Catalogue 344
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Art Theory & Technique

Cover No. 5, da Cortona

Back cover No. 23, Chevreul

Ursus Rare Books
New York City
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Part I:
Model Books & Artistic Instruction

FIRST EDITION — EXCESSIVELY RARE

1. Jost AMMAN
*Enchiridion artis pingendi, fingendi & sculptendi.*


$ 27,500.00

First Edition of one of the earliest model books intended to aid painters, designers, engravers, and printers — of the greatest rarity: OCLC records only the seriously defective copy at Cornell and the copy at Northwestern, which lacks 5 plates.

Jost Amman (1539-1591) is recognized as one of the most expressive and sensitive woodcut artists of the sixteenth century; originally from Zurich, at the age of 21 he established himself in Nuremberg where he continued the tradition of meticulous engraving in the manner of Durer and Beham, and there he received numerous commissions (more than 540 different prints by him are known).

The woodcuts elegantly depict figures from antique mythology, costume designs, tournaments with swords and spears, horses, armorial escutcheons, Turkish soldiers, dancing couples, allegorical characters, contemporary scenes from literature and/or theater, and superb “models” intended to aide painters, designers, engravers and copyists of the day. Since it was designed specifically for use as a “Picture Book,” copies were heavily used and frequently fragmented: hence, there remain only...
a handful of copies extant in varying degrees of completeness.

A German issue of this model book was issued in the same year; the work was reprinted, with additions, in 1580 (under the title **Kunst und Lehrebüchlein**); eleven years after Amman’s death (in 1599), 293 of his woodcuts were republished under the title **Geistlicher und Weltlicher, Vocab und Noble stands Personen** (for which see the Dover facsimile). All three editions are of cosmic rarity. Our copy is complete and aside from inconsequential marginal thumb-staining and a small repaired marginal tear leaf c3, it remains in a fine state of preservation.


2. **Giovanni Battista. BETTI**

A’ Dilettanti delle Bell’Arti.

Contents includes illustrated engraved title and 24 engraved plates. Oblong folio; 220 x 300 mm, bound in contemporary paste-paper wrappers. Florence: 1779.

First Edition of Betti’s imaginative illustrated alphabet-book, containing 24 full-page oblong plates of richly ornamented capital letters, each letter standing in a bucolic landscape with a corresponding figure from Greek or Roman mythology. It is a work “rare and distinctive for the range of its subjects” (DBI) and draws heavily on the imagery of pastoral Greece.

According to American Book Prices Current, no other copy of the first edition has sold at auction in at least 35 years; a copy of the 1785 second edition was sold at auction in 1993. 6 copies in America according to OCLC. An unsophisticated copy, with occasional spots and minor stains, but nevertheless appealing.

Bonacini 200; Berlin Kat. 5300; Guilmar 332: See Garvey, E.M. Introduction to the 1969 Facsimile published by Harvard. (#165360)

3. **Abraham and Frederik BLOEMAERT**

Oorspronkelijk en Vermaard Konstryk Tekenboek van Abraham Bloemaert, gestryk getekent, en moeysterlyk Gegraavyt by zyn Zoon, Frederik Bloemaart ... in een gevoegelyke Ordre geschikt door den beroemden Bernard Picart.

[7] ff. With title to part one numbered “1” overlaid with chiaroscuro serving as frontispiece, engraved title vignette (signed F. Ottens) and architectural dedication page (signed J. C. Philips, 1740); portrait of Abraham Bloemaert (F. Bloemaert after P. Morelsen) and illustrated with a further 165 etched and engraved plates (numbered “2”-“166”) by F. Bloemaert after A. Bloemaert, plus 7 duplicates (nos. 80, 94, 95, 108, 137, 144 and 145) being combined engravings and chiaroscuros. Folio, 396 x 280 mm, bound in contemporary three-quarter Dutch brown calf over marbled boards, red morocco spine label. Amsterdam: Reinier and Josua Ottens, 1740.

$ 18,500.00

Second and Best Edition of Abraham Bloemaert’s famed **Drawing Book (Tekenboek)**, profusely illustrated with line engravings and chiaroscuros by Frederik Bloemaert after his father’s designs. Bloemaert’s life drawings include multiple studies of heads, feet, and hands, nudes, putti and costumed figures, seen in various poses, from varied angles, and under various lighting conditions; animals and “historical” subjects round out this academic panorama. The most dramatic feature of the Drawing Book, and this copy in particular, is the series of chiaroscuro prints, whereby the otherwise monochromatic images are awash with ochre color and areas of the white paper showing through read as brilliant highlights.

(Continued)
The present copy belongs to the second and most preferred edition (Roethlisberger I, 392 edition 2), containing 47 more plates than appeared in the exceedingly rare first edition of 1650/56 -- issued under a different title, *Artis Apollae Libri* (Roethlisberger state 1); it is known to survive in 3 copies only. The Ottens 1740 edition also contains 7 chiaroscuros not present in the what is considered the first edition of Bloemaert's *Tekenboek*, the Visscher issue of 1679/1702 (Roethlisberger state 1a). "The edition contains Frederick's plates of the Visscher edition as compounded and renumbered in 1723 by Bernard Picart for Renard, lavishly published in 1740 by Reinier and Josua Ottens... Picart (1673-1733), the finest and most famous engraver of his time, worked mainly for the book market" (Roethlisberger). It is significant that Roethlisberger, in his massive catalogue of the work of Abraham Bloemaert and His Sons (Doornspijk, 1993), reproduces this second edition in its entirety.

Abraham Bloemaert (1564-1651) was remarkably successful as a teacher not only of his four sons but also of the leading Dutch Caravaggisti (e.g., Terbrugghen and Honthorst) and virtually every Utrecht master. Besides Hendrik Goltzius, Abraham Bloemaert and his son Frederik were among the earliest to combine the chiaroscuro woodblock technique with the engraved and etched line (Hind). Unlike most drawing books "Bloemaert's drawing examples are not derived from other authors." (Bolton). Marbled boards rubbed, otherwise a fine copy.

(1490-1560) a master painter author of the grand work on perspective, *Livre de Perspective*, of 1560. Studying under his father, Cousin the Younger became an accomplished artist himself, with the present book serving in essence as a companion volume to his father’s famous volume. Within it, 36 detailed woodcuts and supporting text provide basic instruction on figurative drawing for the aspiring artist.

The publishing history is somewhat confused by Brunet making mentions of editions of 1571 and 1589 that don’t appear to exist. The Le Clerc edition of 1595 can be considered the first, with Mortimer suggesting this was followed by at least seven further Le Clerc editions. Worldcat locates Le Clerc editions of 1595, 1600, 1608, & 1612 making ours perhaps the 4th edition. All appear to be quite rare.

Ad 3: A substantial portion of this rare model book by the prolific Flemish engraver and publisher Hendrik Hondius (1573-1650). Along with the figurative illustrations are a few more complete compositions and a fine demonstration of perspective. Also included are 6 further engraved plates from an unidentified model book (one plate trimmed).

Some minor toning and staining throughout, one plate in the Cousin has been re-margined, not effecting the illustration. Overall in a remarkable state of preservation for works that would have been used to bits by artists.

PROVENANCE: Henri Louis Habert de Montomor (1600-1679), member of the L’Academie francaise with his arms stamped on both covers. M. Hippolyte Destaillou (1822-1893) found in his Catalogue de livres et estampes relatifs aux beaux-arts of 1895. No. 122.

Ad 1: Mortimer, Fasc. 158 (1600 edition). (#167372)

5. Pietro da CORTONA
*Tabulas Anatomicae a Celeberrimo Pictore Petri Berrettino Cortonesi.*


$ 25,000.00

First Edition. One of the most artistic anatomical atlases ever published. The images were designed by the great Italian painter of the High Baroque period, Pietro da Cortona. “There is no doubt that among Italian painters, he [Pietro da Cortona] must be considered the most influential personality of his generation, and this pre-eminence was recognized by his own contemporaries” (*Encyclopedia of World Art* XI, 355-56).

Cortona’s elegant figures echo the style of other Renaissance Baroque artists, however, these studies for the *Tabulas Anatomicae* stand apart from those of his contemporaries. Cortona prepared the original drawings around the year 1618 when he was barely twenty years old. The original drawings, executed on grey paper in brown ink, were perhaps done as a commission for a work that remained unpublished. They were acquired in the eighteenth-century by the fervent collector Sir William Hamilton, then English Ambassador to the King of Naples, and are preserved today in the medical collection at the University of Glasgow Library.

The drawings were not engraved nor published until a hundred years after the artist’s death, for the first time in this Roman edition. Cortona placed his classical anatomical figures within and around Renaissance columns, plinths and arches with architectural vignettes in the background. Additionally, “many of the dissected men hold oval or rectangular medallions- they look like framed mirrors- within which are drawn figures detailing the anatomy of various regions” (Roberts & Tomlinson p. 273). Plates 1 & 4 are signed: “L.C.” who is probably the Urbino painter and copper-engraver Luca Ciamberlano.

(Continued)
Pietro da Cortona, born Pietro Berrettini da Cortona, (1596-1669), was particularly celebrated for his frescoes and ceilings in the Palazzo Barberini, Pitti and Pamphilii. "Cortona's works are the most spectacular achievements of mid-seventeenth-century Italian painting… This [the Gran Salone of the Palazzo Barberini] was the most important commission of the 1630s, and Cortona produced a fresco that is for Roman Baroque painting what Michelangelo's Sistine Ceiling is for Roman High Renaissance painting- the grandest and most complete statement of its aesthetic ideals" (Held & Postnet, 17th and 18th Century Art, pp. 107-109).

An interesting side note is to be found in the vignette by Pietroli at the lower left of the title-page engraving; it depicts a transfusion from the carotid artery of a lamb into a vein in the left forearm of the recipient man holding the lamb with his right arm. Transfusions from animals to humans began in 1667, but the first transfusions from human to human did not take place until the nineteenth century. Professionally recased with new endpapers, some marginal stains to a few pages, overall, fresh and bright.


(See cover image)

6. M -L. COUDER


$ 1500.00

A charming drawing book for children, remarkable for the exquisite colouring and imaginative design of the plates. A rare book, with the only two copies recorded on OCLC being in France. Perhaps its rarity is owing to the publication date which coincided with the beginning of the War. Spine slightly rubbed, and wrappers slightly soiled, but overall a sound copy. (#163899)

7. Philippe GALLE

Semikororum marinorum amnicorum sigillariae imagines perlegentes in picturae statuaricae artis tyrannum usum a Philippo Galleo delineatias, sculptae et aeditas.

Engraved title-page followed by 17 numbered engraved plates. Anwept [Galle], 1586. BOUND WITH:

Nympharum elegantissimorum, phyllis compositorum, novarum, laundryeque icones, in quatuor picturae studiis invenitae delineatias sculptae, et editae a Philippo Galleo. Engraved title-page followed by 17 numbered engraved plates. Small 4to., 219 x 165 mm, bound in contemporary Flemish vellum, with title in manuscript on the spine. Preserved in a green half morocco folding box. Anwept [Galle], 1587.

$ 18,500.00

First Editions of both sets of prints, designed and meticulously executed by Philipp Galle, one of the foremost Flemish engravers of the day. These allegorical depictions of classical water deities and personifications of European waterways set male and then female figures among their appropriate geographical environment. The settings often include topographical or mythological iconography (i.e. Nibus, or the Nile shows a pyramid and obelisk in the background or Lerna with its Hydra in the distance), however it is undoubtedly the figures themselves that are of most interest to the artist. They clearly show the influences of High Renaissance Italy, with the musculature of the male figures evoking Michelangelo and the elongation of the female figures reminiscent of Parmigiano's Madonnas.

Philippe Galle (1537-1612) ranks among his peers, Johannes Stradanus (1523-1605), Martin de Vos (1532-1603), Adriaen Collaert (1560-1618), and Maarten van Heemskerck (1498-1574), as being known for introducing Italian art into the Northern Netherlands and influential on Dutch artists of the great period of pictorial art, the Dutch Golden Age, in the following century.

8. Kawanabe GYOSAI

Gyosai Gadan

Two parts in 4 volumes. Xylographically printed and illustrated throughout, including many double-page woodcut illustrations. 4to., 178 x 257 mm, bound in original woodblock wrappers with paper labels, sewn Japanese-style, together in original blue shiztu box with coloured woodblock label on front cover. [Tokyo]: Iwamoto Shun, 1887.

$ 8750.00
First Edition of Gyosai’s painting manual and biography. Kawanabe Gyosai (Kyoai, 1831-1889) is considered the first political caricaturist of Japan – “a Japanese Phii May” – and “the greatest of the Meiji artists published in book form” (Hillier). A student of Kuniyoshi and later Kano Tohaku, Gyosai developed his own virtuosic style that earned him recognition as one of the three greatest Japanese sketch artists, along with Hokusai and Itcho. “The Life in Art of Gyosai” is heavily illustrated with woodblock prints of finished and draft drawings in colour and black and white, offering a rare glimpse of artworks in progress. In addition to his own illustrations, Gyosai examines the work of fellow masters, imitating their styles in sketches of human anatomy, faces, animals, battles, and crowded scenes, many with captions, partly in (imperfect) English, to guide the reader.

While the first part of the Gyosai Gadan is devoted to art history, the second is a biographical account, possibly “the first Japanese biography of a Japanese artist” (Hillier, quoting Scott Johnson), written by one of Gyosai’s students, Baitei Gaso, and illustrated with autobiographical sketches by Gyosai. Gyosai must have been well known to Western contemporaries, as well, since two accounts of his life and work were published by Emile Guimet (Promenades Japonaises, 1881) and Josiah Conder (Paintings and Studies by Kawanabe Kyosai, 1911), a British architect who actually studied painting with Gyosai. An excellent survey of Japanese art history, illustrated by a master for whom an entire museum was founded in 1977.


9. Albert HASSELWANDER
Ein Anatomischer Totentanz

$ 950.00

Only Edition, an inscribed copy, of this photographic anomaly, offering an “Anatomical Dance of Death,” prepared for the use of artists, with a long preface on the illustrated history of the “Dance of Death” by Hasselwander. There are 25 photographic plates of dramatically positioned nudes, each one accompanied by 25 photographs on the facing plate capturing their skeletal “death” portrait, in mirror position. Ein Anatomischer Totentanz, prepared in collaboration with the painter Fritz Stell, is far closer to a photographic “Dance of Death” than a medical work on the musculo-skeletal system.

Dr. Albert Hasselwander (1877-1954) was a professor of Anatomy at the University of Erlangen, Germany and is best known today for his publications Atlas der Anatomie Menschlichen Körpers in Röntgenbild, (1926) and Handbuch der Anatomie des Kindes (1938).

Viewed artistically, the contrast of the nude photographs with their corresponding skeletons elicits an amusing but also disturbing response in the onlooker. Certainly, “artistic instruction” was the intention of the author Hasselwander, and yet, beyond the moralistic message inherent in Dance of Death works, Ein Anatomischer Totentanz evokes a Weimar Republic-like luridness and kinkish voyeurism. In excellent condition. (#164781)

10. William HOGARTH
The Analysis of Beauty. Written with a view of fixing the fluctuating ideas of taste. And, Rules for drawing caricaturas; with An essay on comic painting by Francis Grose.
[iii]-vii, [1], xxi, [3] 34-240, 24 pp. With 7 leaves of plates, of which 2 are triple-page and folding. 8vo., 203 x 130 mm, bound in contemporary English straight-grained tan calf, marbled endpapers, red speckled edges. London: Printed for Samuel Bagster, [1810].

$ 1750.00

(Continued)
Third Edition of Hogarth’s great *Analysis of Beauty*, “a remarkable book, probably the most original work of art theory composed by an artist” (Lindsay). Herein Hogarth flatly denies the validity of an academic type of art teaching, attacks copying and the cult of idealized form, and exalts nature in all her complex variety. This edition includes the plates in full-size (they were reduced in the second edition) and the complete text of the original edition. The book contains a chapter on colour in which Hogarth described a systematic palette laid out in ‘scales’ of ‘original colours’. Among many other things this work had an important influence on mid-18th century landscape gardening (see *Oxford Companion to Gardens*). Volume rebacked, front endpaper loose, lacking half-title, else, a fine copy with the two all-important large folding plates illustrating Hogarth’s *Analysis of Beauty* in art.

**PROVENANCE:** Richard Strachey of Ashwick Grove with his armorial bookplate.


11. **Pierre Jean Richard LACHAISNES**

*Procédé pour mesurer la tête humaine, en trouver les proportions et la dessiner ressemblante depuis sa grandeur réelle jusqu’à la plus petite dimension; et méthode théorique et pratique pour prendre les signalements.*


$ 2000.00

12. **LEONARDO DA VINCI**

*Trattato della pittura di Leonardo Da Vinci.*


$ 19,750.00

Ad 1: First Edition of “The most important document in the whole history of art” (Kenneth Clark). Although abbreviated, “the history of the influence of Leonardo’s theory of art begins officially with the appearance of this publication” (Pedretti I, p. 14). Leonardo’s writings on painting, among the most remarkable from any era, were never edited by Leonardo himself into a single coherent book.

The above volume is critical to the reconstruction of his definitive statement on the subject. This first edition was the outcome of the scholarship in Rome of Cardinal Barberini and his secretary Cassiano dal Pozzo, whose project began in 1640 but did not result in any publication. (Continued)
The work is illustrated throughout with reproductions of Leonardo's drawings (now lost, but preserved in MS copies originally made by Francesco Melzi). "For reasons unknown Leonardo's Trattato was not published in the sixteenth century. When Melzi died in or about 1570, his compilation was no longer in his hands. At that time MS copies of an abridged version of his compilation were circulating in Italy, and it was one of them that was published in Paris in 1651" (Pedretti).

Another important feature of his first edition is that diagrams and engraved vignettes were executed after Nicolas Poussin, including a series of anatomical studies and male nudes.

The above volume is the only printed book bearing Leonardo's name until the end of the nineteenth-century. It remains a key source of Leonardo's writings on perspective, proportion, colour, light and shadow. The editor of this edition, Raphael Trichet du Fresne, added to his biography of Leonardo a list of 35 books on art; this has been described as "one of the earliest, if not the earliest, art bibliography" (Steinitz).

This volume also features a new edition of Alberti's "Della Pittura" as prepared by Du Fresne. "Leonardo's Trattato della Pittura is greatly indebted to Alberti" (PMM). Joints restored, some light spotting throughout, several leaves with staining and toning, some worming in the lower gutter, some brown pencil markings, old repair on leaf 4 of Della Pittura, overall, a good copy of this rare book.


13. L.L. MITTERMEIER
Handbuch der Zeichnen- und Malerkunst...Mit Abbildungen.
vi, 336 pp. Illustrated with two folding engraved plates containing 25 figures. 8vo., 174 x 100 mm, bound in contemporary black patterned cloth. Nordhausen: Ernst Friedrich Fürst 1843.

$ 2250.00

Unrecorded artists' manual covering drawing, painting, engraving, realism, materials including pastel and oil, surfaces such as wood and pottery, coloured glass, camera obscura, camera lucida, and an early account of the daguerreotype process. Among the 25 illustrated figures are tools for measuring perspective; multiple easels; an example engraving divided into sections; and different types of palette knives. Browning throughout, head of spine repaired. (#147381)

14. Martino ROTA, Nicolò NELLI, & Domenico ZENOI

Engraved title-page followed by 71 engraved plates. 4to., 260 x 200 mm, bound in contemporary limp vellum, title in manuscript on spine, preserved in a recent red half morocco folding box. Venice: Bolognini Zaltieri, 1569.

$ 18,500.00

A rare series of Renaissance portraits by engravers from the school of Marco Antonio Raimondi. These striking images are the work of Martino Rota (1520-1583), Nicolò Nelli (1532-1579) and Domenico Zenoi (ca. 1560-1580), often signed by the engraver and dated between 1566 and 1568. The portraits depict royalty and other famous people of the day, 58 of which sit within highly accomplished complex architectural frames of Renaissance taste. The remaining portraits are depicted within an oval against a blank background as well as two of sultans riding on horseback.

Being the work of craftsmen rather than fine artists, it stands to reason that the engraved borders often overshadow the portraits. They provide a forum for Rota, Nelli, and Zenoi to each demonstrate their considerable skill at engraving a mélange of subject matter like complex scroll work and grotesquetry. However, the subjects in ovals without borders seemingly incomplete, are intriguing in their own right.

A rare book, somewhat complicated by the fact that the number of plates in copies located varies considerably; The Morgan Library has a copy with 57 plates, I.C. with 31, Biblioteca Nacional de Espana 53, Herzogin Anna Amalia 67. Two copies appear to have more plates at the NYPL and Rostock University with 75. Rare Book Hub finds no copies sold at auction. A fine copy, with strong impressions, binding with early repairs, early marginal repairs to the front fly-leaf and title.

(Continued)
PROVENANCE: Early ownership inscription on the bottom of the title-page. V. Engelshofen with library stamp on the title, number 624. Twentieth century Spanish typed bookseller's description laid in.


15. Peter Paul RUBENS

Théorie de la Figure Humaine: considérée dans ses principes, soit en repos ou en mouvement. Ouvrage traduit du Latin de Pierre-Paul Rubens, avec XLIV planches gravées par Pierre Aveline, d’après les dessins de ce célèbre artiste.


$ 3750.00

Rare First Edition of Rubens' enlightening artists' manual, with the superb frontispiece engraved by Aveline after the famous Rubens self-portrait now in St. James's Palace, London. The book is illustrated with 44 engraved plates after original drawings by the master, including four copies by Rubens after Leonardo da Vinci, also engraved by P. Aveline. Rubens' original Latin text appears here in a new French translation by Jombert, who had purchased the original manuscript from the Huquier sale in 1772. In terms of historical and artistic significance, this work stands alongside the artists' manuals of Düer, Leonardo da Vinci, and Jean Cousin. Binding professionally renewed, some minor staining and toning, overall a very good copy.


16. Hans VREDEMAN DE VRIES

XII Caesarum Romanorum Imagines: E numismatibus expressae, et historica narratione illustrata.


$ 7500.00

First Edition in book form with the text by Franciscus Sweertius (1567-1629). A finely engraved series of portraits of the Roman Emperors from Julius Caesar to Domitian, each set in elaborate grotesque borders designed by Hans Vredeman de Vries. Vredeman de Vries (ca. 1527-1604) was a much celebrated Dutch architect and draughtsman whose model books and works on perspective disseminated the new artistic innovations of Renaissance Italy to Northern Europe. The present borders feature a harmoniously intertwined cornucopia of ornamental and allegorical subject matter that surely would have been used as models for artists and designers.

(Continued)
Part II: Colour Theory

17. S. ALEKSEEV, B. M TEPLOV and P. A SHEVAREV
Tsvetovedenie dlja arkhitektov - Colour in Architecture.

$ 1850.00

A fine copy of this work on colour in architecture in Russia. Conceived as a textbook for architecture students in two parts, the first dedicated to general knowledge on colours dealing with such matters as mixing colours, colour and sight, measuring colours, and colour perception. The second part deals with specific problems such as lighting, with the most valuable part of the book being practical advice on the correct usage of colours. Among the tables is one which has all the colours matched with areas of use, resistance to light, main function (inside and outside coverage, decor, roof paint), specific characteristics (chemical reactions to other materials) etc.

OCLC lists copies at Texas, CCA, LC, Columbia and Cambridge. (#165613)

18. ARBEITSGEMEINSCHAFT DER VIER
Der Weg zur Farbe.

$ 2500.00

A rare, handsomely illustrated Bauhaus work on colour theory. Part one with chapters on Tobias Mayer, Lambert, Goethe, Runge, Chevreul, and others. No listing on OCLC. (#165728)

19. Julie BEAUDENEAU
Cercle Chromatique servant à trouver complémentaires et triades.
Diagram on thick board measuring 360 x 320 mm, with 54 tipped on colour samples and four sided metal pointer, accompanied by 12 matted sheets each containing 36 colour samples. Preserved in a new orange cloth folding box with blue morocco label. NP. ND. [1920].

$ 3500.00

A curious colour circle produced by the author of Harmonie des Couleurs. This is a rare object, with OCLC listing only a copy at Yale, with a date of [1920?]. (#164778)

20. William BENSON
Principles of the Science of Colour concisely stated to aid and promote their useful Application in the Decorative Arts.
x, 48 pp. Illustrated with 6 uncoloured lithographs, 4 text illustrations of which 2 are hand-coloured and 5 plates with mounted coloured circle patterns. 4to,
21. Louis B. CASTEL


First Edition. A fine copy of this important early book linking colour and music by the French mathematician Louis Castel, whose main claim to fame is the clavecin oculaire. This ocular harpsichord had sixty small coloured glass panes, each with a curtain that opened when a key was struck. A second, improved model of the harpsichord was demonstrated for a small audience in December of 1754. Pressing a key caused a small shaft to open, in turn allowing light to shine through a piece of stained glass Castel thought of color-music as akin to the lost language of paradise, where all men spoke alike, and he claimed that thanks to his instrument’s capacity to paint sounds, even a deaf listener could enjoy music. (B147167)
23. M.E. CHEVREUL

**Exposé d’un moyen de définir et de nommer les couleurs, d’après une méthode précise et expérimentale...**


$5500.00

First Edition of Chevreul’s definitive application of his colour theory, published in the *Mémoires de l’Académie des Sciences*. Written when he was 75 (he lived to the age of 102), this work systematizes Chevreul’s earlier discoveries of the properties of colours and the principles of colour contrast, first formulated in his pathbreaking 1839 treatise, *Du loi du contraste simultané des couleurs*. Chevreul was a chemist whose nearly 90-year association with the Muséum d’Histoire Naturelle had commenced, under Louis-Nicolas Vauquelin, with the study of organic substances that make up dyes. These investigations led him to the directorship of the dyeing works at the Gobelins tapestry manufacture, where he turned his methodical mind to the properties of colour.

In the present treatise Chevreul returns to the domain of science and pure technique, presenting the results of 25 years of painstaking research and experimentation. Building on his earlier work, he establishes a precise nomenclature of colours, applying specific technical meanings to the terms *ton*, *gémme* (colour scale) and *anance*, and sets forth an exhaustive classification scheme of colours, applied to flowers and plants. His series of ten 72-segment chromatic circles, diagramming the variations in colour obtained by the progressive addition of black to the basic colours of red, yellow and blue, show nearly 15,000 different shades of colour. “Chevreul believed he had met the need for precise standards in the definition and use of colours and a way of faithfully reproducing any tone of colour. His circles and scales were valuable to the painter and dyer because they represented every possible colour modification” (DSB). This work is astonishing in its scope and precision. Chevreul’s nomenclature remains in use today.

The colourful wheel in this edition resemble some of the aquatints and lithographs used in the earlier work but were produced through a new method of colour printing using steel engraving, invented by René Henri Digeon, whose name appears in the plate imprints, and who first published the plates in 1855 (*Cercles chromatiques de M. E. Chevreul, reproduits au moyen de la chromocalcographie par R-H. Digeon, Paris: Digeon, 1855*). His technique won first prize at the Exposition Universelle of 1855. A sculpted representation of Chevreul’s chromatic circle is embedded in the floor of the Gobelins. Pages i-lxiii contain an unrelated article: “Éloge Historique de François Magendie,” by M. Flourens (the physiologist Magendie had died in 1855). A beautiful copy of this very rare and strikingly beautiful study of colour.


24. Luis FERNANDEZ

**Tratado Instructivo, y Práctico sobre el Arte de la Tintura: Reglas Experimentadas y Melódicas para tintar Sedas, Lanas, Hilos de todas clases, y Esparto en rama.**

xxx, 250 pp. Illustrated with 13 full-page copperplates, including the final large folding copperplate. Folio, 286 x 196 mm, bound in full Spanish limp vellum, title lettered in brown ink on spine. Madrid: En la Imprenta de Blas Román, 1778.

$5850.00

First Edition. A Spanish manual for the dyeing of fabrics in the textile industry in late eighteenth-century Madrid. The text discusses in precise detail the treatment of silks, wools, and yarns; the preparing of the textiles; and the steps in the progression of dyeing, with in-depth instructions given for the methods and natural pigments required to achieve the proper hue and density for a desired colour.

The copperplates demonstrate the principal operations used at the Madrid Royal Factory for dyeing fabrics, with workers engaged in the specifics of dyeing, and the equipment needed to execute the colouring process. The final large folding copperplate depicts the layout of the factory floor with all the steps being performed.

Don Luis Fernandez, born in Toledo and a resident of Valencia, became a master dyer (Maestro Tintoreiro) in Madrid and was appointed Director of La Real Fabrica (the Royal Factory). Some brown spots to vellum binding, overall, text, plates and binding in immaculate condition. No copies at auction as listed in ABPC.

Palau Dulcet V, 296, 87929. BL STC 18th-C. Spanish F45. Bibliotheca Tinctoria 371 (“An 18th-century Spanish theoretical and practical handbook on dyeing, among the first printed there”). (#145412)
25. Johann Wolfgang von GOETHE
Goethe's Theory of Colours; Translated from the German, with notes by Charles Lock Eastlake.


$ 2500.00

First Edition in English. Goethe's work 'Zur Farbenlehre' was first published in 1810, and was the first to describe the psychological effects of colour. ’For a profoundly creative and challenging response to Goethe's science by a painter of real genius we have to look to Britain, to the art of Turner.’ Turner was almost seventy by the time he made his detailed study of Goethe's "Farbenlehre" in Charles Eastlake's 1840 annotated translation, but his response was not that of an old man rigidly set in his ways. Two complex paintings of supreme quality were the remarkable result of his dialogue with Goethe. His immediate reactions on reading Goethe's treatise are contained in a series of marginal notes in his copy, ranging from approbatory references to terse exclamations of disagreement. ’Poor Dame Nature’ he wrote, when he felt that Goethe was doing less than justice to the ultimate source of all visual beauty. He was attracted by much of what the German author was saying, particularly with respect to the integral relationship of colour and tone, but suspicious of the more rigid prescriptions and hesitant in the face of the anti-Newtonian polemics... (Kemp, The Science of Art, p. 209). A fine copy of this important book, which is surprisingly rare.


26. David Ramsay HAY
A Nomenclature of Colours, Hues, Tints, and Shades.

[4], [4], 72, 8 pp. Illustrated with 40 engraved plates with numerous mounted hand-coloured samples by Lizars after Hay. 8vo., 204 x 135 mm, bound in publisher's embossed brown cloth, gilt title to spine. Edinburgh and London: William Blackwood & Sons, 1846.

$ 3750.00

Second Edition improved. Hay was a well-known Scottish interior decorator and painter, who was decorator to the Queen, and was both personally and professionally interested in colour. Hay was influenced by Goethe, Field and Syme. Here he displayed 240 colour samples arranged according to aesthetic criteria, not neighbouring relationships. Rebacked with the original spine laid down, but in all a fine copy of a scarce book.

Kuehni and Schwarz, pp. 76-78. (#144468)

27. Masanori IEHARA and K. SHIOZU
Gakko hitsuyo irozu mondo.

[2], 40, [2] pp. on 22 double folded leaves. Illustrated with two hand-coloured charts and small hand-coloured squares throughout the text. 8vo., 210 x 150 mm, bound in publisher's wrappers with title label preserved in a new purple cloth folding box. Kyoto: Wakabayashi Kiseki 1876 [Meiji 9].

$ 2500.00

This is most probably the first text book of Western colour theory printed in Japan for Japanese students. It is almost surely based on European models, but since it is a nineteenth century Japanese book, it possesses a rather unique charm. (#165153)

28. Johannes ITTEN
Tagebuch. Beiträge zu einem Kontrapunkt der Bildenden Kunst.

114 pp. Illustrated throughout by Itten, including several colour pochoir plates and numerous tipped-in photographs. Oblong folio, 390 x 525, bound in publisher's blue cloth and matching slipcase. Berlin: Verlag der Itten-Schule, 1930.

$ 4750.00

A legendary rarity, of which the bulk of the edition was destroyed in the war. This is Itten’s Bauhaus teaching manual, illustrating his teaching philosophy and expounding on his theories of colour, composition, form, etc. The text is lithographed from Itten’s own handwriting and profusely illustrated with his designs. One of a total edition of 330. This is one of the surviving copies, which had remained in sheets, and was bound up and offered for sale in 1962. (#165159)
29. **Paul KLINCKSIECK and Th. VALETTE**


$ 2500.00

First Edition. A delightful early twentieth century pocket guide to colour for the use of naturalists based on the system promulgated by Chevreul. Slight wear to hinges, but a fine copy of this rare work. (#167377)

30. **Jacques-Christophe LE BLON and Antoine GAUTIER DE MONTDORGE**

*L’Art d’Imprimer les Tableaux. Traité d’après les Écrits, les Opérations & les Instructions verbales, de J.C. Le Blon.*


$ 15,000.00

Le Blon was the inventor of the three colour method of printing in mezzotint and this little book is considered THE key work in the history of colour printing. Le Blon’s colour theory formed the foundation for modern colour printing. The bilingual text of *Coloritto* is in French and English; followed by the French essay of explanation and justification. Includes the renowned folding plate of an artist’s palette in sepia mezzotint hand coloured to show the range and relationship of different “tinctures.” This is the second Edition of Le Blon’s landmark book *Coloritto,* but an extremely important book in its own right. Copies of the first edition of 1723 are so rare they are essentially unobtainable.

While not as rare as the 1723 edition, this edition is also quite rare book. Spine with some professional restoration, overall a nice, fresh copy.

31. Johann Heinrich MEYNIER

xvi, 301, [3] pp. Illustrated with 8 leaves of plates, of which 2 are folding and one is hand-coloured. 8vo., 170 x 100 mm, bound in contemporary speckled boards. Leipzig: Bey Heinrich Gräff, 1799.

$ 2500.00

A rare manual on watercolour painting by the author of *Neues theoretisch-praktisches Zeichenbuch zum Selbstunterricht für alle Stände* (1798-1804). The text instructs artists on materials, methods, and hundreds of washes; the large folding plate at the end shows 784 different colours. Waterstained (i.e., well used?), spine rubbed, nevertheless a good copy. (#144007)

32. Albert de ROCHAS
*Le Livre de Demain.*

44 separate fascicles comprising 424 pp. Illustrated with 11 original samples of rare old paper, 4 chromatic circles, 6 silhouettes by P. Komewka and 5 plates of which 3 are etchings and 2 are reproductions. 8vo., bound in a 217 x 140 mm, bound in contemporary silk binding with a repeated pattern of blue and pink blossoms on a light brown background with brown gilt morocco label to spine. Paste-downs and fly-leaves covered with fancy paper with a gilt background and a repeat pattern of dark red squares framing various vignettes of animals. In a new blue half morocco folding box. Blois: Imprimerie Raoul Marchand, 1884.

$ 9500.00

A tour de force of fin de siecle bookmaking printed on 44 different kinds of paper, all decorated in a variety of colours. The paper samples illustrate the history of paper from papyrus to modern Japanese.

Among the authors of the texts are Alphonse Daudet, Paul Verlaine and, Robert de Montesquieu. Our copy has the rare four-page promotional “Avis” printed on red paper within a gilt-rule frame separately published bound-in at the end, and the equally scarce version *Dissertation étymologique, historique et critique sur les diverses origines du mot Cocu*, replacing the original text, printed on yellow paper ‘jaune de Voiron’. The text of the *Dissertation étymologique, historique et critique sur les diverses origines du mot Cocu* in our copy covers 16 pages whereas Vicaire describes it as having 14 pages.

Number 81 of an edition of 250 copies signed by both the author and the publisher. A rare and stunning book.

PROVENANCE: From the library of Paul Eluard, with his bookplate designed by Max Ernst. (#165802)

33. [Amédée] ROUGET de LISLE
*Notice sur les Machines et Procédés relatifs à la Composition, à l’Impression des Dessins, et à la Fabrication des Tapisseries, présentée à la Société d’Encouragement pour l’Industrie Nationale.*

... Suivie de la Chromagraphie, ou l’Art de composer sans Peine des Dessins et des belles Tapisseries et d’une Table ou Guide de Compte qui abrège et facilite les Calculs du Fabricant et de l’Artiste Ouvrier.

Introductory text on the textile industry by various authors followed by 4 parts by Rouget de Lisle in together in one volume. Contents includes: Title, [6] 16 pp, illustrated with 2 engraved plates; 8 pp; 6 pp, illustrated with one hand-coloured diagram; 12 pp, illustrated with 1 lithographic folding plate; 8 pp, illustrated with 6 engraved folding plates. Folio, 280 x 230 mm, bound in modern wrappers with old paper label in a new blue cloth folding box. Paris: 1845.

$ 5750.00
A rare work by Rouget de Lisle, a master weaver and student of Chevreul. In this text on tapestries he describes innovative designing, dyeing, weaving, and textile printing methods, elaborating on his 1839 manual, Chromographie. Divided into four sections, the text addresses colour as applied to tapestries and carpets; colours and materials used; compositions and reproductions of designs; and tapestries made at Gobelins and Beauvais, the two most important French tapestry manufacturers.

With a lengthy presentation inscription by Rouget de Lisle on the title-page. OCLC lists only copies in the University of Chicago, British Museum and Bibliotheque Nationale. Stitching sprung, aside from some faded dampstains to the first two plates, the contents are complete and clean. (#166816)

34. N. RUDIN
Tablitsi-zadatchi po tsvetovedeniyu [i.e. The tables and tasks on the colour theory].

32 pp text. Illustrated with loose 18 coloured tables. 8vo., 230 x 150 mm, contained in publisher's black chemise with colour bars on the cover. Moscow: Iskusstvo, 1940.

A colour theory book created by Neol (Nikolay) Rudin (1891-1978), the Russian avant-garde artist and lecturer on art theory. The book itself is the official manual for students of The Art Schools, the publication is commissioned by the Committee on Art of the Union of People's commissars of USSR. The diagrams appear influenced by the prolific author on the subject, German chemist Wilhelm Ostwald, (1853-1932). A near fine copy of this rare book, with no copies located on Worldcat. (#167356)

35. Paul SCHUITEMA
Syst-a-colour. Vier Kleurensysteem.

Two volumes. [9], 152 plates with one transparency preceding plate 1; [3], 144 plates, with one transparency preceding plate 153. Folio, bound in cloth loose-leaf binders, in the publisher’s cardboard boxes. The Hague: Mouton, 1965.

Containing 10,000 different colours on 28,000 fields in many combinations. Paul Schuitema (1897-1973) was a Dutch graphic designer proficient in typography, furniture-making, architecture, photography, painting, lithography, and film. Schuitema started out as a painter, studying at the Academie voor Beeldende Kunsten in Rotterdam. After WWI, he left painting and embraced early modernism. His interest in mass production and technology led him to apply the principals of De Stijl, Constructivism, and Bauhaus to advertising and print media. (#167126)

35b. Robert STEINHEIL
La Reproduction des Couleurs par la superposition des trois Couleurs.


A fine copy of this magnificent and rare work on colour-theory. The 150 plates show a vast range of tints, and are among the finest we have seen in all of the many books of this genre. The plates are referred to as “en chromotypographie,“ and according to the title-page display almost 15,000 variations. Despite some foxing to the text, this copy is in an excellent state of preservation, with the cloth binding in fresh condition. A very rare book with OCLC listing only four copies in the US, at Yale, The Getty, University of Wisconsin and the National Gallery. (# 167428)
36. **TILLY**

_Gammes de Couleurs d’après les grands Maîtres de l’Art Italien_.

1 leaf text, illustrated with 21 plates consisting of three or four tipped in colour samples each with different gouache coloured strips. Oblong 4to., loose as issued in the original wrappers preserved in a new red cloth folding box. Paris: Tilly, 1935. $3500.00

A rare work in which colour samples are presented as representations of the most characteristic hues from the palettes of the great Italian Masters. Published to serve as an inspiration for the modern artist.

Covers with some water staining, however the contents and most importantly the samples remain in fine bright condition. Title from cover of portfolio. OCLC lists only copies in the Bibliothèque Nationale and the Smithsonian. (#165822)

37. **Emily Noyes VANDERPOEL**

_Color problems. A Practical Manual for the Lay Student of Color._

xo, 137 pp. Illustrated with 117 colour plates, each on a stub, and an envelope containing a chart and two plastic colour squares and mask. 8vo., 194 x 145 mm, bound in original green cloth, gilt on front cover and spine. New York: Longmans, Green & Co., 1903. $2500.00

First Edition, second printing of a magnificent and little known masterpiece of American book-making. Vanderpoel was a New York artist, author, and collector of oriental art objects. _Color Problems_ was intended as a manual for all those (decorators, designers, lithographers, etc.) requiring a fuller understanding of colour theory. She refers to Chevreul, Bezold, Rood, Church, and others as having written more technical treatises or artists’ manuals. The text focuses on colour contrasts and harmonies, with 117 plates printed in colour, and includes an appendix of definitions and terms and an interesting bibliography of fifty titles in several languages. This copy is complete with the mask, which is usually missing, inside the pocket of the rear cover. A fine copy of a scarce and wonderful book.

Wurmfeld, _Color Documents_ 41 (illustrating four of the plates in colour). Birren 629. (#165806)

38. **Sanzo WADA**

_Haishoku sokan_.

40 pp booklet plus six volumes of plates and two loose folded card leaves. The plate volumes constitute a total of 348 accordion folding card leaves with mounted colour samples arranged in twos in the first two volumes, threes in the next two, and fours in the last two. The colour samples are all mounted and captioned in Japanese and English. 8vo., 195 x 130 mm bound in publisher’s cloth with title labels; booklet in printed paper wrappers and four colour sample plates on two folded card leaves all together in publisher’s folding case with clasps and title label. In a new blue cloth folding box. Tokyo: Hakushisha, 1933-34. $12,500.00

A truly spectacular work on colour theory, which as an aesthetic object can take its place alongside the works of Chevreul, Albers and Matiushin. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film _Gates of Hell_. However, it is really for his pioneering studies in color theory that Wada is perhaps best remembered. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. This is his magnum opus on colour theory, and such is its importance, that it has recently been reprinted. Wear to the original slipcase, but otherwise a fine copy of this rare and important work.

The original is a book of great beauty and rarity, with OCLC listing only the copies in the National Diet Library and the Faber Birren Collection at Yale. No copies are listed at auction in ABPC. A fine set. (#166893)
Part III: Architecture & Perspective

39. Daniel BARBARO

La Pratica della Perpettiva di Monsignor Daniel Barbaro Eletto Patriarca D’Aquileia, Opera molto utile a Pittori, a Scultori, & ad Architetti.

[2], 196, [12] pp. Illustrated with over 200 woodcut diagrams and illustrations of which over 20 are full-page and one double-page. Folio, 300 x 204 mm, bound in contemporary Italian limp vellum, in a new red quarter morocco box. Venice: Camillo and Rutilio Borgominieri, 1569.

$ 17,500.00

First Edition, second issue with both the title-page and colophon dated 1569. An unsophisticated copy of Daniel Barbaro’s treatise on the rules of perspective specifically designed for Italian artists and architects, as previous quality treaties on the subject were in German, French and Latin. Barbaro (1514-1570) borrowed heavily from Serlio and from an unpublished treatise by Piero della Francesca for this work. However, the work stands on its own as an important advance in the understanding and practical use of perspective and brought these ideas to a broader audience.

La Pratica della Perpettiva is divided into three parts: the first part discusses the principles of perspective and graphic representations. The second part breaks down the five regular polyhedrons, continuing the work of Leonardo and Pacioli. The last, and perhaps most important section, offers a study of scenography, dimensions of the human body, optical illusions, discussions of colour and shadow, and depictions of drawing instruments including the first analytic discussion of the camera obscura.

The work is profusely illustrated with woodcut diagrams, geometrical forms, illustrations of architectural elements, scenery, anatomical illustrations, images of drawing instruments which includes the depiction of two men using one to copy a lute, freely borrowed from Albrecht Dürer’s seminal Unterweysung der Messung. Perhaps most attractive are the woodcut headpieces adorning the beginning of several chapters, being clever three-dimensional geometrical designs.

Notes in Italian in a contemporary hand on the verso of the front flyleaf. Vellum with small stains and cracks, some very light marginal waterstaining, overall a fine copy in its original limp vellum binding, rare thus.

PROVENANCE: Ex Libris Liechtensteinianis. Ex Musaeo Hans Furstenberg, with library stamp on front fly-leaf.


40. Jean BARBault

Les plus beaux edifices de Rome moderne, ou recueil des plus belles vues des principales edifices, places, palais, fontaines, etc. qui sont dans Rome dessinées par Jean Barbault ... et gravées en 44, grandes planches et plusieurs vignettes par d’habiles maîtres avec la description historique de chaque edifice.

[6], 72 pp. Illustrated with an etched and engraved title vignette, 44 double page etched and engraved plates and 21 etched and engraved tale pieces. Large Folio, 560 x 420 mm, bound in contemporary marbled paper wrappers, preserved in a modern blue folding box. Rome: Bouchard & Gravier, 1763.

$ 18,500.00

First Edition of these artistic renderings of Baroque Rome by the French Academy painter Jean Barbault. After studying in Paris, he settled in Rome and became a colleague, collaborator and then rival to Piranesi.

“In 1754 Barbault contributed the figures for fourteen plates by Piranesi in volumes 2 and 3 of the Antichità romane, thus becoming one of the few official collaborators. Seven years after his collaboration with Piranesi, Barbault’s own very large collection of prints (128 plates) illustrating ancient Rome was published. In this, and the posthumously published Les plus beaux edifices de Rome moderne (1765), Barbault copied several views from Piranesi’s earlier work, formatted as vignettes. […]”

In the views of “modern” Rome, Barbault is, inevitably, close to Piranesi’s contemporary views. In the 1763 edition the plates are accompanied by extensive descriptive entries in French. These offer a brief history of each building, including discussion of the founder, the construction sequence, and the artists involved in making the decorations. The text, though separate from the plates, is ornamented with successful tail pieces, which illustrate additional sites in Rome. […]”

Since the production of topographical engravings in Rome during the eighteenth century was mostly by foreign artists (Piranesi is a great exception), Barbault occupies an important place, together with

PROVENANCE: The Novacco library, with his bookplate to front pastedown. (#166511)


First Edition, Talleyrand’s copy, of this famous early illustrated manual on applied mathematics, used for measuring architectural elevations, heights and angles. Florentine polymath Cosimo Bartoli (1503-1572) drew on ancient and modern sources, including Euclid, Archimedes, Leon Battista Alberti, Prolermy, Vitruvius, Juan de Rojas Sarmiento, and “Alberto Durero” (i.e., Albrecht Durer) inter alios, for these instructions on using astrolabes, quadrants, and compasses for measuring distances, elevations, heights, and angles. Many of the illustrations show surveyors in the field, and objects in three-dimensional perspective. With four pages of square root charts in the final chapter followed by a handy index to the methods presented in the text, for
42. Antonio BASOLI
Raccolta di Prospettive Serie, Rustiche, E di Paesaggio, Dedicate al Merito di Alcuni Mecenati, Professori, Amori di Belle Arti, Ed Amici...inventate da Antonio Basoli...disegnate da Francesco Cocchi...incise da diversi scolari...

Title-page with vignette followed by 102 numbered and signed etched plates. Oblong folio, 380 x 460 mm, bound in contemporary Italian quarter calf over marbled boards. Bologna: [the Author], 1810. $850.00

First Edition of this grand neo-classic view book illustrated with large oblong etched plates designed to be coloured by aspiring artists, students from the Art Academy, and art lovers. The etched plates were purposefully designed and printed "a semplice contorno" -- with simple lines -- so that individual plates could be watercoloured. An intriguing concept for artistic training, architectural and perspective instruction, and for documenting the prevailing subject matter used by contemporary artists, interior decorators and theatrical set designers.

The views include imaginary cityscapes and landscapes in Italy, among which the "Gran Veglio" from Dante; prisons based on Piranesi's Carceri; American rustic cabins and indigenous Indian architectural structures; imaginary Egyptian and classical Roman buildings, plazas and interiors; Chinese and Arabian palaces, mosques and plazas; catacombs; landscape gardens; Grand Tour towns and romantic landscape views; classical ruins; Romantic rustic scenes; and numerous imaginary architectural constructs.

The premise that these expansive plates would have been fully coloured is compelling. Well executed, the result could be both magnificent and inspired. The taste is completely of its time. Several etchings provide reference in the legends to theatrical and operatic performances. Many of these images certainly can be traced to the grand theatrical scenery at La Scala being designed by Alessandro Sanquirico (1777-1849).

Antonio Basoli (1774-1848) was a Bolognese artist and member of the Reale Accademia di Belle Arte in Bologna, who is best known for his work in the theatre set design; he was greatly inspired by the work of Sanquirico in Milan, and some of which is recorded in his Convenzioni di Varie Scene Teatrali. Francesco Cocchi, who rendered Basoli's designs for this book, was his apprentice. The etchings were done by students of Basoli, Cocchi, and another professor, Francesco Rosaspina -- an art school effort in entirety.

Scarcely any; due to the stated intention on the title-page that this work was meant to be dismembered and the individual plates coloured, few copies seemed to have survived. Plates I, XXXIV, and XLVII on different paper stock. Rebacked with original spine laid down.

PROVENANCE: Large "B" inscribed in upper outer corner of front pastedown.

Berlin Katalog 4165. Brunet I, 692. (#166924)

43. Iakov CHERNYKOV
Arkhitetsurnye Fantazii [Architectural Fictions].

102 pp. Illustrated with numerous textual illustrations and 101 colour plates. Small folio, 300 x 200 mm, bound in original blue embossed cloth. Leningrad: “Meshdunarodnaja Kniga” (Leningrad Section), 1933. $12,500.00

First Edition of this landmark work of Soviet architectural fantasies, lavishly illustrated with dramatic designs of possible cities, factories, monumental buildings, and more. This is the best and most important publication by Chernykov, and one of the most exciting books on architecture issued in the twentieth century, "an amazing compendium of one hundred and one coloured inventions which still excite the imagination today... The verdict must surely be that Tchernykov’s almost unlimited imagination for architectural forms provides a pattern book for modernist architecture, rather than a repertoire of viable designs” (Compton, Russian Avant-Garde Books 143-4). Published in collaboration with D. Kopanitzin and E. Pavlova, this first edition was limited to 3000 copies, although very few now
exist in permanent or private collections. Binding with some minor professional restoration, overall in excellent condition.


44. John Lodge COWLEY

The Theory of Perspective Demonstrated; in a Method Entirely New. By which the Several Planes, Lines, and Points, used in this Art, are shewn by Moveable Schemes, in the True Positions in which they are to be Considered.

[6], xi, [7], 117, [1] pp. With 11 full-page geometric engravings printed on heavy paper, of which 10 are cut-out to demonstrate solid forms. In two volumes. 4to., 268 x 210 mm, bound in contemporary blue glazed paper boards, edges uncut. In half calf folding case, red label. London: Printed for T. Payne, 1766.

$15,000.00

First Edition, second issue, of this rare scientific Cut-Out book. Cowley’s Theory was designed as a geometrical primer with engraved diagrams that could be removed from the book to form solids, thus demonstrating the doctrines of the 11th, 12th, and 15th books of Euclid.

The present work amends his Appendix to the Elements to Euclid (1758), and forms a new and more comprehensive attempt to explain the doctrines of planes as applicable to perspective; it is among the most elaborate and most unusual of all eighteenth-century works on geometry and perspective. Included are the eleven engraved plates, of which ten are cut-out to form regular and irregular solids, prisms, pyramids, cones, etc., each accompanied by Cowley’s analytic text. Plate IX incorporates strands of coloured cotton thread to illustrate the various projected lines from a single vanishing point.

Cowley’s mathematical textbooks were extremely popular in their day, widely disseminated and well used, and are rarely found intact. As early as 1806 this work was recorded as “scarce” by Adam Clarke in The Bibliographical Miscellany (cf. Sotheran). Two issues of this first edition were published, one by Bennett in 1765, and the present one by T. Payne. Some spotting throughout, as is true in most copies. Overall, in superb, original condition.


45. Franz Anton DANREITER

Die Salzburgische Kirchen-Prospect. / Les Prospets des Eglises de Salzburg...

Illustrated with an etched title and 20 engraved plates. Augsburg: Johann Andreas Pfeffel, ca. 1730. Millard, Northern 19. BOUND WITH:

[Schloss Mirabell, Salzburg]. Illustrated with engraved dedication leaf and 5 engraved plates. Augsburg: Johann Andreas Pfeffel, ca. 1730. Millard, Northern 21. BOUND WITH:

[Leopold-Furstl. Gebaudes und Garten zu Mirabell in Salzburg]. Illustrated with 9 engraved plates. Augsburg: Johann Andreas Pfeffel, ca. 1730. Millard, Northern 20. BOUND WITH:

[Vier Prospect des Schloss zu Salzburg. / Les Quatre Prospects des Château de Salzbourg]. Illustrated with 4 etched and engraved plates. Augsburg: Johann Andreas Pfeffel, ca. 1730. Millard, Northern 22. BOUND WITH:


$35,000.00

Five volumes on 18th-century Salzburg architecture and gardens, all in First Editions, with an important provenance. A total of 60 etched and engraved plates after designs by Franz Anton Danreiter. Includes two title-pages and 58 images of gardens, cathedrals and other structures, landscape design, and schematic plans for important castles and gardens in and around Salzburg. The first title has an engraved title-page and 20 plates depicting cathedrals and a hospital; the second with engraved dedication leaf and 5 plates of plans and buildings of Schloss Mirabell; the third, 9 plates of gardens and a garden plan of Mirabell; the fourth consists of 4 plates showing Schloss Salzburg; and the fifth with an allegorical engraved title and 19 images of gardens, fountains, and other structures at Hellbrun.

Text at bottom of plates in German and French.

Franz Anton Danreiter (d. 1760) was appointed by Leopold Prince of Salzburg as Inspector of Gardens (Oberaufseher aller Salzburger Hofgärten). Leopold was the owner of the estate at Hellbrun, and the present work provides some of the very few eighteenth-century visual records of the gardens. Danreiter was responsible for planting the famous garden of the Schloss Mirabell and later supervised the construction of the Sebastankirche in Salzburg.

The palace of Hellbrun, located three miles south of Salzburg, was built around 1615. It contains the famous mechanical theaters, as well as the acclaimed fountains. Danreiter’s Garten Prospect von Hellbrun contains an allegorical title-page, a plan of the estate showing the designs of the gardens, a view of the entrance of the Jardin de Plaisance, a view of the Batiment de Plaisance, two views of the gardens from the park, three views of the courtyards of the palace, views of the Grotto of Neptune and of Thetis, a view of the eerie sculptures in the woods entitled: Le Monstre de la Forêt, views of the fountains of Cleopatra, of Actaeon, and of Diane, views of the garden theaters of stones and of shells, a view of the garden pond, a view of the Edifice de Plaisance, and finally, a view of Belvedere, the Maison de Plaisance. The plates are in fine condition, in a beautiful binding.

PROVENANCE: Sir William Sterling Maxwell, baronet, (1818-1878) with his large ex-libris on
inside front cover and blind-stamped monogram on covers; Keir Art of Design, with ex-libris on inside back cover; Liberna “L” in circular blind-stamp at foot of first blank leaf. Sterling-Maxwell was one of the thirty-five original members of the Philobiblon Society and a member of the Athenæum Club. Historian, scholar, bibliographer, collector, and a main figure in the literary circles of Victorian England.

All of these works are quite scarce. OCLC gives one copy of the second, at University of Illinois. RLIN lists one copy of the first, one of the third, and one of the fourth, all at Princeton. RLIN lists one of the fifth at Canadian Centre for Architecture.

Not in Hunt, Plesch, Nissen or Pritzel. First and third not in Berlin Katalog, second 3335, fourth 2109, fifth 3334. Thieme-Becker VIII, 376. (#166942)

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46. Jean Nicholas Louis DURAND

*Recueil et Parallele des Edifices de tout genre, anciens et modernes.*

1 full-page title with engraved text by Durand, surrounded by architectural lithographic vignettes by Baltard, 1 full-page Table, and illustrated with 90 full-page lithographic plates, all in the original unfolded state. Oblong elephant folio, 480 x 685 mm, bound early twentieth century black cloth. Paris: L’Ecole Polytechnique, chez l’Auteur, 1799-1801.

$ 7500.00

First Edition, earliest issue printed by Durand himself. One of the earliest issues of Cahier 1 was exhibited at the Paris Salon in 1799. This is a copy of the so-called “Le Grand Durand,” meant for the use of architects, designers, decorators and painters. The importance of the “Le Grand Durand” is...
attested by the fact that in the 1860s, "at the École des Beaux-Arts, the younger students were forced to swear their hatred for Viollet-le-Duc on the bible of classicism -- none other than Le Grand Durand" (Sergio Villari, J.N.L. Durand, 1990).

"Durand's lasting contribution is the separation of architecture from its traditional association with nature and with style.... [he] was the first architectural theoretician to clarify architectural objects by their common formal characteristics - to establish a rational science of design through standardization of functional topology... In the Recueil Durand totally overturns the traditional relation between architecture and nature in favor of abstraction based on a scientific method of classification by type. His concept of architecture is in perfect agreement with the prevailing political philosophy and its emphasis on utility" (Millard p. 174-75).

Durand's aim was to offer clear illustrations of the most important buildings of every type constructed since classical times (Egyptian and Roman) up to the late eighteenth-century. Durand consulted over three hundred books on French and Italian architecture and travel literature in composing his work. Over 40 full-page lithographs depict ancient building types, most with ground plans and elevations; others illustrate decorative elements taken from the recently-excavated Herculaneum and Pompeii: vases, sculptures, oil lamps, etc. In his Mellon lectures, "A History of Building Types," Sir Nikolaus Pevsner paid tribute to Durand's pioneering work.

Our copy is presented here in the original form, without the accompanying text by Legrand, which was written during the publication of the Recueil and was intended as a commentary on the plates, but only appears in the later editions. The Millard copy belongs to the later edition, with "Gillé fils" as the publisher instead of "Chez l'auteur," and with a slightly different collation. Binding with some wear, a few isolated spots, otherwise, in fine condition, with all the plates in their original unfolded state.

British Architectural Library 956. Millard, French 67. Not in Berlin Katalog or Fowler. (#150690)

47. C.W ECKERSBERG

Linearperspektiven, anvendt paa Malerkunsten, en Række af perspektiviske Studier af C. W. Eckersberg, med tilhørende Forklaringer.

One Page Introduction by G.J. Ursin and 11 Plates, numbered 1-10, with 9a and 9b, accompanied by 9 Text Leaves (the Texts accompanying Plates 7a and 8, and 9a and 9b are each on one Page). Loose in the original wrappers in a new blue cloth folding box. Copenhagen: C. A. Reitzel, 1841.

$12,500.00

Christoffer Wilhelm Eckersberg is considered to be the founding father of the nineteenth century Danish school of painting, and was the most influential teacher in the history of Danish art. The National Gallery in Washington mounted a major retrospective of his work in 2003. He was extremely interested in the subject of perspective, and while a professor at the Royal Danish Academy, he published two books on the subject. The first, Forsøg til en Veiledning i Anvendelsen af Perspektivlæren for unge Malere (Theory of Perspective for Young Painters), was published in 1833, and contains four plates which just demonstrate perspective. His second book Linearperspektiven was published in 1841 and contains exquisite etchings he made which he called "scenes from everyday life".

The charm of these plates makes this one of the loveliest of all works on perspective. It also happens to be one of the rarest, with OCLC recording only two copies Worldwide, both in Danish libraries. A facsimile was issued in 1977, which would also appear to be very scarce. All the pages have been mounted on tissue, still a very appealing copy.

(#166374)
48. **FACON-ZEITUNG**

_Facon-Zeitung fuer Toepfer, Fayance=, Steingut=, Topfwaren= und Offen=Fabrikanten. Monatliche Mustersammlung der modernsten und geschmackvollsten Formen von Topf= und Fayance=Geschirren, Oefen, Ofentafeln und Ornamenten aller Art._


The French Grand Prix was first approved for publication by l’Academie d’architecture in 1787 and exhibited a profound influence on contemporary European architects of the time, most notably Gilly and Schinkel. The work “may also suggest ideas to the contemporary architect. Indeed, it may not be gross an oversimplification to suggest that the work of Le Corbusier is still unconsciously based on some of these traditions, which are kept alive in France in spite of the changes in architectural idiom” (Roseneau, p. 21) Spine professionally restored, some marginal staining, overall a fine, fresh copy of a luxurious publication.


Roseau, _Architectural History_ Vol. 3 pp. 15. (2165236)  

49. **FRENCH GRAND PRIX**

_Recueil des grands prix d’architecture, et autres productions de cet art, couronnées en France, redites, gravées et lavées par une Société d’Architectes._

Contents includes: manuscript half-title, title and table, 13 _livraison_ each made up of 6 hand-coloured aquatint engravings printed on thick Holland paper for a total of 78 engravings. Tall folio, 530 x 365 mm, bound in contemporary green marbled paper covered boards, original front wrapper bound in. Preserved in a modern blue half morocco folding box. Paris: Detournelle, 1803.

$ 18,500.00


The French Grand Prix was first approved for publication by l’Academie d’architecture in 1787 and exhibited a profound influence on contemporary European architects of the time, most notably Gilly and Schinkel. The work “may also suggest ideas to the contemporary architect. Indeed, it may not be gross an oversimplification to suggest that the work of Le Corbusier is still unconsciously based on some of these traditions, which are kept alive in France in spite of the changes in architectural idiom” (Roseneau, p. 21) Spine professionally restored, some marginal staining, overall a fine, fresh copy of a luxurious publication.


Roseau, _Architectural History_ Vol. 3 pp. 15. (2165236)  

50. **Usaburo ISHII and Kojiro IZUMI**

_Shinsen daisho hinagata taizen._ 6 volumes. [18]; [18]; [20], [21]; [20] ff. Illustrated throughout with woodcuts including two fold-out plates. 8vo., 221 x 154 mm, bound in original embossed wrappers and paper labels in a new blue cloth folding box. Osaka: Seikado, 1897.

$ 2500.00

An excellent copy of this work which in English translates to “Complete Patterns for Master Craftsmen”. This is the first edition, and it was subsequently reprinted in 1910. The book is an important document of the late nineteenth century Japanese struggle between the desire to modernize and that of maintaining tradition.

This work bridges the contrast between the conservative return to ancient temple forms and the interest in western forms. The first four volumes cover traditional Japanese design, structure and carpentry and the last two volumes introduce western
building designs and, in the details, western building methods. Nuts, bolts and metal brackets replace traditional carpentry, and forms in masonry are described. In the last volume are a series of profiles of mouldings, architectural hardware and fairly elaborate gates, fences and entries in western styles. Interestingly enough, the Imperial Palace, completed in 1888, was not built to the designs of any of the western or western trained architects who submitted designs; but was built by the Imperial Carpenter, who went on to teach many of these young, new architects then, in turn, responsible for the resurgence of Japanese historicism. All this despite the Emperor's push for modernity for the country.

A very good set, with one of the paper labels missing and another slightly damaged. (#162386)

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51. Takao ITAGAKI
Kikai to Geijutsu to no Koryu [The Correspondance or Cultural Exchange between Machine and Art].

Illustrated throughout with photographs. 8vo., publisher's decorated linen over boards, with two mounted photographs, and cardboard slipcase, in a new cloth folding box. Tokyo: Iwanami, Shoten, 1929.

$ 3750.00

An unusually fine copy of this important Japanese anthology of modernist architecture, art and design, and its precursors. Among the illustrations are reproductions of buildings by Le Corbusier, Gropius and Mies van der Rohe, and of film stills by Man Ray and Hans Richter. The text is by Itagaki, who is considered the foremost proponent of modernism in pre-war Japan. The design of the book, binding and slipcase by Masao Horino are very much Bauhaus inspired.

Ryuichi and Heiting, The Japanese Photobook, No. 42. (#166636)

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52. Lie JI
Yingzao fashi. [Treatise on Architectural Method].

Four volumes. With hundreds of illustrations in volumes three and four, a few folding, some with the annotations printed in red. 8vo., bound in publisher's colour printed wrappers in an new light blue cloth folding box. Shanghai: Commercial Press, 1954.

$ 2500.00

The Yingzao Fashi is the oldest existing technical manual on Chinese architecture to have survived intact and in its entirety. The earliest modern edition, published in 1919, was taken from a manuscript that was criticized as badly corrupted. It was followed by a 1925 edition, considered the best, and this was reprinted in 1933 with some revisions. The 1954 edition is a cheaply printed reprint of this edition.

Li's book provides a glossary of technical terms that includes mathematical formulae. He incorporated topography in his estimations for buildings on various types of sites. He also estimated the monetary costs of hiring laborers of different skill levels and types of expertise in crafts. Li's work incorporates building rules and regulations, accounting information, standards for materials used in construction, and the classification of various crafts. The book provides hand-drawn illustrations of all the practices and standards.

All editions are rare, with OCLC listing only a copy of the 1925 edition at the Nelson Atkins Museum. (#165543)

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53. Minard LAFEVER
The Architectural Instructor, Containing a History of Architecture from the Earliest Ages to the Present Time...


$ 3500.00

First Edition, posthumously printed, of this influential manual by esteemed American architect Minard Lafever (1798-1854). The “nearly 250 engravings” show ancient and modern buildings, including temples, churches, villas, monuments, and municipal halls, with a special emphasis on Greek Revival style. The main text is followed by a glossary of terminology.

Lafever was born in New Jersey and trained as a carpenter. A number of his realized buildings have been named National Historic Landmarks, including St. Ann’s and the Holy Trinity Church in Brooklyn.
and Old Whaler's Church at Sag Harbor. Newspaper article pasted on plate 81 verso, and photos pasted on versos of pp. 82 and 83. Ownership signature of Katharine Baum on front free endpaper. Foxing on a few plates, cracked between plate 81 and 471. (157655)

54. OGAWA KAZUMA
A Model Japanese Villa.


$ 2500.00

Splendid Japanese photo album depicting Meiji style gardens surrounding a model country villa. This appealing work in a handsome copy represents a rare example of Ogawa's collotype folios. The fourteen plates offer a total of eighteen images, two of the plates each displaying three images. Copies seem to have from thirteen to fifteen plates and varying images. In addition to the villa itself, extensive coverage is given to the landscaped gardens and the select flowers and shrubs therein.

Ogawa Kazuma (1860-1929), one of the most celebrated early Japanese photographers and a founder of the first Japan Photographic Society, was introduced to photography in 1873 while at missionary school in Tokyo. He spent three years in the United States learning portrait photography; thus he is considered the first Japanese photographer to study abroad. Slight wear to edges of binding, else a fine copy. (123383)

55. C. & P.F.L. Fontaine. PERCIER
Recueil de décorations intérieures, comprenant tout ce qui a rapport à l'Ameublement...


$ 2500.00

Second Edition. The second edition is expanded with text (no text included in the first edition) and with an additional 30 full-page engraved plates showing examples of the Empire style.

A rare clean copy of this key document of the Empire Style written by the two architects who were largely responsible for its creation. Napoleon commissioned them to design the interior and supply the furnishings for his apartments at the Louvre, the Tuileries, Malmaison, Fontainebleau, St. Cloud, and Compagnes. Thomas Hope acknowledged their influence in the bibliography to his “Household Furniture”.

Also important for students of the Empire style in America, in relation to the actual pieces designed by Lannuier, Joseph Brouwers, John Greuze, and Querville. Despite some occasional marginal foxing, this is an exceptional unwashed copy of a scarce and important book, which is nearly always found with heavy spotting and foxing.

Berlin Katalog 4056. Fowler 244. Cicognara 605. (130352)

56. Gabriel, Adam and Nicholas PERELLE
Recueil de Vignes des Plus Beaux Lieux de France.

Comprised of seven parts in one volume, each part with individual title. Illustrated with a total 281 etched and/or engraved plates on 253 leaves, comprising 267 views and 14 maps (3 being large folding). Oblong folio, 295 x 382 mm, bound in contemporary French mottled calf, with intricate gilt-stamped floral ornaments in spine compartments, red leather title label. [Paris: Chez Nicolas Langlois, ca. 1688].

$ 22,500.00

Early impressions of the finest, most complete series of etched views to document French gardens and châteaux. A comparable or more authentic portrayal of eighteenth-century French architecture and garden design does not exist.

Of the total 267 etched and/or engraved views, over 150 concentrate specifically on eighteenth-century French landscapes and garden designs. These views represent the gardens in their original splendour, the landscape populated with elegant figures in contemporary costume. Regrettably, several of the private châteaux and most of the accompanying gardens no longer exist.

The contents of the volume begins with etched views of Parisian edifices, city portals, fountains, gardens and monumental buildings such as the Louvre, Palais Royal, Palais du Luxembourg, L’Hotel de Ville, etc. Then a number of the surrounding châteaux and their estates are pictured, including Versailles (which we see literally rise before our eyes as the plates were executed over a period of several years while the palace and gardens were under construction), Vincennes, Chantilly, St. Cloud and Fontainebleau, plus sixteen views of Rome and its environs including the gardens of Pamphili and Tivoli.

Most importantly, this set is comprised of early Nicolas Langlois (1640-1703) impressions of these grand plates. Gabriel Perelle (1595-1677) studied drawing with Daniel Rabel, official artist of the court of Henry III, and then Perelle entered the
atelier of the French painter Simon Vouet. Perelle had two sons, Nicolas Perelle (born 1631) and Adam Perelle (1640-1695). The engraved work by the three Perelles is so similar in style that their work is often signed: “Fait par Perelle” as it frequently is in the present album.

The majority of impressions are sharp and dark. A few tears repaired, a three inch crack to upper hinge, however still strong and perfectly intact. Overall, an exceptional copy.


57. Claude PERRAULT

A Treatise of the Five Orders of Columns in Architecture, viz. Tuscan, Doric, Ionic...

Translated into English by John James. [iv], xxii, 42, 45-132, [6] pp. Illustrated with additional title, engraved title, dedication, and double-page list of subscribers plus seven full-page engraved plates also with numerous engraved initials, head- and tailpieces and in-text diagrams. Folio, 363 x 230 mm, bound in contemporary English speckled calf, spine gilt with red morocco label, preserved in a half green morocco folding box. London: B. Motte, 1708. $ 9500.00

First English Edition. A choice copy of Claude Perrault's (1613-1688) expansions and personal clarifications on perceived misconceptions of the Vitruvian Orders. First published in French in 1683, Ordonnance des Cinq Espece de Colonnes was met with much controversy and disdain on the Continent, however it found a much more eager audience in England. The seventeenth century had produced little of substance on architecture in that country and this work along with the translation (also by John James) of Pozzo's Rules and Examples of Perspective began a proliferation of architectural publications that would last through the eighteenth century. Eileen Harris wrote at length on the present volume, and concluded that it represents a milestone in the architectural history of the British Isles, as no work of comparable quality had previously been published on this subject in English.

The original French publication included a series of six engraved plates on the orders and a few other minor diagrams but was considerably plainer than the present edition which, along with the plates of the orders, features a new suite of exquisite vignettes and initials copied from le Clerc's illustrations of Divers suites de figures..., engraved by John Sturt. The whole, thoughtfully arranged and designed, represents a beautiful piece of printing. Joints starting but sound; a fine, clean copy in an unread contemporary binding, rare thus.

PROVENANCE: The Earls of Macclesfield, with their blind-stamped coat-of-arms on the decorative title-page and the South Library ex-libris stamp on inside front cover.

Fowler 248. Harris, British Architectural Books and Illustrations 700. Millard, British 56. (#146804)
58. Jean PILLEMENT

*Cahier de Six Baraques Chinoises* WITH: *Recueil de Tentes Chinoises*

Two suites each comprised of 6 etchings, professionally matted. Plate size: ca. 242 x 165 mm. Sheet size: ca. 350 x 257 mm. All preserved in a large folio sized modern maroon cloth box. Paris: Leveze, 1770.

First State of these whimsical architectural fantasies by the artist responsible for the popularity of Chinoiserie, Jean Pillement. Pillement (1728-1808) was the most prolific and successful master of rococo fantasy of his time and his designs were adopted by countless leading artistic manufactories. Some marginal slight staining and foxing and small repairs. The plates themselves are clean with fine impressions.

Guilmard p. 189. ($165235)

59. Giovanni Battista PIRANESI

*Careri D’Invenzioni Di G. Battista Piranesi Archit. Vene.*

Sixteen engraved and etched plates including title. Plate size: 415-17 x 545-54 mm. Rome: Giovanni Battista Piranesi, before 1770. SOUTH WITH:

*Opero vari di Architettura, prospettiva, groteschi, Antichità.* Letterpress title page followed by 17 full page engravings, 5 pages with two smaller engravings and 7 double-page engravings. Rome: Giovanni Bouchand, 1761. SOUTH WITH:

*Trofei di Ottaviano Augusto.* Double page letterpress title printed in red and black with large engraved vignette, 9 plates, including 5 double-page, engraved captions printed separately below images. Rome, 1753. SOUTH WITH:


$275,000.00

A magnificent copy of the *Careri* as published by Piranesi in a combination volume, as described by Andrew Robison. This is the first printing of the “dark” series of *Careri* after Piranesi radically reworked the engraved plates, adding substantial details and, more particularly, heightening the light and dark tones and infusing the images with dramatic shadows and disturbing, haunting imagery. A large-margined, fresh copy on thick paper, printed and published by Piranesi himself.

Piranesi originally etched a set of 14 plates during the late 1740s, issued anonymously under the title *Invenzioni Capric di Careri all’Acqua Forte Dattie in Luce*, published in 1750. This first series must be viewed as an intensely private work, not for the audience that his *Prima Parte di Architetture, e Prospettiva* (1743) nor his *Vedute di Roma* (1748-1788) were intended, i.e., visitors on the Grand Tour. The first issue etchings exhibit more purely decorative inventions that can be viewed as an experiment in a “Venetian” graphic style.
However, something changed between 1750 and 1760 when Piranesi went back to the Carceri plates and began to rework them, adding extensive detail to the plates, creating two complete new engravings and, most importantly, impregnating the plates with double biting of harsh black diagonals, enclosing the spaces with nightmarish light and dark contrasts and gloomy shadows, and emphasizing the instruments of torture: chains, ropes, metal cables, iron grills, gallows, spiked wheels, powerful and sinister indistinct instruments, large block and tackle pulleys, and endless stairways heading up and down but offering no exit.

“The disturbing psychological atmosphere of these architectural fantasies has caught the imagination of many artists over succeeding centuries. Their menacing, exotic atmosphere inspired the Romantics of the 19th century, while the Surrealists of the 20th century admired their irrational portrayal of objects in space” (St. Louis Public Library, The Steedman Exhibit). The numerous writers and artists that came under the spell of Piranesi’s Carceri would have found but little inspiration in the early states of the Carceri series.

“In this series of variations on a theme, Piranesi attacked his copperplates with a boldness and spontaneity unmatched in any other work of his time. One of his goals seems to have been a thorough exploration of the tools and techniques of the etching medium” (Metropolitan Museum of Art, Heilbrunn Timeline of Art History, The Round Tower: Plate 3 of Carceri, ca. 1749-60).

**Condition:** Plates in superb dark impressions with considerable burr. Very fine condition with large margins, engraved plates on thick Roman paper.

executed after Quarenghi's designs by I.I. Kolpakov (1771-1840), one of the best Russian engravers active at that time, and several of Quarenghi's favorite buildings were engraved by himself. A fine, unsophisticated copy.

PROVENANCE: Antonio Vassallo, with his ex-libris stamp on front paste-down, along with his signature. Berlin Katalog 2776. Millard, Italian and Spanish 108. RIBA 2677. (130538)

61. John RIDDELL

Illustrated with 20 full-page colour lithograph plates (illustrating 22 country houses) each accompanied by a full-page plan. Oblong folio, 370 x 445 mm, bound in original brown cloth. Philadelphia: J.B. Lippincott, 1864. $17,500.00

Rare American architectural work, illustrated with chromolithographs which must be seen to be fully appreciated. "The successful architect John Riddell is best remembered for his Architectural Designs for Model Country Residences, a book written to encourage prospective clients that — ironically — remains his chief monument. Illustrated with twenty lithographs in full colour, Architectural Designs is one of the handsomest American books of architecture published in the nineteenth century. Most of the designs are in the Italianate style, all are drawn to a large scale of one quarter of an inch to a foot, and colored in suitable tints, which adds much to the appearance of the rural residence." (Roger Moss, Philadelphia Architects and Buildings).

The twenty chromolithographs depict front elevations for villas, cottages, and mansions, each with a black and white floor plan, along with letterpress descriptions and building instructions (including price estimates for the completed building). Riddell's designs reflect primarily Italian and Gothic styles, with hints of Greek Revival. The homes depicted by Riddell advocated the use of cast ironwork on porches (for columns) and other decoration, and frequently employed towers and belvederes in his Italian Villa and Italianate plans.

Included in the volume is a list of his clients and locations of many of the buildings he had designed in Pennsylvania and New Jersey. A curious feature of the lithographs may be seen in the curtains: in each window there are two different colours of curtains. The lithography was executed in Philadelphia by T. Sinclair.

The work first appeared in 1861; the sheets were reissued in 1864 (as here) and 1867. Fine copies such as this one are scarce: the only two copies that have sold at auction since 1978 were in horrible condition. Spine worn but sound, some minor foxing on a few pages, but not detracting from the overall aesthetic of the book.

Hitchcock 1004. Not in Bennett or McGrath. (1141465)

62. Vincenzo SCAMOZZI
L’Arte della architettura universale.

Two parts in one volume. Part 1: [xvi], 90, [7], 96-128, 125-193,[2], 194-218,[iv],219-352[34]pp. Part 2: [xii],172,[iv], 173-232, 235-269, [v], 271-370, [22] pp. (numerous misnumbered leaves throughout). Illustrated with two engraved title-pages, six engraved title-vignettes (repeated), one printed tavola, eight double-spread engravings (three woodcut and five engraved), 78 full-page illustrations (39 woodcut and 39 engraved), 18 woodcut head-pieces (repeated), and numerous historiated woodcut initials throughout. Folio, 350 x 233 mm, bound in contemporary Italian calf, skillfully rebacked, with the original spine laid down. Venice Giorgio Valentinio, 1615. $15,000.00
First Edition. Scamozzi’s *L’Idea della architettura* was called the “bulkiest architectural treatise written in Italy” (Wittkower) and next to the *Quattro Libri* of his teacher Palladio, it was the most influential architectural work of the first part of the seventeenth century.

The publication of *L’Idea* was paid for by Scamozzi himself and is a lavish, beautifully printed book. The text and marginal notes are printed in a roman typeface, the numerous inserted Latin quotations are printed in italic. Each chapter begins with a historiated initial. All of the plates and most of the woodcuts are signed by Scamozzi.

“Scamozzi, along with Sebastiano Serlio, Palladio, and Giacomo Barozzi da Vignola, was the most distinguished theorist of the Renaissance; like them, he belongs to the artistic culture of northern Italy” (Martha Pollock, in Millard, *Italian and Spanish*, p. 386). “The last, the longest, and the most ambitious of the Renaissance treatises on architecture, the Idea constitutes a summa of Renaissance thought” (Ibid).

Vincenzo Scamozzi (1552-1616) intended to write ten books but only Books I-III and VI-VIII were completed by 1615. Fragments of his remaining four books were incorporated into later editions from Scamozzi’s working manuscripts. Since architectural historians have assumed that the later editions cannot be read as Scamozzi would have written them, this 1615 edition has always been treated as the purest expression of Scamozzi’s thought. Book I discusses general principles of architecture, Book II urban planning, Book IV contains Scamozzi’s influential statement of the five Orders, and Books VII and VIII offers his views on building materials and techniques. A generally fresh, clean copy of a book that is normally found in lamentable condition. With the rare Registro leaf at end, which is frequently lacking. Almost all copies at auction have been either incomplete, in lamentable condition, or both.


63. Shotaro SHIMOMURA
*Chudo-Ken*. Views Within and Outside. *Chudo-Ken (Tudor House).*

One leaf of text and 31 mounted gelatin silver prints, each with printed tissue guard. Oblong 4to., bound in contemporary decorative morocco by Matsuaki & Co. Kyoto [ca. 1930].

$ 5000.00

Only Edition of this eccentric Japanese book, published to showcase a Tudor-style mansion designed by William Merrell Vories for Shotaru Shimomura, the chairman of the Japanese department store chain Daimaru. The book is comprised of black and white tipped-in photographs of interior rooms, furniture, decorative elements, and exterior shots of this Western Tudor house built in Japan before the Second World War.

Shimomura was also a keen photographer, and exhibited in the Ashiya photographic Salons of 1935, 1936, and 1937. Vories had gone to Japan as a missionary and started an architectural practice to help fund his missionary work. A precious, if somewhat exotic, object. (#126157)

64. Nobutatsu TANSAI
*Chashitsu okoshi-ezu*. [Pop-up Japanese Tea-Houses].

A set of 65 architectural models of *chashitsu*, Japanese tea-houses, *yoritsuki* and *koshikake* (waiting huts and roofed arbors), plus other “out-buildings” associated with the tea ceremony. Each model on washi or kozo construction paper, with ample information supplying design details, dimensions, textures and materials used, written in black ink in the precise, artistic hand of Tansai Nobutatsu. Each model with his artist’s stamp. Housed in two-tier contemporary Japanese wooden box. Manuscript table of contents pasted to inside of the lid. No Date or place, but Kyoto, 1820-40s.

$ 75,000.00
Exceptionally Rare, set of Japanese architectural models of tea-houses (chashitsu) associated with the tea ceremony (chanoyu). These models with manuscript annotations date from the first half of the nineteenth century, probably constructed in Kyoto. This rare survival consists of 65 separate models of folding drawings, called okoshi-ezu, “pop-up” drawings which unfold to create a three-dimensional structure. The okoshi-ezu are attached to a large plan representing the floor; the particular tea-house is identified and the stamp of the artist Tansai Nobutatsu appears on this “platform” plan. Onto the platform plan are floor patterns drawn in black ink revealing strict tatami-mat arrangements. The folding flaps of exterior walls, interior walls, ceilings, alcoves, passage-ways, etc., are attached by folding hinges to the platform. These folding flaps possess detailed drawings on both sides of the paper, delineating interior decor, highly refined window structures, tokonoma details, shoji windows or interior shoji walls, holes for windows and openings. Elements such as benches, shelves, shutters, awnings, etc. are secondary folding structures attached to the folding walls. Descriptive Japanese text identifies the structural dimensions, spatial measurements and original materials and textures used. Special attention is paid to bamboo, reeds, vines, and support timbers. The entire structure is flat when the platform plan is unfolded and the tea-house is erected by folding up the walls and attaching them together with the supplied tabs and slots.

“There is some disagreement among scholars as to whether okoshi-ezu were used during design or simply served to record existing buildings. The difficulty is that although the okoshi-ezu method seems to have originated early in the Edo period - exactly when or how is not clear - the oldest surviving examples date from the latter part of the Edo period [i.e. 1800-1868]” (Andrew Barrie, Okoshi-ezu: Speculations on thinness, footnote #1).

The set includes models of tea houses from the 13th century through the 19th century, many designed by the great names in the history of chanoyu from the inception of the Japanese tea ceremony: Sen-no-Rikyu (1522-1591), Takeno Joo (1502-1555), Genpaku Sotan (1578-1658), Koshin Sosa (1613-1672), Genso Sosa (1678-1730), all iemoto of the Omotesenke Tea School, as well as Edo tea masters housed in two wooden boxes. Peabody Essex dates their set to the 1820. Both of these sets come with similar manuscript lists of the plates pasted onto the inside cover of the wooden boxes. It appears that Tansai Nobutatsu (dates unknown) was either a tea-master himself or perhaps an architect with intimate knowledge of chanoyu.

Condition: The 65 models have survived in a very fine state of preservation, especially since they fold flat but were designed to be manipulated and folded into 3 dimensional structures. There is some minor worming to several of the models, mostly however on the plan. The contemporary Japanese wooden box in near-fine condition.

Marcus VITRUVIUS
I Dieci Libri Dell’Architettura.

Translated with additional commentary by Daniele Barbaro. 274 (i.e., 284), [18] pp. (erratic pagination throughout). Illustrated with woodcut architectural title-page, full-page woodcut of two men among ruins, 132 woodcuts within the Ten Books of which eight are double-page plates, six have pasted on extensions, and one in-text with a volvelle, numerous cuts repeated, followed by a full-page plate of an Ionic column followed by two plates of theater designs repeated from earlier in the book, this time with added volvelles to show improvements, and finally a repeat of the first full-page woodcut with the cartouche filled in with the registration. Large woodcut initials with city views and historiated initials in two sizes. Folio, 420 x 280 mm, bound in eighteenth-century Italian carta rustica, title in early ink on spine. Venice: Francesco Marcolini, 1556. $ 37,500.00

First Edition of this translation and commentary by the Venetian humanist Daniele Barbaro, with illustrations by Andrea Palladio, called: “the most significant Italian edition of the treatise” (Millard, p. 499). Barbaro dedicated the publication to Ippolito d’Este, cardinal of Ferrara and then owner of the outstanding buildings and gardens at Tivoli. This edition of Vitruvius is assigned unreserved veneration due to Barbaro’s contributions, Francesco Marcolini’s edits, and the iconographic legacy of Palladio visible throughout the volume.

Barbaro states on leaf C6v that the designs for the more important illustrations are the work of his friend Andrea Palladio. The execution of the woodcuts has been attributed to Giuseppe Porta Salviati (1520-1575), an artist in Titian’s circle, especially those with heavy shading, while others were possibly executed by Giovanni Antonio Rusconi (1520-1579). In addition to the impressive, extensive woodcut illustrations of architectural facades, floor plans, elevations, sections, ornamental detail, and building materials, there are astronomical tables, moving volvelles including the extravagant blocks at the end of the work demonstrating how theaters can be used to form an amphitheater, plus printed music executed in the single impression method.

The famous frontispiece woodcut (repeated at the end as the register leaf) is an allegorical representation of Barbaro surrounded by instruments of architecture. The background is filled with arches and vaults representing classical architecture, while Barbaro’s figure is shown studying an armillary sphere of the heavens, meant to convey his interest in astronomy and ergo his belief that architecture and astronomy are co-dependents.

Barbaro’s erudite commentary on the Vitruvian text is enlarged with an important discussion on proportion, see Wittkower, Architectural Principles in the Age of Humanism p. 65 ff. for a full account. Barbaro and Palladio were close friends and even travelled together to Rome in 1554 to study and make drawings of Roman antiquities in preparation for this edition. “Palladio had studied Vitruvius closely from the time of his association with Trissino and, so far from being a mere illustrator, was able to provide Barbaro with insights he could not have obtained elsewhere. The splendid plates with which the book is illustrated are the first clear, published statement of Palladio’s distinctive interpretation of the essential character of ancient architecture” (Howard Burns, Andrea Palladio, Arts Council exhibition catalogue, 1975, No. 178).

Daniele Barbaro (1513-1570), born into a Venetian patrician family, was a cultured humanist, friend to Torquato Tasso and Pietro Aretino, patron of Andrea Palladio, and student of Pietro Bembo. The Barbaro family commissioned Palladio to design the Villa Barbaro in the Veneto, one of the jewels of Italian architecture and now designated as a World Heritage Site. Palladio also designed Barbaro’s private home Villa Maser near Asolo (Palladio’s plan for this villa is included in his Quattro libri dell’architettura of 1570). Barbaro assisted in the construction of the famous medicinal botanic garden at the University of Padua, cited as the earliest such garden in Europe and probably the first such in the world. A patron of painters, his portrait was painted by Paolo Veronese and twice by Titian. His reputation endures mainly due to his writings in the fields of architecture, aesthetics, perspective, science, literature, and philology.

(Continued)
Condition: some spotting and soiling from use, a few tears to blanks margins repaired, tear at upper corner of pp. 55 & 57 with no loss of text. Slight wear to edges of cartonnage binding. Early and extensive eighteenth-century marginalia throughout.

PROVENANCE: "Gianella Eng." inscribed on front fly-leaf and with his extensive annotations in Italian throughout the volume.


66. Hans VREDEMAN DE VRIES
Hortorum Viridiorumque elegantes & multiplicis formar...delineatae a Iohanne Vredmanno Frisio.

Contents include engraved title with and architectural border followed by 28 engraved plates by Philips Galle after Hans Vredeman de Vries. Antwerp: Philips Galle, 1583. BOUND AFTER:


Ad1: First edition for both suites. Hans Vredeman de Vries’ book Hortorum Viridiorumque elegantes...is considered to be the first book which presents a group of garden projects in the Renaissance style. Vredeman de Vries (ca. 1527-1606) was a much celebrated Dutch architect and draughtsman whose model books and works on perspective disseminated the new artistic innovations of Renaissance Italy to Northern Europe.

Plates numbered 1-8 second issue with engraved numbers. Plates numbered 1-20 with engraved captions: Dorica (plates 1-6); Ionic (plates 7-13); Corinthia (plates 14-20).

Ad2: Second Edition of the first German translation of Vitruvius (First Edition, Nuremberg, 1548). Translated by Walter Hermann Ryff. Trained as an apothecary, Ryff, who called himself “surgeon” or “doctor” in his over 200 recorded works, largely compilations of medical and or pharmaceutical texts, was one of the most important agents for the spread of scientific knowledge in the 16th century. Apart from the actual architecture, the work also deals with many technology related objects, water and thermal springs, mill technology, grain grinders as well as measuring instruments and sundials among others. The marvelous woodcuts, are tentatively attributed to the engravers Peter Flötner, Hans Brosamer, and Virgil Solis; their sources include the 1521 Como edition of Vitruvius.

Some marginal water staining, binding a little soiled, overall a very good, broad margined handsome copy.

PROVENANCE: Christoph Vom Hagen, with initials and coat-of-arms stamped on front cover. Front paste-down with mounted engraved book-label Zur Gräfl. vom Hagen'schen Majors-
Part IV: Art History

67. Domenico BERNINI
*Vita del Cavaliere Gio.Lorenzo Bernino, Descritta da Domenico Bernino suo figlio.*

[20], 180, [8] pp. Illustrated with the full-page portrait of Gian-Lorenzo engraved by Arnold van Westerhout after a painting by Giovanni Battista Gaulli, known as Baciccia. 8vo., 239 x 175 mm, bound in contemporary Italian vellum over boards. In Roma: Rocco Bernabo, 1713.

First Edition of what is now considered the most important biography of the artist. Though it was published only in 1713, Domenico wrote the first draft of this full-length biography of his father in the late 1670s while his father was still alive, and with presumably some input from him, if only in the indirect form of anecdotes and tales told by Bernini to his children at the dinner table and remembered by the author while compiling his biography.

Baldinucci’s life of the artist is now considered to have been heavily dependent on Domenico’s. A scarce work, with some pencil underlining, else a fine copy.

Cicognara 2209. Schlosser-Magnino 469. Rossetti 1009. (B166925)

68. Marco BOSCHINI
*La Carta del Navegar Pitoresco.*


First Edition, an important work by this early Venetian connoisseur. It is one of the most influential works on Italian art of the seventeenth century, and that which placed the Venetian school of painting before all others (Benezit).

Marco Boschini (1613-1678) was a Venetian painter, engraver and art dealer whose most important client, Cardinal Leopoldo de’ Medici, commissioned him to purchase Venetian paintings for the Medici collection. Filippo Baldinucci (1624-1697) was placed in charge of the Tuscan school and Carlo Cesar Malvasia (1616-1693) the Bolognese school.

Boschini’s book is written in Venetian dialect and takes the form of a tour through Venice by the author and a companion, discussing in detail the art that they encounter. The conversation touches on the technique, the style and the regional flavor of the Venetian paintings at hand. The English pioneer connoisseur of Italian baroque art, Sir Denis Mahon, considered Boschini “the most remarkable writer in the minority (anti-classic) camp in Seicento Italy.” Magnificent copy.


69. Marco BOSCHINI
*Le minere della pittura.*

[56], 372, [4]pp, including seven full-page engravings. 12mo., 160 x 90 mm, bound in contemporary carta rustica, with later manuscript author and title on spine. In Venezia: Appresso Francesco Nicolini, 1664.

First Edition of this seminal guide to public works of art in Venice and the surrounding islands. Each chapter treats a different *sestiere,* describing artworks in more than 350 total churches, government buildings, and palaces, with all of the locations listed in an index at the front for easy reference. Marco Boschini (1613-1678) was a Venetian painter, engraver and art dealer whose most important client, Cardinal Leopoldo de’ Medici, commissioned him to purchase Venetian paintings for the Medici collection.

($5850.00

(Continued)
First editions, very rare. The present volume comprises three suites of etched and engraved plates. The first reproduces 24 plates of panel paintings and frescoes attributed to Fra Bartolommeo (1472-1517); ten of these are now in the monastery of San Marco, Florence. The second reproduces 12 frescoes now attributed to Spinello Aretino (d.1410/11) but which in the author's day were thought to be by Giotto. This series is of particular importance, being the only record of Aretino's fresco cycle in the Manetti chapel in Santa Maria del Carmine, Florence, which was destroyed (save a few fragments some of which Patch came to own) as a result of a fire on 28-29 January 1771. Patch reproduces the compositions of the damaged frescoes, carefully rendering, in two plates, the underlying sinopia where the painted surface had become detached. The third suite reproduces 25 plates by Masaccio (1401-1428). These are portrait heads traced from frescoes and reduced and engraved.

These are the earliest reproductive prints after these artists and “were doubtless a contributory influence in the rise of a taste for pre-Renaissance painting in England” (Watson, p. 27). Maser places Patch at “a turning point in the study of art” where Italian artists before Raphael began to be appreciated for their own merit. In Maser’s view Patch’s attempts at careful visual documentation are “enough to earn him a place, a small one perhaps, but a secure one nevertheless, among the pioneers of Kunkwissenschaft.” (Ibid, p. 198)

“Patch, an intelligent and original artist with a sharp eye and a louche disposition, spent 35 years in Italy, mostly in Florence where he lived across the street from Horace Mann ... in 1770, with the publication of The Life of Masaccio, he embarked on a plan to publish books of engravings ‘after every celebrated artist.” (Ingamells, A Dictionary of British and Irish travelers in Italy 1700-1889, pp. 745-6). The present volume followed, but the ambitious project was then abandoned and Patch’s next and last publication was a volume on Ghiberti’s bronze doors to the Baptistry in Florence. All three suites are rare. Evidence cited by Watson suggests that only forty sets of the Fra Bartolommeo and ‘Giotto’ series were issued before the plates were destroyed. OCLC locates six copies of ‘Fra Bartolommeo’ (Morgan; Getty; NGA; Yale; Harvard; Huntington). We can locate no copies of the ‘Giotto’ or ‘Masaccio’ suites. Nice clean and fresh copies printed on high quality paper.

70. Thomas PATCH
The Life of Fra Bartolommeo della Porta, a Tuscan Painter, with his Works engraved from the original Pictures, dedicated to the Honorable Horace Walpole.

[2] pp, illustrated with 24 etched and engraved plates printed in black, red or ochre. [Florence: Thomas Patch, 1772]. BOUND WITH:

To the Vehable Sir Horace Mann, Bart, Knight of the most Vehable Order of the Bath ... the following life of the celebrated painter Masaccio, with some speciments of his works in fresco at Florence is most humbly dedicated. [iv] pp, illustrated with 26 etched and engraved plates printed in black. Folio, 455 x 380 mm, bound in original paper covered boards, professionally rebacked and recornered. [Florence: Thomas Patch, 1770]. $ 13,500.00

71. Giorgio VASARI
Ragionamenti del Sig. Cavaliere Giorgio Vasari. Sopra le invenzioni da lui dipinte in Firenze nel Palazzo di loro Altezze Serenissime. Insieme con la invenzione della Pittura da lui cominciata nella Cupola.

[8], 186, [18] pp. Illustrated with the Giaunta printing device with initial “F” on title-page and, in a different form, on the colophon. Plus the full-page woodcut portrait of Vasari from the Vite facce page 1. 8vo., 217 x150 mm, bound in contemporary Italian limp vellum, title in brown ink on spine. In Firenze: Appresso Filippo Giunti, 1588. $ 7500.00

First Edition. Giorgio Vasari, considered to be the first art historian and often referred to as the “father of art history,” wrote the Ragionamenti between 1557 and 1560. A completed first draft was brought to Rome by Vasari in ca. 1560, where it was read by Annibale Caro, Michelangelo, Duke Cosimo de’ Medici, Vincenzo Borghini, and Jacopo Guidi, among others.

The work is written in dialogue form taking place over a period of three days. The two characters were
Vasari himself and the young Francesco de’ Medici, to whom the book is dedicated. Although the core text revolves around the painted commissions Vasari executed in the Palazzo Vecchio, the *Ragionamenti* can also be viewed as a supplement to his *Le Vite de’ Piu Eccellenti Pittori, Scultori, E Architettori*.

The *Ragionamenti* was circulated among friends and artists in Rome over a period of several years, and although Vasari even promised its eventual publication in his autobiography appearing in the *Vite* of 1568, it remained unpublished at his death in 1574. It was left to his nephew Giorgio Vasari il Giovane to see it through the press and publish it posthumously in 1588.

Vasari not only discusses the allegorical meanings of his compositions in the Palazzo Vecchio, but he served as a guide and Cicerone through the Palazzo, elucidating for both the Prince and the reader, the artistry behind his compositions and the iconographic schema of the works in general. In so doing Vasari created an ingenious dynamic between the artist, the spectator and the art. While most of the dialogue between Vasari and Francesco de’ Medici centers on the paintings in the Palazzo Vecchio, the *Ragionamenti* has a great deal to say regarding the relationship between artist and patron in late Renaissance Italy, and Vasari, known as an artist, architect and biographer, is also revealed to be an art critic, aesthetician and art historian as well.


72. Giorgio VASARI

*Lives of the Most Eminent Painters.*

*Translated by Mrs. Jonathan Foster. Selected, Edited and Introduced by Marilyn Aronberg Lavin.*

Two volumes. xvii, [1], 344; [6], 386 pp. With 32 plates reproduced in full colour with the works of the Masters, and numerous woodcut portraits of the artists. 4to., uniformly bound in recent half morocco, red leather title-labels on spines. Verona: [The Stamperia Valdonega for] The Limited Editions Club, 1966. $ 1850.00

The fine Limited Editions Club set of the classic chronicle of Italian Renaissance art. The present work is perhaps the most elegant English publication of Vasari’s *Vite*; both in terms of the refined typography and the deluxe handmade paper upon which it is printed. It was designed and printed by the master Italian printer Martino Mardersteig at his Stamperia Valdonega Press in Verona. Mardersteig’s signature appears on the colophon.

This superb English edition includes tipped-in colour reproductions of many of the original paintings discussed by Vasari in the text, plus the famous woodcut portraits of the artists executed by Giorgio Vasari for the original 1568 edition of the *Vite*. The remaining five portraits were cut in wood by Fritz Kredel for the present edition. A fine copy.