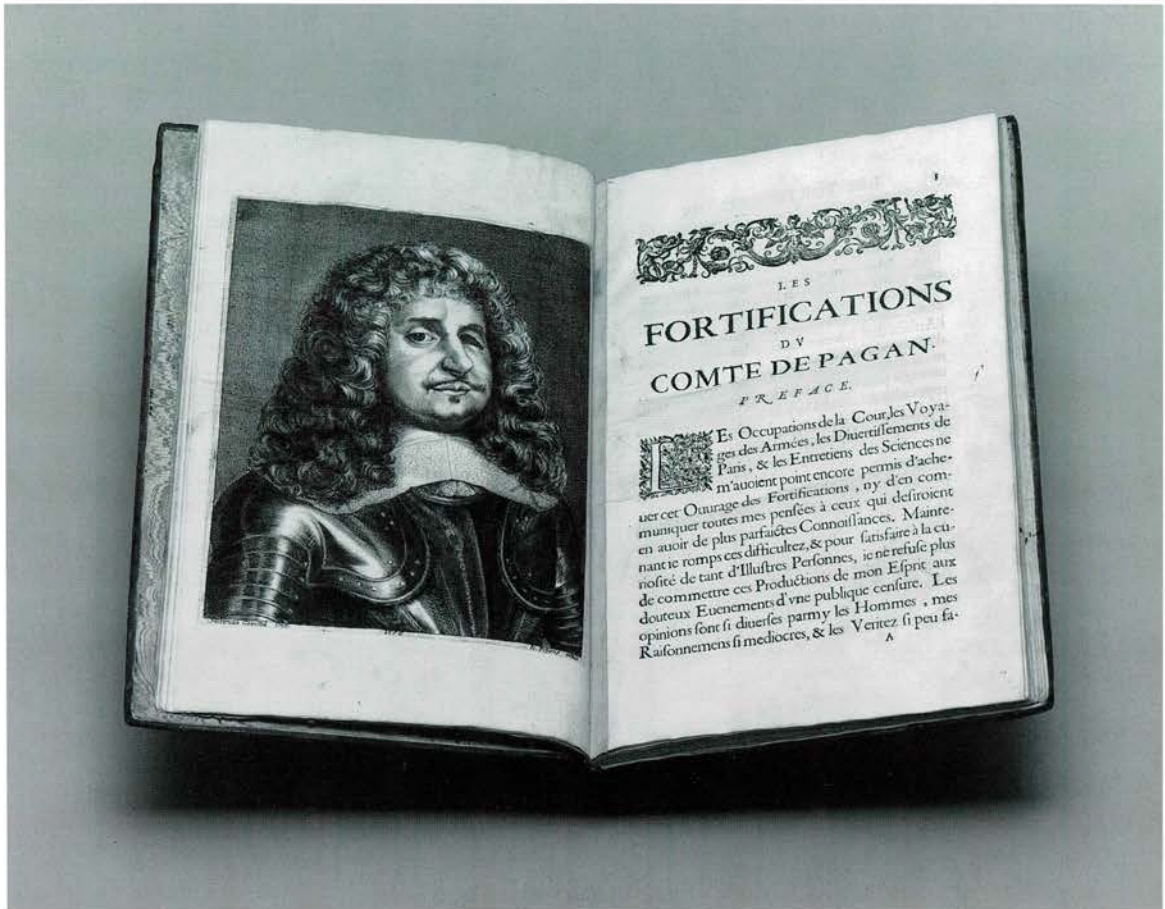
The book follows the customary organization of the 'column book' and demonstrates the author's mastery of the five canonical ancient Orders of architecture and of 'die Ordnung die gewundene Säulen', the so-called Salomonic Order. Twenty-two plates display each Order complete with frieze, capital and base; six plates display the ornamental possibilities of the six Orders in three designs for altars; and thirteen plates offer original designs for elaborately carved wooden furniture, including tables, chairs, a bed, and mirror frames.

Markus Nonnenmacher (1653-1726) was a cabinetmaker at the imperial court in Prague and is known principally by the altars he designed for three Prague churches (Thieme-Becker XXV, pp.508-509); he published no other designs.

Both editions of Nonnenmacher's book are unexpectedly rare: two copies of the 1710 edition and one copy of the 1751 edition are located in North America by the National Union Catalog (volume 421, p.111) and by the RLIN computer database, at Dumbarton Oaks, Getty Centre, and Columbia University.







59 PAGAN, Blaise François de, *Comte de Merveilles*

*Les Fortifications*

Paris 1645

£ 2450

Les Fortifications du Comte de Pagan.

Paris, Cardin Besogne, 1645

Folio (330 × 210mm), (66)ff. signed  $\pi^2 \star^2 \star\star^2 A^4 B-Z^2 Aa-Ee^2 [Ff]^2$  and paginated (4) 1-8, 1-116 (4); ten full-page engravings printed with the text and large engraved armorial device of Hugues Pagan, Duke of Terranova, on title-page.

The binder's endpaper opposite the title-page is LETTERED IN GOLD INK: Blasius Paganus / Anagramma /

Pugnas Saluabis / Epigramma / Pugnas Saluabis, nam fortis mente manueque / Nec non verbis es, nomen et omen habes. A binder's blank at the end is elegantly inscribed with an expanded list of errata.

Binding stained and back restored, otherwise a well-preserved copy.

In a contemporary calf binding, covers decorated by gilt fillet, back divided into seven compartments and decorated in gilt; gilt edges.

References: M.D. Pollak, *Military architecture ... A Checklist of Treatises on Fortification in The Newberry Library* (Chicago 1991), pp.77-78 (two reproductions); Goldsmith, *Short-title Catalogue of French Books 1601-1700 in the British Museum* (London 1973), P-89; Cioranescu, *Bibliographie de la littérature française du dix-septième siècle* (Paris 1969), no. 51718; three copies only located by the National Union Catalog and Supplement (volume 437, p.283)

## PANEALBO, Emanuel Filiberto

*Entrata a Savigliano*

Turin 1668

£ 5800

FIRST EDITION of this classic of the literature of fortification, reprinted at Brussels in 1668 and at Paris in 1669 and 1689, a work which marked a real advance on Errard and De Ville, and exerted great influence on Sébastien Le Prestre de Vauban (1633–1707), whose earliest forts were entirely 'based on Pagan's designs, but with minor improvements and adaptations to differences in terrain' (*Dictionary of Scientific Biography*, XIII, p.592).

According to contemporary accounts, Pagan (1604–1665) entered the army at the age of twelve and participated in the siege of Caen in 1620, of S. Jean d'Angély, Cléric, and Montauban in 1621, at Nancy in 1633 and in Portugal in 1642, where he was blinded. He had however already published this great work and written treatises on geometry and astronomy, and a description of Brazil (Borba de Moraes no.646).

Pagan was a theorist rather than a working engineer and Blaye, on the right bank of the Gironde, is the only fort known to have been designed by him. He was an original thinker and introduced two far-reaching changes in the theory of fortification, the entrenched camp and the method of siting bastions within a complicated defence of demi-lunes and ravelins, tenailles, hornworks and crownworks (R. Blomfield, *Sebastien le Prestre de Vauban*, London 1938, pp.37–39).

'Pagan was the first engineer to be able to defend the crossing of the moat by placing enough cannon in the thickness of the flanks of the bastion' (Pollak). His chapter explaining his 'Method of delineating all manner of fortifications' appeared in English translation in Thomas Venn's *Military and Maritime* [sic] *discipline* (London 1672), book 2.

Included in this copy and not ordinarily present is an engraved portrait (240 × 185mm, platemark) of the author by Jean Patigny after the design by Henri Gascar, dated 1656 (the print is not listed in H.W. Singer's *Allgemeiner Bildniskatalog*, Leipzig 1930–1938, nor by Le Blanc).

Relatione Della solenne Entrata fatta nella città di Savigliano Dalle Regali Altezze Carlo Emanuel II et Maria Giovanna Battista di Nemours, Il primo di Luglio 1668.

Turin, Bartolomeo Zappata, 1668

Quarto (205 × 150mm), (76)ff. signed A-L<sup>4</sup> K-R<sup>4</sup> and paginated 1–152; plus seven engraved plates of which three are full-page and bound among preliminaries and the others folding plates having letterpress printed beneath (platemarks circa 315/320 × 374/385mm and the sheets 365/380 × 410/425mm), the folding plates now detached from stubs bound at folio G2.

The text is printed on paper of inferior quality and has browned evenly; occasional spotting, a few ink droplets, and similar minor defects. The folding plates are generally in fine condition, with two tiny reinforcements across folds, two thin areas (one leaving a hole the size of a pencil point), and a small ink stain.

Bound in contemporary vellum, gilt panel on covers with vase ornaments at the angles (gilding rubbed); edges sprinkled red. Preserved in a modern morocco box.

Further reference: Alexandre De Vesme, *Le Peintre-graveur italien* (Milan 1906), p.52, nos.3–6 (prints after Boetto)

AN ACCOUNT OF THE ENTRY into the city of Savigliano, about eighty kilometres south of Turin, of the duke of Savoy, Carlo Emanuele II (1634–1675), accompanied by his wife Maria Giovanna Battista di Nemours and daughter Luisa, on the first day of July, 1668, en-route to the Terme di Valdieri.

The four folding engravings depict temporary architecture and decorations designed for their entry by the court architect, Giovenale Boetto (1603–1678), whose previous projects at Savigliano included the Sanctuary in the Chiesa dell' Apparizione (1640), the Chiesa della Madonna di Macra (1655), the Chiesa dell'Assunta (1660), and redecoration of the Palazzo Taffini d'Acceglio.





Boetto erected and Giovanni Claret (circa 1599–1679) painted a triumphal arch in the Borgo San Giovanni and another commemorating Vittorio Amedeo I and Cristina di Francia at the entrance to the piazza, a theatre in the garden of the piazza, firework apparatus, and a viewing platform; this architecture is discussed by Nino Carboneri, *Riflessioni sul Barocco* (Genoa 1983), pp.88–89, and by A. Griseri, 'Giovenale Boetto e la specie del realismo barocco', in *Ricerche di Storia dell'Arte* 9 (1978–1979), pp.48–49.

The festival decorations were drawn by Boetto for the engravers Giorgio Tasnieri (1632–1704) and Antonio de Piene, the latter a Parisian print-maker who was working at Mondovì in 1664–1669. A portrait of the dedicatee, G.B. Trucchi, minister of finance, was engraved by Tasnieri after a portrait by Lorenzo Dufour. The illustration is completed by unsigned plates of the personal insignia of Trucchi and the civic insignia of Savigliano; both prints are given to Tasnieri in the *Schede Vesme* (Turin 1963), pp.435, 834, 1032, 1035.

The text by Emanuel Filiberto Panealbo

comprises an effusive dedication to Trucchi (pp.5–32), then a detailed account of the festivity in which a large variety of painted decorations and tapestries are described in addition to the architecture shown on the plates (pp.33–96), and lastly a series of madrigals, sonnets, elegies and other verses, mostly addressed to Trucchi, by Panealbo and other authors.

Copies of the book in the Biblioteca Reale at Turin and Liceo Classico at Savigliano are cited by Carlo Morra, 'Schede per le incisioni', in *Giovenale Boetto*, edited by N. Carboneri & A. Griseri (Fossano 1966), pp.85–86, nos.92–95 (four illustrations), with a comment on its rarity. The Biblioteca Reale copy was exhibited in the *Mostra del Barocco Piemontese*, III, edited by V. Viale (Turin 1963), p.16 (reproducing the first folding plate as Tav.4) and another (defective) copy in the Archivio di Stato di Torino was shown in *Diana Trionfatrice. Arte di corte nel Piemonte del Seicento*, exhibition catalogue edited by M. di Macco & G. Romano (Turin 1989), no.96. No copy can be located in British or North American libraries.



61 PAPILLON DE LA FERTÉ,  
Denis-Pierre-Jean

*Divers paysages*

Paris 1758

£ 8000

*Divers Paysages Gravés par M.r de la Ferté. Intendant Des Menus-Plaisirs du Roy.*

[Paris, without publisher's imprint], 1758

Oblong quarto (165 × 225mm), suite of forty-seven engravings numbered 1-47, including title, each measuring 120 × 175mm (platemark) or slightly smaller.

Several light stains in extreme margins, otherwise in fine state of preservation.

Bound in contemporary French red morocco, covers decorated in gilt by a birds-in-foliage roll, gilt floral ornaments in the angles and within compartments on the back; gilt Augsburg endpapers.

References: *L'Œuvre gravé de François Boucher*, Inventaire général des gravures École Française: I, Musée national du Louvre (Paris 1978), nos.956-961; R. Portalis & H. Beraldi, *Les Graveurs du XVIIIe siècle*, II (Paris 1881), p.127

A HIGHLY INTERESTING SERIES of reproductive prints by an amateur engraver and art collector, author of a biographical dictionary of painters (1776) and other books, French public official, born in 1727, died at the guillotine in 1794.

Six plates of the series are signed *De La Ferté invenit et sculpsit* (nos.5, 27, 29, 42-44), another ten are inscribed on the plate *Boucher pinx.* (nos.11, 20-22, 24, 31-33, 39, 45) and four have that legend elaborated as *Boucher pinx. Tiré du Cabinet de M.r de la Ferté et Gravé par lui-même* (nos.12-15). Careful scrutiny of Boucher's *oeuvre*, a Revolutionary inventory of La Ferté's possessions and his posthumous sale catalogue (Lugt 5537), undertaken now by several scholars, has not yet linked any print engraved after Boucher to a surviving painting.





*Tiré du Cabinet de M. De la Ferté et gravé par lui-même.*



*Tiré du Cabinet de M. De la Ferté et gravé par lui-même.*



The subjects are included in Alexandre Ananoff & Daniel Wildenstein's catalogue raisonné (Lausanne & Paris 1976, nos.400-409; Milan 1980, nos.422-431) as lost works on the sole authority of these prints.

A chalk drawing has been associated with print no.33 (*Drawings by Contemporaries of Voltaire*, exhibition catalogue by Jon Whiteley, Ashmolean Museum, Oxford 1994, no.20), but it seems unlikely that La Ferté would systematically misuse the expressions *pinx.* and *del.*, and highly improbable that all the originals could be drawings rather than paintings.

The complete series of prints is uncommon. According to Pierrette Jean-Richard's catalogue of the Edmond de Rothschild collection in the Louvre, a copy having all forty-seven plates is in the private library of Baron Christian de Waldner

in Paris, but apparently six loose plates only were obtained for the Rothschild Collection (nos.12-15, 22, 24) and three only are present in the Fonds français of the Bibliothèque nationale, Paris (nos.11, 20-21). A copy comprising the title and forty-five plates only, bound in calf, was in the Destailleur collection (sale Paris, May 1895, lot 1232).

Impressions before addition of plate numbers were seen by Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1856), p.225.



## PATCH, Thomas

An album of etchings after Fra Bartolomeo & Giotto

Florence 1772-1773

£ 4850

[*Title in engraved vignette at head of letterpress:*] The life of Fra Bartolommeo della Porta, a Tuscan painter, with his works, engraved from the original pictures, dedicated, to the Honorable Horace Walpole, an Intelligent Promotor, of the fine Arts, by his most Obedient and most humble Servant Thomas Patch [*title follows in Italian translation*].

Florence, [without name of publisher], 1772

Three works in one volume, folio (465 × 370mm), (25)ff. comprising, as usual: leaf of letterpress (printed recto & verso) with engraved vignette bearing title given above, underneath 'Thomas Patch to the Reader' giving descriptions of the prints in parallel columns of English and Italian, and twenty-four plates numbered I-XXIV in various sizes (largest 345 × 340mm, smallest 245 × 245mm platemarks), all signed *Patch 1771*.

#### Bound with

[*Inscription beneath double-page plate:*] Il Quadro Originale, dipinto in tavola a chiaro oscuro da Frà Bartolommeo della Porta, è presentemente nella Galleria di S.A.R.

Florence, [without name of publisher], 1773

Folio, complete suite of prints, comprising: double-page etching 680 × 450mm (platemark) signed *Tommaso Patch fece Firenze 1773* and twenty-two full-page plates numbered I-XXII in various sizes (largest 460 × 300mm, platemark) signed *Patch f.*

#### Bound with

[*Title in engraved vignette at head of letterpress:*] To Mr. Bernard Manetti a Noble man of Florence Thomas Patch Dedicates those monuments of the Antient Splendour of his Family as a Mark of his Obligation and Esteem [*title also in Italian translation*].

Florence, [without name of publisher], 1772

Folio, (13)ff. comprising: single leaf of letterpress (printed recto & verso) with engraved vignette bearing the title given above and beneath a discussion of the prints in parallel columns of Italian and English; plus twelve plates numbered I-XII and signed *Patch, P,* or *Patch 1772*.

Ownership inscription on paste-down *S.T. Florence May 1st 1787*.

Binding worn and abraded, however internally in perfect state of preservation.

In a contemporary Italian half-calf binding, brown speckled paper covers.

References: F.J.B. Watson, 'Thomas Patch (1725-1782). Notes on his Life, together with a catalogue of his known works', in *The Walpole Society Annual Volume 28* (1939-1940), pp.15-50, nos.60-61; Edward A. Maser, 'Giotto, Masaccio, Ghiberti and Thomas Patch', in *Festschrift Klaus Lanckheit* (Cologne 1973), pp.192-199; two copies of *The Life of Fra Bartolommeo* located by the National Union Catalog (volume 444, p.395)



AN ALBUM CONTAINING THREE SUITES OF ETCHINGS by Thomas Patch reproducing panel paintings and frescoes attributed to Fra Bartolomeo (1472-1517) and to Giotto (*circa* 1266-1337). They are the earliest reproductive prints after these precursors of Raphael and according to F.J.B. Watson 'were doubtless a contributory influence in the rise of a taste for pre-Renaissance painting in England' (p.27). The critic Edward Maser positions Patch at 'a turning point in the study of art' where the Italian primitives began to be appreciated for their own merit. In Maser's view, Patch's attempts at careful visual documentation are 'enough to earn him a place, a small one perhaps, but a secure one nevertheless, among the pioneers of *Kunstwissenschaft*' (p.198).

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

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

Patch experimented with a variety of print-making techniques in reproducing the frescoes and panels. Some subjects he executed in pure etching, others in *manière de lavis* with the plates printed in brown or ochre tones simulating the effect of wash applied by a brush, or in crayon manner with the plate printed in orange, or in soft-ground etching with grey tones.

The suite of prints given the title *The Life of Fra Bartolommeo* reproduces twelve panel paintings and frescoes together with details of heads that Patch says he 'traced' from those works. Plates I-VII reproduce the 'Presentation in the Temple' that Fra Bartolomeo painted in 1516 for the





Dominicans of Prato. In Patch's day it was the altarpiece in the Cappella del Noviziato of the monastery of S. Marco in Florence; since 1792 the painting has been at Vienna, and is now exhibited in the Kunsthistorisches Museum. Plates VIII-IX reproduce 'Saint Vincent Ferrer in the habit of a Dominican friar', now in the Sala di Fra Bartolomeo in the Museo di S. Marco. Patch remarks 'This picture was always much esteemed, it was damaged even in the time of Vasari, but is now almost spoiled'.

Also reproduced are the 'Portrait of Savonarola disguised as Saint Peter the Martyr' (pl.X), a 'Madonna and Child' (pls.XI-XII), 'Christ on the way to Emmaus' (pls.XIII-XVI), another 'Madonna and Child' (pl.XVII-XVIII), a 'Pietà' (pl.XX) now attributed to Fra Paolino da Pistoia, and terracotta tiles painted in fresco depicting the Magdalene, Saint Jerome and Saint Catherine (pls.XXII-XXIV). Patch drew these works in the Ospizio della Maddalena of the Dominican convent at Pian di Mugnone, near Florence; they are now in the Museo di S. Marco. Plate XXI reproduces a 'Madonna and Child' painted by Fra Bartolomeo on a wall of the Ospizio della Maddalena, removed by 1701, now in the Oratory of Savonarola in S. Marco. Plate XIX reproduces a 'Madonna and Child with Saints Dominic and Catherine', drawn by Patch in the Giovinato chapel adjacent to the cell of Savonarola in S. Marco; the present location of this work is unknown (Chris Fischer, 'Fra Bartolommeo e il suo tempo', in *La Chiesa e il Convento di San Marco a Firenze*, II, Florence 1990, pp.179-212).

The second suite of prints reproduces in a single large plate and twenty-two others of details Fra Bartolomeo's unfinished 'Pala della Signoria', representing the Madonna and Child, infant Saint John, and ten other *santi protettori* of Florence. It is the most Bellinesque monumental painting created in Florence in the Sixteenth century. The picture was commissioned in 1510 by Pier Soderini for the Cappella del Consiglio in the Palazzo Vecchio; in Patch's day it was in the Uffizi, and now is in the Museo di S. Marco (U. Baldini & R. Monticolo, 'La Pala della Signoria di Fra Bartolommeo', in *Critica d'arte* 53, June-August 1988, pp.22-30). These prints are neither recorded in F.J.B. Watson's catalogue raisonné nor mentioned by Edward



Maser and must be rare.

The third suite reproduces the frescoes illustrating the Life of Saint John the Baptist which decorated the Manetti Chapel of S. Maria del Carmine at Florence until their destruction by a fire started by a workman's brazier on 28-29 January, 1771. Fragments of the ruined masterpieces were recovered before reconstruction of the chapel and quickly copied by Patch in 1772, preserving for posterity the general appearance and composition of the frescoes. Ten small pieces are now at Pisa, Pavia, Rotterdam, Liverpool, and London, and from these we learn that 'Patch's engravings are a very rough rendering of the style of the originals; but there is no doubt at all that he copied the compositions with considerable exactness, marking apparently with some care on his engravings the parts where the intonaco had peeled off (leaving the underdrawings visible), and the parts that had been renewed [during restoration undertaken in 1763-1764]' (Martin Davies, *The Earlier Italian Schools* [in the National Gallery],

PEREZ DE RUA, Antonio  
Obsequies for Philip IV, King of Spain  
Rome 1666

£ 4500

London 1961, pp.498-500).

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

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

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

Funeral hecho En Roma en la Yglesia de Santiago delos Españoles à 18. de Diciembre de 1665. A la gloriosa memoria del Rei Catolico de las Españas Nuestro Señor D. Felipe Quarto el Grande ... Descrito de orden de su excelencia por D. Antonio Perez de Rua [*Sub-title:*] Sermon en las honrras funerales, que celebrò en Roma en la Iglesia de Sant Iago de los Españoles, al Señor Rei Catolico D. Felipe Quarto ... Predicòle el Reuerendissimo Padre Pedro Geronimo de Cordova De la Compañia de Iesu, Predigador de su Magestad.

Rome, Giacomo Dragondelli, 1666

Two parts, quarto (255 × 180mm), (80)ff., signed A-M<sup>4</sup> N<sup>6</sup>, A<sup>6</sup> B-C<sup>4</sup>, A-C<sup>4</sup> and paginated 1-108, 1-24 (i.e. 28, misnumbered), 1-24; plus three large folding plates (see below).

Two clean tears in the folding plates repaired without loss, last few leaves lightly spotted, bottom inch of the spine abraded, generally in fine original state of preservation.

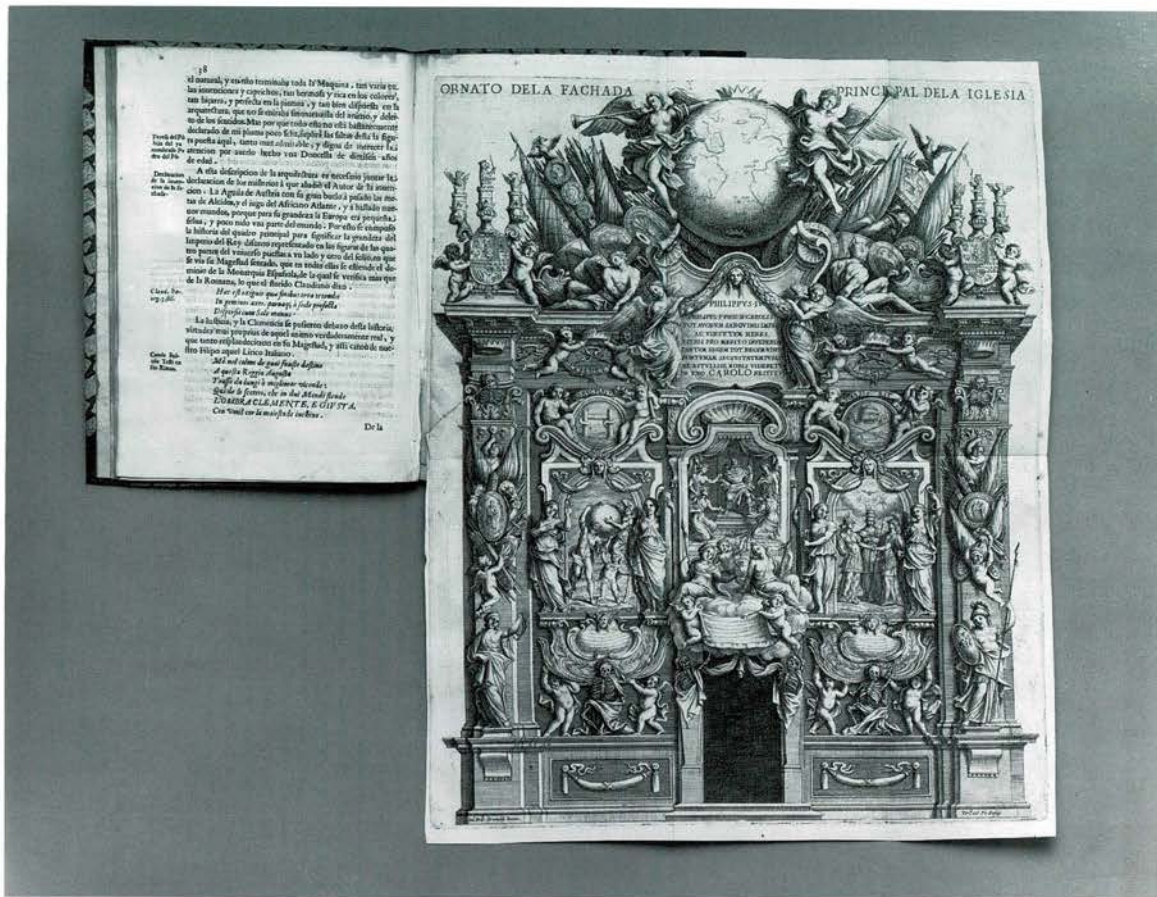
In a contemporary half-calf binding, the sides covered by a decorative paste-paper, the back decorated in gilt; edges painted red.

References: Fagiolo dell'Arco, *Bibliografia della festa barocca a Roma* (Rome 1994), no.265 (now rightly calling for three plates and reproducing two as figs.89-90); Toda y Güell, *Bibliografia Espanyola d'Italia* (Barcelona 1929), no.3871 (number of plates not specified); Palau, *Manual del Librero Hispanoamericano*, XIII (Barcelona 1961), no.222324 (two plates only); two copies located in North America by the National Union Catalog (volume 450, p.325), at Yale and Hispanic Society of America (Penney, *Printed Books 1468-1700 in the Hispanic Society of America*, New York 1965, p.420)

A DESCRIPTION OF THE OBSEQUIES for Philip IV, king of Spain, observed at Rome in the church of the Spanish colony, S. Giacomo degli Spagnuoli, on 18 December, 1665.

Memorial services for Philip IV had already





been held in the Roman churches of S. Carlo al Corso, S. Maria sopra Minerva, the Convent of the Agostini, S. Andrea della Valle, in the papal chapel of the Palazzo Quirinale, and S. Maria Maggiore, and the author includes in his description some notices of those solemnities and their decorations, and mentions as well Requiem Masses celebrated outside Rome.

The first of the three folding illustrations (445 × 360mm, platemark) depicts the façade of the Spanish church facing the Palazzo della Sapienza as transformed by painted decorations executed by Fabrizio Chiari and Pietro del Pò (1610-1692), and by sculptures executed by Melchiorre Cafà (1638-1667). The designer of these decorations probably was the Bolognese painter Giovanni Francesco Grimaldi (1608-1680), who supplied the drawing for the engraver Teresa del Pò (1646-1713).

The first plate is bound-in at page 38, where Perez de Rúa comments on the precocious talent of the young Teresa del Pò. It seems to be lacking in most copies and was not known to Maurizio Fagiolo dell'Arco when compiling *L'Effimero barocco: Strutture della festa nella Roma del '600* (Rome 1977), I, pp.214-219, nor to Donata Minonzo, editor of the catalogue of Teresa del Pò's prints published in *The Illustrated Bartsch, 45: Commentary* (New York 1990). The copy in the Biblioteca Nacional, Madrid, contains the print and it is reproduced in *Los Austrias. Grabados de la Biblioteca Nacional* (Madrid 1993), no.320.

The second engraving (370 × 430mm, platemark) records the ephemeral decoration on that façade of the church facing the Piazza Navona, and was drawn and engraved by Nicolas Pinson. This print is reproduced by Martine Boiteux,

PIETRO (BERRETTINI),  
da Cortona

*Galeria dipinta nel Palazzo Panfilio*

Rome circa 1677

£ 1950

*Galeria dipinta nel Palazzo del Principe Panfilio da Pietro Berrettini da Cortona intagliata da Carlo Cesio vero originale.*

Rome, Giovanni Giacomo de' Rossi, [undated; circa 1677]

Folio (495 × 405mm), complete suite of engraved title, dedication (subscribed by the engraver), and fourteen plates, the whole numbered 1-16, of which two plates are single-page (265 × 210mm, platemarks) and the others double-page engravings (circa 380 × 560mm, platemarks), all prints preserving broad original margins.

Fine impressions in very good state of preservation.

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

'Fêtes et traditions espagnoles à Rome au XVII<sup>e</sup> siècle', in *Barocco Romano e Barocco Italiano*, edited by Fagiolo dell'Arco & M.L. Madonna (Rome 1985), pp.117-134, as figs.6-7.

The third illustration (430 × 330mm, plate-mark) shows a circular catafalque in the nave of the church (diameter 25 *palmi*, height 55 *palmi*) erected to a design by Antonio del Grande (active 1647-1671) in imitation white and black marble with sculptural decoration by Lazzaro Morelli (1608-1690), Giovan Francesco Rossi (active 1640-1677) and Carlo Malatesta (Olga Berendsen, *The Italian Sixteenth and Seventeenth Century Catafalque*, unpublished thesis New York 1962, no.89, reproduced as fig.77). This print was drawn by the architect Antonio del Grande for Pinson.





References: *Katalog der Ornamentstichsammlung, Berlin* (1939) no.4095; Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.624; Guilnard, *Les Maîtres Ornemanistes* (Paris 1880-1881), p.311, no.10; British Library, *Catalogue of Seventeenth century Italian Books*, (1986), p.97 (dated circa 1690); *The Illustrated Bartsch*, 47 (New York 1983), pp.93-108 and *Commentary*, by Paolo Bellini (New York 1987), pp.98-102

A SUITE OF ENGRAVINGS reproducing Pietro da Cortona's fresco decorations in the Gallery of the Palazzo Doria Pamphili, Piazza Navona, in Rome (now the Brazilian Embassy).

The Pamphili family claimed descent from Aeneas and Pietro's frescoes illustrate scenes from Vergil's *Aeneid* beginning with the arrival of Aeneas in Italy after his escape from burning Troy, and ending with his victory over Turnus. Painted between 1651 and 1655, the Gallery was Pietro's 'last major commission as a decorative painter and perhaps the most completely successful of his secular fresco decorations' (Anthony Blunt, *Guide to Baroque Rome*, London 1982, p.188). Also reproduced in our book are seven compositions of stucco ornament and a dedication to Prince Camillo Pamphili signed by the engraver Cesi and numbered as plate 16.

Carlo Cesi (1626-1686) worked in Pietro's studio and it was once assumed that these sixteen engravings had been made in the early 1650s under Pietro's direction, however a receipt preserved in the Archivio Doria-Pamphili, dated 29 January, 1661, records payment of forty-five scudi 'al Sig.r Carlo Cesi Pittore, per haver intagliato la Galleria di S.E. Pr. one in Piazza Navona' (transcribed in *Carlo Cesi. Pittore e incisore del seicento tra ambiente cortonesco e classicismo marattiano*, exhibition catalogue, edited by Maurizio Calvesi, Rieti 1987, pp.91-102). Since the suite is dedicated by Cesi to Prince Camillo, he presumably had finished the copperplates by 1667, in which year the prince died.

The date of first publication of the suite is uncertain. An issue during Prince Camillo's lifetime is suggested by impressions before numbers and address of Giovanni Giacomo de' Rossi,

recorded by Le Blanc, but otherwise unknown. The date of the first de' Rossi issue is very probably circa 1677, when the suite is advertised in the *Indice delle stampe intagliate in rame al bulino & all'acquaforte, esistenti nella Stamperia di Gian. Giacomo de Rossi* (p.38). The expression 'Vero originale' added to the title and dedication prints is an assertion of age and authenticity and implies a lengthy interval between execution of the plates and their publication, as does de' Rossi's relegation to the end of the series of the now redundant dedication.

The prints became a fixture of the de' Rossi inventory and the matrices were successively restruck, eventually passing in 1738 into the Calcografia Camerale, where they remain. The fine quality of the present impressions and the paper stock (Paschal lamb within a circle, near Heawood no.2835) indicates early issue. The copy in the British Architectural Library, described in *Early Printed Books 1478-1840* (London 1994), no.592, has a watermark (Fleur-de-lis within a circle, near Heawood nos.1568-1569) typical of paper used by the de' Rossi shop in the 1690s.





65 PIETRO (BERRETTINI),  
da Cortona

*Heroicae virtutis imagines*

Rome 1691

£ 1650

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

Rome, Domenico de' Rossi, 1691

Folio (495 × 405mm), complete suite of letterpress title-page and twenty-five numbered plates, of which sixteen are full-page (circa 200 × 340mm, platemarks) and nine double-page or folding (largest 460 × 800mm, platemark), all but the folding plate retaining broad margins.

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

In modern vellum backed boards, by Bernard Middleton.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.4094 (incomplete copy lacking title); British Library, *Catalogue of Seventeenth century Italian Books* (1986), p.97; five copies located by the National Union Catalog (volume 48, p.92)

A SUITE OF ENGRAVINGS reproducing the ceiling frescoes by Pietro da Cortona in three 'Planetary Rooms' of the Pitti Palace in Florence, dedicated respectively to the deities Jupiter, Mars, and Venus. Formerly presence chambers in the residence of the grand-dukes, the three rooms – and two others, dedicated to Apollo and Saturn, left unfinished by Pietro and completed by his pupil Cirro Ferri – today house the main part of the



Galleria Palatina.

The first eight plates reproduce lunettes in the Sala di Giove: Vulcan resting, Apollo resting, Diana resting, Minerva and Cecrops, Discord and Fury, Mercury, Dioscuri, Bellerophon and Pegasus. Next is a folding plate of the ceiling fresco of the Sala di Giove (composed of two sheets). Four double-page or folding plates reproduce portions of the ceiling of the Sala di Marte and another depicts the Medicean insignia appearing there, accompanied by an engraved dedication to Cardinal Francesco Maria de' Medici subscribed by Giovanni Giacomo de' Rossi.

Eight full-page plates reproduce lunettes in the Sala di Venere: the Continnence of Scipio, Massinissa and Sophonisba, Antiochus and Stratonice, Alexander and Sisigambis, Antiochus and the Priestess of Diana, Crispus and Faustina, Augustus and Cleopatra, Cyrus and Panthea. Finally, a double-page plate illustrates the ceiling of the Sala di Venere, and two others reproduce portions of decorative stucco work.

Pietro da Cortona began work in 1641 following a programme supplied by Francesco Rondinelli; for a detailed discussion of the iconography and chronology of work, see Malcolm Campbell, *Pietro da Cortona at the Pitti Palace: a study of the Planetary Rooms and related projects* (Princeton 1977), describing these prints at p.171.

The twenty-five plates were engraved by nine northern printmakers: Pieter de Bailliu, Cornelis Bloemaert, Jacques Blondeau, Albert Clouet, Lauvers Coenradt, Charles de La Haye, Pierre Simon, François Spierre, and Lambert Visscher. The publication evidently was some thirty years in gestation, since De Bailliu was dead by 1660, Clouet died in 1679, and Bloemaert (engraver of six plates) died in 1684. A papal privilege for the book was obtained on 22 October 1691; no other issue of the prints apart from the present one is known.

pseudo-PLINIUS CAECILIUS  
SECUNDUS, Caius

*De li homini illustri*

Siena 1506

£ 2200

*De li homini illustri in lingua senese traducto et brevemente commentato. Opera del Cone.*

Siena, Simeone di Nicolò Nardi, 30 March 1506

Octavo (200 × 135mm), (104)ff. signed A-N<sup>8</sup>, unpaginated; Nardi's full-page device (Romulus & Remus with the wolf of Siena: Vaccaro, *Le Marche dei tipografi*, fig.242) on folio N8 verso, woodcut world map on folio L8 verso, six other woodcut geographical and astronomical diagrams with labels set in type, fine woodcut initials from several alphabets.

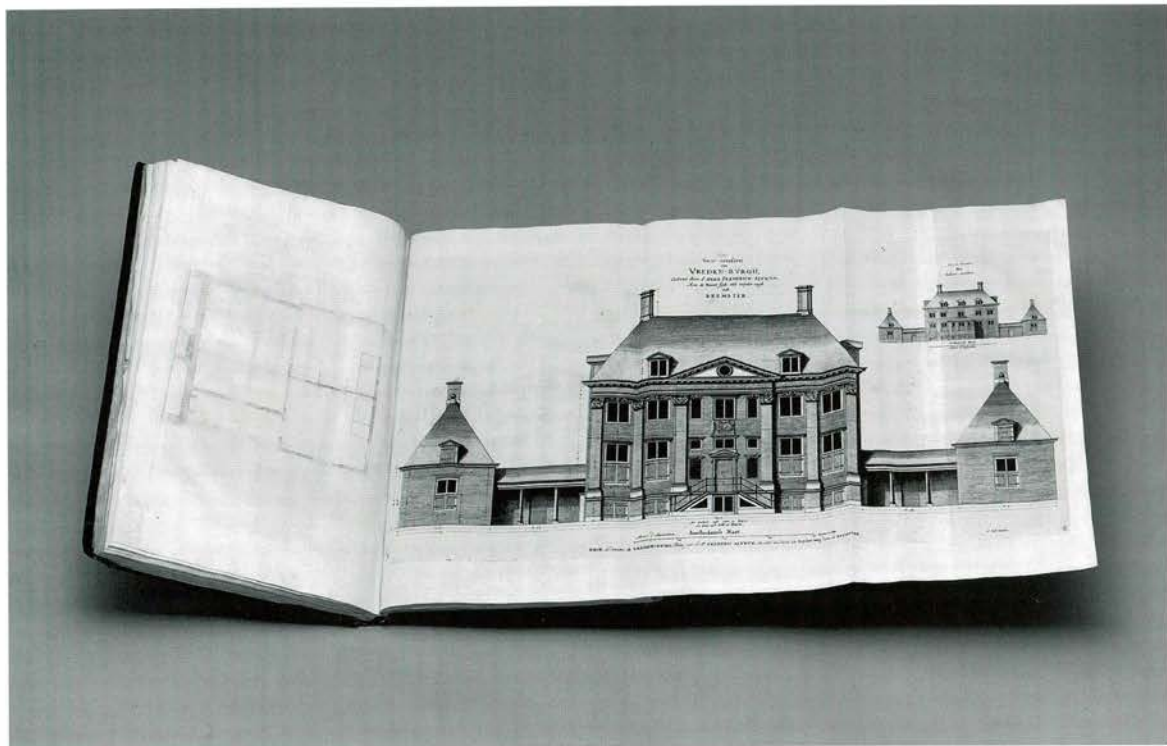
Exlibris of Landau-Finally library (Inventory No.7960). Some margins lightly waterstained, last leaf neatly remargined, otherwise an attractive copy.

Bound in 18th-century cartonnage; edges stained red.

References: Mortimer, *Harvard Catalog of Italian Books* (Cambridge, MA 1974), no.534; Sander, *Le Livre à figures italiennes* (reprint Nendeln 1969), no.5767; British Museum, *Short-title Catalogue of Italian Books* (1958), p.526

FIRST EDITION of the first Italian translation of these republican biographies, a suppositious work of Caius Plinius Caecilius Secundus. The *De viris illustribus* is sometimes associated with the authentic *Caesares* of Sextus Aurelius Victor, but they are not his either. The translator Pietro Bartolomeo di Conone Raneoni, is known only by this work, which he dedicates to Mino Boncompagni and Pandolfo Petrucci.

The woodcut world map is related to the one appearing in Macrobius (Brescia 1485); see R.W. Shirley, *The Mapping of the World. Early printed world maps 1472-1700* (London 1984), p.12; and Tony Campbell, *The Earliest Printed Maps 1472-1500* (London 1987), pp.114-117.



67 POST, Pieter Jansz  
*Les Ouvrages d'Architecture*  
 Leiden 1715

£ 5200

*Les Ouvrages d'Architecture ordonnez par Pierre Post Architecte de Leurs Altesses les Princes d'Orange. Dans les quels on voit les representations de plusieurs Edifices considerables en Plans & Elevations, avec leurs Descriptions.*

Leiden, Pierre van der Aa, 1715

Eight parts, folio (460 × 295mm), preceded by (6)ff. comprising letterpress half-title and title-page, engraved title and engraved dedication plate, and letterpress 'L'Imprimeur au Lecteur' and 'Indice de tous les Ouvrages d'Architecture'. I: (4)ff. including blank, paginated 1-6 (2), large folding portrait (610 × 460mm, platemark) and six numbered, folding plates. II: (4)ff. paginated 1-8, and twelve numbered plates (nine folding). III: (5)ff. paginated 1-10, blank leaf cancelled, and eight numbered plates (seven folding). IV: (4)ff. paginated 1-7 (1), and five numbered plates (four folding).

V: (6)ff. paginated 1-12, and eleven plates (ten folding). VI: (4)ff. including blank, paginated 1-5 (3), and seven numbered plates (four folding). VII: (3)ff. paginated 1-6, blank leaf cancelled, and four numbered, folding plates. VIII: (5)ff. paginated (2) 1-8, and twenty-three numbered plates (two folding). The same engraved vignette by Jan Goeree appears on the title and eight sub-titles.

Immaculate impressions of the plates in perfect state of preservation.

Bound in 18th-century German black paper boards, red lettering-piece; edges painted yellow.

References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.621; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2231; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XI (Amsterdam 1955), p.264 (Matthys) and XIV (Amsterdam 1956), pp.171, 177 (Nolpe); J.J. Terwen & K.A. Ottenheim, *Pieter Post (1608-1669) Architect* (Zutphen 1993), pp.241-242 (English summary); W. Kuyper, *Dutch Classicist Architecture* (Delft 1980), chapter eight and pp.218-220



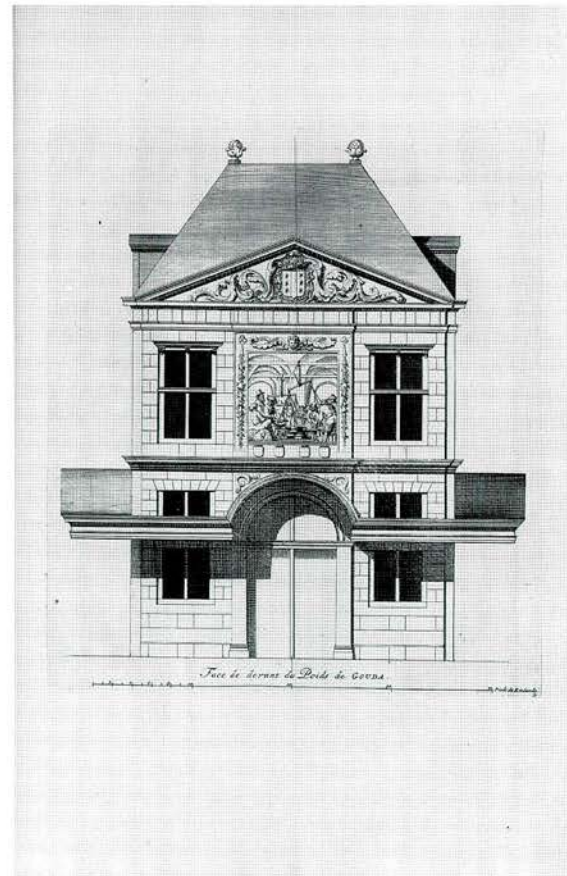
A COLLECTIVE VOLUME re-issuing works published at Amsterdam by Frederick de Wit and at Leiden by Post himself, between 1654 and 1665, with the original plates engraved by Pieter Nolpe and Jan Matthys (their names now erased), and in addition works on the Mauritshaus and Gouda weigh-house not published previously. The accompanying letterpress is almost entirely new and was commissioned by the publisher from Daniel Marot (circa 1663-1752). The volume is dedicated to Willem, baron van Wassenaer (1649-1723), by the publisher.

The newly printed work entitled *Description de la belle maison de son altesse le prince J. Maurice de Nassau* (part I), features a fine large portrait of Johann Maurits von Nassau-Siegen engraved by Cornelis van Dalen the Younger after the painting by Govert Flinck, and six plates of the Mauritshaus (two plans, a section, and three elevations) by an anonymous engraver after drawings by Post made about 1652 (now in the Royal Library, The Hague, Ms. nr. 12 A-34). The publisher evidently was confused by these drawings and assumed that Post designed the Mauritshaus, when in fact it is by Van Campen, and Post only decorated the interior. The other new work, *Description de la maison du poids de la ville de Gouda* (part VI), is illustrated by seven engravings after drawings by Post of 1667-1668, including three showing unexecuted variants.

The reprinted works are devoted to the Huis ten Bosch or Oranjezaal (part II), built for Amalia van Solms in 1645-1647, and illustrated on thirteen plates (the last plate of the front pediment is erroneously included in part V); the house at Swanenburg (part III), built in 1645 for the Water Authority and Post's first fully-independent commission, illustrated on eight plates; the country house Rijxdorp at Wassenaar (part IV), built 1662-1668 (demolished in 1824), illustrated on five plates; the Maastricht Town Hall (part V), with its celebrated tower, built 1659-1664 (tower completed in 1684), illustrated on ten plates; the country estate of Vredenburg (part VII), designed by Frederick Alewijn and completed by Post around 1642, depicted, with its gardens on four plates; and *Modèles de diverses et belles cheminées* (part VIII), describing and illustrating mantelpieces in the States' Hall in the Binnendorf, Noordeinde

Palace, Huis ten Bosch, and Mauritshaus, on twenty-three numbered plates (including title).

The original editions were not widely distributed and it was through this Leiden reprint that Post's severe classicist architecture was diffused. Kuyper remarks (pp.218, 321) on the particular rarity of first editions of the Rijxdorp and Vredenburg prints and this is confirmed by the exhibition of impressions of the Vredenburg series from the 1715 *Oeuvre* in *The Anglo-Dutch Garden in the Age of William and Mary*, Rijksmuseum Paleis Het Loo, Apeldoorn & London (London 1988), pp.114-116. The *Katalog der Ornamentstichsammlung, Berlin* (1939), no.2230, records original editions of parts II, III, and V only; impressions of II, V, and VIII at Yale and Princeton are all that were reported to the National Union Catalog; and the British Library have the original edition of part V only.





## RAPHAEL (Raffaello Sanzio)

*Pinacotheca Hamptoniana*

London circa 1720

£ 4200

[Issued without title-page, the text of the dedication plate, subscribed by Nicolas Dorigny, begins] Pinacotheca Hamptoniana ... Septem de Actis Apostolorum Tabulas superstites ex pluribus quas, duobus circiter ab hinc seculis, jussu Leonis X. Pont. Rom, Raphael Sancius Urbinas Pictorum facile Princeps coloribus aquâ dilutis pinxit in chartis in Aulaeorum texturam [etc.].

[No place or publisher indicated; London circa 1720]

Folio (620 × 490mm), suite of eight numbered engravings, comprising a calligraphic dedication to King George I drawn and engraved by George Bickham, and seven prints by Nicolas Dorigny (four measuring 515 × 760mm and three 515 × 615mm, platemarks), all in FIRST STATE.

Bound at the end are two additional plates by Dorigny after Raphael and Daniele da Volterra, each 800 × 510mm (platemarks), neither part of the series (see below), both in second state.

Armorial ex-libris of Frances Mary Richardson Currey (1785–1861).

Glue stain along centre fold of the engraved title where attached to its guard, the seven plates not so affected and in fine impressions and state of preservation. (Short repaired tears in the two complementary plates.) Joints and minor abrasions to the binding discreetly repaired.

In a contemporary English diced Russia leather binding decorated in the 'Harleian style' with a central lozenge on both covers of massed small tools enclosed by three border rolls; back divided into nine compartments by raised bands and decorated in gilt; combed marbled paper pastedowns; edges gilt.

References: *Inventaire du fonds français: Graveurs du XVIIe siècle*, III (Paris 1954), p.502, nos.100–107 (nos.89 and 95 for appended prints); *Raphael. Reproduktionsgraphik aus vier Jahrhunderten*, exhibition catalogue by Susanne Netzer, Kunstsammlungen der Veste Coburg (Coburg 1984), no.257; *From Marcantonio Raimondi to the Postcard: Prints of the Raphael Cartoons*, exhibition handlist by Elizabeth Miller, Victoria & Albert Museum (London 1995); John Shearman, *Raphael's Cartoons* (London 1972), p.15

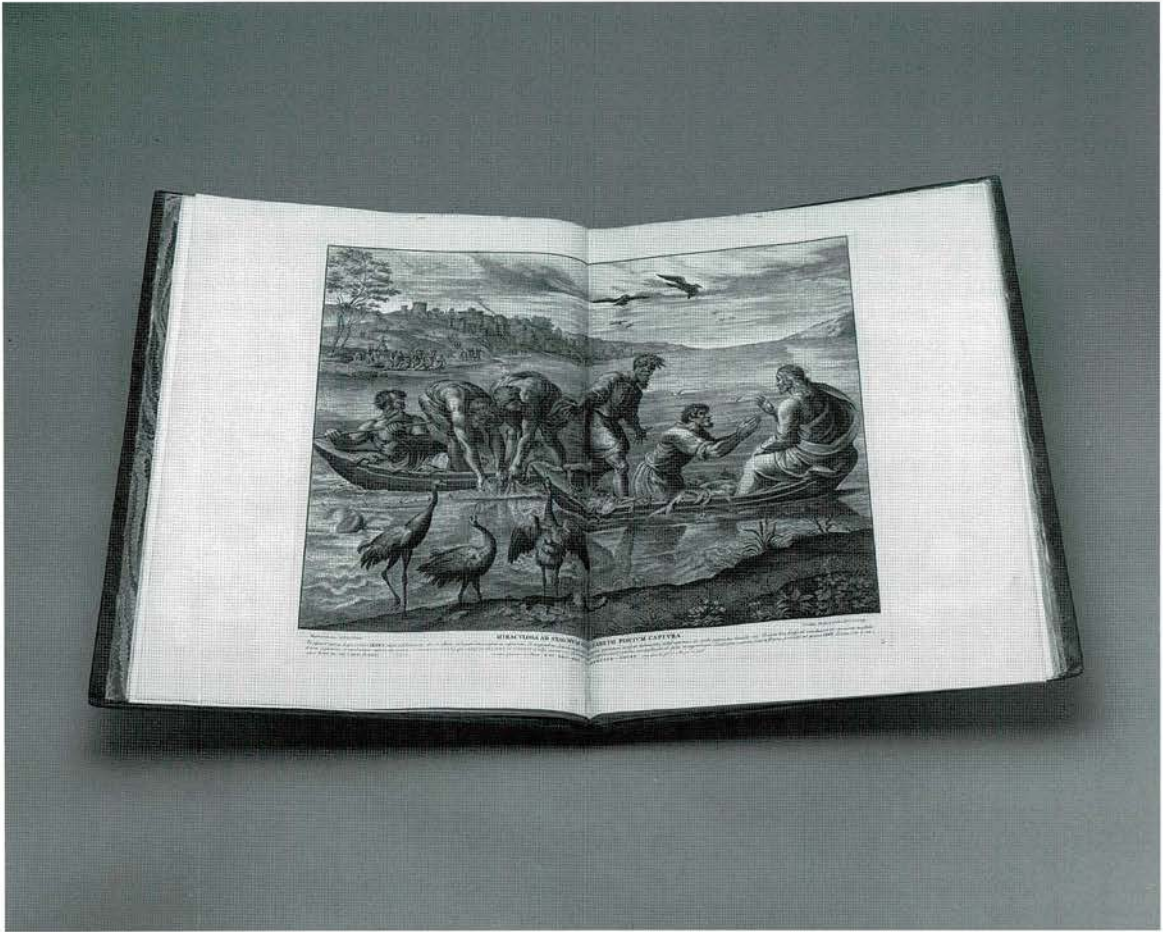
A MAGNIFICENT SUITE of large prints reproducing the cartoons for the Sistine Chapel tapestry series 'The Acts of the Apostles', drawn by Raphael and his assistants in 1515–1516, acquired by the British royal collections in 1623, but kept rolled-up and in strips until 1697, when they were laid upon a canvas lining and stretchers. About 1699 the cartoons were installed in the former King's Gallery at Hampton Court, specifically renovated by Sir Christopher Wren for their display. The seven cartoons (all that survive of the original ten) presently are on loan to the Victoria & Albert Museum.

The printmaker Nicolas Dorigny (1658–1746) earned his reputation at Rome where he engraved Raphael's 'Cupid and Psyche' fresco cycle in the Farnesina (1693) and 'Planets' mosaic decorations in the church of S. Maria del Popolo (1695). Numerous prints of the Sistine tapestries had already been made, directly or indirectly, from preparatory drawings and from the woven tapestries. The earliest engravings after the cartoons themselves are the 'modest and rather coarse' set (Shearman p.209) by Simon Gribelin of 1707. According to one source, Dorigny was preparing to engrave the tapestries when he heard that the cartoons survived in England, and his determination to be faithful to Raphael led him to travel here and copy the cartoons instead. More probably it was Gribelin's success, suggesting an untapped market for reproductive prints in England, that encouraged Dorigny to leave Rome.

Vertue dated 'the rise of the reputation of sculpture graving' in England from Dorigny's arrival. His commission from Queen Anne to engrave the cartoons was announced in an article, 'Pictura Poesis erit', in Addison's *Spectator*, No.226, of 19 November, 1711. The work extended over several years and was finally completed in April 1719, when the set was published by subscription, priced four guineas, accompanied by a dedication to King George I drawn and engraved by the writing-master George Bickham. The following year Dorigny received a knighthood.

In large part owing to Dorigny's prints and publications inspired by them, the cartoons became emphasized in England as Raphael's best work and as ideal models for students of art to





imitate (Stephanie Dickey, 'The Passions and Raphael's cartoons in eighteenth-century British art', in *Marsyas* 22, 1983-1985, pp.33-46). Dorigny's plates were re-struck an uncertain number of times, down to the Nineteenth century (late impressions are in the Bibliothèque nationale, Paris); copies in reduced size engraved by other printmakers were published by Thomas Bowles in 1721; and there were several dependent works, such as the *Recueil des XC Têtes tirées des Sept Cartons des Actes des Apôtres* (London 1722), engraved by four French printmakers after Dorigny's drawings of heads in the cartoons.

Our impressions are struck on French paper having the watermark of the maker Pierre Gourbeyre (near Heawood no.1321) and are in first state, issued before Dorigny was created a

knight, after which the letters *Eq[ues]* were added to the plates, and they were retouched. 'Very few impressions were issued before the *Eques*' (L. Thies, *Catalogue of the [Francis Calley Gray] Collection of Engravings bequeathed to Harvard College, Cambridge MA, 1869, p.93*).

The contemporary binding is decorated by a lozenge-shaped ornament on the covers formed by repetition of ten different stamps and by a wide gilt border comprised of three rolls. This style was employed by binders working for Edward, Lord Harley (1689-1741) and two of the tools and one of the rolls can be associated with the most prominent of them, Thomas Elliott (Howard Nixon, 'Harleian bindings', in *Studies in the Book Trade in Honour of Graham Pollard, Oxford 1975, pl.14, no.5 and pl.15, nos.2 and 15*). Another binding identi-





## REDEL, Carl Adolph

*Das Sehens-würdige Prag*

Nuremberg circa 1710

£ 950

Giovanni Ottaviani. Imposed on six sheets of laid paper measuring 780 × 500mm, having watermark of a Fleur-de-lis surmounted by initial V, countermark *Vittori*.

Light spotting in the broad margins, otherwise in very good state of preservation.

Bound in vellum-backed boards.

References: Ruland, *Raphael Collection in the Royal Library at Windsor* (London 1876), p.290; J.D. Passavant, *Raffaello d'Urbino*, III (Florence 1891) p.45, nos.286-287; Le Blanc, *Manuel de l'amateur d'estampes*, III (Paris 1850-1858), nos.5-6 (Carlo Ottaviani, the four unsigned prints not listed)

A SUITE OF ENGRAVINGS reproducing fresco decorations designed by Raphael and executed after 1520 by Giulio Romano and Giovanni da Udine in the villa that Raphael had designed for the cousin of Pope Leo X, Cardinal Giulio de' Medici, later to become Pope Clement VII. They are the only reproductive prints of these frescoes ever executed.

The two prints after mural paintings of Achilles are signed by Carlo Ottaviani; the four others, recording mythological subjects painted in the vestibule of the villa, are unsigned works of Giovanni Ottaviani (1735-1808). Engraved on each print is a dedication by Giovanni Ottaviani to Charles III, king of Spain, Naples and Sicily, and the privilege of Pius VI. These inscriptions provide a *terminus a quo* of 1775 and *terminus ad quem* of 1788 for the undated prints.

'Le incisioni di Ottaviani, condotte con una tecnica tradizionale, sono tuttavia fra le poche testimonianze incise di quest' opera rimasta sempre trascurata' (Grazia Bernini Pezzini, in *Raphael invenit. Stampe da Raffaello nelle collezioni dell' Istituto Nazionale per la Grafica*, exhibition catalogue, Rome 1985, pp.158-159, nos.1-6, illustrated pp.643-644).

Das Sehens-würdige Prag, Worinnen Alle sehens-merck- und Wunderwürdige Begebenheiten, Denckmahle und Antiquitäten, auch andere Haupt-Merckwürdigkeiten, den Ursprung, Veränderung und heutigen Zustand der Präger-Städte, Schlösser, Königl. Residenzen, Landes-Regierung, Hohe, alte und heutige Königl. Staats- und Raths-Bediente, Kirche, Klöster, Gräfl. und Herrliche Paläste, Häuser, Gärten, Künste, Wasser Leitungen, Unterirdische Gänge, Höhlen, Bergwercke-Heydnische und Christliche Grussten, und andere Kostbarkeiten, Reichthümer und Curiositäten, so wohl in der Stadt Prag, als deren nechts- umliegender Gegend betreffende, fürstlich vorgestellet werden.

Nuremberg & Prague, Johann Friedrich Rüdiger, [undated, circa 1710]

Octavo (165 × 95mm), (296)ff. signed )(4 A-Z<sup>8</sup> Aa-Nn<sup>8</sup> Oo<sup>4</sup> and paginated (8) 1-584; plus folding engraved frontispiece (anonymous view of Prague, 130 × 170mm platemark) and folding letterpress title-page printed in red & black.

Unidentified contemporary heraldic exlibris. Apart from occasional light staining, in very attractive state of preservation.

Bound in contemporary calf, decorated in blind; red sprinkled edges (new morocco lettering-piece).

References: *Universal Catalogue of Books on Art* (London 1870-1877), II, 1703; one copy of 1729 edition located by the National Union Catalog (volume 484, p.434) and two copies at Getty Center (catalogued as 173-?) and Brigham Young (as 1710?) are contributed to RLIN

AN HISTORICAL DESCRIPTION OF PRAGUE in eight books, beginning with the 'Little Quarter' built on the slopes beneath the castle hill with extremely detailed notices of its churches and secular buildings and their art treasures; then Prague Castle itself and neighbouring palaces, adding lists of noble families and the individuals who had served the court since the Thirteenth century, stating

## REDI, Francesco

*Bacco in Toscana*

Florence 1685

£ 1450

their privileges and emoluments, from the highest ranks down to the postman (even specifying his times of delivery), and a description of St. Vitus's Cathedral and the coronations and other ceremonies conducted there in the past.

In the third book the author describes the area to the west of the 'Little Quarter' and the Petrín hill and forests beyond; in the fourth book the Charles IV bridge (then the only crossing over the Vltava) and its statues; in the fifth book Vysehrad Castle, the original seat of Czech royalty; in the sixth book the buildings of the 'Old Town' including its Jewish Quarter; and in the seventh book the notable features of the 'New Town'. The concluding section collects recondite information which could not be introduced elsewhere, such as the local style of building cold cellars, prices in the markets, notable fires, floods, and unusual meteorological phenomena.

This is one of two undated editions published under the imprint of J.F. Rüdiger; another is dated 1729, and an undated edition *Das Sehenswerthe Prag* was published anonymously with address Frankfurt & Prague (copy in Bayerische Staatsbibliothek, *Katalog 1501-1840*, Munich 1988, volume 40, p.333). Since Zedler, *Grosses vollständiges Universal-Lexicon* (Halle 1741), XXX, p.1609, records publication in 1710 and no edition dated 1710 is known, the undated editions usually are assigned to that year. The publisher Johann Rüdiger was active at Nuremberg between 1710 and 1741 (D. Paisey, *Deutsche Buchdrucker, Buchhändler und Verleger 1701-1750*, Wiesbaden 1988, p.217).

*Bacco in Toscana*. Ditirambo di Francesco Redi Accademico della Crusca con le Annotazioni.

Florence, Piero Matini, 1685

Quarto (265 × 195mm), (160)ff. signed π<sup>4</sup> A-F<sup>4</sup> A-Z<sup>4</sup> Aa-Kk<sup>4</sup> and paginated (8) 1-46, (2) 1-264; title printed in red & black with engraved device of the Accademia della Crusca.

Inscription on endpaper recording presentation of the copy by the author to Paolo Rucellai, dated 1690 (partly deleted); later inscription of John Ingilby (from the Ripley Castle library, sold by Bonhams, London, 1 March 1995, lot 460).

Light stain in lower margins of initial two quires, tear in margin of folio E4 with early repair, otherwise an attractive, untrimmed copy, in fine state of preservation.

In a contemporary Italian flexible vellum binding.

References: Andre Simon, *Bibliotheca Gastronomica* (London 1953), no.1268; Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.185; *Autori italiani del '600* (reprint Rome 1985), no.2988; Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), no.41; Gamba, *Serie dei testi di lingua* (Venice 1839), no.827; Lozzi, *Bibliografia storica della antica e nuova Italia* (Imola 1881), no.5496

FIRST EDITION of 'Bacchus in Tuscany', a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. It describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs, and bacchantes. During the course of the poem a number of local wines are sampled and evaluated, as well as other drinks including tea, chocolate, and coffee. The work is 'one of the most famous panegyrics on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

The author (1626-1698) graduated in philoso-



## RENI, Guido

Fresco decorations in the Cappella dell' Annunziata, Palazzo Quirinale, Rome  
Rome *circa* 1780

£ 2200

phy and medicine at Pisa in 1647 and became head physician at the Medici court and superintendent of the ducal pharmacy.

The present copy has a page-height of 265mm and may be one of the copies on large paper cited by Gamba; the heights of the Grenville and George III copies in the British Library are 225mm and 215mm respectively (*Catalogue of Seventeenth century Italian books in the British Library*, 1986, p.726). Copies including an engraved portrait by Adrien Haelwegh (1637-*circa* 1696) were reported by Gamba, however none is described by any reliable modern authority.

In this copy there is a paste-on cancel on folio C1 correcting line twenty to read 'Che vino è quel colà'.

[*Altarpiece, a: Annunciation*] Maria Virgo Mater ab Angelo salutata. — [*Over the altar, b: God in Glory, blessing*] Antiquis Dierum. — [*Left of the main altar, c: Virgin sewing, accompanied by two angels*] B. Virginis Matris occupatio domestica. — [*On either side of the main altar, d-g: Single figures from the Old Testament*] Jacob, Abraham, Isaac, Adam. — [*Over the entry, h: Birth of the Virgin*] Nativitas Beatissimae Virginis Matris. — [*In the dome, i: Virgin in Glory*] B. Virgo Mater in Caelum assumpta. — [*Pendentives of the dome, j-m: Kings and Prophets of the Old Testament*] Salomon Rex, David Rex, Moses, Isaias.

Complete suite of thirteen engravings, varying sizes, (a) 640 × 345mm (platemark, sheet size 800 × 540mm), signed *Guidus Reni pinxit. Petrus Angeletti del. Joan. Ottaviani Caroli III Hispan. Regis Scalptor incid.*; (b) 385 × 325mm (platemark, sheet 540 × 400mm) by Giovanni Ottaviani; (c) 390 × 325mm (platemark, sheet 540 × 400mm) signed *appo Ottaviani*; (d-g) 375 × 150mm (platemarks, sheets 540 × 400mm) by Giovanni Ottaviani; (h) 565 × 465mm (platemark, sheet 800 × 540mm) signed *Carolus Ottaviani incid.*; (i) 420 × 495mm (platemark, sheet 540 × 800mm) signed *appo Ottaviani*; (j-m) 395/400 × 330mm (platemarks, sheets 540 × 400mm) the prints of Salomon and Moses by Carlo Ottaviani and those of David and Isaias by Giovanni Ottaviani. Struck on thirteen sheets of unwatermarked laid paper, some edges untrimmed.

The three largest plates dust-soiled along one edge, otherwise fine impressions in perfect condition.

Bound in quarter-vellum.

References: Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.132, no.64 (restrikes published by Piroli in 1828); Thieme-Becker XXVI, p.86 (describing 'Le pitture d. Capp. pont. Quirinale, opera di Guido Reni' comprising eight plates only)

A SUITE OF ENGRAVINGS reproducing fresco decorations executed about 1610 by Guido Reni and assistants in the private chapel of the papal resi-



*Maria Virgo Mater ab Angelo salutata*

## RIBERA, Jusepe de

Drawing model book

Paris or The Netherlands? *circa* 1650

£ 1450

dence on the Quirinale. Two scenes from the Life of the Virgin painted in the lunettes, 'Presentation of the Virgin in the Temple' and 'Annunciation to Joachim', and some *putti* bearing scrolls and female figures representing the Virtues, then attributed to Guido Reni's assistants (probably Antonio Carracci and Alessandro Albini), were not engraved; otherwise the whole cycle is copied (D. Stephen Pepper, *Guido Reni. A Complete catalogue of his works*, Oxford 1984, pp.224-225).

The frescoes were drawn by Pietro Angeletti (*fl.* Rome 1758-1786) for the printmakers Carlo and Giovanni Ottaviani (1735-1808). Single scenes had been engraved previously by Jean Baptiste Nolin (1657-1725) and by Etienne Picart (1632-1721), but no attempt had been made to reproduce the entire cycle.

The suite is described by Veronika Birke, *Guido Reni und der Reproduktionsstich*, exhibition catalogue, Graphische Sammlung Albertina (Vienna 1988), no.13, as twelve plates only, without the large plate of the Annunciation altarpiece present here. The Albertina's impression of the 'Birth of the Virgin' was exhibited in *Guido Reni und Europa*, Schirn Kunsthalle (Frankfurt am Main 1988), pp.461-462, no.C-35. Their print of 'The Virgin sewing' (the Annunciation according to pseudo-Saint James) is in a state before addition of the inscriptions seen on our impression.

[*Model book for novice artists, the title-print lettered:*] Ioseph Ribera Espanol Invent. AB ex.

[Paris or The Netherlands? mid-17th century]

Complete suite of twelve engravings, average size 265 x 205mm (borderlines), numbered 1-12, imposed on recto and verso of sheets of laid paper (no visible watermark), each bifolium measuring 345 x 580mm.

Repaired tears (none resulting in loss), restorations to sheet edges, dust-soiling, and other minor defects.

Stabbed and sewn, as issued; preserved in a modern box.

Reference: *Jusepe de Ribera, Grabador*, exhibition catalogue with catalogue raisonné by Jonathan Brown, Calcografía Nacional (Madrid 1989), no.33 (also citing a second edition of ten prints, minus plates VI and IX)

A SUITE OF TWELVE PRINTS depicting eyes, ears, mouths, heads, hands and arms, feet and legs, as well as studies of expression and physiognomy, and complete figural compositions. The engravings are copies or adaptations by the unidentified printmaker AB of etchings made at Naples by the painter Jusepe de Ribera (*circa* 1590-1622).

Ribera's graphic *oeuvre* comprises just eighteen prints. Four of these have been copied by the printmaker AB in reverse without other substantial alteration: 'The Poet', 'Saint Jerome and the Trumpet', 'The Martyrdom of Saint Bartholomew', and a 'Large Grotesque Head'. Three prints by Ribera of details of the eyes, nose and mouth, the so-called 'Study Sheets', executed about 1622 for a pedagogical project that he never completed, were copied and completely re-arranged by AB. For those parts of the anatomy for which there was no Study Sheet, AB ingeniously combined elements from various sources on the same plate. Thus the print offering studies of legs is prepared from Ribera's etchings of 'Saint Jerome and the Trumpet', 'Saint Jerome Reading', and 'Drunken Silenus'.





## RICCI, Marco

*XXIV Tabulas*

Venice 1743

£ 11,000

Francisco Comiti Algarotto, Eruditissimo Viro, Bonarumque Artium Cultori, Hasce XXIV Tabulas Olim a Marco Ricci Bellunensi Colorib. Expressas, Quae Extant In Aedibus Joseph Smith, et Antonii Mariae Zanetti, D.[avide] A.[ntonio] F.[ossati] Qui eas del. incid. et in lucem edit.

Venice, [no publisher named], 1743

Oblong folio (330 × 445mm), complete suite of title and twenty-four numbered etchings, each *circa* 235 × 350mm (platemarks) imposed on folios uniformly measuring 320 × 435mm (typical Venetian laid paper with *AS* mark and *B* countermark). The title-plate unsigned, the other plates incised with Fossati's monogram. Second state (of two), having the indication *Mar. Ricci pinx.* and numerals I-XXIV added beneath the borderline.

Ownership inscription on verso of title and plate XXIV of the Swiss collector I.O. Wessner (1851-1921), about whom see Lugt, *Les Marques de Collections ... Supplément* (The Hague 1956), no.2562a.

Two early repairs to short tears in the lower margin of plate XX, otherwise in faultless condition.

Bound in late 18th-century calf-backed boards.

References: *Da Carlevarijs ai Tiepolo. Incisori veneti e friulani del Settecento*, exhibition catalogue by Dario Succi (Venice 1983), pp.170-177, nos.191-204 (reproducing fourteen prints); three copies reported to the National Union Catalog (volume 492, p.373)

A SUITE OF TWENTY-FOUR PRINTS reproducing paintings executed in tempera on goatskin by Marco Ricci (1676-1730) then in the collections of his two most influential patrons, Joseph Smith (1682-1770) and Antonio Maria Zanetti the Elder (1680-1757).

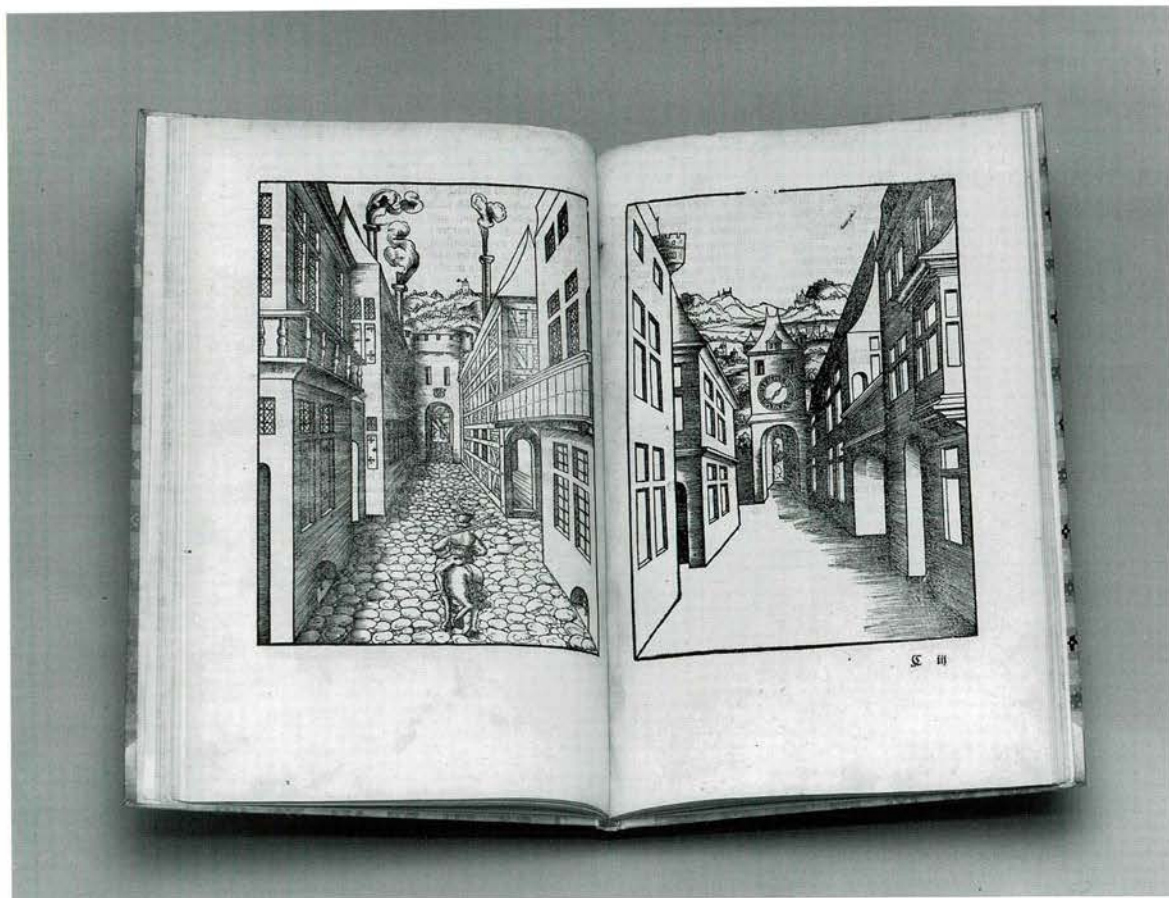
The subjects include ruins with classical monuments and others with Gothic tombs and chapels, landscapes inhabited by peasants, brigands, or monks, and (plate XXIV) an architectural caprice featuring an allegorical monument to Isaac Newton (died 1727) based closely on a drawing by Marco's uncle, Sebastiano Ricci.

The printmaker Davide Antonio Fossati (1708-*circa* 1779) had emigrated in 1720 from Canton Ticino to Venice, where he became the pupil of Vincenzo Mariotti and latterly Daniele Gran. In 1730 Fossati received a commission from Francesco Algarotti (1712-1764), art merchant for Augustus III, Elector of Saxony. Although the present publication is dedicated to Algarotti, it almost certainly was sponsored by Smith or Zanetti and intended to promote the sale of Ricci's paintings.

Of the twenty-four paintings reproduced, fourteen are located by Annalisa Scarpa Sonino, 'Precisazioni sui dipinti di Marco Ricci incisi da Davide Antonio Fossati', in *Arte Veneta* 41 (1987), pp.89-103. Eight paintings were acquired by George III with the collection of Consul Smith and are now at Windsor (corresponding to prints I, V, VII, XIV, XVI, XVIII, XXIII, and XXIV). Six paintings, presumably belonging to Zanetti, survive in various Italian public and private collections (prints VI, VIII, XIII, XV, XVII, and XX). The remaining ten paintings are lost. Four of the lost originals are also documented by preparatory drawings or by other reproductive prints, however for six subjects (prints II, IV, IX, XI, XIX, XXI) there is no testimony apart from Fossati's etchings.







## 75 RODLER, Hieronymus

*Perspectiva*

Frankfurt am Main 1546

£ 4250

*Perspectiva*. Eyn schön nützlich büchlin und underweisung der Kunst des Messens mit dem Zirckel Richtscheidt oder Linial ... Darinn man auch solche kunst leichter dann auss etlichen hieuogetruckten büchern begreiffen und lernen mag, mit viel schönen darzu dienenden figuren.

Frankfurt am Main, Cyriacus Jacob, 1546

Folio (310 × 195mm), (45) of 46ff., lacking final blank leaf, signed A-G<sup>6</sup> H<sup>4</sup> (- H4), unpaginated, with fifty-six woodcut illustrations in the text, of which twenty are

close to full-page size (circa 210 × 145mm) and eleven are printed in red & black, printer's device on folio H3 recto.

A well-preserved copy.

Bound in modern vellum-backed boards.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.4682; Luigi Vagnetti, *De naturali et artificiali perspectiva: Bibliografia ragionata* (Florence 1979), p.324; J. Benzing, 'Der Drucker Cyriacus Jacob zu Frankfurt am Main', in *Archiv für Geschichte des Buchwesens* 4 (1963), pp.1-18, no.42; British Museum, *Short-title Catalogue of German Books: Supplement* (1990), p.53; H.M. Davies, *Fairfax Murray Catalogue of German Books* (reprint London 1962), no.367 (describing 1531 edition)

A HANDBOOK OF PERSPECTIVE for painters, sculptors, goldsmiths, embroiderers, masons, carpenters, and

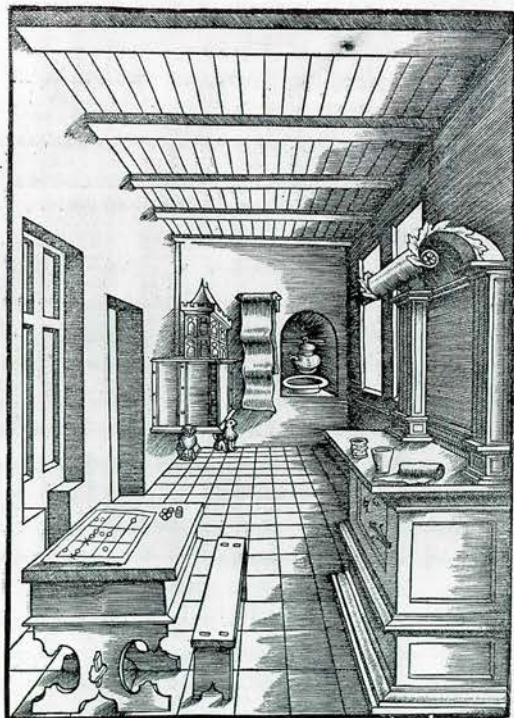
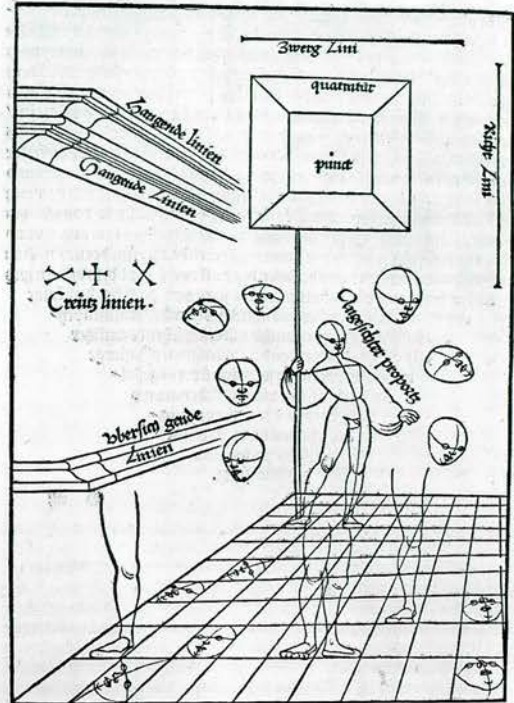


other artisans, traditionally ascribed to Hieronymus Rodler, secretary to Johann II, prince of Pfalz Simmern (1486-1557), but very likely a collaborative effort of secretary and patron. The work was originally printed at Simmern in 1531 on a press operated by Rodler himself; see E. Bonnemann, *Die Presse des Hieronymus Rodler in Simmern* (Leipzig 1938), pp.11-12, 22-25. The text of the 1531 and this second edition is identical and the woodcut illustrations are printed from the same blocks.

In the address 'Zu dem Leser' (folio A2 recto) the author refers to Dürer's *Underweysung der messung mit dem zirkel und richtscheyt*, published in 1525, saying that in spite of the great merits of that work it was difficult for most people to understand, and he had resolved therefore to make a shorter and more practical treatise on the art of perspective which, if placed alongside Dürer's, would help to a better understanding of the larger book. The same idea was embraced by others and eventually eight popularizations of Dürer's treatise were published; on their comparative merit, see Robert Keil, 'Die Rezeption Dürers in der deutschen Kunstbuchliteratur des 16. Jahrhunderts', in *Wiener Jahrbuch für Kunstgeschichte* 38 (1985), pp.133-150, with three reproductions from the 1531 edition (figs. 1, 3-4).

The artist of the woodcuts worked independently of Dürer's book. The title-page illustration shows a painter, an embroiderer, and a goldsmith with their respective tools and apparatus; other woodcuts show joiners at work, and scaffolding for a building. A great variety of familiar objects, including mirrors, clocks, books, and even a hair-brush, appear in the illustrations. One woodcut (folio B5 verso) features a calculation sheet with counters lying on a table. The subjects of the illustrations are listed by Gerlind Werner, *Nützliche Anweisung zur Zeichenkunst: Illustrierte Lehr- und Vorlagenbücher*, Germanisches Nationalmuseum catalogue (Nuremberg 1980), p.15, and no.10.

Davies and Benzing both attribute the unsigned woodcuts to the Monogrammist HH, whose production is discussed by Nagler (*Die Monogrammisten*, III, no.1039) and by Thieme-Becker (XXXVII, p.406); others point to a cutter in the circle of Hieronymus Andreae of Nuremberg (died 1556), while Bonnemann favours Hans von Hunsrück.



76

S., G.

*Erste Linien der Häuser-Baukunst*

Leipzig 1790

£ 575

Erste Linien der Häuser-Baukunst. Ein Unterrichtsbuch für Anfänger und Liebhaber dieser Wissenschaft, von G. S. Nebst einer Beschreibung zweener holzsparender Stubenöfen für den Landmann, als Anhang. Mit sechs Kupferabdrücken.

Leipzig, Christian Gottlieb Hertel, 1790

Octavo, (200 × 120mm), (119)ff. signed \*<sup>6</sup> (- 1, cancelled) A-O<sup>8</sup> P<sup>2</sup> (blank P<sup>2</sup>), paginated (10) 1-226 (2); plus six numbered folding plates (largest 170 × 280mm, platemark). Gathering K has been included in duplicate by binders' error.

Title inscribed *Ex Bibl. Lycei Carolini*; old ink stamp of initials IP. Faint waterstain in lower corner, otherwise in good state of preservation.

In a contemporary German half-calf binding, sides covered by yellow patterned paste-paper; edges painted red; yellow silk page marker.

A PRACTICAL HANDBOOK specifically prepared for indigent readers offering in 193 numbered chapters concise discussions of building materials, principles and instructions for laying foundations, fabricating timber frames, roofs, windows, doors, etc., erecting stables and other domestic outbuildings, not omitting 'Von der Schönheit der Gebäude' (pp.160-163). The illustrations show timber roofs, stairs, plans and elevations, and the construction of two types of efficient wood-burning stoves.

The author conceals his identity behind the initials S.G., possibly out of modesty, perhaps because he has modelled his handbook upon the popular *Erste Gründe der bürgerlichen Baukunst* of Lorenz Suckow (1722-1801), then already in its third edition (first at Jena in 1751). No reprint of the present manual can be traced.

There is a copy of this book in the printed catalogue of the Bayerische Staatsbibliothek at Munich (volume 12, p.69); no other copy can be located, and we find no bibliography recording it.

77

SANDFORD, Francis

*History of the Coronation of James II*

London 1687

£ 2950

The History of the Coronation Of the Most High, Most Mighty, and Most Excellent Monarch, James II. By the Grace of God, King of England, Scotland, France and Ireland, Defender of the Faith, &c. And of His Royal Consort Queen Mary: Solemnized in the Collegiate Church of St. Peter in the City of Westminster, on Thursday the 23 of April, being the Festival of St. George, in the Year of Our Lord 1685. With an Exact Account of the several Preparations in Order thereunto, Their Majesties most Splendid Processions, and their Royal and Magnificent Feast in Westminster-Hall. The Whole Work illustrated with Sculptures.

London, Thomas Newcomb, 1687

Folio (430 × 285mm), (74)ff. signed a-c<sup>2</sup> A-Z<sup>2</sup> Aa-Ll<sup>2</sup> and paginated (12) 1-135 (1), having title-page printed in red & black, woodcut and engraved ornaments printed with the text, and four engraved text illustrations; plus twenty-nine double-page (*circa* 450 × 420mm, platemarks) and one single-page engraving (230 × 255mm, platemark).

The W.R.H. Jeurwine copy (sale Bloomsbury Book Auctions, London, 29 November 1984, lot 166).

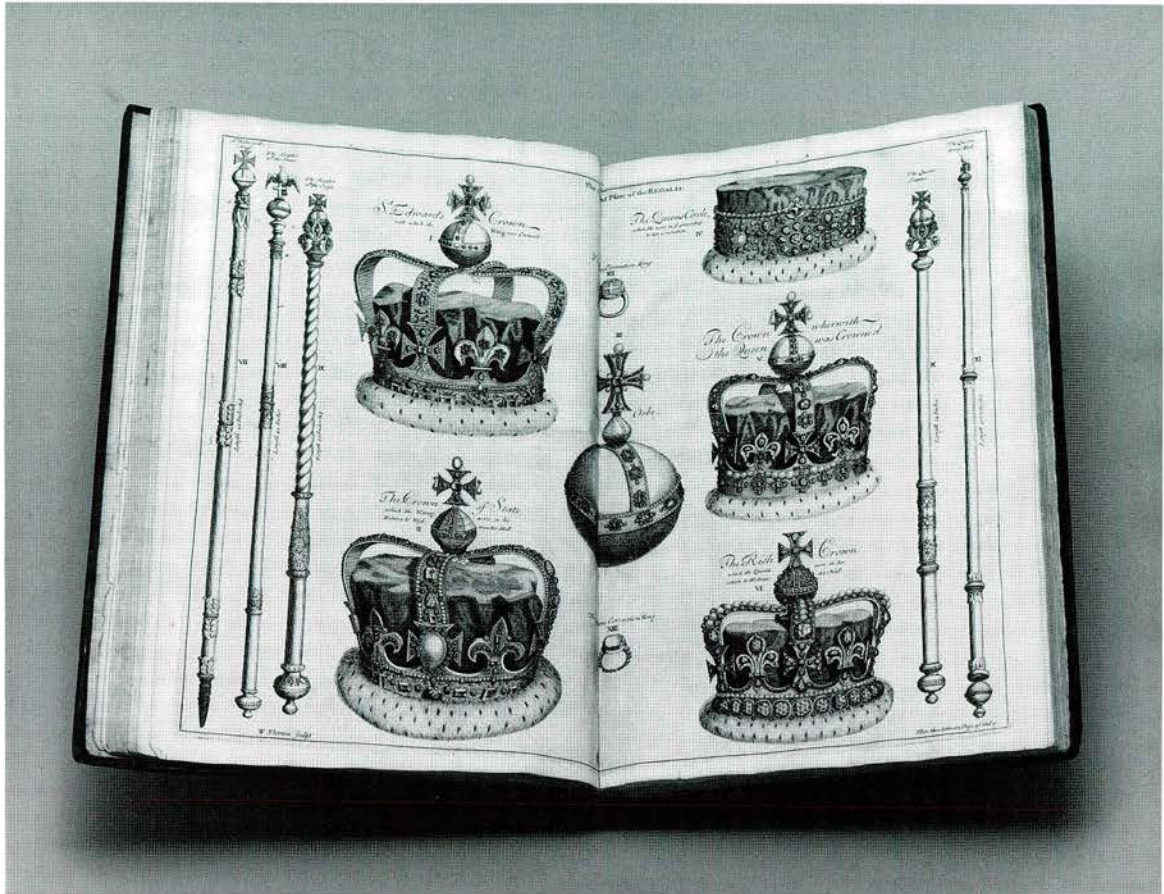
Several clean, unrepaired tears in lower margin and a tear in centre fold of a plate repaired without loss, tiny hole in one plate owing to a oxydised droplet of ink, otherwise in very good condition. Spine rebacked utilizing the original gilt-decorated leather.

In a contemporary English calf binding.

References: Wing S-652; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2979 (incomplete); *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Se5; Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (reprint 1967), no.749 (incomplete)

A LAVISHLY ILLUSTRATED RECORD of the celebrations attending the coronation of James II, on 23rd April, 1685, published under the name of the Lancaster Herald of Arms, Francis Sandford, but prepared by Gregory King, Rouge dragon Pursuivant of Arms.





The construction of scaffolding and galleries for spectators in Westminster Abbey and in Westminster Hall was supervised by Sir Christopher Wren, Surveyor-General of the King's Works. This temporary architecture is shown on a plan and in four interior views. A triumphal arch built by Wren at the North entrance of Westminster Hall is indicated on another plan and seen in a full-page engraving; it was painted in *trompe l'oeil* by Robert Streater (*The History of the King's Works, V: 1660-1782*, London 1976, p.454).

Two chapters are devoted to the magnificent Coronation banquet in Westminster Hall, describing the royal entry and exit, seating, and menu, with a list of all the dishes and a plan indicating the position of each on the tables. 'Une évaluation des menus pour chaque table est accompagnée de plans montrant la façon dont les nombreux plats

devaient être disposés (cent quarante-quatre sur la seule table du Roi). Une disposition remarquable plus qu'une consommation raffinée guidait cet arrangement théâtral et statique, dans lequel les plats d'argent massif contenant la viande dorée et des morceaux de volaille étaient mêlés à des pyramides de sucreries fraîches ou confites. Le menu, déjà dominé par l'accent mis habituellement sur les viandes bouillies ou rôties, montrait l'influence de la cuisine française contemporaine; la moitié des plats était constituée d'*intermesses*, terme anglais pour entremets désignant les mets spécifiques' (P. Glanville, 'Protocole et usages des tables à la cour d'Angleterre', in *Versailles et les tables royales en Europe*, exhibition catalogue, Musée national des châteaux de Versailles et de Trianon, Paris 1993, pp.157-158 with reproduction).

The illustrations, some drawn by Nicolas



## SCHLICHTEN, Johann Franz von

*Vues de Mannheim*

Mannheim 1782

£ 6500

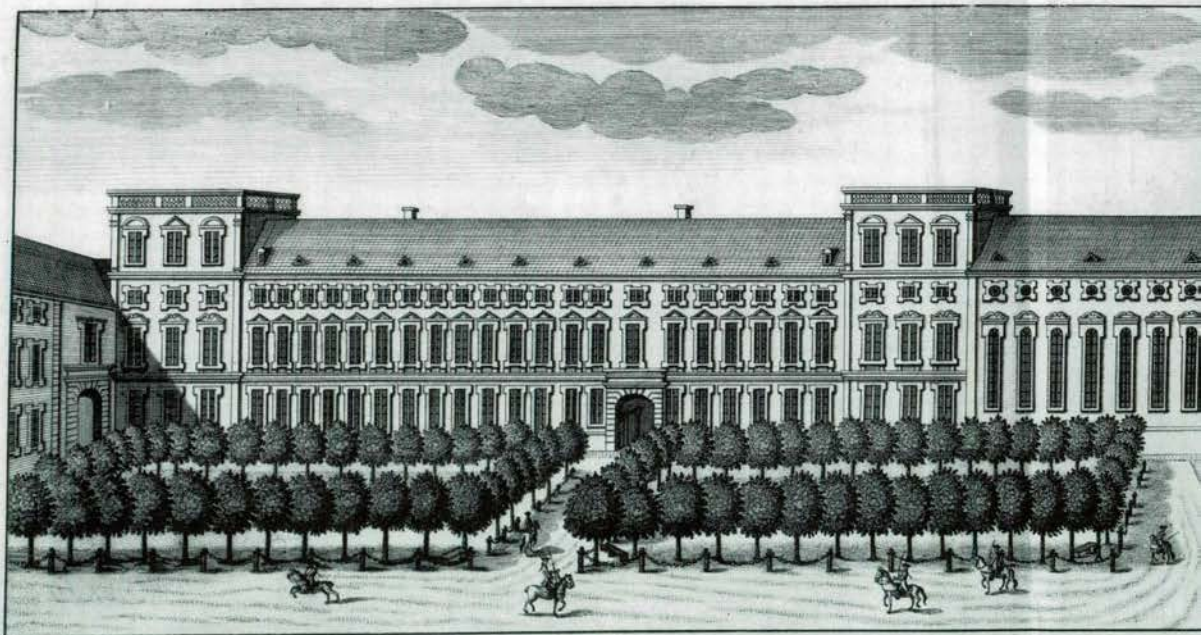
Yeates, were engraved by William Sherwin, S. Moore, and J. Collins, and depict with unusual precision the costume and regalia (St. Edward's crown, the crown of state, the cloth of gold, the royal sandals, etc.) and numerous tapestries decorating the Abbey and Hall. A series of nineteen numbered plates by Collins and Sherwin could be assembled to form a twenty-foot long panorama of the procession. On the final plate is shown firework apparatus designed by Sir Martin Beckman (died 1702), the King's Principal Engineer and subsequently Comptroller of Fireworks, floating on the Thames, its lighting deferred to the next evening 'by reason of the great Fatigue of the Day'.

Vues de Mannheim représentées sur vingt six planches dessinées d'après nature par Jean François de Schlichten, et gravées par les frères Klauber à Augsbourg. Avec une explication des planches.

Mannheim, Christian Friedrich Schwann, 1782

Oblong folio (240 × 345mm), (7)ff. letterpress signed A-D<sup>2</sup> (-D<sup>2</sup>, cancelled as usual) and paginated 1-14, plus twenty-six numbered plates of which plate five is folding (210 × 660mm, platemark) and the others full-page (circa 210 × 280mm, platemarks).

Title and margins of a few leaves faintly browned, otherwise in very good state of preservation.



*Das Khurfürstliche Schloß.*



In a mid-19th century German binding of blue cloth over thin paper boards, spine lettered and bands decorated in gilt; pink endpapers; blue speckled edges.

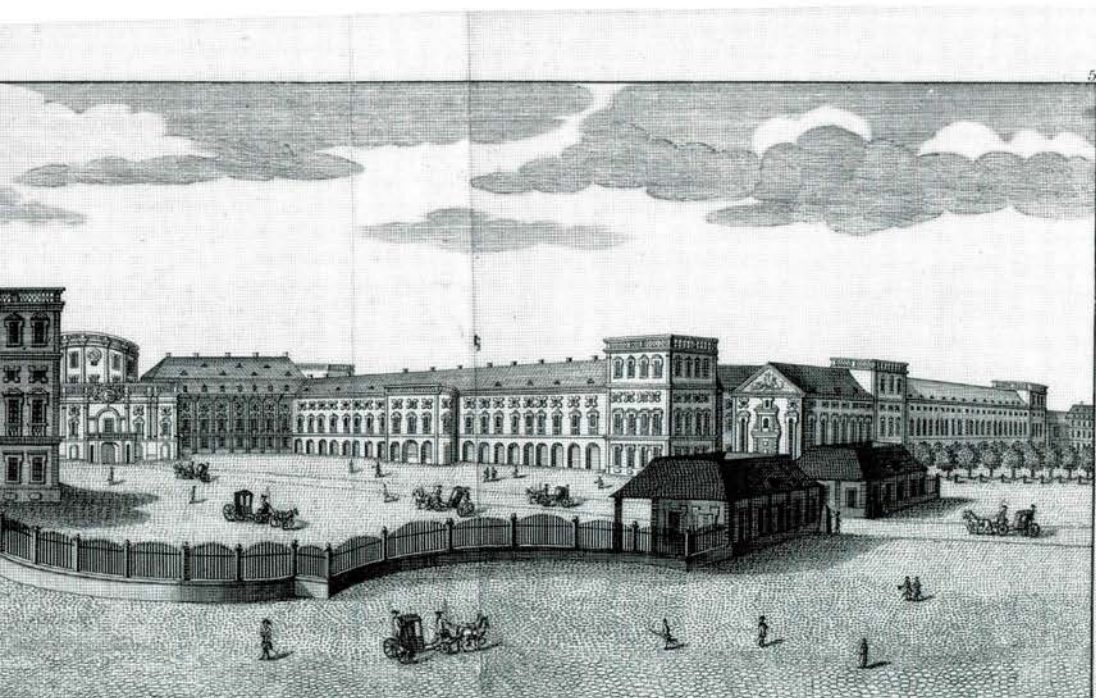
Reference: *Katalog der Ornamentstichsammlung, Berlin* (1939), no.2160

A RARE SUITE OF TWENTY-SIX VIEWS documenting the extensive building programme carried out at Mannheim during its years as Electoral capital, 1720-1778. The plates were engraved by the Klauber brothers of Augsburg, Johann Sebastian (1710-1768) and Johann Baptist (1712-1787), from drawings by Johann Franz von Schlichten (1725-1795), professor in the Mannheim Academy, since 1751 'Court Painter' and curator of the Electoral picture gallery. Schlichten is otherwise unknown as a topographical draughtsman (Barbara Grotkamp-

Schepers, *Die Mannheimer Zeichnungsakademie 1756/1769-1803*, Frankfurt 1980, pp.143-147, 256).

The unexpected transfer of the Palatinate court from Heidelberg to Mannheim in 1720 provided the court architect Alessandro Galli-Bibiena (1686-1748) with a series of important commissions, notably the Electoral Palace with its integral opera house (shown on the folding plate), the largest Baroque complex in Germany. The sculptors Pieter Antonie von Verschaffelt, Gabriel Grupello, and Johann Paul Egell also benefited from the patronage of Kurfürst Karl Philipp. His successor, Karl Theodor, favoured the architect Lorenzo Quaglio (1730-1805), whose reconstruction of the National Theatre (pl.22), remodelled from grain and fruit warehouses, was completed just as the Court was obliged to move to Munich.

Numerous buildings depicted in these views were damaged or destroyed during the Siege of



*Le Chateau Electoral.*

1795, or disappeared in the devastation of 1939-1945. Since other contemporary engraved views lack equal architectural detail (*Mannheimer Stadtansichten des 18. Jahrhunderts*, exhibition catalogue by M. Arnscheidt, Reiss-Museum, Mannheim 1989), historians have often depended upon our work for the original appearance or position of lost or damaged works. Klaus Lankheit, for example, reprints Schlichten's descriptive text for four views and reproduces two plates (nos.4, 9) in his monograph *Der kurpfälzische Hofbildhauer Paul Egell* (Munich 1988). Five prints are discussed and one reproduced (as pl.17) by Alexandra Glanz, *Alessandro Galli-Bibiena* (Berlin 1991).

A lithographic reprint was printed at Mannheim in 1856 and another facsimile was issued there (with foreword by Gustav Jacob) in 1959. Our original edition has become uncommon on the market: two complete, and one defective, copies are indexed in the *Jahrbuch der Auktionspreise* for 1950-1993. No copy can be traced in the printed and on-line catalogues of North American public collections.

79

SCHRENK VON NOTZING,  
Jakob

*Imagines Imperatorum*

Innsbruck 1601 (re-issued 1619)

£ 8000

Augustissimorum Imperatorum, Serenissimorum Regum, Atque Archiducum, Illustrissimorum Principum, necnon Comitum, Baronum, Nobilium, aliorumq; clarissimorum virorum ... verissimae imagines, & rerum ab ipsis domi, forisq; gestarum succinctae descriptiones.

Innsbruck, Hans Paur, 1601 (date altered by handstamp to 1619)

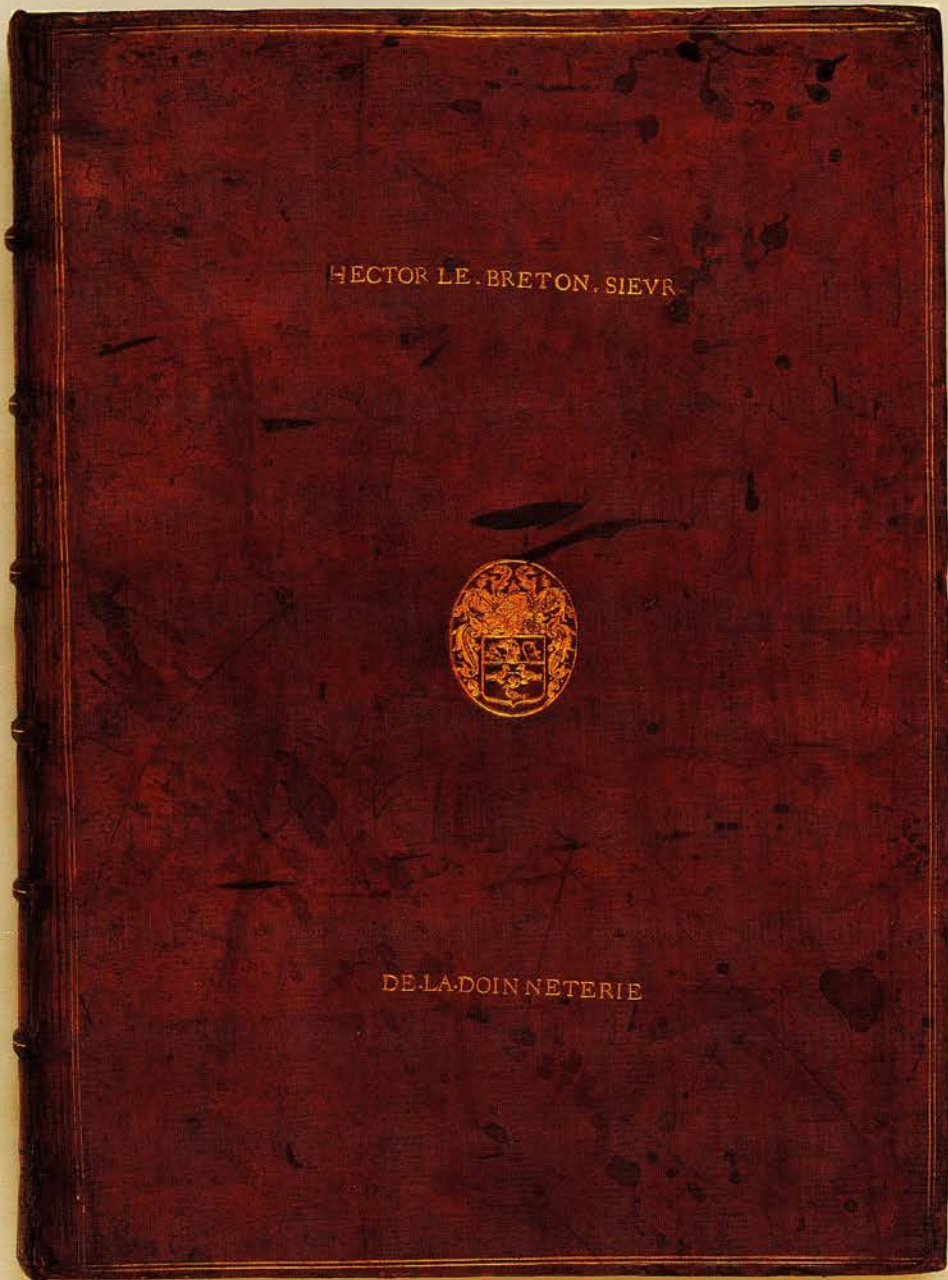
Folio (485 × 235mm), (131)ff. comprising: (1) title and archducal insignia enclosed by woodcut frame; (2) engraved portrait of Archduke Ferdinand II by Dominicus Custos after G.B. Fontana; (3-6) four leaves of letterpress (each enclosed within same woodcut frame occurring on title); and 125 unnumbered leaves having a full-page engraving printed on each recto (425 × 290mm,

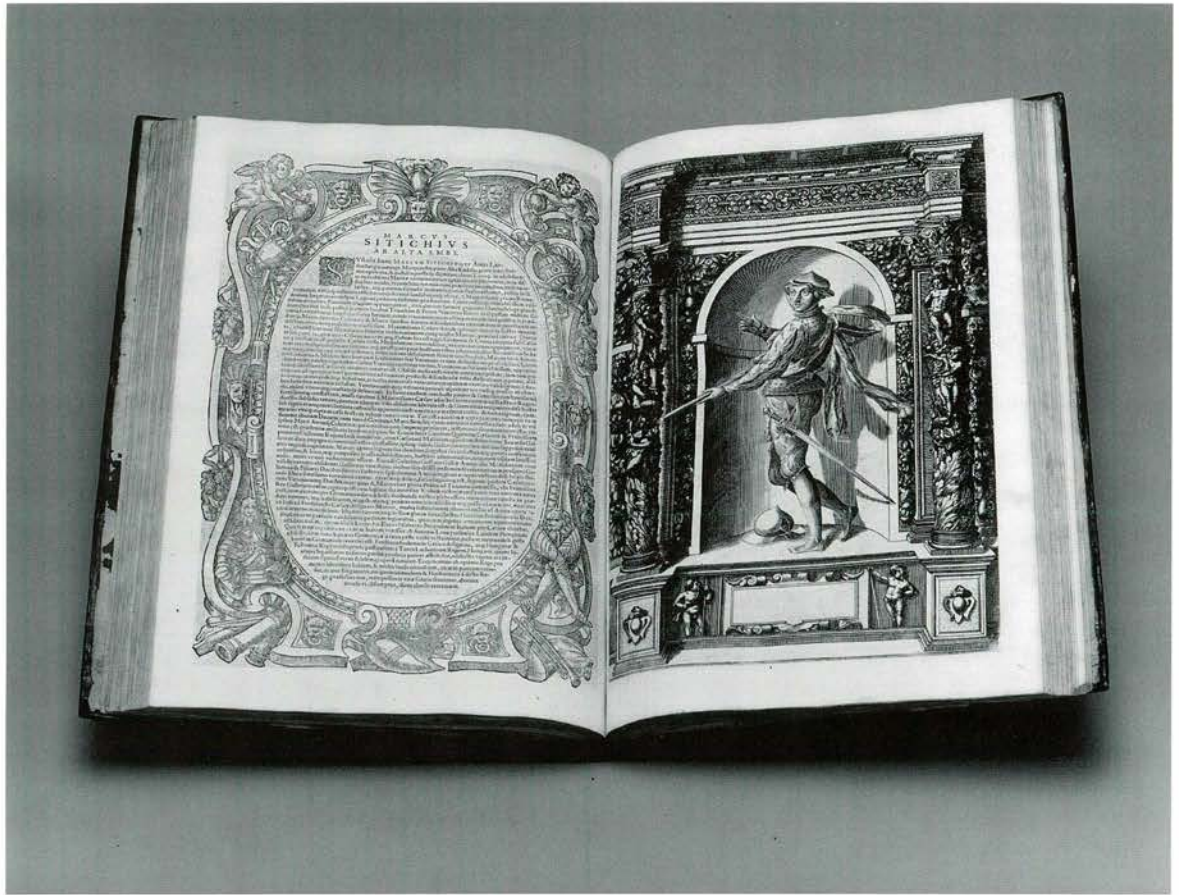


*Der Platz vor dem Comödien hause. La Place devant la Comédie.*

*del. G. Fontana sculp. H. Paur*







platemark) and letterpress on verso within the same woodcut frame, except six pages enclosed by engraved frames of which there are five designs (one repeated).

Insignificant paper defect in one lower margin (repaired at an early date), unrestored tear in another margin, small repairs to the binding, otherwise a fine copy.

Bound in contemporary calf, the front cover lettered *Hector Le Breton. Sieur. De. La. Doinnerie*, with his armorial insignia (60 × 50mm) also in gilt; same insignia on lower cover with lettering *Roy. Dames. De. France*; back decorated in blind and gilt; plain edges.

References: British Library, *Catalogue of Books printed in German-speaking countries ... from 1601 to 1700* (1994), S-1339; H.M. Davies, *Fairfax Murray Catalogue of German books* (reprint London 1962), no.396; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), CII (German edition); Colas, *Bibliographie générale du Costume et de la Mode* (Paris 1933), no.2690

A CATALOGUE OF THE HELDENRÜSTKAMMER at Schloss Ambras in Innsbruck, Austria, the first collection of armour formed for historical reasons in the first purpose-built museum North of the Alps. This armour was considered by its owner, Archduke Ferdinand II (1529-1595), to be the most important section of his museum, and it alone was celebrated in a printed catalogue. In 1796 the armour was transferred to Vienna where it is now exhibited in the Kunsthistorisches Museum.

The 125 suits of armour in the Heldenrüst-kammer had all been worn by famous heroes in well-known battles, European and non-European, and could be dated and provenanced exactly, with the names of the makers identified in some cases. Each suit of armour was displayed on a hidden stand and accompanied by an authentic portrait. Ten suits of armour, formerly the possessions of kings and emperors, were exhibited in separate



cases; the armour of princes, dukes, and counts were shown together in large cases; and the armour of officers and persons not of noble birth were fixed to the wall above the cases of emperors and kings (Elisabeth Scheicher, 'Historiography and display: The "Heldenrüstkammer" of Archduke Ferdinand II in Schloss Ambras', in *Journal of the History of Collections*, 2, 1990, pp.69-79).

The heirarchic and chronological display in the museum is recreated in the catalogue, except that in the catalogue an ornamented niche is provided for every hero, not just royalty. Each owner is depicted standing inside his armour with his helmet by his feet. The portraits are printed on the rectoes of each leaf with biographical memoirs prepared by Jakob Schrenk von Notzing, a secretary to the Archduke, on versoes.

Among the preliminaries is an allegorical portrait depicting Archduke Ferdinand II borne by Hercules and supported by Wisdom and Fortitude. The handsome print was engraved by Dominicus Custos (circa 1550-1612) after a design by Giovanni Battista Fontana (circa 1524-1587); all the other prints are supposed to be by Custos after Fontana (Hollstein, *German Etchings Engravings Woodcuts*, Amsterdam 1960, VI, p.182, no.60). These signatures, however, occur nowhere except the portrait, and three plates (portraits of Sigismondo Pandolfo Malatesta, Giano Fregoso, and Pietro Strozzi) are in fact signed by the initials S G.

The work evidently was a long time in preparation. The allegorical portrait signed by Custos is dated [15]82; the portrait of Giovanni de' Medici is dated 1586; two of the portraits signed S G are dated 1596; and the portrait of Gian Giacomo Trivulzio is dated 159[-]. One of the engraved page borders is dated 1594.

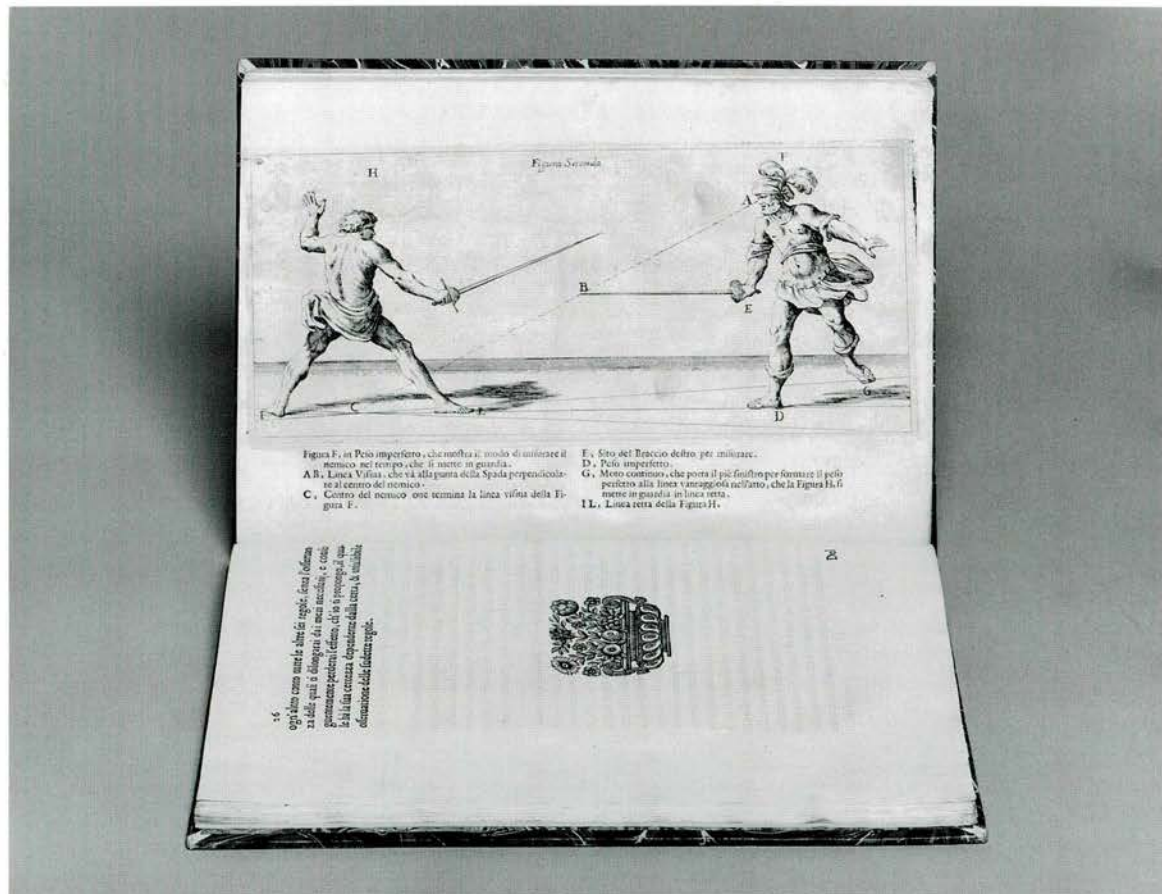
Although this 1601 edition is generally regarded as the first, there evidently was an interim edition, dated 1591, having a Latin title-page without the name of Schrenk von Notzing, comprising fifty-seven plates without text, presumably presented by the Archduke to his friends as work on the book proceeded. A copy of that edition once in the Royal Library at Dresden was known to William Stirling-Maxwell who describes it in his pamphlet about the *Imagines Imperatorum*, printed in an edition of ten copies only, one of which is in the

British Library (shelfmark 747 c. 5).

The imprint reads 'Excudebat Ioannes Agricola M. DC. I.' with the date in our copy revised by means of a handstamp, to M. DC. XIX. No other copy of this otherwise unaltered re-issue of the original sheets seems to be recorded. The printer Hans Paur (Baur, Latinised as Agricola), died in 1602 and his business was continued by Daniel Paur, who in 1603 obtained a privilege for a German translation. That appeared in 1604 utilizing the same series of plates, but having the portraits printed on the versoes with the texts on the opposite rectoes in the conventional manner. No further editions featuring the original plates were published, those issued at Nuremberg in 1735 being illustrated by reduced copies.

All complete copies comprise 131 folios with 126 plates, however since the plates are unnumbered, the correct order was often confused by the binders; in this copy and the one in the British Library the portrait of J.B. von Thurn und Taxis occurs last. Another arrangement apparently the result of misimposition occurs in the Fairfax Murray copy. The engraved borders do not always enclose the same biographies and copies vary also according to the number of inscriptions engraved on the normally blank tablets beneath each figure. In this copy inscriptions occur beneath the portraits of Ferdinando Gonzaga, Henri de Guise, and Giovanni of Austria (last by paste-on cancel). The British Library copy has inscriptions beneath five other portraits (six in total).

The first owner of this copy, Hector Le Breton, seigneur de la Doinnerie et de la Chesnaye, held public offices during the reigns of Henri IV, Louis XIII and Louis XIV, and in 1615 succeeded his cousin as *roi d'armes de France*. Other books from his library are in the Bibliothèque nationale, Paris, and an heraldic manuscript formerly in Major Abbey's collection (sale 1978, lot 2999) is described and reproduced by A.R.A. Hobson, *French and Italian Collectors and their Bindings* (Oxford 1953), no.34, as 'an unusually late survival of the Sixteenth-century custom of marking covers with the owner's name'. The gilt arms and lettering are reproduced also by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1928), no.1413.



## 80 SENESE, Alessandro

*Il vero maneggio di spada*

Bologna 1660

£ 2850

Il vero maneggio di spada d'Alessandro Senese Gentil'huomo Bolognese. Dedicato Al Sereniss. Principe Ferdinando Carlo Arciduca d'Austria.

Bologna, Heirs of Vittorio Benacci, 1660

Folio (290 x 205mm), (58)ff. signed a-b<sup>4</sup> A-L<sup>4</sup> M<sup>6</sup> and paginated (16) 1-70 (i.e. 98, gaps in numeration) and two unnumbered pages (address 'Al Lettore', with Imprimatur on verso); engraved title-page included in registration as folio a1 and fourteen numbered engravings (each circa 120 x 275mm, platemarks) printed with text.

The large engraved title trimmed by the binder between borderline and platemark, occasional faint spots in margins, generally an attractive copy.

In a quarter-calf binding, the back gilt, with morocco lettering-piece, the sides covered by marbled paper.

References: Jacopo Gelli, *Bibliografia generale della scherma* (Milan 1895), pp.179-180; A. Vigeant, *La Bibliographie de l'escrime* (Paris 1882), 123; C.A. Thimm, *A Complete bibliography of fencing and dueling* (London & New York 1896), p.265; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Td28; Theodore Besterman, *Old Art Books* (London 1975), p.96

ONLY EDITION of 'The True Management of the Sword', illustrated by a series of fourteen fine engravings by Giuseppe Maria Mitelli (1634-1718),



## SIRIGATTI, Lorenzo

*The Practice of Perspective*

London 1756

£ 2950

The Practice of Perspective, from the original Italian of Lorenzo Sirigatti. With the Figures engraved by Isaac Ware, Esq.

London, for the Author, by T. Osborne, J. Shipton et al., 1756

Folio (420 × 255mm), (53)ff., comprising: engraved title-page (dated 1755), letterpress title (printed in red & black), address 'To the Reader' (paginated 5-6), 'Table of the Chapters contained in this Work' (paginated 7-8), and forty-nine plates numbered 1-5 [6 6b] 7 [7b] 8 [8b] 9 [9b] 10 [10b] 11-12 [12b] 13-43, generally full-page (300 × 200mm, platemarks) and having letterpress on verso.

Light off-setting on title-page, otherwise a clean and very fresh copy; rebacked by Bernard Middleton.

In a contemporary English mottled calf binding.

References: Eileen Harris, *British Architectural Books and Writers* (Cambridge 1990), no.828; Elizabeth Baer, *The Fowler Architectural Collection of the Johns Hopkins University* (Baltimore 1961), no.337

ONLY EDITION of an English translation of *La pratica di prospettiva*, a compilation of practical rules in perspective particularly for the representation of architecture, originally published at Venice in 1596 and reprinted there in 1625, both Italian editions comprising the same sixty-five plates divided into two books.

The work as presented here by Isaac Ware (circa 1717-1766) is in forty-three chapters, progressing from the drawing of geometric forms to arches, stairs, the architectural members, a *viola da gamba* and a lute, and stage scenery, accompanied by forty-nine plates. The illustrations are faithful copies of the forty-three plates of Sirigatti's *Libro primo* (nos.6-10, 12 are divided into two plates and printed on separate leaves); the twenty-two plates of the *Libro secondo*, largely devoted to

the talented Bolognese painter and printmaker (A. Bertarelli, *Le Incisioni di G.M. Mitelli*, Milan 1940, nos.81-95).

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

The book is rare and has long been esteemed by collectors of illustrated books and of fencing manuals particularly, with copies realizing high prices in the Jacopo Gelli (Rome 1912, lot 335) and Garcia Donnell (Paris 1926, lot 830) auction sales, and in the Libreria Vinciana's catalogue, *Autori italiani del '600* (Milan 1948), no.310. No copy is in the British Library and only the Harvard and New York Public Library copies were reported to the National Union Catalog and Supplement (volume 538, p.309).

STUBBS, George  
*The Anatomy of the Horse*  
 London 1766

£ 14,500

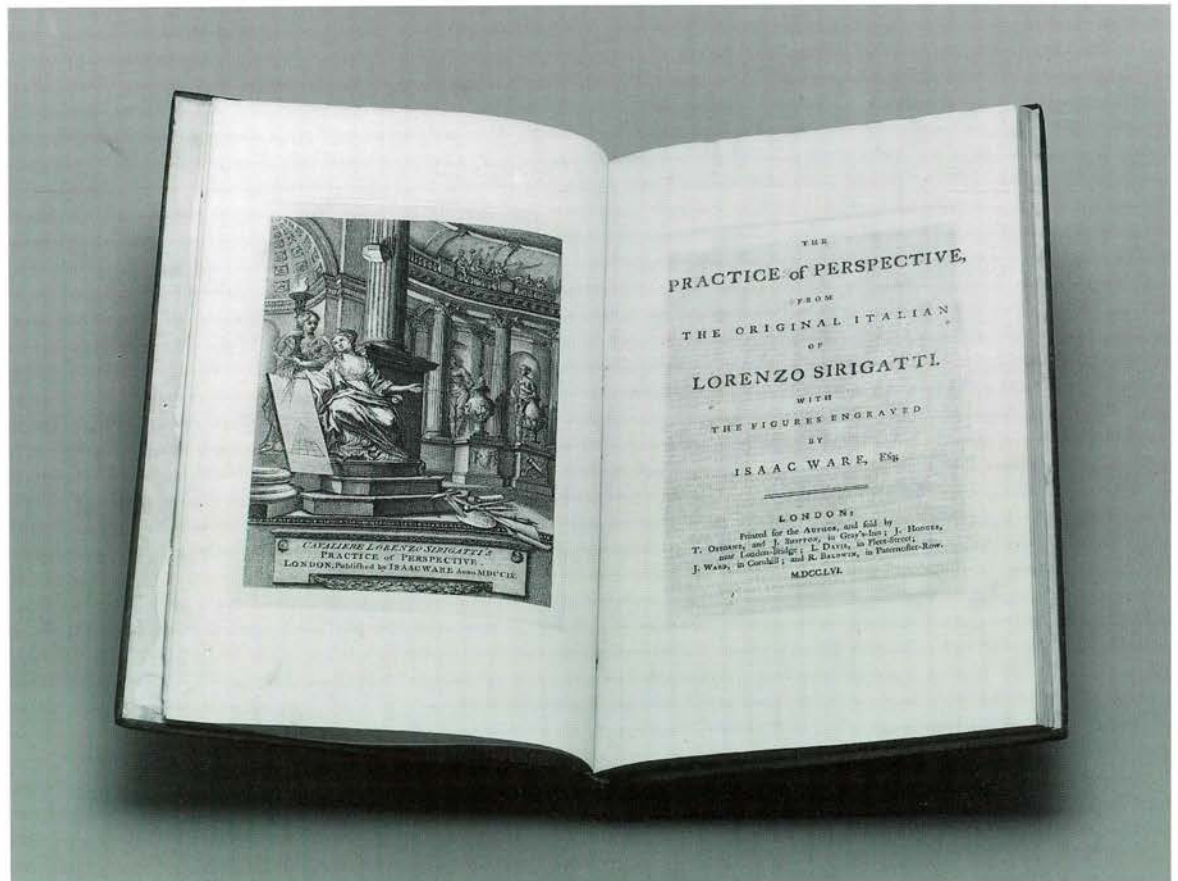
The Anatomy of the Horse. Including A Particular Description of the Bones, Cartilages, Muscles, Fascias, Ligaments, Nerves, Arteries, Veins, and Glands. In Eighteen Tables, all done from Nature. By George Stubbs, Painter.

London, printed by J. Purser for the author, 1766

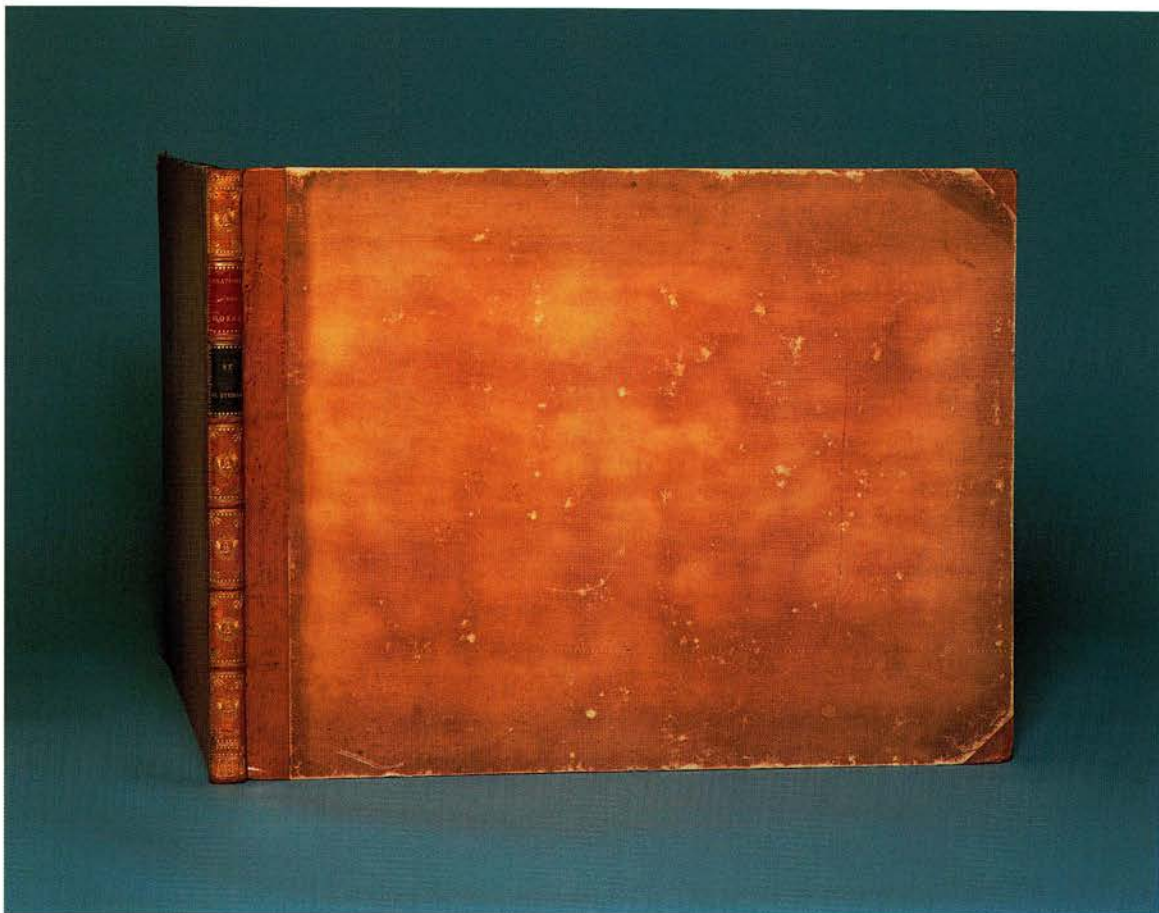
Oblong folio (455 × 580mm), (26)ff. letterpress signed π a A-Z Aa and paginated (4) 1-47 (1); plus twenty-four etched and engraved plates, numbered I, I, II-III, I, I, II, II, III, III, IV, IV, V, V, VI-XV, measuring 374/382 × 474/480mm. Without the errata slip found pasted into some copies (see below).

perspectival representation of polyhedra and without commentary, were not reprinted.

Ware placed an announcement inviting subscriptions to the work in the *Public Advertiser*, 29 March, 1755, however no list appears in the volume and it would seem that the subscription was unsuccessful. Even before publication, in November 1755, the book was attacked by Joshua Kirby, the first professional teacher of perspective in Britain and author of a competing manual, and the critical reviews he published sealed its commercial failure (Harris pp.469-471). Few copies have survived: the ESTC and RLIN databases locate seven and another three are recorded by Harris, no copy is in the British Library, and Luigi Vagnetti, *De naturali et artificiali perspective: bibliografia ragionata* (Florence 1979), pp.344, 449, could not confirm the existence of the edition.





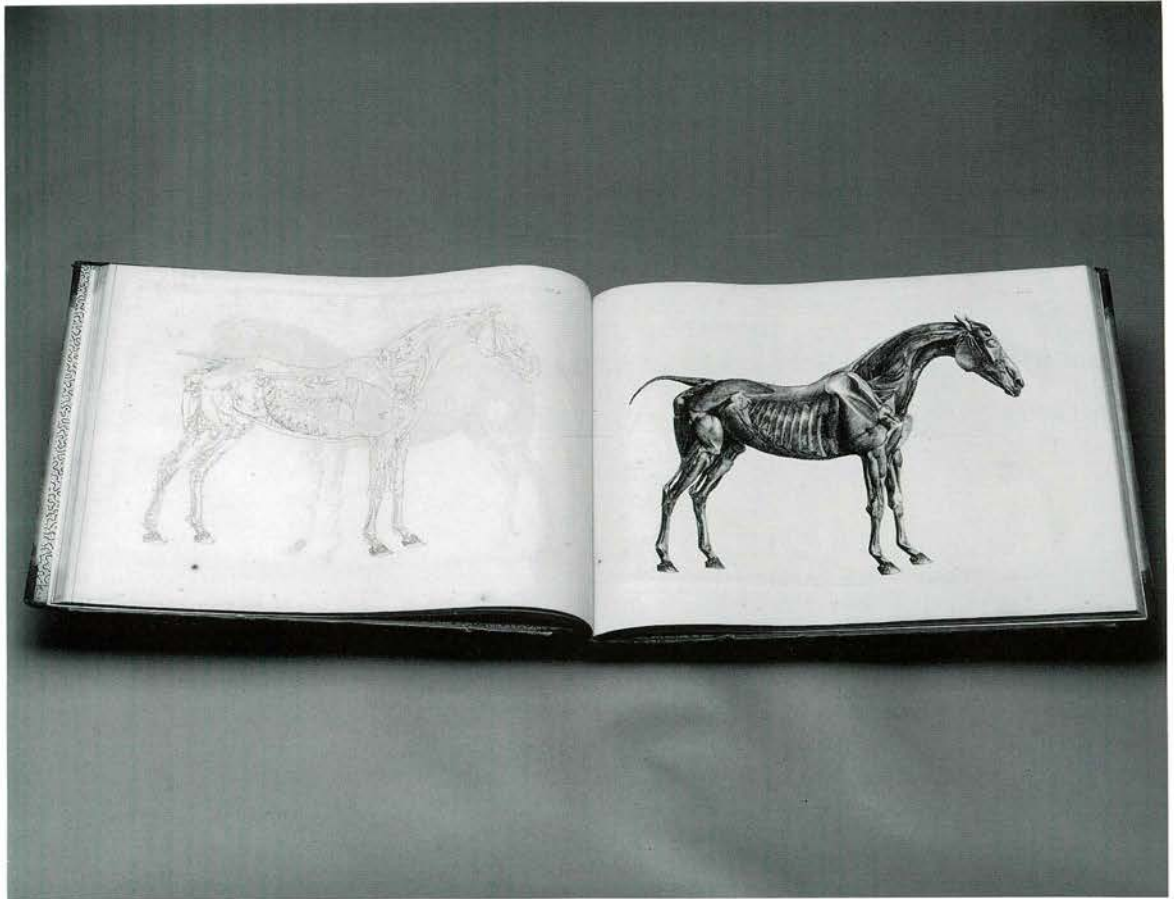


Provenance: Albert von Sachsen-Teschen (1738–1822), his AS monogram on the binding and printed shelf location ticket pasted to inside front cover (lettered A 17 P 1 N 34).

In an unusually fine state of preservation, retaining broad margins, the plates entirely uncreased, only these unimportant defects: endpapers lightly foxed, a few spots elsewhere, plate XII off-set onto opposite page of text. The boards are rubbed along edges and two corners are slightly abraded.

In a Viennese half-calf binding, probably by Georg Friedrich Krauss and executed *circa* 1800, the sides covered by yellowish-brown paper, the back divided by raised bands into seven compartments and decorated by red & green lettering-pieces and the duke's monogram AS within an aureole; blue paste-paper liners and endpapers; edges painted yellow; original blue silk page marker.

References: Nissen, *Die zoologische Buchillustrationen* (Stuttgart 1969), no.4027; Basil Taylor, *The Prints of George Stubbs* (London 1969), p.58; Terrence Doherty, *The Anatomical Works of George Stubbs* (London 1974), pp.84–110, 319–343 (reproducing all but one associated drawings, all the printed text and plates); *George Stubbs, Anatomist and Animal Painter*, exhibition catalogue by Judy Egerton, Tate Gallery (London 1976), pp.57–58, no.27; John Podeschi, *Books on the Horse and Horsemanship* (London 1981), no.57; *George Stubbs, 1724–1806*, exhibition catalogue, Tate Gallery (London 1984), pp.31–49, nos.6–25 (drawings), pp.218–222, no.168 (book); C. Lennox-Boyd, R. Dixon, & T. Clayton, *George Stubbs. The Complete Engraved Works* (London 1989), nos.165–188; D.H. Hook & J.M. Norman, *The Haskell F. Norman Library of Science and Medicine* (San Francisco 1991), no.2032 (without errata slip and plates watermarked 'W. Elgar 1798'); seven copies of indeterminate issues located by the National Union Catalog (volume 574, p.336)



A FINE COPY of Stubbs' famous work on equine anatomy, planned for the use of horse owners and veterinarians, but as the author acknowledges in his preface, 'it might prove particularly useful to those of my own profession' since 'the Painter, Sculptor, and Designer know what assistance is to be gained from the books hitherto published on this subject'.

Although the title mentions 'Eighteen Tables', twenty-four plates were both drawn and engraved by Stubbs, the six illustrations showing the side view of the horse accompanied by an outline key plate connecting them with the text. The twelve illustrations showing the horse from front and rear include such diagrams on the same plate.

'The engravings show a great variety of strokes, from stippling to the most complex cross-hatching; the line is employed to indicate contour,

texture, mass, and chiaroscuro. Bones are usually shown with a delicate linear stipple to differentiate them from muscle, which is described by a more continuous line following the contour of the organs and, at the same time, indicating their fibrous nature. Nerves are simply bounded by a continuous line and left white, while the blood vessels are given a spiralling contour. Shadows and those parts which are reproduced in depth are made darker by cross-hatching, which increases in intensity to produce a continuous black where required' (Doherty p.11).

An advertisement for the work circulating in 1765 invited prospective purchasers to subscribe at the special pre-publication price of four guineas (the volume cost five guineas to non-subscribers), leaving their orders with the booksellers Dodsley in Pall Mall, Nourse in the Strand, Owen at



Temple Bar, Newberry at St. Paul's Churchyard, or with Stubbs himself (the prospectus is reproduced by Eleanor Garvey, *The Anatomy of the Horse by George Stubbs*, Dover reprint, New York 1976, p.vi). The book was published on 4 March, 1766, and since no copy has been found containing a subscription list, the desired quota of 150 subscribers presumably was not filled. All evidence indicates the book was a slow seller.

The book was re-advertised in September 1788 priced five guineas (this printed notice is reproduced by Egerton 1984, no.171) and was still available, on demand, at Stubbs' death in 1806, and for many years thereafter. It is now widely recognized that the letterpress was printed by Purser in 1766 in substantial quantity and can be found joined with impressions of the plates printed on laid and wove papers watermarked as late as 1823 (copy in Victoria & Albert Museum). As yet, these successive issues of *The Anatomy of the Horse* are not tabulated, and uncertainty prevails over which paper stocks were used by Stubbs to take the earliest impressions.

In this copy the text is printed, as always, on a paper with Strassburg Bend & Lily watermark accompanied by the letters LVG and IV, of the type shown by Edward Heawood, *Watermarks mainly of the 17th and 18th Centuries* (Hilversum 1952), no.106, and by W.A. Churchill, *Watermarks in Paper* (Amsterdam 1935), no.434. Our plates have been struck on French laid papers bearing the proprietarial watermarks of T. Dupuy and C. Micolon, both dated Auvergne 1742, similar to those reproduced by Heawood pls.187-188.

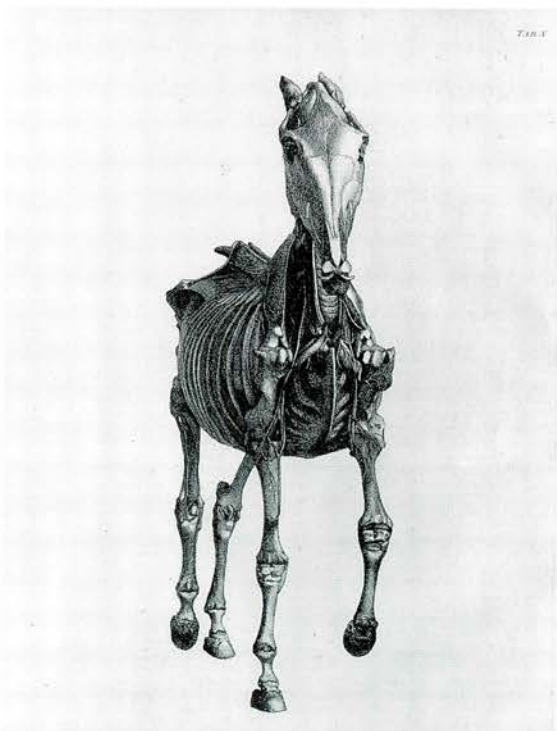
The copy in the British Library bearing the inscription 'Presented by the Author Jan. 21. 1774' (shelfmark LR 406.d.29) has the plates struck on a single paper stock indistinctly watermarked with initial *P* and a placename, possibly *Auvergne*. The plates of the copy in the Paul Mellon collection 'are on paper bearing two or three varieties of watermarks. None of the plate-paper is dated, although several plates are watermarked T. Dupuy, Auvergne' (Podeschi pp.65-68).

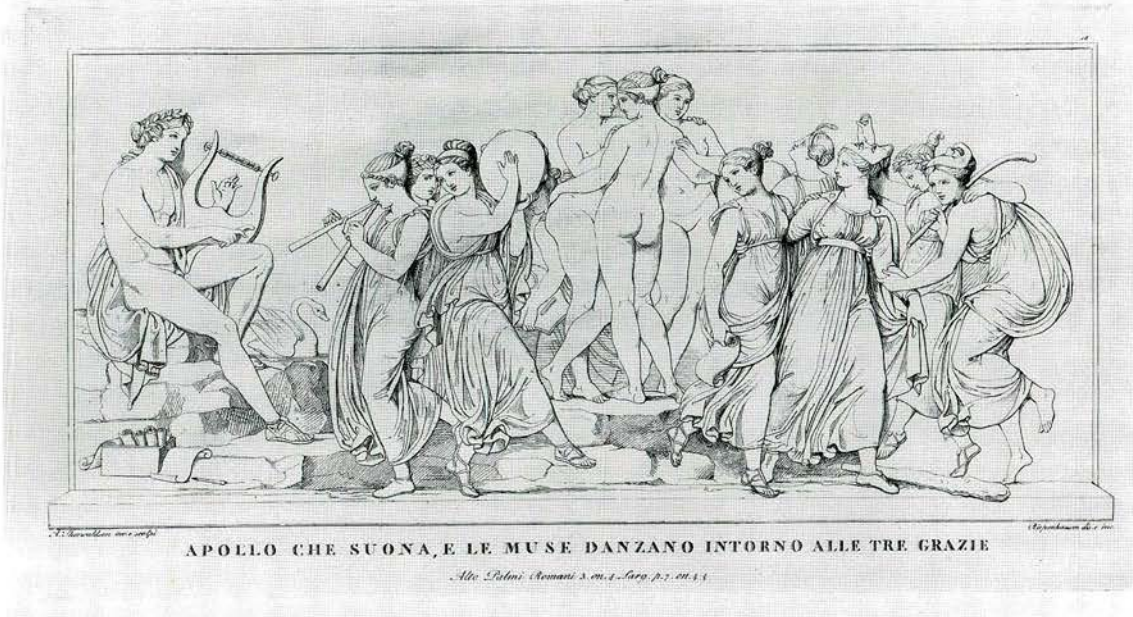
Pasted to the flyleaf opposite the title of the British Library copy and on page 48 of the Mellon copy is a small errata slip of twenty-four minor corrections. This errata slip is absent from our

copy, however by itself an errata slip can be no sure sign of first issue, since the slip will migrate between copies, and indeed one is recorded in a copy having the plates printed on paper watermarked 'W. Elgar 1798'.

Our copy was bound *circa* 1800 for Albert von Sachsen-Teschen (1738-1822), the son of Kurfürst Friedrich August II von Sachsen. In 1766 he married Marie Christine, a daughter of Maria Theresa, empress of Austria, and on his retirement from public life in 1795 settled in Vienna where he built a notable collection of books and prints (the latter became the foundation of the Albertina).

The ducal monogram and other decoration on the back of our binding is achieved by the same tools used to adorn the spine of a copy of Longus, *Les Amours de Daphnis et Cloé* (Paris 1800) which is stamped on an endpaper by its binder 'G.F. Kraus, Relieur à Vienne'. The Longus, offered by Martin Breslauer, Inc., in their *Catalogue 110* (New York 1992), item 167, was bound in red half-morocco with red paper sides; its edges were painted yellow, like our volume.





## 83 THORVALDSEN, Bertel

*Le Statue e li Bassirilievi*

Rome 1811 (issued circa 1817)

ℒ 1200

Le Statue e li Bassirilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorvaldsen scultore danese. Disegnati ed incisi dai Riepenhausen e da Ferdinando Mori.

Rome, [Ferdinando Mori], 1811 (issued circa 1817)

Folio (425 × 295mm), complete suite of eighty numbered plates (including title) printed on 78 folios (nos. 33–36 printed on two leaves), varying plate sizes (largest 200 × 410mm, smallest 190 × 135mm, platemarks), plate no. 63 unsigned by its engraver, nos. 11–15, 18–21, 23, 31 signed by the Riepenhausen brothers, and the remainder by Mori.

Printed paper label on front cover: Zur Fürstlich Löwenstein-Rosenbergischen Hofbibliothek in Heubach gehörig, a shelfmark written underneath.

One plate trimmed inside platemark along one side, otherwise preserving broad margins, clean and fresh.

In a contemporary German half-roan binding, the

leather back decorated in gilt and blind, orange lettering-piece, violet cloth on covers.

Reference: *Catalogo dei libri italiani dell'ottocento* (Milan 1991), IV, p. 3137

A SERIES OF LINE ENGRAVINGS documenting statues and reliefs produced in Thorvaldsen's Roman workshop, eleven drawn and engraved by the brothers Franz (1786–1831) and Johannes (1788–1860) Riepenhausen, the remainder by the publisher Ferdinando Mori (1782–1852).

The subjects are mostly classical and include the celebrated Alexander reliefs, reproduced in a series of eighteen plates (nos. 37–54). One (plate no. 34) documents an unexecuted statue of Mars, commissioned by Ludwig von Beyern in 1808, for which the model has been lost and this print is the only record (B. Jornaes, 'Thorvaldsens "klassische" Periode 1803–1819', in *Bertel Thorvaldsen: Untersuchungen zu seinem Werk und zur Kunst seiner Zeit*, edited by G. Bott, Cologne 1977, pp. 49–106, no. 34).

The title-page in our book is dated 1811, however the paper is watermarked 1817, and among the works reproduced are the tripartite funeral monuments for August Boehmer (plates



## TIEPOLO, Giovanni Battista

*Vari capricci*

Venice 1785

£ 24,000

nos.67-69) and J. Ph. Bethmann-Hollweg (plates nos.71-73) executed in 1812 and 1814 respectively, and the portrait of Elisabeth Ostermann-Tolstoi (plate no.77), modelled in 1815, and sculpted in 1815-1819.

A subsequent issue of the plates has a new title-plate, still dated 1811, deleting the reference to the Riepenhausen brothers (though their prints are included) and adding *Tomo I Rami 80* as if further volumes of additional plates were to follow (none was published). The copy of that issue in the British Library is on paper watermarked 1821. Yet another issue of the plates has a title reading *Collezione delle statue del bassorilievi inventati e scolpiti in marmo dal Cavaliere Alberto Thorvaldsen scultore danese incisi e pubblicati da Ferdinando Mori* with imprint Rome 1811; no copy of it is available to us for comparison.

Varj Capriccj Inventati, ed Incisi dal celebre Gio. Battista Tiepolo nuovamente Pubblicati, e dedicati al Nobile Signore L'Ill:mo S. Girolamo Manfrin. MDCCLXXXV.

[Venice, by Giovanni Domenico Tiepolo], 1785

Suite of etched title by Giuseppe Maria dal Pian and ten etchings signed by G.B. Tiepolo (for platemark dimensions, see below) in only states, printed on fine heavy paper with wide uncut margins, the sheets measuring 224/234 × 300/308mm.





Ink stamp on verso of the title-print of Otto Schäfer, acquired by him from Messrs. Martin Breslauer, London, circa 1966 (their *Catalogue One Hundred*, item 75); in the sale of the Schäfer 'Meisterwerke der Graphik von 1425 bis 1925' (Auktion 207) conducted by Galerie Kornfeld, Bern, 24 June 1992, lot 258.

Cleanly wiped and brilliant impressions, with excellent contrast between untouched paper and areas of the image which are richly inked.

The prints hinged on oblong sheets of drawing paper, bound in full green morocco with title lettered in gilt on front cover, and preserved in a cloth slipcase.

References: Aldo Rizzi, *The Etchings of the Tiepolos* (London 1971), pp.84-103, nos.29-38; A. De Vesme, *Le Peintre-graveur italien* (Milan 1906), nos.3-12; H. Diane Russell, *Rare Etchings by Giovanni Battista and Domenico Tiepolo* (Washington, DC 1972), pp.39-49; Dario Succi, *Da Carlevarijs ai Tiepolo: Incisori veneti e friulani del settecento* (Venice 1983), nos.456-466 (exhibiting the 1785 issue from the Museo Civico, Padua); *The Glory of Venice: Art in the Eighteenth Century*, exhibition catalogue, Royal Academy (London 1994), no.111; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.4362

Owned jointly with Ursus Books, New York

FINE IMPRESSIONS of Giambattista Tiepolo's *Vari capricci*, 'the summit of Venetian graphic art in the Eighteenth century' (Rizzi). This is the first commercial edition, issued under the supervision of the artist's son, Giandomenico Tiepolo, who dedicates it to the collector Gerolamo Manfrin on a title-plate newly etched by Giuseppe Maria dal Pian.

The subjects of the etchings are: Seated youth leaning against an urn, 140 × 180mm (platemark), signed Tiepolo on the urn (Rizzi 29); Three Soldiers and a boy, 142 × 176mm, signed Tiepolo above vase (R.30); Soldier seated on a tomb, 134 × 171mm, signed Tiepolo on the tomb (R.31); Standing Woman, a soldier, and a slave before an obelisk, 137 × 173mm, signed Tiepolo lower left (R.32); A Nymph with a small satyr and two goats, 140 × 174mm, signed Tiepolo on the tambourine (R.33); Standing Philosopher and two other figures, 135 × 173mm, signed Tiepolo on a marble slab (R.34); Women and Men regarding a burning pyre of bones, 137 × 176mm, signed

Tiepolo on the base of the column (R.35), Death giving an audience, 140 × 176mm, signed Tiepolo under the altar (R.36); Young Soldier with Philosopher and seated woman, 135 × 172mm, signed Tiepolo on the step (R.37); and the Soldier standing by his horse with an attendant, 140 × 178mm, signed Tiepolo on a stone (R.38).

Printmaking was for Tiepolo an expendable activity, a chance to relax and get away from more pressing chores and from patrons, 'a form of soliloquy, without thought of sales or self-advertisement' (Rizzi). He worked from drawings to etchings in a spontaneous way and none of the large body of extant drawings connected with the *Vari capricci* is a final sheet for transfer directly to the grounded copperplate. Only once, in the *scherzo* of The Philosopher (R.23), does Tiepolo ever return to an etching to rework and perfect the image; all his other prints are known only by a single state, or in states before and after addition of his name or a number only. Four of the *Vari capricci* etchings (R.32-34, 36) reportedly survive in proof impressions before addition of Tiepolo's name.

The thirty-five etchings that comprise Tiepolo's accepted graphic *oeuvre* have long been the subject of scholarly scrutiny, but there is as yet no unanimity of opinion regarding the sources and meaning of the *Vari capricci*, nor their dates of execution. Some scholars maintain that the iconography of the *Vari capricci* can be deciphered in the context of contemporary preoccupation with magic and occult practises, archaeological excavation, proverbs, scientific and philosophical doctrines. Others treat the *Vari capricci* as purely personal fantasies put together for Tiepolo's own amusement, free from cultural and didactic aims, out of every context save perhaps that of the *capriccio* itself – a tradition originated in the previous century by Fialetti, Callot, G.B. Castiglione, and Stefano della Bella, in which Piranesi and Goya also find a place. No critic is able to discern any logical order or iconographic arrangement of the prints, though Aldo Rizzi detects a stylistic progression beginning with R.38, then R.29, R.30, R.31, R.33, R.36, R.37, and the latest prints R.32, R.34, and R.35.

Among recent writers George Knox and Aldo Rizzi consider the *Vari capricci* to be executed after



Tiepolo etched the fourteen plates of his *Scherzi di Fantasia*, about 1745–1749 (Knox) or 1735–1740 (Rizzi), whereas Hylton Thomas, Terisio Pignatti, and H. Diane Russell suggest that Tiepolo was occupied first by the *Vari capricci*, and that they were completed shortly after 1733 (Thomas), between 1739 and 1743 (Pignatti), or in the early 1740s (Russell).

The publishing history of an album entitled *Diversarum Iconum*, recently investigated by Dario Succi, provides compelling evidence that the *Vari capricci* were executed in the 1740s. Four editions of this album are now known, all privately published by the rich amateur Antonio Maria Zanetti. The first two, issued in 1731 and 1739 respectively, feature only Zanetti's own chiaroscuro woodcuts after Parmigianino and Raphael. The third edition published in 1743 and the fourth edition issued under the new title *Raccolta di varie stampe* in 1749, both have Tiepolo's *Vari capricci* trimmed to the platemarks and mounted on album folios at the back of the second part. It would thus seem that Zanetti took possession of the plates sometime between 1739 and 1743 and may even have brought out the 1743 edition to show off the *Vari capricci*; for Succi's discussion of the Zanetti albums, see *Capricci veneziani del settecento* (Turin 1988), pp.275–282.

Single impressions of the *Vari capricci* are occasionally described as being from a 'Zanetti issue', often simply because they have been trimmed to the platemark. Until thorough technical studies of these etchings are carried out investigating the paper evidence, discrimination between issues must be suppositious. In this set, four prints (R.29–31, 36) have portions of an *R* watermark and two etchings (R.37–38) have a *CZ* watermark. A set formerly in the collection of conte San Martino Valperga (described in Breslauer's *Catalogue 107*, New York 1986, item 426) has three prints with the *R* watermark (R.29, 32, 36) and the *CZ* watermark visible in R.37–38. The Pulitzer copy (Lugt 2037; offered by Christie's London, 29 June 1995, lot 367) has the *R* watermark in four prints (R.30, 33–34, 36) and the proprietary watermark *REAL* in R.37 and *O* watermark/countermark in R.38.

85

TITIAN (Tiziano Vecellio)  
Portraits of Roman Emperors and Empresses  
Venice *circa* 1640

£ 6500

Divo Caesari Augusto Ferdinando. II. Bohemiae et Hungariae Regi etc. Sculptilia haec quae non minus alterius simulacrum quam opificis cultum exprimunt dicat Aegidius Sadeler Sacrae eiusdem Caesarae Maiestatis Sculptor et Cultor. Cum Privil. S.C.M.

[Venice], Marcus Sadeler, [undated; *circa* 1640]

Folio (430 × 320mm), (25)ff. comprising engraved title and twenty-four prints (in two series, each numbered I–XII) measuring 347/349 × 233/237mm (platemarks), all plates inscribed above with the name of the sitter and signed below *Aegidius Sadeler S.C.M. sculp.* and *Titianus Inuentor* with address *Marcus Sadeler excud.*, in second state (of four).

Very fine impressions in perfect state of preservation.

In a contemporary Italian vellum binding.

References: Le Blanc, *Manuel de l'amateur d'estampes*, III (Paris 1888), p.397, nos.143–167; Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, XXI (Amsterdam 1980), p.77, nos.346–70; *Splendours of the Gonzaga*, exhibition catalogue edited by David Chambers & Jane Martineau, Victoria & Albert Museum (London 1982), pp.190–191, no.179; *Immagini da Tiziano*, exhibition catalogue by Maria Catelli Isola, Gabinetto Nazionale delle Stampe (Rome 1977), nos.86–109 (all twenty-four portraits reproduced in second state, title lacking); *Incisioni da Tiziano*, exhibition catalogue by Maria Agnese Chiari, Museo Correr (Venice 1982), pp.70–73, nos.34–43 (ten prints reproduced of which five in second state, four in first state, and a damaged impression in indetermined state)

A SERIES OF ENGRAVINGS reproducing in the first part Titian's series of eleven portraits of the Roman Emperors, commissioned for the *Gabinetto dei Cesari* of the Palazzo Ducale at Mantua in 1536 and completed in 1540. Ideally there should have been twelve Emperors, following the canonical list given by Suetonius, but the last, Flavius Domitian,







C. IULIUS CAESAR.



Omne disincti metuentibus Caesar amictus,  
Et modis regna non volgunt: latus  
Ferali scelestae et vitatae in nocte parentis,  
Maternam vivu commanulato torum.

I.

Tantum impluit praecipua dira malorum,  
Et certam somnum iussit habere fidem.  
Legibus hic verbum dedit, ordinibusq; solutum  
Iunctas et infandis cui fuit ille modis.

Regulus abbat. C. J. J. J.

Tiboni sculpsit

M. J. J. J.

TRAITTEUR, Wilhelm von  
*Collection de plans et vues perspectives des  
 nouveaux ponts*

Saint Petersburg 1823

ℒ 1250

Sadeler is reproducing those paintings, not Titian's originals and his own inventions (the inventory is transcribed by H. Zimmerman, in *Jahrbuch der kunsthistorischen Sammlungen* [Wien], 25, 1905, II, p.xlvii). The 'Emperors' cited are probably the copies after Titian painted in 1574 at Mantua by Fermo Ghisoni, a follower of Giulio Romano, for the Spanish minister Antonio Perez, which in 1586 were offered and apparently sold to the Emperor Rudolf II (Wethey p.239, no.8). The 'Empresses' are very probably the paintings by the RudolFINE court artists Bartholomeus Spranger and Hans von Achen mentioned in connection with Sadeler by Joachim von Sandrart (in *Teutsche Academie der Bau- Bildhauer- und Mahler Kunste*, edited by A.R. Pelzer, Munich 1925, p.241). The 'Emperors and Empresses' were still at Prague in 1648, thereafter they are untraced.

Three states of the prints are recorded in Hollstein, the first before the address of the publisher Marcus Sadeler and presumably issued at Prague; the second bearing Marcus Sadeler's *ex-cudit* and probably issued at Venice; and a third with that inscription erased. A fourth state with address *chez la Ve de F. Chereau rue St Jacques au 2 Pilliers d'Or* is noted by Isabelle de Ramaix, *Les Sadeler. Graveurs et éditeurs*, exhibition catalogue Bibliothèque royale Albert Ier (Brussels 1992), nos.26a-b (copy in Cicognara, *Catalogo ragionato dei libri d'arte*, Pisa 1821, no.2101). It is not known how or exactly when the publisher Marcus Sadeler acquired the copperplates. He was apparently Aegidius Sadeler's elder brother, still in Amsterdam in 1593, in Prague by 1600 where he published designs of Gabriel Krammer, afterwards in Venice, where he acquired from Cecilia Sadeler the stock of copperplates of her late husband, the publisher Justus Sadeler (I. de Ramaix, 'Les Sadeler', in *Le Livre & l'estampe* 25, 1989, pp.25-26).

Another reproduction from this book is on p.227

Collection de plans et vues perspectives des nouveaux ponts projetés et construits sur la nouvelle chaussée de Moscou, pendant les années 1821 et 1822.

Saint Petersburg, Alexandre Pluchart, 1823

Oblong folio (460 × 600mm), complete suite of twelve lithographs each *circa* 355 × 560mm (image), numbered 1-3, a, 4-6, b, 7-10, within original printed wrappers.

Contemporary ink ownership stamp on front wrapper: HA, within a circle.

Corners and edges of the wrapper repaired, several short tears in plates repaired without loss, insignificant stains and paper losses in margins, generally in good state of preservation.

As issued in printed green wrappers. Preserved in a modern portfolio.

Reference: Thieme-Becker, *Allgemeines Lexikon der bildenden Künstler*, XXXIII, p.342

A SERIES OF MEASURED PLANS AND VIEWS of bridges designed by Wilhelm von Traitteur (1788-1859) for the new direct road between Saint Petersburg and Moscow. Eight plates depict bridges built at Babino and Lvuban, two plates bridges at Cudovo and Holopie (these possibly never constructed), and two plates are scenes of labourers establishing the road bed and a mill for the manufacture of cement.

Traitteur was a Colonel in the *Corps des Ingénieurs des Voies de Communications* recruited by Alexander, duke of Württemberg. He had already published a monograph on the water supply of his native Mannheim (1798) and collaborated on a book documenting a new bridge over the Neva at Saint Petersburg (*circa* 1820), and followed the present work with one describing a suspension



## TRONÇON, Jean

*L'Entrée triomphante de leurs maiestez*

Paris 1662

£ 3850

bridge erected in 1824; on these activities, see Sergei Fedorov, *Der badische Ingenieur Wilhelm von Traitteur als Architekt russischer Eisenkonstruktionen* (Karlsruhe 1992).

The names of eight lithographers occur beneath the twelve plates, including Ivan Petrovic Beggrov (1793-1877), founder in 1817 of the first private lithographic press in Russia; Alexander Andrejewitsch Thon (1790-1858); August Friedrich Schuch (died 1850); S. Chiffliard; and Peter Friedrich Helmercen. A copy of the book with the plates hand-coloured was offered in Weinreb *Catalogue 45* (London 1982), item 213 (now in the Canadian Centre for Architecture, Montreal).

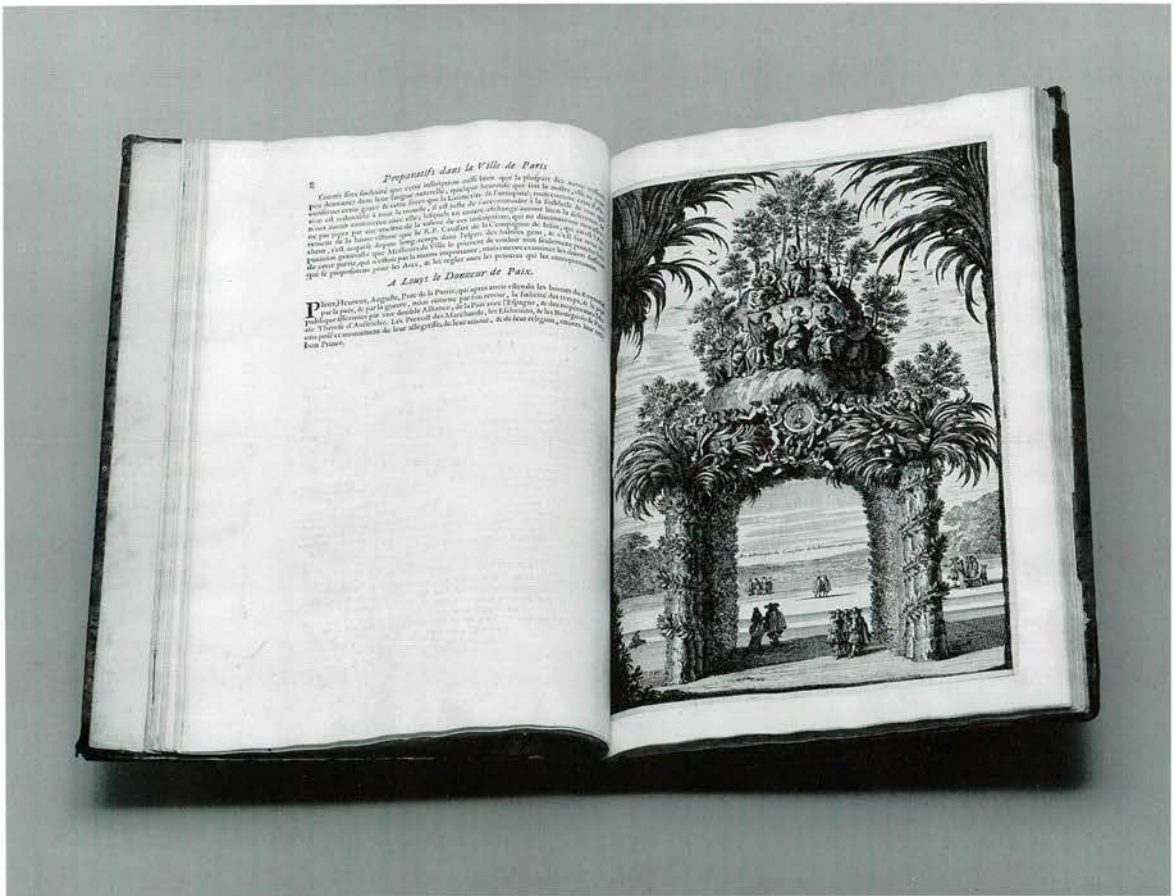
*L'Entrée triomphante de leurs maiestéz Louis XIV. Roy de France et de Navarre, et Marie Therese d'Austriche son espouse, dans la ville de Paris capitale de leurs royaumes, au retour de la signature de la paix generale et de leur heureux mariage.*

Paris, printed by François Le Cointe and sold by Pierre Le Petit, Thomas Joly & Louis Bilaine, 1662

Folio (435 × 285mm), (42)ff. letterpress signed  $\tilde{a}^2$  A-B<sup>2</sup> AA-II<sup>2</sup> AAA-GGG<sup>2</sup> AAAA-CCCC<sup>2</sup> (- II<sub>2</sub>, AAA<sub>2</sub>, cancelled as usual) and paginated (4) 1-7 (1), 1-34, 1-14 17-28, 1-12; plus inserted letterpress title-leaf, engraved



VUE PERSPECTIVE DU PONT DE LUBANI.



frontispiece, engraved portrait, and engraved leaf of dedication among preliminaries, and twenty-two engraved plates (of which fourteen double-page and eight full-page).

Exlibris of F. Huguenin Dumitand (engraved by M. Thevenard, 18th century) and Lurley Manor – Fort Hill labels of Leonard & Lisa Baskin.

Hole caused by a paper fault in the image of one plate, portrait and another engraving trimmed by binder along one edge, discreet repairs to back and corners of the binding, otherwise in very good state of preservation.

In a contemporary mottled calf binding, covers decorated in gilt with the armorial insignia of Louis XIV.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2998; Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.1459; Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (Paris 1874-1877), no.501; *Katalog der Lipperheideschen Kostümbibliothek*

(Berlin 1965), Sg9; The National Gallery of Art, *The Millard Architectural Collection, I: French Books*

(Washington, DC 1993), no.159 (three reproductions)

THIS BOOK RECORDS THE DECORATIONS and temporary festival architecture commissioned by the city of Paris for the entry on 26 August, 1660, of the newly-wed Louis XIV and Marie Thérèse, daughter of Philip IV, king of Spain. The programme of the fête was devised by a Jesuit professor of rhetoric, Gabriel Cossart (1615-1674), who instructed the architects Charles Lebrun, Michel Dorigny, François Tortebat, and Carlo Vigarani, among others, while Michel Noblet, *maître des œuvres de la ville de Paris*, supervised the builders.

As was customary, a number of copies were specially bound-up with the royal armorial



*Sir Kenelm Digby's copy  
bound with a pair of  
Anatomical Fugitive Sheets (Venice 1539)*

insignia on covers, as souvenirs for important participants. On 13 August, 1660, a contract was drawn between the printer and the city for the supply of 'cens exemplaires complets et bien reliez dont vingt en maroquin doré sur tranches et quatre-vingtz autres de veau marbré' (contract transcribed by Christoph Frank, 'Le artistes de l'entrée de Louis XIV en 1660', in *Bulletin de la Société de l'histoire de l'art français*, 1989, pp.53-74, Document XIII). This is one of the copies bound in calf with the arms of Louis XIV in the style reproduced by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1934), no.2494, *fer* 7.

The book is paginated in four parts, of which the first comprises the preliminaries and an account of the reception of the royal party at Vincennes, three days before their entry into Paris. The four illustrations here are a frontispiece showing the king receiving his councillors, engraved by François Chauveau; a portrait of the king by Nicholas Poilly after Nicholas Mignard d'Avignon, facing a leaf of engraved dedication; and an unsigned double-page engraving (285 × 445mm, platemark) of the royal cavalcade approaching the château of Vincennes.

The second part, 'Preparatifs dans la ville de Paris', describes and illustrates on fourteen plates (six double-page) triumphal arches and a dais constructed for the royal party; nine of these prints were engraved by Jean Marot (*circa* 1619-1679), with Jean Lepautre supplying the figures (*Inventaire du fonds français: Graveurs du XVIIe siècle*, XI, Paris 1993, nos.1013-1018). The third part, describing the procession into Paris, is illustrated by five unsigned double-page plates. The last part narrating the concluding ceremonies is illustrated by a double-page engraving of the interior of Notre-Dame and another of a barge in the Seine on which a fireworks apparatus was exploded on 29 August, both plates engraved by Marot. A detailed analysis of the festivities is provided by Karl Möseneder, *Zeremoniell und monumentale Poesie: die 'Entrée solennelle' Ludwigs XIV 1660 in Paris* (Berlin 1983).

Production of the book took two years, by which time a son had been born to the royal couple; the last three pages describe the celebrations in Paris on the occasion of the birth of the Dauphin.

VALVERDE, Juan de  
*Vivae imagines partium corporis humani*  
Antwerp 1566

£ 48,000

*Vivae imagines partium corporis humani aereis formis expressae.*

Antwerp, Christopher Plantin, 1566

Two parts, folio (304 × 210mm), (101)ff. signed A-T<sup>4</sup> V<sup>2</sup> (-V<sup>2</sup>, blank), a-f<sup>4</sup> (blank f<sup>4</sup> retained) and paginated 1-153 (1), [1-48]; with engraved compartment on title-page 251 × 165mm (the title and imprint added by letterpress separately) and forty-two full-page engravings, each measuring about 235 × 145mm (platemarks).

Bound with two woodcut ANATOMICAL FUGITIVE SHEETS having moveable flaps and Latin text, printed at Venice by G.A. Nicolini da Sabbio, 1539.

Provenance: Sir Kenelm Digby's copy, the title-page inscribed by him at foot *Kenelme Digby* with price paid 11 *reals* beneath and marks [illegible] 15 and 12; the preface (folios A<sub>2</sub>-A<sub>3</sub>) is notated in Digby's hand. Later marks of ownership: name *Schemid* inscribed three times on lower endpaper, once with date 1831; a Nineteenth-century blue ink stamp on title-page *M. Biltz*; two Nineteenth-century octagonal labels with blue borders pasted in upper corner of front free-endpaper, on which are recorded bibliographical information (in French).

In good state of preservation, having these minor defects: clean tear in folio B<sub>3</sub> (repaired without loss and piece missing from margin restored), unrepaired paper faults in margins of folios B<sub>2</sub>, D<sub>3</sub>, F<sub>4</sub>, G<sub>2</sub>-G<sub>4</sub>, P<sub>3</sub>, Q<sub>4</sub>, R<sub>1</sub>, worm hole in eight plates (otherwise in blank lower margins), ink stains on folio L<sub>4</sub> and Q<sub>1</sub> touching engraved image, soiling and fingerstaining. Slight repairs to corners and joints of the binding.

In a Seventeenth-century French mottled calf binding, the back divided into compartments by six raised bands and decorated in gilt and by a red lettering-piece (FIGV / ANAT); plain edges.

References: Leon Voet, *The Plantin Press (1555-1589): A Bibliography* (Amsterdam 1982), no.2413 and figs.54-55; *Belgica Typographica 1541-1600* (Nieuwkoop 1994), no.4599; *Bibliotheca Belgica*, V (Brussels 1964), pp.701-702; M. Funck, *Le Livre belge à gravures. Guide de l'amateur de livres illustrés* (Paris & Brussels 1925), p.408; *Christoffel Plantijn en de exacte wetenschappen in zijn tijd*, edited by E. Cockx-Indestege & F. de Nave, Museum Plantin-Moretus (Antwerp 1989), no.50; Elly Cockx-Indestege, *Andreas Vesalius. A Belgian Census*, Monografieën van de Koninklijke Bibliotheek Albert I, B-81 (Brussels 1994), no.71; *André Vésale, rénovateur de l'anatomie humaine*, Bibliothèque Royale Albert Ier (Brussels 1957), no.83; M. Brinton & H. Perkins, *The Harvey Cushing Collection of Books and Manuscripts* [in Yale Medical Library] (New York 1943), V-27; *Bibliotheca Osleriana* (Oxford 1929), no.577; Diana Hook & Jeremy Norman, *The Haskell F. Norman Library of Science and Medicine*, San Francisco 1991, no.2128; Harvey Cushing, *A Bio-bibliography of Andreas Vesalius* (New York 1943), VI-D-43; Ludwig Choulant, *History and Bibliography of Anatomic Illustration*, translated by Mortimer Frank (reprint New York 1962), pp.205-208

THE FIRST PLANTIN EDITION of an anatomical atlas prepared by a former student (circa 1520-circa 1558) of Vesalius and Realdo Colombo, copying some illustrations from Vesalius's *Fabrica*, correcting others, introducing new ones, including the famous image of the *écorché* figure holding his own flayed skin often linked to Michelangelo's Saint Bartholomew in the Sistine Chapel 'Last Judgment'. The work was first published at Rome by Antonio Salamanca and Antonio Lafreri with Spanish text in 1556 and was reprinted by them in Italian translation in 1559.

Plantin obtained three copies of the Italian edition which he made available to J. Thorius (Thorins), who translated the explanations of the plates into Latin, making a few changes. The main body of the Valverde's text was not translated, Plantin providing instead the full but unillustrated text of Vesalius's *Epitome fabricae corporis humani* (1543) in the recension of Jacques Grévin, reprinted by permission from the Paris edition of 1564 (L. Elaut, 'Het kommentaar van Jacques Grévin op Vesalius' tekst in de Plantin-uitgaven van het *Epitome*', in *Gulden Passer*, 40, 1962, pp.96-104).

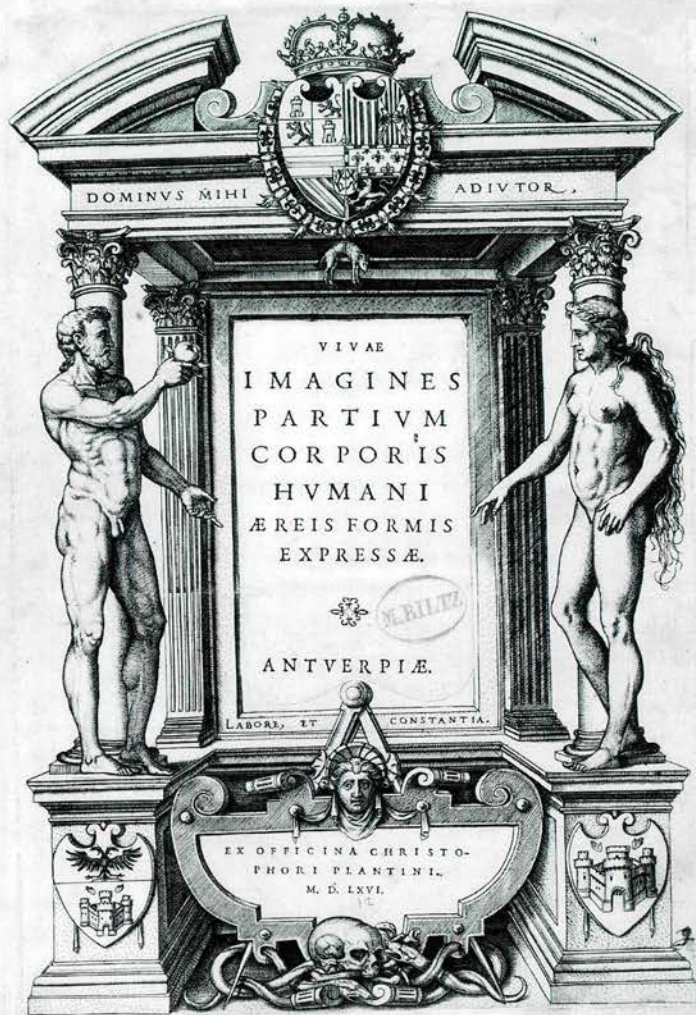


The forty-two engraved illustrations in the Roman editions by Nicolas Beatrizet after Gaspar Beccera (*Harvard Catalog of Italian Books*, no.513) were copied by the printmakers Pieter (circa 1519-1584) and Frans Huys (1522-1562), interpreting three in reverse (Book VI, pls.1, 4; Book VII, pl.4). The title-page was drawn by Lambert van Noort (1520-1571) and engraved by Pieter Huys; none of these prints is recorded by Hollstein. According to the publisher's accounts, the first of the six hundred copies printed was sold on 27 March, 1566 (Leon Voet, *The Golden Compasses*, Amsterdam 1972, II, pp.523-525).

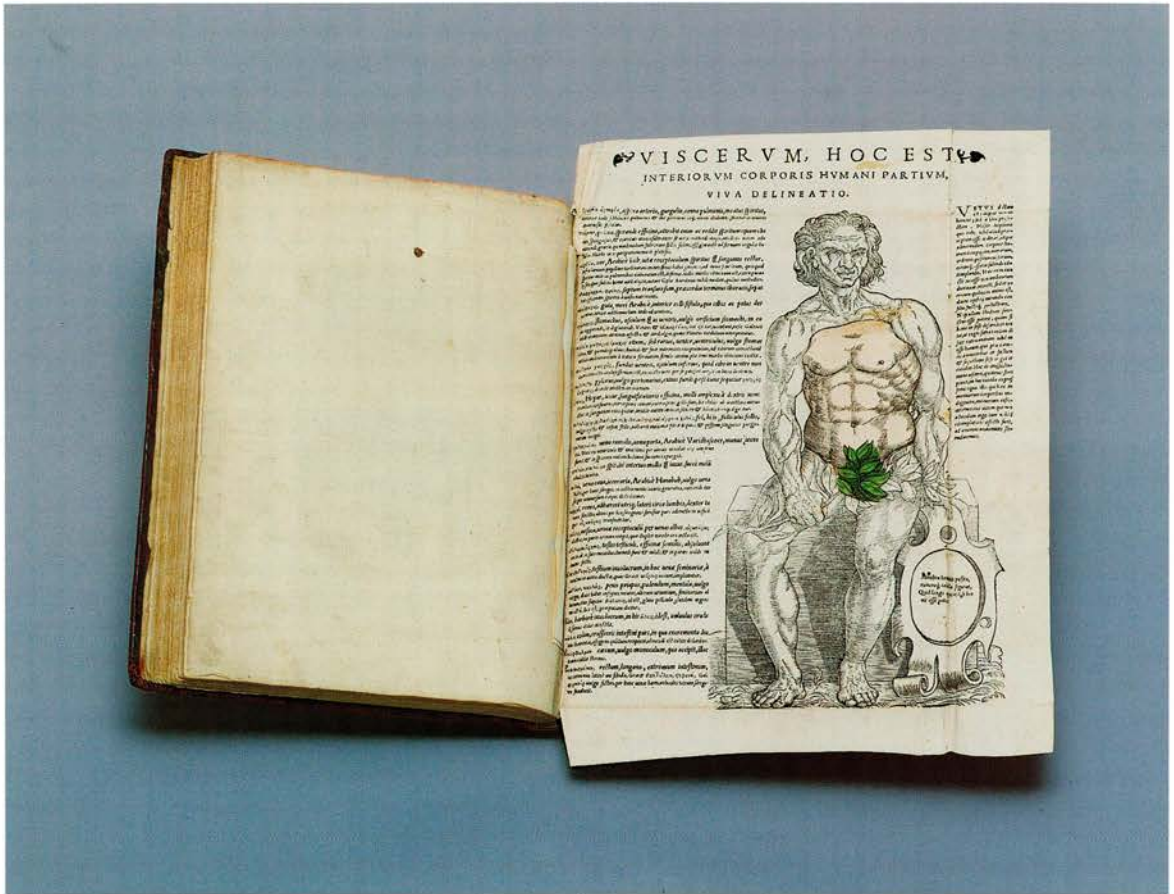
Fifteen other copies of this first edition are now localisable, but none in the National Library of Medicine, Wellcome Historical Medical Library, or British Library:

*Belgium*: Museum Plantin-Moretus, Antwerp; Bibliothèque Royale Albert Ier, Brussels; Rijksuniversiteit, Gent. *Canada*: McGill University (ex-Osler), Montreal. *France*: Bibliothèque nationale, Paris. *Netherlands*: University Library, Amsterdam. *Spain*: Biblioteca Nacional, Madrid. *United Kingdom*: Trinity College & University Library, Cambridge (both copies lacking the





*Genelme Digh*



second part according to H.M. Adams, *Catalogue of Books printed on the Continent of Europe 1501-1600*, Cambridge 1967, V-233). *United States*: Columbia University and University of California Medical Library, San Francisco (both copies cited by Voet following Cushing); New York Academy of Medicine, University of Rochester, and Yale (reported to the National Union Catalog, volume 628, p.538); private collection of Haskell Norman.

The present copy is from the magnificent library of Sir Kenelm Digby (1603-1665) and is inscribed on the title with his name and purchase price 11 *reals*, but as usual not the date or place where Digby acquired it. The plain mottled calf binding can be dated no more precisely than 'mid-Seventeenth century'. As there is no anterior mark of ownership in the volume, it is possible that the binding was ordered by Digby, and the other numerals written by him on the title-page record

its cost, or perhaps the cost of the anatomical fugitive sheets at the end. If Digby did indeed bind the volume, then Plantin's Valverde and the anatomical fugitive sheets may be separate acquisitions, the latter perhaps found in Italy, which Digby visited in 1620 and again after 1640 (D.E. Rhodes, 'British and Irish book-collectors in Italy, 1467-1850', in *Bookbindings & other Bibliophily. Essays in honour of Anthony Hobson*, Verona 1994, p.258-259).

Books formerly in Digby's library have been pursued by generations of bibliophiles, in recent times most persistently by the physicians John Fulton, who gathered about fifteen, and K. Garth Huston, Sr., who found twenty-one volumes, yet among those just one medical text (D. Rubin, *Sir Kenelm Digby F.R.S. 1603-1665. A bibliography based on the collection of K. Garth Huston*, San Francisco 1991, p.77, and nos.164-183).





Bound with

(VESALIUS, Andreas)

Pair of woodcut anatomical fugitive sheets with superimposed flaps and letterpress text Venice 1539

[Woodcuts:] The nude male figure is seated on a cubical wooden block and covers himself with a laurel branch held in his right hand; with his left hand he supports a scrolled shield with oval centre cartouche. The female is seated on a boulder or stump and has a fringed cloth draped across her thighs; her left hand lies in her lap and holds a flowering spray in front of her abdomen, while her right hand rests on the mouth of a vase.

[Printed heading on both sheets:] Viscerum, hoc est interiorum corporis humani partium, viva delineato

[and same preface, beginning:] Vetus dictum est atque id non ab homine; sed à Deo profectum, Nosce teipsum: quo mihi nihil aliud praeceptum esse uidetur, atque admirandam corporis humani compagem, numerum, ordinem, positum uiscerum, eorumque officia subinde contemplanda ... [and motto below:] Membra hominis positu, numeroq[ue] tabella figurat. Quid longis opus est, si breuis esse potes? [Printed beside the male is a text naming the viscera and male genital organs ordered from A-Z, and on the female sheet:] De utero, et muliebribus vasis [naming the female reproductive organs ordered in nine numbered sections].

[Publisher's imprint beside the female figure:] Venetijs Per Ioan. Ant. de Nicolinis de Sabio: expensis uetro Io. Baptista Pederzani MD XXXIX.

Two broadsides, each with woodcut figure and letterpress text printed in black, 370 × 271mm (Male) and 375 × 260mm (Female), the edges of both sheets folded to

dimensions of the bookbinding, concealed beneath the trunk are separate woodcut flaps showing the organs, cut out and fastened one on top of the other, each marked by letters or numbers referring to the text, the Male with all six original flaps, the Female with five original flaps remaining, the two missing (nos.4 & 7 below) now supplied in facsimile.

MOVEABLE WOODCUT FLAPS: Male (flap 1) trunk; (2) *asperae arteriae*, lungs, heart, horizontal diaphragm, esophagus, lettered A-E; (3) stomach, pylorus, and duodenum, lettered F-I; (4) five point liver, gall bladder, *portae venae*, and spleen, lettered K-N; (5) *vena cava*, kidneys, bladder, testes, *testium inuolucrum*, and penis, lettered O-T; (6) intestines, colon, appendix, and rectum, lettered X-Z. On the foundation sheet is printed the posterior body wall, showing seven lumbar vertebrae, sacrum, and iliac crests. The letters A & Z are obscured by hinges. Female (flap 1) trunk; (2) as male; (3) as male; (4) as male, but in facsimile; (5) kidneys and bladder, lettered P-Q; (6) the female generative organs, illustrating homologies between the two sexes: uterus with foetus, vulva, ovaries, iliac veins, cervix, cornua uteri (horns), numbered 1-9; (7) as male flap no.6, but in facsimile (letters A & Z again hidden under hinges).

Watermark in both sheets of a Tete de Boeuf au serpent. The fig branch held by Adam in contemporary green colouring.

Substantially in good state of preservation, with these faults: key letters A-Z beside the male figure partially hidden in the binding, light brown gluestains on some flaps, about a dozen wormholes, minor paper damage along the folds and at corners, the two missing moveable parts to the female figure supplied in facsimile on old but inauthentic paper.

References: Albrecht von Haller, *Bibliotheca anatomica*, I (Zürich 1774, reprinted Hildesheim 1969), p.179; Ludwig Choulant, *History and Bibliography of Anatomic Illustration*, translated by Mortimer Frank (reprint New York 1962), p.156; Leroy Crummer, 'Early Anatomical fugitive sheets', in *Annals of Medical History* 5 (1923), pp.189-208; W.B. McDaniel, 'Two anatomical fugitive sheets', in *Transactions and Studies of the College of Physicians of Philadelphia* 6 (1939), pp.341-343; McDaniel, 'More about Eve', in *College of Physicians of Philadelphia. Fugitive Leaves from the Library*, new series, 56 (1962), pp.167-168; L.H. Wells, 'A remarkable pair of anatomical fugitive sheets', in *Bulletin of the History of Medicine* 38 (1964), pp.470-476; Wells, 'The Sabio and Sylvester families of anatomical fugitive sheets', in *Bulletin of the History of Medicine* 40 (1966), pp.467-475; Wells, 'Anatomical

fugitive sheets with superimposed flaps 1538-1540', in *Medical History* 12 (1968), pp.403-407; K.B. Roberts & J.D.W. Tomlinson, *The Fabric of the Body. European Traditions of Anatomical Illustration* (Oxford 1992), pp.44-53; Andrea Carlino, 'Knowe thyself. Anatomical figures in early modern Europe', in *RES* 27 (Spring 1995), pp.52-59, especially pp.58, 63

THESE WOODCUT BROADSIDES belong to a class of publication known as 'fugitive sheets' which were designed to identify and to illustrate three-dimensionally the spatial relationship of the internal organs within the human body. As in certain modern childrens' books, the abdominal viscera are printed on separate flaps of paper, cut out and glued together, so that they may be lifted in turn, the foundation sheet representing the back part of the thorax and spine.

Between 1538 and 1540 about fifteen different editions of such broadsides were published at Strassburg, Nuremberg, Antwerp, Paris, London, and Venice. The majority were scientifically rudimentary and aimed at the nonscholarly with the nomenclature entirely in the vernacular; they were a toy as well as a source of information. Other fugitive sheets were designed for barber-surgeons and other specialists, and modified to give the names of the veins used in bleeding, advice on procedure, and simple therapies. Some fugitive sheets were targeted at university medical students and designate the organs in Latin, Greek, and Arabic, occasionally elaborating the terminology by physiological descriptions and references to classical authorities. These broadsides were a useful accompaniment to the students' textbooks which still were mostly unillustrated.

Modern historians of anatomical illustration have devoted considerable effort to sorting these editions into iconographic and textual families. Certain similarities suggest that the broadsides all descend from a common model, and the evidence seems to point toward Vesalius's first work, the *Tabulae anatomicae sex*, a series of unbound woodcuts produced in collaboration with the artist Jan Stephan van Calcar (1499-1546), published at Venice by Bernardino dei Vitali in 1538, shortly



after Vesalius at the age of twenty-three had been appointed professor of surgery at Padua. Vesalius describes in the dedicatory epistle of the *Tabulae* how fugitive sheets could be pedagogically useful. He cautions that they were no substitute for direct observation and could convey no real knowledge of the body, but might help students to follow better anatomical dissection of corpses in the theatre, and serve afterward as a mnemonic aid.

Our so-called 'Sabio sheets', printed at Venice by Giovanni Antonio Nicolini da Sabio (Sabbio) for the publisher Giovanni Battista Pederzano in 1539, are the only Italian anatomical fugitive sheets of the early Sixteenth century, and have the strongest claim to have been designed under the direct influence of Vesalius, or in his milieu, either to complement or to rival the *Tabulae sex*.

Unlike the fugitive sheets printed concurrently in Germany, the Sabio sheets were not intended merely to satisfy general curiosity about the interior of the human body. The language of those broadsides is simple and always in the vernacular, whereas the Sabio sheets are aimed at the educated, most probably medical students, with Latin text, Greek and Arabic terminology. There are correspondences between their text and that of *Tabulae* I-III which suggest that the Sabio sheets were either partially derived from the *Tabulae sex*, or at least originated in a similar neo-Galenist environment. The artist of the Sabio sheets was better instructed anatomically than those who designed the German fugitive sheets and two critics (Wells 1966, p.469 and Carlino 1995, p.63) have observed that the lumbar vertebrae and the lowest ribs appear very similar to those of the frontal skeleton of the Vesalian *Tabula* IV.

It seems unlikely however that the Sabio sheets originated in the same blockmakers' shop as the *Tabulae*. The figures on the Sabio sheets are qualitatively superior and unless Calcar quickly matured into a more accomplished draughtsman, they must be designed and cut by another hand. The figures look forward to the aesthetic canon of the illustrations to Vesalius' *De humani corporis fabrica libri septem*, work on which began about 1539 and was completed in 1542, and it could be the Sabio sheets were made by an artist involved in that production. Of its designers, Jacopo

Sansovino (1529-1570), the dominant sculptor in *cinquecento* Venice, is an intriguing candidate.

Certain resemblances between an illustration of a dissected head in the *Fabrica* and one of the bronzes on the façade of the Loggetta, Piazza San Marco, executed by Sansovino in 1541, are pointed out by Michelangelo Muraro, 'Tiziano e le anatomie del Vesalio', in *Tiziano e Venezia. Convegno internazionale di studi 1976* (Venice 1980), p.313, figs.178-180. Muraro also attributes to Sansovino the undissected Adam and Eve figures published in Vesalius' *Epitome* (1543). Those woodcuts share with the Sabio sheets the same mannered articulation of surface details (particularly hair) and evoke also sculptural models. In the Archivio di Stato di Venezia Muraro discovered a privilege conceded to Sansovino by the Venetian Senate in 1549 for the publication of 'bellissime anatomie'; since no such sheets have come to light, this tantalizing evidence of Sansovino's activity as an anatomical illustrator remains unproven.

A pair of Sabio broadsheets was briefly described by Haller, in 1774, under the entry 'Nicolai de Sabio viscerum viva delineatio Venet. 1539 fol', and apparently subsequently lost, for the next and first modern historian of anatomical illustration, Ludwig Choulant, included the Sabio edition in a list of 'Fliegende Blätter' (1852) only from Haller's description. Crummer (1923) and Wells (1964), among later historians, refer to the Sabio sheets, but neither located a surviving pair.

About 1961 a pair was found by the Geneva bookseller Nicolas Rauch (his catalogue *Livres Précieux*, item 89, priced SFr 16,000) and soon was re-offered by the Parisian bookseller Alain Brioux (his catalogue *Sciences anciennes*, item 1066, priced NF 20,000), from whose description it was published by McDaniel (1962). It was then quickly realised that a single sheet (Female only, without any flaps) having Italian text and imprint beneath 'In Venetia MDCXI, Appresso Sebastiano Combi' already described by Crummer (1923), as well as a pair anonymously published at Venice in 1587 with Latin text described by McDaniel (1939), were later impressions taken from the 1539 Sabio blocks.

The Rauch-Brioux pair passed next to the London booksellers E.P. Goldschmidt (*Catalogue*





## VENUTI, Ridolfino

*Delle antichità di Roma*

Rome 1763

£ 2900

127, 1965, item 210 and *Catalogue 160*, 1980, item 251, priced US\$ 48,000), in whose stock it was examined and published by Wells (1966); those sheets eventually found a home in the Medical Library of Nihon University, Tokyo. According to the Goldschmidt descriptions, each sheet measures 410 × 280mm and is printed on paper bearing a Tete de Boeuf au Serpent watermark, as seen in our impressions. The female figure of that pair evidently lacks three of its superimposed flaps and the male figure one flap.

By their very nature the anatomical broadsheets tended to become scattered and lost, so that only one or two from each edition have survived. Altogether, approximately thirty-five Sixteenth-century sheets are recorded, many not in pairs, most gravely mutilated with none or few of the overlay flaps intact. The anatomical fugitive sheets in the following collections are systematically catalogued: Wellcome Historical Medical Library, London<sup>1</sup>; Crummer Collection, Taubman Library, University of Michigan, Ann Arbor<sup>2</sup>; Royal Library, Stockholm<sup>3</sup>; National Library of Medicine, Bethesda<sup>4</sup>; and sheets preserved elsewhere are discussed by Carlino, Wells, and other authorities<sup>5</sup>.

<sup>1</sup> F.N.L. Poynter, *Catalogue of Printed Books ... before 1641* (London 1962), nos.286-298.

<sup>2</sup> Leroy Crummer, 'Checklist of anatomical books illustrated with cuts of superimposed flaps', in *Bulletin of the Medical Library Association* 20 (1932), pp.131-139.

<sup>3</sup> J.G. de Lint, 'Fugitive anatomical sheets', in *Janus* 28 (1924), pp.78-91; S.G. Lindberg, 'Christian Wechel and Vesalius. Twelve unique medical broadsides from the Sixteenth Century', in *Lychnos* 1953, pp.50-74.

<sup>4</sup> R.J. Durling, *Catalogue of Sixteenth Century Printed Books* (Bethesda 1967), nos.217-19.

<sup>5</sup> Including: University of Basel (Heinrich Vogther edition); Sudhoff Institut für Geschichte der Medizin, Leipzig (Vogther edition); Biblioteca Apostolica, Rome (Sylvestre edition); Waller Collection, University of Uppsala (Bos edition, described by H. Sallander, *Bibliotheca Walleriana*, 1955, no.8345); University Library of Mons (Cornelis Bos edition); Oesterreichisches Museum für angewandte Kunst, Vienna (Bos edition); National Library of Scotland, Edinburgh (Gilles Godet edition).

Accurata, e succinta descrizione topografica delle antichità di Roma. Parte prima [*Sub-title:*] Parte Seconda.

Rome, Giovanni Battista Bernabò & Giuseppe Lazzarini, 1763

Two parts, quarto (284 × 205mm), signed  $\pi 1$  (= half-title) a-c<sup>4</sup> d<sup>6</sup> A-S<sup>4</sup>,  $\pi^4$  A-S<sup>4</sup> and paginated (2) 1-36 1-143 (1), 1-8 1-143 (1) with engraved vignette on title (repeated on sub-title), three engraved head-pieces, four tail-pieces, and three initials; plus numbered series of ninety-six full-page plates of which nineteen etchings signed by Piranesi (nos.3, 4, 28, 31, 36, 41-42, 51-52, 56, 62, 64-65, 70, 72, 75, 78, 91, 95) and another print (no.59) unsigned but certainly by him, two etchings signed by Bellicard (nos.82, 85), eight by Duflos (nos.1, 11, 23, 25, 57, 67, 74, 84), four by Legeay (nos.6-7, 16, 88), twenty-two plates by Mogalli (nos.5, 20-21, 27, 30, 32, 40, 43-44, 47, 50, 54-55, 60, 63, 66, 68-69, 71, 73, 77, 94), and forty plates without signature of print-maker. Plus a folding map of Rome dated 1763.

Paste-on cancel in 'Catalogo de' Signori Associati in Italia' (II, p.138) adding the name Natale Saliceti.

Faint spotting affecting ten leaves, otherwise an unusually bright and well-preserved copy.

In a contemporary English calf binding.

References: L. Schudt, *Le Guide di Roma* (Vienna 1930), no.769; Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.3905; Fabia Borroni, 'Il Cicognara' *Bibliografia dell'Archaeologia Classica e dell'Arte Italiana* (Florence 1965), no.8146; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.1891; A. Pescarozzi, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957), no.859; Gaetana Scano, *Guide e descrizioni di Roma dal XVI al XX secolo nella Biblioteca della Fondazione Marco Besso* (Rome 1992), no.47; *Exploring Rome: Piranesi and his contemporaries*, no.50 (describing the CCA copy, evidently lacking plates nos.59 and 72 by Piranesi, F.79, 110); *I Ponti di Roma dalle collezioni del Gabinetto Nazionale delle Stampe*, exhibition catalogue by Maria Catelli Isola & E. Beltrame Quattrocchi (Rome 1975), pp.80-81; Carlo Bertelli & Carlo Pietrangeli, *Le piccole vedute di Roma di Giambattista Piranesi* (Milan 1985)

FIRST EDITION and a fine copy of the leading Roman guidebook of the 1760s, compiled by Venuti (1703-1765), Winckelmann's predecessor as papal antiquary (*Commissario delle Antichità della Camera Apostolica*).

The book is illustrated by ninety-six views of Roman sights of which twenty are by Giovanni Battista Piranesi (1720-1778), another fourteen by three *pensionnaires* at the French Academy in Rome, Jérôme-Charles Bellicard (1726-1786), Philotée-François Duflos (1710-1746), and Jean-Laurent Legeay (circa 1710-circa 1786), and the remainder by Nicolo Mogalli (1723-1768) and anonymous, presumably commercial engravers.

The twenty engraved views by Piranesi were executed at the outset of his career as an etcher, in 1740-1745, and had been used already to illustrate guidebooks and similar works published by Giovanni Lorenzo Barbiellini and Fausto Amedei, including the *Varie Vedute* of 1745; on their chronology, see H.A. Millon, 'Vasi - Piranesi - Juvarra', in *Piranèse et les Français. Colloque*, edited by Georges Brunel (Rome 1978), pp.345-354. The prints are enumerated by H. Focillon, *G.B. Piranesi*, (Paris 1918), nos.78-79, 81-85, 88-89, 100-105, 107-108, 110-111, 118; and are illustrated by John Wilton-Ely, *Piranesi: The Complete Etchings* (San Francisco 1994), nos.53-65, 81, 91-96.

The four prints signed by Jean-Laurent Legeay were executed in 1740-1741 and are always mentioned in discussions of his contact with Piranesi, as for example in *Exploring Rome: Piranesi and his contemporaries*, exhibition catalogue Canadian Centre for Architecture, Montreal (Cambridge, MA 1993), no.49, concerning plate seven ('Arco di Tito Vespasiano'); and *Piranèse et les français*, exhibition catalogue Académie de France à Rome (Rome 1976), no.89, concerning Legeay's drawing for plate six ('Arco di Costantino Magno'). The four plates are described and illustrated by Gilbert Erouart, *Architettura come pittura. Jean-Laurent Legeay un piranesiano francese nell'Europa dei Lumi* (Milan 1982), nos.95-96, 98-99.

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VENUTI, Ridolfino &  
AMADUZZI, Giovanni Cristofano  
*Monumenta Mathaeiana*  
Rome 1776-1779

£ 1950

Vetera monumenta quae in hortis Caclimontanis et in Aedibus Matthaeiorum adservantur nunc primum in unum collecta et adnotationibus illustrata a Rodolphino Venuti et a Iohanne Christophoro Amadutio. Volumen I. Statuas comprehendens [*Sub-title:*] Vol. II. Continens protomas hermas clypeos et anaglypha [*Sub-title:*] Vol. III. Continens anaglypha sarcophagos et inscriptiones.

Rome, Venanzio Monaldini, 1776-1779

Three volumes, folio (420 x 270mm). I: (94)ff. signed  $\pi^4$  a-h<sup>4</sup> A-O<sup>4</sup> P<sup>2</sup> and paginated (8) i-64, 1-115 (1), with engraved title-page and engraved dedicatory leaf included in the preliminary quire, six engraved head- and tail-pieces and two engraved initials, plus a series of 106 numbered full-page plates (nos. 92 and 102 inverted in this copy). II: (59) of 60ff. signed  $\pi^4$  A-O<sup>4</sup> (without the blank O<sup>4</sup>), and paginated 1-8, 1-109 (1), with engraved title included in the preliminary quire, two engraved ornaments and text engraving at p.24, plus a series of 90 numbered plates. III: (102)ff. signed  $\pi^4$  A-Z<sup>4</sup> Aa-Cc<sup>2</sup>, and paginated 1-8 1-193 (3), with engraved title included in the initial quire, engraved ornament and initial, plus a series of 74 numbered plates (of which two are folding).

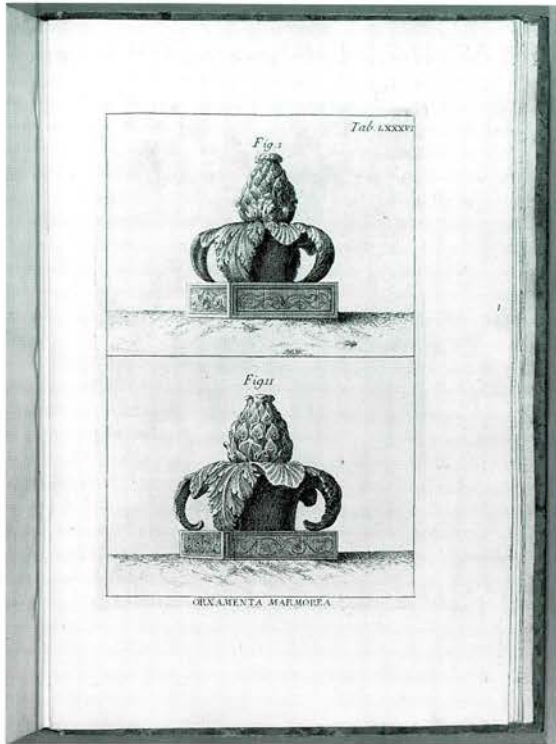
Internally and externally in perfect state of preservation.

The three volumes uniformly bound in contemporary Italian vellum over boards, covers mottled in blue and red, backs decorated in gilt; sprinkled red edges.

References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.3898; *L'Immagine dell'antico fra Settecento e Ottocento*, exhibition catalogue, Biblioteca Comunale dell'Archiginnasio (Bologna 1983), pp.141-142

ONLY EDITION of a catalogue reproducing some four hundred ancient marble statues, busts, reliefs, friezes, funerary altars, oil lamps, and other Roman antiquities, as well as a series of modern bas-reliefs of the later emperors from Heraclius to





Ferdinand III designed by Gaspare del Vecchi (died 1643). This copy is imposed on large paper (same dimensions as George III's copy in the British Library) and is in faultless state of preservation.

Many pieces in the Mattei collection, notably the celebrated statues of 'Ceres' and 'Pudicity' (Haskell & Penny, *Taste and the Antique*, New Haven 1981, nos.22, 74), had been found on the family's estates and brought to Rome by Ciriaco Mattei (1545-1614), who installed them in the gardens surrounding a casino he built on the Celio according to designs by Giacomo del Duca. A marble tablet inside the entrance gate to the villa, now lost, giving the date of construction as 1581-1586, is reproduced here at volume I, p.26. Other antiquities adorned the staircase and court of the palace in the via dei Funari built circa 1598-1611 by Ciriaco's younger brother, Asdrubale Mattei (1556-1638), to the designs of Carlo Maderno.

Four years before his death in 1614 Ciriaco Mattei made a will forbidding his heirs to remove any of the contents in the villa and the collection remained intact until 1770, when his descendant



Giuseppe Mattei persuaded Pope Clement XIV to dissolve the *fidecommisso*, and the collection was dispersed. Some thirty-four pieces were then acquired by the Pope (now in the Museo Pio-Clementino of the Vatican) and about one hundred others passed into English collections through the agency of Thomas Jenkins.

The present catalogue was thirty-nine years in gestation and involved successively the antiquaries Orazio Orlandi and Ridolfino Venuti (1705-1763), and the philologist G.C. Amaduzzi (1740-1792), as authors of the descriptive text. The painter Francesco Mattei, a pupil of Pietro Bianchi and one of the Bamboccianti, was contracted in 1740 to draw all the objects in the collection. He worked at speed and supplied the engravers with drawings in a style 'con poca ombreggiatura e con poco contorno' that disappointed his patron, Girolamo Mattei. Wholesale revision was demanded and work on the project ground to a halt; in 1759 the artist was in the courts appealing for payment for his rework (G. Panofsky-Soergel, 'Zur Geschichte des Palazzo Mattei di Giove', in



*Römisches Jahrbuch für Kunstgeschichte*, 11, 1967–1968, pp.111–188, especially p.151, and appendix 48 for the contract between patron and engraver).

The catalogue evidently was abandoned by the Mattei family and taken over by the publisher Monaldini as a commercial venture, dedicated to Stanislaus II, king of Poland (1732–1798). The engravers of Francesco Mattei's drawings were among others Carlo Baroni, Marco Carloni, Giovanni Cassini, Antonio Gregori, Francesco Mazzoni, Nicolo Mogalli, Filippo Morghen, and Miguel Sorello. Not all the objects in the collection appear in the book, however it is still a comprehensive record and the principal document of one of the most admired collections of the *seicento*.

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VISENTINI, Antonio Maria

*L'Augusta Ducale Basilica*

Venice 1761

£ 9500

*L'Augusta Ducale Basilica dell'Evangelista San Marco nell'inclita Dominante di Venezia colle notizie del suo Innalzamento, sua Architettura, Musaici, Reliquie, e Preziosità che in essa si contengono, arricchite di alcune Annotazioni e adornate di varie Tavole in Rame dissegnate da celebre Architetto, ed incise da perito Artefice.*

Venice, Antonio Zatta, 1761

Large folio (680 × 480mm), (34)ff. letterpress signed π a A-Z Aa-Cc [Cc2] Dd-Hh and paginated (4) 1–64, imposed with three engraved head-pieces and three initials; plus engraved frontispiece, title-page, portrait of Marco Foscarini (printed from two plates), and eight folding plates (numbered I, II, III, IV–V, VI–VII–VIII, IX, X, XI).

Provenance: A.R.A. Hobson (his sale, 'Collection of Illustrated Books and Volumes of Prints mostly of the 18th Century', by Sotheby's, London, 10 November 1975, lot 25).

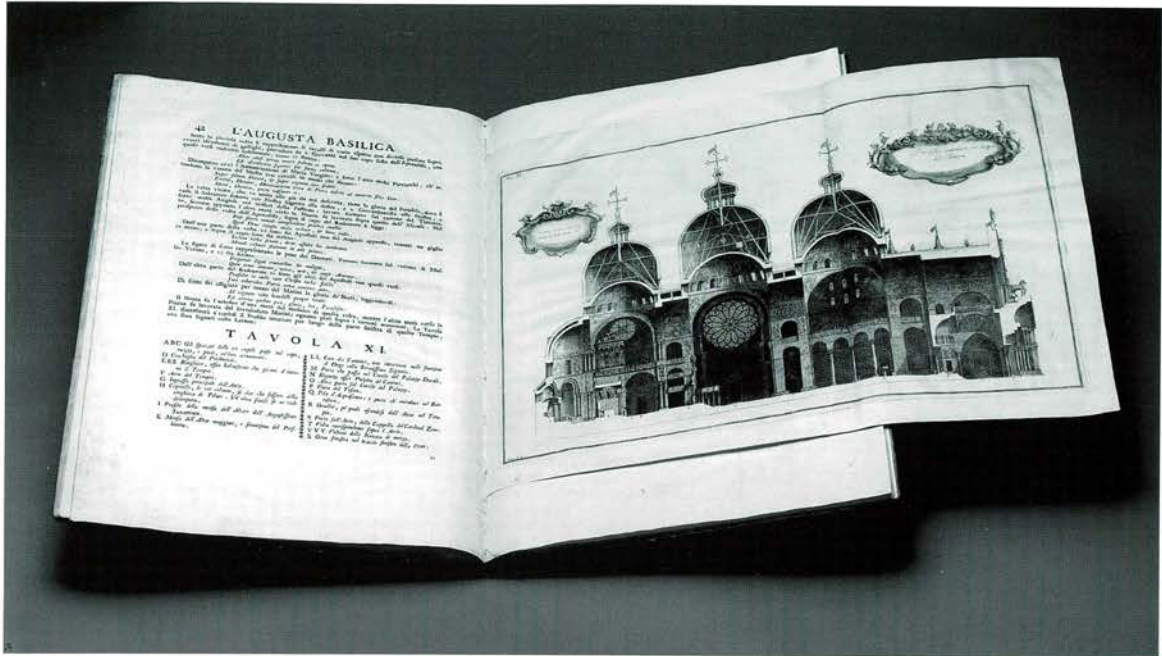
A clean and fresh copy, insignificant printer's fold across frontispiece, binding lightly abraded.

In a contemporary Italian half-calf binding, the back lettered in gilt, the covers of waxed brown paper.

References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.3994; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2708; Morrazoni, *Il Libro illustrato veneziano del Settecento* (Venice 1943), pp.136–138; Lanckorońska, *Die venezianische Buchgraphik des XVIII. Jahrhunderts* (Hamburg 1950), no.19; E.A. Cicogna, *Saggio di bibliografia veneziana* (Venice 1847), no.4613

THIS DESCRIPTION OF THE BASILICA OF S. MARCO in Venice with text by Ludovico Zucconi and a series of eight large engraved plates with eleven plans and sections is 'one of the most elegant books to be printed in 18th-century Venice' (*The Glory of Venice: Art in the Eighteenth Century*, exhibition catalogue edited by J. Martineau & A. Robison, New Haven & London 1994, p.465).





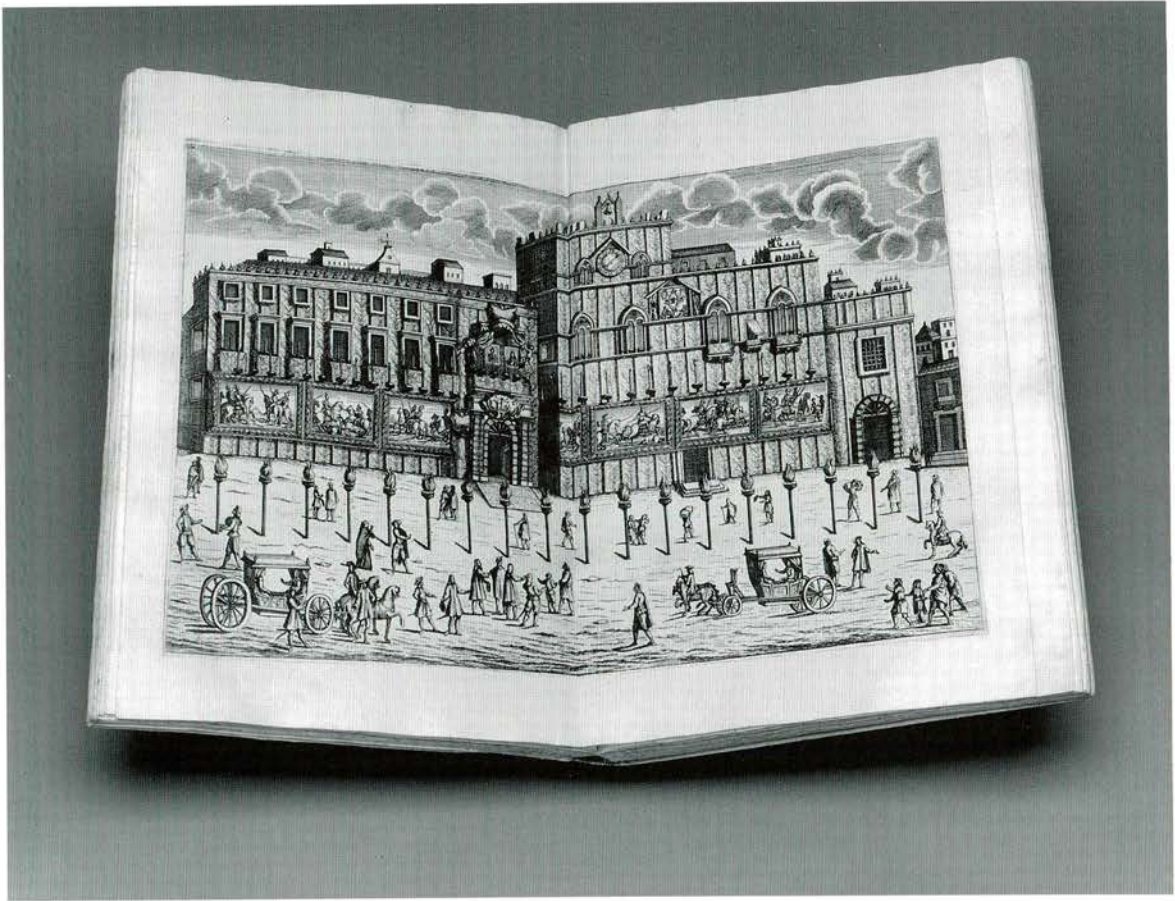
The illustrations had been drawn by Antonio Visentini (1688–1782) about 1722 and were among his first works after being appointed professor of perspective at the Venetian academy. Visentini's drawings (several are today in the Museo Correr, Venice) were engraved by Vincenzo Mariotti, formerly a pupil at Rome of Andrea Pozzo, and were issued without descriptive text in 1726 entitled *Iconografia della Ducal Basilica* under a privilege applied for by Visentini in July 1722. That original edition of 1726 is described by Dario Succi as 'oggi estremamente raro ... non reperibile nelle biblioteche pubbliche italiane'; see *Canaletto & Visentini*, exhibition catalogue edited by Succi, Venice 1986, pp.141–146, 372.

Thirty-five years later, about 1759, the publisher Antonio Zatta obtained the copperplates, commissioned a *Descrizione* from Zucconi, and issued the book which is offered here. The dedication to Doge Alvise Mocenigo and his family insignia were erased from the copperplate of the 1726 title-page, as were the inscriptions naming Visentini and Mariotti as designer and printmaker. In their place were substituted images of St. Mark and an heraldic lion and the imprint *Presso A. Z.* The altered plate became the frontis-

piece to the new edition and for that reason the publisher Zatta is often mistaken as author.

A decorative border for the new title-page and other ornaments were engraved by Giovanni (or Giuseppe) Magnini (or Mangini), a Venetian printmaker active in the service of Zatta from the 1750s until 1780. There are variations between copies in the colour used (black, blue, or orange) to print the engraved border, initials and ornaments by Magnini; here the title-border and title-page vignette are printed in black, one head-piece (folio A) is printed in blue, and one initial in orange.

In this copy and some others a portrait of Marco Foscarini is present, the likeness printed from a plate engraved in 1752 as a frontispiece for the volume of *Letteratura Veneziana* compiled by Foscarini and published at Padua, now inserted within a highly decorative frame engraved by Magnini, becoming a folding plate measuring 710 × 475mm (reproduced from the RIBA copy, in *The Glory of Venice*, p.352). Our copy is one of a small number without engraved borders enclosing each page of text; such copies are routinely (but speculatively) designated first issue. The probable first issue is one reported by by Succi, which retains the 1726 title-page.



92 VITALE, Pietro  
*Le Simpatie dell'allegrezza*  
 Palermo 1711

£ 4800

*Le Simpatie dell'Allegrezza tra Palermo Capo del Regno di Sicilia e la Castiglia Reggia Capitale della Cattolica Monarchia manifestate nella presente Relazione delle massime pompe festive de' Palermitani per la vittoria ottenuta contro i collegati sù le campagne di Prihuega à 11. Dicembre 1710. Con le forze del fedelissimo braccio de' Castigliani dalla Real Maesta di Filippo V. Monarca delle Spagne, e di Sicilia [Sub-title:] Il Tago in Oreto cioe la ricca vena delle muse palermitane.*

Palermo, Agostino Epiro, 1711

Two parts, folio (320 × 230mm), (60, 20)ff., signed  $\pi^4$  A-Z<sup>2</sup> Aa-Ee<sup>2</sup>,  $\pi^2$  a-i<sup>2</sup> and paginated (8) 1-112, (4) 1-36; plus engraved frontispiece and fourteen plates (of which six folding, seven double-page, and one full-page).

Light stain on verso of frontispiece, thin spot in plate 12 owing to a paper fault, otherwise a faultless copy.

Bound in contemporary vellum drawn over thin paper boards.

References: Giovanni Isgrò, *Feste Barocche a Palermo* (revised edition Palermo 1986), pp.153-162 (seven plates reproduced); *Immaginario e tradizione. Carri trionfali e teatri pirotecnici nella Palermo dell'ottocento*, edited by G. Isgrò (Palermo 1993); *Katalog der Ornamentstichsammlung, Berlin* (1939), no.3059; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Si35; Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (Paris 1874-1877), no.601



## VIVIANI, Vincenzo

*De Maximis et minimis geometrica divinatio*

Florence 1659

£ 2800

A DESCRIPTION OF FESTIVITIES at Palermo in celebration of the military victory obtained by Philip V of Spain at Villavicosia on 11 December, 1710. A solemn Te Deum and mass celebrated on 1-2 February, 1711, were followed by three days of public rejoicing, including a *paesaggio* of triumphal waggons, cavalcades with musical accompaniment, and firework displays, all described here in detail by the author (1656/1658-1728), secretary of the palermitan senate.

Paolo Amato (1634-1714), *architetto del Senato* and author of many local projects including S. Salvatore, the Martorana, and works on the Assunta, designed festive decorations for two altars and the aisles of the cathedral (shown here on three plates, inserted at pp.28, 37), a statue of Philip V in armour for a piazza (p.51, depicted with Amato's designs for commemorative medals), and a *Carro trionfale* adapted from one already made for a feast of S. Rosalia (p.94). Also illustrated are decorations designed by Mario Cordua for the façade of the Palazzo del Presidente del Real Patrimonio (p.54) and a machine erected before the Maestranza degli scopettieri (p.78). Decorations on the façade of the palace of Benedetto Gismondo (p.80) and an allegorical painting (engraved for the frontispiece) were designed by Antonio Grano (active 1683-1718).

The inventors of decorations depicted on six plates are not identified: a *Fontana teatrale* before the Palazzo Senatorio (p.44), façade decorations on the Palazzo dell' Inquisizione (p.54) and Palazzo Villafranca (p.72), a *Macchina teatrale* erected before the Maestranza degli orefici ed argentieri (p.84), the façade of the palace of Carlo Riggio (p.88), and a fireworks machine in front of the Palazzo Reale (p.98). All the plates were engraved by the local printmaker Francesco Cichè (died 1742); see Bruno Caruso, *L'opera grafica di Francesco Cichè* (Palermo 1976), pls.1-13.

The second part entitled *Il Tago in Oreto* is a collection of congratulatory verses, including some printed xylographically in Hebrew and Greek.

*De Maximis, et Minimis geometrica divinatio in quintum conicorum Apollonii Pergaei ad huc desideratum. Ad Serenissimum Ferdinandum II. Magnumducem Etruriae, Liber primus [Sub-title:] Liber Secundus.*

Florence, Giuseppe Cocchini, 1659

Two parts, folio (310 × 210mm), (85, 80)ff. signed a-b<sup>4</sup> A-T<sup>4</sup> V1, π<sup>2</sup> A-S<sup>4</sup> T<sup>6</sup> and paginated (16) 1-154, (4) 1-154 (2), title and sub-title printed in red & black with woodcut Medici insignia; plus two full page engraved plates attached to margin of folio E3 (figs.1-20, 21-39) and two full-page woodcut plates attached to margin of folio T6 (figs.I-XII, I-XXVIII).

In this copy there is a paste-on cancel 'punctum D, per' on p.117 of Book I, but none correcting the last two lines of the first paragraph of Book II, p.143 (as in the British Library copy).

Early library shelfmarks in ink on front endpapers, paper shelf location label at foot of spine. Exlibris of Max Favia del Core (his sale Lugano, 19 June 1995, lot 97).

An exceptionally clean and fresh copy, the half-title lightly stained in margins from a binding preservative, otherwise internally faultless. Binding lightly abraded along bottom edges.

In a contemporary North Italian red goatskin binding, gilt frames on covers, gilt ornaments at corners and in compartments of the spine created by repetition of several small tools; edges speckled red.

References: British Library, *Catalogue of Seventeenth century Italian books* (1986), p.970; Pietro Riccardi, *Biblioteca matematica italiana*, I (reprint 1952), 625 ('Raro e pregiato'); Dino Cinti, *Biblioteca galileiana* (Florence 1957), no.135

ONLY EDITION of a 'restitution' of the mathematical aspects (not the literary integrity) of the fifth book of the *Conics* of Apollonius of Perga. The first four books of the *Conics* survive in the original Greek and had been published in Latin translations by

## VOLPATO, Giovanni Trevisan &amp; MORGHEN, Raffaello

*Principes du dessein*

Rome 1786

£ 1100

Memmo (Venice 1537) and by Commandino (Bologna 1566). Books V-VII survive only in Arabic translation and had not yet been published, though in 1547 Maurolico had prepared a 'restitution' of books V and VI (only printed many years after his death, in 1654).

Vincenzo Viviani (1622-1703) lived at Arcetri with Galileo during the last three years of Galileo's life, called himself Galileo's 'last pupil', and wrote a biography of his mentor published posthumously in 1717. Viviani's first scholarly work, undertaken when he was twenty-four and now lost, attempted the restoration of a work by Aristaeus the elder, *De locis solidis*, an exposition of the curves discovered by Menaechmus. Viviani next turned to the problems posed by the fifth book of Apollonius's treatise on conic sections, among the most difficult mathematical works of antiquity, professing not to have seen Maurolico's effort.

His choice of Apollonius may have been inspired by Galileo. In 1578, Ignatius Ni'matallāh, Patriarch of Antioch, had presented to Cardinal Ferdinando de' Medici an Arabic manuscript of the *Conics* purporting to include Books I-VIII, in fact a compendium by Abū 'l-Fath Mahmūd al-Isfahāni of Books I-VII only. The manuscript, now Biblioteca Medicea-Laurenziana Ms. CCXCVI. 118, attracted the attention of Galileo, who contemplated publishing an edition of it himself (*Le Opere di Galileo Galilei*, XII, Florence 1934, nos. 977, 979-980, 1016, 1028). When that work was later taken up by the Maronite deacon Abraham Ecchellensis, joined in 1656 by Giovanni Alfonso Borelli, Viviani evidently claimed some proprietary right.

Although the Ecchellensis-Borelli edition was finished by 1658, its publication was postponed to give Viviani time to complete his 'restitution' and dedicate it to Ferdinando II de' Medici. When the Ecchellensis-Borelli edition was allowed to be printed in 1661, also at the Florence press of Giuseppe Cöcchini, comparison of it with the 'restitutio' helped to gild Viviani's reputation (G. Giovannozzi, 'La versione Borelliana di Apollonio', in *Memorie della Pontificia Accademia Romana dei Nuovi Lincei*, Sess. II, 2, 1916, pp. 1-31).

Principes du dessein tirés d'après les antiques statues. Ouvrage fort intéressant à tous ceux qui s'appliquent aux beaux arts. Publiés et gravés par Jean Volpato et Raphael Morghen.

Rome, Pagliarini, 1786

Oblong folio (445 × 580mm), (5)ff. letterpress, comprising: (1) title; (2) address 'Aux jeunes amateurs du dessein' in parallel columns of French and Italian; (3-5) 'Mesures tirées des statues, qui se contiennent dans cet ouvrage' in parallel columns of French and Italian; plus thirty six numbered plates, each *circa* 360 × 490mm (platemarks). Printed on paper manufactured by Pietro Milioni, Fabriano.

The paper of plates 6, 12-14, 29, 32 has browned evenly, otherwise a very bright and well-preserved copy retaining untrimmed sheet edges.

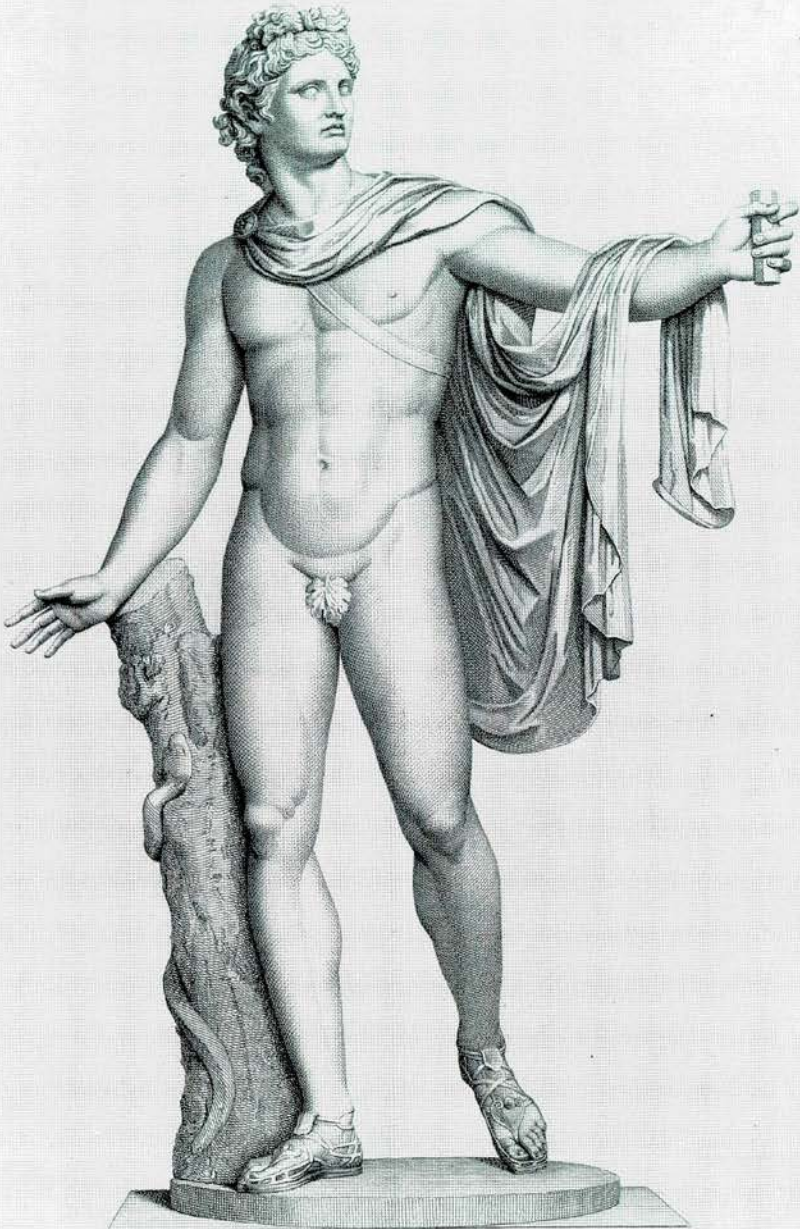
In contemporary brown paper wrappers.

References: Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no. 369, 'introvabile a qualunque prezzo ... Opera eccellente'; Le Blanc, *Manuel de l'amateur d'Estampes*, IV (Paris 1890), p. 153, no. 101; *Giovanni Volpato 1735-1803*, exhibition catalogue by G. Marini, Museo Civico di Bassano (1988), nos. 309-344 (reproducing all 36 plates, pp. 166-170); six copies reported to the National Union Catalog (volume 641, p. 649)

A DRAWING MANUAL addressed to students, but intended to appeal also to amateurs and collectors, presenting as models celebrated antique sculptures from the Vatican, Capitoline, Barberini, Borghese, and other Roman collections, and from the Medici collections at Florence. Plate 27 'Le Faune de Barberini' shows the sculpture before the restoration of Vincenzo Pacetti.

Giovanni Trevisan Volpato (1733-1803) had arrived in Rome in 1771, quickly established himself as a reproductive printmaker, and by 1779 had diversified into archaeological speculation, and





*L' Apollon du Vatican.*

was at the centre of the group of antiquarians who governed taste at Rome. In 1785 Volpato founded a factory to produce in biscuit porcelain small reproductions of famous antique sculptures and the publication soon afterward of this volume of engraved reproductions can not be just circumstantial. The *Catalogue des Statues antiques, Groupes et Dessert de Porcellaine en biscuit, de la Fabrique Jean Volpato à Rome* published in 1795 includes virtually all the complete works illustrated here, including the Apollo Belvedere, Apollo Medici, Borghese Gladiator, Farnese Hercules, the Antinous from the Campidoglio, various *amorini* and busts.

The practical purpose of the *Principes du dessein* is instanced by the plate of the Apollo Belvedere densely annotated with measurements by Antonio Canova, bound in his album 'Studj da Statue Antiche' now preserved in the Museo Civico of Bassano del Grappa (reproduced by E. Debenedetti, 'Nota ai disegni giovanili di Canova', in *Studi Canoviani*, Rome 1973, pp.193-197, fig.32).

Volpato's collaborator was his pupil and son-in-law Raffaello Morghen (1758-1833), the leading figure of the next generation of Italian printmakers. The thirty-six copperplates were sold to the Calcografia Camerale by Volpato's heirs in 1826 and are there still (C.A. Petrucci, *Catalogo generale delle stampe tratte dai rame incisi posseduti dalla Regia Calcografia di Roma*, 1934, no.1347).

## 95

VREDEMAN DE VRIES, Hans  
*Architectura, Oder Bauung der Antiquen*  
Antwerp 1577 (issued 1581)

£ 2750

*Architectura, Oder Bauung der Antiquen* auss dem Vitruvius, woellches sein funff Collummen orden, daer auss mann alle Landts gebrauch vonn Bauuen zu accommodieren dienstlich fur alle Bawmaystren, Maurrer, Stainmetzlen, Schreineren Bildtshneidren, und alle Liebhabern der Architecturen, ann dag gebracht durch Johannes Vredeman Vriesae Inuentor. [*In a cartouche:*] Antwerpie Apud gerardus de Iode en platea vulgariter dicta catlyne, veste sub signo floreni aurei. 1577 [*Above:*] Getruck tzo Antorff by Geerhardt de Jode A.no 1581.

Antwerp, Gerard de Jode, 1577 [reissue of 1581]

Folio (360 × 255mm), (5)ff. letterpress (one folio for each Order); plus engraved title-page (238 × 235mm, plate-mark) and twenty-three numbered plates (340 × 250mm, platemarks).

Minor staining in extreme top margin, inner margins of several bifolia expertly silked to provide strength for re-sewing, otherwise in unusually good state of preservation.

Bound in modern paper boards.

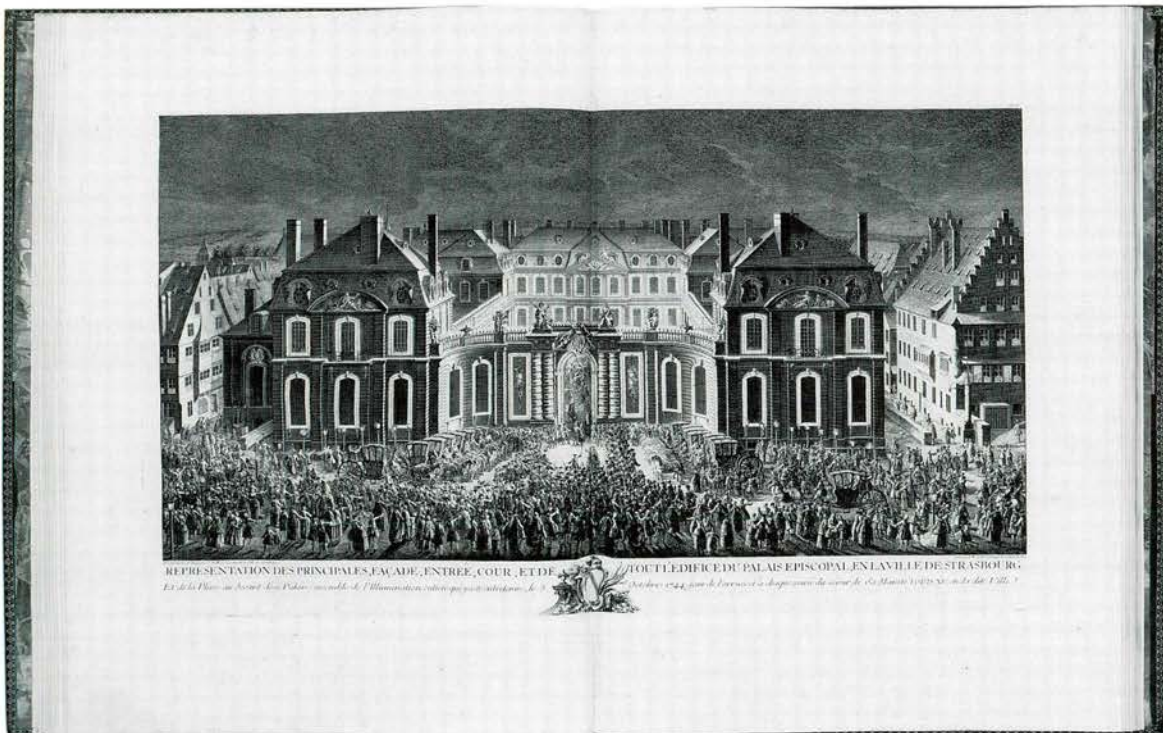
References: H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stichwerke*, unpublished thesis Berlin 1967, p.211 (XXII, 6); Hollstein, *Dutch and Flemish Etchings Engravings Woodcuts*, IX (Amsterdam 1953), p.201; Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern* (Stockholm 1956), pp.89-91, 250 (knew 1581 issue only); De Jong & De Groot, *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.180 (1615 issue); no copy reported to the National Union Catalog (unless the *Architectura* dated 1577 located at AIA in Washington, DC could be an issue of this German version)

A MANUAL FOR PRACTISING ARCHITECTS providing examples of the Tuscan, Doric, Corinthian, Ionic, and Composite Orders, together with appropriate bases, pediments, entablatures, and other architectural ornament. The author (1525-1606) worked with Pieter I Coecke van Aelst, before establishing









96 WEIS, Johann Martin  
*Représentation des fêtes données par la ville de  
 Strasbourg*

Paris after 1744

£ 15,000

Représentation des fêtes données par la ville de Strasbourg  
 Pour la Convalescence du Roi; à l'arrivée et pendant le  
 séjour de Sa Majesté en cette Ville. Inventé, Dessiné et  
 dirigé par J.M. Weis, Graveur de la Ville de Strasbourg.

Paris, printed for Laurent Aubert, [after 1744]

Folio (635 × 480mm), (23)ff. entirely engraved, comprising: calligraphic title signed *Le Parmentier Scripsit* and engraved by M. Marvyé, equestrian portrait of Louis XV engraved by J.G. Will with inscription beneath by *Le Parmentier*, ten leaves with calligraphic text printed recto and verso within decorative frames (that on pp.11-12 is signed *Babel fec.*) and further ornamented by head- and tail-pieces designed by J.M. Weis and engraved by Jean Marvyé, and eleven double-page plates of which nos.1-9 and 11 were engraved by J.Ph. Le Bas and no.10 by J.M. Weis.

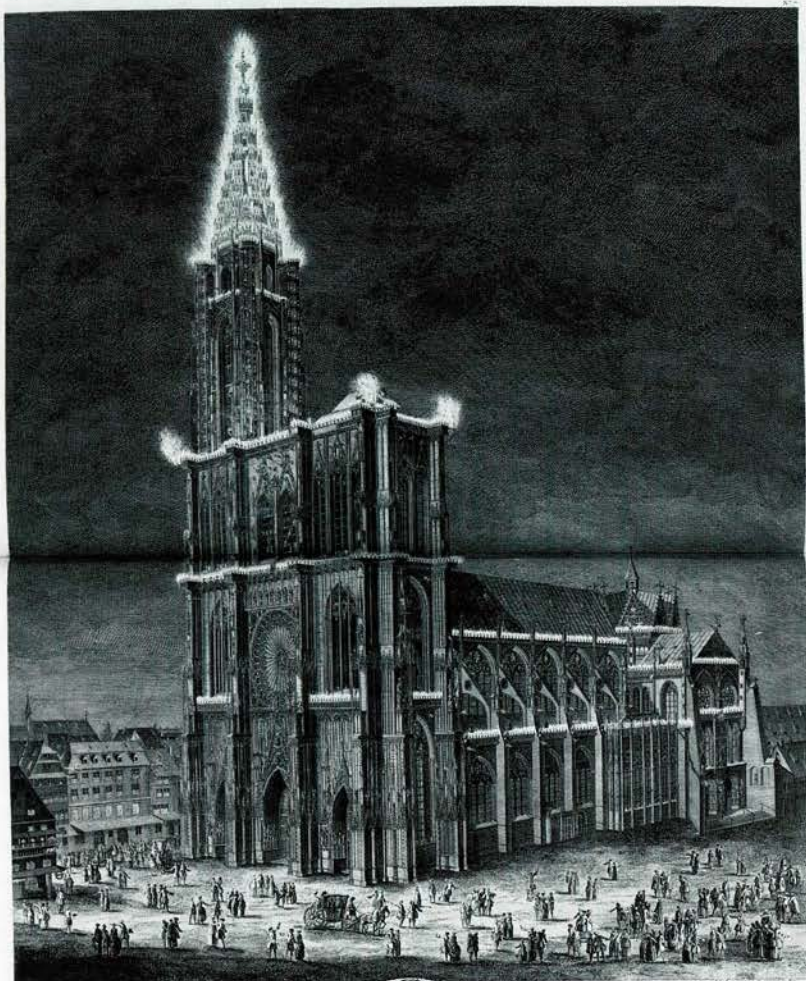
Provenance: William Beckford (1759-1844), by descent to his son-in-law the 10th Duke of Hamilton (1867-1782), his sale by Sotheby's 1 May, 1884, lot 1224 (bought by Bain, £15); Archibald, 5th Earl of Rosebery (1847-1929), his sale by Sotheby's 25 May, 1995, lot 377.

The thick paper lightly spotted in margins of title and portrait, faint discolouration in margins of two leaves of text, otherwise clean and in very good state of preservation. Discreet repairs at corners and to head of the spine, a small surface abrasion across ornament in one corner of front cover.

Bound in contemporary red morocco by Padeloup, with his ticket pasted to title-page, gilt arms of Louis XV on covers enclosed by a border with fleur-de-lis in the angles, back gilt with the crowned cipher in a frame with fleur-de-lis.

References: Cohen-De Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (sixth edition Paris 1912), 870; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.3015; *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Sg20; Gabriel Mourey, *Le Livre des Fêtes françaises* (Paris 1930), pp.222-235 (three reproductions); *Inventaire du fonds français: Graveurs du XVIIIe siècle*, XIII (Paris 1974), pp.104-107, nos.29-39





REPRESENTATION DE L'ÉGLISE

CATHÉDRALE DE STRASBOURG.

*L'ensemble de cette superbe architecture, et tout ce qu'elle a de plus remarquable, est dû au Cardinal Evêque de Strasbourg, le tout a été achevé par son successeur, et de tout le monde on se peut dire qu'il est un chef-d'œuvre de l'art.*



*Plusieurs autres parties, par les soins de nos Rois, ont été ajoutées à l'édifice, pour servir de sépulture à plusieurs Rois, ainsi que les habitans de cette ville, et de tout le monde on se peut dire qu'il est un chef-d'œuvre de l'art.*

THIS SOUVENIR of the ceremonies and festival architecture fabricated at Strassburg for the entry of Louis XV, in October 1744, is perhaps the most lavish *fête* book published during his reign. It features eleven large illustrations (*circa* 440 × 760mm, platemarks) engraved by Jacques-Philippe Le Bas (1707-1783) after drawings by Johann Martin Weis (1711-1751), with the narrative supplied in fine engraved calligraphy, enclosed by decorative borders and further ornamented by remarkable topographical head-pieces.

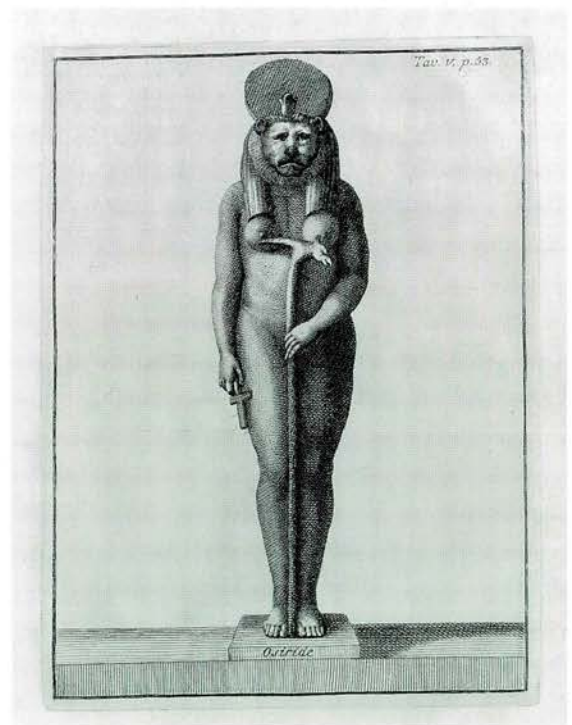
The first large plate depicts the royal cavalcade as it approached the city from the west on 5th October, with in the foreground tents raised along the road for the awaiting magistrates. The next three engravings show the parade through the Porte de Saverne and streets of Strassburg, temporary architecture erected en-route including a triumphal arch and an amphitheatre, and the arrival of the royal party before the cathedral. Then follow four plates illustrating a fireworks display that evening on the River Ill, the night illuminations of the cathedral, episcopal palace, and Hôtel de Ville, and distribution of wine and food to the populace. The last three plates record celebrations organized during the following three days, including entertainments on the water and quayside in front of the episcopal palace, and the presentation to the king of a gift of wine. Legends engraved beneath the prints identify the participants and provide other details.

The civic authorities contracted with Antoine-Michel Padeloup, since 1733 the royal bookbinder, to bind the entire edition (J. Hatt, 'La représentation des fêtes données par la ville de Strassbourg pour la convalescence du roi en 1744. Histoire d'un livre', in *Archives Alsaciennes d'histoire de l'art* 2, 1923, pp.140-166). Padeloup bound in red morocco, green morocco, and calf, decorating the covers with the royal arms, either in combination with those of the city of Strassburg (for presentation by the city), or with the arms of the king alone, as here (for gifts by the crown), adding in some instances the insignia of the intended recipient.

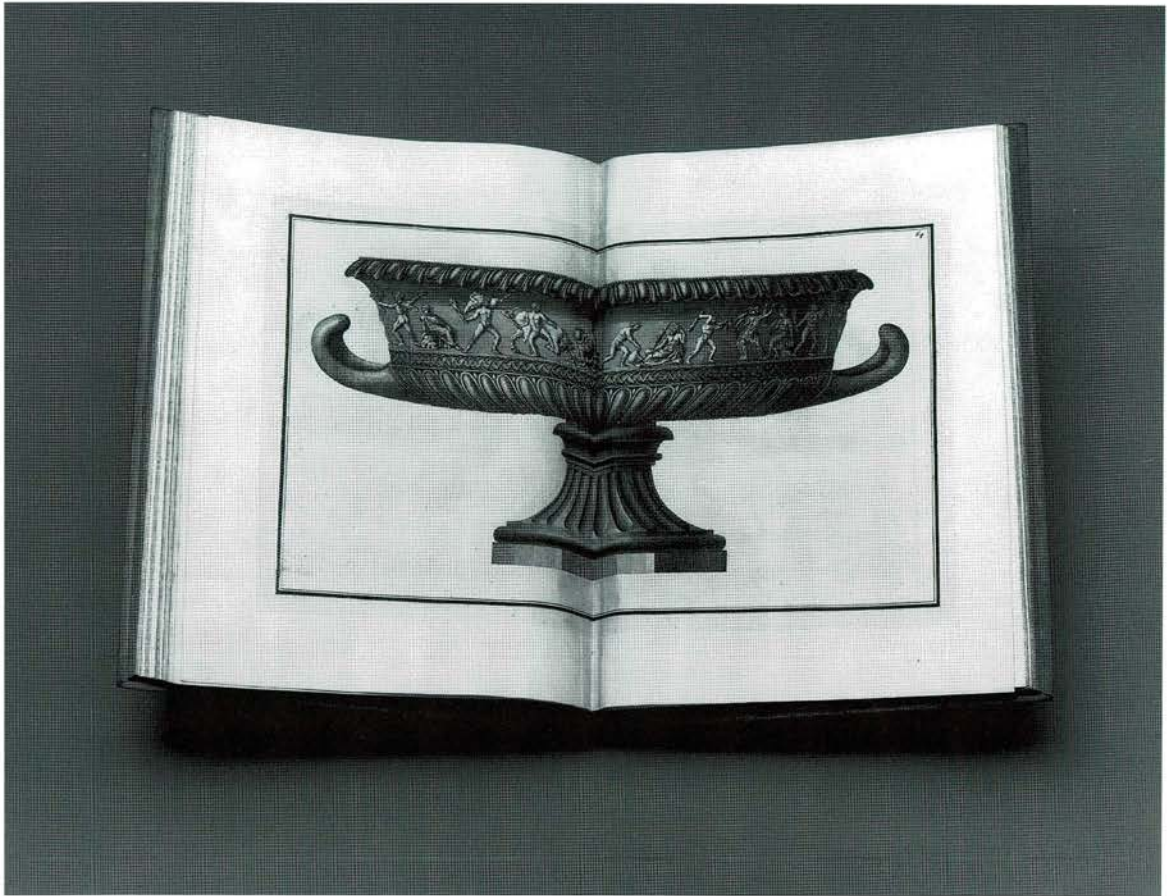
A copy in red morocco combining the arms of Louis XV with those of the city is in the Rosenwald collection of the Library of Congress (*Catalog*, Washington, DC 1977, no.1632). Copies

bound in red morocco displaying the arms of Louis XV and those of Bourbon-Maine and in green morocco with the arms of the king alone are at Oxford (Giles Barber, 'From Baroque to Neoclassicism: French Eighteenth-century bindings at Oxford', in *Bookbindings & Other Bibliophily. Essays in honour of Anthony Hobson*, edited by D.E. Rhodes, Verona 1994, pp.43-44). A copy having Louis XV's arms alone bound in mottled calf is in the National Gallery of Art (*The Millard Architectural Collection, I: French Books*, Washington, DC 1993, no.171).

Padeloup was the first French binder to sign his work by an engraved ticket, usually found pasted at the foot of the title-page, as here. Several styles of ticket are known; the one in our volume reads 'Relié par Padeloup Relieur du Roy, place Sorbonne à Paris' and apparently is identical to that illustrated by Seymour de Ricci, *French signed bindings in the Mortimer L. Schiff Collection* (New York 1935), no.11. The arms on our copy are those reproduced by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1925), no.2715, *fer* 10.







97 WINCKELMANN, Johann  
 Joachim  
*Monumenti antichi inediti*  
 Rome 1767

£ 34<sup>00</sup>

Monumenti antichi inediti spiegati ed illustrati da  
 Giovanni Winckelmann Prefetto delle antichità di Roma.  
 Volume Primo [*Second title-page:*] Volume Secondo.

Rome, Marco Pagliarini for the author, 1767

Two volumes, folio (365 × 265mm), I: (64)ff. signed  
 \* - \*\*\*<sup>4</sup> a-n<sup>4</sup> and paginated 1-24 1-103 (1), the title-page  
 printed in red & black with engraved vignette, twelve  
 engraved head- and tail-pieces, engraved and woodcut

initials, and series of 208 numbered engravings printed  
 on double-folios. II: (189)ff. signed \*<sup>4</sup> A-Z<sup>4</sup> Aa-Zz<sup>4</sup> Aaa  
 (= imprimatur leaf) and paginated (8) 1-362 (2), the  
 title-page printed in red & black with engraved  
 vignette, four engraved and one woodcut head-pieces  
 and one tail-piece.

In remarkably clean and fresh state of preservation.

The two volumes uniformly bound in contemporary  
 Italian vellum over boards, the backs lettered in gilt, red  
 speckled edges, original green silk page markers.

Offered with

RAFFEI, Stefano  
 Seven dissertations on antiquities in the  
 Villa Albani  
 Rome 1772-1779

1. Ricerche sopra un Apolline della villa dell'eminentissimo Signor Cardinale Alessandro Albani.

Rome, Generoso Salomoni, 1772

Folio (365 × 265mm), (12)ff. signed A-C<sup>4</sup> and paginated 1-6, 1-18, the title-page printed in red & black with engraved vignette, head- and tail-pieces (plates nos. 31, 96, 155, 168, 186 of the *Monumenti inediti*); plus three newly engraved full-page plates.

2-3. Saggio di Osservazioni sopra un bassorilievo della villa dell'eminentissimo Signor Cardinale Alessandro Albani [*Sub-title:*] Osservazioni sopra un altro bassorilievo della medesima villa Albani.

Rome, Generoso Salomoni, 1773

Folio, (28)ff. signed A-D<sup>4</sup> E-F<sup>6</sup> and paginated 1-56, the title-page printed in red & black with engraved vignette, two head-pieces and one tail-piece (formerly appearing as title-vignette and ornaments in the *Monumenti inediti*); plus two engraved plates (one double-page).

4. Il Nido canzone didascalica sopra un antico nido di marmo esistente nella villa dell'Em.o, e R.mo Principe Sig. Cardinale Alessandro Albani.

Rome, Generoso Salomoni, 1778

Folio, (14)ff. signed A-B<sup>4</sup> C<sup>6</sup> and paginated 1-28, woodcut ornament on title, plus two engraved plates.

5-7. Osservazioni sopra alcuni antichi monumenti esistenti nella villa dell'eminentissimo Signor Cardinale Alessandro Albani [*Sub-title:*] Dissertazione sopra un singular combattimento espresso in bassorilievo esistente nella villa dell'eminentissimo signor Cardinale Alessandro Albani [*Sub-title:*] Filottete addolorato altro bassorilievo nella villa dell'eminentissimo signor Cardinale Alessandro Albani.

Rome, Generoso Salomoni, 1779

Two parts, folio, (32, 14)ff. signed A-H<sup>4</sup> A-B<sup>4</sup> C<sup>6</sup> and paginated 1-64, 1-28, woodcut ornament on title-page, engraved vignette on folio C2, plus eight engraved plates.

Bound in contemporary vellum over boards, uniform with the preceding two volumes.

References: Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.2506; *L'Immagine dell'Antico fra Settecento e Ottocento*, exhibition catalogue, Biblioteca Comunale dell'Archiginnasio (Bologna 1983), pp.156-157; *Bibliotheca Etrusca. Fonti letterarie e figurative tra XVIII e XIX secolo*, exhibition catalogue, Biblioteca dell'Istituto

Nazionale di Archeologia e storia dell'arte (Rome 1985), pp.99-100; *Age of Neo-Classicism*, Arts Council exhibition catalogue (London 1972), no.948; W. Leppmann, *Winckelmann* (New York 1970), pp.229-234

FIRST EDITION of Winckelmann's 'Unpublished monuments, explained and illustrated', issued the year before his untimely death, and representing 'the culmination and summation of all his previous studies and writings on antique monuments over a span of more than thirteen years' (*Exploring Rome: Piranesi and His Contemporaries*, exhibition catalogue, Canadian Centre for Architecture, Montreal, 1994, no.62).

The more than two hundred statues, bas-reliefs, vases, sarcophagi, coins, cameos, and other monuments described in the two volumes were selected principally from the collection of Winckelmann's patron, Cardinal Alessandro Albani (114 items), from the Capitoline Museum (62 items), and Villa Borghese (50 items), and were 'unpublished' in the sense of having been hitherto misinterpreted or unexplained.

Winckelmann's intention was to correct mistakes by others and to prove that antiquities assumed to represent historical events were actually inspired by Greek mythology; three bas-reliefs supposedly representing the death of Agamemnon, for example, are shown by Winckelmann to be depictions of the murder of Aegisthus and Clytemnestra by Orestes (chapter XXVII). A relief on a sarcophagus in the Villa Medici, long considered by Italian antiquarians as the Rape of the Sabine Women, is interpreted by Winckelmann as the Abduction of the daughters of King Leucippus of Sicyon by the Dioscuri. Winckelmann joined to his descriptions of these antiquities essays on the *arte del disegno* of the Egyptians and Etruscans, a treatise on *bellezza*, outline histories of ancient mythology and history, and compiled exhaustive indices.

Although dedicated to Cardinal Albani, the book was financed by Winckelmann, his costs being shared initially with the engraver, Giovan Battista Casanova (1730-1795). When Casanova disappointed Winckelmann by supplying prints of





some faked antiquities, then absconded abroad, the full financial burden and labour of production fell on Winckelmann's shoulders. He had to engage other engravers, then organize the sale of subscriptions himself, and it is not surprising that the publication date was postponed several times.

After Winckelmann's death in 1768 the unsold sheets of the *Monumenti inediti* together with the copperplates used for its illustration passed into the possession of the Roman publisher Generoso Salomoni. In subsequent years Salomoni published four volumes of dissertations on antiquities at the Villa Albani, all written by Stefano Raffei (1712-1788), a Jesuit professor of rhetoric at Rome and antiquarian (Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Brussels & Paris 1895, VI, 1385-1386). These dissertations were ornamented by impressions taken from copperplates of the *Monumenti inediti* and illustrated also by new engravings, supplied by Angelo Campanella (1746-1811), and anonymous printmakers.

Purchasers of the *Monumenti inediti* after 1779

often took Raffei's dissertations as well and numerous copies survive of the three volumes in harmonious contemporary bindings, as here. A second edition of the *Monumenti inediti*, prepared by Montagani-Mirabili and published at Rome in 1821, reprinted Raffei's dissertations after the *Monumenti inediti* with continuous pagination. This association has led many cataloguers to presume the first edition is 'complete' only as three volumes.

Among the antiquities discussed by Raffei are a statue of Apollo on Omphalos (Dissertation 1); the 'Pasticcio Albani', a bas-relief assembled from six fragments, supposedly by Piranesi (2); and a relief of Hercules and the Hydra, formerly in the Palazzo Barberini (3). Many of Raffei's antiquities were restorations by Bartolomeo and/or Paolo Cavaceppi; see now, *Forschungen zur Villa Albani. Katalog der Antiken Bildwerke*, I (Berlin 1979), nos. 19, 82 and III (Berlin 1992), no. 226, 364, etc.





98 WINSTANLEY, Hamlet  
 Reproductions of paintings in the Earl of  
 Derby's collection at Knowsley, Lancashire  
 London? circa 1730

£ 7500

[No title-page issued, engraved dedication subscribed by  
 Hamlet Winstanley, beginning:] Praenobili Jacobo Comiti  
 Derby, D.no Stanley, & Strange de Knocking, Baroni  
 Weeton, Vicecomiti Kinton D.no Mohun, Burnell,  
 Basset, & Lacy. Praesidi, Custodi Rotulorum, Vices-  
 Thalassiarcae obtinenti, Comitatus Palatini Lancaster.  
 Camerario Civitatis Palatini Chester, D.no Monae &  
 Insularum &c.

[No place or publisher indicated; London? 1728-1729]

Folio (550 × 395mm), suite of engraved dedication and  
 twenty plates, of which four are double-page (510 ×  
 640mm, platemarks, or slightly smaller), twelve full-  
 page (490 × 335mm, or smaller), and four half-page (285  
 × 215mm, or smaller) imposed in pairs; each print signed  
 by the engraver Winstanley, eleven prints dated 1728 or  
 1729 and the remainder undated.

Bound in this copy facing the engraved dedication is a  
 portrait of the 10th Earl of Derby, engraved after  
 Winstanley's painting (Scharf 164) by G. Van der  
 Gucht, dated 1734, measuring 375 × 250mm, trimmed  
 within the platemark and inlaid to an album leaf.

Armorial ex-libris of Frances Mary Richardson Curren  
 (1785-1861), inscribed 'From the Harley Library'.

One print trimmed along the platemark and inlaid to an  
 album folio, all excellent early impressions in fine state  
 of preservation. The binding lightly rubbed along bottom  
 edge and corners bumped, otherwise very well-preserved.





In a contemporary English diced Russia leather binding decorated in the 'Harleian style' with a central lozenge on both covers of massed small tools enclosed by three border rolls; back divided into eight compartments by raised bands, black lettering-piece (*Prints*) in second compartment; sewn on double green silk headbands; combed marbled paper pastedowns; plain edges.

References: Le Blanc, *Manuel de l'amateur d'estampes*, IV (Paris 1889), p.238 (misidentifying several prints); two copies are located in North America, one by RLIN at the Getty Center, the other by the National Union Catalog (volume 668, p.348) at New York Public Library, not specifying edition

A SUITE OF ENGRAVED REPRODUCTIONS of Italian and Dutch 'old masters' collected by James Stanley, 10th Earl of Derby (1664-1736) to adorn his country seat, Knowsley in Lancashire. The book was conceived as a showcase for the Earl's connoisseurship and was published in at least four editions, the last in 1820. The present copy is of the very rare first edition printed on paper from the maker Pierre Gourbeyre (watermark near Heawood no.2980) and offers fine impressions of the prints.

The twenty paintings reproduced are by (or attributed to) Jacopo Bassano, Pietro Berrettini da Cortona, Giovanni Castiglione, Carlo Maratti, Luca Giordano, Rembrandt, Guido Reni, Jusepe de Ribera, Salvator Rosa, Frans Snyders, Giovan Gioseffo dal Sole, Tintoretto, Titian, Van Dyck, and Veronese. Several paintings are at Knowsley still, but the majority were offered at auction sales in 1909, 1954, and 1967, and are distributed today from Brussels (Rosa's 'Glaucus and Scylla') to Santa Barbara (Rosa's 'Hagar and the Angel'). The 'Triumph of Bacchus' by Pietro da Cortona, an autograph version of his picture in the Capitoline Museum, was destroyed when a room collapsed, leaving Winstanley's print as the sole surviving visual witness (G. Briganti, *Pietro da Cortona*, Florence 1962, p.166).

The formation of the Derby collection is particularly well-documented and the sources and prices of most of these pictures are set out by Francis Russell, 'The Derby Collection 1721-1735', in *Walpole Society* 53 (1987), pp.143-180.

The printmaker Hamlet Winstanley appears as one of Derby's principal agents. Born some ten miles from Knowsley, at Warrington, in 1694, Winstanley studied painting in Kneller's academy in London from 1718 to 1721, and in 1723 was sent to Rome by Derby for further study and to search for works of art. In 1725 Winstanley returned to Knowsley and the decision to celebrate the recently acquired paintings in a series of engraved reproductions was taken almost immediately. Vertue recorded in his Notebook that the project was 'begun before 1727. and finisht 1728'; in another entry, dated 1730, he wrote that Winstanley 'promisd a further continuance', however none was ever issued.

Our copy survives in its original binding decorated in the style adopted by the several binders employed by Edward, Lord Harley (1689-1741), however it can not be identified in the *Catalogus Bibliothecae Harleianae* (London 1743-1745) and definitely fixed within that great library. The lozenge-shaped ornament on the covers is formed by repetition of ten different stamps, including the leafed volute type, star, and a drawer-handle, and is enclosed by three rolls: a narrow roll of alternating shells and fleur-de-lis, a wider roll featuring a snake, snail, fly, grasshopper, and six other insects (285mm in length), and on the outside a narrow foliage roll. The drawer-handle tool, a volute, and the inner border roll are connected to the leading London bookbinder, Thomas Elliott, by Howard Nixon, 'Harleian bindings', in *Studies in the Book Trade in Honour of Graham Pollard* (Oxford 1975), plate 14, no.5 and plate 15, nos.2 and 15. The distinctive insect roll is not described by Nixon. It has been observed on the copy of Palladio's *Fabbriche antiche* (London 1730) in the British Library (shelfmark 62 i. 6), there not in combination with any tools featured on our binding. Another binding identically decorated is described above, item 68.

After Winstanley's death his 'collection of copperplates and prints' including 'his etchings from Lord Derby's pictures, and the cupola of St. Paul's after Thornhill' were sold by auction at Essex House, on 18 March 1762 (Horace Walpole, *Anecdotes of Painting in England*, edited by R.N. Wornum, London 1862, pp.955-956). Whoever acquired them restruck the plates on a laid paper



made by T. Dupuy with countermark Auvergne 1742 – owing to faulty draughtsmanship in an edict governing paper manufacture, all French paper issued for many years after 1742 bears that date no matter in what year it actually was made. The same Dupuy watermark is recorded by Heawood, *Watermarks mainly of the 17th and 18th centuries* (Hilversum 1950), no.1234, citing usage in 1768 and 1784.

A copy of that second edition is preserved in the National Art Library at the Victoria & Albert Museum (shelfmark 100 J. 9). The copy in the British Library (shelfmark 747 e. 24) is of a still later issue having the prints struck on an unwatermarked, heavy wove paper. The copperplates were last used for an edition dated 1820 issued at London by C. Brown for which a letterpress title-page and two pages of biographical notices of the artists were printed.

99

WOEIRIOT, Pierre

*Pinax iconicus*

Lyon 1556

£ 6200

*Pinax iconicus antiquorum ac variorum in sepulturis rituum ex Lilio Gregorio excerpta picturisq[ue] iuxta Hypographas exacta arte elaboratis effigiata ad oenimorum utilem cognitionem, oculorum iucundam inspectionem, & operosam manus artificis imitationem.*

Lyon, Clément Baudin, 1556

Oblong duodecimo in fours (110 × 160mm), (20)ff. letterpress signed A-E<sup>4</sup>, unpaginated, with Baudin's device on last leaf; plus twelve engraved plates: title, portrait of Woeiriot (dated 1556), dedication to Charles III, duc de Lorraine, and nine plates (each *circa* 70 × 100mm, platemarks) signed with Woeiriot's name and the Lorraine Cross.

The Prince d'Essling copy, his insignia on binding and inventory number in purple ink on front endpaper (6043); exlibris of Sir Robert Abdy.



Faint stain confined to margins of the last three leaves; two expert repairs in blank margins of the title and portrait; washed and pressed when rebound in the 19th century, still an attractive copy.

Bound in citron morocco by Lortic, the covers decorated with the armorial insignia of Victor Massena, prince d'Essling, his VM monogram in four compartments on the back.

References: A.P.F. Robert-Dumesnil, *Le Peintre-Graveur français*, VII (Paris 1844), pp.86-93, nos.1, 193-204; Mortimer, *Harvard Catalog of French Books* (Cambridge, MA 1964), no.555 (three plates reproduced); Baudrier, *Bibliographie Lyonnaise*, V (reprint Paris 1964), pp.24-25 (five reproductions); R. Brun, *Le Livre français illustré de la renaissance* (reprint Paris 1969), pp.97-98, 316 (one plate reproduced); British Museum, *Short-title Catalogue of French Books* (1924), p.203

A SUITE OF PLATES illustrating ancient pagan funeral rites with text adapted by the editor-publisher, Clément Baudin, from *De Sepulchris et vario sepeliendi ritu* by the Italian humanist Lilio Gregorio Giraldi (1479-1552), an unillustrated work first published at Basel in 1539.

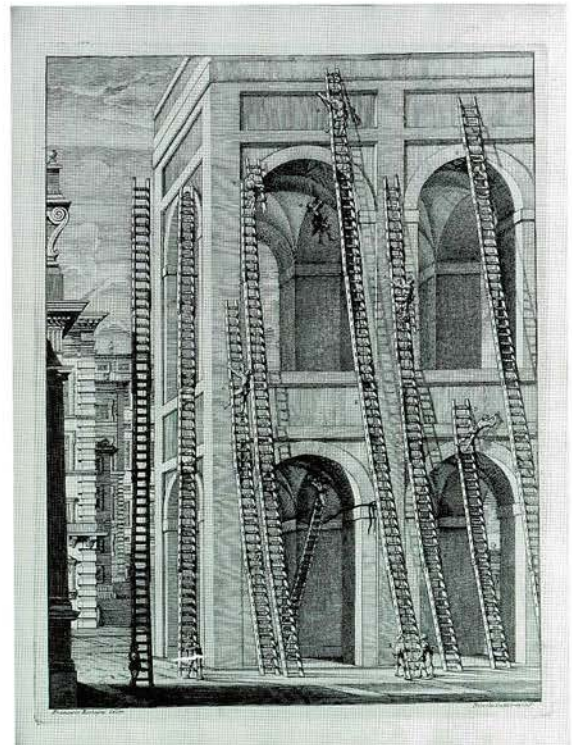
Pierre Woeiriot (1531/1532-circa 1596) was initially trained as a goldsmith and only began his career as a printmaker after a visit to Italy, in about 1555. These are among his first prints and he informs the dedicatee, Charles III, duc de Lorraine, that he drew, engraved, and printed the plates himself, aged but twenty-four. As acknowledged in the text, Woeiriot inserted contemporary views into his designs and three plates provide a panorama of Lyon: plate six offers a view of the city from the Château de Béchevelin (adapted from one published by Bernard Salomon in 1547), while plates seven and eight depict the Château de la Motte and La Ferrandière respectively.

No satisfactory catalogue of Woeiriot's prints is available, however a good survey of his activities is provided by Paulette Choné, *Emblèmes et pensée symbolique en Lorraine 1525-1633* (Paris 1991), pp.543-660, discussing our book pp.548-549, fig.102, and there is an incomplete list of his prints by Jean Adhémar in the *Inventaire du fonds français: Graveurs du seizième siècle*, II (Paris 1938), our book

pp.159-160. The self-portrait featured in the recent exhibition *The French Renaissance in Prints from the Bibliothèque Nationale de France*, Los Angeles, New York & Paris (1994), no.140.

The nine etchings of rites later were copied in reverse by Girolamo Porro for Tommaso Porcacchi's *Funerali antichi di diuersi popoli, et nationi* published at Venice in 1574 and were re-copied (and returned to the original sense) by Alberto Ronco for Francesco Rossi's editions of Francesco Perucci's *Pompe funebri di tutte le nationi del mondo* (Verona 1639 and 1646).

The book is rare and we note just three copies in North America, the Solar - Montgermont - Rahir copy, now at Harvard; the Henri Burton - Douglas Gordan copy, now at University of Virginia; and the Foulc - Silvain Brunshwig - [George Heilbrun, Catalogue 11, item 66] copy, now in New York Public Library.





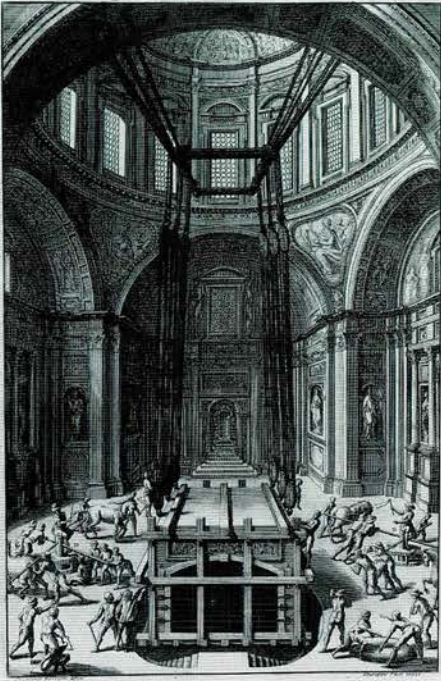
I 00

ZABAGLIA, Niccola

*Castelli, e Ponti*

Rome 1743

£ 3800



Castelli, e Ponti di maestro Niccola Zabaglia con alcune ingegnose pratiche, e con la descrizione del trasporto dell'obelisco vaticano, e di altri del cavaliere Domenico Fontana [*Second title-page:*] Contignationes, ac Pontes Nicolai Zabaglia una cum quibusdam ingeniosis praxibus, ac descriptione translationis obelisci vaticani, aliorumque per equitem Domincum Fontana susceptae.

Rome, Niccolò & Marco Pagliarini, 1743

Folio (460 × 350mm), (46)ff. letterpress signed  $\pi^2 \pi\pi^2$  A-X<sup>2</sup> and foliated (4) 1-21 (i.e. 42, each numeral used twice), including title-pages in Italian and Latin (each with same engraved vignette), 'Prefazione' and 'Spiegazione delle Tavole' (also in Latin on facing pages); plus engraved portrait of Zabaglia by Girolamo Rossi after Pier Leone Ghezzi, and fifty-four numbered plates, of which 50 full-page (circa 410 × 305mm, platemarks), three folding (circa 650 × 425mm, platemarks), and one double-page (385 × 470mm, platemark).

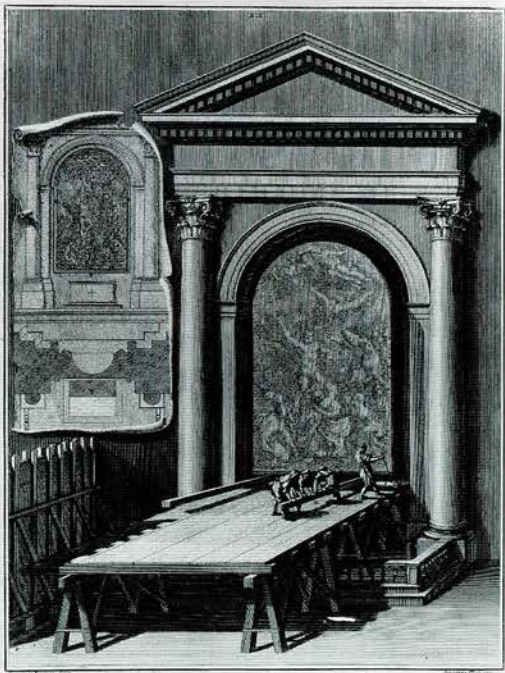
Lightly washed, yet still an attractive copy.

Bound in modern calf-backed paper boards.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2755; Cicognara, *Catalogo ragionato dei libri d'arte* (Pisa 1821), no.968; Ludwig Schudt, *Le Guide di Roma* (Vienna 1930), no.1126; Luisa Scalabroni, *Giuseppe Vasi* (Rome 1981), nos.318-322; Bern Dibner, *Moving the obelisks* (Norwalk, CT 1952), p.61

FIRST EDITION of a manual illustrating the engineering principles employed by Niccola Zabaglia to erect scaffolding and to transport heavy objects, and some of his mechanical inventions.

Zabaglia (1664-1750) evidently displayed his exceptional mechanical ingenuity at an early age for he was already engaged on the repair and decoration of St. Peter's by 1686. In 1713, Monsignor Ludovico Sergardi, *Economista della Fabbrica di S. Pietro* and an admirer of Zabaglia, displayed in a hall at the Vatican before Pope





Clement XI a group of miniature wooden models of *macchine zabagliane*; with papal encouragement, the *Congregazione della Fabbrica* decided in 1719 to publish them. Between 1720 and 1722 Baldassare Gambucciari and Filippo Vasconi (circa 1687-1730) were paid for engraving sixty plates, however work on the book was suspended when Clement XI died in 1721, and the project was abandoned entirely after the death of Sergardi in 1726.

In 1740 Benedict XIV instructed the Prefect of the *Congregazione della Fabbrica*, Cardinal Albani, to revive the publication. In the long interval all of Vasconi's copperplates evidently became lost and only thirteen of Gambucciari's remained, or were usable (plate nos. 7, 8, 10, 12, 21-23, 30-36). A new draughtsman, Francesco Rostagni, was engaged to draw the few models which still survived, and the young printmakers Philotée-François Duflos (plate nos. 14, 16-17), Angelo Guiducci (no. 18, 40), Nicola Gutierrez (nos. 9, 28), Francesco Mazzoni (nos. 15, 24), Paolo Pilaja (nos. 25-27), Martin Schedel (nos. 1, 2, 5, 6, 13), Miguel de Sorello (no. 20), and Giuseppe Vasi (11, 19, 29, 37, 54), were hired to engrave his drawings, with Rostagni designing and engraving himself four plates (nos. 3, 4, 48, 53). Drawings presumably by Gambucciari relating to illustrations of scaffolding around Bernini's *baldacchino* over the Tomb of St. Peter (plate no. 34) and of apparatus for raising the Antonine column (pls. 35-36) are preserved at Berlin (Sabine Jacob, *Italienische Zeichnungen der Kunstbibliothek Berlin*, 1975, nos. 856-857).

To fill out the book, thirteen plates celebrating the achievement of another papal engineer, Domenico Fontana, were included. These illustrate his moving of the Vatican obelisk in front of St. Peter's (nos. 38, 39, 41-47, 49-52) and were printed from plates engraved by Alessandro Specchi after Carlo Fontana, formerly appearing in Carlo Fontana's *Il Tempio Vaticano* (Rome 1694).

The commentary to the plates was dictated by the illiterate Zabaglia to Abbot Lelio Cossati, who rendered it in correct Italian; a Latin translation was then made by Abbot Nicolò Salulini and it was printed in both languages. In 1824 a second edition with contributions by Zabaglia's pupils and additional plates engraved by Giovanni Balzar and Giacomo Sangermano was published.



Item 101, no. 13



*Pattern Book of an Anonymous  
Bernese Sculptor or Architect  
circa 1605*

A REMARKABLE ALBUM comprising eight books of ornament, seven suites of prints, and three series of drawings. The books and prints were published at Amsterdam, Antwerp, Augsburg, Frankfurt am Main, Nuremberg, Prague, and Strassburg, between *circa* 1562 and 1605. The drawings were executed by a single hand on related papers manufactured at Bern in Switzerland between 1600 and 1608; one drawing is dated 1602 and the others are close to it in date. The paper used by the binder for the paste-downs also was made at Bern, *circa* 1600–1608, and it may be inferred that the album was compiled and bound there, probably about 1605.

£ 90,000

Folio (block 309 × 210mm, binding 323 × 230 × 75mm), altogether 401 leaves, intact, the contents organised according to subject, not consecutively foliated. The print series retain large margins or have untrimmed sheet edges and are bound in quires; the first two series of drawings are similarly bound, each drawing of the third series was mounted on a guard by the binder. One book within was remargined by the binder up to the size of the album. Generally, the contents are in fine state of preservation, many prints in brilliantly fresh impressions (the condition of each item is stated below).

PAPER The fifty-nine sheets of drawings in the album are on papers manufactured by Hans Düring, proprietor of the paper-mill 'Zu Thal' in the hamlet of Papiermühle, on the river Worblen near Bern, from 1598 until 1608.

The letters of the figural alphabet (no.4 below) and the heraldic escutcheons (no.19) all are drawn on a Düring paper having as its watermark a coat of arms with two bears. This paper is dated 1601 by Johann Lindt, *The Paper-Mills of Berne and their Watermarks 1465-1859*, Monumenta Chartae Papyraceae Historiam Illustrantia, X (Hilversum 1964), no.386, recording the sheet dimensions as 330 × 430mm.

The group of drawings of fountains, statues, a tomb and a cartouche (no.18), are executed on another Düring paper having as its mark similar insignia, but in larger size and with lion supporters (Lindt no.511, recording the sheet dimensions as 320 × 420mm). This artistic mark was designed by the engraver and goldsmith Martin Martini of Lucerne, who lodged with Düring in 1600 (Lindt pp.45-46).

The binder's endpapers also were manufactured by Hans Düring and have a mark of a bear emblazoned on a shield joined as usual with Düring's initials and his three-ring emblem (Lindt no.269, sheet dimensions 320 × 400mm). Lindt dates this mark 1600–1608 and supposes the mould continued in use after 1608, during the proprietorship of Peter Düring.

BINDING The album is bound in white pigskin drawn over paper boards, the covers decorated in blind by three rolls of much earlier date: a 'doppelter Rundbogenfries' (15mm wide), repeated to form a wide border; inside it a frame defined by a Biblical roll dated 1548 (Christ, '[-]restmithiois' – David, 'De Fructu ventris' – Isaiah, 'Sup Solium David' – John the Baptist, 'Ecce Agn[-] Dei', approximately 220 × 20mm); and within a panel filled by a roll with four heads-in-medallions and foliage (10mm wide). The binder provided protective overlapping edges and four pigskin ties (remnants survive); he decorated the untrimmed page edges by a yellow-green wash.

PROVENANCE There is no identifiable mark of ownership in the volume and its whereabouts are unknown before its appearance in Sotheby's sale, 'Music, Continental Manuscripts and Printed Books', London, 28 May 1986, lot 79; since when it has been in a private collection in London.

This highly interesting and well-preserved album evidently was compiled at Bern in about 1605 to provide an artist with a convenient repertory of models for the ornamentation of architecture, sculpture, and metalwork. In it the owner assembled contemporary printed ornament and safe-guarded some drawings – most probably his own – and the selection reveals something of the mind of the anonymous artist and the uses for which the album was compiled.

The album is organised according to theme and opens with suites of woodcut and engraved alphabets by Ulrich Hainly (*circa* 1575), Paul



Franck (1601), Theodor de Bry (1595), and Jodocus Hondius (1594), accompanied by a twenty-three letter figural alphabet drawn in pen and ink with wash.

After come suites of engraved ornament depicting Sea gods, the Liberal Arts, the gods on Parnassus, the Virtues, Emblems, and Birds, by Adam Fuchs (1605), Crispijn van de Passe (*circa* 1600), Theodor de Bry and Robert Boissard (1601), Anton Eisenhoit (1591), and Adriaen Collaert (*circa* 1600).

Then follow books of architectural ornament, including Joseph Boillot's designs for fantastic termes (1604), first editions of pattern books for architecture and furniture by Gabriel Krammer (1600 and 1602), models for intarsia work by Hans Vredeman de Vries (*circa* 1562), and designs for mirror frames by Nicolaes de Bruyn (*circa* 1600).

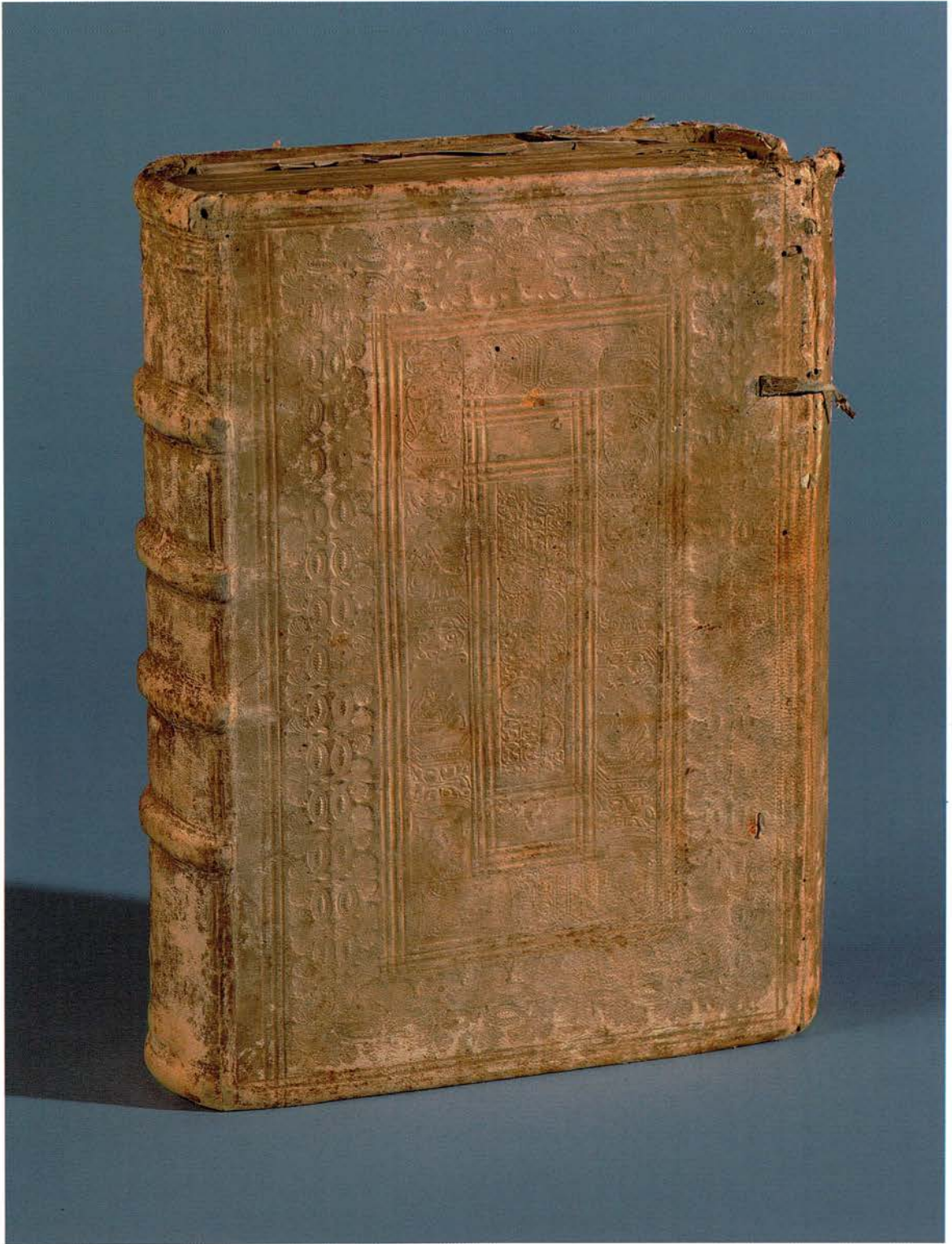
The album closes with fourteen drawings of fountains and statues, a tomb, and a cartouche, and a series of forty-five imaginative escutcheons, each bearing the civic insignia of a town in the region of Bern, executed in pen and ink and

coloured wash.

The artist-compiler displays an interest in the decorative motifs of previous generations, in grotesque and strapwork ornament as interpreted by Flemish designers especially, and the grammar of the classical Orders, as well as an interest in the latest fashions, zoomorphic ornament and 'Schweifwerk', as manifested by Boillot and Krammer. Several drawings in the album, notably designs for a Tomb and for a Cartouche, prove that he has been able to digest the designs of earlier artists, and to turn them into his own personal style. While none of the fantastic animal termes are incorporated into designs preserved here, another vogue, for *rocaille* motifs, can be witnessed in seashell escutcheons which he has drawn to enclose the civic insignia of several Swiss towns.

Since at least the Middle Ages pattern books were retained in studios to be culled for designs and to record completed commissions, eventually to include printed images. Since these encyclopaedias were used in the studio and passed from one generation to the next, few have survived intact.







As collecting of prints and drawings became more fashionable, the books were often dismantled so that the prints and sheets could be sold individually.

From the period of our album, the only other comparable pattern books known to us are those used by the anonymous craftsmen (workers in metal and other precious materials) who decorated Schloss Ambras (P.W. Parshall, 'The print collection of Ferdinand Archduke of Tyrol', in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 78, 1982, pp.139-184).

While ongoing research into artists' libraries and the inventories of their possessions can enlarge our understanding of the prevalence of this type of image assembly, confirmation of the circulation of printed decorative images, and knowledge of the specific sources available to artists in their studios, must wait for the discovery and investigation of albums such as the one here offered for sale.

I HAINLY, Ulrich  
*Capital und Versal Buech*  
Augsburg circa 1575

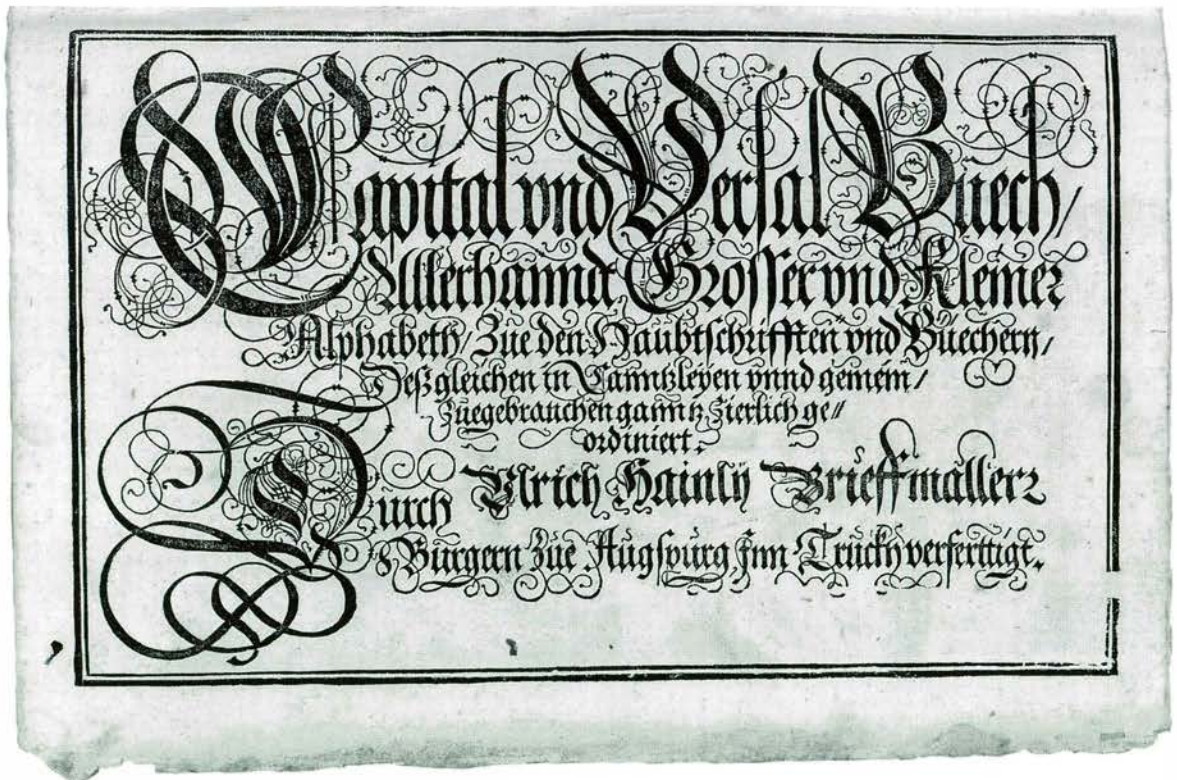
Capital und Versal Buech / Allerhandt Grosser und Kleiner / Alphabeth, Zue den Hauptschriften und Buechern, / Deß gleichen in Canntzleyen unnd gemein, / zuegebrauchen gantz zierlich ge- / ordiniert.

[Imprint:] Durch Ulrich Hainly Brieffmaller / Burgern Zue Augsburg, Jm Truckh verfertigt [undated]

Oblong folio (309 × 208mm, album dimensions), (12)ff. comprising: xylographic title, ten unnumbered woodcut plates (175 × 278mm, borderline of title), final blank leaf. Watermark of a Gothic P having letter A beneath (not reproduced by Gerhard Piccard, *Wasserzeichen Buchstabe P*, Teil 3, Stuttgart 1977, section xv).

In fine state of preservation.

A calligraphic copybook by an otherwise unknown Augsburg designer and blockcutter, Ulrich Hainly.





The suite comprises:

(folio 1) title; (folio 2) six letters A-F; (folio 3) six letters G-M, block signed AV (*i.e.*, Augusta Vindelicorum); (folio 4) six letters N-S, block signed AV; (folio 5) six letters T-Z, block signed AV; (folio 6) single alphabet of twenty-four letters in four rows with inbetween 'VDMIÆ (*i.e.*, Verbum Domini Manet in Aeternum) / A. VIRTVS VIN CIT VIM .V. / ANNO MD LXXV. CHRISTI' and numbered '2' at lower right; (folio 7) three alphabets, block signed AV; (folio 8) three alphabets, block dated twice, 1568 and MDLXXV; (folio 9) variations of the letter 'I', block signed AV; (folio 10) variations of letter 'W', block signed AV; (folio 11) further variations of letter 'W', block signed AV and numbered '5' at lower right; (folio 12) blank.

This unrecorded copybook is not identical to one prepared by Hans Rogel and issued at Augsburg *circa* 1568 and several times reprinted, where the alphabets are presented cut white on a black ground (Werner Doede, *Bibliographie deutscher Schreibmeisterbücher von Neudörfer bis 1800*, Hamburg 1958, no.21).

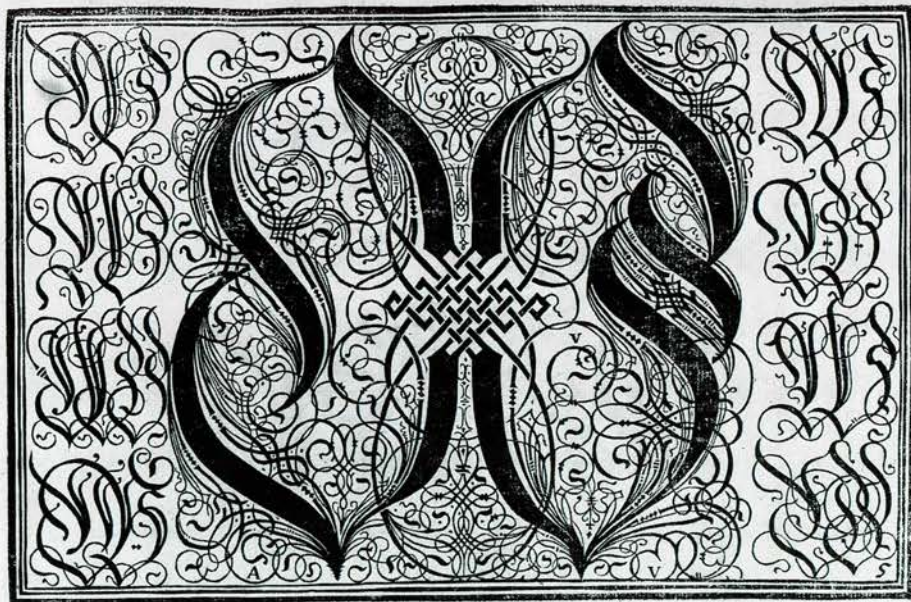
Bound with

2 FRANCK, Paul  
*Schatzkammer*  
Nuremberg 1601

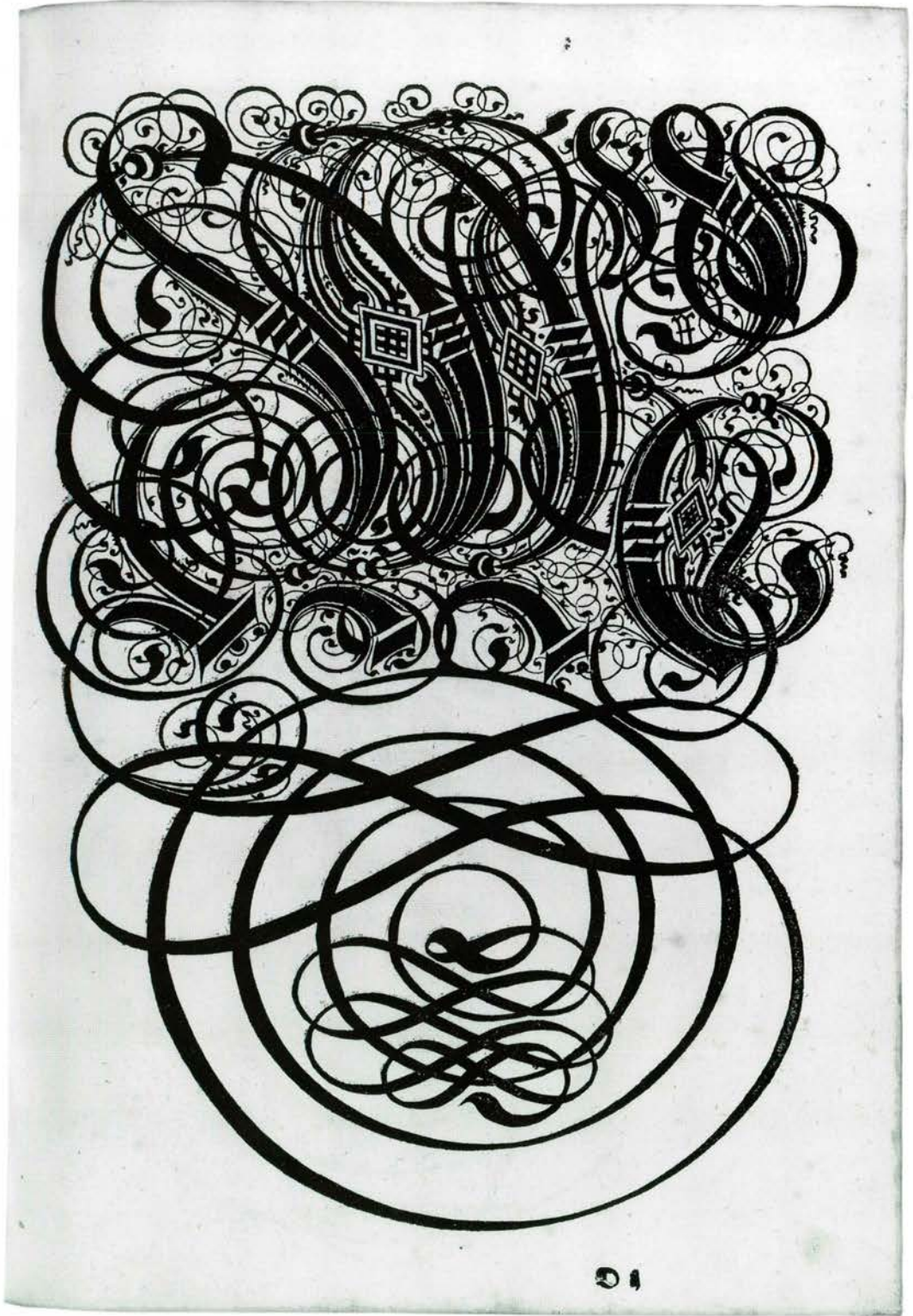
Schatzkammer / Allerhand Ver- / salien Lateinisch vnnnd / Teutsch, allen Cantzleyen Schreib / stuben Notarien Schreibern und denen so / sich des zierlichen schreibens befeissigen zu dienst / vnd wolgefallen von neüen in / Drückh also verfertigtet. Durch / Paulum Francken / von Gfres auß dem Voigtlandt Bur- / ger Modist vnnnd Rechenmaister von Memmingen.

[Imprint:] Gedruckt zu Nürnberg, durch Katharina Dieterichin, / In verlegung Conrad Bauern, Buchhendlers. / 1601

Folio (309 × 208mm, album dimensions), (68)ff. signed A-R<sup>4</sup> plus three folding plates, comprising: xylographic title (verso blank), dedication printed letterpress (recto and verso), and sixty-six leaves having woodcut initials printed on rectoes only (twenty-four folios with one letter per page, twelve with two letters per page, eight with three letters per page, six with four letters per page, eight with six letters per page, and eight with









twelve or more letters per page), plus the three folding plates (each showing a different size of the initial 'I', sheet dimensions 605 × 150, 355 × 150, 670 × 195mm). Many letters have the initials PF incorporated in the design; the largest folding plate has also the date 1597.

Lower margins reduced by the binder to album dimensions, folio I3 thus folded-in to preserve the design, three specimens and several quire letters touched by his knife. Two of the three large plates have unrepaired tears along the folds, not resulting in significant loss.

References: Theodor Hampe, 'Initialen in Holzschnitt von dem Rechenmeister Paul Franck', in *Anzeiger des Germanischen National-Museums* (Nuremberg 1896), pp.49-53 (three reproductions); *Katalog der Ornamentstichsammlung, Berlin* (1939), no.4811; Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1955), no.635; Werner Doede, *Schönschreiben, eine Kunst* (Munich 1957), p.76, fig.55, pp.84-86, figs.64-65; W. Doede, *Bibliographie deutscher Schreibmeisterbücher von Neudörfer bis 1800* (Hamburg 1958) no.33, plate 10; *Katalog der Ornamentstichsammlung, Hamburg* (1960), no.715 (fragment of eight leaves only, one reproduced); *Zierschrift und Initiale*, exhibition catalogue Kunstbibliothek, Staatliche Museen (Berlin 1965), no.151 (reproduction p.301); Hollstein, *German Etching Engravings Woodcuts*, VIII (Amsterdam 1968) p.183; Boris Röhr, 'Nürnberger Schreibmeisterbücher', in *Gutenberg Jahrbuch*, 1992, pp.152-153, fig.5

First edition of a collection of more than four hundred initials drawn by a schoolmaster in Memmingen, dedicated to the Nuremberg writing-masters Adam Strobel and Augustin Wildsau by the publisher Conrad Bauer, 22 March, 1601.

Franck's *Schatzkammer* anticipated by about six months (2 September 1601) a *Schreibkunst* published by Anton Neudörfer, scion of the famous Nuremberg family of calligraphers, and provoked Neudörfer to include in his book a bitter critique of Franck's *exemplaria* and his initial 'W' in particular (Doede pp.14-16).

The second edition published as *Kunstrichtige Schreibart* by Paul Fürst at Nuremberg in 1655, is discussed by Ove Hagelin, *The Art of Writing and Drawing: A Selection of One Hundred Books from the Ekström Collection* (Stockholm 1987), p.54.

Bound with

### 3 BRY, Theodor de *Nova Alphati effictio* Frankfurt am Main 1595

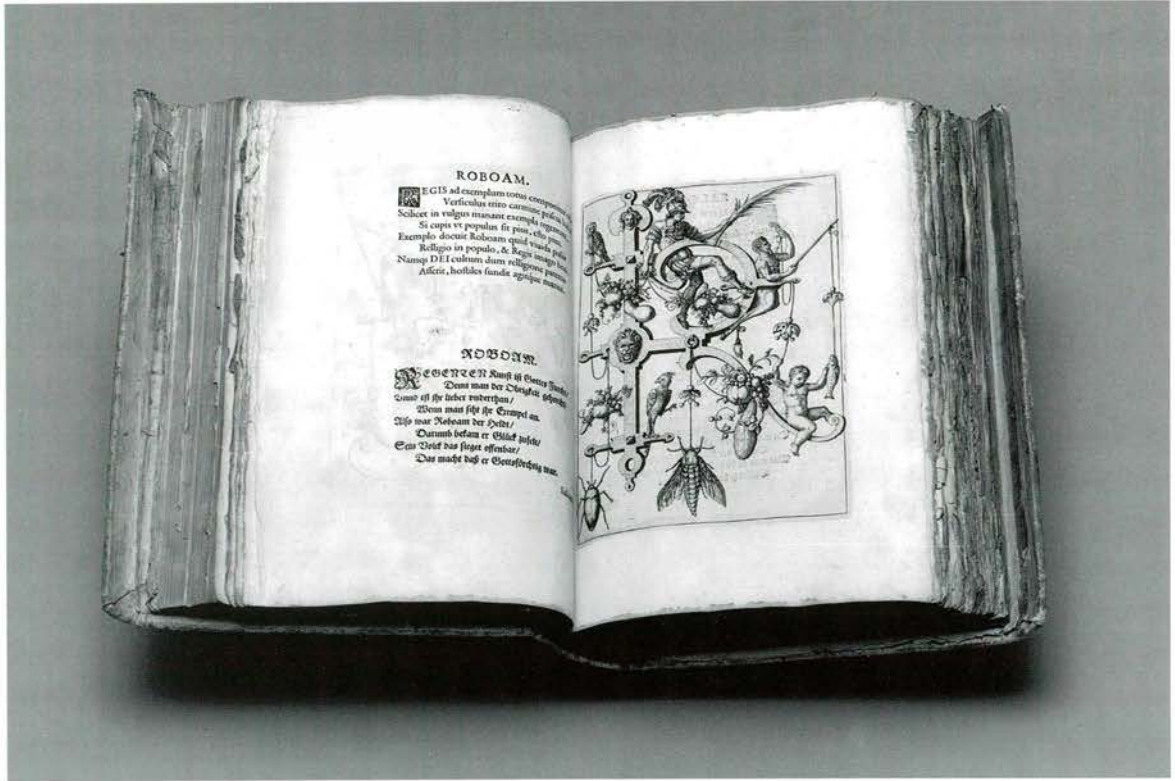
Nova / Alphati [*sic*] Effictio / Historiis ad singulas literas corres- / ponde[n]tibus, et toreumate Bryanæo / artificioso in æs incisus illustrata: / Versibus insuper Latinis et Rithmis / Germanicis no[n] omnino inconditis. / Neiw Kunstliches / Alphabet, gezirt mit schonen Figurn, / deren Iede sich auff seinen Buchstaben / accomodirt; artlich In kupffergestochen, / durch die Brye[n], Auch mit Lateineschen / Versen und teutschen Reimen / lustig beschrieben.

[Imprint:] Fr. ad Moe. Ao. M.D. XCV.

Folio (309 × 206mm, album dimensions), (27)ff., comprising: engraved title, letterpress dedication and preface (signed A2-A3), and twenty-four engravings (circa 210 × 155mm platemarks) each having Latin and German verses printed on verso, twelve plates signed *I. Th. Bry sc.*, two signed *I. Th. B. FE* (initials X, Z), and ten plates unsigned (initials B, K, L, P, Q, R, T, V, X, Y). Single paper stock having Lion rampant watermark (unidentified).

Two thin areas in plate 'V' both owing to faults in the paper, a few extreme margins lightly discoloured, otherwise a fine copy, retaining broad margins, and offering the prints in excellent impressions.

References: D. Guilnard, *Les Maîtres ornemanistes* (Paris 1880-1881), pp.368-369, no.38; I. Collijn, *Katalog der Ornamentstichsammlung des Magnus Gabriel de La Gardie in der Kgl. Bibliothek zu Stockholm* (Stockholm & Uppsala 1933), p.30, no.34; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.5281; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.37, nos.171-195; Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1955), no.292; *Katalog der Ornamentstichsammlung, Hamburg* (1960), no.714; *Zierschrift und Initiale*, exhibition catalogue Kunstbibliothek, Staatliche Museen (Berlin 1965), no.132 (illustrating letter 'A'); C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, II (Berlin 1979), pp.81-84, nos.692-716 (reproducing all plates); *Ornemanistes du XVe au XVIIe siècle*, exhibition catalogue, Collection Edmond de Rothschild, Musée du Louvre (Paris 1987), no.74; *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.60 (four prints reproduced); *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1989), N-1899



A remarkable figural alphabet decorated with strapwork ornament, birds, fishes, serpents, flowers, fruit, and musical instruments. Printed on the verso of each leaf in Latin and German are epigrams descriptive of the designs. On the two leaves following the title-page are verses in Latin and German dedicated to Jean Jacques Boissard, then verses in Latin addressed to J. A. Lonicer, and a preface in German, all printed letterpress. Warncke has classified copies including these leaves as 'first issue' and copies without them as 'second issue.'

These prints could serve as models for craftsmen, especially goldsmiths; see *Grafica per Orafi: modelli del cinque e seicento*, exhibition catalogue by Anna Omodeo, Istituto Universitario Olandese di Storia dell'Arte (Florence 1975), no.53. The copperplates were copied (with the verses now engraved beneath each letter) by Johann Bussemacher and published at Cologne in 1613 (*Katalog der Ornamentstichsammlung, Berlin, 1939, no.5282*).

Bound with

4 (ANONYMOUS  
DRAUGHTSMAN)  
Figural Alphabet  
Bern? circa 1600

A twenty-three letter alphabet drawn by a single hand in black ink over pencil, all the letters formed by nude human figures alone or in groups of two or three.

Twenty-three folios (309 × 210mm, album dimensions, the fore-edges untrimmed) with one letter on each page (each letter approximately 170mm in height), versoes blank. Single paper stock: Johann Lindt, *The Paper-Mills of Berne and their Watermarks 1465-1859*, Monumenta Chartae Papyraceae Historiam Illustrantia, X (Hilversum 1964), no.386.

Short scissor cuts in blank margins of four leaves (letters Q, T, V, X) to protect the extremities from the binder's knife (this proved unnecessary, as he left the leaves untrimmed).





All the letters of this handsome alphabet are formed by nude human figures alone or in pairs (except initial 'B', composed of three figures), holding strenuous, but plausible postures. Only in the designs of six letters (E, F, H, K, M, N) is there recourse to some prop (a tazza, floral garland, baton, fruit, the train of a woman's robe).

Several initials derive from Peter Flötner's influential woodcut 'Menschenalphabet' of circa 1535, mediated by Theodor and Johann Israel De Bry, *Alphabeta et characteres* of 1596 (*Katalog der Ornamentstichsammlung*, Berlin, 1939, no.5283), or other copies (Hellmut Lehmann-Haupt & Norman Petteway, 'Human Alphabets', in *Amor Librorum. Bibliographic and other Essays. A Tribute to Abraham Horodisch on his sixtieth birthday* (Amsterdam 1958), pp.97-132).

The initials B, C, M, P, Q, and X, are unusual and may be inventions of our anonymous draughtsman.

Bound with

5 HONDIUS, Jodocus  
*Theatrum artis scribendi*  
Amsterdam 1594

*Theatrum / Artis Scribendi, / Varia Svmmorvm Nostri / seculi, Artificum exemplaria / complectens, novem diversis linguis exarata.*

[Imprint:] Judoco Hondio celatore [folio 2 dated 1594]

Oblong folio (309 × 195/200mm, album dimensions, the fore-edges untrimmed), (28)ff., comprising: title and twenty-seven unnumbered plates, entirely engraved except for folio [18], where the engraved calligraphic specimen is enclosed by a woodcut frame. Printed on three paper stocks: Edward Heawood, *Watermarks mainly of the 17th and 18th centuries* (Amsterdam 1950), no.514, and two marks similar to his no.605.

Irregular lower margin beneath the title print and the leaf frayed to the platemark, paper defect in another margin, otherwise in excellent state of preservation.



References: D. Guilnard, *Les Maîtres ornemanistes* (Paris 1880–1881), p.493, no.46; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.5007; C. Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1953), no.813; Hollstein, *Dutch & Flemish Etching Engravings Woodcuts*, IX (Amsterdam 1953), p.99, nos.55–96

An anthology of specimen pages by contemporary writing-masters in different languages, including Jan van de Velde (five examples), Salomon Henrix (four), Carlo Lodovico Curione (two), Felix Van Sambix, Peter Bales, M. Martin, Jean de Beauschêne, van Houthuizen (one example each), and of course Hondius himself (nine signed specimens and two unsigned Greek and Hebrew alphabets presumably also by him), who produced all the copper plates. It is the first writing book published in the Dutch Republic.

The plates are not numbered and the total provided varies, suggesting multiple issues of a gradually expanding book: thirty-four plates are in

the British Library copy (their *Short-title Catalogue of Books printed in the Netherlands and Belgium*, 1965, p.98), of which twenty-five are engraved and nine woodcut; thirty-seven plates were in the Foulc copy (his sale, Paris 1914, lot 419 and cited by Guilnard); forty plates are in the Victoria & Albert Museum copy (*The Universal Penman. A Survey of Western Calligraphy from the Roman period to 1980*, exhibition catalogue by J.I. Whalley & V.C. Kaden, London 1980, no.89); and the *Katalog der Ornamentstichsammlung*, Berlin and Hollstein both describe copies comprising an engraved title, four pages of letterpress introduction, and forty-two plates.

A new edition was published by Janssonius at Amsterdam in 1614.

Bound with





6 (ANONYMOUS  
PRINTMAKER)

Six Alphabets

circa 1590

Single sheet engraving, folded down the middle and mounted on a guard by the binder (sheet approximately 300 × 380mm, edges untrimmed), the print 250 × 310mm (platemark), engraver's name or publisher's imprint at lower right printed indistinctly or partly erased from the plate. Watermark of crowned shield charged by an anchor, unidentified.

In very good state of preservation.

The print displays six alphabets: (1) a twenty-four letter alphabet designed from tools and household implements, for example A = compass and X = scissors; (2) a twenty-four letter alphabet designed from single or pairs of human figures (a copy of

Flötner's 'Menschenalphabet' with few variants; see Hollstein, *German*, VIII (1968), p.133, no.41, and *Zauber der Medusa. Europäische Manierismen*, exhibition catalogue Wiener Künstlerhaus, 1987, pp.309-310, reproducing the Albertina's impression of the Flötner woodcut); (3) a twenty-four letter alphabet in Fraktur capitals; (4) a Hebrew alphabet; (5) a Greek alphabet; (6) a series of imaginary 'Egyptian' letters.

The print is unidentified and may be unrecorded.

Bound with

7 FUCHS, Adam  
Engravings of Sea and River gods  
Nuremberg 1605

Complete suite of nine prints, of which eight measure approximately 120 × 160mm and one 170 × 115mm (plate-marks), on separate folios, broad margins trimmed to the album dimensions (309 × 195mm). Watermark: an unrecognized charge on a shield surmounted by a Latin cross.

The unnumbered prints are bound in this order (1) Triton, signed *A Fuchs sculp H. Vllrich. ex:* (Hollstein 9); (2) River god on dolphin (Hollstein 2); (3) Sea god on two-headed monster (Hollstein 6); (4) Male and Female Sea gods on a Sea horse (Hollstein 7); (5) Reclining male figure with a goose, signed *AF* (Hollstein 3); (6) River god with bowl of cherries (Hollstein 5); (7) River god with a sheep and putti (Hollstein 4); (8) Young Sea god on Sea lion (Hollstein 8); (9) Bacchus, signed *AF* and dated 1605 (Hollstein 1).

Extremely fine impressions in perfect state of preservation.

References: *Katalog der Ornamentstichsammlung, Wien* (1889), p.60 (the print of Bacchus, dated 1605, only); Renate Kroll, 'Andreas Schlüter und der Sommerpalast Peters I', in *Forschungen und Berichte. Staatliche Museen zu Berlin* 17 (1976), especially pp.121-123; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650, I* (Berlin 1979), reproducing two prints as figs.496-497



A complete suite of nine engravings of Sea gods, Tritons, and Naiads, by Adam Fuchs after Giovanni Andrea Maglioli (active at Rome 1580-1610). A table comparing Maglioli's prints and copies after them is provided by Renate Kroll, who locates impressions of this set at Dresden, Kupferstichkabinett (plates 1-7, 9) and Leipzig, Museum des Kunsthandwerks (plates 1-2, 4-9).

A tenth plate of entirely inappropriate dimensions (100 × 290mm) is added to the series by Hollstein, *German Etchings Engravings Woodcuts, IX* (Amsterdam 1975), pp.52-58, nos.55-64. Hollstein records a Nuremberg issue by Heinrich Ullrich dated 1605 having three plates with numbers; one of our plates carries that date, however all our impressions are before numbers.

Other series of Sea and River engraved by

Fuchs in suites of twelve and thirteen plates respectively are described by Andresen, *Der deutsche peintre graveur* (Leipzig 1864-1878), nos.8-20, 21-32, and by Hollstein nos.29-41, 42-53; see also *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), nos.264, 321, and C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650, I*, (Berlin 1979), figs.489-495, and p.102, note 186. Late impressions of one of those suites are recorded by D. Guilnard, *Les Maîtres ornemanistes* (Paris 1880-1881), p.405, no.72.

Bound with





8 PASSE, Crispijn van de  
The Liberal Arts  
Cologne or Utrecht? circa 1600

Series of seven prints, numbered 1 (Grammatica), 2 (Dialectica), 3 (Rhetorica), 4 (Musica), 5 (Arithmetica), 6 (Geometria), 7 (Astronomia), a caption beneath each figure, only states, each print signed *Martin De Voss inventor. Crispian De Passe fe et excud.* (or version thereof) and measuring circa 165 × 95mm (platemark), on separate folios, broad margins trimmed to album dimensions (309 × 190mm, irregular fore-edges). Unidentified eagle watermark.

Paper lightly discoloured, clean tear in lower margin of 'Astronomy', otherwise in fine state of preservation.

References: S. Laschitzer, 'Berichtigungen, Ergänzungen und Nachträge zu "L'oeuvre gravé des van de Passe décrit par D. Franken"', in *Repertorium für Kunstwissenschaft* 8 (1885), nos.174-180; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.192, nos.517-523

The complete series, engraved after designs by the Flemish painter Maarten de Vos (1532-1603).

Bound with

9 BOISSARD, Jean Jacques  
*Parnassus*  
Frankfurt am Main 1601

*Parnassus / cum imaginibus / Mvsarvm / Deorumq[ue] / præsidum / Hippocrenes / Omnia depicta sunt, & / distichis Latinis illus: / trata. per / Janum Jacobum / Boissardum Vesuntinam*

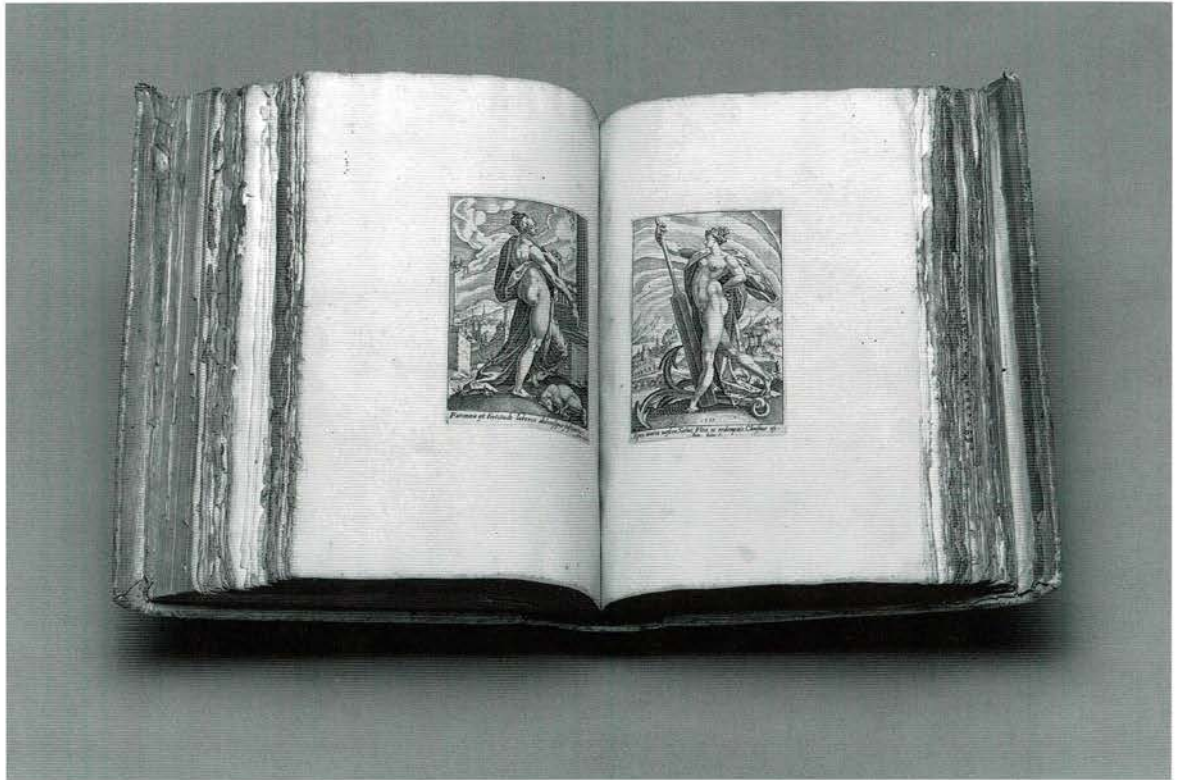
[Imprint:] *Impressa autem sumptibus Vi- / duæ & / filiorum Theodorj de / Bry. Francofurti ad / Moenum / An. 1601*

Folio (309 × 210mm, dimensions of album), (36)ff., comprising: engraved title with inscription beneath *Io. Theodor de Bry fecit*, eight leaves of letterpress dedication and verses (signed \*2-\*\*5), portrait of Boissard beneath letterpress heading (without name of engraver), twenty-five full-page engravings (255/270 × 135/170mm, platemarks), and final blank leaf. Single paper stock: Edward Heawood, *Watermarks mainly of the 17th and 18th centuries* (Amsterdam 1950), no.2889.

Light discolouration in extreme fore-margins, otherwise in fine state of preservation.

References: R. Arbour, *L'ère baroque en France. Répertoire chronologique des éditions 1585-1615* (Geneva 1977), no.3242 (copies in Bibliothèque nationale, Paris; New York Public Library); not in Hollstein, unless to be identified with the nine plates of Muses, 258 × 142mm, in the entry for Theodor de Bry (*Dutch & Flemish Etchings Engravings Woodcuts*, IV, Amsterdam 1951, p.45, nos.14-22)

First edition of a suite of engraved portraits of the inhabitants of Parnassus.



Nineteen plates were designed and engraved by Johann Theodor de Bry and six (nos.2, 4, 5, 16, 17, 20) were engraved by Robert Boissard after designs of Jean-Jacques Boissard (*Inventaire du fonds français: Graveurs du XVIIe siècle*, I, Paris 1932, pp.164-165).

The work was reprinted at Frankfurt in 1627 with eight additional unsigned plates of Jupiter, Apollo, their children, and other deities having the gift of prophecy (Arbour, *L'ère baroque en France. Répertoire chronologique des éditions*, II, Geneva 1979, no.12506). An otherwise unknown edition of 1613 is mentioned in La Sirène catalogue *Ornements Architecture* (Paris 1991), item 393.

Bound with

10 EISENHOIT, Anton  
The Virtues  
Nuremberg 1591

Series of eight unnumbered prints, 140 × 90mm (plate-marks), on separate folios, broad margins trimmed to the dimensions of the album (309 × 210mm).

The subjects and their captions are (1) Iustitia est virtus suum cuique tribuens, signed BC, and Anton: Eisen: (2) Fides est iustitia in rebus creditis promissum seruans, signed Baltasr. Caimox ex., and Anton Eis: (3) Fortitudo est Fiducia et magnanimitas aut patientia et consta[n]tia, signed BC, and Anton Eisen: *W W fecit. 1591* (4) Temperantia est virtus cupiditates moderans, signed BC, and Anton: Eisen: f: (5) Prudentia est virtus accurate perspicuens id quod in unaquaque actione decet, signed BC, and Anton Eis:, and dated 1591 (6) Patientia est Fortitudo labores doloresque sustinens, signed BC, and Anton: Eisn: (7) Spes unica nostra Salus, Vita, et redemptio Christus est, signed BC, and Anton: Eisen f., and dated 1591 (8) Charitas est iustitia animos indissolubili nexu devinciens, signed BC, and Anton: Eisen:.



Light stain in lower margin of two folios, otherwise in perfect state of preservation.

References: A.M. Kesting, *Anton Eisenhoit, ein Westfälischer Kupferstecher und Goldschmied* (Münster 1964), nos.11-18, figs. 27-34; Hollstein, *German Etchings Engravings Woodcuts*, VIII (Amsterdam 1968), p.19, nos.5-12, and (*q.v.* Caimox) in volume V (1955), p.191, nos.11-17 (seven prints only)

The complete series, published by Balthasar Caimox at Nuremberg.

The print of 'Fortitudo' featured in the exhibition *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), p.112, no.341; the impression of that print seen by Hollstein apparently was undated.

Bound with

11 PASSE, Crispijn van de  
Emblems  
Cologne or Utrecht? 1601

Complete series of eight unnumbered prints, each *circa* 95 × 125mm (platemarks), on separate folios, broad margins trimmed to the dimensions of the album (309 × 200, fore-edge margins untrimmed). Unidentified eagle watermark.

The inscriptions on the plates are (1) Sedvlitas vigeat, et opvm sic copia crescet MDCI; (2) Felix terra cvlmvltarum est copia rervm; (3) Gignitvr ex nimio sic foeda svperbia lvxv 1601; (4) Invidia alterivs rebvs macrescit opimis 1601; (5) Iam cvm sangvineo fvrit hev bellona flagello; (6) Sera bonos nvvquam ad mores via, iam respisce 1601; (7) Me pietas ivvat et fidei meditatio sanctae 1601; (8) Divitiis fvror en mvltoque labore paratis An. MDCI.

Superb impressions in fine state of preservation.

References: D. Franken, *L'Oeuvre gravé des Van de Passe. Catalogue raisonné* (Amsterdam 1881), nos.1220-1227; Rudolf Berliner, *Ornamentale Vorlageblätter des 15. bis 18. Jahrhunderts* (Leipzig 1926), Tafel 223, nos.1-2 (Franken nos.1222, 1227; Hollstein nos.626, 621); *Katalog der*

*Ornamentstichsammlung*, Berlin (1939), no.239 ('Vermutlich von Crispin de Passe d.J.');

Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, XV (Amsterdam 1964), p.210, nos.619-626; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, I (Berlin 1979), figs. 258-259 (nos.3-4 as bound in our album); *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.156 (reproducing nos.1, 3 as bound in our album)

A rare series of oval emblems within borders of strapwork ornament.

Bound with

12 COLLAERT, Adriaen  
*Avium vivae icones*  
Antwerp? *circa* 1600

Avium Vivae / Icones, / in aë incisæ & editæ ab / Adriano Collardo.

[Imprint on all plates except title:] Adrian Collaert fecit et excud.

Oblong folio, series of title and fifteen plates, unnumbered, measuring 130 × 190mm (platemarks), with broad margins trimmed to album dimensions (309 × 195mm, fore-edges untrimmed). Watermark unrecognizable in these impressions (a staff forked at one end?).

The inscriptions on the unnumbered plates are (1) Perdix – Aquila; (2) Strutio – Strutio ex China; (3) Pavo – Ciconia; (4) Gallus cornutus – Gallus Indicus; (5) Gallina Africana – Phasianus; (6) Psittacus duplex genus; (7) Columba plumipes, vittatus – Pica cinerea; (8) Falco; (9) Parus sylvaticus – Sturnus; (10) Vpupa – Acanthis; (11) Galgulus – Passer; (12) Pica glandaria genus; (13) Pica glandaria – Auriuittis; (14) Alcedo – Ardea; (15) Pica.

Title and verso of last print lightly stained, suggesting the suite circulated unbound before compilation of our album. Generally excellent impressions in fine state of preservation.

References: *Catalogue of Books from the Low Countries 1601-1621 in the British Library* (London 1990), C-141 & C-142 (two copies, both comprising sixteen plates, as

here); Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.207, nos.616-647 (later issue comprising thirty-two plates)

First issue. A second part of sixteen plates subsequently appeared under the imprint of Theodor Galle (C. Nissen, *Die illustrierte Vogelbücher*, reprint Stuttgart 1976, no.199).

Bound with

13 BOILLOT, Joseph  
*New Termis Buch*  
Strassburg? 1604

New Termis Buch, / Von allerley grossen vier- / füßigen Thieren zugerichtet, / Mit beygefügter Thieren Contra- / rieteten, sampt etlicher massen Beschrei- / bungen, gantz lieblich und lustig, gleichsam / als zur hande, und in einem Spiegel vor- / gestellet, / Allen Künstlern, Werckmeistern, / Maalern, Bildhauwern, Schnitzlern, / Goldschmidern, Schreineren, Glasmalern, und allen / Liebhabern dieser Künsten, zu sonderbaren gefallen ge- / stellt, und ans Liecht gebracht, / Durch / Den Kunstreichen und weitberhümpten, / Königlicher Maiestat in Franckreich Gegen- / schreibern von Langres, / Ioseph Boillot.

[imprint:] Getruckt Anno 1604

Folio (309 × 210mm), (32)ff. signed):(4 A-D<sup>6</sup> E4, unpaginated, comprising: title printed in red & black and enclosed within engraved border printed from two plates, three leaves of letterpress 'Vorred An den kunstliebenden Leser', and twenty-eight folios ornamented by fifty-five illustrations of which sixteen are woodcuts and thirty-nine engravings, the latter signed *J. boillot* and measuring *circa* 270 × 90mm.

Extreme margins of some leaves stained, otherwise in fine state of preservation.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.3923 (declared as lacking two leaves); Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern und Vorlageblättern des 16. und 17. Jahrhunderts* (Stockholm 1956), pp.144-147, 240; C.-P. Warncke, *Die ornamentale*





*Groteske in Deutschland 1500-1650*, I (Berlin 1979), p.101, note 170 (repeating the collation of the defective Berlin copy); John Bury, 'Renaissance architectural treatises and architectural books: a bibliography', in *Les Traités d'Architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), p.488; *Catalogue of Books printed in German-speaking Countries ... from 1601-1700 now in the British Library* (London 1994), B-1785

A German version of the author's *Nouveaux pourtraitz et figures de termes*, published at Langres in 1592, with its engraved title-border and text illustrations (André Linzeler, *Inventaire du Fonds Français: Graveurs du XVIIe siècle*, Paris 1932, I, pp.98-114; *Harvard Catalog of French Sixteenth Century Books*, Cambridge, MA 1964, no.108).

The Strassburg reprint is rare and only the British Library copy was located by Jacques Betz, *Répertoire bibliographique des livres imprimés en France au XVIIe siècle, VII: Alsace* (Baden-Baden 1984), p.40; another copy was in the Rosebery Library (sold by Sotheby's, London, 25 May 1995, lot 7).

The illustrations were published in reduced copies by Balthasar Moncornet, at Paris, early in the 17th century (Robert Brun, *Le Livre français illustré de la Renaissance*, Paris 1969, p.138; the copy offered by E.P. Goldschmidt, *Catalogue 172*, London circa 1991, item 14, was dated circa 1650).

Bound with

14 VRIES, Hans Vredeman de  
Architectural *capricci*  
Antwerp circa 1562

Complete suite of twenty-one plates, including dedication, plus conjugate blank, in first state, mostly 160 × 210mm (platemarks), on untrimmed folios measuring 297 × 195mm (slightly smaller than album dimensions). Several plates are signed *Vriese invent*, and one also signed *Cock excudebat*. Watermark: Gothic letter 'P', a four-petalled flower above, the base of the letter fanned (unidentified).

The text of the dedicatory plate reads: Nobiliss Ac Illvst. Domino, D. Petro / Ernesto, Comiti Et Dno A Mansvelt; / Nobili Domino A Heldronck, Etc. Eqviti / Avrei Velleris Conciliario Et Cvbicv- / Iario Regis Hispaniarvm, Et Svæ Ma- / iest Locvm Tenenti Gvbernatori / Et Capitaneo Generali In Dvca / tv Lvxembvrg, Et Comitatu / chini, etc. / Hieronymvs Cock Pictor / Devotissimo Dedicabat.

Before this suite was bound in the album, it suffered insect damage to its upper margins, reaching the platemark of thirteen prints, however the impressions are excellent, and the state of preservation otherwise is perfect.

References: *Katalog der Ornamentstichsammlung*, Berlin (1939), no.2214; H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stiche*, unpublished dissertation, Freie Universität, Berlin (1967), no.VI; *Zwischen Renaissance und Barock*, exhibition catalogue by Konrad Oberhuber, Graphische Sammlung Albertina (Vienna 1967), no.150; Timothy Riggs, *Hieronymus Cock* (New York 1977), no.208; *Le Temple. Représentations de l'architecture sacrée*, exhibition catalogue, Musée National Message Biblique Marc Chagall, Nice (Paris 1982), no.120, describing and reproducing plates [3, 20]; *Zauber der Medusa. Europäische Manierismen*, exhibition catalogue edited by Werner Hofmann, Wiener Künstlerhaus (Vienna 1987), p.339, no.62

The first of four issues of this suite, subsequently published with title *Variae Architecturae Formae* in 1601 (the plates still unnumbered), then by the publisher Theodor Galle with the plates numbered, and lastly by Joannes Galle.

These prints are identified by J.S. Byrne as designs for intarsia work, 'probably intended for bone or ivory inlaid in an ebony cabinet' (*Renaissance Ornament Prints and Drawings*, exhibition catalogue Metropolitan Museum of Art, New York 1981, no.185).

Bound with

15 KRAMMER, Gabriel  
*Architectura von den fünf Seulen*  
Prague 1600

Architectvra: / Von Den Fvnf / Seülen Sambt Iren / Ornamenten Vnd / Zierden Als Nemlich / Tvscana, Dorica, Ionica, Corintia, Composita / In Rechter Mas Teilvng vnd Propor- / tzion. Mit Den Exemplen Der Bervmbten / Antiquiteten So Dvrch Den Merern Tail / Sich Mit Der Leer Vitrvvii Vergleichen. / Avch Dar Zv nvtzlich Etliche Geomet- / rische Stvcklein. / Mit Sonderlichem Fleiss Zusammen getragen vnd Gebessert Durch Gabrielen / Krammer von Zürich, Dischler vnd Ir. Röm. Kay. May. Leib / Trabanten guardi pfeiffer.

[Imprint:] Ietzo Zu prag. Mit Rö: Kaij: May: gnad vnd freiheit 1600

Folio (remargined by binder to album dimensions), (34)ff. comprising: engraved title (transcribed above), five leaves of letterpress and twenty-eight numbered plates, variously signed by monograms GK or GAB: K or name Gabriel Krammer, three plates (nos.3, 5, 6) dated 1598 and twelve plates dated 1599, three of latter (nos.12, 13, 24) also bearing imperial privilege. The plates struck on two papers, one having watermark of a crowned double-headed eagle displayed, the other a similar mark with letter K (i.e. Kempton) charged on an escutcheon (cf. Briquet, *Les Filigranes*, Paris 1907, nos.272-279; *The Nostitz Papers*, Hilversum 1956, pp.29-30).

The ten pages of letterpress comprise a dedication, text headed 'Vorrede', 'Von der Geometria Zu erfinden ...', 'Von der Geometria Nach dem in allen Architecten ...', 'Von Tuscana der Ersten Ordnung', 'Von Dorica der Ander Ordnung', 'Von Ionica der Dritten Ordnung', 'Von Corintia der Vierdten Ordnung', 'Von Composita der Fünfften Ordnung', and 'Von der Auffsetzung und Erhöhung der Seülen sambt iren wercken'.

Lower margin of engraved title (305 × 205mm) folded-in to preserve the design, minor damage to its fore-edge; the five folios of letterpress trimmed by binder to within a few millimetres of the text; the plates trimmed to or just inside platemarks, then re-margined to album dimensions at time of binding.

References: *Katalog der Ornamentstichsammlung, Wien* (1871), 193; *Katalog der Ornamentstichsammlung, Berlin* (1939), no.1944; Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischer Säulenbüchern und Vorlageblättern des 16. und 17.*

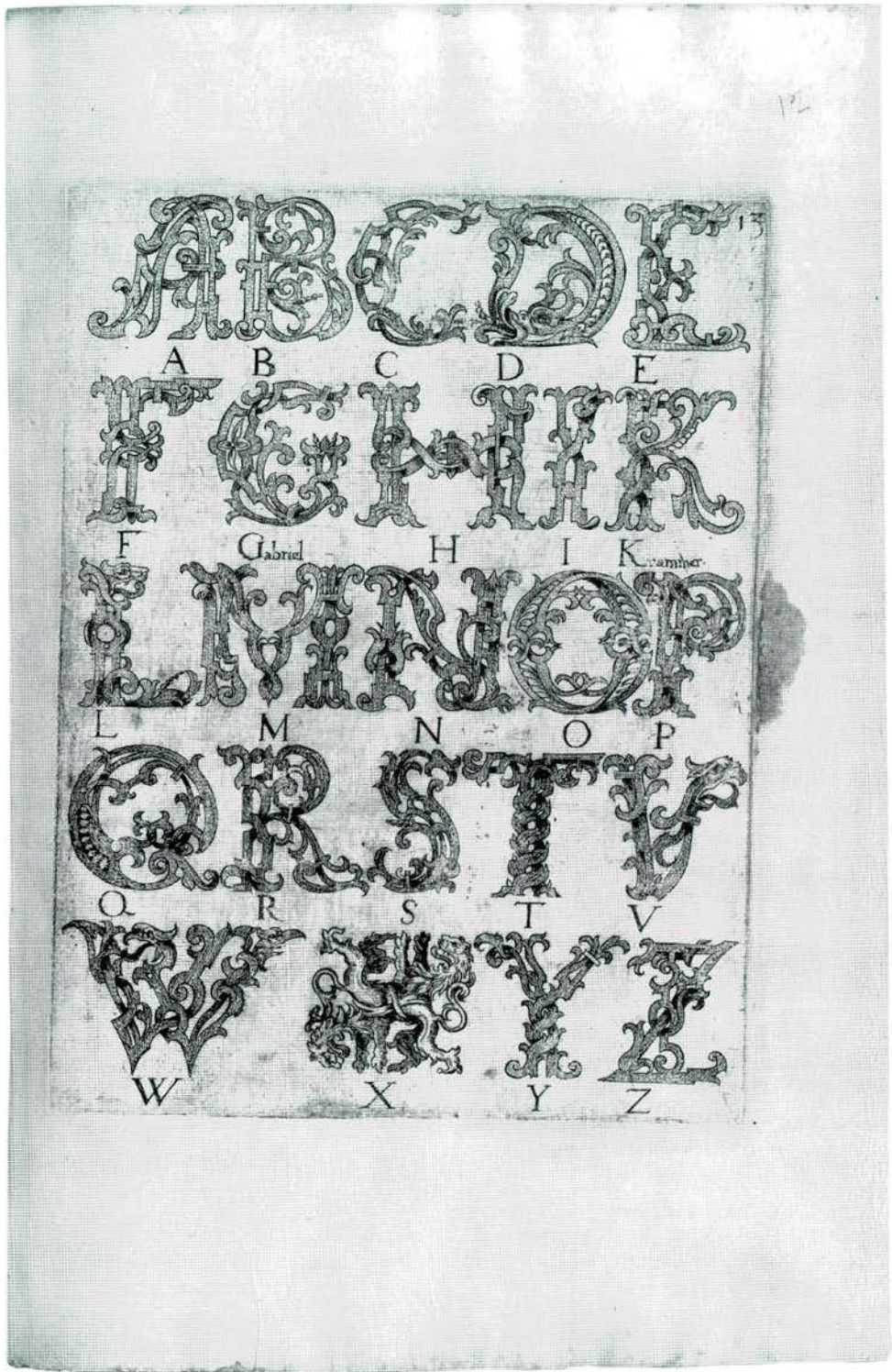
*Jahrhunderts* (Stockholm 1956), pp.150, 245, no.159; *Katalog der Ornamentstichsammlung, Hamburg* (1960), no.397 (fragment only); *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), no.247; Simon Jervis, *Printed Furniture Designs before 1650* (London 1974), pp.38-39, nos.243-260; Theodore Besterman, *Old Art Books* (London 1975), p.52; Hollstein, *German Etchings Engravings Woodcuts*, XIX (Amsterdam 1976), p.82, nos.1-28; C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, II (Berlin 1979), no.840; *Ornament and Architecture: Renaissance Drawings, Prints and Books*, exhibition catalogue Bell Gallery, Brown University (Providence, RI 1980), no.54 (lent by the Marquand Library, Princeton University); John Bury, 'Renaissance architectural treatises and architectural books: a bibliography', in *Les Traités d'Architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), p.493; *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* (Stuttgart 1987), K-2224

Original edition, dedicated to the Emperor Rudolf II by Krammer at Prague, 20 March 1600, and dated 1600 in colophon.

These later editions are recorded: (2) having imprint on title-page 'Marco Sadeler excud [Prague] 1606' without letterpress, but an additional unnumbered plate ('vom Schönen gerührt...') *Kunsliteratur des 17. und 18. Jahrhunderts aus Beständen der Bibliothek Oettingen-Wallerstein*, exhibition catalogue, Universität Augsburg, 1988, no.3); (3) another edition by Marcus Sadeler dated 1608; (4) having the plates copied in reverse and imprint 'Durch Johan Buxenmacher. Mit sonderlichem Fleis zusammen getragen durch Gabrielen Krammer Röm: Kay: Maie: Leib Trabanten Guardipfeiffer', published at Cologne in 1610-1611 (H. Hymans, *Catalogue des estampes d'ornement faisant partie des collections de la Bibliothèque Royale de Belgique*, Brussels 1907, p.173; *Katalog der Ornamentstichsammlung, Berlin*, 1939, no.1945).

Bound with





101, no.16 Gabriel Krammer, *Schweiff Bredlein*, Prague 1602

16 KRAMMER, Gabriel  
*Schweiff Bvechlein*  
Prague 1602

Schweiff Bvechlein / Manicherlei Schweiff, Laubwerk, / Rolwerk, perspectif, vnd sonder- / liche gezierten, zu vilerhand / arbeit auf dis vorgehende Ar- / chitectur büchlein / gerichtet. Durch gabriel Krammer / dischler und Ir. Röm. Kays: / May: leib trabanten / guardi pfeiffer.

[Imprint:] jetz zu Prag / Ano. 1602 / Mit Ro[m]. Kay: May: gnad vnd freiheit, in fünf / Jaren nicht nach zu truken.

Folio (309 × 210mm, album dimensions), (26)ff, comprising: engraved title (245 × 154mm, platemark), two leaves of letterpress dedication with engraved heraldic head-piece (154 × 132mm), and series of twenty-three numbered plates (no.17 unnumbered and here bound at end), each about 210 × 155mm (platemarks), all signed by Krammer with his name or monogram, and dated 1600 or 1601.

The two leaves of letterpress browned owing to poor quality of the paper, the plates in excellent impressions and fine state of preservation retaining broad margins.

References: Simon Jervis, *Printed Furniture Designs before 1650* (London 1974), nos.261-283 ('the original edition of 1602 is extremely rare'); Hollstein, *German Etchings Engravings Woodcuts*, XIX (Amsterdam 1976), p.83, nos.29-52; Günter Irmischer, *Das Schweiffwerk. Untersuchungen zu einem Ornamenttypus der Zeit um 1600 im Bereich ornamentaler Vorlageblätter*, dissertation University of Cologne, Cologne 1978, pp.19-20 (citation provided by Dr. Peter Führung); C.-P. Warncke, *Die ornamentale Grotteske in Deutschland 1500-1650*, II (Berlin 1979), nos.841-842 (reproducing plates 18-19)

First edition, dedicated by Krammer to Adam Gall Popel, Freyherr von Lobkowitz, at Prague, 8 March 1602.

Copies of these plates were published at Cologne by Johann Bussemacher in 1611 and 1612 (Josef Benzing, 'Der Kupferstecher, Kunst-drucker und Verleger Johann Bussemacher zu Köln 1580?-1616', in *Festschrift für Rudolf Juchhoff*, Cologne 1961, pp.129-146, nos.55 and 57; *Catalogue des estampes d'ornement faisant partie des*

*collections de la Bibliothèque Royale de Belgique*, Brussels 1907, p.374; *Katalog der Ornamentstichsammlung*, Berlin, 1939, no.1173; *Katalog der Ornamentstichsammlung*, Hamburg, 1960, no.398).

Bound with

17 BRUYN, Nicolaes de  
Designs for mirrors  
Amsterdam circa 1600

Two prints (from a series of eight?), bound in the album on separate guards, the designs white on a black ground, each print approximately 190 × 265/270mm (platemarks), with small, irregular margins, one signed by the publisher *Assu van londer excudit*. Indistinguishable eagle watermark.

Very fine impressions.

References: D. Guilnard, *Les Maîtres ornemanistes* (Paris 1880), p.487, no.32; *Katalog der Ornamentstichsammlung*, Berlin (1939), no.236; Hollstein, *Dutch & Flemish Etchings Engravings Woodcuts*, IV (Amsterdam 1951), p.25, nos.237-242; *Zauber des Ornaments*, exhibition catalogue Staatliche Museen (Berlin 1969), p.33, no.21, reproducing the second of our two prints; *Grafica per orafi: modelli del cinque e seicento* (exhibition catalogue, Istituto Universitario Olandese di Storia dell'Arte (Florence 1975), no.58, reproducing the first of our two prints as fig.51; *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.176A (four prints reproduced)

Two designs for mirror frames ornamented with cupids, birds and animals, engraved (in reverse) from designs of Hans Vredeman de Vries published in 1569 (H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stichwerke*, unpublished dissertation, Freie Universität, Berlin 1967, no.XVIII, Anhang p.209). The series is defined by Hollstein as six plates, elsewhere as a suite of eight plates; one plate in the series is lettered on a cartouche *Excudit Amsteredam*.

Bound with





18 (ANONYMOUS  
DRAUGHTSMAN)  
Designs for Fountains, Statues, a  
Tomb and Cartouche  
Bern? circa 1602

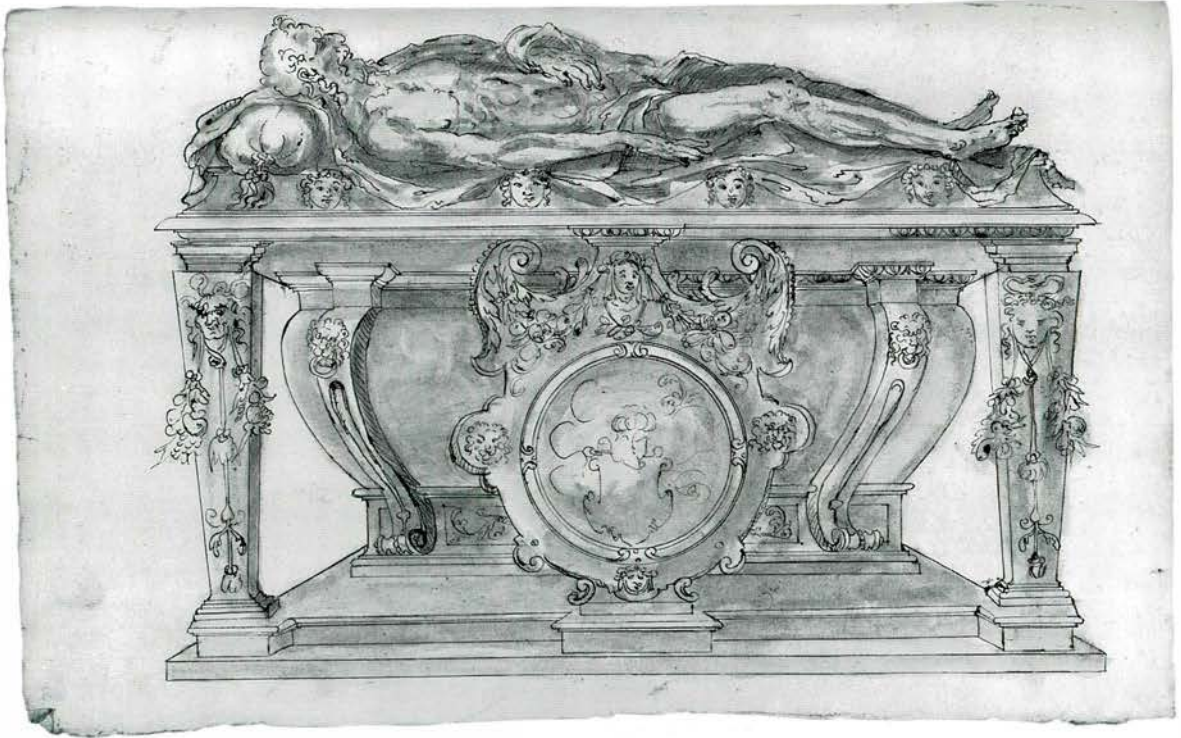
Group of fourteen drawings by a single hand, on thirteen folios trimmed to album dimensions (309 × 210mm), the first two drawings on recto and verso of the same sheet, the remaining drawings on rectoes only, executed in black ink with grey or a yellowish-brown wash, often over pencil, the drawings in different sizes, the three largest are beyond album height and have a portion folded in. Single paper stock: Johann Lindt, *The Paper-Mills of Berne and their Watermarks 1465-1859*, Monumenta Chartae Papyraceae Historiam Illustrantia, X (Hilversum 1964), no. 511, plate 99.

The first five drawings possibly are designs for fountain statuary and show (1) Neptune, standing

on a circular plinth; (2) a Wild man, standing on a square plinth, supporting a shield emblazoned with the emblem of Bern (a bear); (3) a Female figure carrying a child with two infants at her feet (Charity?); (4) a Nereid playing a lyre; (5) a Soldier, standing on a square plinth, with drawn bow. The drawings are of uniform size (height circa 190mm), the Nereid (height 140mm) excepted.

Six of the other nine drawings are complete designs for fountains and occupy the full album page. The first fountain (drawing 6) has a rectangular basin ornamented by Neptune in his chariot pulled by sea-horses (long side) and by a River god (end), overlooked by a female figure atop a pedestal standing outside the basin. This female figure (Bellona?) carries a standard and supports a blank shield; the base of her pedestal is decorated by two mermaids, one of whom directs water spraying from her breasts into the nearby basin.

The fountain shown in drawing (7) has a hexagonal basin decorated by acanthus ornament



(also seen on preceding sheet) and a grotesque mask. Rising in the centre of the basin are three female figures issuing water from their breasts; above them is another basin, and overlooking it, a female figure (Abundance?) holding a cornucopia and supporting a blank shield.

The next fountain (8) has a square basin decorated by a grotesque mask and the same foliate ornament; within it are two Nereids with jets in their breasts, and on the tier above, a female figure, seated on a socle ornamented by two rams' heads expelling water.

Another fountain (drawing 10) has a rectangular basin decorated in front by a shield (left blank) with lion rampant supporter and our draughtsman's characteristic acanthus ornament at the corners. Within the basin rises a pedestal decorated by three putti astride Sea monsters, continuing up to a second basin, overlooked by Cupid.

Drawing (11) is a design for a fountain having a basin in the form of a Greek cross, decorated by acanthus ornament. On a platform in the middle three putti are seen; above them is a round basin

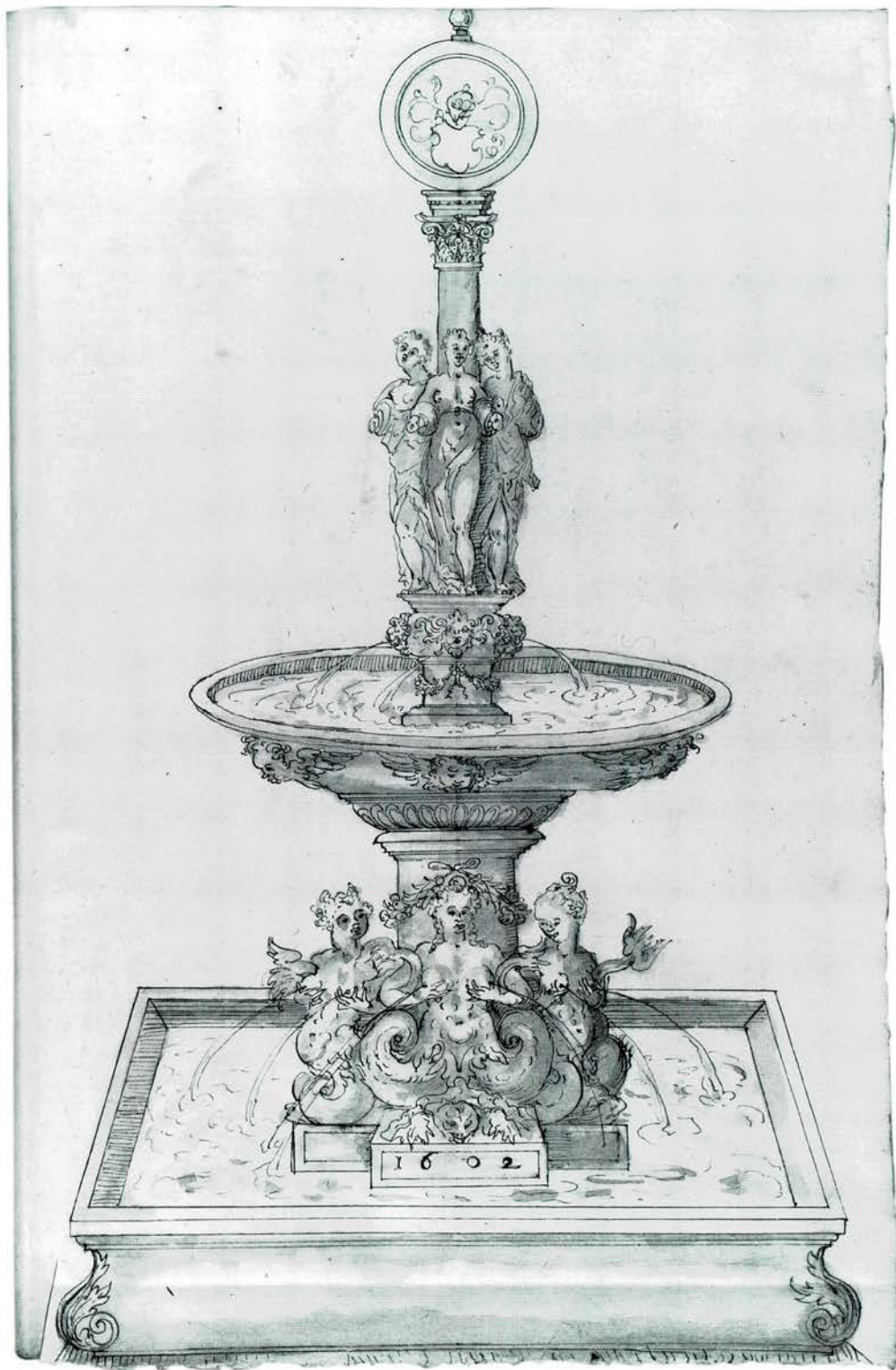
over which presides a Devil riding a Sea horse.

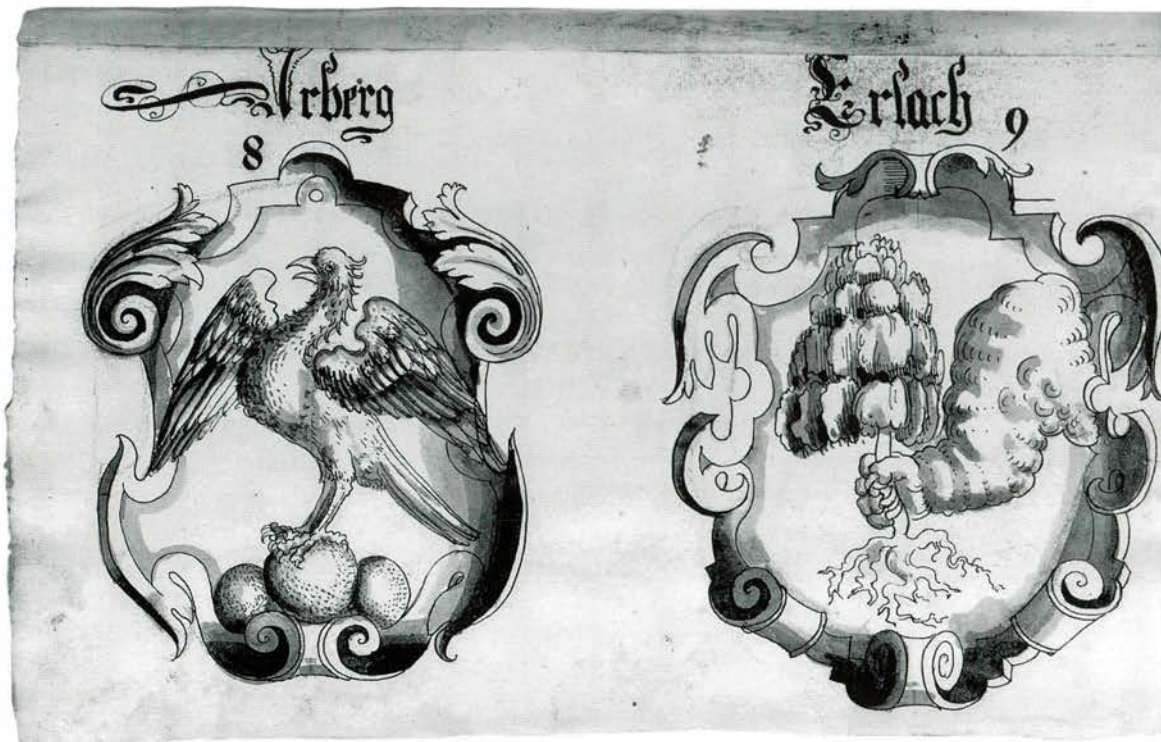
The last of the six fountain drawings (13) features a rectangular basin decorated by acanthus ornament at corners. Inside is a pedestal supporting another basin, three Nereids (one seated on a web-footed sea monster) are gathered around the base, which is dated boldly 1602. Above is a second basin and three female figures (the Three Graces?) grouped around a column, with at top a blank escutcheon on a medallion.

Drawing (12) offers designs for two columnar monuments, one surmounted by a lion rampant, the other an obelisk adorned by putti waving flags. Since water can be seen jetting from grotesque and animal masks around the base of each monument, these presumably are also fountain designs.

Drawing number (9) is a design for a Tomb in the manner of Cornelis Floris. In the centre of the console is an incomplected heraldic escutcheon of strapwork ornament and grotesque masks; above a bearded, partially clothed figure is supine. Comparable designs by Floris, first engraved by Lucas or Johannes Duetecum and published by







Hieronimus Cock at Antwerp in 1557, were widely disseminated across Europe; see *Ornamentprenten in het Rijksprentenkabinet*, I (Amsterdam 1988), no.76, especially plate 14.

Drawing (14) is a design for a strapwork cartouche, ornamented by owls, fishes, flowers and fruits, in the manner of Jacob Floris. Comparable designs by Floris, first engraved by Herman Jansz. Muller and published by Hans Lieftrick at Antwerp in 1564, were copied across Europe, and could have been assimilated by our anonymous draughtsman from a multitude of sources.

Bound with

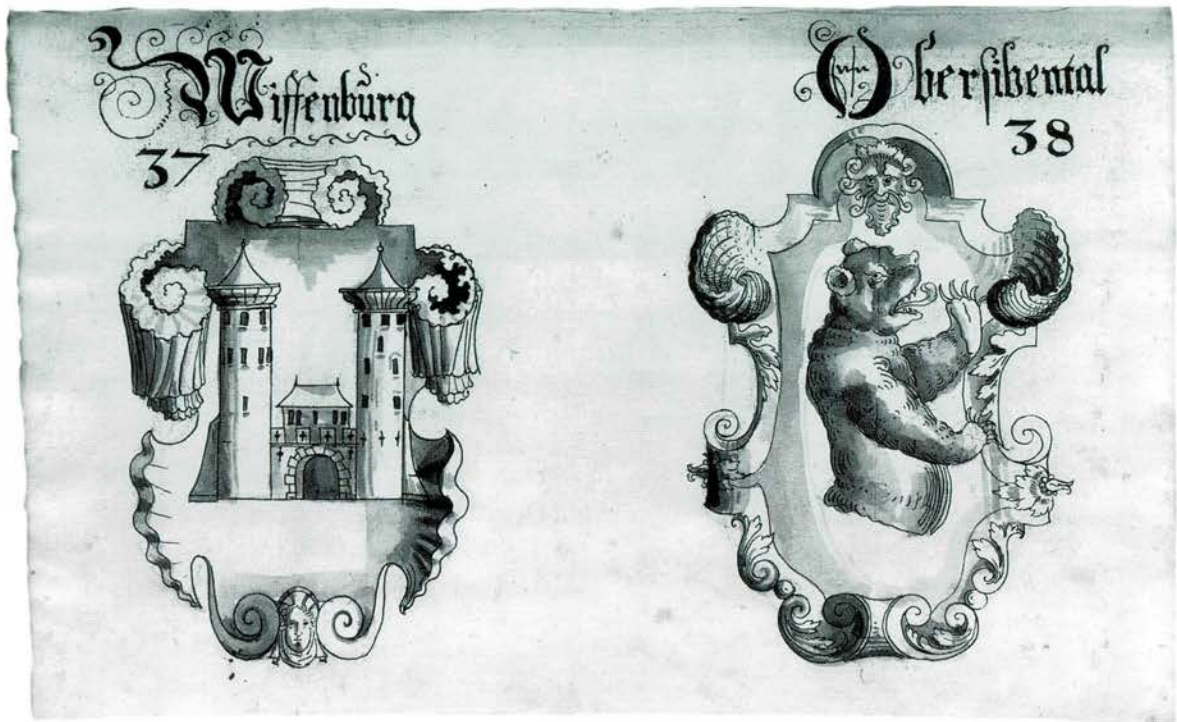
19 (ANONYMOUS  
DRAUGHTSMAN)  
Civic Insignia of Swiss towns  
Bern? circa 1600

Series of forty-five numbered heraldic escutcheons by a single hand, on twenty-three folios (two drawings on each folio, except for no.34, presented singly), each folio trimmed to album dimensions (309 x 210mm, except for no.34 measuring 240 x 210mm), executed in black ink with two shades of grey wash, often over pencil or black chalk, the sheets scored to align the escutcheons uniformly, above each escutcheon is written the name of the town.

Occasional off-setting on the blank preceding verso; in fine state of preservation.

The insignia of forty-five towns in Kantons Bern, Aargau, Freiburg, and Waadt, all drawn by the same hand, and on a single paper stock (Johann Lindt, *The Paper-Mills of Berne and their Watermarks*





1465-1859, Monumenta Chartae Papyraceae Historiam Illustrantia, X, Hilversum 1964, no.388). Much care was taken to draw and present the insignia uniformly, however their arrangement appears to be arbitrary.

The first escutcheon is unnumbered and shows beneath the heading 'Burtolff' the insignia of Burgdorf. Then follow a series numbered I to 40 (modern spelling of place-name given within parentheses):

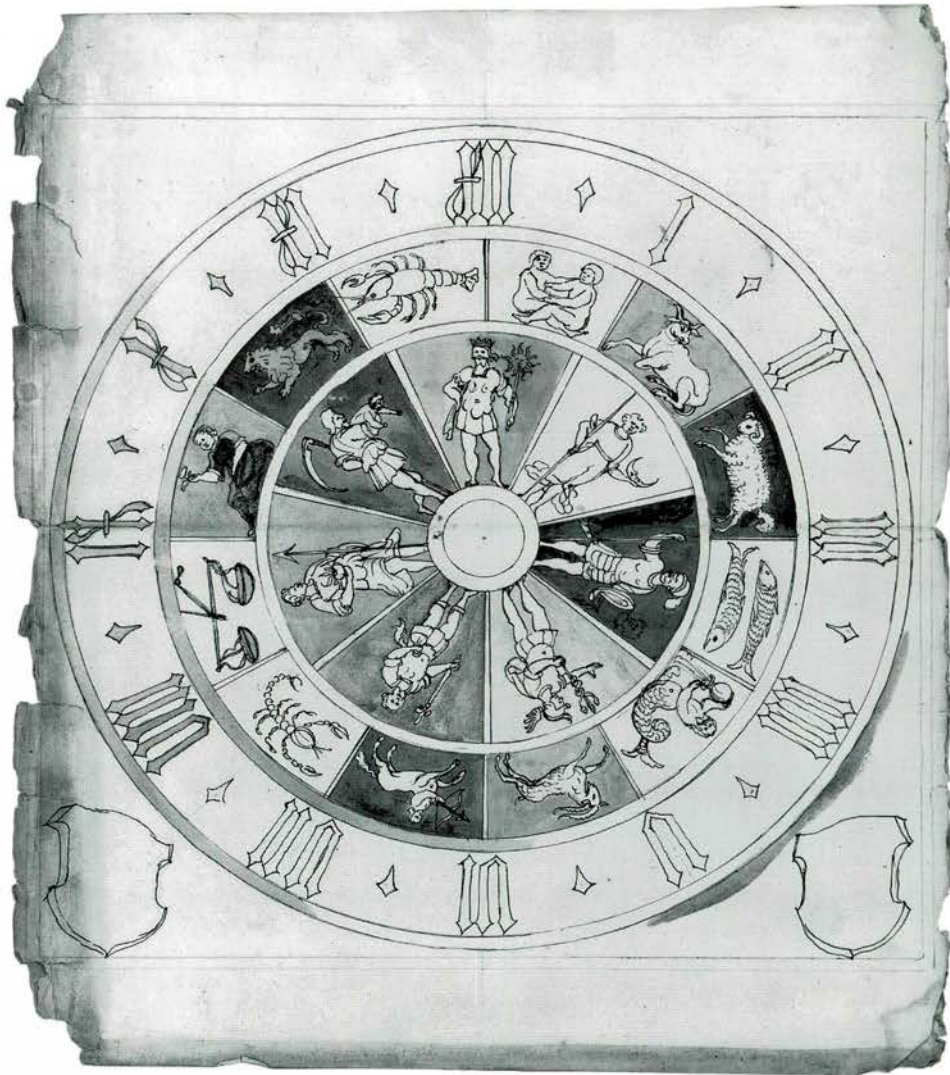
1. Thun – 2. Zoffigen (Zofingen) – 3. Arow (Aarau) – 4. Brück (Brugg) – 5. Lentzburg (Lenzburg). – 6. Nidow (Nidau) – 7. Büren – 8. Arberg (Aarberg) – 9. Erlach – 10. Sannen (Saanen) – 11. Landtschuott (Landshut) – 12. Biberstein – 13. Signou (Signau) – 14. Hüttwil – 15. Arwangen (Aarwangen) – 16. Schenckenberg (Schenkenberg) – 17. Iiuis (Wimmis? Ins?) – 18. Wiffischburg (Wiffisburg, or Avenches) – 19. Neuis (Neuss, or Nyon) – 20. Orong (Oron) – 21. Peterlingen (Payerne) – 22. Yserten (Iferten, or Yverdon) – 23. Komostier (Colombier?) – 24. Morse (Morsee, or Morges) – 25. Milden (Mouden) – 26. Losanen (Lausanne) – 27. Grünenberg (Grünenberg) – 28. Alen (Allenwil?) – 29. Arbürg (Aarburg) – 30. Wietlistpach

(Wiedlisbach) – 31. Wangen – 32. Drachselwald (Trachselwald) – 33. Undersewen (Unterseen) – 34. Inderlachen (Interlaken) – 35. Estchi (Aeschi, or Eschi) – 36. Früttingen (Frutigen) – 37. Wissenburg (Weissenberg) – 38. Obersibental (Simmenthal) – 39. Hasli – 40. Loupen (Laupen)

and series numbered I to IIII:

I. Mürten (Murten) – II. Grasburg – III. Gransong (Grandson) – IV. Orben (Orbe, or Orbach)

Offered with



20 (ANONYMOUS  
DRAUGHTSMAN)  
Design for a clockface  
Bern? circa 1630

by Johann Lindt, *The Paper-Mills of Berne and their Watermarks 1465-1859* (Hilversum 1964), nos.127-138.

Short tears in sheet edges, edges also dust-soiled and stained.

Drawing in brown ink over pencil, part-coloured in red, blue, green, and yellow, sheet size 395 x 330mm, folded across centre. The watermark in the sheet is of a type associated with Zeender & Tribolet, leaders of a Bernese syndicate that operated the 'Zu Thal' paper-mill from 1621 until 1640. Similar marks are reproduced

This sheet, loosely inserted in the album, is not by the hand which executed the drawings bound therein, however it can be localised to Bern by its watermark. The circular design displays in an outer ring the Roman numerals I to XII, in the middle ring the twelve signs of the Zodiac, and in the inner ring six gods or allegorical figures.



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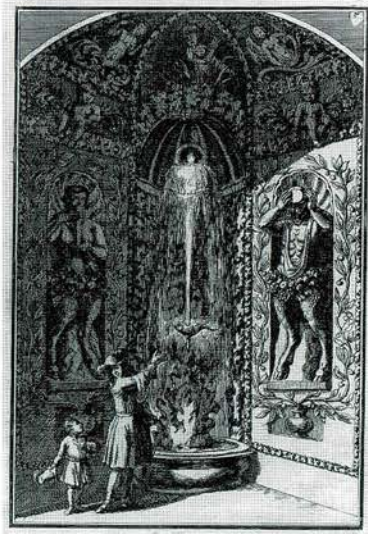


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