A selection from Ars Libri’s stock of rare books on art

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1  ALBERTOLLI, GIOCONDO. Corso elementare di ornamenti architettonici. Ideato e disegnato ad uso de principianti. Engraved title, letterpress leaf of text, and 28 engraved plates (on heavy stock), by Giacomo Mercoli and Ambrogio Bariolo after Albertolli. Folio. Contemporary pastepaper boards, 3/4 calf gilt (covers somewhat scuffed). Giocondo Albertolli (1742-1839), the leading member of a distinguished Swiss-Italian dynasty of artists, architects and teachers, was noted for his refined architectural decorations in stucco, at the Villa Poggio Imperiale outside Florence, at the Palazzo Pitti and the Uffizi, and at the Palazzo Reale in Milano, where he had been brought by Giuseppe Piermarini. His style was based in large part on fifteenth- and sixteenth-century Tuscan stuccowork, and on classical precedents in Pompei and Herculaneum, as well as in Rome and Naples. He held the post of Professor of Design at the Accademia di Belle Arti di Brera until his retirement in 1812. Discussing the present work, Giuliana Ricci writes (in the Dictionary of Art) “His publications, widely circulated in Italy and Europe, also had a didactic purpose. Containing engravings of his completed works and designs, they laid the foundations for a style based on a mixture of ancient Greek and Roman details with others derived from 16th-century Lombard and Florentine art. In his last volume, published in 1805, the range of motifs is the outcome of endless combinations, governed by the dictates of the architectural form. The book’s teaching method is based on the student copying the designs until perfect before coming to terms with greater difficulties.” Slightly shaken; small waterstain at foot, at inside margin; a very good copy. Milano (L’Autore), 1805. $3,000.00 Cicognara 288; Brunet I.136; Graesse I.54

2  BAROTTI, CESARE. Pitture e scolture che si trovano nelle chiese, luoghi pubblici, e sobborghi della città di Ferrara. 223pp. Large folding engraved bird’s-eye view after Barotti. Wood-engraved culs-de-lampe, lettrines. Sm. 4to. Nineteenth-century speckled boards, 1/4 calf (backstrip mended). Light wear. Ferrara (Giuseppe Rinaldi), 1770. $1,200.00 Schlosser p. 584; Cicognara 4196; Fossati Bellani 2787; Lichtenthal p. 167
3 BIANCONI, GIO. LODOVICO. Descrizione dei circhi, particolarmente di quello di Caracalla, e dei giochi in essi celebrati. Opera postuma... ordinata e publicata con note dall’avvocato Carlo Fea e corredata di tavole in rame e della versione francese. xxi, (1), cxxx, (2) pp., 20 fine engraved plates, many signed Vinc. Feoli after the architect A. Uggeri (7 folding, of which some in large format). Engraved title-page vignette by G. Bossi; cul-de-lampe. Folio. Early marbled boards, 1/4 calf gilt (rubbed).

The only edition of this treatise on the Circus Maximus in Rome by the eminent antiquarian and neoclassical art critic Giovanni Lodovico Bianconi (1717-1781). Founder of the “Journal des savans d’Italie” and the author of tributes to the memories of Piranesi and Mengs, Bianconi spent much of his working life in Italy, where Frederick-Augustus II, Elector Saxony and King of Poland, commissioned him to buy works of art for the Dresden Gemäldegalerie (most notably Raphael’s Sistine Madonna). This is Bianconi’s most important writing on antiquities; it was completed after his death by the influential Roman archaeologist Carlo Fea. Title-page trimmed at foot, with small loss at publisher’s credit; early armorial ex libris Donaldson, Williamshaw, Ayrshire.

Roma (Stamparia Pagliarini), 1789. $3,500.00

Borroni II.8196; Cicognara 3619; Fossati Bellani I.104; Olschki 16463; Brunet I.848; Graesse I.361

4 BURGES, WILLIAM. Architectural Drawings. By W. Burges, Architect. (4) 29, (1). 75 lithographic plates, all with multiple illustrations. Text in letterpress, printed in brown. Folio. Contemporary pebbled red buckram, 3/4 morocco gilt (rubbed and a bit worn). Privately printed, by subscription, in a very small edition, presumed to be around 200 copies, in accordance with the 194 copies accounted for by the list of subscribers—which includes Frederick P. Cockerell, Edward W. Godwin (4 copies), Owen Jones, Joseph Neale, George Gilbert Scott (3 copies), Alfred Waterhouse, M. Digby Wyatt, and other noted figures in the British architectural establishment. The lithographic plates were destroyed after printing.

As Burges explains in his introduction, his intention in this book was “to write a sort of grammar of thirteenth-century architecture and to illustrate it with carefully measured details”—a plan frustrated to some extent by the appearance of Viollet-le-Duc’s “Dictionnaire raisonné de l’architecture française du XIe au XVIe siècle” (which he praises as “excellent,” while misspelling the name). Begun in the early 1850s, when Burges spent a year and half in Italy and France, the drawings depict, among other subjects (primarily French), the cathedrals of Beauvais, Troyes, Mantes, Amiens, Châlons-sur-Marne, Noyon, and other French monuments (such as the Hospital at Beaune); S. Andrea, Vercelli; Sta. Maria Novella and Palazzo Vecchio, Florence; and S. Antonio, Padua; as well as
Temple Church, London; Ely Cathedral; Carnarvon Castle; and the door of the Mosque of Suleyman, Istanbul. To these are added studies of architectural ornament, furniture, metalwork, and letter forms, as well as five plates of Gothic costume studies which contain no fewer than 303 individual drawings. In 1864, having found the sketches very useful to him in his work, Burges decided to follow through with his original plan, arranging for the designs to be transferred to stone for publication. “In his early years, he followed A.J. Bereford-Hope’s doctrine of ‘progressive eclecticism.’ And early French—rather than Italian or English Gothic—seemed to him the most suitable matrix for a Victorian style. He admired especially its ‘boldness, breadth, strength, sternness and virility.’ But in the 1860s, the excesses of popular Gothic led him to despair: the New style, he admitted in 1865, ‘may perhaps take place in the twentieth century, it certainly...will not occur in the nineteenth’ (J. Mordaunt Crook). Front inner hinge shaken, slight traces of foxing; internally a clean and crisp copy. A rare book.

London (Printed by William Clowes and Sons for the author), 1870. $4,000.00

Crook, J. Mordaunt: “William Burges” (in Placzek I.338ff.)

5 CALDERARI, OTTONE. Disegni e scritti di architettura del Co. Ottone Calderari. Edited by A. Diedo, G. Marangoni, A. Rigato, and A. Vivorio. Elogio by Arnaldo Arnaldi I. Tornieri. 2 vols. (4), 42, (2)pp., 47 engraved plates; 30, (8)pp., 43 engraved plates. Lrg. folio. Publisher’s printed heavy blue wraps. Uncut. The Vicenzan architect and theorist Ottone Calderari (1730-1803), prolifically active in the Veneto, designed a number of grand palazzi in Vicenza, as well as villas and churches. Heavily influenced by Bertotti Scamozzi’s publication of Palladio in 1776-1783, he built a career based on the Palladian style (Quatremère de Quincy called him “a rejuvenated Palladio”), while assimilating contemporary ideas on functional planning. The two volumes of this work were published not long after his death, in 1808 and 1815, by Paroni in Vicenza; the sheets were then reissued in new wrappers in Venezia in 1817, by Alvisopoli. A third volume in quarto, containing Calderari’s writings on architecture, was planned but never issued (though a collection of his “Scritture inedite in materia di architettura” was collected by Antonio Magini in 1847). Some waterstaining and spotting, predominantly in the second volume; a few marginal mends; wrappers somewhat worn, expertly rebacked.

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

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

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

A long epic poem in ottava rima by a farm laborer “endowed by nature with the genius of poetry” (Belloni). “To provide a book with the portrait of the author or the person to whom it was dedicated, surrounded by a rich allegorical and emblematic frame, was a Baroque custom. Callot designed several of these portraits. The most charming is that of Giovanni Domenico Peri, heading his book ‘Fiesole distrutta,’ published in 1619. Peri was a maître
and measurement, and, most interestingly, with machinery of all kinds, featuring powerful, full-page woodcut diagrams and illustrations of mills, kneading devices, and ingenious designs for air-conditioning systems, portable perpetual fountains, and an odometer.

The second work, “La nuova architettura militare,” is divided into three books, of which Pollak considers the second, in which Capra compares Italian and Dutch fortifications, an original contribution to the subject, particularly his scheme for an octagonal fortress. One leaf with small clean marginal tear; a fine, bright, unsophisticated copy, with the stamp of the architectural historian Maria Luisa Gatti Perer on the verso of the title-page.

Cremona (Pietro Ricchini), 1717. $4,500.00

Cicognara 4307; Fossati Bellani 2857

Piacenza (Giuseppe Tedeschi), 1780. $750.00

Schlosser p. 577; Cicognara 4307; Fossati Bellani 2857


Second edition, following a prior issue by the Roman publisher Vincenzo Billy. This eighteenth-century publication brings together a group of seventeenth-century engravings by Marcantonio Bellavia after sacred or mythological compositions by Annibale Carracci. Bellavia, born in Palermo, was a student of Pietro da Cortona, active in Rome in the late 1660s, and is known today primarily as a printmaker, and forger. The addition of Annibale’s initials to the prints in this group was undoubtedly meant to mislead buyers into purchasing them as originals. The six plates following the numbered series are by various hands, after Lanfranco, Michelangelo (a late impression of one of Adamo Scultori’s ignudi, from the Sistine series first published ca. 1548-1555), and others; the first, an
unsigned horizontal composition of three portrait studies of men’s heads, is of exceptional delicacy. An extremely fine copy, fresh, crisp and bright.

[Roma] (Venanzio Monaldini), circa 1770-1780. $6,000.00


10 CHIZZOLA, LUIGI. Le pitture e sculture di Brescia che sono esposte al pubblico. Con un’ appendice di alcune private gallerie. xxiv, 196pp. Very fine unsigned etched decorations throughout, including allegorical frontispiece, title-page, 4 culs-de-lampe and 2 lettrines, all by the same artist; 1 additional culs-de-lampe by a different hand. Sm. 4to. Contemporary heavy drab paper wraps.

Though the work was published by Luigi Chizzola, who also contributed the preface, it is based on the researches of the Brescian sculptor G.B. Carboni (d. 1783), who is often named as its author. The etchings are quite artistic, the culs-de-lampe being rococo compositions reminiscent of Piranesi, incorporating monuments of the city. This copy has occasional intelligent annotations in two contemporary hands. A fine copy, uncut and as issued.

Brescia (Dalle Stampe di Giambatista Bossini), 1760. $1,250.00

Schlosser p. 569; Cicognara 4185; Fossati Bellani 3078; Bigazzi 1191; Brunet I.1020


Firenze (Gio. Gugliantini), 1677. $800.00

Schlosser p. 586, cf. p. 371f; Cicognara 4208; Fossati Bellani 3078; Bigazzi 1191; Brunet I.1020


Enlarged and revised edition of this manual, first published in 1729 and reissued several times throughout the eighteenth century. It contains a wide variety of recipes and formulas for the preparation and use of pigments, varnishes and lacquers, inks, etching acids, and other artists’ materials, as well as copious instructions of all kinds, such as for typefounding and cutting blocks for woodcuts, and for making mirrors, Japanese lanterns, gilt papers, and a range of decorative objects. Cut a little close at top, with occasional loss at heading or page number; discreet early annotations on rear flyleaf. Ownership inscription of Hubert Wittmann, Augsburg on title-page, with his red wax seal.

Jena (Joh. Rudolph Crökers seel. Wittve), 1753. $1,800.00

Berlin 4630 (citing 1743 edition)

13 DUGOURC, JEAN-DÉMOSTHENE. Arabesques inventés et gravés par Dugourc. Suite of 6 etched plates, including title, all except title signed with initials in the plate. Thread margins, trimmed to just outside the ruled borders, the series laid into a fascicle of laid paper supports, loosely inserted in an early marbled paper wrapper. Image size: 146 x 101 mm. (5 3/4 x 4 inches). Sm. 4to. Captions for the prints appearing below the frame, now trimmed away, identified them as the four elements, and Mars and Venus.
A suite of elaborate neoclassical ornament prints by Dugourc (1749-1825), active in this period in designing interiors and furnishings for the châteaux of Bagatelle and Compiègne, and with other commissions for court circles, as well as silk manufacturers and the royal manufactories at Beauvais and the Savonnerie. Very slight wear; fine impressions. $850.00


14 FERRARIO, GIULIO. Monumenti sacri e profani dell’imperiale e reale basilica di Sant’Ambrogio di Milano. (6), 224, (4)pp., 32 aquatint plates (nearly all printed in color), of which 28 in this copy are elaborately finished by hand in color (a few with touches in gold). Hand-colored aquatint vignette view on title-page. Sm. folio. Modern Egyptian full polished leather gilt. Uncut. An exceptional copy, with brilliant and carefully detailed hand-coloring throughout. This scholarly study of the medieval basilica of Sant’Ambrogio in Milan is finely illustrated with aquatint engravings by leading Milanese artists and engravers, most notably the important theatrical designer Alessandro Sanquirico (1774-1849); a perspective down the nave, and two exterior views. Other plates depict the antiquities and Early Christian and medieval bas-reliefs, pulpits, high altar, sarcophagi, mosaics, and other treasure and architectural elements, as well as elevations and sections of various portions of the fabric. Ferrari is known for his massive, 13-volume publication “Costume ancien et moderne” (Milano, 1817-1827), privately printed in both regular and deluxe hand-colored editions; the present work was undoubtedly issued on the same basis, of which this copy would represent the deluxe edition. Stamps neatly effaced on versos of plates; mended loss at foot of title; occasional very light foxing (in text only). A handsome copy. Rare. $3,500.00

Milano (Dalla tipografia dell’autore), 1824. Brunet II.1233; Graesse II.571; Schlosser p. 573

15 FONTANA, CARLO OTTAVIO & HAMMER-PURGSTALL, JOSEPH VON. Copie figurée d’un rouleau de papyrus trouvé en Égypte. Publié par M. Fontana, et expliquée par M. de Hammer. vi, 14pp., 6 color lithographic facsimile plates (2 folding). Sm. oblong folio. Contemporary marbled boards, 1/4 leather. OCLC lists only one copy at the Niedersächsische Staats- und Universitätsbibliothek. Light spotting. Vienne (De l’Imprimerie d’Antoine Strauss), 1822. $2,000.00 Ibrahim Hilmy I, 285; Beinlich-Seeber 7972

16 GAUTIER, HENRI. L’art de laver, oder Die Kunst zu Tuschen. Das ist: Die allerneueste Manier Bestungen und andere Risse mit gehörigen Farben zu mahlen und zu tuschen.... Anfangs in französischer Sprach herausgegeben.... Nunmehr aber ins Deutsche übersetzt, vermehrt und mit dienlichen Kupfern versehen.... Nunmehr aber ins Deutsche übersetzt, vermehrt und mit dienlichen Kupfern versehen. (14), 96pp. Engraved frontis., 1 large folding engraved plate of fortifications hors texte. Sm. 8vo. Contemporary marbled boards, 1/4 calf, finely gilt at spine. Nürnberg (Peter Conrad Monath), 1716. Bound with:


Bound with:

Olearius, Johann Christoph. Curiose Münz=Wissen=schafft, darinne von dero unfehlbaren Nussbarkeit allerhand merckwürdig- gen Münz=Arten so auch nöthigsten darzugehörigen Mitteln aus- führlich gehandelt hat. 116pp. Jena (Johann Bielcke), 1701. A handsome small Sammelband of three quite rare treatises, manuals devoted to the practice of watercolor and drawing, and coins and medals. The first, by Henri Gautier of Nîmes (1660-1737), was originally published in Lyon in 1687. Title-page expertly rebacked at an early date. From the library of the Earls of Macclesfield at Shirburn Castle, (with armorial ex-libris and blindstamp on title and frontispiece). Very fine.
GERMAIN, PIERRE. Éléments d’orfèvrerie. Divisés en deux parties de cinquante feuilles. 2 parts in 1 volume. (5)ff., 100 engraved plates. 4to. Fine contemporary green stiff vellum. Fitted clamshell case (cloth with gilt morocco label).

With the “livre d’ornements” of 1751, the most important publication of Pierre Germain le jeune (1716-1783) of the greatest dynasty of Parisian silversmiths. The collection includes rococo designs for all manner of ecclesiastical and table service: ewers, monstrances, vases, tureens, candelabra, censers, chalices and other pieces. Germain is credited with nearly all designs, the balance being given to J.J. Roëttiers (1707-1784), his eminent collaborator, who was named Orfèvre du Roi in 1737. Outside Paris, Germain worked extensively for the Portuguese court, and those also of Russia and Poland. The plates were engraved by Pasquier and Baquoy, after Germain and Roëttiers; the text as well is entirely engraved. “Précieux recueil qui contient les plus beaux modèles de l’argenterie parisienne du temps de Louis XV, si recherchée maintenant” (Cohen-de Ricci); “Eines der prächtigsten Arbeiten auf diesem Gebiet ist vielleicht Germain’s ‘Éléments d’orfèvrerie,’ 1748. Dieser Meister der Dekoration wurde von Mariette über Meissonnier gestellt. Seine Sammlung von Vorlagen für den Gold- und Silberschmied kann man als ein Hohes Lied der Goldschmiedekunst des Zeitalters bezeichnen” (Fürstenberg). Intermittent light browning and spotting, as usual; a little light wear; a fine copy in a splendid eighteenth-century binding.

Paris (The Author), 1748. $6,000.00

Berlin 1066; Guilmard p. 175; Cohen-de Ricci 429f; Sander 771; Fürstenberg 23
In 1670, Catherine the Great commissioned Carlo Fontana to build paper wraps. Engraved illustration in text. Sm. 4to. Eighteenth-century paste-dio Nona.


20 [GORLAEUS, ABRAHAM] Cabinet de pierres antiques gravées, ou collection de 216 bagues et de 682 pierres égyptiennes, étrusques, grecques, romaines, parthiques, gauloises, &c. Tirés du cabinet de Gorlée, & autres célèbres cabinets de l'Europe. 2 vols. I:

Rings and gems, primarily from the renowned collection of the Antwerp antiquary Abraham Gorlaeus (Abraham van Goorle, 1549-1609), which was acquired for Prince Henry, son of James I. The plates are drawn from the 1695 edition of Gorlaeus's "Dactyliotheca," first published in 1601. A few plates lightly browned; a fine copy, handsomely bound circa 1800.

Paris (P.M. Lamy), 1778. $2,500.00

Cicognara 2872; Borroni II.324.5; Brunet II.1671; Graesse III.120

21 GROBERT, J. Description des pyramides de Ghizé, de la ville du Kaïr et de ses environs. (4), 160pp., 6 engraved plates (3 folding), including 1 illustrated plan. Lrg. 4to. Contemporary green marbled boards, 1/4 leather.

First edition; a German translation appeared in the same year. "Grobert, a colonel in the artillery, was apparently commandant at Ghize after the French conquest of Egypt. Most of the plates, engraved by Huet after Grobert's drawings, consist of measured diagrams and sections of the pyramids. There is also a plan of Cairo" (Blackmer). Margin of plates 1-2 trimmed at lower edge, a few others slightly creased; early library stamp on title; binding quite rubbed, backstrip partly perished.

Paris (Logeret-Petiet/ Rémont), an IX [1801]. $2,000.00

Blackmer 757; Hilmy I.278; de Meulenaere 106

22 GRONEMAN, ISAAC. Tjandi Parambanan op Midden-Java, na de ontgraving. Met lichtdrukken van Cephas. Text: (2), 30pp., 2 folding plates of plans and measured drawings (loosely inserted, as issued). Wraps. (covers neatly detached at spine). Plates: 64 albumen photographs, mounted on heavy card, bordered in black (through-numbered, including 2-bis numbers), all loose, as issued. Image size: 153 x 212 mm. (ca. 6 x 8 1/4 inches). Folio. Portfolio (publisher's printed boards, reinforced with cloth at spine and flaps).

A rare publication on the Hindu temples at Parambanan, Java, with photographs by Kassan Cephas, the first Indonesian photographer, and text by Groneman, an authority on the thirteenth-century complex and its sculptures, near Jogjakarta. "During the nineteenth century the art of photography in the Netherlands Indies, now Indonesia, was mainly in European hands. Gradually, members of other ethnic groups moved into the field. Among indigenous ethnic groups, the pioneer was the Javanese Kassian Cephas (1845-1912). From the early 1870s Kassian Cephas was photographer to the court of the Sultans of Yogyakarta. As such he was responsible for many portraits of the royal family, in particular during the reign of Sultan Hamengkubuwana VII. Besides portraits of the royal family, Kassian Cephas documented theatrical performances and ceremonies at court" (Royal Netherlands Institute of Southeast Asian and Caribbean Studies, with reference to Knaap.). Intermittent foxing on the mounts, not affecting the photographs.

Leiden (E.J. Brill), 1893. $4,500.00

otherwise a handsome copy.
Leipzig/Wien (Jean Paul Kraus), 1771. $1,200.00
Schlosser p. 491; Cicognara 4451; Brunet III.82; Graesse III.231f.;
Cohen-de Ricci 477

Adapted to the professional man, and the amateur. Being a diction-
ary of painters, ... Together with an alphabetical arrangement of the
scholars, imitators, and copyists of the various masters. And a clas-
508pp. Vol. II.: Alphabetical Arrangement of Scholars and Masters,
and Classification of Subjects. 640pp. Sm. 4to. Cloth (faded).
London (T. & W. Boone), 1849. $250.00

25 HOLLAR, WENCESLAUS. Ornatus muliebris Angli-
canus, or The Several Habits of English Women, from the Nobili-
tie to the contry woman, as they are in these times, 1640. 27 etched
plates by Wenceslaus Hollar (including a duplicate of plate 25),
each bordered by hand in red with a frame of double lines. Three
plates (the title, the duplicate no. 25, and no. 26) are trimmed to the
plate line, and skilfully laid down on the mounts, conforming to the
format of the rest of the suite. 4to. Early nineteenth-century mottled
boards, 3/4 leather gilt (rubbed at spine and extremities; front hinge
expertly renewed). A.e.g.
Originally published circa 1640, Hollar’s famous series of fashion
plates of English gentlewomen (actually twenty-five ladies and one
kitchenmaid) was frequently reissued, even into the early nine-
teenth century. In his catalogue raisonné, Pennington enumerates as
many as nine issues of the suite on the basis of publishers’ infor-
mation. This copy corresponds to Pennington’s state V, dated
between circa 1710 and 1717. As he points out, copies are often
composed of mixed states of the prints. Here, the trimmed duplicate
of plate 25 is actually the first state of the print, whereas the integ-
ral example of it is in the second state, as are most others in this
issue, which is printed on fine early eighteenth-century laid paper.
Occasional very light foxing and wear. A fine copy, with armorial
ex-libris and shelf ticket of Lambton Castle.
London (Sold by H. Overton at the White Horse without Newgate),
1640. $4,500.00
Pennington, Richard: A Descriptive Catalogue of the Etched Work
of Wenceslaus Hollar, 1607-1677 (Cambridge/New York, 1982),
os. 1778-1801; Lipperheide Gca 3; Colas 1464

26 JEFFRIES, DAVID. Traité des diamants et des perles,
 où l’on considère leur importance, on établit des régles certaines pour
en connoître la juste valeur, et l’on donne la vraie méthode de les
tailler. On y trouve aussi des observations curieuses, également
utiles aux négociants, & aux voyageurs, & qui intéressent même la
politique. Ouvrage traduit de l’anglois, sur la seconde édition qui a
été considérablement augmentée. (6), xxxv, 104pp., 10 copper-
engraved plates with multiple illustrations. Headpiece by Baquoy
after C.N. Cochín fils; wood-engraved culs-de-lampe. Contempo-
rary mottled calf gilt.
First French edition of “the first book in English to describe how
diamonds and pearls can be evaluated on the basis of the factors of
size (or weight), and style of cut, with allowances being made in the
case of diamonds where cut stones depart from the ‘ideal’ propor-
tions that were accepted as standard in Jeffries’ time” (Sinkankas).
The plates include numerous diagrams of diamond cuts. The work
was first published in 1750.
Paris (Debure l’aîné/ N. Tillard), 1753. $1,500.00
Sinkanks 3198; Brunet III.526; Graesse III.458; Ebert 10764
KYO KARAKAMI. Kara nagatezuri mokuhan moyo [Kara-cho Designs for Hand-Printed Woodcut Pattern Paper.] Edited by Anso Hisao. Preface by Osaragi Jiro. 2 vols. 2ff. prefaces, 102 sheets of decorated papers, printed in colors from the original woodblocks on Kurotani paper. Text fascicles loosely inserted in each volume (each 16pp., with collotype illustrations; sm. 4to., self-wraps, secured with cord, as issued). Sheet size: 390 x 510 mm. (15 1/4 x 20 inches). Lrg. folio. Publisher’s silk-covered wooden cases; ties. Editions of each volume limited to 120 copies in all, printed by Senda Chojro of Karacho. A collection of actual specimens of the luxurious decorated papers known as kyokarakami, from the firm of Karacho. Founded in Kyoto in the early seventeenth century, Karacho is the oldest surviving studio in Japan making woodcut pattern paper by hand. Beginning in the Edo period, these papers were in tremendous demand to decorate paper doors (fusana), walls, ceilings and folding screens, in temples, imperial villas (as at Katsura) and grand private residences. By the 1830s, thirteen studios were in operation in Kyoto; today, all of them, except Karacho, have disappeared. Karacho preserves more than 600 original woodblocks in its inventory. Of these, some 250 were made in the Edo period after 1789, following a disastrous fire in Kyoto; 200 others date from the Meiji period after 1867, and 150 from the Taisho period, after 1912. This two-volume collection presents a selection of the best designs. The sheets, which are quite substantial in size, are printed on Kuratani paper manufactured especially for this publication, and the designs realized using rare natural materials, such as powdered oyster shell and mica, gold, lacquer, and gouaches derived from natural plants. Because of the fragility of the original blocks, many of which have since been withdrawn from use, this publication will never be reprinted. It represents one of the most important sources for the study of Japanese classical design. A little wear to the cases (hinge of one lid of Vol. partly split); a fine set, the papers in immaculate condition. Tokyo (Bijutsu Shuppan-sha), 1966-1967. $14,000.00

Senda, Kenkichi; Karacho: Kyokarakami [Karacho: Kyoto Wood-block-Printed Paper]. Tokyo, 2005

LABORDE, ALEXANDRE DE. Description d’un pavé en mosaïque découvert dans l’ancienne ville d’Italica, aujourd’hui le village de Santiponce près de Séville: suivie de recherches sur la peinture en mosaïque chez les anciens, et les monuments en ce genre qui n’ont point encore été publiés, (2), 103pp., 21 engraved plates (of which 18 printed in colors, and also finished by hand in color, of which 1 double-page folding). Dec. half-title, printed in color and finished by hand in color. 4 elaborate vignettes and cullis-de-lampe (2 of each finished by hand in color). Massive lrg. folio. Contemporary calf, gilt in neoclassical taste with fillet borders (hinges cracked but sound; rubbed at extremities, with abra-sions at corners). Pink watered silk doublures and endpapers. Edition limited to 160 copies in all. This imposingly grand work was originally to have formed a part of the “Voyage en Espagne” (Paris 1806-1820). “La description de cette mosaïque devait faire partie d’un voyage pittoresque d’Espagne, et ne paraîtrait que dans un an; mais les éclaircissements qu’elle donne aux amateurs de l’Antiquité sur plusieurs points intéressants m’ont déterminé à en faire un ouvrage particulier, et par conséquent plus détaillé.... Le pavé dont on donne ici la description est le plus considérable qui ait été découvert” (from the introduction). The magnificent color plates are based on drawings by Laborde himself. The pavement was discovered on 12 December 1799, and Laborde hastened to publish it, magnificently printed by Didot, before launching the “Voyage d’Espagne” itself. “Edizione di massimo lusso” (Cicognara). A few very pale traces of foxing, a few small stains; in general an unusually clean copy of this extremely rare work. Paris (P. Didot l’aîné), 1802. $7,500.00

Borrioni II.6354; Cicognara 3960; Vicaire IV.741; Brunet III.714; Graesse IV.59

LACOMBE [JACQUES]. Dizionario portatile delle belle arti; ovvero ristretto di ciò, che spetta all’architettura, alla scultura, alla pittura, all’intaglio, alla poesia, ed alla musica; con la definizione di queste arti, la spiegazione delle voci, e delle cose, che ad esse appartegnono.... Trasportato per la prima volta dalla francese nella lingua toscana. vii, 428pp. Contemporary vellum. The first Italian edition of “the first ‘portable’ dictionary of art” (Amtenz/Rainwater), first published in Paris in 1752 (last in 1766). Venezia (A spese Remondini), 1768. $275.00

Borrioni I.591.5 (misstating the publication date as 1758); for other editions, cf. Amtenz/Rainwater E21; Chamberlin189; Cicognara 2163bis.

Dating from the year 1894 (the month and day have not been completed), the indenture transfers ownership rights of South London Fine Art Gallery and Library from Leighton, the Burne-Joneses, and 18 others (including Walter Crane and George F. Watts, who have not signed it) to a core group of three of the foregoing: Leighton, Sir John Lubbock, and William Rossiter. “For nearly twenty years, [Leighton] would be associated with [the Royal Academy] in the public mind, the ‘King’ of the late Victorian art world. Leighton was a trustee of the new National Portrait Gallery and the British Museum (where he was on several subcommittees), and Chairman of the South London Art Gallery board. This last chairmanship is particularly well documented, and letters and minutes show how Leighton attempted to cope with the problems posed by the Art Gallery’s difficult founder, William Rossiter, sometimes finding himself in a state of near collapse after the meetings. His problems at the South London Art Gallery, and his tireless, and unavailing, efforts to complete Alfred Stevens’ Wellington memorial in St Paul’s Cathedral, were two of the heaviest crosses he had to bear” (Léonée Ormond, in Jones, et al). In a fine state of preservation.

[Surrey] 1894. $750.00


31 LIGNE, CHARLES-JOSEPH DE. Mon refuge; ou satyre sur les abus des jardins modernes. Par Le P.... de L.... (46)pp. Contemporary marbled paper wraps., stitched as issued. First edition of this satirical poem on tastelessness in modern garden design, by Charles-Joseph, prince de Ligne (1735-1814), who wrote extensively on the subject; “Un coup d’oeil sur Beloeil” (1782), about his estate in Belgium, which he eventually lost, was reissued with critical text, in 1992. The verses are footnoted, and followed by remarks, as well as a “Critique de ma critique.” Handsomely printed, uncut and unopened. Stamped ex-libris of the Fürstlich Starhemberg’sche Familien Bibliothek, Schloss Eferding on the title-page (as also is found in the Dumbarton Oaks copy). Very rare. Londres (Imprimerie de W. et C. Spilsbury), 1801. $950.00 Cioranescu 40364

32 LITHGOW, WILLIAM. The Totall Discourse of the Rare Adventures, and Painefull Peregrinations of Long Nineteen Yeares Trauayles, from Scotland, to the Most Famous Kingdomes in Europe, Asia, and Africa. Perfited by three deare bought voyages, in surveighing of forty eight kingdomes ancient and moderne, twenty one rei-publickes, then absolute principalities, with two hundred ilands.... (16), 507, (5)pp. Woodcut frontispiece, 8 woodcut illus. (1 repeat). 4to. Early nineteenth-century diced brown calf gilt (hinges renewed, preserving the original backstrip). The very rare first edition, not in the Blackmer Collection, which had only the second (London, 1640). “William Lithgow (1582-1645?), tailor, later traveller, was born in Lanark. This classic account first appeared in London in 1614 and went through numerous editions, being constantly added to as Lithgow made more travels. He visited Italy, the Ionian Islands, Athens, Crete, and the Aegean Archipelago in 1609 and stayed for a time on Chios, where he met two French merchants whom he joined to visit Greek remains and antiquities. By his own reckoning, Lithgow travelled over thirty-six thousand miles, as described in this work. He was imprisoned and tortured in Spain, released at the intervention of
James I, and again imprisoned in London for having assaulted the Spanish ambassador. The frontispiece portrait is worthy of mention: it depicts Lithgow in Ottoman dress astride the ruins of Troy, showing the ‘fatall tombs, and eagle, sackt Troyes state.’ ‘Lithgow’s is a book of uncommon value and interest, for its descriptions of men and manners even more than of places. Thus it is probably the earliest authority for coffee-drinking in Europe, Turkish baths, a pigeon post between Aleppo and Bagdad, the long Turkish tobacco-pipes, artificial incubation, and the importation (since about 1550) of currants from Ante to England...’ (DNB)” (The Library of Henry Myron Blackmer II).

“This is an account of three journeys made by Lithgow between 1610 and 1622. The first part of this work, a journey to Greece, Constantinople, and the Eastern Mediterranean in 1610-13 was described by Lithgow in ‘Delectable and True Discourse of a...Peregrination,’ 1614 (later editions 1616 and 1623). In the ‘Totall Discourse’ this account was much expanded, and descriptions of his journey to North Africa and Italy, 1614-19, and to Spain, 1619-21, were added. The ‘Totall Discourse’ is also illustrated, mostly with portraits of Lithgow, who was a curious fellow. He travelled mostly on foot, and had a greater knowledge of the interior of countries he visited than most travellers of this period. He provides interesting details of the society, men and manners he observed, and is ‘probably the earliest authority for coffee-drinking in Europe, Turkish baths, the pigeon-post between Aleppo and Bagdad. etc. etc.’ (DNB). He gives us a hundred lively pictures of Levantine life... he has left us an invaluable record of travel through the countries of Islam’ (Chew)” (Blackmer). Frontispiece and title-page cut down and mounted; old mended tear in last leaf, affecting a few letters; a close-cut copy, with intermittent light soiling and wear; short splits in front hinge. Armorial ex-libris of the Earl of Leitrim. Very rare.

London (Nicholas Okes), 1632. $6,000.00

Blackmer 1021; The Library of Henry Myron Blackmer II, 198; STC 15714; Röhricht 934; Tobler p. 93; Lascarides 5

33 LOIR, ALEXIS. [Nouveaux dessins de guéridons.] Suite of 6 unnumbered engraved plates, of which 2 with credits at base “A Paris Chez N. Langlois fils” and “A Paris Chez N. Langlois rue St. Jacques ala Victoire” [sic]. The suite is trimmed to just outside the platemarks, mounted on paper supports, and tipped onto grey-green wove mounts. As trimmed, image size ca. 227 x 152 mm. (ca. 8 7/8 x 6 1/8 inches). Oblong 4to. Later paper portfolio. No title is present with this suite, which Guilmard catalogues as six plates titled “Nouveaux dessins de guéridons, dont les pieds sont propres pour les croix, chandelier, chenets et autres ouvrages d’orfévrerie et de sculpture, inv. et gravez par A. Loir.” Possibly the present suite is from an issue included in Guilmard’s “Architecture à la mode de Langlois.” Alexis Loir (1640-1713), brother of Nicolas-Pierre, was a silversmith and engraver who made furniture and large silver pieces for Louis XIV, and published them in suites such as this.

Paris, n.d. $550.00

Cf. Berlin 1243, Guilmard p. 80

34 LOIR, NICOLAS. Plafons à la moderne. Suite of 12 unnumbered engraved plates, of which 9 signed “Loire fecit/ A Paris Chez N. Langlois.” The suite is trimmed to just outside the platemarks, mounted on paper supports, and tipped onto grey-green wove mounts. Image sizes vary from 175 mm. sq. (ca. 6 7/8 inches sq.) to 165 x 265 mm (ca. 6 1/2 x 10 1/4 inches). Oblong 4to. Later paper portfolio. The painter and engraver Nicolas Loir (1624-1679), a student of Vouet and Bourdon, worked closely with his brother Alexis (1640-1713), who is thought to have engraved the majority of Nicolas’ designs. The present suite, which has slightly different credits than those cited by Guilmard (and in which Loir’s name is spelled with an ‘e’) may be from a later issue by Langlois.

Paris (N. Langlois), n.d. (circa 1665). $750.00

Cf. Berlin 4016; Guilmard p. 80
35  MALTON, JAMES. The Young Painter’s Maulstick; being a practical treatise on perspective; containing rules and principles for delineation on planes... founded on the clear mechanical process of Vignola and Sirigatti; united with the theoretic principles of Dr. Brook Taylor. Addressed to students in drawing. (4), xiv, 71, (3), 1pp., 23 engraved and aquatint plates (1 folding, 2 with folding printed flaps). 4to. Contemporary marbled boards, handsomely rebacked in modern calf gilt; new endpapers.

James Malton was the younger brother of Thomas Malton, whose “A Compleat Treatise on Perspective in Theory and Practice on the True Principles of Brook Taylor” (1779) is described by Martin Kemp as the first really substantial treatise on perspective produced within the environment of the new Academy.” James Malton’s plan to continue “The Young Painter’s Maulstick” with two additional parts was cut short by his early death in 1803. “The close attention he pays to the earlier Italian sources, Sirigatti in particular, helps confirm how amenable the geometricising tastes of the Renaissance theorists proved to be in the context of late eighteenth-century Britain” (Kemp). Prideaux has called this “probably the earliest textbook of instruction to which the new process was applied.”

Little light foxing and soiling; small losses to surface of covers. London (The Author), 1800. $1,250.00


Bologna (Longhi), 1782. $1,250.00

Schlosser 546, 581; Cicognara 4176; Fossati Bellani 2708; Zucchini 59; Graesse IV.356; Arntzen/Rainwater H67

37  MILLINGEN, JAMES. Peintures antiques de vases grecs de la collection de Sir John Coghill Bart. (2), xx, 48pp., 52 copper-engraved plates (2 folding). Finely printed on heavy paper. Folio. Contemporary marbled boards, 1/4 vellum, handsomely gilt at spine (somewhat rubbed).

“First and only edition. The Coghill collection was composed of two collections—that of de Lalò, and that of Bonnet. The de Lalò collection was acquired originally by de Rossi, who had 39 engravings made of the most interesting of the vases. When Coghill decided to publish the collection, he used the 39 plates made by de Rossi and added 13 new plates from his other acquisitions. The text includes three letters from Gherardo de Rossi to Millingen. The Coghill collection passed eventually into the hands of Henry Englefield and Thomas Hope” (Blackmer). Millingen (1774-1845), who settled in Italy after the French Revolution, was renowned as a connoisseur of classical art, and portions of his own collection were acquired by the British Museum. A little light foxing; a handsome copy. Rare.

Rome (Imprimé par De Romanis), 1817. $3,500.00

Blackmer 1134; Vinet 1541; Dobai III.131, 1387; Michaelis p. 163; Brunet III.1723

38  MITELLI, AGOSTINO. All’Il. Sig. Francesco Maria Zambecchari come a suo singolare Padrone Agostino Mitelli D.D.D. 24 unnumbered etched plates, loose as issued, printed on buff-colored paper (watermarked with a paschal lamb in a circle surmounted by the initial A). 250 x 170 mm. (ca. 9 7/8 x 6 5/8 inches). Sm. 4to. Portfolio (modern gilt boards, 1/4 red morocco). This untitled suite of exuberant, often fantastical, decorative cartouches and other ornaments is one of four sets of prints by Agostino Mitelli (1606-1660), the renowned Bolognese quadratura painter, father of Giuseppe Maria Mitelli. Dated 1636, dedicated to Count Zambecchari, and printed and/or published by Agostino Parisini, it is...
known in several editions or issues. In one, the title-page was reworked with the “inscription Rousel exc.”; in another, with the name of Giovan Batista Paganelli, D.D. and a new dedication to Francesco Bandini. In the present copy, as in the set in the Victoria and Albert, one plate was reworked as a title-page in honor of the marriage of the Duke Paolo Spinola to the Princess Anna Colonna, and bears the date Perugia 1653; the arms of the two families are engraved on the tilted cartouches at top. The title-page also carries the credit, in the architrave below the dedication, “Gio. Jacomo Rossi formis Romae alla Pace, all insegna di Parigi.” The water-mark is not in Briquet. Intermittent foxing and occasional light soiling; one plate with a clean tear at one corner, with old mend; a few light touches in pencil; nice impressions.

Bologna (Ag.o Parisini For.), 1636. $3,750.00

Berlin 562; Guilmard p. 314 no. 26; Los Angeles County Museum of Art: Drawings from the Kunstbibliothek Berlin (1965), p. 76

39 MITELLI, AGOSTINO, et al. A Sammelband of three suites of architectural ornament by Bolognese artists of the seventeenth century: Agostino Mitelli, Domenico Santi, and Pietro Beni. 4to. Contemporary flexible boards. All leaves numbered in a contemporary hand, in a different sequence than bound. Title of the first suite with small marginal loss at lower inner corner; intermittent light soiling; generally in fine condition. An album of three Bolognese suites for architectural design and decoration by Agostino Mitelli and others, published as pattern books for artists and designers. Contents as follows:

1. Santi, Domenico. Varii modioni del Sig. Domenico Santi cavagliere. [Bologna], 1683. 12 copperplate-engraved plates, including dec. title. Plate size: ca. 160 x 114 mm. (ca. 6 1/4 x 4 1/2 inches). Designs for brackets and corbels, involving foliate and grotesque ornament, all very freely drawn. Unknown to Guilmard, who cites only Santi’s “Primo libro di soffitti” (“Nous n’avons pas rencontrés d’autres livres”). Berlin 576

[For Domenico Santi, see also item 51 below]

2. Mitelli, Agostino. Agostino Mitelli inventore e dipinse. Marc’ Antonio Chiarini disegnò, et intagliò. Marc’ Antonio Fabbris forma in Bologna. 6 etched plates, including dec. title, 5 with credit, “Mitelli inv. et pin.,” through-numbered. Plate size: ca. 205 x 125 mm. (ca. 8 1/8 x 4 7/8 inches). Designs for balusters, columns, piers, quoin and other elements, for stairhalls, vestibules, and parapets. Mitelli (1609-1660), father of Giuseppe Maria Mitelli, was one of the preëminent quadratura painters of the century, creating a manner known as the “Bolognese style” that remained in fashion until the advent of Neoclassicism. He produced four sets of prints for architectural design and ornament. “Almost nothing is known about Marcantonio Chiarini (1652-1730) except for several series of prints, like his ‘Vedute di prospettiva’ of 1699” (Fuhring). The suite is undated, though one plate is dated 1650 over a doorway. Berlin 2618; Guilmard p. 314; cf. Fuhring, Peter: Design Into Art, no. 187

3. Beni, Pietro. Vasi, et urne, intaliate p Pietro Beni. N.p., n.d. 10 copperplate-engraved plates. Plate size: ca. 120 x 90 mm. (ca. 4 3/4 x 3 1/2 inches). Undated, the suite is perhaps circa 1700. Little is known of Pietro Beni, cited as “18th century?” by Thieme-Becker. Some of the designs, which are atmospherically detailed and in landscape or architectural settings, are proposed on a mammoth scale, dwarfing pensive bystanders: monumental funery urns, an immense foliate vase supported by a horse and two attendants. Guilmard p. 321; Thieme-Becker III.325

$9,500.00

40 NOLLI, GIAMBATTISTA. Nuova pianta di Roma data in luce. Etched and engraved map, with indices, printed on 17 double-page folio sheets, partly paginated 1-32, including, at the outset, 5ff. of engraved text (title and “Avviso al lettore,” “Indice de’ numeri della pianta,” listed by “Rione e monti,” and “Indice alfabetico della pianta,” listed by monuments and streets). Sheet size: 500 x 770 mm. (19 3/4 x 30 1/4 inches). First edition, second issue of the most accurate and complete plan of early modern Rome. Nolli’s magnum opus, based on eight years work surveying the city, it was engraved by Rocco Pozzi, Pietro Campana da Soriano, and Carlo Nolli, Giambattista’s son; the splendid vignettes at the lower corners, personifications of ancient and modern Rome (the two contrasted as a helmeted classical figure surrounded by pagan statuary, and an animated, lifelike baroque personification of Ecclesia) are by Stefano Pozzi.

Nolli’s map was the first since Giovanni Battista Falda’s plan of 1676 to represent the fabric of the modern city, including, in extraordinary detail, not only its ancient and Renaissance monuments, but also the projects of the late Baroque, such as the Trevi fountain and the Palazzo Corsini (both then still under construction, but shown as complete). “What makes Nolli’s work stand out from that of his predecessors is the sheer quantity of precise details he was able to depict. Every church and palazzo, every twist and turn of Rome’s complex urban fabric, is accurately drawn. Lesser elements, such as columns, stairs, fountains, arches, even sewer openings are included. Nolli even included two tiny dots on Gianlorenzo Bernini’s St. Peter’s Square, where there are the centers of the two circles used to generate its oval form. The map is a perfect tool for studying Rome’s rich urban relationships (Allan Ceen, in “Art in Rome in the 18th Century”).

The first issue appeared in 1748; the second issue (distinguishable by the presence of an ‘Avertimento’ in plate 16, at the right-hand
edge of the map) probably dates to 1750. Also issued with the map, and not present in this copy, were two other double-page plans of Rome: one of them a reduction of the whole, with embellishments by Piranesi, and the other a copy of the 1551 plan of Rome by Leonardo Buffalino.

A spectacular copy, printed on very heavy, fine laid paper, with rich, clear impressions of the plates, in entirely original state, never cut or trimmed; small stab-holes in the far left margin indicate that the work was stitched together, probably in the eighteenth or early nineteenth century, very likely in a paper carnet. Usually found trimmed, cut into sections and mounted on a linen backing, this example is a very rare survival of the map in its original format. Roma (Giambattista Nolli) (circa 1750).

SOLD

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

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

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

42 OTTLEY, WILLIAM YOUNG. Engravings of the Most Noble The Marquess of Stafford’s Collection of Pictures, in London, Arranged According to Schools and in Chronological Order, with Remarks on Each Picture. The executive part under the management of Peltro William Tomkins, Historical Engraver to Her Majesty. 4 vols. in 2. 106 hors-texte plates with 291 engravings
on chine appliqué. Lrg. folio. Early nineteenth-century full straightgrain morocco, richly gilt. A.e.g. Text on Whatman paper. Intermittent light foxing; the binding rather rubbed and worn. Ex-libris Sir Charles Bagot, with gilt supralibros. London (Longman, Hurst, Orme and Brown; Cadell and Davies; P.W. Tomkinds), 1818. $850.00

Dobai III.1384.,1530


First edition of the “Grachtenboek.” An important work on the architecture of Amsterdam, showing the townhouses along the Keizersgracht and the Herengracht in systematic mirrored strips, one for each side of each canal, four to the page. Published in parts, by subscription, beginning in 1768, it provides an invaluable view of the exact appearance of one of the grandest sectors of the city in the mid-eighteenth century, façade by exactly detailed façade. Bénézit records that Bernardus Mourik was active as an engraver of Amsterdam views between 1752 and 1787. Reprinted many times in the twentieth century, the first edition is extremely rare, lacking in Fowler, Berlin, Millard, and other standard collections. A few very pale marginal waterstains; a little light soiling and very pale foxing, generally fine.

Amsterdam (Bernardus Mourik), n.d. [1768-1771]. $8,000.00

44 [PILES, ROGER DE] Les premiers éléments de la peinture pratique, enrichis de figures de proportions mesurées sur l’antique, destinées et gravées par J.B. Corneille. (8), 96pp., 20 engraved plates by Corneille, through-numbered within the ruled frames, 7 engraved figs. in text; 2 engraved culs-de-lampe. Title-page vignette, lettrines. Bound with: Figures d’académie pour apprendre à dessiner, gravées par Sébastien LeClerc. 31 unnumbered engraved plates, including title. Paris (N. Langlois), n.d. Sm. 8vo. Eighteenth-century mottled calf gilt (two small losses at foot). An artist’s manual, with text by Roger de Piles, illustrated by Jean-Baptiste Corneille (1649-1695), son of Michel Corneille, one of the twelve first members of the Académie. Apart from the measured proportion studies of celebrated classical sculptures which appear as plates at the end of the work, the volume is fascinating for its early depictions of palettes and their proper set-up, as well as a carefully measured illustration of an easel.

The Le Clerc engravings were originally made around 1665 and were previously included with Charles-Alphonse Du Fresnoy’s “L’art de peinture,” translated by Roger de Piles (Paris : Nicolas Langlois, 1673). This copy collates exactly like one at the Getty, in that the Le Clerc suite has 31 plates and is identically supplied with an allegorical frontispiece from an unidentified other work, bearing the imprint of Charles Antoine Jombert and the date 1751. In our copy, just as in the Getty copy, the Le Clerc title-page is also bound in before the sequence of plates by Corneille, rather than after it. In Berlin, the Le Clerc suite, separately catalogued under the same title (“Figures d’Académie Pour apprendre à désiner. Gravées Par S.L.C.”), likewise has 31 plates.

Paris (Nicolas Langlois), 1684. $2,250.00

Cicognara 214 (“libretto piuttosto raro”); Schlösser p. 636 ; Berlin 4619; BN. Dept. des estampes. Fond français, XVIIe siècle. Sébastien Leclerc I, 1055-108

45 PILLEMENT, JEAN-BAPTISTE. Recueil de fleurs de caprice. Inventé et dessiné par Jean Pillement. Suite of 8 etched plates, including dec. title, on buff-colored laid paper (watermark Dupuy). Plate size: 245 x 165 mm. (ca. 9 3/4 x 5 7/8 inches); sheet size: 350 x 262 mm. (ca. 14 x 10 1/2 inches).

The suite appears to derive, as does Berlin’s, from the collection published by Leviez in 1767 entitled “Oeuvre de Jean Pillement... composé de deux cens pièces, dont une partie gravée par lui-même à l’eau-forte; les autres, par Canot, Ravenet, Masson, Woollette & autres habilie graveurs.” (Guilmard attributes this particular suite to “Canot se.”) As noted in Berlin, four of the designs bear the statement “Pub’d accord’g to Act of Parl’t 12 July 1760” engraved with-in the plate, and in fact the series would have been designed by Pillement during his ten-year residence in London. In the same year as the Leviez publication, a collection was issued in London with the title “One Hundred and Thirty Figures and Ornaments and Some Flowers in the Chinese Style.” Here, the “fleurs de caprice” are not Chinese in any literal detail, any more than the “Persian” flowers that Pillement was designing at this time, but a generalized taste for chinoiserie is evident in the title-page. 2 stabholes at far left margin; a little light soiling and very pale foxing, generally fine.

Paris (Chez Leviez), n.d.. $1,500.00

Berlin 449.1.7; cf. Guilmard p. 189

46 PROCOPIOS OF CAESAREA. De gli edifici di Giustini-ano imperatore. Di greco in volgare tradotti per Benedetto Egio da Spoliti. (16)pp., 59ff. (lacking final blank). Elaborate woodcut title-page publisher’s device (“Sybilla”), repeated on the last leaf. Sm. 8vo. Eighteenth-century stiff vellum. First edition after the Latin. Written circa 553-555, and probably commissioned by the Emperor Justinian, the work is rich in information on temples, arenas, fortifications, hospices and other buildings constructed by Justinian throughout his reign; it is especially notable as the first book to discuss edifices in Constantinople that were built, restored, or altered by Justinian. Intermittent light browning, a few stains, covers bowed; a few neat contemporary annotations. Eighteenth-century armorial on f lids Marchionis Salsae, printed in blue.

Venezia (Michel Tramezino), 1547. $1,200.00

Cicognara 3314; Graesse V.455; Adams P.2151

47 RADU, BERNARDINO. Varie inventioni per depositi di Bernardino Radi cortonese. Engraved dec. title and 28 through-numbered engraved plates, with scale indications at foot; plates 27 and 28 after Jacques Francquart. Folio. Modern vellum over boards, by Bernardus Mourik; versos blank. Folio. Fine mottled calf gilt, in contemporary style; raised bands.

An artist’s manual, with text by Bernardino Radi (1581-1643), first published, according to Guilmar, in Rome in 1618. This 1625 edition was also reissued as a supplement to the 1642 Amsterdam multilingual edition of Vignola, probably from the original plates. Radi was the designer also of " Vari disegni de
arghitettura ornati de porte” (Rome, 1619). A very fine copy, with exceptionally large margins, clean and in fine condition Roma, 1625. $4,500.00

Berlin 3644, 2616; cf. Fowler 362; Guilmard p. 317; Bryan IV.175f.

48 ROBIANO, EUGÈNE JEAN BAPTISTE, COMTE DE. Collection des desseins des figures colossales & des groupes qui ont été faits de neige, dans plusieurs rues, & dans plusieurs cours de maisons de la ville d’Anvers, le mois de janvier 1772, par différents artistes & élèves de l’Académie royale de dessin établie en la même ville.... Par le comte de Robiano. (16)pp., 24 engraved plates on heavy paper, by Antoine Cardon. Tissue guards. Sm. 4to. Mid-nineteenth century marbled boards, 3/4 black leather (a little rubbed). With notes on the plates by Vt. A. de Vries. A charming description of the neoclassical ice sculptures erected in Antwerp in January of 1772 by members of the Royal Academy. The subjects, which include a combat of centaurs, a Stubbs-esque horse attacked by a lion, a triton, Hercules, Neptune, Andromeda, Flora, Venus and Cupid, and a number of river gods, were all monumental in scale, ranging from ten to twenty feet in height; a Bacchus by the goldsmith J.B. Verbeke was indeed colossal, at forty feet tall. Judging from the fastidious engravings, they were all finished to a remarkable degree. A few slight traces of foxing, mostly on the tissue guards. Ex libris Bibliotheca Cogelsiana. Anvers (J.B. Carstiaenssens/ M. Bruers), 1773. $2,250.00

49 (RUGENDAS/ KUPECKY) Füssli, Joh. Caspar. Leben Georg Philipp Rugendas, und Johannes Kupecki. 48pp. 2 engraved frontis. portraits of the artists, by J. Gottfr. Sailer, dated 1758 (after Haid and Kupecky, respectively). 4 fine engraved pictorial vignettes and culs-de-lampe, the first signed by Füssli. Contemporary pastepaper boards with manuscript shelf-label. The Swiss artist and writer, collector, and publisher Johann Caspar Füssli, father of Henry Fuseli, lived in Nuremberg, Augsburg and Munich between 1733 and 1736, where he met and befriended both Rugendas and Kupecky, and after returning to Zürich remained in close touch with a wide range of eminent German, French and Italian artists, including Mengs, Rigaud, Solimena and Winckelmann. A little light foxing. This copy with a fine full-page contemporary pen and brown ink drawing of a male saint, lightly touched with wash and carefully composed within a ruled frame, on the verso of the front endpaper. Zürich (The Author), 1758. $950.00

50 (RUSCONI/ BARBARO) First editions of two important Renaissance treatises, Giovanni Antonio Rusconi’s “Della architettura” (Venice, 1590) and Daniele Barbaro’s “La pratica della perspettiva” (Venice 1569), bound together at an early date. Lrg. 4to. Early vellum over thin pastepaper boards with yapp edges, covers with double-ruled border in blind, spine with later paper label in manuscript, red sprinkled edges (endpapers renewed, lacking ties). Occasional very faint waterstain, a few very small wormholes in preliminaries; very fine copies of both works. Provenance: Donaueschingen, Fürstenberg Library (pencilled pressmark on title verso). Contents as follows:

First edition, second issue (with eleven-line list of errata on NN2v). Essentially a summary of Vitruvius’ ten books on architecture, Rusconi’s text was unfinished at the time of his death in 1587, and was probably assembled to a large extent by the publisher, who decided to go ahead with the book because its remarkable illustrations were already complete. We quote at length from Martha Pollak’s discussion of it in the Millard catalogue: “Like other Renaissance architects before him, Rusconi considered existing translations—in their textual renderings and their illustrations—unsatisfactory. Disliking Cesare Cesariano’s visual and textual gloss, he decided to make his own Vitruvius. Woodcuts for Rusconi’s edition were being prepared from 1552, but Barbaro’s eagerly expected translation...eventually published in 1556, may have discouraged Rusconi or his publisher Giovanni Giolito.... This author’s main contribution is in the quality of the illustrations. Employing the ‘revolutionary new method of axonometric projection,’ the illustrations show both contemporary buildings and reconstructions of ancient monuments. Most interesting is Rusconi’s handling of the primitive hut, which is transformed from the golden-age hut of the Vitruvius of Cesariano, Giambattista Caporali, and Walther Ryff into the rustic Venetian house, or the Polish or Swiss village habitation. Rusconi’s splendid plates provide an extensive survey of the technical possibilities of many materials and building methods, such as timber frame construction, half-timbering and masonry, reviewing house building techniques in Portugal, Spain, France, Germany and Poland. His illustrations display an unusual degree of independence from that of earlier commentaries on Vitruvius, revealing a marked anti-classical attitude demonstrated in his close consideration of the Venetian building traditions, which neither Palladio nor Barbaro had explored. Thus in Rusconi’s book experience and technique take their place next to the art of building.”

Mortimer Italian 551; Millard Italian 119; Berlin 2602; Cicognara 460; Fowler 280; RIBA Early Printed Books 2880; Avery’s Choice 25; Schlosser p. 418; Riccardi II.405; Adams R960; Brunet IV.: 1463; Graesse VI.194

[2] Barbaro, Daniele. La pratica della perspettiva. Opera molto utile a pittori, scultori, & ad architetti. (2), 195, (13)pp. (mispaginated). 200 woodcut illustrations and diagrams (numerous full-page, 1 double-page). Figural woodcut title-page cartouche and device, culs-de-lampe, historiated and foliated initials. Venetia (Camillo & Rutilio Borgominieri), 1569. First edition, second issue, dated 1569 on the title-page and in the colophon. The first issue is dated 1568 on both the title and the colophon leaves; there is also another issue, without priority (Mortimer speculates it may have been limited to large-paper copies), with a different title-page bearing a woodcut border of a mazzocco, or large interlaced ring, surrounded by satyrs and putti. “The treatise by the erudite patriarch-elect of Aquileia Daniele Barbaro, the distinguished Venetian patron of Andrea Palladio, was prepared by him, as he writes in his preface, because Federico Commandino’s book on the subject, published ten years earlier by Aldo Manuzio in Venice, was too scientific and abstruse to be useful to artists. The other texts available at the publication time of Barbaro’s ‘Pratica’ were those by Jean Pelerin Viator in French and Latin, by Albrecht Dürer in German and Latin, and in Italian the treatise by Sebastiano Serlio and a chapter in Pietro Cataneo’s treatise. Of these only Serlio’s and Cataneo’s more modest work could be directly useful to architects. Barbaro was already known among artistic literary circles for his critical Latin edition of Vitruvius’ ‘De architectura,’ with illustrations commissioned from Palladio among others.... Besides relying heavily on Serlio, Barbaro also used extensively the unpublished treatise of Piero della Francesca compiled ninety years
earlier, which circulated among scholars in a few manuscript copies.... In addition, Barbaro appropriated and reproduced Serlio’s plates for the design of stage sets. Barbaro’s treatise—the manuscript is preserved at the Biblioteca Marciana in Venice—is divided into three main parts. In the first part he examines the principles of perspective, their consequence and graphic representation. In part 2, Barbaro offers a discussion of the five regular polyhedrons, continuing the tradition begun by Luca Pacioli and Leonardo. Part 3 is a study of scenography, optical illusions, planispheres, shadows, lights and colors, the dimensions of the human body, and instruments for drawing perspective. Barbaro’s most significant contribution is in this third part, where he offers the first analytic and scientific description of the camera obscura” (Martha Pollak, in Millard).

Mortimer Italian 39; Millard Italian 12; Berlin 4694; Cicognara 809; Fowler 36; RIBA Early Printed Books 183; Schlosser p. 422; Comolli III.144-151; Riccardi I.76-77; Vagnetti Prospettiva 334-335; Adams B171; Brunet I.644; Graesse I.288

$25,000.00


Vigorous designs for foliate arabesques by the Bolognese artist Domenico Santi (1621-1694), called Il Mengaccino. One of the best pupils of the painter and printmaker Agostino Mitelli, Santi specialized in quadratura painting and other decoration for the churches and palaces of Bologna, as well as in etching and engraving. He is well-known for his portraits of the three Carracci, as well as for several series of armorial devices. The present suite, which was undoubtedly meant as a pattern book for decorative artists, brings together the two focuses of his work. It was unknown to Guilmard, who discusses another suite (“Nous n’avons pas rencontrés d’autres livres”). Title-page somewhat spotted, lower right corner of margin expertly renewed; intermittent light wear.

N.p., n.d. [Bologna, circa 1680] $6,000.00


SEE ALSO ITEM 39 ABOVE

52 SCHINKEL, CARL FRIEDRICH. Sammlung architektonischer Entwürfe.... Neue vollständige Ausgabe. 2 vols. 11ff., 174 plates (of which 4 lithographic). Massive oblong folio. New fitted clamshell case (blue and grey boards, 1/4 cloth), mounted with the original blue paper front wrapper.

This magisterial collection of plates, superbly illustrating fifty executed and proposed buildings, with accompanying descriptions, is the chief sourcework for Schinkel’s architecture. First published in 28 parts, Berlin 1819-1840, the work appeared in new editions in 1843-1847 and in 1852 (collected), prior to this one; subsequent editions were published in 1866 and 1872 (when both a regular and a collected edition were issued).

“In 1819, Schinkel, who was 38 at the time, presented the first part of the series ‘Sammlung architektonischer Entwürfe.’ It contained his own works, inasmuch as they were completed, or at least had already been drawn up for actual construction projects. The large-format edition could well have been inspired by ‘Recueil de Décors Intérieurs’ (Collection of interior decorations, 1801) by the French architects Charles Percier (1764-1838) and Pierre François Fontaine (1762-1853), and possibly also by ‘New Vitruvius Britannicus’ (1802-1809) by George Richardson (1736-1817). It is still surprising that Schinkel presented an overview of his work at such an early stage in his career, given that the complete published edition was not finished until a year before his death, in 1840.

“The volume of plates is a sort of reference work, a monumental catalogue of his oeuvre, a sort of biography in pictorial form.
Schinkel includes buildings and other completed projects, as well as alternative designs, ground plans and elevations, cross sections, interior and street views, architectural details and gardens, designs for monuments, bridges, furniture, ornaments, and handicraft objects, which in many cases were never completed, not even in altered or reduced form. As such, the volume is at one and the same time a pattern book and a textbook for exemplary building and design that was to be of considerable influence for future generations of architects. Later editions, which appeared in rapid succession, bear witness to the widespread high esteem in which Schinkel’s architecture was held. With ‘Architektonischer Entwürfe’ Schinkel established a new form of publication, that of the self-compiled catalogue of an oeuvre, a form that would be of significance right through to the publications of Frank Lloyd Wright and Le Corbusier” (Bernd Evers). A very handsome and clean copy, with only a little pale foxing at beginning and end, a few pale waterstains.

Berlin (Ernst & Korn), 1858. $16,500.00

Evers, Bernd (pref.). Architectural Theory from the Renaissance to the Present: 89 Essays on 117 Treatises (Köln, 2003), p. 594ff.; Cf.: Berlin 2172; Berlin Architektur 118


Brunet V.311; Graesse VI.372


Leonora Navari comments on the Blackmer copy (the atlas only, lacking the text): “First edition, published in parts, of the atlas.... This was accompanied by 2 vols. of 8vo text.... Segato went to Egypt in 1818 to work for a commercial enterprise. He explored and mapped a large area south of Wady Halfa in 1821-2. He was a friend of Champollion, although his collaborator Valeriani was hostile to Champollion’s system of decipherment of the hieroglyphs. Most of the plates have been re-engraved from standard works by Denon, Gau, etc., but a number are after drawings by Segato himself.” A very fine copy of a very rare book, almost impossible to locate with the text; only 8 complete copies listed in OCLC.

Firenze (Paolo Fumagalli), 1836-1838. $17,500.00

Blackmer 1521; Hilmy p. 301; Beinlich-Seeber 20002; Brunet V.1042

55 VASARI, GIORGIO. Ragionamenti.... sopra le invenzioni da lui dipinte in Firenze nel palazzo di loro altezze serenissime, con illustriss. ed eccellentiss. signore D. Francesco Medici allora principe di Firenze. Insieme con la invenzione della pittura da lui
cominciata nella cupola. Seconda edizione. x, 174pp. Engraved frontispiece portrait and title-page vignette; wood-engraved cules-de-lampe, lettresins. 4to. The first edition was published in Florence in 1588. As is noted by both Cicognara and Schlosser, this is in fact a third issue of the work, a reprint of the original having appeared in Florence in 1619 under the title “Trattato della pittura.” “‘T’areagionamenti,’ his explanation of the paintings in the Palazzo Vecchio, was published posthumously by his nephew, Giorgio Vasari il giovane, in 1588 from a non-autograph manuscript. This text was known in Vasari’s lifetime, however, and is mentioned several times in the ‘Vite.’ It is the first of a series of similar descriptions of complex palazzo decorations published by artists or their advisors in the last quarter of the 16th century” (Julian Kliemann, in The Dictionary of Art). Light wear. Ship. $1,200.00  Schlosser p. 345; Cicognara 227; cf. Gamba 1729

56. WEIROTTER, FRANZ EDMUND, et al. A Sammelband of five separate suites of etchings: two by Weirotter, one by Charles-Nicholas Cochin (Cochin fils), one unsigned, and one further (incomplete) signed P.P., after F.A. Simonini, Antonio Tempesta, Aureliano Milani, and P.F. Calza. Oblong 4to. Very fine contemporary German half calf, handsomely gilt at spine; exceptional marbled endpapers. From the libraries of Jean Furstenberg (with his ex-libris) and Otto Schäfer. The gifted and short-lived paysagiste Franz Edmund Weirotter (1730-1771) was born in Innsbruck and studied with J.G. Wille in Paris; he travelled afterwards to Italy, returning with a great many sketches, and was appointed professor at the Vienna Academy in 1767. His work is unjustly neglected, as Bénézit, among others, has remarked (“Ce charmante artiste, très injustement délaissé, possède une forme très personnelle et fort intéressant”). These suites precede the collected edition of Weirotter which was published in 1775 by Basan, and the impressions are often much superior, particularly the two very striking mezzotint compositions in the second suite. The emulation of Rembrandt in both suites is superior, particularly the two very striking mezzotint compositions (13), Aureliano Milani, and Francesco Calza (4). 22 plates of a through-numbered sequence up to 29, inconsistently designated but apparently integral, each trimmed to small margins and mounted. Plate size: ca. 120 x 170 mm. (4 3/4 x 6 3/4 inches). This very interesting suite opens with a memento mori allegory with putto, skeleton holding an hourglass, and a wall clock; following this are images of ruinous triumphal arches and monuments. It is very sensitively drawn. In more than one respect the series is quite reminiscent of Hubert Robert’s “Les soirées de Rome” and the little book by Louis Subleyras, “Nella veduta in Roma di madame le Comte e dei signori Watelet e Copette,” both of which commemorate a visit by Weirotter, Watelet and others in their circle to the Accademia di San Luca in 1764. It may well be the work of someone in the Watelet entourage.

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

Bologna (Luigi Guidotti) n.d. $6,500.00

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