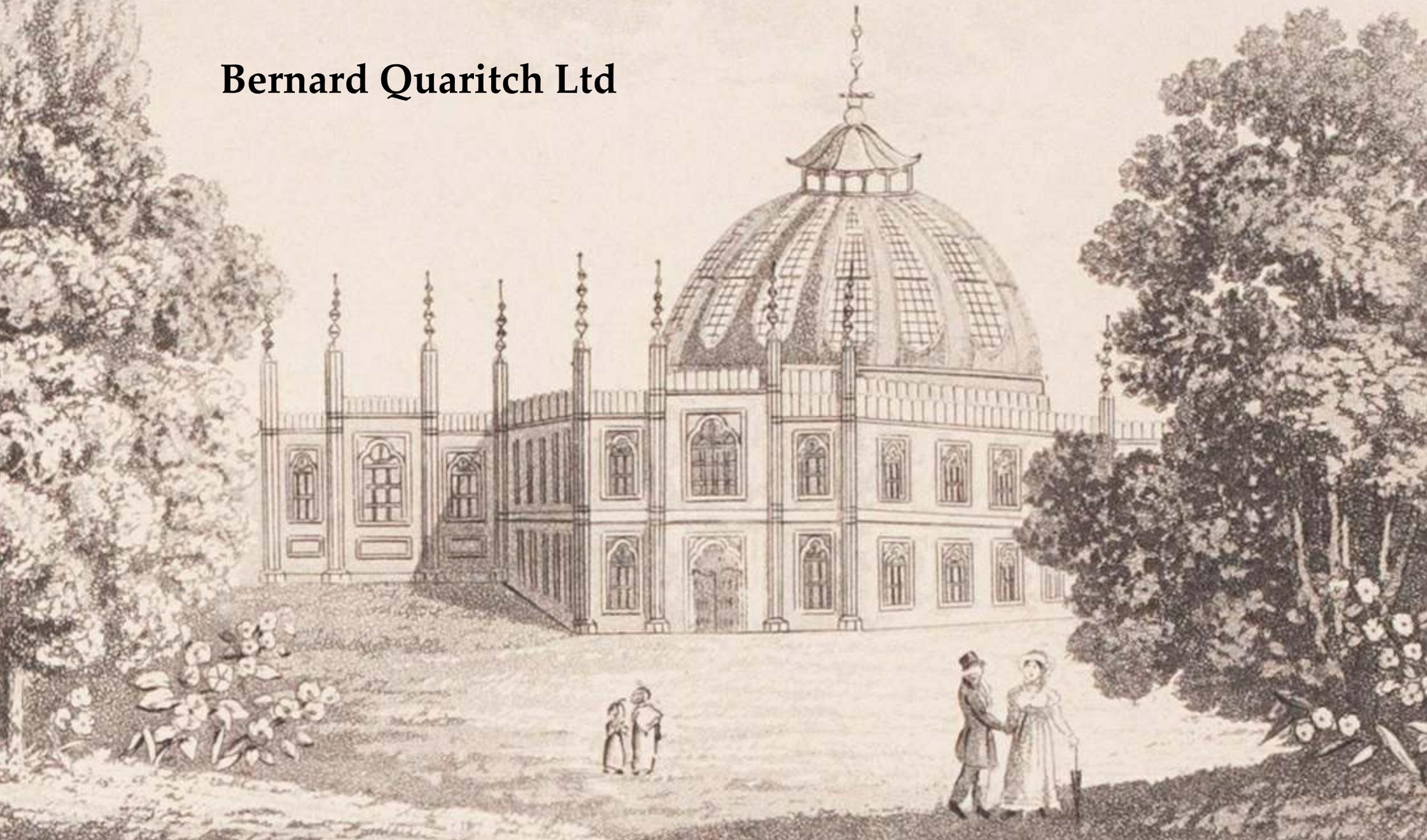


Art & Architecture

Bernard Quaritch Ltd



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*Cover image from 25 Rouse; image right and to last page
from 14 La Chau*



FANTASTIC FESTIVAL ARCHITECTURE

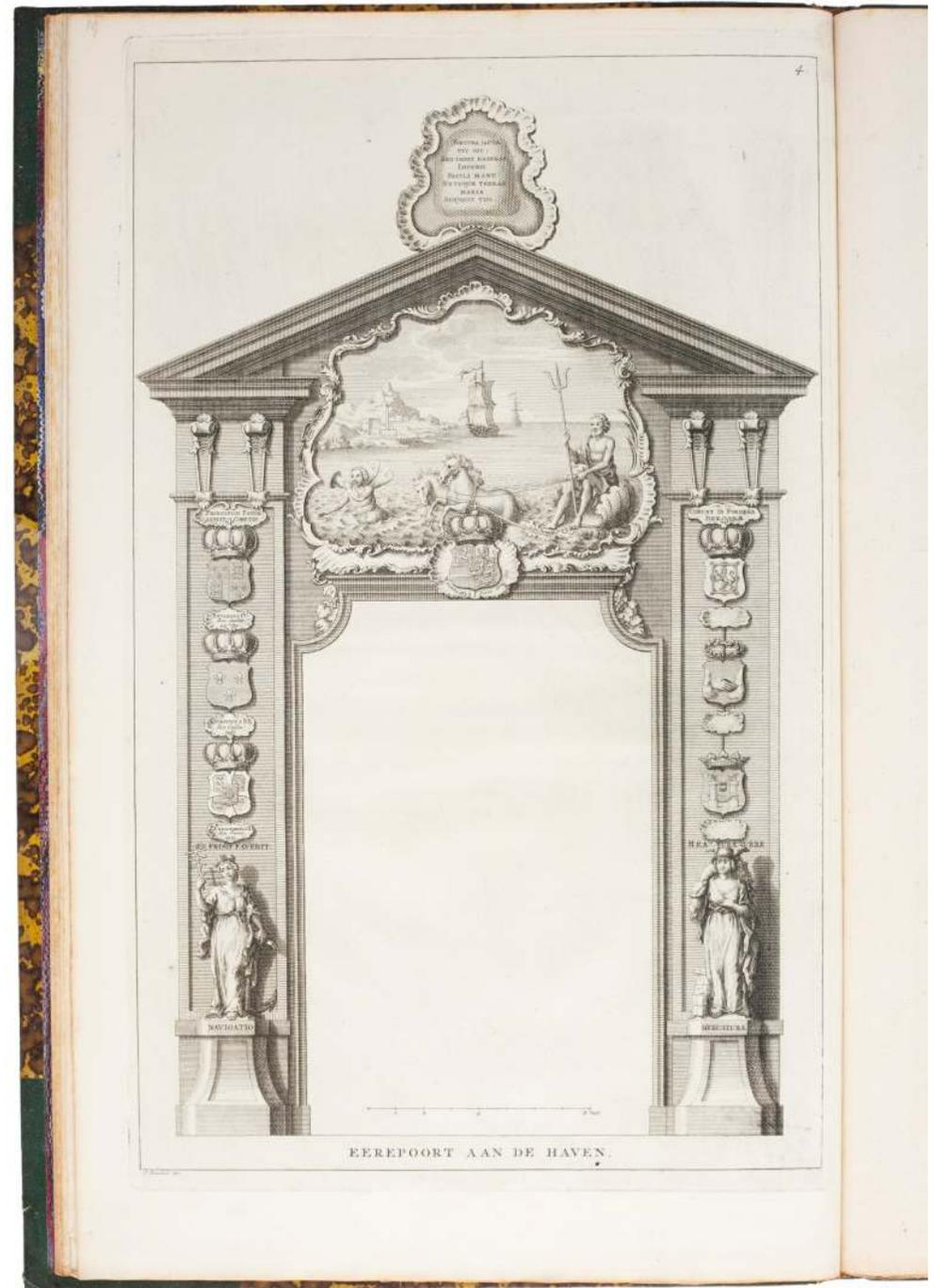
1. **ANDRIESEN, Andreas.** Plegtige Inhuldiging van Zyne Doorlugtigste Hoogheidt, Willem Karel Henrik Friso, Prinse van Oranje en Nassau ... op den 1. Juny des jaars 1751 ... *Amsterdam, by Isaak Tirion, 1751.*

Folio, pp. [10], 4, 52, title-page in red and black, with 11 engraved plates (one folding); very fine copy in nineteenth-century straight-grain half green morocco by Duquesne of Ghent, with his ticket, and the bookplate of the Chevalier Gustave van Havre.

£450

First edition. A fine Dutch fête book celebrating the inauguration as Marquis of Veere of Willem IV, Prince of Orange (1711-1751), the first hereditary Stadtholder of the United Provinces of the Netherlands. The plates illustrate triumphal arches, decoration of the Veere townhouse, and other temporary structures, with a final plate illustrating in great detail the sixteenth-century silver-covered chalice of Maximilian of Burgundy.

Not in Vinet; Landwehr, *Splendid Ceremonies*, 227.



SUPERB ARCHITECTURAL PLATES

2. BORBONI, Domenico. *Architectura Dominici Borbonii celeberrimi architecti, et pictori[s] Bononiensi[s]. [Bassano], ex Typografia Remondiniano Veneto, [c. 1670].*

Folio, ff. 21 comprising engraved architectural title-page and 20 engraved plates (numbered A1-A10, B1-B11 and foliated continuously 1-21); title-page dust-soiled, plate 13v and plate 14r with a few glue stains; overall a very good copy with good, dark impressions; bound in 19th-century quarter vellum and green marbled boards, pink endpapers.

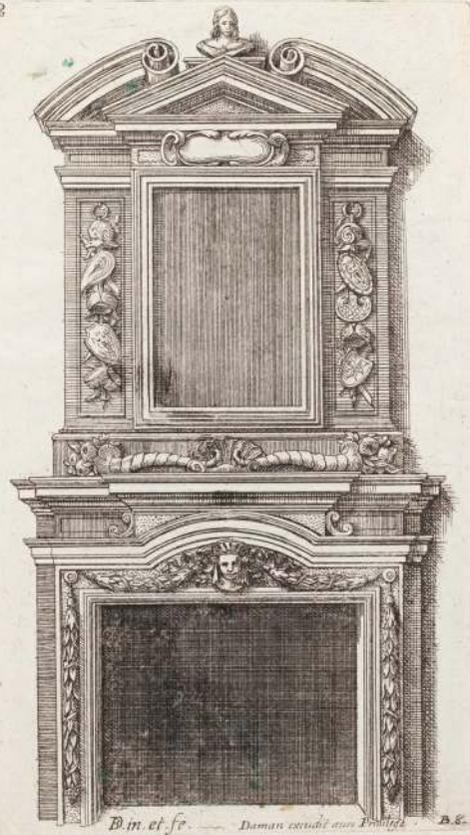
£6500

Only known edition of this very rare collection of superb architectural plates by the Bolognese architect and painter Domenico Borboni, published by Giovanni Antonio Remondini. The plates illustrate richly decorated door surrounds (6), gates (2), architectural facades with doors and windows combined (2), window surrounds (4), funeral or epitaph niches (3), and fireplaces (3). In addition to being signed by Borboni ('DB in. et fe. '), each plate bears the name of the French publisher Daman ('Daman excudit avec Privilege'), who had close commercial links with Remondini. A French edition of these plates is not known, and either was never published or is unrecorded.

Borboni worked mostly in Avignon and Lyons. He appears in Felibien's *Entretiens sur les vies ... des plus excellens peintres* (Paris, 1688): 'je ne me souviens que de quelques-uns qui ont eu d'autres sortes de talents, comme de Dominique & Mathieu [Matteo Borboni his brother] Bourbon de Boulogne qui representoient des perspectives & de l'architecture, & qui ont beaucoup travaillé à Lyon & en Avignon' (vol. II, p. 456). In Avignon Borboni built the imposing Hôtel de Crillon in 1648 (still standing), painted the set designs for a ballet at the theatre in 1649, and spent some years on a grand cycle of trompe l'oeil church frescoes, finished in 1656.

OCLC finds only 2 copies, at Columbia University and the University of Pennsylvania (incorrectly dated). Two copies are recorded on ICCU, at Milan and Vicenza.





D. in. et. fe. — Daman occubiti ante Frontis. — D. G.



D. in. et. fe. — Daman occubiti ante Frontis. — D. G.

ROMAN BUSTS: WITH ROYAL PROVENANCE

3. BOTTARI, Giovanni Gaetano. Del Museo Capitolino tomo I contenente immagini d'uomini illustri [- tomo secondo contenente i busti imperiali]. *Rome, si vende alla calcografia camerale; nella stamperia di Antonio De' Rossi, 1741-48.*

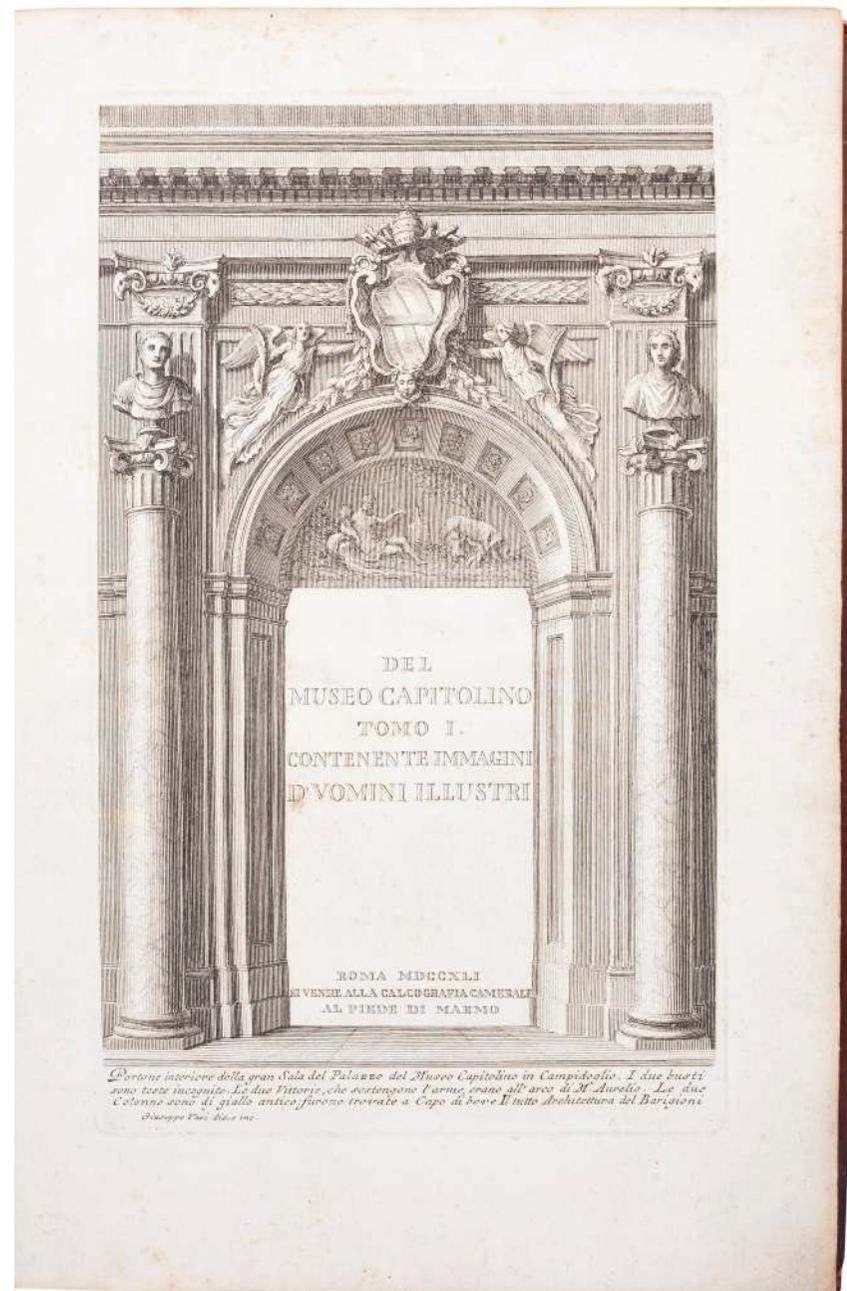
2 vols, folio, pp. [2], 48, with engraved title-page and 97 engraved plates (plates 1-V, V bis, VI, 1-90); [2], 83, [3], with engraved frontispiece and 89 engraved plates (I, II.1, II.2, III-V, 1-83); engraved initials, additional engraved illustrations within letterpress text; occasional light foxing, water stain to lower corners at end of vol. 1, light marginal water stain at end of vol. 2; very good in contemporary red morocco, covers richly decorated with gilt border, panel and centre-piece, spines gilt in compartments with lettering-pieces, gilt edges, marbled pastedowns; rebacked with some loss to spines, corners worn; armorial bookplate to front pastedowns of William IV as Duke of Clarence, and to rear pastedowns of William Frederick, Duke of Gloucester; shelfmarks 'BVII No. 3' and 'No. 4' inked to front flyleaves. **£1250**

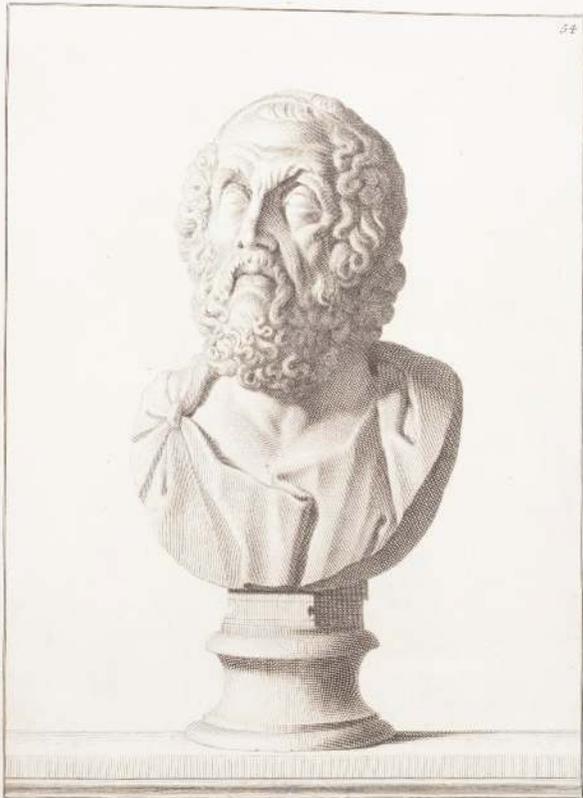
First edition of the first two volumes of this handsome publication, showcasing classical busts preserved at the Museo Capitolino in Rome, this copy formerly in the possession of William IV, king of the United Kingdom 1830-1837.

Tracing its origins to 1471, the Museo Capitolino was opened to the public in 1734 by Pope Clement XII, and is considered the first public museum in the world. *Del Museo Capitolino* was edited by the Florentine polymath and Vatican librarian Giovanni Gaetano Bottari (1689-1775), who wrote several works devoted to art, and acted as Clement XII's counsellor. The two volumes here contain 186 beautiful engraved plates after drawings by Giovanni Domenico Campiglia (1692-1768), mostly executed by Carlo Gregori, Pietro Antonio Pazzi, Silvio Pomarede, Girolamo Rossi, and Gennaro Gutierrez.

The first volume is devoted to busts of 'illustrious personages', including Virgil, Aristotle, Socrates, Plato, Pythagoras, Terence, Homer, Cleopatra, Sappho, Euripides, Herodotus, Cicero, and Archimedes. The second volume is dedicated to busts of Roman emperors and their consorts, featuring, for example, Julius Caesar, Augustus, Caligula, Agrippina, Nero, Trajan, Plotina, Hadrian, Faustina, Marcus Aurelius, Lucilla, Septimius Severus, Caracalla, Gallienus, and Julian.

Two further volumes were published later: one devoted to the museum's statues, which appeared in 1755, and another to its bas reliefs, issued, after Bottari's death, in 1782.



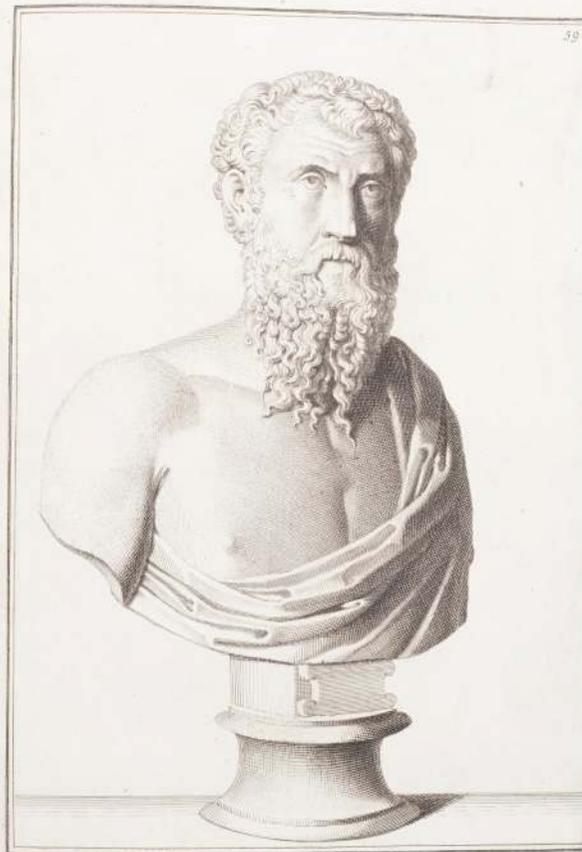


OMERO

Bell. Ill. Poet. 52 e 53 ha un busto, e alcune medaglie. Agost. part. 1. n. 44. ovvero Matf. Gemm. ant. T. 1. n. 67. Haym. Tes. Brit. Vol. 2. p. 58. Un busto di bronzo simile ha il G. Duca di Tolcana

J. D. Campogio del.

C. Gregory sculp.



ARISTOMACO

È creduto, che questo busto rappresenti questo Filosofo per la somiglianza, che ha con un intaglio portato dal Bellor. Im. Ill. Philos. n. 6. e dal Maffei Gemm. ant. part. 1. n. 57.

Le Don. Campogio del.

Libr. Pezzi sc.

LONDON BRIDGE IS GOING UP!

4. COOKE, George and George RENNIE. Views of the old and new London bridges ... *London, Brown & Syrett, 1833.*

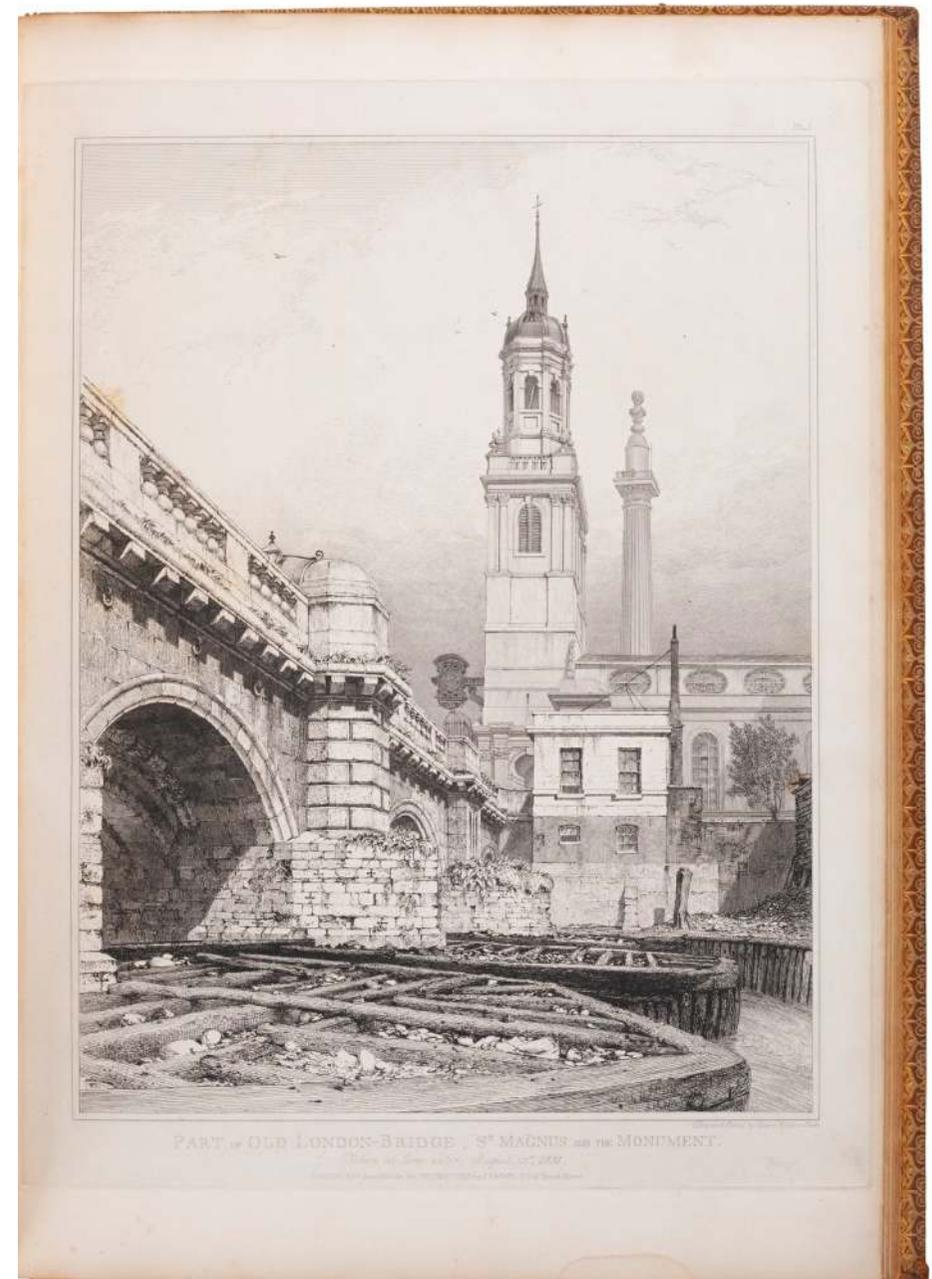
Folio, pp. vi, 26, 12 engraved plates in proof state with tissue guards; a few small marks, else a very good clean copy in contemporary calf gilt, outer decorative border, inner panel with corner ornaments and decorative geometric gilt-ruled boxes; joints lightly worn, a few small scuffs, small repair to foot of spine, upper joint cracked at foot. **£850**

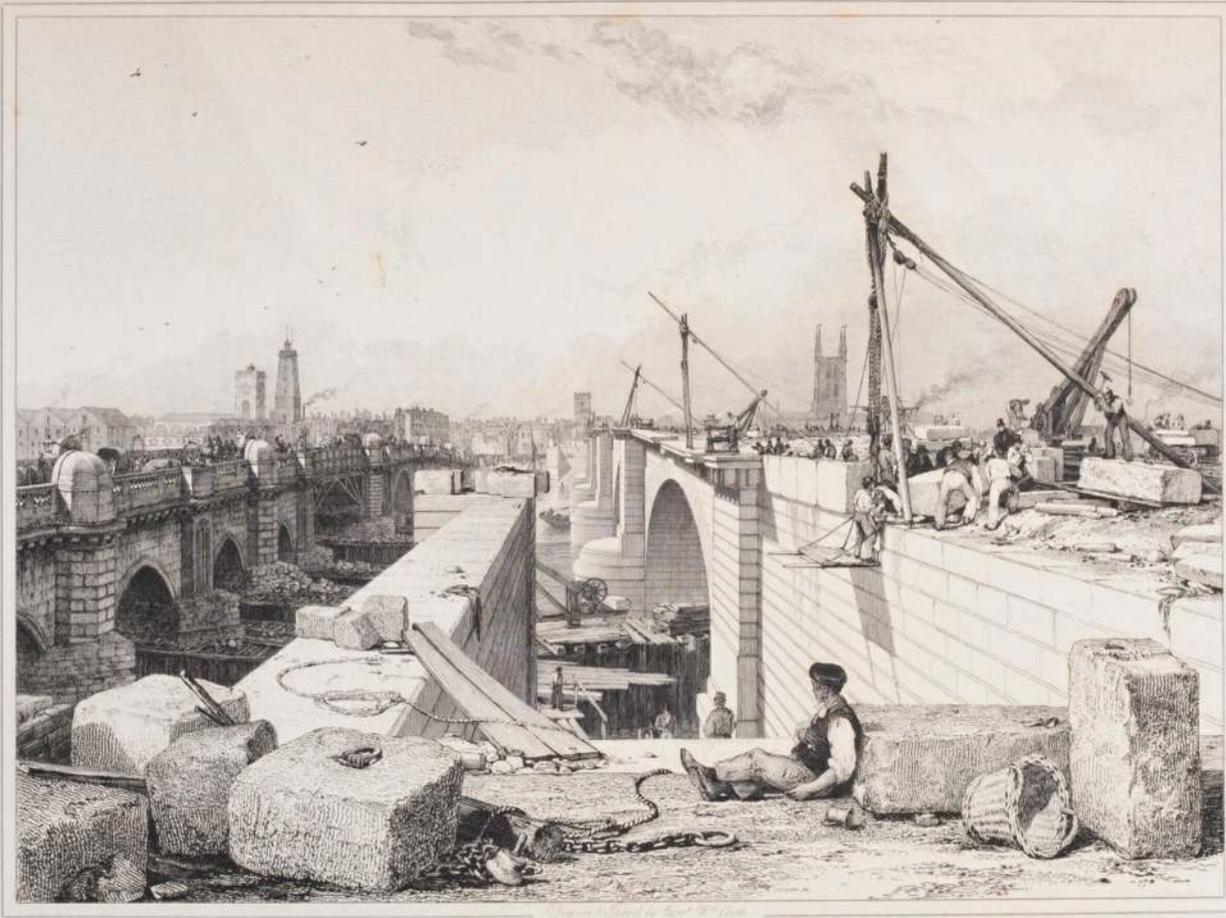
First edition of this narrative account, providing a detailed scientific and historical record of both the old and new London bridges, and making observations on the tides of the river Thames as a consequence of developments on the river, accompanied by some more general remarks on bridge construction. The engraved plates detail all stages of the construction and demolition processes, with views of both bridges from a variety of viewpoints, providing interesting architectural and socio-historical insight into one of the world's busiest river crossings.

The construction of the 'old' London bridge had begun in 1176, taking 33 years to complete. As was the custom for large medieval bridges, the bridge was home to a vast array of houses and shops, reaching almost 200 in number by the Tudor era, as well as providing a gruesome yet prominent home for the heads of traitors, which were boiled in tar and impaled on stakes at the southern side of the bridge. Irregularly constructed, the medieval bridge was a significant impediment both to tidal flow and river traffic, and caused a notable disparity in water level on both sides. By 1799, the difficulties of the 'old' bridge could no longer be ignored, and so a competition was held to find a design for a new bridge. John Rennie's design, of granite with a five arch structure, was successful, and construction began in 1824, 30 metres upstream from the old bridge. On completion in 1831, the old structure was demolished.

In 1967, the 'new' London bridge was sold to an American entrepreneur, Robert P. McCulloch, who had it rebuilt as a tourist attraction in Lake Havasu City, Arizona.

Adams, *London Illustrated*, 172.





THE OLD AND NEW LONDON-BRIDGES.

View from the Steps at the CITY end (looking South) during the progress of the Works, August 21 1831.

LONDON: Published by G. & C. BARRINGTON, 12, Strand.

'AESTHETIC OF FEAR'

5. **DILICH, Wilhelm and Johann.** *Peribologia seu muniendorum locor[um] ratio.* Frankfurt, Anton Humm for the author, 1641.

Folio, complete, with erratic pagination: pp. 2, 5-62, ff. 63-69, pp. [70]-202, [10], [2 blank], with engraved title-page (a printed title-page may have been issued but no copy is known with it, see VD17), 8 fantastic engraved section titles and 410 engravings (numbered I-CCC, I-CX) on 236 plates (nearly 200 are double-page; one very large folding plan of Strasbourg); a very good and crisp copy in contemporary English panelled calf, spine gilt in compartments with lettering-piece, red edges; joints cracked at head, extremities somewhat rubbed; earls of Macclesfield armorial stamp embossed in blind to first three leaves, South Library bookplate.

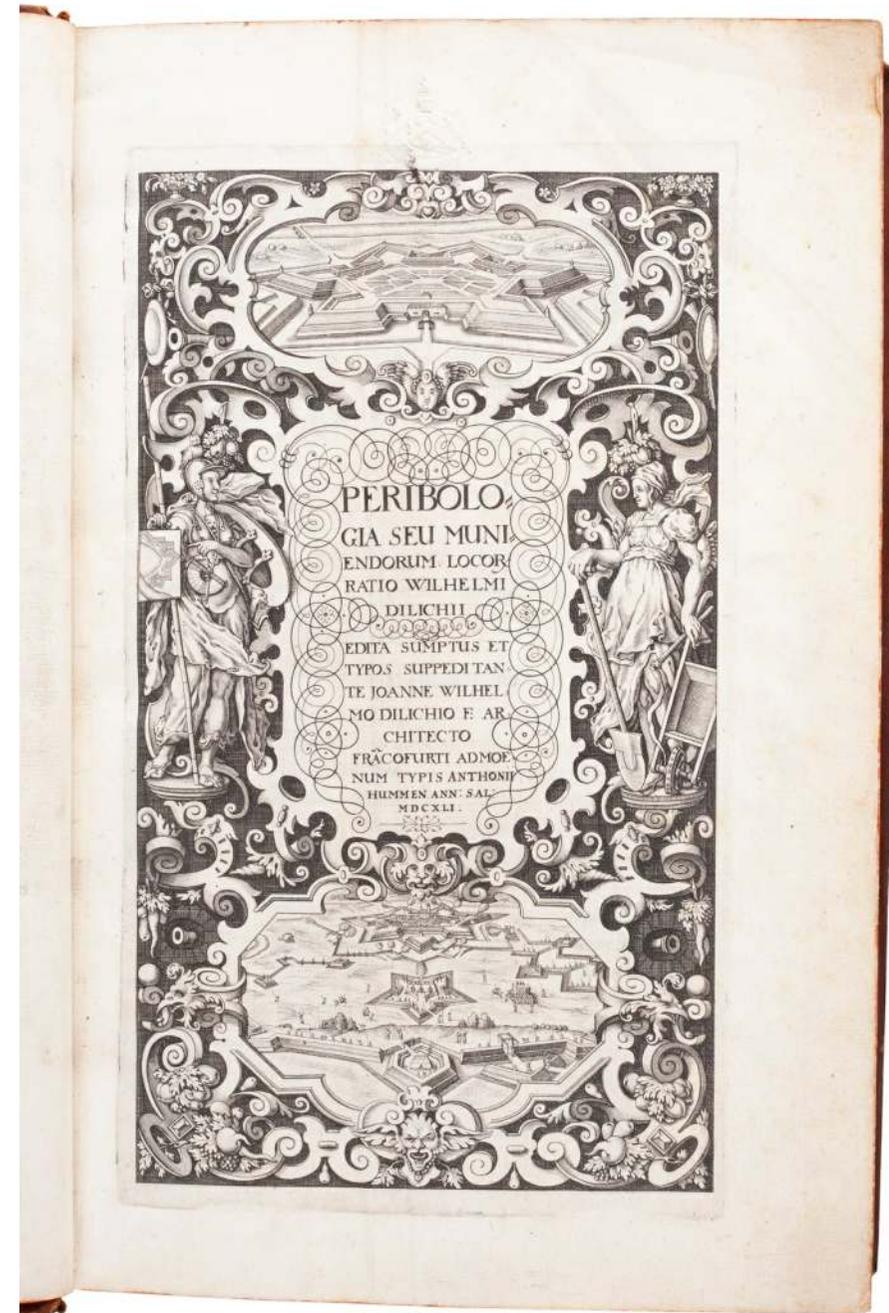
£2000

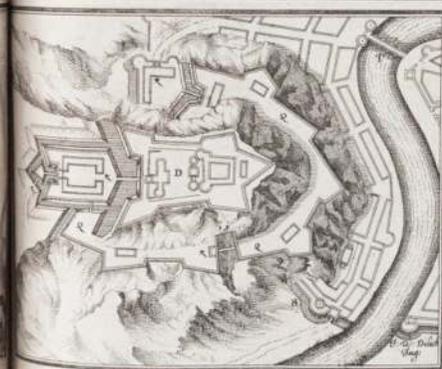
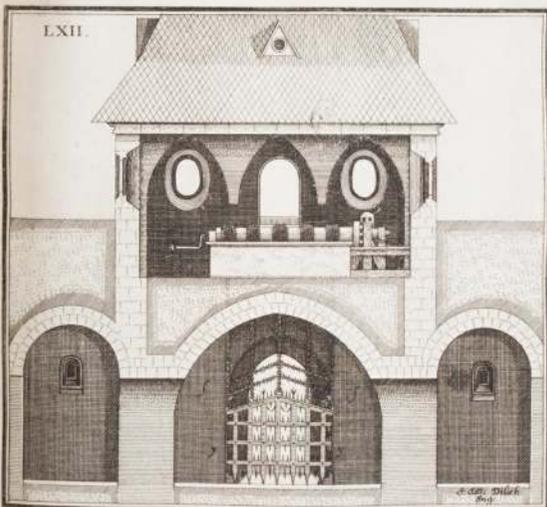
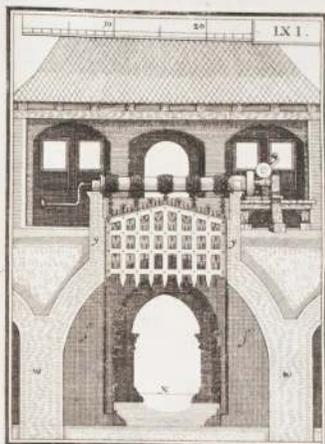
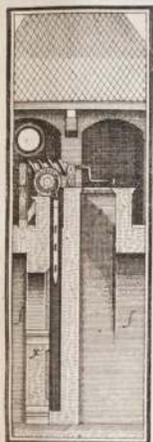
First Latin edition of this monumental work on architecture and fortifications by Wilhelm Dilich (1571-1650), 'distinguished by the ferocity of the illustrations which attempt to create an aesthetic of fear, elaborated in the external form of the fortification, especially the casemates, the gun embrasures of the parapet and the gates'. The magnificent plates were executed by Wilhelm's son Johann (1600-1657), who also acted as editor and publisher of the work. The original German edition had appeared in 1640.

'The best-known German writer on fortification of his time, Dilich had studied at Cassel and at the University of Marburg. He spent long periods of time in Holland and then became the historian, geographer and architect of Maurice, Elector of Saxony (joint dedicatee of the Latin edition of 1641); poems praising his treatise address him also as a mathematician ... His outlines for fortified city plans are somewhat influenced by Francesco de' Marchi's, but have even more extensive outworks; Dilich clearly supported a fortification system based on the "tenaille" ... Nonetheless, many of his fortified city plans contain elaborate proposals for urban compositions of streets, squares and building lots' (Pollak, no. 14).

Dilich's fortifications at Frankfurt were extremely successful, the city withstanding all assaults until finally captured by Napoleon in 1806. His many drawings, so ably translated into print by his son, were also used by Merian as inspirations.

Berlin Kat. 3526 (German ed.); Cockle, *Military Books*, no. 832 (German ed. only); M.D. Pollak, *Military Architecture ... and the Representation of the Early Modern City* (Newberry Library, 1991), no. 14; Sloos, *Warfare and the Age of Printing* (2008), no. 08026.



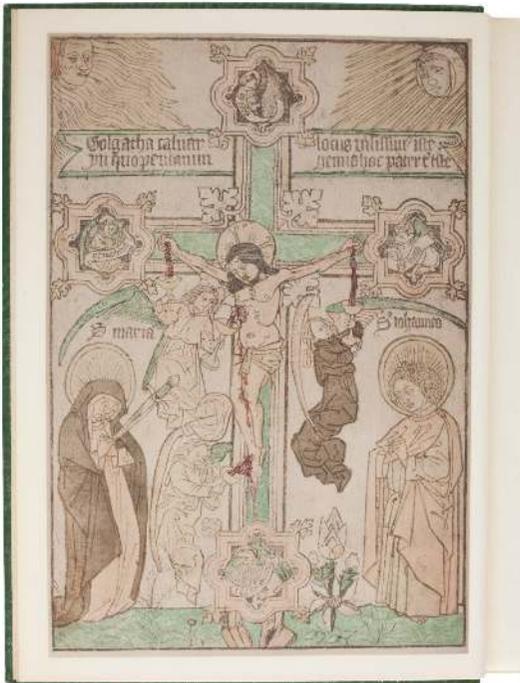


WONDERFUL WOODCUTS

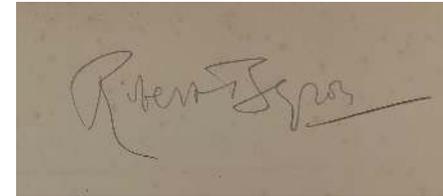
6. DODGSON, Campbell (editor). Woodcuts of the XV Century in the Department of Prints and Drawings, British Museum. *London, British Museum, 1934 [- 1935].*

2 vols, folio, pp. 28; 33, [3]; each volume with colour-printed frontispiece and tissue guard, in all 131 plates (numbered 1-117 with seconds) of which 17 double-page; titles printed in red and black; an internally excellent set in publisher's green buckram, spines lettered in gilt; endcaps a little rubbed and bumped, a few very slight marks to boards; front free endpapers inscribed 'JEB'. **£750**

First edition, scarce, of Dodgson's authoritative and thoroughly illustrated catalogue of fifteenth-century woodcuts in the British Museum. Published after two decades as Keeper of Prints and Drawings at the Museum, the monumental *Woodcuts of the XV Century* is considerably scarcer than Dodgson's earlier *Early German and Flemish Woodcuts*.



TWO BOOKS FROM THE LIBRARY OF ROBERT BYRON



7. DUTHUIT, Georges, Georges SALLES and Wolfgang Fritz VOLBACH. Art Byzantin. Cent planches reproduisant un grand nombre de pièces choisies parmi les plus représentatives des diverses tendances. *Paris, Albert Lévy, [1933].*

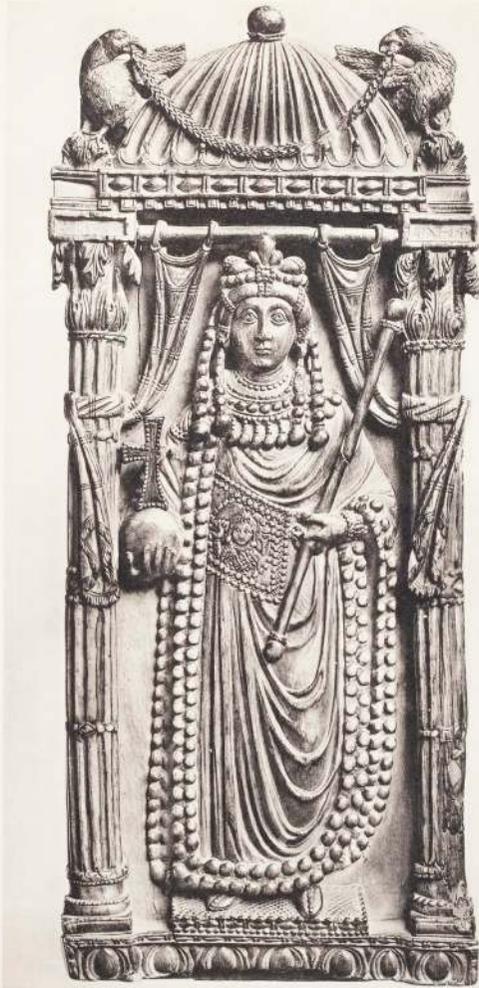
Large 4to, pp. 79, with 100 plates; a good copy in the original printed wrappers; slightly rubbed, head of spine torn with loss, lower cover detached; from the library of the travel writer Robert Byron (1905-1941), with his ownership inscription in pencil on front flyleaf and a few pencil markings in the text. **£95**

First edition. 'The exhibition held at the Pavillon de Marsan provided an overview of Byzantine art. For the first time in nearly five hundred years, pieces of all techniques were gathered, hitherto scattered haphazardly in collections from the old and new world. Those reproduced on the plates of this album all appeared at the 1931 exhibition' (Introduction).

8. EBERSOLT, Jean. Monuments d'architecture Byzantine. *Paris, Les Editions d'Art et d'Histoire, 1934.*

Small folio, pp. vi, 216, [2], with 48 plates; numerous plans in the text; occasional very light spotting, but a good copy in the original purple printed wrappers; small white mark on upper cover, spine faded; from the library of the travel writer Robert Byron (1905-1941), with his ownership inscription in pencil on half-title. **£250**

First edition of this classic account of Byzantine architecture, published posthumously in the series *Histoire de l'art byzantin* under the direction of Charles Diehl.



Pl. 18

[7]



Cliché Sébat et Juillard

Constantinople. Sainte-Sophie. Vue intérieure.

[8]

EVERY'S ETCHINGS

9. EVERY, Simon Frederick. Etchings by S. F. Every, Esq. [*London?*, c. 1834].

Folio (375 x 296 mm), 32 etchings on 17 sheets, some signed and dated, some dated '1822' and '1823', the majority dated between 1832 and 1834; with the exception of one etching (*Landscape with Dog*, after R.R. Reinagle, R.A.) all drawn and etched by Every; some light spotting in the margins, but a very good copy; no title-page but titled in gilt as above on the front cover of the original binding of contemporary blue ribbed cloth. **£750**

A rare collection of etchings by the Derbyshire artist and etcher Simon Frederick Every (1804-1888), probably put together by the artist himself. This is the earliest collection of his work known.

The etchings include a series of four Italianate ruins, some views of tumbledown cottages, landscape views, a large view of Knowle Church in Warwickshire (very spotted, as bound at end), and several images of street musicians, beggars and other street life, some of these copied from Old Master prints, especially Rembrandt.

Every was the son of Sir Henry Every and published two books in the 1840s: *Etchings of the Church, Monuments and Castle of Tong* (1841), and an eclectic work on the *Art of Netting* (1845). In 1856 he emigrated to New Zealand where he settled at Dunedin, making etchings (and later lithographs) of the surrounding countryside, and winning a silver medal at an art festival. He seems to have made his living as a farmer, supplemented by his artistic output.

Not on Library Hub. OCLC locates 4 copies in the US (Getty, New York Public Library, Illinois, and Yale).





ROMAN FOUNTAINS

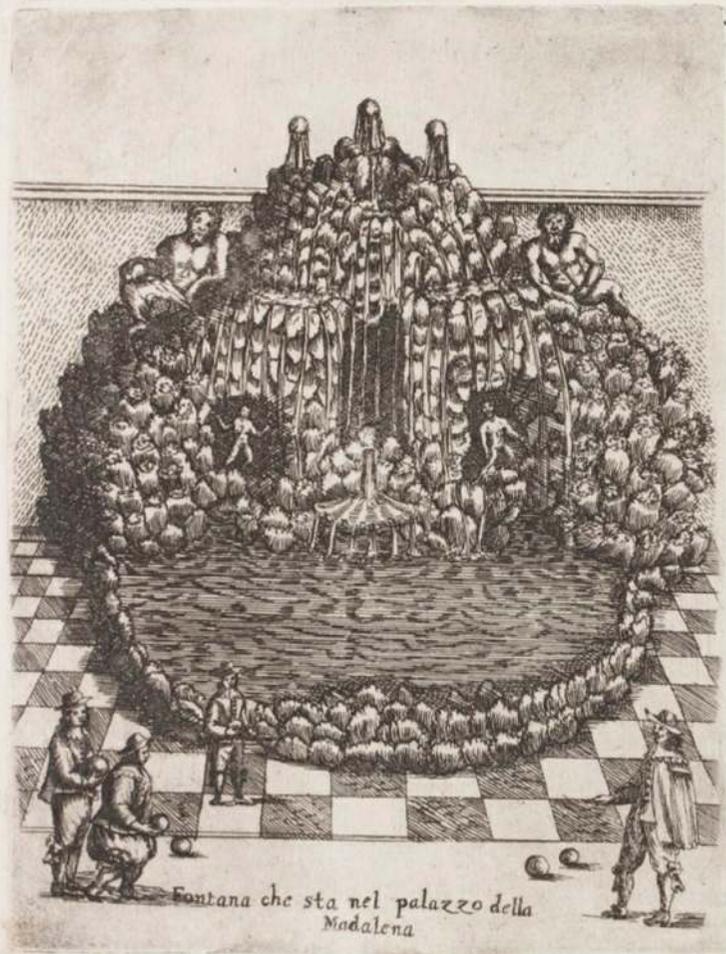
10. FOUNTAINS, ROME. Composite volume of engraved plates showing the many fountains in Rome, taken from a variety of sources. *Rome, c. 1640s.*

4to (260 x 200 mm), 87 fine engraved plates of fountains (of which 7 folding) + 6 engraved plates of statues (signed Stefano Scolari and Sadeler, printed in Munich?); a few wormholes throughout at foot, most noticeably to last 20 plates (not touching images), some light marginal finger soiling; overall very strong and excellent impressions; bound in contemporary vellum; ownership inscription of Hyacinthus Jacek Lopacki, Archpresbyter of Krakow (d. 1761; responsible for the baroque make-over of the main Krakow church, St Mary's). **£1850**

A fascinating volume assembling plates from a variety of sources to illustrate the many fountains to be found in Rome. Each plate bears the name of the fountain depicted. They vary considerably in style: some have busy staffage, others are shown in their architectural or garden setting, and others starkly on their own. A number of fountains illustrated here have not survived the ravages of time; others are illustrated twice but from different angles or after modification.

It is very difficult to assign the plates to series. There are the title-page and 22 plates taken from Parasacchi's *Raccolta delle principali fontane dell'inclitta citta di Roma, desseginate et intagliate da Domenico Parasacchi, con la nova aggiunta da Girolamo Felice Romano et intagliata da Pietro Miotte* (Rome, Giovanni Battista de Rossi, 1647). A further 22 elaborate and figurative plates come from Maggi's *Fontane diverse* (Rome, 1645). Four plates are signed by Francesco Corduba.





CHINESE RELIGIOUS ARCHITECTURE

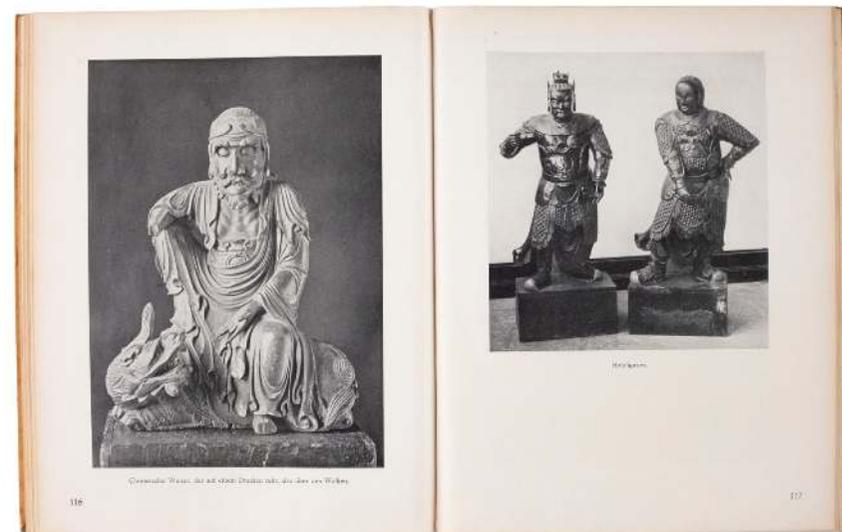
11. FUHRMANN, Ernst. China. Erster Teil: Das Land der Mitte. Hagen, Folkwang-Verlag, 1921.

[with:]

MELCHERS, Bernd. China. Zweiter Teil: Der Tempelbau. Die Lochan von Ling-yän-si. Ein Hauptwerk buddhistischer Plastik. Hagen, Folkwang-Verlag, 1921.

4to, pp. 42 of text and pp. 147, [1], of which 146 of photographic illustrations; pp. 46, [2] of text, pp. 74, [1], 45, [2] of photographic illustrations and 18 floor plans and cutaway views printed on tracing paper, many folding, of temples and religious buildings; very good copies, bound in the original illustrated boards, spines direct lettered in black, heads and tails slightly worn. **£175**

First edition of two of the most celebrated works on Chinese religious architecture, published as volumes IV and V of *Geist, Kunst und Leben Asiens*, with hundreds of pictures of temples and Buddhist sculptures, some of which are now lost. The second volume deals in particular with the Lingyan Temple complex, a Buddhist temple located in Changqing District, Jinan, and one of the main temples in China during the Tang and Song dynasties, famous for its Thousand Buddha Hall which houses forty painted clay life-size *luohan* statues from the Song dynasty.



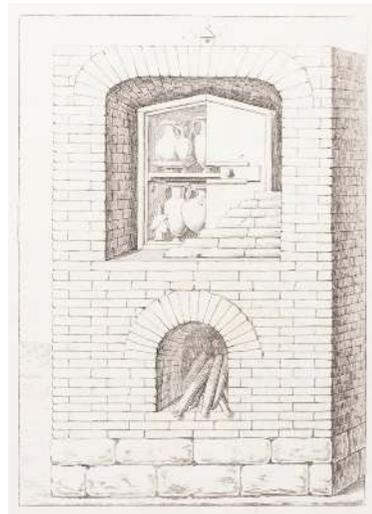
RESTORING ANCIENT VASES

12. GARGIULO, Raffaele. Cenni sulla maniera di rinvenire i vasi fittili Italo-Greci. Sulla loro costruzione, sulle loro fabbriche più distinte e sulla progressione e decadimento dell'arte vasaria ... *Naples, Tipografia Virgilio, 1843.*

Large 4to, pp. 40, with 16 engraved plates; light foxing to p. 40 and facing plate, otherwise a very good, clean copy; 19th-century half calf and marbled boards, spine lettered and decorated in gilt, edges sprinkled red, green endpapers; extremities slightly rubbed, small abrasions to spine; old bookseller's description pasted to front free endpaper. **£275**

Second, revised and enlarged edition (first 1831), illustrated with 16 handsome engraved plates.

Raffaele Gargiulo (1785-1870) was an Italian curator and restorer of art at Naples' Real *Museo Borbonico*, as well as an art dealer in the Naples antiques market. Much of his work involved the restoration of vases, which, following the techniques of the time, he would often repair in part by using shards from other vessels and in part by manufacturing further shards to fit. Here Gargiulo imparts some of his wisdom on these matters, offering an early description and discussion of the restoration of ancient Roman and Greek vases.



PICTURESQUE PARIS

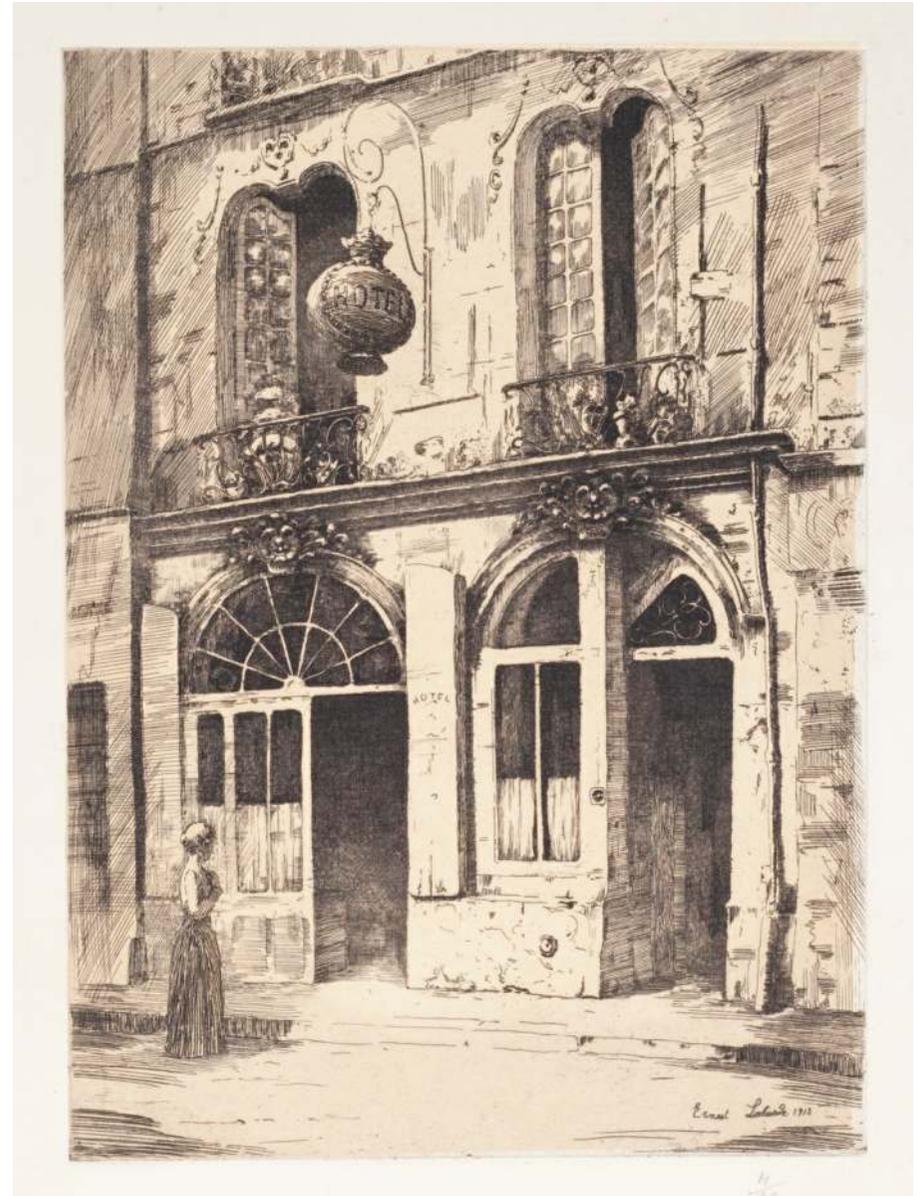
13. LABORDE, Ernest. Vieilles maisons boutiques & paysages de Paris. Eaux fortes originales de Ernest Laborde. Présentées par Gustave Geffroy de l'Académie Goncourt. Paris, Jules Meynial, 1918.

Large folio, pp. [8], with 42 leaves of etchings on a pale yellow ground (various sizes up to 188 x 260 mm, though generally smaller), including two index plates; one plate-leaf slightly browned, else a fine copy, uncut, loose leaves as issued, in a modern portfolio; each plate numbered in pencil 4/90.

£1950

Rare first edition: two series of 20 etchings each on the most picturesque houses and shops in Paris, produced between 1911 and 1918 by Ernest Laborde (1870-1935).

Not in OCLC, Library Hub, KvK or CCFr. We have traced a copy at the Bibliothèque historique de la ville de Paris only, plus a few holdings of individual etchings.



GEMS SOLD TO CATHERINE THE GREAT

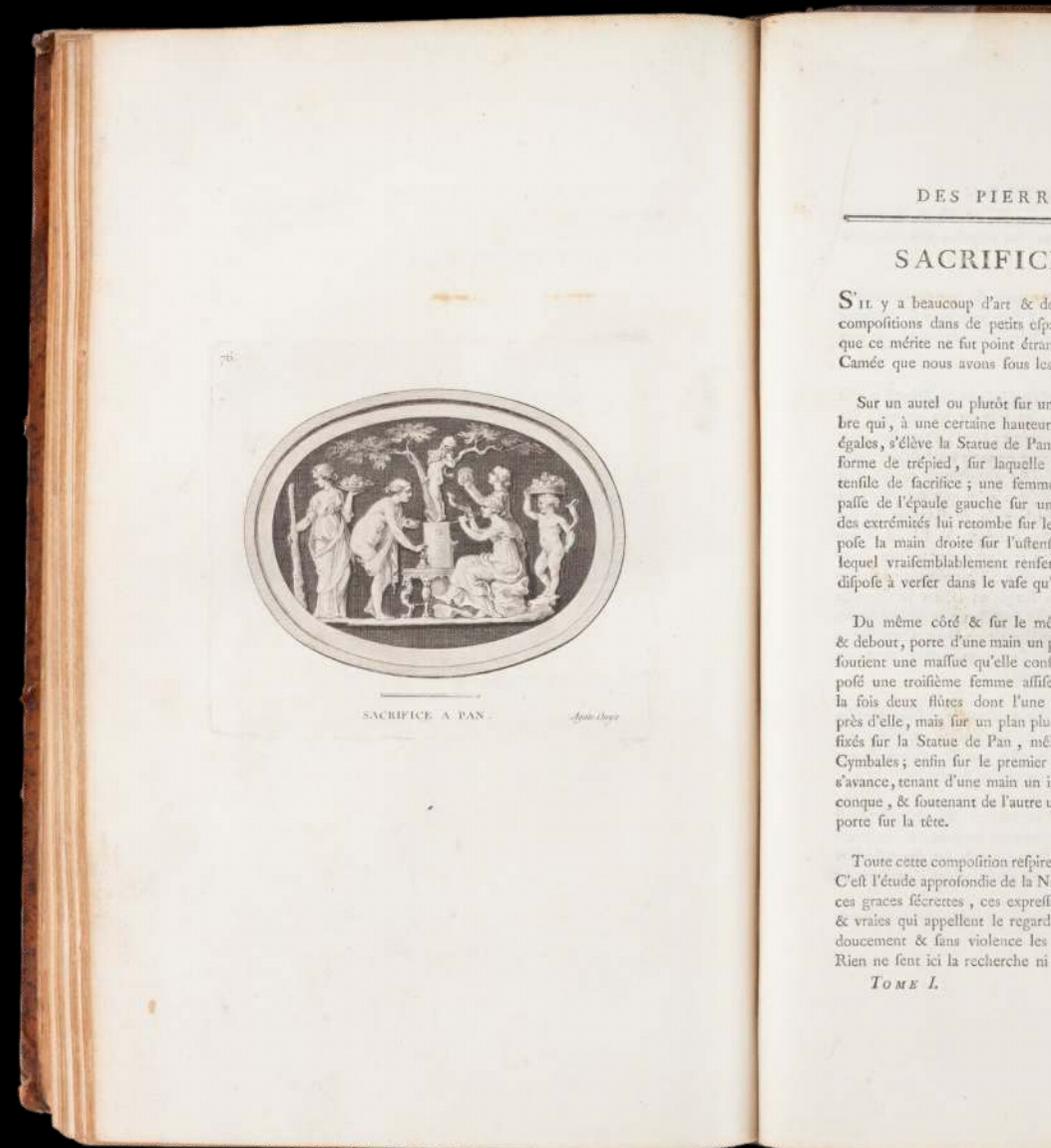
14. LA CHAU, Géraud de, and Abbé LE BLOND. Description des principales pierres gravées du cabinet de S.A.S. Monseigneur le Duc d'Orléans. Paris, chez La Chau, Le Blond, et Pissot, 1780-1784.

2 vols, folio, pp. [32], 303; v, [3], iv, 215, [5], with frontispiece incorporating a portrait of the Duc d'Orléans, 179 plates (of which 6 are *bis* plates), and 56 elaborate head- and tail-pieces, all engraved by Augustin de Saint-Aubin; a little scattered light browning but overall a very good copy in contemporary quarter calf and speckled boards, spine richly gilt with red and green contrasting labels; corners a little bumped, foot of spine repaired; 19th-century bookplate of Robert Cassidy.

£1500

First edition of one the most important eighteenth-century gem books with charming vignettes by Saint-Aubin after Cochin and others. A few copies are found with seven *médailles spintriennes* plates, usually suppressed and not present here. The catalogue presents a selection of engraved gems from the choice collection inherited by Louis Philippe Joseph, Duc d'Orléans (1747-1793). Shortly after publication of this catalogue, whose illustrations were widely praised, the collection was put up for sale and sold to Catherine the Great of Russia in 1787.

Borroni 569; Cicognara 2801 ('Bella anzi magnifica raccolta'); Cohen-De Ricci 542; Sinkankas 3734; Vinet 1634.



DES PIERR

SACRIFIC

S'il y a beaucoup d'art & de compositions dans de petits espaces, que ce mérite ne fut point égaré. Camée que nous avons sous les

Sur un autel ou plutôt sur un socle qui, à une certaine hauteur égales, s'élève la Statue de Pan en forme de trépied, sur laquelle est posée une femme nue, tenant une tenfile de sacrifice; une femme nue passe de l'épaule gauche sur un des extrémités lui retombe sur le poise la main droite sur l'ustensile lequel vraisemblablement renferme le quel vraisemblablement renferme dispose à verser dans le vase qu

Du même côté & sur le même socle & debout, porte d'une main un vase qui fouit une masse qu'elle contenance; posé une troisième femme assise, la fois deux flûtes dont l'une est près d'elle, mais sur un plan plus élevé, fixés sur la Statue de Pan, même Cymbales; enfin sur le premier socle s'avance, tenant d'une main un instrument conque, & soutenant de l'autre un vase sur la tête.

Toute cette composition respire la pureté & la simplicité. C'est l'étude approfondie de la Nature, ces grâces sçcettes, ces expressions & vraies qui appellent le regard avec douceur & sans violence les yeux. Rien ne sent ici la recherche ni

TOME I.



ISIS. *Winkelm.*



ISIS. *Camée.*

LE CAMÉE que nous publions, soit qu'on le considère relativement à l'Art, soit qu'on ne fasse attention qu'au sujet qu'il représente, doit intéresser tout amateur de l'Antiquité. Le dessin en est peu correct, mais la gravure en est fine & précieuse; d'ailleurs il nous vient d'un pays dont nous ne saurions ni trop rechercher, ni trop étudier les monumens, si nous voulons parvenir à répandre enfin la lumière sur l'histoire de les Arts qui ne nous est point encore assez connue.

Cette tête d'Isis a les principaux caractères des anciennes têtes Égyptiennes, mais cependant moins ressentis, les angles de la section des lèvres élevés, le menton gros & saillant, les narines larges & étendues, les joues un peu enflées, l'angle externe de l'œil beaucoup plus élevé que l'angle interne, l'ovale de mauvaise grace, & les oreilles placées plus haut que le nez: défaut commun au plus grand nombre des têtes Égyptiennes, a dit M. l'Abbé Winkelmänn, (1) & qui se remarque surtout aux Sphinx.

(1) Histoire de l'Art, Tom. I, pag. 61.

ENCOURAGING THE ARTS IN REVOLUTIONARY FRANCE

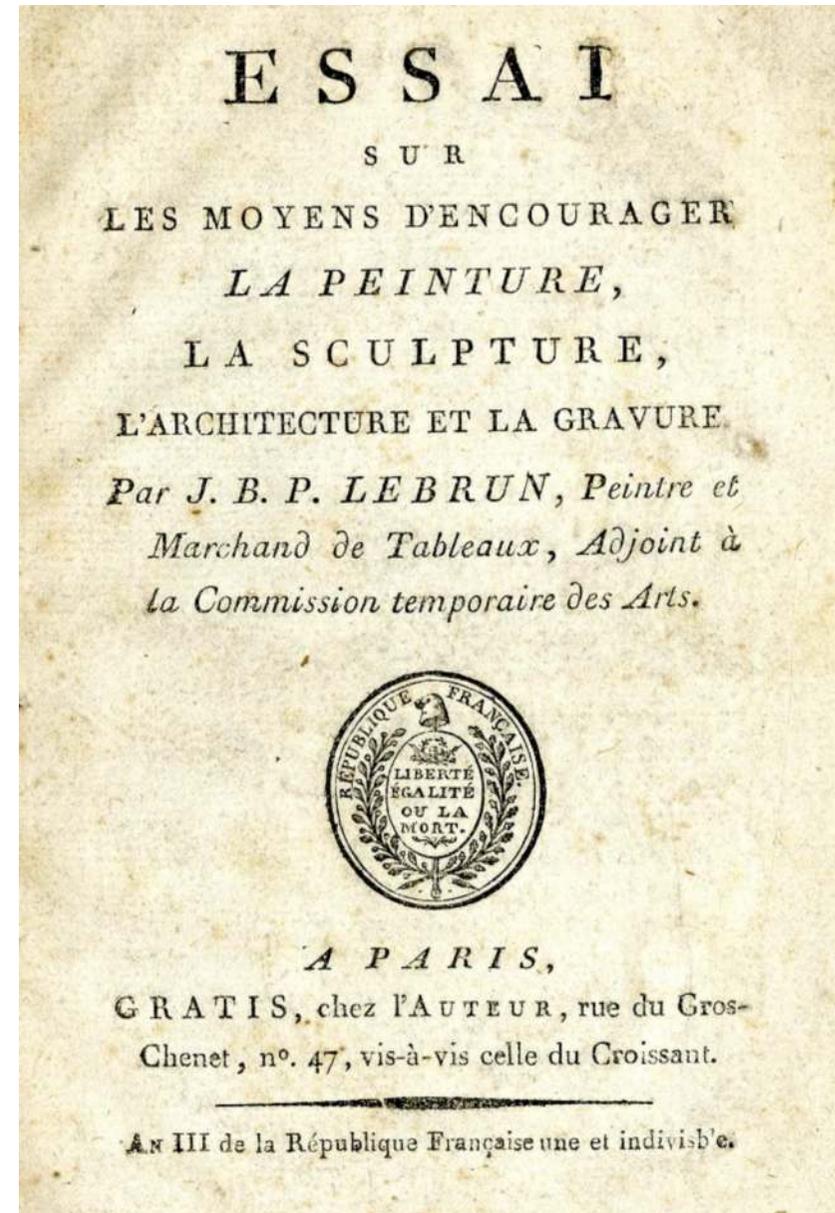
15. LE BRUN, Jean-Baptiste-Pierre. Essai sur les moyens d'encourager la peinture, la sculpture, l'architecture et la gravure ... Paris, gratis chez l'auteur, an III [1794-1795].

8vo, pp. 36; woodcut vignette to title ('*République française, liberté, égalité ou la mort*') woodcut head- and tail-pieces; title and final page slightly dusty, small hole to title (not touching text); a very good uncut copy in 19th-century marbled boards, title in gilt to spine; upper board detached. **£275**

First edition of this work on encouraging the arts in revolutionary France, by the eminent art dealer, collector, writer, and painter Le Brun (1748-1813). Here Le Brun considers engraving (of medals, coins and stones), fresco painting, and mosaics; the training and encouragement of young students (including a proposed curriculum); prize juries; and subjects that ought to be covered in an elementary treatise for students of painting.

The Revolution was not an easy time for Le Brun (he was forced to separate from his wife, the painter Elisabeth-Louise Vigée, for twelve years), but he nevertheless became an active supporter of the Republic. 'He ... argued that connoisseurs, not painters, should select works for museums, and as a skilled restorer himself, he strongly criticized the destruction of works of art by poor restoration. As adjunct to the Commission Temporaire des Arts, he was charged to inventory the vast stores of art in Parisian churches, émigré private collections appropriated by the state, and the art plundered during Napoleon's conquests. He advocated for a scientific approach to objects in the new [Louvre] museum, including proper cleaning, restoration, and hanging according to school and artist' (*Grove Art Online*).

OCLC finds 2 copies in the US (University of Delaware, Newberry Library) and 4 in the UK (BL, Oxford, Manchester, V&A).

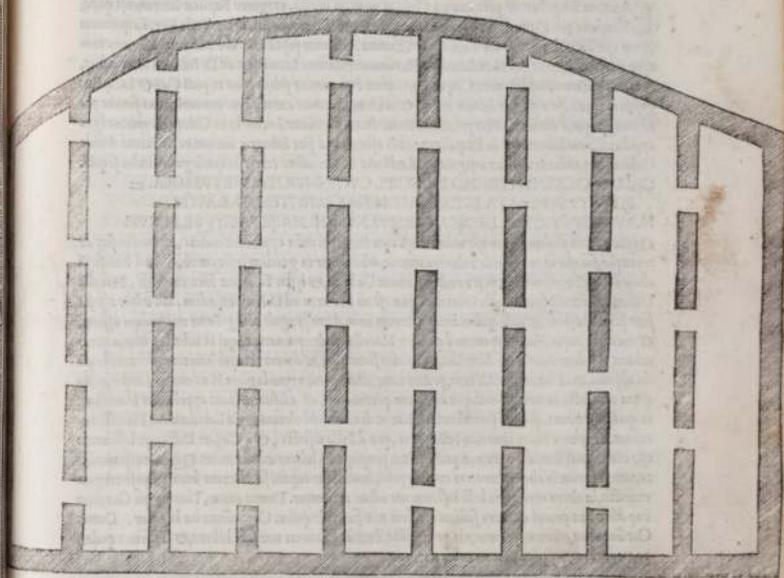




Q V A R T V S .

81

Sed quoniam de Septem Salis, de quibus modo facta est mentio, & de loco in thermis Diocletiani Botte de thermis nuncupato, magna est questio, cui usi essent: non ignorandum, aquarum castella fuisse. Nam non modo thermæ publicis usibus deputatæ castella habebant, in quæ iuxta modum erogationem suas accipiebant quinarias, quas balneis, prout usus exigeret, sumministrarent: sed etiâ privatis, ut Front. commemorat, castella itidem erant, in quæ ex publico castello aquam, quam accepissent, derivarent, iidemq; in usus sibi necessarios distribuerent. Sed cum thermarum Titi castelli concamerationes sint novem, nescio qua ratione vulgus septenario numero eas appellet. Nisi forte quod ex quibusdam ostijs septem tantaxat cernantur. Omnes autem sunt latitudine pedum . XVII. cum dimidio altitudine . XII. Longitudo varia est, sed ubi maxima pedes CXX XVII. continet.



Domus Balbini, inquit Lampridius, etiam nunc Romæ ostenditur in Carinis magna, & potens, & ab eius familia luc usque possessa. Domum Pompei in eisdem Carinis suam fuisse, testis est Suet. in Tib. & in libris de grammatice: ubi Lenæus eiusdem Pompei libertus grammatice docuit. Domum Q. Ciceronis in Carinis fuisse, testatur M. Cicero eius frater cum ad eum scribens, sic inquit. Domum tuam in Carinis mundi habitatores Camia condiderunt. Hanc autem esse aferit Sex. Rufus. Nam alteram

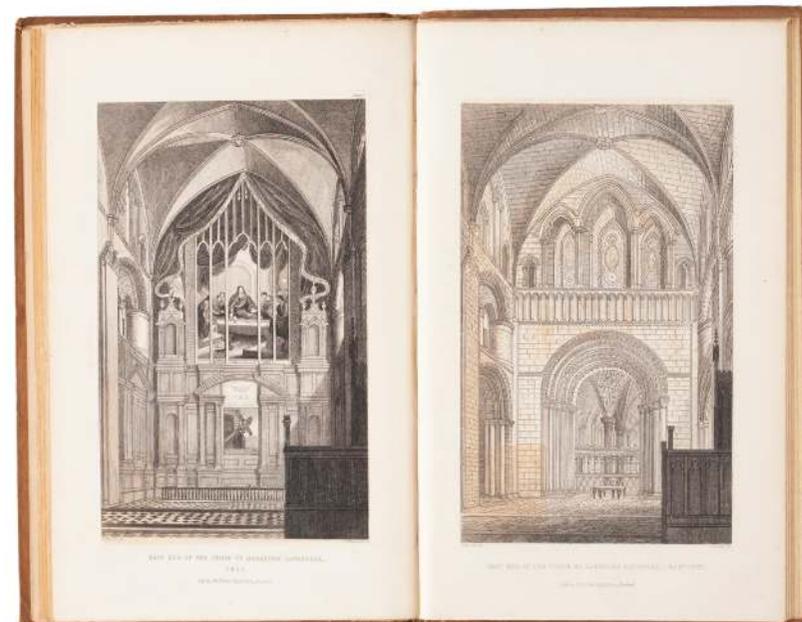
RESTORING HEREFORD'S HERITAGE

17. MEREWETHER, John. A statement of the condition and circumstances of the Cathedral Church of Hereford ... *Hereford, W.H. Vale; London, Simpkin, Marshall & Co., Hamilton, Adams & Co., 1842.*

8vo, pp. [2], 89 (pp. 81-85 printed in red), [1], with wood-engraved title printed in two colours with some hand colouring, and 11 engraved plates; a little foxing to plates; very good in original publisher's blind-stamped brown cloth, 'Restoration of Hereford Cathedral Church' lettered in gilt to upper cover; sunned, some repairs to spine and wear to corners. **£100**

First edition of Dean Merewether's appeal to restore Hereford Cathedral, which had fallen into disrepair.

He describes in some detail the problems facing the Cathedral's fabric, gives financial estimates, and proposes the architect L.N. Cottingham for the restoration project. Cottingham was duly employed and oversaw the restoration work for the next few years, being succeeded by his son. The attractive engraved plates, by W.W. Gill, include a number of views of the interior of the Cathedral before and after restoration.



ANATOMY FOR PAINTERS

18. **MONNET, Charles, and Gilles DEMARTEAU (engraver).** *Etudes d'anatomie a l'usage des peintres.* Paris, [Demarteau], [c. 1790s?].

Folio, pl. 42, published in 7 fascicles of 6 pl. (including title and *Avertissement*); printed *en sanguine*; minor repaired worming to gutter of final 2 plates; a very good set, sewn in 2s in contemporary green vellum over boards, red edges, small marks to upper margins where earlier stab-sewn as fascicles; neatly resewn and rebacked in green cloth, backfolds subtly strengthened, boards slightly soiled. **£1250**

An attractive suite of large *en sanguine* anatomical engravings after Charles Monnet, in the post-Revolutionary second issue. 'The surgeon Disdier was commissioned with delivering a course in anatomy at the Academie Royale de peinture et de sculpture, which was addressed to both doctors and artists. Yet it was only for the latter that the painter Charles Monnet published his *Etudes d'anatomie à l'usage des peintres* several years later, a collection of forty-two plates printed *en sanguine*, engraved by Demarteau, of which very few copies still exist today.' (Hain & Dumaitre, *Histoire de la médecine et du livre médical*, p. 290 trans.).

The resulting *en sanguine* crayon-etchings are a fine example of the work of Gilles Demarteau (1722–1776), the most celebrated proponent of the technique. 'The desire faithfully to reproduce the crayon drawings and coloured sketches of the old masters led him to a technique, the so-called crayon-etching ... which he soon developed to such perfection, that it is often difficult to distinguish his crayon-etchings from the original' (Thieme-Becker).

The work is known in two issues: the first, with Demarteau's address given as 'rue de la Pelterie à la Cloche', was likely published in the first half of the 1770s; the second, as here, finds the engraver at the Cloître S. Benoît, with the removal of the titles 'Peintre du Roi' and 'Graveur du Roi' from the title suggesting a post-Revolutionary publication.



CLASSICAL CHAIR

19. NIXON, John. Marmor estonianum seu Dissertatio de sella marmorea votiva estoniae, in agro Northamptoniensi conservata. *London, Typis J. Bettenham, 1744.*

Small 4to, pp. 36, with an engraved frontispiece showing the fragment, bound in later wrappers. **£150**

First edition of Nixon’s essay on the well-preserved fragment of an ancient marble seat, with a Greek inscription, unearthed in a Northamptonshire field by a farmer when ploughing.

ESTC T87584. Not in Borroni; not in Cicognara.



SCARCE EARLY SWEDISH LITHOGRAPHY

20. NORDQUIST, Per. Strödda handteckningar ... Efter originalerna copierade och utgifne i stentryck ... *Gothenburg, Ludwig Fehr, 1822.*

Oblong 4to (238 x 295 mm), 48 lithographic plates (one folding, numbered 1–48) by Ludwig Fehr after drawings by Per Nordquist, original blue lithographic front wrapper with title and imprint bound in, with part list of plates on verso; bound in contemporary calf over orange marbled boards, modestly gilt spine, with small nick to foot of spine; contemporary ownership inscription 'Karl V. Regnell', early 20th-century bookplate of Kurt Winberg. **£1250**

First edition of a scarce series of fine and curious Swedish caricatures, printed in lithography by Ludwig Fehr, a native of Germany, who, together with Carl Müller, had introduced the process to Sweden by setting up the first lithographic press at Stockholm in 1817/18. In 1820 Fehr left for southern Sweden and settled for a while in Gothenburg where he established another lithographic press. Later he moved again to set up the first lithographic press in Kristiania in Norway; in 1823 his son Ludwig the younger joined the business.

Per Nordquist was a Swedish landscape painter and caricaturist. He was a pupil of the Stockholm Academy, travelled to Paris in 1802, and was in Italy from 1804, where he stayed until his untimely death in Naples, aged only thirty-five, in 1805.

Sune Ambrosiani, *Litografins första skede i Sverige, 1818-1835*, p. 21. **OCLC locates only 2 copies, at Harvard and the National Library of Sweden.**





När glöppade Arbetsmännen
Besökta Dit Söndag.

'THE FIRST ICONOGRAPHIC TREATISE OF PRACTICAL USE'

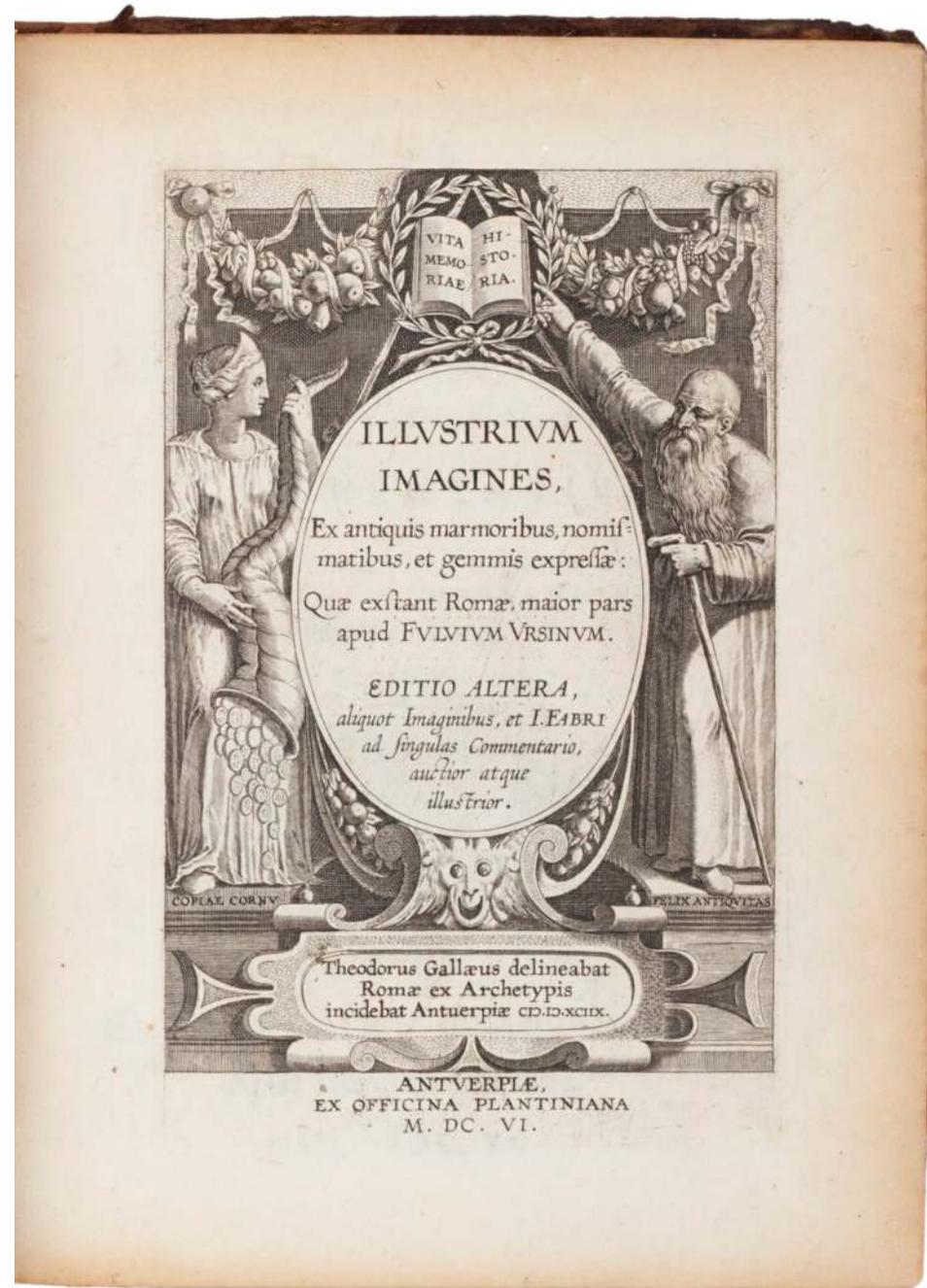
21. ORSINI, Fulvio, Theodor GALLE (engraver), and Johann FABER. Illustrium imagines, ex antiquis marmoribus, nomismatibus, et gemmis expressae, quae extant Romae, maior pars apud Fulvium Ursinum. Editio altera, aliquot imaginibus, et I. Fabri ad singulas commentario, auctor atque illustrior. *Antwerp, Jan Moretus 'ex officina Plantiniana', 1606.*

4to, pp. [8], 88, [6], [2 (blank)], [4], plates 1-151, [1 (blank)]; *Appendix*: pp. [2], plates A-R; with engraved title; copper-engraved vignette to letterpress title; slight marginal browning, light thumbing to letterpress title; a good copy in contemporary speckled calf, worn, sympathetically rebacked with gilt red morocco lettering-piece; inscription 'J.C. de Jonge, 1614' to final plate, early nineteenth-century armorial bookplate of Rev. Mr Lee to upper pastedown.

£1250

First edition of the text, accompanying the second expanded edition of the plates; a major work in the study of iconography.

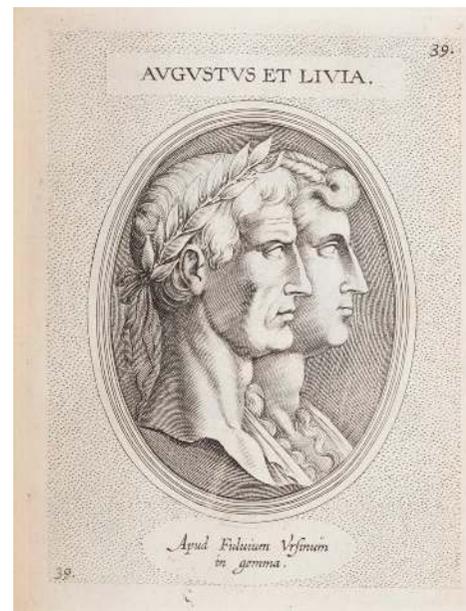
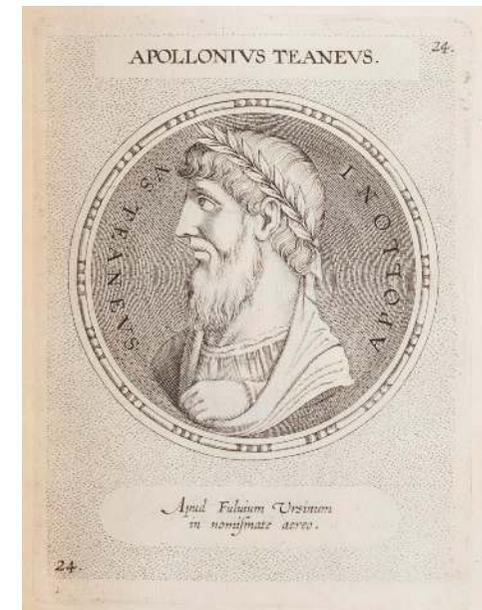
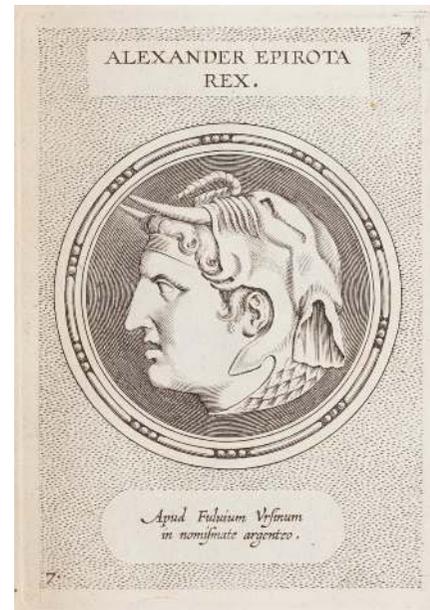
As librarian to Cardinal Alessandro Farnese, Fulvio Orsini (1529–1600) not only maintained his patron's collection of antiquities and art but also amassed his own, with which he became an authority on portraits of the ancients. Though plates of Orsini's coins and sculptures had been published by Antoine Lafréry in 1570, the series commissioned from Galle in the late 1590s mark a considerable development. Orsini had, in the intervening three decades, substantially expanded his collection, documented others, and continued his critical study of the subject. The Galle plates abandoned the format of the earlier work, copied from Paolo Giovio, arranged the subjects alphabetically, and appeared without commentary in 1598; the text, first published in this second edition, was prepared by Johann Faber, to whom Orsini had entrusted his notes before his death in 1600. 'In the opinion of Visconti and his nineteenth-century followers, the new work succeeded in being the first iconographic treatise of practical use to archaeologists and artists and to all those who seek the most authentic likeness of a particular subject' (Dwyer).



‘Orsini has been called the “father of ancient iconography,” and, indeed, a glance at Gisela Richter’s authoritative *Portraits of the Greeks* suffices to demonstrate the modern archaeologist’s indebtedness to Orsini for the identification of a surprising number of heads of famous Greeks and Romans ... Despite subsequent advances in the study of coins and gems, Orsini’s judgments were not really displaced until the publication of Visconti’s *Iconographie ancienne* more than two hundred years later’ (*ibid.*).

The engraver Theodor Galle (1571–1633) travelled to Italy in 1596 with his brother, Cornelis I Galle (1576–1650). While in Rome the two copied many notable works, later used to produce engravings; the most significant product of Theodor’s stay in the city were these images commissioned by Orsini. Following his marriage to Catharina Moretus, Galle worked closely with his father-in-law Jan Moretus in publishing this and other works.

STCV 6620962; USTC 1003444; cf. Dwyer, ‘André Thevet and Fulvio Orsini: the beginnings of the modern tradition of classical portrait iconography in France’ in *The Art Bulletin* vol. 75, no. 3 (September 1993), pp. 467-480.



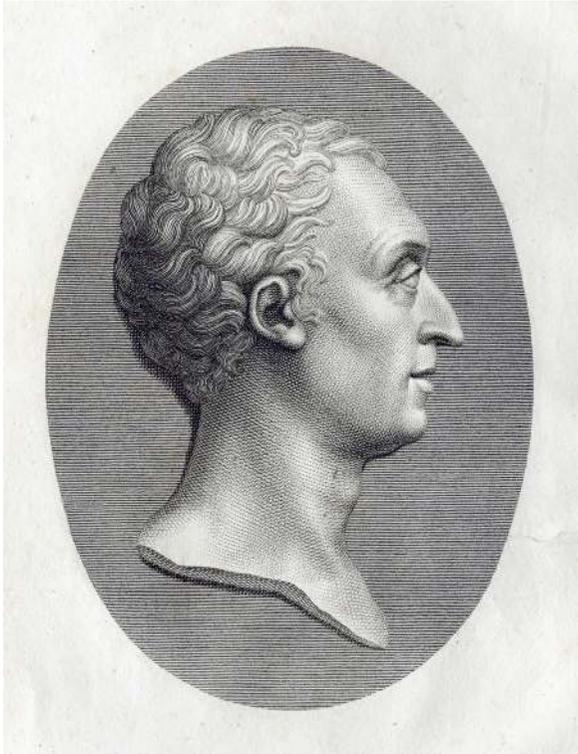
ITALIAN ENGRAVER

22. PALMERINI, Niccolo. *Catalogo delle opere d'intaglio di Raffaello Morghen ... Florence, presso Molini, Landi e Comp., 1810.*

8vo, pp. 64, xviii, [1], with an engraved portrait frontispiece; a very good and large copy bound in contemporary marbled boards. **£200**

First edition of the first separately published oeuvre catalogue of the Italian engraver Raphael Morghen (1758-1833), including his biography. This was very much a work in progress and Palmerini published a third edition in 1824 which contained a description of all Morghen's known prints.

Cicognara 4581.



PORCELAIN PAINTER'S PIGMENTS

23. PORCELAIN PAINTS CASE. Black folding linen case containing a set of 98 glass vials filled with original powder pigments for painting porcelain wares. [*Germany, c. 1880s*].

Black cloth case (320 x 250 mm), with 98 vials held in place by loops, two loops empty and vials missing, one vial empty, all others filled with varying pigments; each vial (45 mm) with original MS paper label (either with a number or initials, four fully identified in German) and sealed with original cork stopper; a few corks chipped, but all perfectly sealed, the linen case with some minor rubbing to exterior. **£1250**

An unusual survival: a porcelain painter's overglaze pigment case, containing a wide variety of colours. The numbered vials presumably enabled the craftsman to follow a pre-determined colour scheme corresponding to a numbered master diagram which indicated which hues were to be applied where.

China or porcelain paint pigment does not dissolve in water or oil, because the pigments are made up of metallic oxides blended with fine powdered glass. The powdered glass acted as a flux so that the glaze and coloured paint would adhere together permanently upon firing.





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MICRO-MOSAICS

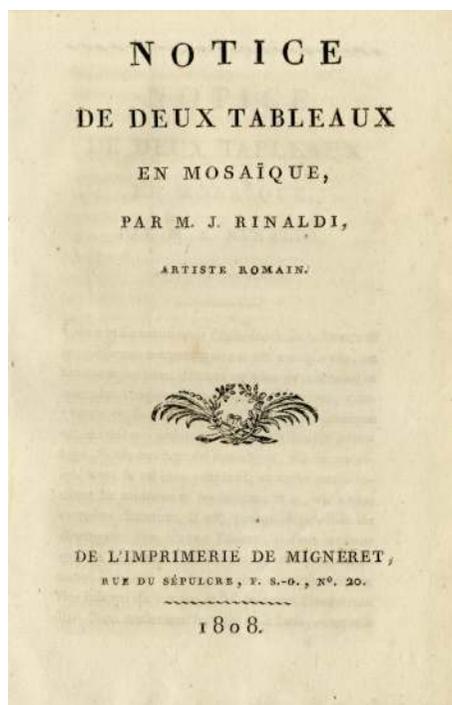
24. [RINALDI, Gioacchino.] Notice de deux tableaux en mosaïque, par M. J. Rinaldi, artiste romain. [Paris], de l'imprimerie de Migneret, 1808.

8vo, pp. [2], 15, [1 blank]; small ornament to title, signed 'C.C.' at end; very good; disbound.

£75

Scarce pamphlet giving a brief history of mosaic art, and describing two micro-mosaic paintings by the Roman artist Gioacchino Rinaldi, which were then on display at the famous Parisian café Frascati. Rinaldi's extraordinary mosaics - so refined as to resemble an oil painting - depicted *The Ruins of Paestum* and *Mount Vesuvius Erupting*, and were based on paintings by the Russian classicist landscape artist Fyodor Matveyev.

Not on Library Hub. OCLC finds 3 copies in the US (Metropolitan Museum of Art, National Gallery of Art Library, Smithsonian Institution).



SUSSEX ARCHITECTURE

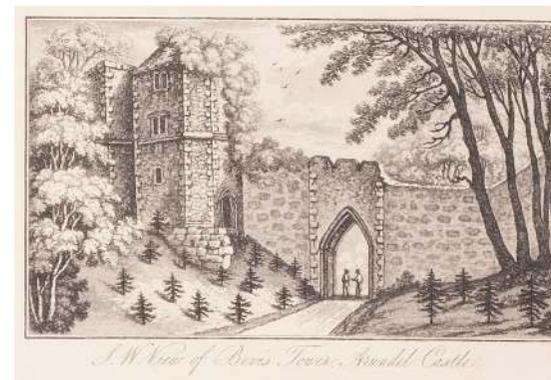
25. ROUSE, James and Elizabeth. Rouse's Scraps of Sussex. [London] Fulham, drawn and published by James Rouse, drawn and engraved by Elizabeth Rouse, [1817-1825].

Folio, 124 aquatint views on 20 sheets (plate size 322 x 215 mm), complete, a few sheets very occasionally lightly spotted, one a little browned; loosely kept in later cloth backed folder.

£850

An uncommon set of charming topographical aquatint views. James Rouse (1773-1840) worked with his wife, Elizabeth, and here refers to himself as a 'drawing master'. The views show landscapes but delight more often in capturing rural life, cottages, small villages, churches, ruins, abbeys, Roman pavements etc., and are all populated with figures. There is an early view of the Brighton Pavilion and two views of the Brighton Royal Stables. There are views of numerous castles, including Arundel Castle, Herstmonceux Castle, Pevensey Castle, Hastings Castle, and Bodiam Castle; and there are several country houses depicted, such as Castle Goring, Findon Place, Cowdray Park, Brambletye House, Ashburnham Place, and Crowhurst Park.

The measurements of the individual views vary between 50 x 70 mm and 70 x 120 mm; all have captions giving location; 10 sheets have four views, 2 sheets have six views, 5 sheets have eight views, 2 sheets have ten views, and 1 sheet contains 12 delightful oval views. In the late 1830s James Rouse published an expanded series of lithographs based on these aquatint views.



ROBERT SCRAPE
of BRIDGE



East of Ashmole's House



Windmill Castle



Ruins of the Chapel from the Tower



Castle Church



Halling



Castle Abbey



Terrace from the Tower



Ruins of the Castle & the Palace



Palace, Bridge & Farm



View from the West Wall

Drawn & Published as the Act Directs by the Author, William Robert Scrape.

JOHN'S
CHURCH



Drawn as the Act Directs by the Author, William Robert Scrape.

BERLIN GEMS

27. TOELKEN, Ernst Heinrich. Erklärendes Verzeichnis der antiken vertieft geschnittenen Steine der Königlich Preussischen Sammlung. *Berlin, gedruckt in der Druckerei der Königlichen Akademie der Wissenschaften, 1835.*

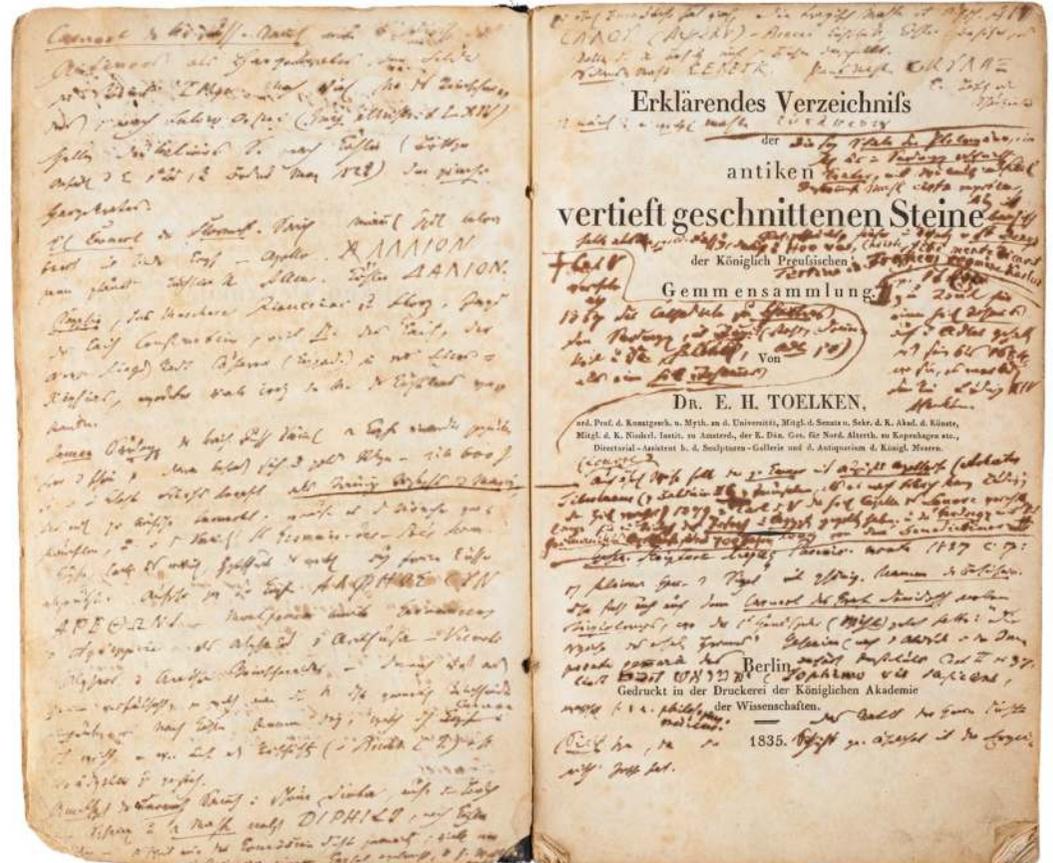
Large 8vo, pp. lxxviii, 462; a little foxing here and there, and some light staining at beginning and end to top margin, occasionally affecting text; numerous ink annotations in a contemporary hand to inside wrappers and title-page and occasionally in the text; contemporary stiff wrappers, spine renewed with similar paper.

£350

First edition of the first catalogue of the gem collection in Berlin. Toelken (1785-1869) had been director of the Cabinet of Antiquities since 1832 and furnishes here an 'excellent catalogue' (Vinet) of the 3640 gems contained in the cabinet. They are ordered according to the subject arrangement devised by Winckelmann, with Toelken being the first to undertake the separation of Etruscan scarabs and works of older Greek style. He lists the materials, subject matter and inscriptions of all the gems, describes condition, and gives attributions to different masters. Toelken was one of the few who was able to work from the original gems, especially in the Stosch collection, rather than using casts, like Winckelmann and Schlichtegroll had. He was therefore able to reattribute a number of gems which Winckelman had falsely described (cf. Vinet 1628, note). Toelken was also the first who paid attention to the obverse of the gems and notes inscriptions there.

Toelken's introduction gives a good history of the cabinet and the various collections which it comprises. He has harsh words for the St Petersburg scholar H.K. Köhler who questioned the authenticity of many of the Stosch gems, and he is equally unforgiving about the spurious claims in the Schlichtegroll publication that the majority of the Stosch gems are no longer in Berlin but dispersed.

Sinkankas 6662; Vinet 1656 and 1628 (note); Zazoff, *Gemmensammler*, p. 186.



EDINBURGH SHOPPING ARCADE

28. TROTTER, Alexander. Observations ... in illustration of his modified plan of a communication between the new and old town of Edinburgh. *Edinburgh, printed for Laing & Forbes ... and R. Ackerman ... London, 1834.*

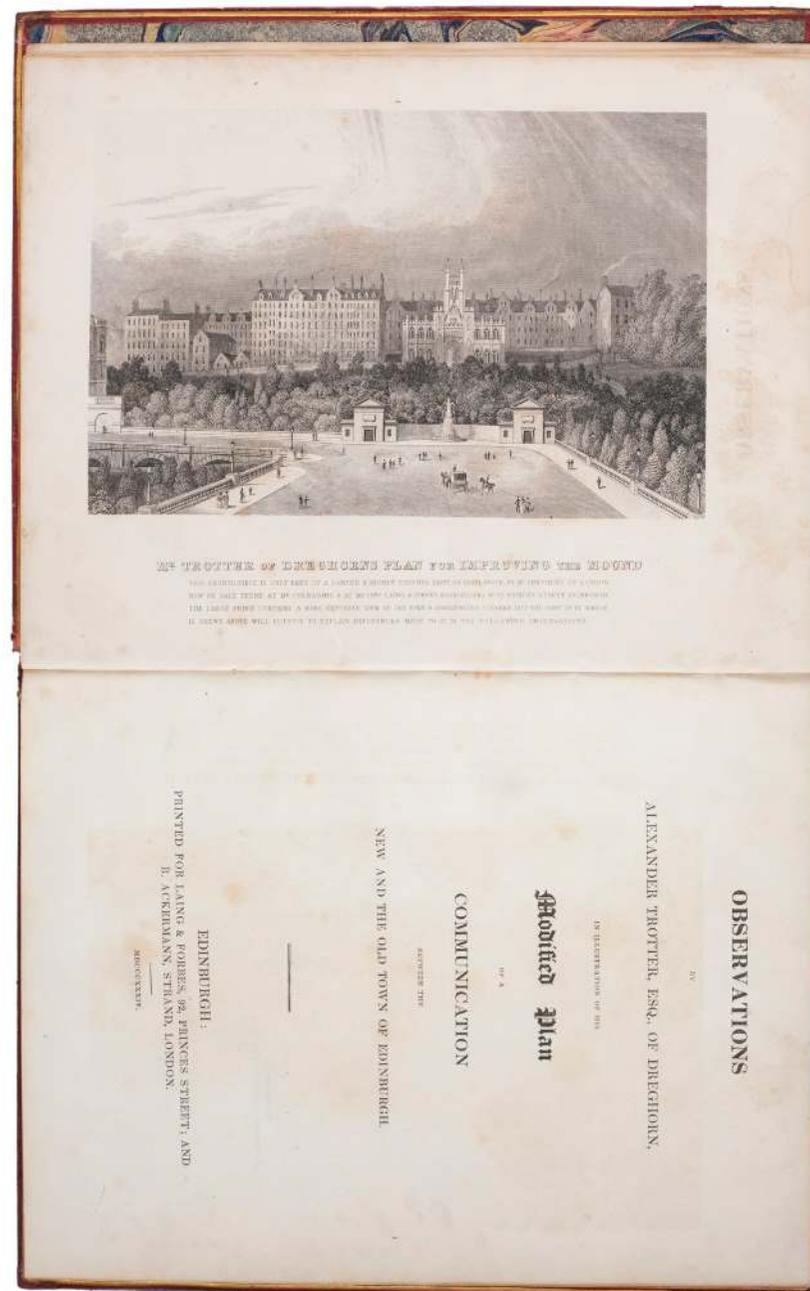
[Bound as issued with:]

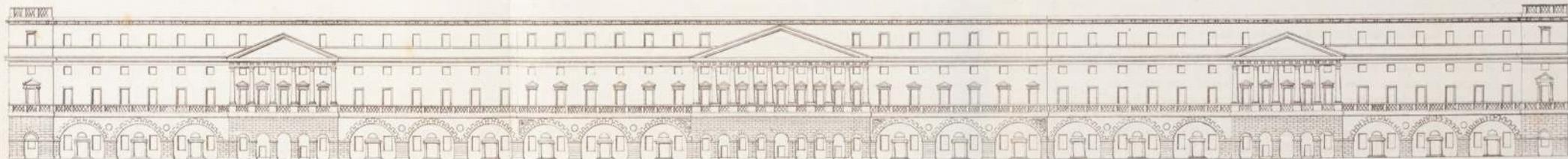
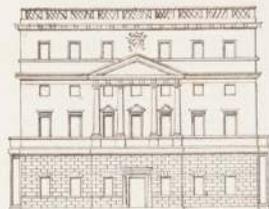
Idem. A Plan of communication between the new and old town of Edinburgh in the line of the earthen mound, and of building upon that site, with observations and ground-plans ... *Edinburgh, published by Oliver & Boyd ...; Simpkin & Marshall, London; and Robertson & Atkinson, Glasgow, 1829.*

2 works in 1 vol., 4to, pp. [6], 24, with engraved frontispiece and lithograph plan; pp. [2], printed on thin pink paper stock; pp. [2], 15, [1], 2, [2, letterpress explanation to plate no. III], with 6 numbered folding lithograph plates; scattered minimal foxing and light stain to plate IV, but a very good copy in contemporary panelled red morocco, gilt; **apparently bound for the author, presumably for presentation, with a reproduction of his engraved armorial bookplate, and of newspaper extracts from the *Edinburgh Advertiser* of 31 Jan. 1834 and *Edinburgh Courant* of 27 Feb. 1834, pasted on front endpaper.** £650

First edition of the *Observations*, issued with the corrected and enlarged second edition of the *Plan*, here linked to the first work by a new leaf (printed on pink paper stock) which reads: 'What follows is Mr. Trotter's original plan of 1828, now abandoned, as mentioned on first page of the preceding observations.'

Both publications put forward Trotter's proposals for the levelling of the Edinburgh Mound, the construction there of a fine neo-classical shopping arcade, and the provision of a new road across the Mound linking the New Town and the Old Town of Edinburgh. Trotter's idea for the arcade came to him on a trip to Italy in 1820, and he commissioned 'the Master of the Architectural School at Venice' to draw up a design for him (plate no. I here): a grand neo-classical gallery and arcade some 750 feet long, 4 floors high, with porticos in the centre and on either side, shops at the bottom, offices on the first floor, and living quarters at the top. Neither this design, nor that for a toned-down arcade by the architect Archibald Elliot (plate II), was ever realised, but Trotter continued to pursue his dream of an Italianate shopping arcade connecting the Old and the New Towns until the mid-1830s.





DESIGN

*Of a Building proposed by Alexander Trotter Esq of Durham to be erected in the Eastern Mount, Edinburgh,
and drawn under his direction by the Master of the Architectural School at Paris in 1826
But which is now abandoned. Plate 377.*

LIVES OF THE MOST EXCELLENT PAINTERS

29. VASARI, Giorgio. Le vite de' piu eccellenti pittori, scultori, et architettori ... nuovo ampliate ... co' ritratti loro et con le nuove vite dal 1550 insino al 1567, con tavole copiosissime de' nomi, dell'opere, e de' luoghi ou elle sono. *Florence, Giunta, 1568.*

2 parts (of 3) in one vol., 4to, pp. i: [80], 224, 229-239, [1 (ornament)], ii: '141', 242-444, '449', 448-529, [1 (ornament)]; pagination and register continuous; variant title with woodcut illustration within architectural frame, woodcut medallion portrait of Vasari and of each artist within architectural frames, woodcut initials and ornaments; title slightly trimmed, light foxing in places, damp-stain to lower margin of first few leaves; a beautiful copy in contemporary Spanish limp vellum with manuscript Gothic lettering to spine, tawed ties to fore-edge (partially lost), edges speckled red, sewn on 3 thongs (of which one laced in), front endpapers detached from block; contemporary manuscript note to title verso, early ink shelfmarks to top edge and title, early nineteenth-century book label of James Patrick Cooke to upper pastedown. **£3750**

First illustrated edition, second overall, of 'the first critical history of artistic style' (Grove). Though first published in 1550, it was the 1568 edition which served as 'the basis for all subsequent editions and translations' (*ibid.*), having been thoroughly revised and expanded in response to Vasari's further research in the intervening two decades and to the influence of Vincenzo Borghini. Where the first edition had been quite strict in its form as a collection of biographies, the second included chapters grouping artists by region or nationality and others with broader discussion of artistic genres and techniques, a change 'required to incorporate the enormously increased volume of information' (*ibid.*).

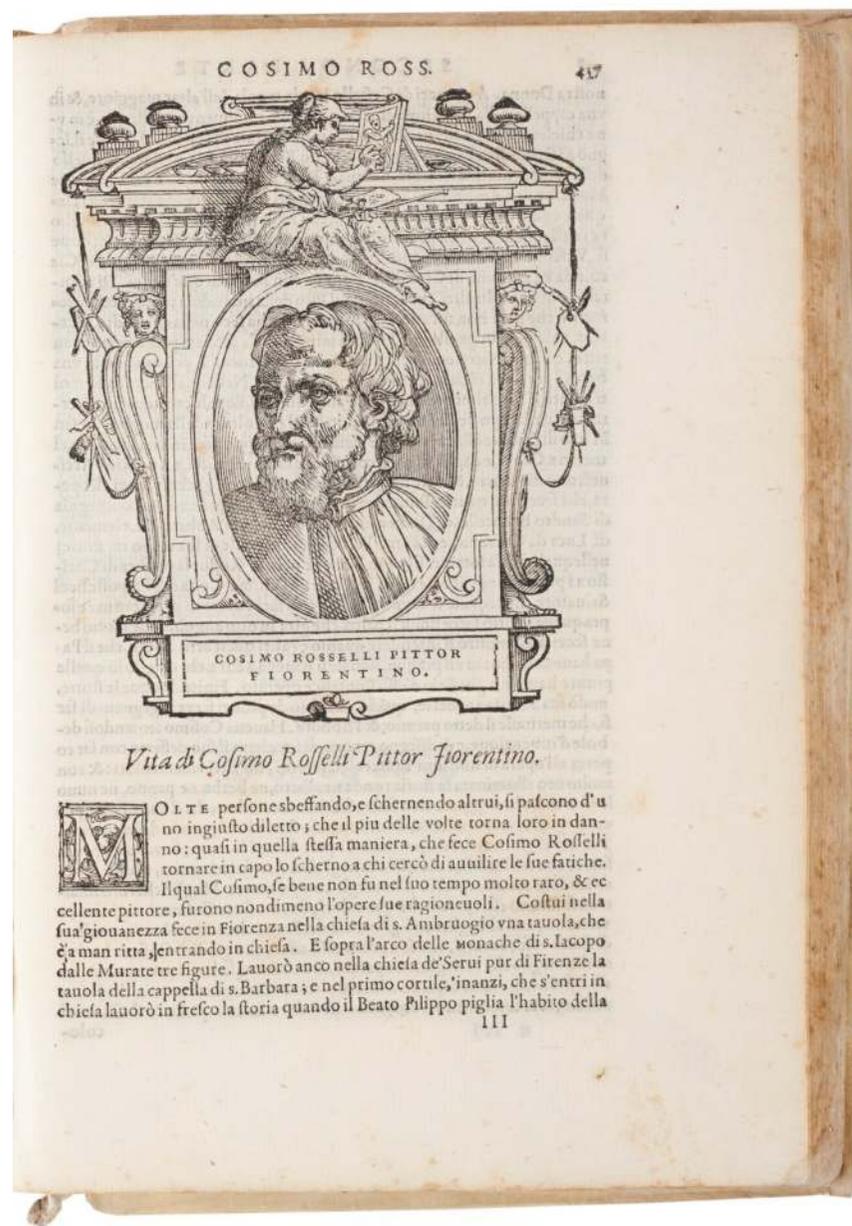
'While the first edition owed much to Paolo Giovio's rhetorical model of historiography, the second edition bears the stamp of Borghini's factual approach. Borghini wanted Vasari to write a general history of Italian painting and sculpture. According to Borghini, Vasari's efforts should not concentrate on biographical details of the artists, but on the discussion of their works, including detailed information on their location and subject ... Borghini's influence should not be overestimated, however, as the essential ideas and opinions in the second edition remain Vasari's own' (*ibid.*).



The 1568 *Vite* is also notable as the first edition to be illustrated throughout: the only illustration to the 1550 edition, an allegorical woodcut depicting the resurrection of the souls of deceased artists, is here reworked and printed on the title, while each life is accompanied for the first time by a fine medallion portrait, most likely cut in Venice by either Christoforo Coriolano or Christoforo Chrieger after Vasari's own drawings.

The present copy is in the second and scarcer of the two known settings, with the last line of text on K4v printed (absent in the first), 'Fiorentinore' corrected to 'Fiorentino' on 2T3, and the allegorical woodcut printed on the title (more often seen on the verso).

Adams V296; EDIT16 48229; Mortimer 515; USTC 862081.



**'THE MOST COMPREHENSIVE OF THE SIXTEENTH-CENTURY
COSTUME BOOKS' (LACH)**

30. VECELLIO, Cesare. *Habiti antichi et moderni di tutto il mondo ... di nuovo accresciuti di molte figure; Vestitus antiquorum, recentiorumque totius orbis.* Venice, Giovanni Bernardo Sessa, 1598.

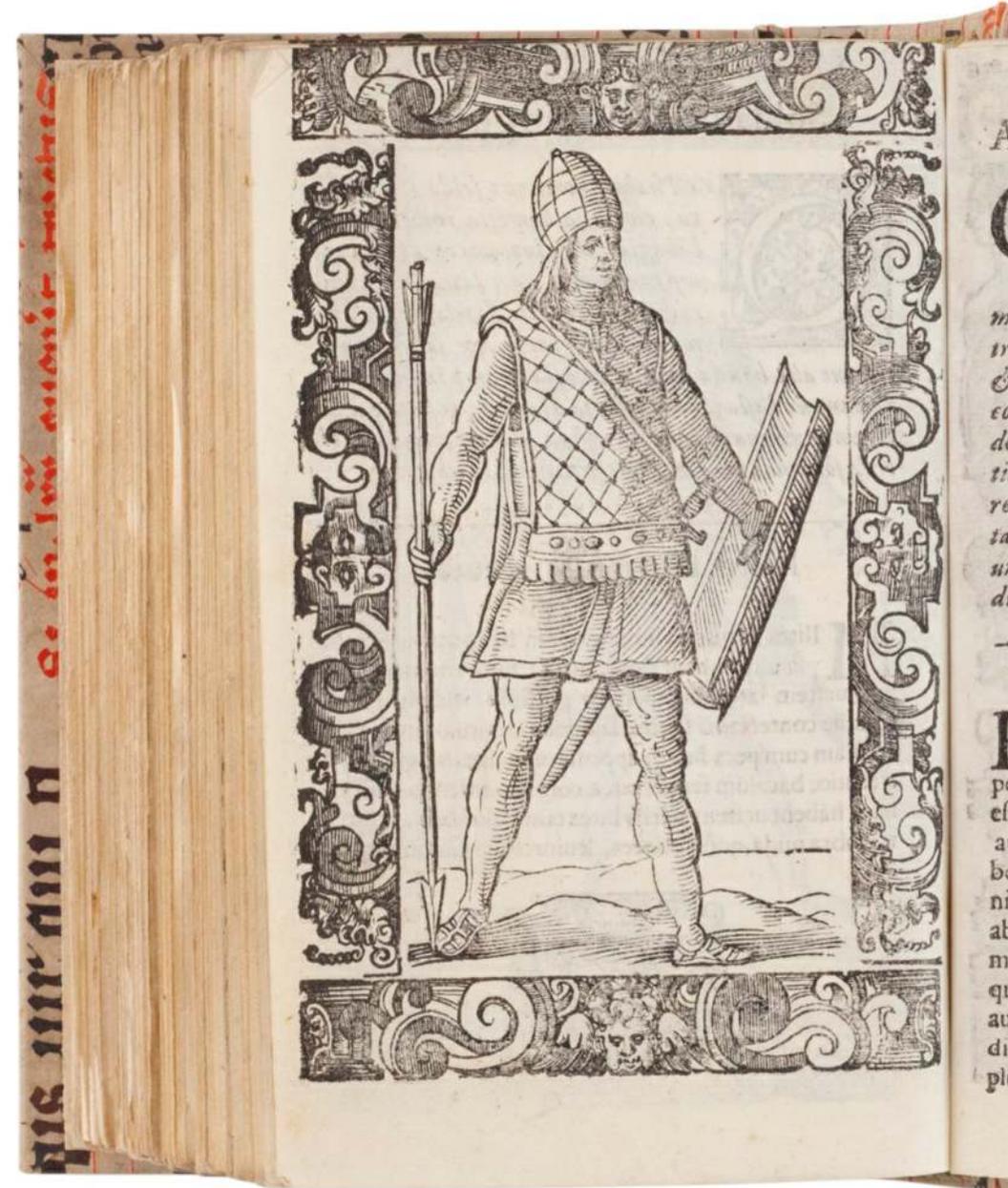
2 vols, 8vo, ff. [56], 228; 229-507, [1 (blank)]; text in Italian and Latin; title within woodcut border, Sessa 'cat and mouse' device to colophon, woodcut illustration to each verso within quadripartite woodcut border; ff. 144-145 supplied in facsimile; light foxing, tears to ff. 313, 327, and 504 affecting border only, wormholes to title affecting border and paper-flaw to f. 286 insignificantly affecting text and illustration, upper margins trimmed throughout, occasionally touching headline or border; recent paper over boards in imitation of manuscript waste.

£2750

Second edition, considerably expanded with eighty-eight additional illustrations – the first edition to include American costumes. An early costume-book, Vecellio's *Habiti antichi et moderni* contains a text 'more extensive than earlier costume-books' (Lipperheide) accompanied by five hundred and six woodcuts by Christoph Kreigher after Vecellio, though attributed in the third edition (1664) to the artist's cousin, Titian. Alongside the costumes of Italy (with views of the basilica San Marco in Venice), France, Spain, and northern Europe are images of Turkish, Asian, and African costumes. Having never travelled, Vecellio likely relied on earlier descriptions, although his sources are yet to be fully explored. Lach considers the depictions of Chinese costumes to be more accurate than previous works, which he suggests lends credence to Vecellio's claim that they were derived from Chinese paintings rather than earlier European prints.

First published in 1590, the work is here considerably revised, newly organized in twelve books for each of the nations represented, and expanded with eighty-eight new illustrations, including twenty showing the costumes of the Americas.

Blackmer 1721; Colas 2977; EDIT16 29586; Lipperheide Aa 34 (*alte Nr 22*); Sabin XXVI, p. 296; USTC 862176; for Vecellio's sources, see Olian, 'Sixteenth-century costume books' in *Dress: The Journal of the Costume Society of America* 3 (1977), pp. 20-48, and Lach, *Asia in the Making of Europe* II, i, p. 91.



Giouane Giapponese.



*U*n questi paesi portano un busto, & braghesse longhe, & larghe fatte di una tela di seta, cosi bella, & bianca, che somiglia la carta. queste sono miniate di diuersi colori con fogliami, & ucelli molto uagamente. di sopra portano una zimarra come di

uelluto à opera. si cingono una scimitarra, & un pugnale; et tutte queste cose si ueggono nella sala delle armi del Consiglio de dieci nella Città di Venetia.

Iuuenis Iapponensis.

THoracem, & longa, lataque femoralia è serica tela adeo leui, & candida, ut cartæ simillima sit, huius regionis iuuenes uestiunt; nec non eadem uestimenta uarijs picturis in folia, & aues contractis uisuntur ornata. tunicam superinduunt è quodam pannointerciso holoserico simillimo confectam. lateri macheram appendunt, & pugionem; quæ quidem ornamenta in aula armentaria decem uirorum Venetijs aspiciuntur.



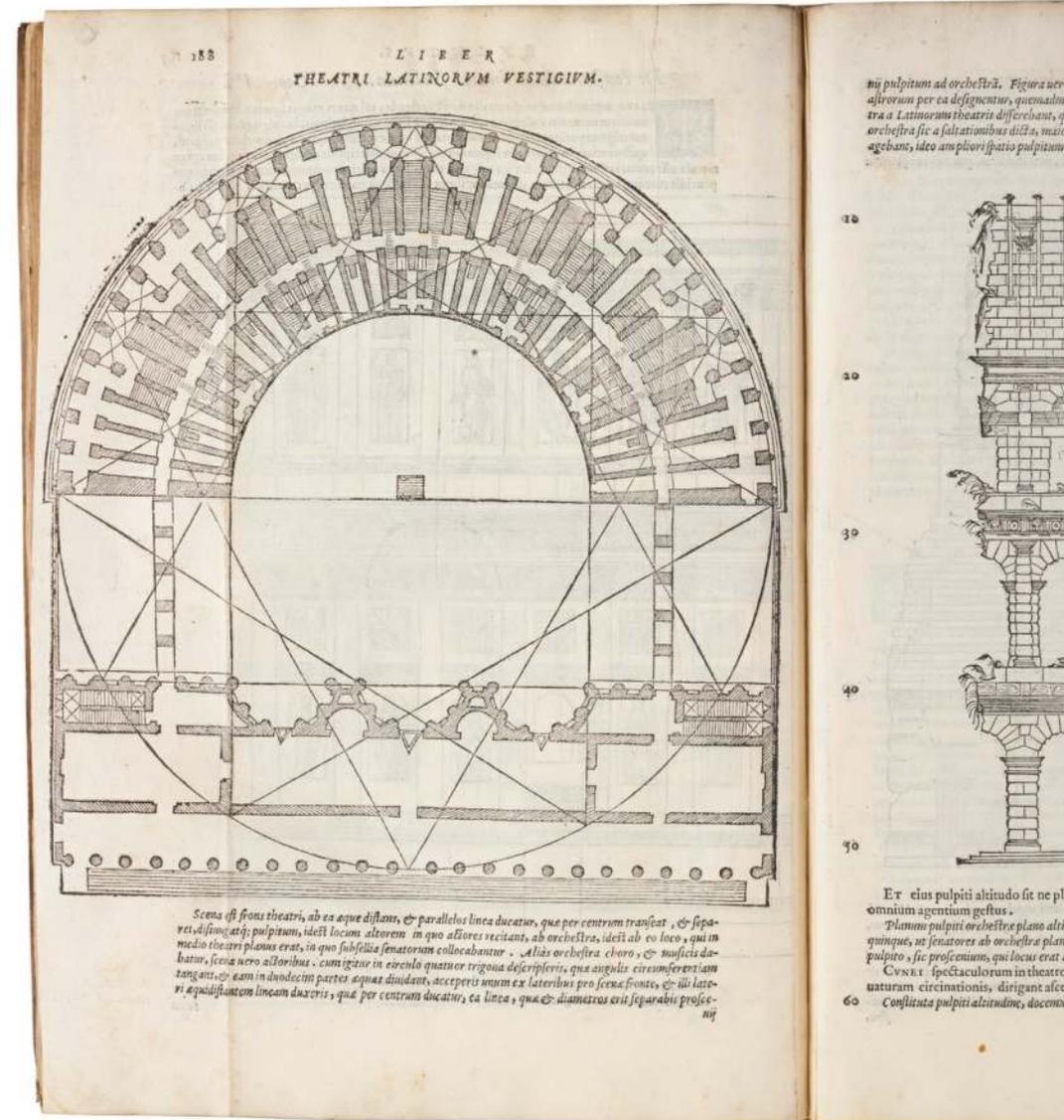
PALLADIO'S VITRUVIUS

31. VITRUVIUS, and Daniel BARBARO. De architectura libri decem, cum commentariis ... multis aedificiorum, horologiorum, et machinarum descriptionibus, & figuris, una cum indicibus copiosis, auctis & illustratis. Venice, Francesco Franceschi & Johann Criegher, 1567.

Folio, pp. [19], [1 (blank)], 375, [1]; woodcut 'Pax' device to title and final leaf, full-page architectural woodcut to title verso, woodcut initials and 135 woodcut illustrations (including 2 repeats) in text, of which several full-page, double-page, or folded at fore-edge; damp-stain to margins of early leaves, light foxing and dust-staining to title, occasional spots; a very good copy in contemporary Italian limp vellum, later manuscript lettering to spine, sewn on 3 sunken cords; light dust-staining, spine subtly repaired, pastedowns renewed; early ink shelfmark 'L.x.44.' to front free endpaper, later inscribed by the architect George Adam Burn (1817–1886), February 18 1834, and by Alfred S. Ellis, 28 April 1877, and with an early twentieth-century inscription. **£3750**

First Latin edition of Barbaro's influential commentary, written in collaboration with, and finely illustrated by, Palladio; 'the culmination of the Renaissance tradition of Vitruvian studies' (Cellauri, p. 57 *trans.*) which 'served as a foundational text into the next century, as well as marking the culmination of more than a century of intense scrutiny and application of Vitruvius by other architects and editors – possibly for almost two decades by Palladio' (D'Evelyn, p. 25).

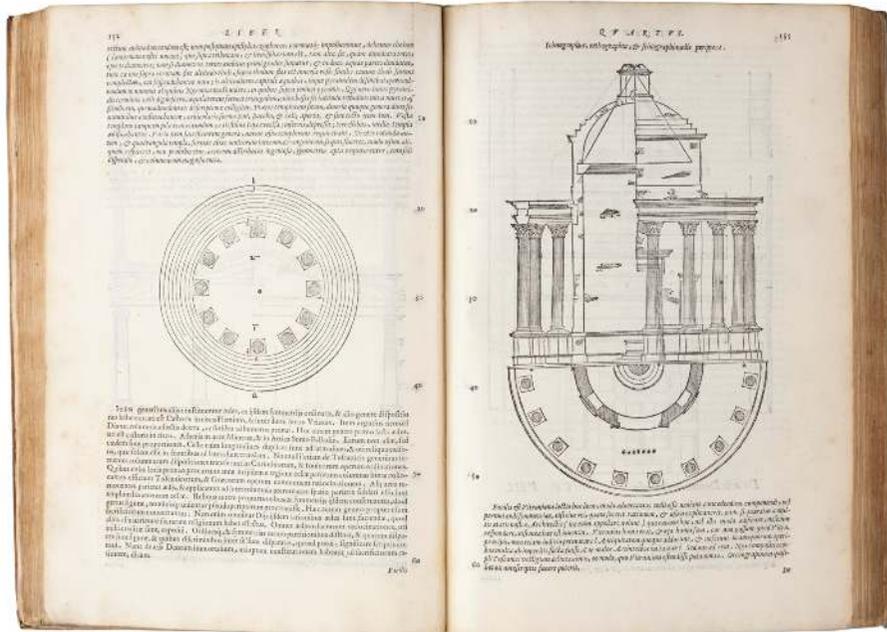
'Although several editions of Vitruvius had been published earlier in the century, most notably Fra Giovanni Giocondo's pioneering and scholarly illustrated Latin edition (Venice, 1511) and Cesare di Lorenzo Cesariano's more imaginatively illustrated Italian translation (Como, 1521), the work remained confusing and difficult. Barbaro's edition, with its learned commentary, was the most accurate translation and, with its informative illustrations, the most intelligible version yet produced. Barbaro acknowledged the importance of Palladio's collaboration, not only as a draughtsman but also for his archaeological and theoretical expertise. Barbaro's commentary is aptly called a treatise within a treatise, coherently explaining many of the more technical passages, and expanding from an Aristotelian standpoint on many philosophical issues concerning the relationship between architecture and nature' (Grove).



'Palladio gave Barbaro substantial help with the textual interpretations and commentary, having studied Vitruvius since the 1530s with the humanist Giangiorgio Trissino and also independently. Discussions of Vitruvius with intellectual friends, and making reconstruction drawings from Vitruvius independently and then for Barbaro's *Commentaries* – guided by Sangallo's reconstruction drawings – may have been the deeply formative experiences that helped Palladio construct the *Quattro libri* of 1570 on his own principles of lucidity, *sprezzatura*, and the well-synthesized text and image' (D'Evelyn, p. 24).

The commentary first appeared in Italian, accompanying Barbaro's translation of Vitruvius's text published by Marcolini in folio in 1556, and was reprinted by Franceschi and Chrieger in quarto in the same year as this first Latin edition. Barbaro credits Palladio's contributions, including those for 'i disegni delle figure importanti', which Cellauro identifies as seventy of the seventy-four illustrations in the first six books on the grounds of stylistic similarities to the *Quattro libri* (Cellauro, p. 58). The illustrations of the 1567 editions, though largely copied from the 1556 designs, were revised by Palladio and recut by Giovanni Chrieger (Johannes Krüger) with additions and alterations in a style closer to Palladio's *Quattro libri*, published only three years later. In addition to the woodcuts shared with the Italian quarto, the present edition borrows three from the Marcolini edition and contains fourteen entirely new subjects, including the full-page woodcut view of Venice from above, cut by Chrieger after Paolo Forlani, accompanying *De portubus et structuris in aqua faciendis* (V, xii).

Adams V909; EDIT16 48319; Mortimer 550; USTC 863690. Cf. Cellauro, 'Palladio e le illustrazioni delle edizioni del 1556 e del 1567 di Vitruvio' in *Saggi e memorie di storia dell'arte* 22 (1998), pp. 55-128; Cellauro, 'Daniele Barbaro and Vitruvius: The Architectural Theory of a Renaissance Humanist and Patron' in *Papers of the British School at Rome* 72 (2004), pp. 293-329; and D'Evelyn, *Venice & Vitruvius: Reading Venice with Daniele Barbaro and Andrea Palladio* (2012).

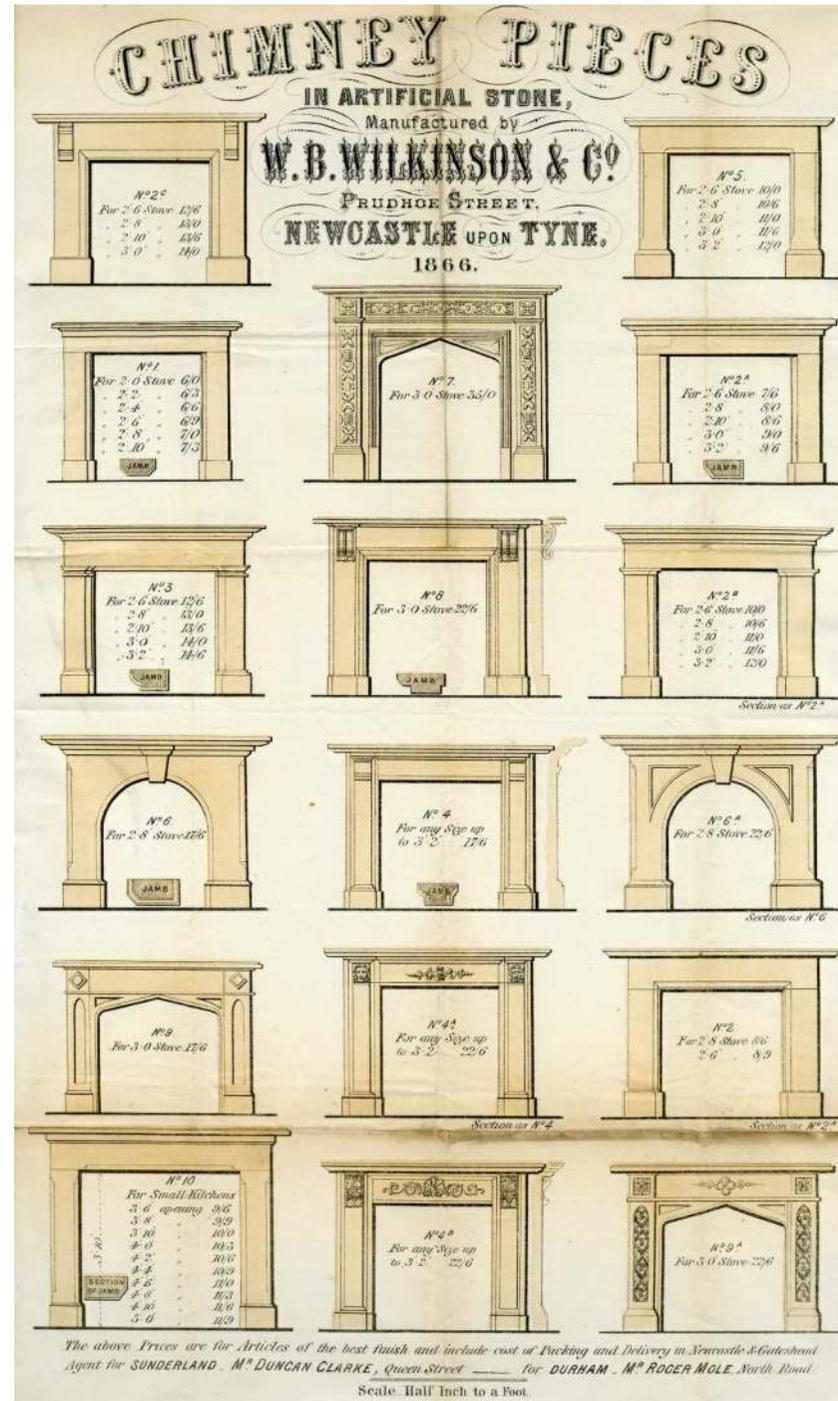


A CHOICE OF CHIMNEYS

32. WILKINSON, W. B. Chimney pieces in artificial stone, manufactured by W.B. Wilkinson & Co. Prudhoe Street, Newcastle upon Tyne. *Newcastle, Lambert, 1866.*

Broadside trade catalogue (445 x 270 mm), with 17 tinted litho fireplaces, with prices; folding creases, one crease a little dust-soiled, but generally in very good condition; mounted. **£250**

An interesting broadside trade catalogue offering 17 different designs of fireplaces made from artificial stone. The building firm Wilkinson of Newcastle played an important part in the development of reinforced concrete, and is credited with building the first reinforced concrete house.



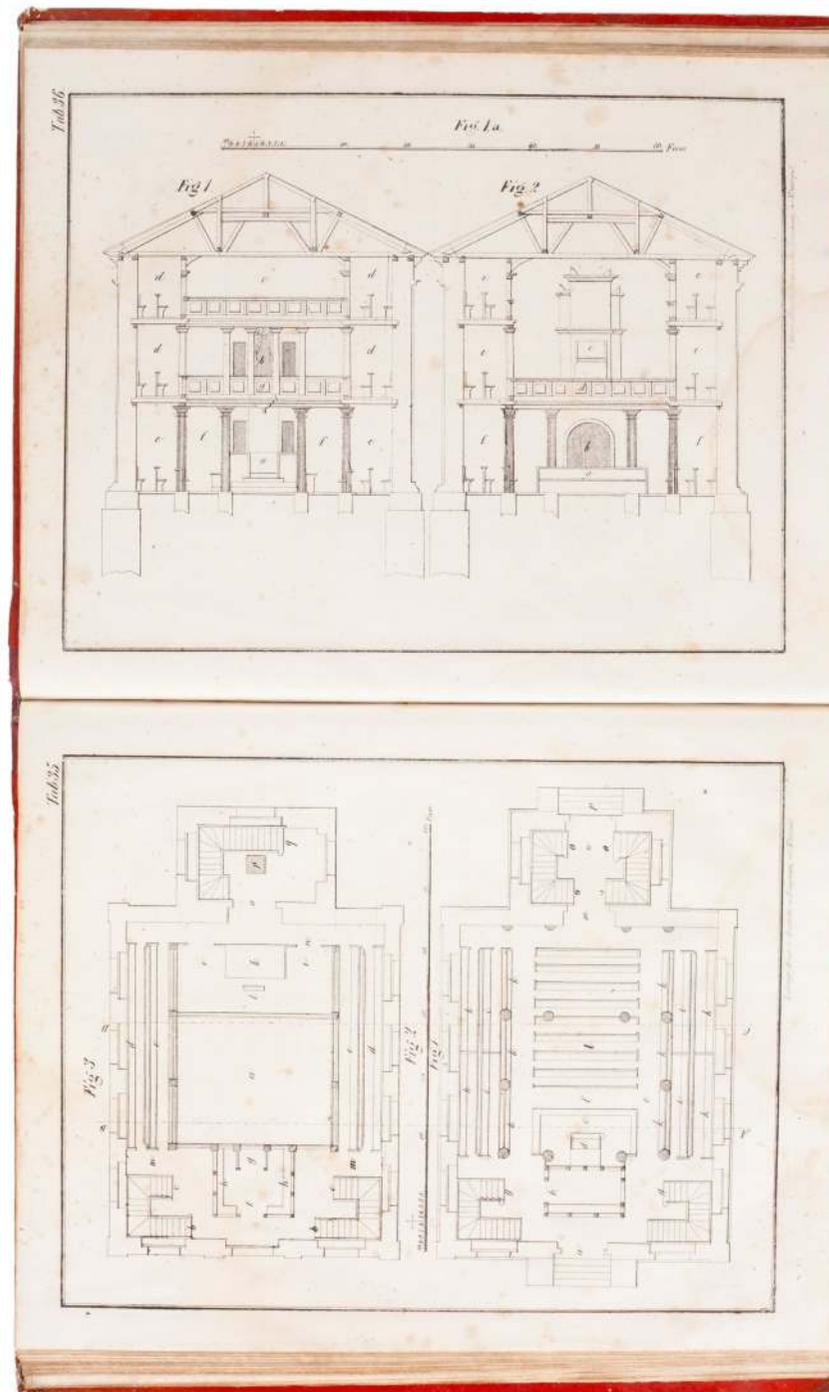
PRIZE COPY PATTERN BOOK

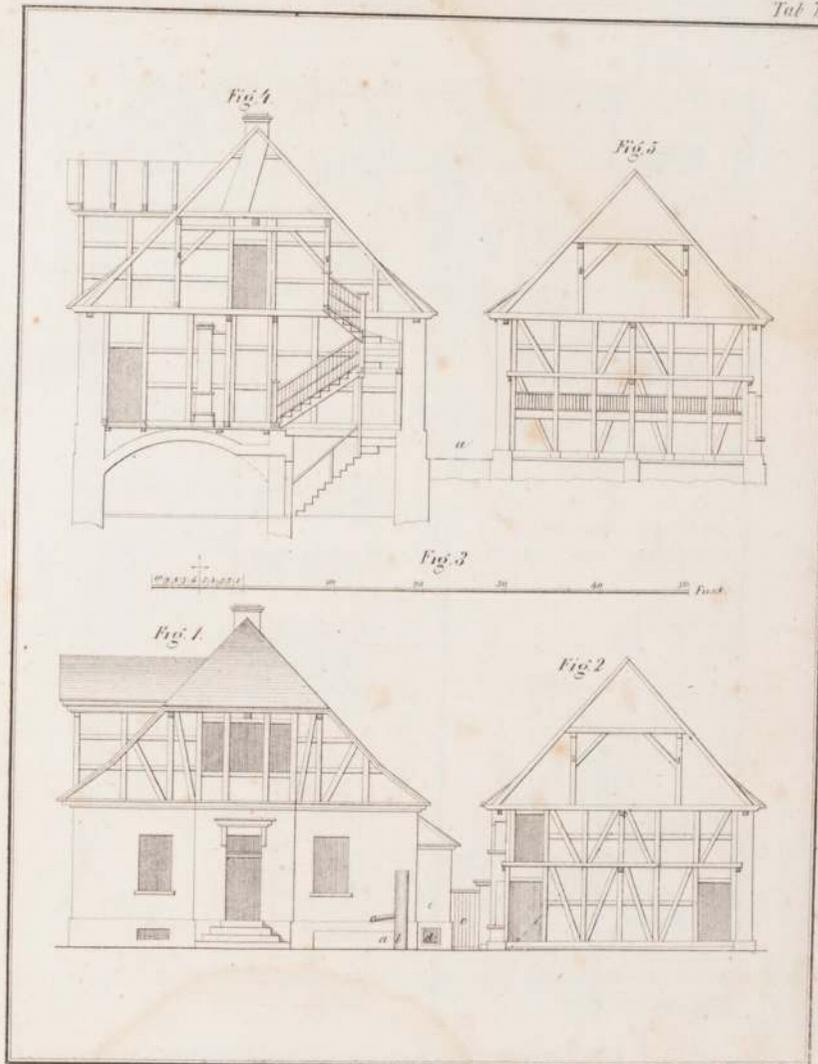
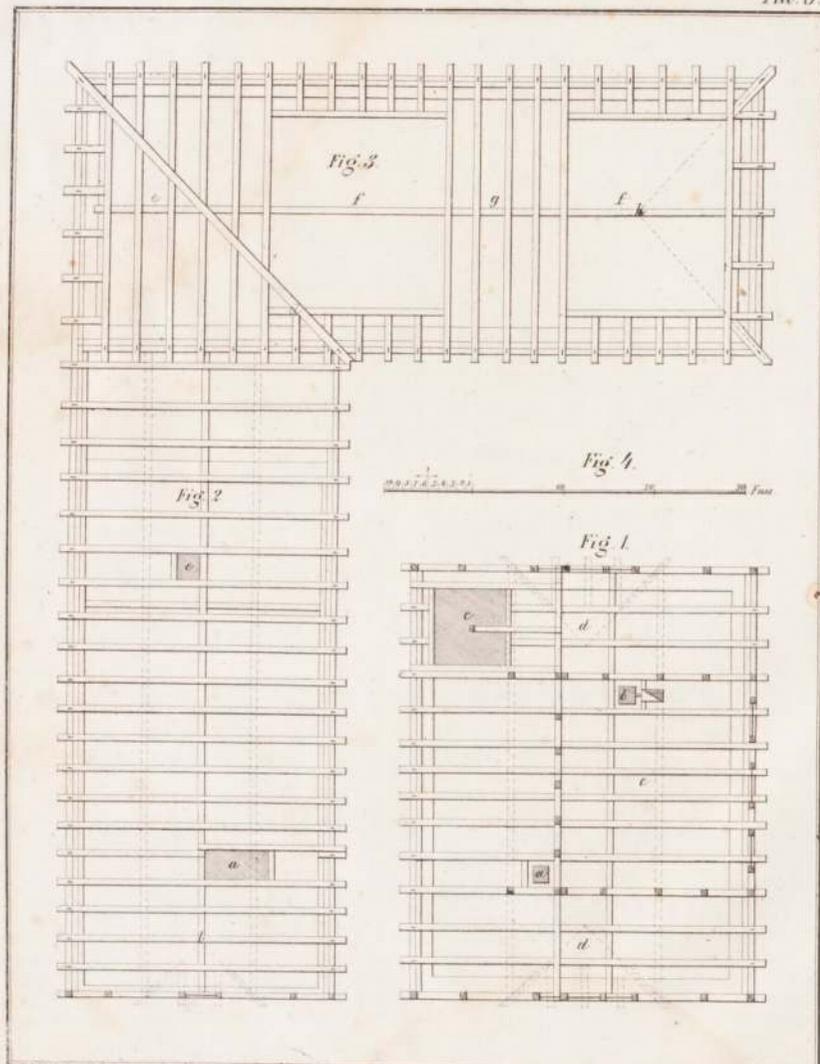
33. WOELFER, Marius. Museum aus dem Gebiete der landwirthschaftlichen, ländlichen, bürgerlichen Pracht-Baukunst ... Ein populär instructives universal Modell- und Handbuch als Leitfaden beim Construiren der Gebäude, so wie auch zum Selbstunterricht für Maurer- und Zimmermeister ... Bau-Eleven-, Bau-Herren und als Vorlegeblätter betrachtet, zum Gebrauche für Real- und Bauhandwerkschulen. Meissen, F.W. Goedsche; Leipzig, F. Rückmann, 1841.

Small 4to, pp. vi, 30, with 56 lithographic plates; some foxing and damp staining; school prize copy bound in near contemporary quarter red morocco and red glazed boards, front cover with Bavarian arms gilt in centre, lower cover with gilt ivy cartouche and 'Dem Verdienste' in centre, spine with blue and black contrasting labels; extremities a little worn; neat MS prize entry on front endpaper, dated 1861, and signed by J.B. Riederer, founder and director of the agricultural school at Freysing. **£300**

Only edition of this rare pattern book by Marius Woelfer, a retired Saxonian district surveyor and author of a number of pattern books. This work was specially written for use in agricultural and architectural schools, and the author prides himself on his practical designs, based on his own extensive carpentry and bricklaying experience. The plates show elevations, sections, ground plans, and occasionally details of roof carpentry, for domestic and agricultural buildings, including ambitious villas, schools, and churches. The final six lithographs are devoted to the restoration and partial rebuilding of an old and imposing but crumbling commercial building.

Engelmann, *Bibliotheca Mechanico-Technologica*, p. 439. **No copies traced in the US; only one copy on Library Hub (BL).**





THE RUINS OF PALMYRA

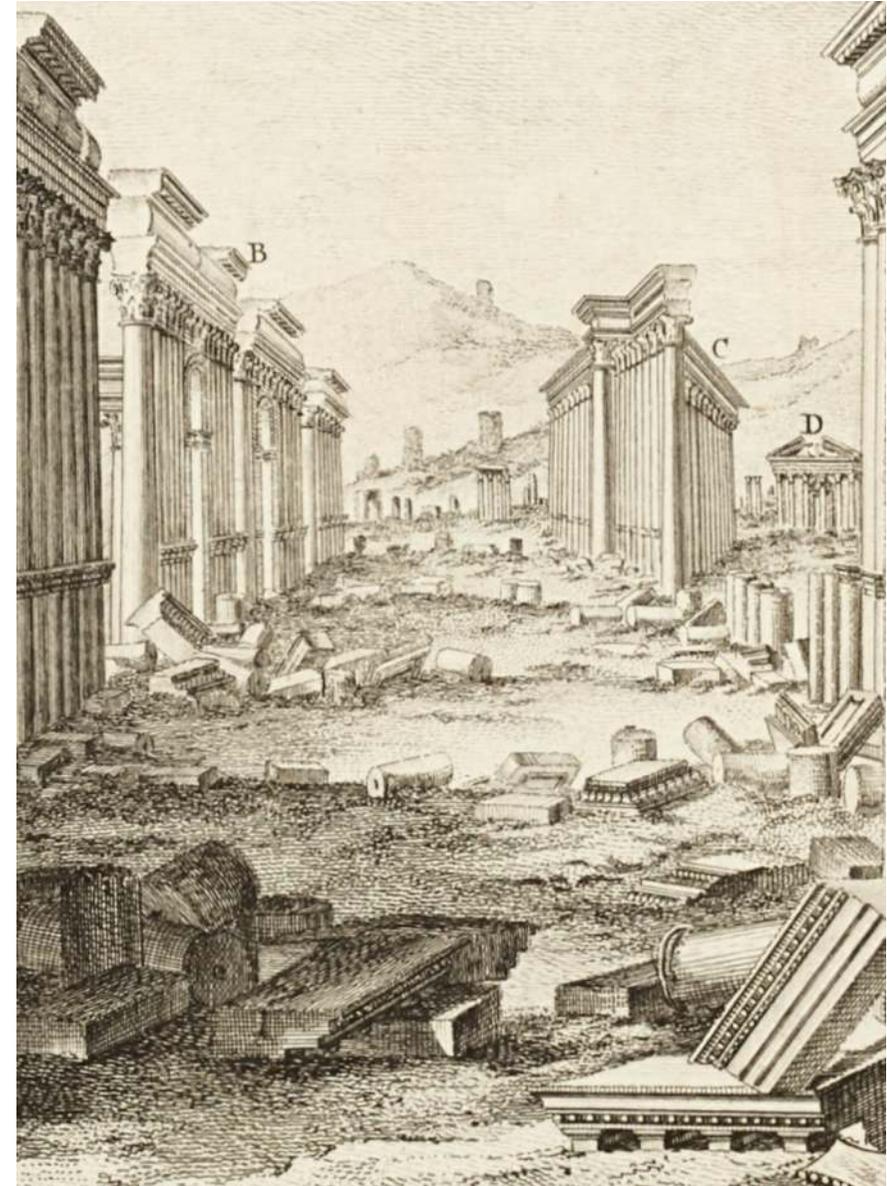
34. [WOOD, Robert, and James DAWKINS.] Les ruines de Palmyre, autrement dite Tedmor, au desert. *London, A. Millar, 1753.*

Large folio, pp. [vi], 50, with 57 engraved plates (one a large folding panoramic view, often lacking) and three full-page plates of inscriptions in the letterpress; preliminaries spotted, occasional light marginal spotting of plates, folding plate slightly creased; contemporary calf; rubbed, rebacked, corners repaired. **£2500**

First edition in French, published simultaneously with the first edition in English. 'The first of a new breed of archaeological works presenting the results of on-the-spot investigations of ancient monuments, with ostensibly accurate measured drawings of the ruins, precise descriptions of the state and the site in which they were discovered and exact copies of what inscriptions there were ... Its publication was greeted with widespread acclaim throughout Europe' (Harris).

Early in 1749 the collector John Bouverie and his friend James Dawkins planned a tour of the eastern Mediterranean, inviting Robert Wood, whom they had known from previous travels in France and Italy, to join them. Giovanni Battista Borra, a Piedmontese architect, was engaged as draughtsman. On 14 March 1751 the party arrived at Palmyra, Syria. 'During the five clear days they spent there (according to Dawkins's diary, the official record of the expedition ...) they measured and drew plans of the ancient buildings and recorded details of inscriptions in the city ... The expedition to the Near East resulted in two books written by Wood which stand at the beginning of a tradition to which other writers on archaeology in the second half of the eighteenth century would aspire: [the present work] and *The Ruins of Balbec, otherwise Heliopolis in Coelosyria* (1757) ... In each work Wood presented a series of accurate drawings and measured plans of classical buildings from the two almost forgotten cities. He allowed the reader to reach his own conclusions as to the merit of the architecture. Horace Walpole wrote: "But of all the works that distinguish this age, none perhaps excell those beautiful editions of Balbec and Palmyra ... The modest descriptions prefixed are standards of writing: the exact measure of what should and should not be said, and of what was necessary to be known" (Walpole, *Anecdotes*, 1. xiv)' (ODNB).

Blackmer 1834; Cohen-de Ricci 916; Harris 940.





Tab. XXVI.

J. B. Borel del.

J. S. Muller sc.

CLASSICAL ORNAMENTS

35. ZAHN, Wilhelm. Auserlesene Verzierungen aus dem Gesamtgebiet der bildenen Kunst, zum Gebrauch für Künstler und kunstbeflissene Handwerker, zugleich als Vorlegeblätter in Zeichenschulen, nach den Originalen gezeichnet ... *Berlin, bei G. Reimer, 1844.*

Small folio (355 x 280 mm), pp. [12], and 25 outline engraved plates mostly after Zahn; the plates with light spotting and offsetting here and there but not intrusive; bound in slightly later 19th-century plain boards.

£750

First edition of this rare and fine pattern book of classical ornaments in marble, silver, bronze, ivory, and terracotta reproduced in outline engravings in order to instruct artists, craftsmen and fine art students. Zahn produced the volume from sketches made on his travels in southern Italy. Some of the designs were taken from pieces found in museums in Naples, but the majority are ornaments newly discovered in Pompeii and Herculaneum. The work is produced with the same eye to detail as his earlier *Die schönsten Ornamente ... aus Pompei* (Berlin, 1828-29) and was published while he was busily issuing his monumental *Ornamente aller klassischen Kunstepochen* (Berlin, 1843-48).

The plates were issued in five parts, each with a descriptive leaf of printed text, which are dated from May 1842 to August 1844; they were bound up here and issued with a printed title-page dated 1844.

Berlin, *Ornamentale Vorlagenwerke*, no. 105; with only 4 further copies located in Germany of which 2 are not complete; Library Hub locates only the British Library copy; **OCLC lists no copies in the US.**





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