



Overleaf: Ridolfi. Le meraviglie dell'arte. (1648).

# Early Books on Art 1500 to 1800

by Marcia Collins and Norman E. Land

Catalogue to an Exhibition of Some Old and Rare Books on Art  
and Architecture in the Ellis Library of the University of Missouri,  
March 31 to April 15.

On the occasion of the annual meetings of the Midwest Art History Society and the Missouri-Kansas Chapter of the Art Libraries Society of North America.

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## Catalogue

### Marcia Collins

### Norman Land

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CORNELIUS DE BIE. AET. 81. 1708.  
Dat hij op Draagt Niet Ander Ben  
Der Stof Enj Aen den Beken.  
En Alle Aen den Beken  
Nack Die Tot Meiner Werdichheit

Overleaf: Bie. Het gvlden cabinet. (1661).

In the course of the first forty-five years of the development of our library of sourcebooks for art history, Professor John Pickard, who was chairman of the Department of Art History and Archaeology from 1892 until 1929, when he retired, acquired many modern editions, including the collected works of many of the major writers of the sixteenth, seventeenth and eighteenth centuries. It was obvious to him that one needed scholarly editions of texts, such as those in the Collezione dei Classici Italiani, and, among other important books, he added the Quellenschriften für Kunstgeschichte. Both of these collections have become quite difficult to obtain in our time.

When the program in Art History and Archaeology was re-established in 1954 -- a program which led to the re-establishment of the Department in 1960 -- there was current at the University of Missouri a policy pertaining to the acquisition of rare and unusual books. It was felt that these were books to be given to the Library as gifts by its faculty, alumni and friends. It was also evident that if serious work was to be carried on involving the training of art historians, it would be necessary to have some of the more important sources which had not been acquired in the early years of the Department. Not only was it a matter of acquiring the great treatises on architecture, such as Alberti and Palladio, but also scholarly editions of the many

lives of painters, such as those of Vasari, Baglione and Bellori, as well as theoretical works, such as those of Lomazzo. It was agreed that these texts should be sought in modern editions, if possible, but if these were not available, a search could be made for early, usable, but not necessarily first, editions, because the expense of first editions would have in many cases made our enterprise impossible.

This meant that the necessity of an edition of Vasari's work could be met by the Gaetano Milanese edition, and various later editions of other early writers on art proved similarly adequate for our needs. Gradually there came to hand many of the needed works.

In more recent times attempts have been made to add to the Library in other areas such as iconography and symbolism and, in a more specialized vein, substantial collections of emblem books and illustrated editions of Ovid's Metamorphoses have been assembled. Some attempt has also been made to collect guidebooks and traveller's reports to provide support for our many collections of Kunsttopographien.

The building of a research collection for art history is a long, complicated task which a single generation cannot accomplish. At the University of Missouri Library, there is the beginning of such a collection -- a mixture of old and new editions -- which serves the needs of our faculty and students, and others who may come to use our library.

Homer L. Thomas

Overleaf: Junius. De pictura veterum. (1694).

In 1568 Giorgio Vasari published at Florence the second, revised edition of his Le vite de' più eccellenti Architetti, Pittori et Scultori (first edition: Florence, 1550), perhaps the best known title in the vast literature on art written before the nineteenth century. Vasari's purpose was to record the life and work of Italian artists from Cimabue and Giotto to those living in his own day; but he had other intentions as well. In the prefaces to the three books into which he divided his monumental work the painter-turned-author reveals a developed sense of the historical progress of art from classical antiquity to the sixteenth century, and in the introductory chapters to the entire work he discusses art theory as well as practical matters of concern to painters, sculptors and architects. Thus Vasari drew upon, what might be called, a "tradition of concerns" which included biography, art history, art theory, architectural history and studio practices or recipes. This tradition, already well established by the middle of the sixteenth century, continued through the seventeenth and eighteenth centuries and has had an influence upon the interests and methods of the art historians and scholar-critics of the last century and of today. A brief discussion of each of these traditional concerns of art literature seems an appropriate introduction to our exhibition, which has been arranged according to them.

Vasari's Vite became the model for the many

compilations of artists' lives made during the seventeenth and eighteenth centuries in almost every country in western Europe. The response to his work by his successors, however, took many forms. Giovanni Baglione intended his collection of the lives of the artists to be a continuation of Vasari's work; and Giovanni Passeri, in turn, continued Baglione's efforts by beginning his book where Baglione had left off. Filippo Baldinucci in his lives of the "professors of drawing" from Cimabue to the artists of Baldinucci's own day set out to revise and bring up to date, as well as to continue, Vasari's work. In the eighteenth century Johann Caspar Füssli wrote the lives of the artists of his native Switzerland, and Antonio Palomino wrote the lives of the Spanish painters. A tendency toward collections of biographies of a more limited range than Vasari's is conspicuous during the late seventeenth century. Authors such as Malvasia, Ridolfi, and Soprani wrote only of artists who were associated with a particular city or region. Bellori restricted his interests almost exclusively to artists who practiced a classical style, although he included in his Vite the biographies of Federico Barocci and Caravaggio. Parenthetically, it should be mentioned that in his book on Raphael's frescoes Bellori continued the then rare practice of devoting a single work to the art of a single artist. Lépicié limited his biographies to those of the "peintres du roi." Other writers record-

ed the lives of one type of artist; thus we have Francesco Milizia's memoirs of the ancient and modern architects and J. F. Félibien's lives of French architects.

As the information on the arts and artists of various cities and countries of Europe increased and became readily available, and the ancient literature which had referred to the art and architecture of classical antiquity was scrutinized with increasing attention, it became possible for writers to attempt a comprehensive history of each of the visual arts. By the end of the eighteenth century, authors like Roger de Piles and Fiorillo (who was, incidentally, the first professor of art history) could write the "universal" history of painting, sculpture or architecture. These books on the history of art were indebted to their predecessors in another way, for the collections of lives were sometimes unified by an author's view of the progress of art over many centuries.

During the earlier half of the fifteenth century Alberti wrote the first fully developed treatise, which has come down to us, in the theory of painting. (With the exception of Vitruvius' book on architecture, no treatises written during antiquity have survived.) The objects of Alberti's treatise, and generally speaking, of the treatises written during the centuries following the fifteenth, were to describe and explain the art of painting to the

ruling class, to the humanists who served that class, and to practicing artists, and, at the same time, to establish the standards of beauty to which artists should aspire. As a consequence of these two objects theoretical treatises were often a mixture of art theory per se and discussions of imitation, a concept directly related to theories of beauty.

Humanistic art theory might be defined as the attempt to explain how a work of art is made. In other words, humanistic art theory focused upon, as we call it today, the creative process. Although humanistic theory was less rigorously philosophic than twentieth-century art theory, and less inclined toward an abstract explanation of art, it nonetheless had a strength and endurance which, in part, was based upon the unstated conviction that an understanding of a work of art is dependent upon an understanding of the procedure by which it was produced. As a rule the creative procedure was understood as a series of three intimately connected acts. First, the artist contemplated the subject of his painting and invented the composition, facial expressions and gestures which would most forcefully convey to the viewer the meaning of the story. Next he made a drawing or a number of drawings, of his invention -- a drawing (disegno) was understood as the material embodiment of an immaterial image. Lastly, after transferring the drawing to canvas, the painter added color to it in order that

it might appear natural. The number of the divisions into which the creative procedure was divided varied from author to author, but the most coherent division was tripartite. The three part scheme of invenzione, disegno and colorire was first convincingly set forth by Lodovico Dolce in his Dialogo della pittura ... intitolato L'Arefino (Venice, 1557)\*, and was introduced into France through Charles Alphonse Dufresnoy's De Arte Graphica. Written in Rome, where Dufresnoy was acquainted with Bellori, his long essay-in-verse was translated into French by Roger de Piles, and into English, first by John Dryden, then by many others.

Certain values, which changed from time to time, and from author to author, were associated with each division of the creative procedure: symmetry and proportion during the fifteenth century were considered vital to a "correct" composition; decorum, or the appropriate expression of subject matter, was a value associated with invention and its manifestation in drawing; and, to some writers, a lightness of touch in the application of paint to canvas was important.

Beauty of form, however, was of paramount value to most authors. Essentially there were

\*This treatise is not included in the exhibition.

three avenues open to the artist in his approach to the representation of nature. He could "copy" what he saw before him (an impossible task); he could, after long experience in drawing from nature, work entirely from an ideal mental image; or he could perfect nature by adjusting it to an internal ideal image. Lomazzo and Zuccaro, both Mannerist artists, held that the most beautiful image was produced in an artist's mind, but the most prevalent ideal of beauty was the classical one of a synthesis of external nature and the artist's internal image. In the seventeenth century Bellori, in the preface to his collection of artists' lives, championed the classical theory of beauty.

It is not surprising that the criticism of works of art was based both upon the parts into which the art of painting was divided, and upon subjective standards of beauty, but these two methods for evaluating a work of art could be, and were, employed independently of one another. Thus Bellori could deplore the, to him, extreme naturalism of Caravaggio's representation of nature, but praise the artist for the invention in certain of his paintings.

A coherent criticism of particular works of art emerged around the middle of the sixteenth century in the writings of Vasari and Dolce, and was developed during the seventeenth and eighteenth centuries, particularly in the works of Bellori and De Piles. Inevitable, since criticism was so closely

allied with theory, the two would be used to complement one another. Jonathan Richardson, to name only one outstanding example, illustrated his discussion of the parts of painting with concrete observations on familiar works of art; some of his thoughts on invention in Raphael's cartoons, for instance, are illuminating even today.

From the end of the fifteenth century onward, books on architecture were by far the most popular of all treatises on art. In general there were two kinds of architectural treatises: the thorough explanation of all aspects of building with a discussion of the history of architecture, and the collection of plates with brief commentaries. Works of the first kind were usually inspired by the monumental works of Vitruvius and Alberti and were addressed to the interested amateur as well as to the practicing architect. The collection of plates was intended to serve the architect in a more immediate fashion by supplying him with illustrations of the five standard orders, ground plans of ancient and modern buildings, and so on, which could serve as models for the construction and decoration of his own buildings. These books were also used by the dilettante as a text for learning the fundamental "vocabulary" of architecture.

Rarely do either of these types of books on architecture venture to discuss theory in a manner comparable to the discussions of the theory of paint-

ing. Nevertheless, an implied theory of beauty underlies almost all of the architectural treatises, and there existed in the theory of painting a concept which was very important for the theory of architecture.

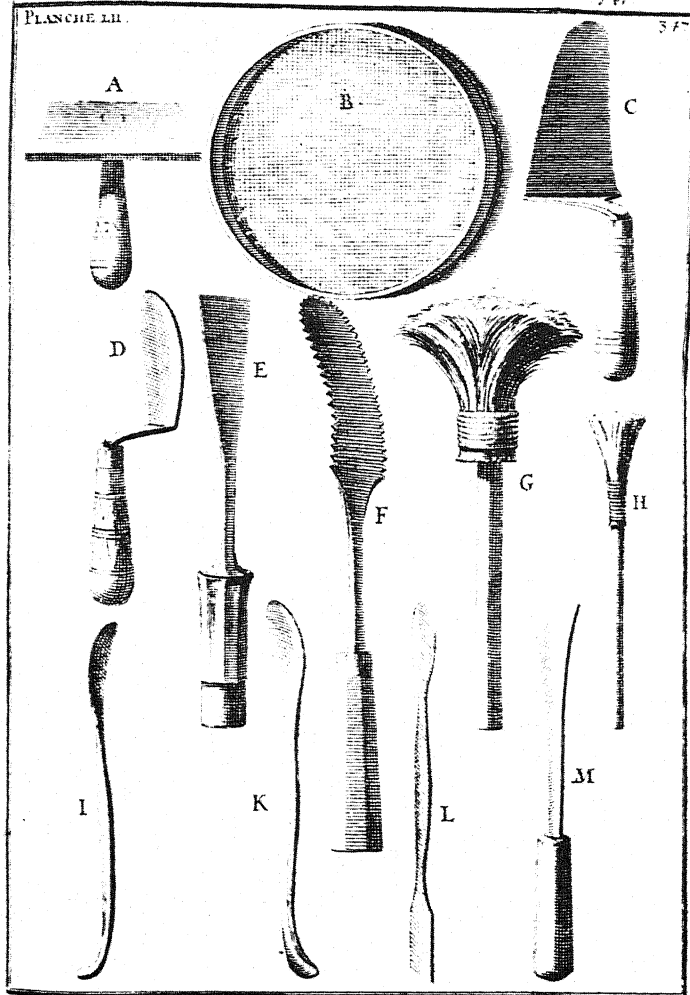
That the architecture of classical antiquity was the most beautiful ever made, and that it should serve as a model for contemporary buildings were judgments which were almost never questioned, at least in print. These judgments are present in practically every treatise on architecture from the fifteenth century onward. It seems fair to say that Vitruvius' discussion of Roman architecture played a part in the continued life and wide acceptance of the idea of the supremacy of classical architecture. He had lived in antiquity and his book thus had an authority which would have been difficult to ignore in those centuries when so much intellectual and emotional energy was directed toward uncovering and understanding the classical past.

One of the most often repeated ideas about art was that disegno is the mother of all the visual arts. Architects, as well as sculptors and painters, it was thought, were before all else inventors, that is people who made use of imagination and intellect in their particular vocation. The architect was considered an artist who imagined and drew plans and elevations for his buildings and was not a necessary participant in their actual construction.

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Emphasis was placed on the mental effort of creation, as opposed to simple manual skill. Part of the reason for the emphasis on the mental aspect of creation was the quest on the part of visual artists of all kinds for a recognition of their activity as a liberal art deserving of the respect and admiration given to the other liberal arts.

In addition to the books concerned with biography, art history, architecture and art theory, there were other kinds which are not represented in this exhibition. The publication of practical manuals on how to draw without an instructor, to cite an interesting example, or on the rules of perspective, to cite a common example, increased during the seventeenth and eighteenth centuries. Recipe books, a kind of book known to painters since the Middle Ages, dealing with the mixing of paints, the priming of canvas or board, and so forth, as well as books on anatomy were frequently published.

Today, when the methods and goals of art historians and art critics are constantly, and sometimes vehemently, discussed, the views expressed in the books of our predecessors, although much removed from our sophistication and abundance of information, still provide insight into the perennial problem of how to understand a work of art.

The following books, in addition to those cited in the catalogue, have been consulted by the authors, who wish to acknowledge their debt to them.

Blunt, A. Artistic Theory in Italy, 1450 - 1600. London, 1940.

Connally, E. A. Printed Books on Architecture, 1485 - 1805. University of Illinois at Urbana, 1960. (Exhibition Catalogue).

Barocchi, P. Scritti d'arte del Cinquecento. Two Volumes. Milan - Naples, 1971 - 1973.

Fontaine, A. Les doctrines d'art en France. Paris, 1909.

Grassi, L. Costruzione della critica d'arte. Rome 1955.

Lee, R. W. Ut Pictura Poesis: The Humanistic Theory of Painting. New York, 1967. (First published in the Art Bulletin XXII, 1940, 207 ff.)

Mahon, D. Studies in Seicento Art and Theory. London, 1947.

Panofsky, E. Idea: Ein Beitrag zur Begriffsgeschichte der alteren Kunsttheorie. Berlin, 1924. (Translated as Idea: A Concept in Art Theory by J. J. S. Peake, New York, 1968.)

Teyssèdre, B. L'histoire de l'art vue du grand siècle. Paris, 1964.

Teyssèdre, B. Roger de Piles et les débats sur le coloris au siècle de Louis XIV. Paris: Bibliothèque des art, 1965.

## EXPLICATION DE LA PLANCHE LII.

A *Oyseau ou Espervier.*B *Crible de fil de fer.*C *Grande Truelle.*D *Petite Truelle.*E *Fermeoir.*F *Grattoir.*G *Grosse Brosse.*H *Petite Brosse.*I *Talon.*K *Gros Talon.*L *Lance, Lancette ou Espatule.*M *Esbauchoir de fer.*

The catalogue is divided into three sections: the Lives of the Artists, the History and Theory of Art, and Architecture. Within these sections, the authors are arranged alphabetically into groups by the country of their origin.

In establishing the forms of names and entries for the catalogue, we have used the full, standard form of the authors' names. Dates of birth and death have been taken from authoritative sources for the history of art such as Thieme-Becker or Bénézit, as well as the appropriate national biographies.

The form of entry for the books' titles has been reproduced as closely as possible from that found on the title pages. Sometimes this has resulted in very lengthy title statements, although dedications and quotations from other authors have been omitted. It is hoped that the full form of the title will provide better descriptive information concerning the books and will facilitate comparative studies of variant editions. For similar reasons the information concerning the publisher, place of publication and the date is copied as it appears on the title page, or in a few cases, when this information was lacking on the title page, from the book's colophon. For both the title and the publication information, the punctuation, capitalization and the marking of accents follows that which is given in the book and no attempt has been made to correct what appears there. The only exception to this practice was made when

words or entire titles were printed in capital letters. In such cases lower case letters have been used, with only the first word and proper names capitalized. In the collation of the volumes, only numbered pages have been listed.

Citations of the general bibliographical reference works for art history are given for each catalogue entry. A list of these sources appears below.

Overleaf: Félibien, A. Des principes de l'architecture, de la sculpture, de la peinture.  
(1690).

# Abbreviations

- Cicognara ..... E. Cicognara, Catalogo ragionato dei libri d'arte e d'antichità posseduti dal conte Cicognara. Pisa, 1821.
- Dobai, I J. Dobai, Die Kunstliteratur des Klassizismus und der Romantik in England, Band I, 1700 - 1750. Bern, 1974.
- Dobai, II J. Dobai, Die Kunstliteratur des Klassizismus und der Romantik in England, Band II, 1750 - 1790. Bern, 1975.
- Fowler L. H. Fowler and E. Baer, The Fowler Architectural Collection of the John Hopkins University Catalogue. Baltimore, 1961.
- Schlosser J. von Schlosser, La letteratura artistica. Vienna - Florence, 1964.

Artists' Lives



Overleaf: Baldinucci. Delle notizie de' professori  
del disegno da Cimbue in qva. (1768).

Le vite de' pittori, scultori, architetti, ed intagliatori, Dal Pontificato di Gregorio XIII. del 1572. fino a' tempi di Papa Urbano VIII. nel 1642. Scritte da Gio: Baglione Romano. Con la vita di Salvator Rosa Napoletano pittore, e poeta, scritta da Gio: Batista Passari, Nuovamente aggiunta.

In Napoli. A spese di Nicolo', e Vincenzo Rispoli, MDCCXXXIII. 4to. (304p.) Woodcut initials in the text.

Intended as a supplement to Vasari's lives of the artists, Baglione's collection of biographies includes the lives of the artists who worked during the period from 1572 to 1642, the year in which the first edition was printed in Rome. In the first edition G. P. Bellori's long poem on painting appeared for the first time. Our edition is the third (second edition: Rome, 1649) and contains G. B. Passeri's life of Salvator Rosa.

Although Baglione is perhaps best known for the suit which he brought against Caravaggio and his friends for defamation of character, he, nevertheless, included a biography of the volatile artist in his book.

Schlösser: 460f., 470. Cicognara: 2191.

BALDINUCCI, Filippo (1625 - 1696)

1767 - 1774

Delle notizie de' professori del disegno da Cimabue in qua...distinta in decennali opera di Filippo Baldinucci Fiorentino Accademico della Crusca Edizione accresciuta di Annotazioni del Sig. Domenico Maria Manni. (Volumes 2-21.)

In Fierenze, Per Gio. Batista Stecchi, e Anton Giuseppe Pagani, MDCCLXVIII-MDCCLXXIV. 4to. (10 vols. in 21) Woodcut initials and ornaments in the text.

The original edition of six volumes appeared sporadically at Florence between 1681 and 1728: volume I in 1681; volume II in 1686; volume III in 1728; volume IV in 1688; volume V in 1702; and volume VI in 1728. The second edition, our edition, appeared in twenty-one volumes between 1767 and 1774. Our set lacks volume one. Volumes II and III are dated 1768; volumes IV through VI are dated 1769; volumes VII and VIII are dated 1770; volumes IX through XI are dated 1771; volumes XII through XV are dated 1772; volumes XVI through XIX are dated 1773; and volumes XX and XXI are dated 1774. Volume twenty-one contains the author's important life of Gianlorenzo Bernini (first edition: Florence, 1682); La Veglia (first edition: Lucca, 1684); two lectures delivered at the Accademia della Crusca in 1691 (first edition: Florence, 1692); and other writings.

In 1663 Cardinal Leopoldo de' Medici, Grand Duke of Tuscany, employed Baldinucci to catalogue the collection of drawings in the Medici collection,

and to augment the collection with new purchases. It was this experience which lead to his voluminous work on the masters of drawing.

Schlosser: 92, 466ff., 473, 723

BALDINUCCI, Filippo (1625 - 1696).

1768 - 1817

Notizie de' professori del disegno da Cimabue in qua, opere di Filippo Baldinucci Fiorentino Accademico della Crusca, nuovamente data alle stampe con varie dissertazioni, note, ed aggiunte da Giuseppe Piacenze architetto torinese. (Volume 1 only.)

In Torino, Nella Stamperia Reale, MDCCLXVIII. 4to. (588 p.) Engraved author's portrait as the frontispiece; woodcut initials, and head- and tailpieces in the text.

The third edition of Baldinucci's Notizie was edited by the architect, Giuseppe Piacenza of Turin. This edition appeared at Turin in five volumes between 1768 and 1817. The library owns only the first volume of the set.

To his edition Piacenza supplied notes and some additional lives of his own composition.

Schlosser: 473.

Le vite de' pittori, scultori et architetti moderni, scritte da Gio: Pietro Bellori parte prima.

In Roma, Per il success. al Mascardi, MDCLXXII. 4to. (462 p.) Engraved frontispiece, artists' portraits, head-pieces and initials in the text.

First Edition. The second edition appeared in 1728 at Rome. A manuscript (Municipal Library, Rouen) of the second part of Bellori's projected two part work was edited and published in 1942 at Rome by M. Piacentini. The second part contains the lives of Guido Reni, Andrea Sacchi and Carlo Maratta. Maratta's biography was published separately at Rome in 1732.

The most important Italian writer on art since Vasari, Bellori was a staunch supporter of the classical style in early seventeenth-century painting. Towards the end of his life the author turned his attention to the art of ancient Rome and published many of his findings. In 1664 he read an essay to the Academy of St. Luke in Rome which was to become the now famous preface to his collection of the artists' lives. In this essay, entitled L'Idea del pittore, dello scultore, e dell'architetto..., he set forth his ideal of beauty.

BELLORI, Giovanni Pietro (1613 - 1696).

1695

Descrizione delle imagini dipinte da Rafaele d'Urbino Nelle Camere del Palazzo Apostolico Vaticano. Di Gio. Pietro Bellori...

In Roma, Nella Stamperia di Gio: Giacomo Komarek Boemo, MDCXCV. 4to. (112 p.) Engraved headpieces and initials in the text.

First Edition. The second edition was not published until 1751 at Rome.

Aided by the painter Carlo Maratta, the aged Bellori collected his notes on Raphael, and his paintings, for publication. Raphael was an artist of fundamental importance for Bellori, and the Renaissance master's letter to Baldassare Castiglione, which Bellori published in his book, seems to have been an integral part of Bellori's thinking on art. Two of the most important aspects of the book are the minute description of Raphael's frescos in the Vatican Stanze and the Farnesina Loggia, both before and after their restoration, and his explanation of the symbolic, literary and allegorical meanings of the two fresco cycles.

Schlosser: 464, 602, 694f. Cicognara: 3369

DOMINICI, Bernardo de (1684 - 1750)

1742 - 1745

Vite de' pittori, scultori, ed architetti napoletani ...

In Napoli, Nella Stamperia de Ricciardi, M. DCC. XLII. 4to. 3 volumes. Engraved author's portrait as frontispiece.

First Edition. Included in this edition is Dominici's life of Luca Giordano which was first published at Naples in 1720, and was added to the second edition of Bellori's Vite in 1728.

Dominici, who also painted, was, as Schlosser has called him, "a falsificator in the grand style." His book, however, is reliable for information on seventeenth- and eighteenth-century artists, such as Giuseppe Ceasri, Giuseppe Ribera, Salvator Rosa and Francesco Solimena, and is the fundamental and most comprehensive account of the artists who lived and worked in Naples up to the author's own day.

Schlosser: 533, 604. Ciognara: 2258.

MALVASIA, Carlo Cesare (1616 - 1693).

1678

Felsina pittrice vite de pittori bolognesi...

In Bologna, Per l'Erede di Domenico Barbieri, M.DC.LXXVIII. 4to. 2 volumes. Woodcut artists' portraits and illustrations, with woodcut initials and head-and tailpieces in the text.

First Edition. Dedicated to Louis XIV, Malvasia's important two volume collection of lives was not reprinted until the nineteenth century (Bologna, 1841). Parts of a manuscript with the title Scritti originali del Conte Carlo Cesare Malvasia spettanti alla sua Felsina Pittrice have been edited and published by A. Arfelli: se C. C. Malvasia, Vite de Pittori Bolognesi (Appunti inediti), Bologna, 1961.

Malvasia's book was written with the conviction that Bologna, rather than Florence, was the artistic center of Italy. Like De Dominici in the next century, Malvasia was not above falsehoods and even went to the extreme of creating documents, supposedly of the previous century, in order to prove his point

Schlosser: 457f., 529f., 579. Cicognara: 2310.

Memorie degli architetti antichi e moderni. Quarta edizione accresciuta e corretta dallo stesso autore Francesco Milizia.

Bassano, A spese Remondini di Venezia, M.DCC.LXXXV. 8vo. 2 volumes. Woodcut headpieces and ornaments in the text.

The first edition of Milizia's book, which in effect is a dictionary of architects, appeared anonymously in 1768 at Rome with the title Le vite de' più celebri architetti d'ogni tempo...; the second edition (Venice, 1773) also bore this title. In the third edition (Parma, 1781) the title was changed to that of our edition, which is the fourth.

In his own day the most well known and most often read of Milizia's books was his Dell'Arte di vedere nelle arti del disegno secondo i principi di Sultzer e di Mengs (Venice, 1781). In this book Milizia's strong neo-classical bias is evident. In the book he attacks the passionate style of Bernini and Michelangelo, whom Milizia saw as a source of the baroque style.

Schlosser: 485, 508f., 726. Cicognara: 2325.

PASCOLI, Lione (1674 - 1744)

1730 - 1736

Vite de' pittori, scultori, ed architetti moderni... (T. p. printed in red and black)

In Roma, Per Antonio de' Rossi, MDCCXXX-MDCCXXXVI. 4to. 2 volumes. Woodcut initials in the text.

First Edition. Pascoli's book suffered severe criticism in the eighteenth century and had to compete with Baldinucci's much more worthy publication, which appeared at about the same time. For these reasons, Pascoli's book has often been overlooked, but there is much of value in it; for example, he publishes a lecture given by Andrea Sacchi in the life of that artist, and he included the lives of such little known artists as Daniel Seiter of Vienna.

The author's manuscript of a book on the lives of living painters is in the Biblioteca Comunale at Perugia.

Schlosser: 462f., 471, 723. Cicognara: 2342.

PASSERI, Giovanni Battista (1610 - 1679).

1772

Vite de' pittori scultori ed architetti che anno lavorato in Roma Morti dal 1641 fino 1673 di Giambattista Passeri pittore e poeta. Prima edizione. (T. p. printed in red and black)

In Roma, Presso Gregorio Settari, MDCCLXXII. 4to. (492 p.) Woodcut initials and tailpieces in the text.

First Edition. Almost a century after the author's death G. L. Bianconi edited and published an abbreviated version of the original manuscript. Recently, a critical edition, collating several manuscripts, with comments has been published by Jakob Hess (1934).

Starting where Baglione had finished his Vite, Passeri wrote of the artists active in Rome who died between 1641 and 1673. Passeri, a painter who studied with Domenichino at Rome, tells many anecdotes, including ones about the intrigues between the great rivals Borromini and Bernini, although the biography of the latter is not included.

Schlosser: 46lf., 470f., 723. Cicognara: 2344.

RIDOLFI, Carlo (1594 - 1658).

1648

Le meraviglie dell'arte, Ouero le vite de gl'illvstri pittori veneti, e dello stato. Oue sono raccolte le Opere Insigni, i costumi, & ritratti loro. Con la narratione delle Historie, delle Fauole, e delle Moralità da quelli dipinte. Descritte dal Cavalier Carlo Ridolfi. Con tre Tauole copiose de' Nomi de' Pittori antichi, e moderni, e delle cose Notabili...

In Venetia, Presso Gio: Battista Sgava, M DC XL VIII. 4to. 2 volumes. Engraved frontispiece to volume 1, engraved title page to volume 2 and artists' portraits by Jacob. Picinus. Woodcut initials and head- and tail-pieces in the text.

First Edition. The second edition of Ridolfi's book did not appear until the nineteenth century (Padua, 1835 - 1837). Two of the lives in this collection of biographies appeared separately: the life of Tintoretto at Venice in 1642; and the life of Paolo Veronese at Venice in 1646.

A painter who worked in the style of Veronese, Ridolfi has been called the Venetian Vasari. His book is dedicated to the Reinst brothers of Amsterdam, both of them collectors of art. Along with Marco Boschini's Carta del navegar pittoresco (Venice, 1660) and Le minere della Pittura (Venice, 1604), Ridolfi's book is one of the most important of the early sources for the history of Venetian painting.

Schlösser: 531, 559. Cicognara: 2359.

SOPRANI, Raffaele (1612 - 1672).

1674

Le vite de pittori scoltori, et architetti genovesi. E de'Forastieri, che in Genoua operarono Con alcuni Ritratti de gli stessi. Opera postvma, Dell'Illustrissimo Signor. Rafaele Sopriano Nobile Genovese. Aggiontau la vita dell'Autore per opera di Gio: Nicolo Cavana, Patritio Genovese...(T. p. printed in red and black)

In Genova, Per Guiseppe Bottaro, e Gio: Battista Tiboldi Copagni, MDCLXXIV. 4to. (340 p.) Engraved frontispiece; engraved artists' portraits within woodcut frames; woodcut ornaments and head- and tailpieces (some printed in red) in the text.

First Edition. The second edition of Soprani's Vite appeared at Genoa in 1768, and was edited by Carlo Giuseppe Ratti.

Like Ridolfi and De Dominici, Soprani, a Genoese patrician, wrote only of the artists who lived and worked in his native city. A life of Soprani by G. N. Cavana appears at the end of the book.

Schlosser: 533, 575. Cicognara: 2371.

VASARI, Giorgio (1511 - 1574)

1550

Le vite de piv eccellenti architetti, pittori, et scvltori italiani, da Cimabve insino a' tempi nostri: descritte in lingua Toscana, da Giorgio Vasari Pittore Aretino. Con vna sua vtile & necessaria introduzzione a le arti loro.

In Firenze, appresso Lorenzo Torrentino, M D L. 4to. 2 volumes. Woodcut frontispiece; woodcut initials in the text.

First Edition. In his autobiography Vasari relates the inception of his famous lives of the artists. At the supper table of Cardinal Farnese at Naples, Monsignor Giovio remarked that he would like to have a book on all the famous artists from Cimabue to his own day. Vasari undertook the task of writing such a book, and completed the work in 1547, but revised the manuscript before 1550 when the treatise was first published. The second edition, which is the most widely used edition, was published by Giunti at Florence in 1568 with a slightly altered title -- Le vite de' piú eccellenti Pittori, Scultori e Architettori ... di nuovo ampliate, con i ritratti loro, et con l'aggiunta delle vite de vivi et de' morti, dall'anno 1550 insino al 1567. To the second edition Vasari added a series of woodcut portraits of artists, which were commissioned by the author for his book and which were executed in Venice. The second edition was also augmented by G. D. Adriani's letter on ancient artists, and by new lives by Vasari, including his own autobiography.

In addition to being an author, Vasari was also

a painter and architect, and was instrumental in the founding of the Florentine Accademia del Disegno, which held its first session in 1562, and was patronized by Duke Cosimo I de' Medici, to whom Vasari dedicated his book. After the dedication is a Proemio in which the author addresses himself to the topic of the paragone between painting and sculpture, which was much discussed during the sixteenth century in Italy. The discussion revolved around the question of the relative merits of painting and sculpture. Vasari resolves the problem by stating that "... sculpture and painting are sisters; born of the same Father, who is disegno ... and one does not precede the other." After the opening discussion of the Proemio comes a series of chapters on theoretical and practical matters concerning architecture, sculpture and painting. The lives of the artists then follow, and in the first volume are divided into two parts each with a separate preface. The first part begins with the life of Cimabue and deals with fourteenth-century artists, and the second part contains the lives of fifteenth-century artists. The second volume opens with a preface

which is followed by the lives of the artists beginning with the life of Leonardo da Vinci. In the three prefaces Vasari sets forth his theory of the progress of art, or, more exactly, of the means of art. After stating that God in creating man and the world was the first artist, Vasari goes on to trace the history of art from Mesopotamia and Egypt to Etruria and Greece. Next the author explains that after its perfection in Greece, art declined under the Romans, until it reached a state of utter decay under the "barbarians." Cimabue was, according to Vasari, the first to begin to turn away from the maniera greca in order to work from nature and thus to start Italian art on the long road towards naturalism which culminated in the art of the High Renaissance and particularly in the art of the hero of Vasari's book, Michelangelo.

Schlösser: 291ff., 322ff., 716. Cicognara: 2390.

ARGENVILLE, Antoine Nicholas Dezallier d' (1723 - 1796)

1788

Vies des fameux architectes, depuis la renaissance des arts, avec la description de leurs ouvrages. (Title of vol. 2: Vies des fameux sculpteurs...)

A Paris, Chez Guillot, 1788. 8vo. 2 volumes. Engraved frontispieces, woodcut head- and tailpieces in the text.

The son of Antoine-Joseph Dezallier d'Argenville, whose Abrégé de la vie des plus fameux Peintres was published in 1762, Antoine Nicholas inherited not only his father's artistic interests, but also his positions as conseiller du roi and maître des comptes under Louis XV. Besides the lives of artists he wrote other works on art and history, including the Voyage pittoresque de Paris (1749) and the Description sommaire des ouvrages... exposés dans les salles de l'Académie royale (1781), and several books on the theory and practice of gardening.

Dezallier's biographies of architects and sculptors were intended to be a continuation of his father's Abrégé. The first volume contains an introductory discourse on the history of architecture in France and the biographies of architects, commencing with Brunelleschi and concluding with Soufflot. A history of sculpture introduces the second volume. In it the lives of sculptors begin with Propertius de Rossi and end with Coustou.

Schlösser: 498. Cicognara: 2188.

La vie des peintres flamands, allemands et hollandois, avec des portraits Gravés en Taille-douce, une de leurs principaux Ouvrages, & des Réflexions sur leurs différents manieres ... (T. p. printed in red and black.)

A Paris, Chez Charles-Antoine Jombert, M DCC LIII-M DCC LXIV. (Vols. III-IV published: Chez Desaint & Saillant, Pissot, Durand.) 8 vo. 4 volumes. Frontispiece in volume I designed by Descamps and etched by J. P. Le Bas; other artists' portraits in the text also designed by the author; woodcut ornaments and initials in the text.

First Edition. Descamps was born in French Flanders at Dunkerque. His roots in the area seem to have predisposed him to an interest in the art of the region. His own artistic achievements included the painting of genre scenes -- he was received into the Academie as a "peintre dans le genre des sujets populaires" in 1764 -- and the execution of designs for monuments in Rouen. At Rouen in 1741 he founded the "École royale, gratuite et académique de dessin, de peinture, de sculpture et d'architecture." This was one of the few efforts at decentralization of the production of art during the eighteenth century, in an attempt to loosen the tight controls exercised by the administration of Louis XV.

His Flemish background also made Descamps critical of the summary treatment which he felt L'École Flamand had received at the hands of previous art historians. He found the work of Van Mander too diffuse and detailed, that of Bie too poetic, and that of Houbraken disorganized and lacking a restrained, historical approach. While Descamps claims that his

lives are the first comprehensive biographies of the Flemish, German and Dutch painters based on original sources, actually his work borrows much from earlier writers, especially Van Mander, Houbraken and Weyerman. The biographies commence with the Van Eycks in 1366 and continue through 1706. Published in several later editions, the lives sometimes appeared with another work by Descamps, Voyage pittoresque de la Flandre et du Brabant (first published in Paris, 1769), added as a fifth volume to the biographies.

Schlosser: 478, 488-9. Cicognara, 2253.

FÉLIBIEN, André (1619 - 1695)

1725

Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes; avec la vie des architectes par Monsieur Felibien. Nouvelle edition, revue, corrigée & augmentée des Conférences de l'Académie Royale de Peinture & de Sculpture; De l'Idée du Peintre parfait, des Traitez de la Miniature, des Desseins, des Estampes, de la connoissance des Tableaux, & du Gout des Nations; de la description des Maisons de Campagne de Pline, & de celle des Invalides.

A Trevoux, De L'Imprimerie de S. A. S., M.DCCXXV. 12mo. 5 volumes. Engraved frontispieces in volumes I and II; several full-page engravings in volume III.

André Félibien, Sieur des Avaux et de Javericy, was an architect, antiquarian and historiographer. Under Colbert he was named historian of the royal buildings in 1666 and in 1671 he became the first secretary of the Académie d'Architecture. From 1673 he was also a curator of the Cabinet des Antiques and was one of the eight founders of the Académie des Inscriptions, established by Colbert in 1663.

Félibien's works served as the foundations for the history of art in France as Vasari's had in Italy. During his lifetime he wrote books on many themes, however most of his later works, written while holding his various official positions, concentrated on artistic or antiquarian subjects, being histories, descriptions of collections and monuments, and theoretical works. His chef-d'oeuvre was the modestly entitled Entretiens. It was the first French history of art, written in continuation of the tradition begun by Vasari. Using the form of a dialogue, Féli-

bien wove together information gleaned from other sources, including Vasari and Ridolfi, adding the accounts of his contemporaries and himself.

In the Entretiens Félibien establishes himself as the literary representative of mid-seventeenth century French classicism. In preparation since 1659, the project was begun under the patronage of Fouquet and the first volume was published with an introductory épître to Colbert. In general, the point of view corresponds to that current during the time of Le Brun's dominance at the Académie and the crystallization of the academic doctrines of French painting. However, Félibien is more liberal than Le Brun and the tone of the work lacks Le Brun's authoritarian approach to questions on art.

As Raphael was for Vasari and the Italians, Poussin was the epitome of perfection for Félibien. From his friendship with the artist in Rome stems the biography of Poussin, to which is given the whole

VIII<sup>e</sup> Entretien. Together with Bellori's biography, published in Le Vite... (1672), Félibien's account serves as the main source on the life and works of the peintre parfait.

Schlosser: 482, 498.

First published in Paris, 1666-1688, the Entretiens appeared in many later editions and translations, including those published in Paris in 1685 and 1690, in London in 1705, in Amsterdam in 1706, and our edition printed at Trevoux. Besides the Entretiens, this edition includes Le Songe de Philomanthe, a dialogue between Painting and Poetry in praise of Louis XIV, at the end of volume IV, and Jean François Félibien's Recueil historique de la vie et des ouvrages des plus celebres architectes, and the Conferences de l'Académie Royale...par Mr (André) Félibien in volume V. Volume VI, containing L'Idée du Peintre Parfait and several other treatises, is lacking from our set.

FÉLIBIEN, Jean François (1658 - 1733)

1687

Recueil historique de la vie et des ouvrages des plus célèbres architectes.

A Paris, Chez le Veuve de Sebastien Mabre-Cramoisy, M.D.LXXXVII. 4to. (249 p.) Engraved headpieces by Cornelius Vermeulen; woodcut ornaments in the text.

First Edition. The eldest son of André Félibien, Jean François was heir to both his father's interests and his official positions, serving as conseiller du roi, secretary of the Académie d'Architecture, treasurer of the Académie des Inscriptions, and historian of the royal buildings. His published works were all on architecture, including the plans and descriptions of ancient and modern monuments and buildings, and architectural histories and biographies.

Schlosser: 498. Cicognara: 2264. Fowler: 102.

LÉPICIÉ, Bernard François (1698 - 1755)

1752

Vies des premiers-peintres du roi, depuis M. Le Brun, jusqu'a présent.

A Paris, Chez Durand, M. DCC. LII. 8vo. 2 volumes in 1. Woodcut head- and tailpieces in the text.

First Edition. A painter and engraver, as well as a writer, Lépicie was agrée by the Académie in 1734. He became an académicien in 1740 and from that year held the position of "Secrétaire perpétuel et historiographe de l'Académie Royal de Peintre & de Sculpture." As the chronicler for the Académie, he planned "de donner incessamment au Public l'histoire de son établissement & celle de tous les artistes..." With these intentions he wrote a Catalogue raisonné des tableaux du Roy, avec un Abrégé de la vie des Peintres, which was published in 1752 and the lives of the Premiers-Peintres.

The Vies des premiers-peintres is a collection of five biographies by different authors. These are preceded by a "Discours pre'liminaire" on the history of painting and sculpture in France and on the Premiers-Peintres before Le Brun. In the first volume are the lives of Charles Le Brun, by Desportes, and Pierre Mignard by the Comte de Caylus. In the second are Antoine Coyvel, by his son Charles Coyvel, Louis de Boullongne, by Watelet, and François Le Moyne, by the Comte de Caylus.

Schlosser: 482, 499. Cicognara: 2301.

PILES, Roger de (1635 - 1709)

1699

Abregé de la vie des peintres, Avec des reflexions sur leurs ouvrages, Et un Traité du Peintre parfait, de la connoissance des Deseins, & de l'utilité des Estampes.

A Paris, Chez Nicolas Langlois, MDCXCIX. 8vo. (540 p.) Engraved frontispiece by A. Coypel.

First Edition. 1699 was an important year for Roger de Piles; it was the date of his reception into the Académie as a conseiller-amateur. During the quarter of a century between the publication of his Dialogue sur le Coloris in 1673 and that of the Abregé, the French version of that old Italian debate on the relative merits of disegno and colorito had raged between the Poussinistes, representing the academic orthodoxy, and the Rubénistes, whose spokesman was Roger de Piles. The year of Piles' reception signalled an end to the hegemony of Poussinisme in the Académie. From then on there was an acceptance, mainly because of the force and popularity of Piles' writings, of various subjects and styles in painting. Piles' academic position also established the place of the connoisseur or amateur in the world of art.

Roger de Piles' early friendship with Charles Dufresnoy and his travels in Portugal, Switzerland, Holland and Italy as a tutor and secretary to the diplomat, Amelot de la Houssaye, were important to the formation of his ideas and taste in art. Although he was himself an artist in his early years, his later writings stress the idea of painting as something to be appreciated, not simply practiced.

In the preface to the Abregé Piles explains that

he has no pretense of adding any new information to the history of art, because so many other writers have written such extensive works. Forsaking the lengthy treatments of Vasari or Félibien, Pile's approach is selective. He seeks to give a general account of the most famous, estimable and perfect painters. The question of how the author has made his selections--and how the reader may form his own judgments on art--is dealt with in the first book, preceding the Abregé proper, in an introductory essay on "L'Idée du peintre parfait, pour servir de règles aux jugements que l'on doit porter sur les ouvrages des Peintres..." The Abregé follows, dividing painters into six schools and discussing only the most important painters in each school. Written by an experienced connoisseur for a public, which either hasn't the time or doesn't require a full recounting of all the facts on every artist, the Abregé is a new type of literature about art, a sort of brief guide or handbook on painters and painting.

Schlosser: 481-2, 498, 636

PILES, Roger de (1635 - 1709)

1706

The art of painting, and the lives of the painters: containing A Compleat Treatise of Painting, Designing, and the Use of Prints: With Reflections on the Works of the most Celebrated Painters, and of the several Schools of Europe, as well Ancient as Modern, Being the Newest, and the most perfect of the Kind extant. Done from the French of Monsieur DePiles. To which is added, An Essay towards an English School. With the Lives and Characters of above 100 Painters.

London, Printed for J. Nutt ... , 1706. 8vo. (480 p.) Engraved frontispiece by A. Coypel.

The first English edition of Piles' Abregé. The author of the translation is not known, however Bainbrigg Buckeridge wrote the supplementary section on English painters.

Dobai: 1, 627, 688.

PILES, Roger de (1635 - 1709)

1744

The Art of Painting, with the lives and characters of above 300 of the most Eminent Painters: Containing a Complete Treatise of painting, designing, and The use of prints. with Reflexions on the Works of the most Celebrated Masters, and of the several Schools of Europe, as well ancient as modern. Being the most perfect Work of the Kind extant. Translated from the French of Monsieur De Piles. To which is added An Essay towards an English School. The Second Edition ... (Title page printed in red and black.)

London, Printed for Charles Marsh ... , MDCCXLIV. 8vo. (430 p.)

The second English edition of the Abregé.

BIE, Cornelis de (1627 - ca. 1715)

1661.

Het gvlden cabinet vande edel vry schilder const inhovdende den lof vande vermarste schilders, architectē, beldthōwers, ende plaetsnyders, van dese eevw door Corñ: de Bie not̄ tot lier 1661.

Ghedruckt T'Antwerpen, By Juliaen van Montfort... , 1662. (Colophon) 4to. (584 p.) Engraved title page and illustrations; woodcut ornaments in the text.

First Edition. Although the titlepage is dated 1661, the dedication, and the imprimatur and colophon in the back of the book are dated 1662. The work is divided into three books: the first deals with masters of the early seventeenth century, and includes foreign artists; the second with living artists; and the third with architects, sculptors, engravers and previously omitted painters. Our copy has additional portrait engravings and drawings bound in by a previous owner.

Son of the painter Adrianus de Bie, Cornelis, a notary and playwright, wrote his lives of the Flemish artists at the suggestion of Joannes Meyssens (1612 - 1670) as a kind of sequel to Karel van Mander's Het Schilder-Boeck (first edition: Harlem, 1604). Meyssens, who supplied the engraved portraits for de Bie's book, had already published them separately as Images de divers homme d'esprit sublime (first edition: Antwerp, 1649).

Schlösser: 488.

WEYERMAN, Jacob Campo (1677 - 1744)

1729 - 1769

De levens-beschryvingen der nederlandsche konst-schilders en konst-schilderessen, met een uytbreiding over de schilder-konst der ouden, door Jakob Campo Weyerman, konst-schilder. Verrykt met de Konterfeytsels der Voornaamste Konst-Schilders en Konst-Schilderessen, cierlyk in koper gesneden door J. Houbraken. (T. p. printed in red and black)

In's Gravenhage, By de Wed. E. Boucquet, H. Scheurleer, F. Boucquet, en J. de Jongh, M D CC XXIX. (Vol. 4: Te Dordregt, By Ab. Blusse en Zoon, MDCCLXIX.) 4to. 4 volumes. Engraved fold-out plates, author's and artists' portraits, and head- and tailpieces.

First Edition. Volumes one through three were published at the Hague in 1729; the fourth volumes appeared posthumously in 1769.

A Dutch still-life painter, the author is also known as Jan Weyerman, called Campovivo. In the title to his book, Weyerman indicates that he used the engraved portraits originally published in Arnold Houbraken's De Groote Schouburgh Der Nederlantsche Konstschilders en Schilderessen (first edition: Amsterdam, 1718-1721), a fundamental work for the study of Netherlandish art. In effect, however, Weyerman simply re-wrote Houbraken's book. Nevertheless, the author did make at least one original observation, since he seems to have been the first writer to understand the iconography of Rubens' famous painting of the Descent from the Cross (Cathedral, Antwerp).

Schlosser: 477, 488.

PALOMINO de Castro y Velasco, A. Antonio (1655 - 1726)

1795 - 1797

El museo pictórico, y escala óptica... (Title of vol. 3: El Parnaso Español pintoresco laureado.)

En Madrid, En La imprenta de Sancha, M DCC XCV-MDCCXCVII. 4to. 3 volumes in 2. Fold-out plates and diagrams in the back of each volume.

The first volume of the first edition appeared in 1715 at Madrid with the subtitle, Theórica de la pintura. The second and third volumes were published in 1724 at Madrid and were subtitled Práctica de la pintura and El Parnaso español, respectively. In our edition, which is the second, the subtitles of the three volumes are the same as the first edition. The frontispiece to tome I of the second edition is dated 1715, although it was not printed until 1795. The frontispiece to tome II, which contains volumes II (1796) and III (1797), is dated 1723.

In his youth the author studied successively for priesthood, jurisprudence and mathematics before becoming a painter. In 1688 he was named court painter at Madrid and became known for his large fresco decorations.

Schlosser: 484, 506, 654, 726. Cicognara: 2338

FÜSLI, Johann Caspar (1706 - 1782).

1769 - 1779

Johann Caspar Füesslins Geschichte der besten Künstler in der Schweiz Nebst ihren Bildnissen.

Zürich, bey Drell, Gessner und Comp., 1769-1779. 8vo. 5 volumes. Etched frontispieces and artists' portraits.

The first volume of the first edition was published at Zurich in 1755, and the second volume at Zurich in 1756. This edition, entitled Geschichte und Abbildung der besten Maler in der Schweiz, is illustrated. Ours is the second edition.

Johann Caspar was the father of Johann Heinrich Füsli (1741 - 1825), who is known in English-speaking countries as Henry Füseli. The elder Füsli was a portrait painter, as well as writer and historian, and corresponded with Winckelmann, Mengs, H. Rigaud, and the poets, Kleist and Klopstock.

Schlosser: 480, 497.

WALPOLE, Horace (1717 - 1797).

1782

Anecdotes of painting in England; With some account of the principal Artists; And incidental notes on other Arts; Collected by the late Mr. George Vertue; and now digested and published from his original MSS. By Mr. Horace Walpole. The third edition, with additions. (Vol. 4: ...To which is added The History of the Modern Taste in Gardening. The Second Edition with Additions.)

London, Printed for J. Dodsley, M.DCC.LXXXII. 8vo. 4 volumes.

Our edition is the third. The first edition appeared in four volumes between 1762 and 1771; the second in three volumes in 1765. The third edition also contains the second edition of the History of the Modern Taste in Gardening.

Walpole's book is based upon thirty-nine manuscripts which he bought from the widow of George Vertue (1684 - 1756), an engraver, who had been collecting information for a proposed work on the history of painting and sculpture in England from the sixteenth century to the eighteenth. Disregarding Vertue's intention, Walpole did not write a critical history of painting in England, a country which he said "has produced so few good artists," but chose to comment on the artists and their work.

Schlosser: 483, 501, 725. Dobai: 84f.; II, 253ff.



Overleaf: Palomino, El museo pictórico y escala  
óptica. (1795 - 1797).

ALBERTI, Romano (ca. 1550 - )

1604

Origine, et progresso dell'academia del disegno, De Pittori, Scultori, & Architetti di Roma. Doue si contengono molti utilissimi discorsi, & Filosofici ragionamenti appartenenti alle sudette professioni, & in particolare ad alcune noue definitioni del Disegno, della Pittura, Scultura, & Architettura, Et al modo d'incaminar i giouani, & perfettionar i prouetti. Recitati sotto il regimento dell'Eccellente Sig. Cauagliero Federico Zuccari, & raccolti da Romano Alberti Secretario dell'Academia.

In Pavia, Per Pietro Bartoli, M.D.C.IV. 4to. (79 p.) Woodcut initials, head- and tailpieces in the text.

First Edition. The dedication to Federico Borromeo is dated 1599. This book is the first publication of official lectures on art.

Alberti, who is also responsible for a treatise entitled Trattato della nobiltà della Pittura (first edition: Rome, 1585), records some discussions and lectures held at the Accademia di San Luca at Rome during the year 1594, although a section of the book deals with later years down to 1599. Much of the work is Alberti's account of Federico Zuccari's lectures on the subject of drawing (disegno). Zuccari, the first president of the academy, which was officially founded in 1593, later expanded his thoughts on drawing into a two volume work entitled L'Idea de' pittori, scultori, e architetti (first edition: Torino, 1607). Zuccari began his lectures on disegno at the Academy by stating his dissatisfaction with the definitions of that activity given by Giovanni Battista Armenini and Vasari. He goes on to state, among other things, that disegno expresses all

intelligible and sensible forms and that it gives light to the intellect.

Schlösser: 390, 400f., 599, 720

De' veri precetti della pittura di M. Gio. Battista Armenini da Faenza libri tre: Ne' quali con bell' ordine d'vtili, & buoni auertimenti, per chi desidera in essa farsi con prestezza eccellente; si dimostrano i modi principali del disegnare, & del dipingere, & di fare le Pitture, che si conuengono alle condizioni de' luoghi, & delle persone ...

In Ravenna, Appresso Francesco Tebaldini, MDLXXXVI. 4to. (229 p.) Woodcut initials in the text.

First Edition. Dedicated to Guglielmo Gonzaga, Duke of Mantua, this treatise was published during the later years of the author's life. The second edition (sometimes mistaken for the first) was printed at Ravenna in 1587. The third edition appeared at Venice in 1678.

Armenini's fame is due primarily to his treatise, but he also wrote poetry and was a painter; his single surviving work, with its bozzetto, is the Assumption of the Virgin in the Pinacoteca, Faenza, the author's birthplace. After a long stay in Rome (1550 - 1556), Armenini traveled about northern Italy finally returning to Faenza where, in 1564, he took holy vows, and in the following year became rector of the church of S. Tommaso. The author felt that the art of his day had fallen into decline. Accordingly, in his book, Armenini speaks of painters who rely too much on charming color at the expense of disegno and good form. The treatise is therefore addressed to young painters to whom Armenini explains, what he calls, the fundamental rules and

precepts of the art. As a result, his treatise, which he embellished with many observations about contemporaneous artists, is a mixture of speculation on, and practical advice about, drawing, light and shade, coloring, invention, and composition.

Schlösser: 383ff., 400, 720

BALDINUCCI, Filippo (1625 - 1696)

1690

La veglia dialogo di Sincero Veri.

In Firenze, Nella Stamperia di Piero Matini, MDCXC. 4to. (23 p.) Woodcut initials, and head- and tailpieces in the text.

Our edition is the second. The first edition of this dialogue between "Amico" and "Pubblico" was published at Lucca in 1684. Although Baldinucci's name does not appear on the titlepage, his initials, "B. F.," are at the end of the book.

Schlosser: 615, 623.

Baldinucci is perhaps best known today for his life of Gianlorenzo Bernini (first edition: Florence, 1682) which was commissioned by Queen Christina of Sweden, who then lived in Rome. The author's Veglia, literally meaning vigil, is, in part, a defense of his monumental work on the master's of drawing (Notizie de' professori del disegno . . ., first edition: Florence, 1681 - 1728) and is remarkable for its discussion of the principals for the objective evaluation of primary sources by the art historian. Indeed, Baldinucci was one of the first writers in art history to systematically exploit primary documents. Another important aspect of the book is Baldinucci's insistence on the ascendancy of Florentine art in contradiction of Malvasia's efforts to promote the Bolognese school.

Trattato dell'arte della pittvra, scoltvra, et architettvra, di Gio. Paolo Lomazzo milanese pittore, Diuiso in sette libri. Ne' qvali si discorre Del la Proportione De' Moti. De' Colori. De' Lumi. De la Prospettiva. De la pratica de la Pittura. Et finalmente de le Istorie d'essa Pittura. Con vna tavola de' nomi de tutti li Pittori, Scoltori, Architetti, & Matematici Antichi, & Moderni.

In Milano, Per Paolo Gottardo Pontio ... , M.D.LXXXV. 8vo. (700 p.) Woodcut author's portrait at the beginning of the first book.

Lomazzo, a milanese poet and painter, having lost his sight in 1571, turned to writing art treatises. His first book appeared at Milan with the title Trattato dell'arte della pittura, diviso in VII libri ... (P. G. Pontio); in the same year, 1584, a second edition with an Errata was published. Our edition of 1585, with an extended title, is the third, and the text is the same as that of the first and second editions.

The author divided his treatise into seven books each devoted to a particular part, or division, of painting. The seven parts into which Lomazzo divided the art of painting are: proportion, expression, color, light, perspective, composition, and form. These seven parts later appeared in his Idea del tempio della pittura ... (first edition: Milan, 1590). The book is evidence of the writer's vast knowledge of sixteenth-century art which he felt had declined after Michelangelo. The elements which Lomazzo discusses in his theory of painting are essentially

those of earlier authors, but he places a new emphasis on light, a divine element to him, and he holds the figura serpentinata, a flame-like form, to be the paradigm of beauty.

Schlosser: 395f., 402. Cicognara: 161.

LOMAZZO, Giovanni Paolo (1538 - 1600)

1785

Idea del tempio della pittura di Gio: Paolo Lomazzo pittore Nella quale egli discorre dell'origine, e fondamento delle cose contenute nel suo trattato dell'Arte della Pitture. Seconda edizione.

In Bologna, nell'Instituto delle Scienze, (1785). 4to. (147 p.) Etched author's portrait on the title page.

The first edition appeared at Milan in 1590.

Our edition is the second.

After the customary discussions of the usefulness of painting, the sciences necessary to the painter, the nobility of painting, etc., Lomazzo divides the art of painting into seven parts: proportion, expression, color, light, perspective, composition and form. Each of these seven major divisions are then divided into an additional seven parts. Furthermore, Lomazzo states that his "temple" of painting has seven columns which correspond to seven great painters, including Michelangelo, Gaudenzio Ferrari, Polidoro da Caravaggio, Leonardo, Raphael, Mantegna and Titian. Lomazzo's repeated use of the number seven seems to be based on alchemical and astrological considerations.

Schlosser: 396f., 402f., 721.

OTTONELLI, Giovanni Domenico and  
BERRETTINI, Pietro (1596 - 1669)

1652

Trattato della pittvra, e scultvra, vso, et abvso loro. Composto da vn theologo, e da vn pittore, Per offerirlo a' Signori Accademici del Disegno di Fiorenza, e d'altre Citta Christiane ...

In Fiorenza, nella Stamperia di Gio: Antonio Bonardi, MDCLII. 4to. (420 p.)

First Edition. Odomenigio Lelonotti da Fanano and Britio Prenetteri, the names of the author's which appear on the titlepage, are anagrammatical pseudonyms for Giovanni Domenico Ottonelli and Pietro Berrettini, who is well known as the painter Pietro da Cortona.

The book is divided into six sections: the first is on painting; the second on the use and abuse of images; the third on the painter and sculptor; the fourth gives advice to patrons; the fifth gives advice to the viewer of paintings and sculpture; and the last is on the use and abuse of images in churches. The treatise seems to have been written, for the most part, by Ottonelli, who was a Jesuit priest, and is a general admonition to artists to be decorous in their work. It is in reference to decorum that Guido Reni is exalted for the chastity of his nude male figures, and Raphael is chastised for placing a pagan god, Apollo, in such a holy place as the Vatican Stanze.

Schlösser: 612, 616f., 624.

Diuina proportione Opera a tutti gl'ingegni perspicaci e curiosi necessaria Que ciascun studioso di Philisophia: Prospectiua Pictura Sculptura: Architectura: Musica: e altre Mathematiche: suauissima: sottile: e admirabile doctrina consequira: e de lectarassi: cō varie questione de secretissima scientia. (Title page printed in red and black.)

Venetiis, impr. per Paganinum de Paganini de Brixia, M.D.VIII. 4to in 8's. (66 l. and 87 pl.) Strapwork criblé initials printed in red and black and woodcut diagrams and illustrations.

First Edition. Our copy has a contemporary Florentine binding and notes in a fine humanistic hand. Although the treatise was completed in 1497, it was not published until 1509. Two manuscript versions are extant: one at Geneva in the Bibliothèque Publique et Universitaire (MS. Langues Etrangères, 210); the other at Milan, Ambrosiana (MS. & 170 sup.). Pacioli was the author of a number of other books; among them one on mathematics, his Summa arithmeticae (Venice, 1494), contains in the preface a list of Italian artists distinguished in their use of perspective.

Born at Borgo Sansepolcro, Pacioli was a pupil of Piero della Francesca, himself the author of an important treatise entitled De prospectiva pingendi (ca. 1480), and the friend of Leone Battista Alberti and Leonardo da Vinci, who, according to Pacioli, supplied the figures of the geometrical solids which illustrate this treatise. The book is divided into four sections, two of texts and two of woodcuts. The first section is a treatise on stereometrical geometry and is

dedicated to Ludovico Sforza. The second section is a discussion of geometrical solid forms. The third section is composed of woodcuts illustrating a series of Roman capital letters, the proportions of the human head, and three architectural designs. The fourth and final section is made up of woodcuts of solid geometrical figures with an allegorical tree of proportion printed in red and black at the end of the book.

Pacioli was concerned with the application of mathematics to the fine arts, typography and architecture. His treatise is thus an important part of the trend in fifteenth-century Italian writings on art towards the association of art with the science of mathematics.

Schlosser: 141ff., 148, 714.

Saggio pittorico I. Canoni della pittura. II. Riflessioni sull' arte critico-pittorica. III. Caratteri distintivi delle diverse scuole di pittura, e ristretto critico delle vite dei più valentuomini, e loro opere che nelle chiese di Roma esistono. IV. Esama analitico dei più celebri quadri delle chiese, e delle più rinomate pitture a fresco de' palagj di Roma ...

In Roma, per Gio: Zempel, 1786. 12mo. (192 p.)

First Edition. A second enlarged edition of this book was published at Rome in 1818. A volume entitled Saggio pittorico ed analisi della pittura più famose esistenti in Roma ... by the same author also appeared at Rome in 1786.

In the preface Prunetti says that his book was written in order to be useful to the lovers of painting, and he acknowledges having read the books of Richardson, Roger de Piles, Bellori and many others. The first section of the essay deals with the "canons" of painting and contains an elaboration of the parts of painting. The author states that Armenini, and others, had divided painting into drawing, chiaroscuro, coloring, and composition, but that such a division was made in order to instruct young artists. Because, as Prunetti says, his point of view is different, he divides painting into invention, composition, and expression, the first aspects of a painting to effect the viewer's eye, and then into drawing, chiaroscuro, coloring, and beautiful selection (bella scelta). In the second section of the book Prunetti

gives advice on the criticism of painting, and in the third briefly discusses the characteristics of the various schools of painting in Europe. The last section is an analytical examination of celebrated paintings in Roman palaces and churches.

Schlosser: 600, 684. Cicognara: 190.

DANDRÉ-BARDON, Michel-François (1700 - 1783)

1765

Traité de la peinture, suivi d'un essai sur la sculpture. Pour servir d'Introduction à une Histoire Universelle, relative à ces Beaux-Arts.

A Paris, Chez Desaint ... , M.DCC.LXV. 12mo. 2 volumes.

First Edition. Born in Aix, Dandr -Bardon spent his early years in Paris as a painter, working in the studios of Jean-Baptiste Van Loo and Jean-Fran ois de Troy. After winning a second grand prize at the Acad mie in 1725, he went to Italy for several years, living in Rome and Venice. Shortly after returning to Paris in 1735, he was received as a member by the Acad mie. From 1755, when he took over the chair formerly held by L pici  as "professeur d'histoire, de fable, et de g ographie" at L' cole des  l ves prot g s du roi, he painted no more and devoted himself to his position and its didactic duties. During this latter period in his life, he wrote many books on art and art history.

The Trait  is an attempt to bring together the various principles concerning painting. Written for both artists and amateurs, the treatise discusses both the practical side of art, with advice on how to paint with facility and success, and the knowledge one needs in order to form judgements on finished works of art. Volume 1 contains the treatise, which is divided into three sections on "Dessein," "Composition," and "Coloris." In Volume 2 is the "Essai

sur la sculpture, suivi d'un catalogue des artistes les plus fameux de l' cole Fran aise." Dandr -Bardon wrote the Trait  as an introduction to his Histoire universelle ... (published in 1769), which was an abridged, descriptive version of the Old Testament for the use of painters.

Cicognara: 77.

L'art de peinture de Charles Alphonse Du Fresnoy, Traduit en François, avec des remarques nécessaires & tres-amples.

A. Paris, Chez Nicolas l'Anglois ... , M.DC.LXVIII. 8 vo. (167 p.) Woodcut head- and tailpieces; woodcut initials in the text.

First French Edition. Dufresnoy received his training as a painter in Paris, under François Perrier and Simon Vouet. In 1633, he went to Rome to study the antiquities and the works of Raphael and the Carracci, making copies of the paintings in the Farnese Palace. There in 1636 he met Pierre Mignard, another pupil of Vouet, and they went together to Venice where Dufresnoy continued his studies of the Italian painters, especially Titian. In 1656 he returned to Paris where he worked on various commissions until he became paralyzed. Mignard and his brother cared for him until he died in 1668. Although he had had a certain success as a painter during his lifetime, the posthumous publication of his treatise established Dufresnoy's reputation for the future as a writer on art.

De Arte Graphica was published a few months after his death, under the supervision of Mignard. The original form of the treatise was a Latin poem of 549 verses. In subsequent years translated versions appeared in many different editions, the first of which was Roger de Piles' translation into French prose, published in 1668. No mention of Piles is

made in the volume and the privilège for its publication was given to Dufresnoy in 1667. This edition contains a dedication to Colbert, an unsigned preface by Piles, a "Table des Préceptes," "De l'Art de Peinture," with the French translation facing the Latin original on the opposite page, "Remarques," by Piles, and "Sentimens de Charles Alphonse du Fresnoy sur les ouvrages des principaux et meilleurs Peintres des derniers Siècles." The latter was taken from "Observations sur la Peinture et ceux qui l'ont pratiquée," a manuscript by Dufresnoy dated 1649, now in the Bibliothèque Nationale (B. N. suppl. fr. 4030). Piles' translation was not a literal one. As he writes in the preface, his close friendship with the author allowed him to work freely with a knowledge of Dufresnoy's intentions, making corrections as he wished. Although Piles' work was challenged because of his approach, it became the authoritative version for his own and later generations. Its role in the history of the theory of art was similar to that of Boileau's Art Poétique in the history of literary criticism.

During the eighteenth century Dufresnoy's treatise was especially popular with English writers who, with a variety of interpretations and adaptations, used its classical doctrines as the basis for their own theories. The Piles edition was first translated by John Dryden in 1695 and again in 1720 by Daniel Defoe. After the middle of the century, writers returned to the original Latin version and new translations were made in 1754 by James Wills, in 1783 by William Mason, whose text was accompanied by the annotations of Joshua Reynolds, and in 1789 by W. Churchey.

Schlosser: 635, 692ff.

The art of painting: by C. A. DuFresnoi: with remarks: Translated into English, with an Original Preface, containing a Parallel between Painting and Poetry: By Mr. Dryden. And also a short Account of the most Eminent Painters, both Ancient and Modern: By R. G. Esq; The Second Edition, Corrected and Enlarg'd. (Title page printed in red and black.)

London, Printed for Bernard Lintott, 1716. 8vo. (397 p.) Engraved frontispiece and headpiece by S. Gribelin; woodcut headpieces, initials and ornaments in the text.

The first English edition of De Arte Graphica translated by John Dryden was published in 1695. In the preface, accompanying the translation, Dryden develops the theme of Ut pictura poesis, writing from his own point of view as a poet and playwright on the parallels of painting and poetry. In 1715 Alexander Pope sent a copy of the English translation to his friend, Charles Jervas, the portrait painter, with a copy of his own epistle in verse, written on Dufresnoy's and Dryden's work. Our second English edition includes the contents of the first, plus the text of Pope's poem, "To Mr. Jervas, with Frensoy's (sic) Art of Painting, Translated by Mr. Dryden." In the text of Dryden's translation are incorporated Jervas' corrections, made with reference to the original Latin edition, because "the French translator has frequently mistaken the Sense of his Author . . . " The author of the "Account of the most Eminent Painters . . . " is Richard Graham.

Schlosser: 635. Dobai: 1, 622-5, 686-7.

FÉLIBIEN, André (1619 - 1695)

1690

Des principes de l'architecture, de la sculpture, de la peinture, et des autres arts qui en dependent. Avec un dictionnaire des Termes propres à chacun de ces Arts. Seconde edition.

A Paris, Chez La Veuve de Jean Baptiste Coignard ... et Jean Baptiste Coignard Fils ... , M.DC.XC. 4to. 2 volumes in 1 (797 p.) Engraved illustrations, headpieces and initials.

First published in 1676, Félibien's book was written to elucidate the terms which he had used and the techniques to which he had made reference in his other publications. The first volume is divided into three books on architecture, sculpture and painting. Each has full explanations of the technical terms, tools and methods involved in artistic processes. The engravings which illustrate the various arts and crafts are particularly noteworthy for their detail. The dictionary in the second volume is one of the earliest examples of an extended list of art terms and techniques. Like the books in the first volume, the dictionary covers both theoretical and practical subjects, including discussions of materials, tools and techniques.

Schlosser: 635-6. Cicognara: 502. Fowler: 101-2.

RICHARDSON, Jonathan (1665 - 1746)

1725

An essay on the theory of painting By Mr. Richardson. The Second Edition, Enlarg'd, and Corrected. London, Printed for A. C. . . . , 1725. 8vo. (279 p.) Woodcut initials and ornaments in the text.

The first edition was printed in 1715 at London. The essay was translated into French and was included in the three volume Traité de la Peinture . . . (first edition: Amsterdam, 1728). It was later published in an English edition of Richardson's collected works (first edition: London, 1773).

In his essay Richardson divides the art of painting into seven parts: invention, expression, composition, drawing, coloring, handling, and grace and greatness. He defines and discusses each of these components of painting in relation to, for the most part, the art of the past, particularly to the art of Michelangelo, Raphael and the seventeenth-century Bolognese masters. Beyond question Richardson's writings on art are the most important English contribution to art literature before the publication of Sir Joshua Reynolds' Discourses.

Schlösser: 674. Dobai: I, 633ff., 690.

RICHARDSON, Jonathan (1665 - 1746)

1792

The works of Jonathan Richardson containing I. The theory of painting. II. Essay on the art of criticism, (So far as it relates to Painting). III. The science of a connoisseur. A new edition, corrected, with the Additions of An Essay on the Knowledge of Prints, and Cautions to Collectors. Ornamented with Portraits by Worlidge, &c. of the most eminent Painters mentioned. Dedicated, by Permission, to Sir Joshua Reynolds. The Whole intended as a Supplement to the Anecdotes of Painters and Engravers.

(no place or publisher), 1792. 4to. (287 p.) Frontispiece with Reynolds' portrait in mezzotint; engraved, etched, and mezzotint artists' portraits in the text.

An edition with the same title as our copy, except for the words "Printed at Strawberry Hill," appeared in 1792. The first English edition of Richardson's collected works appeared at London in 1773.

As the titlepage explains this edition was intended as a supplement to the "Anecdotes of Painters and Engravers" by Horace Walpole. Three of Richardson's essays are included in the volume: The Theory of Painting (first edition: London, 1715); Essay on the Art of Criticism; and The Science of a Connoisseur. The last two works were first published with the title Two Discourses (first edition, London, 1719). All three works were translated into French and published at Amsterdam in 1728. The Essay on the Knowledge of Prints, which appears at the very end of the volume, is not by Richardson, rather it is an extract of William Gilpin's Essay upon Prints ... (first edition: London, 1768).

Schlosser: 674. Dobaï: I, 633ff., 690.

WEBB, Daniel (1719? - 1798)

1769

An inquiry into the beauties of painting; and into the merits of the most celebrated painters, ancient and modern.  
By Daniel Webb, Esq; The Third Edition ...

London, Printed for J. Dodsley ... , MDCCLXIX. 8vo. (200 p.) Bound together with: Remarks on the beauties of poetry (London, 1762) and Observations on the correspondence between poetry and music (London, 1769).

Another copy from the third edition of Webb's  
dialogue on painting.

WEBB, Daniel (1719? - 1798)

1769

An inquiry into the beauties of painting; and into the merits of the most celebrated painters, Ancient and Modern.  
By Daniel Webb, Esq; The Third Edition.

London, Printed for J. Dodsley, MDCCLXIX. 8vo. (200 p.)

The first edition of this treatise was published at London in 1760; other editions were printed in 1761, 1769, and 1777. A German translation appeared at Zurich in 1766, and again in 1771. It was also translated into French (first edition: Paris, 1765) and Italian (first edition: Venice, 1791).

Webb journeyed to Rome in 1756 where he met Anton Raphael Mengs whose ideas appeared in Webb's book before the painter had published his Gedanken von der Schönheit (first edition: Zurich, 1762). Written in the form of a dialogue, the book is addressed to the amateur of painting. According to Webb, the capacity to judge a work of art is dependent upon a knowledge of the rules of art. The rules of art are discussed in terms of the parts of painting, which for Webb were composition, design, chiaroscuro and coloring.

Dobai: II, 718ff.

FIORILLO, Johann Dominik (1748 - 1821)

1798 - 1808

Geschichte der zeichnenden Künste von ihrer Wiederauflebung bis auf die neuesten Zeiten. Von G. D. Fiorillo. Göttingen, bei Georg Rosenbusch, 1798 - 1808. (Vols. 2-5 published by Johann Friedrich Romer.) 8vo. 5 volumes.

First Edition. According to the second titlepage, Fiorillo's work was the second part of a series, entitled Geschichte der Künste und Wissenschaften seit der Wiederherstellung derselben bis an das Ende des achtzehnten Jahrhunderts, which was produced by a society of learned gentlemen. The five volumes of the author's history of art are dated as follows: I (1798); II (1801); III (1805); IV (1806); and V (1808). Volume III has an additional titlepage after the foreword which is dated 1803. The author is also responsible for a four volume work entitled Geschichte der zeichnenden Künste in Deutschland und den vereinigten Niederlanden (first edition: Hannover, 1815 - 1820).

Born at Hamburg, Fiorillo was a painter, and, during the 1760's, studied with Pompeo Batoni and Giuseppe Bottari at Rome, and with Vittorio Bigari at Bologna. He later taught drawing at the Academy at Göttingen, before becoming professor of art history at the University in the same city. Fiorillo was the first to consider with meticulous care mediaeval historical sources, and his book, which is an exposition of the history of art in several of the major countries of Europe, presents a large body of material

based chiefly on earlier literature rather than on the direct experience of art objects. In volume I Fiorillo discusses the Roman and Florentine schools of art; in volume II the North Italian and Neapolitan schools; in volume III the French schools; in volume IV the Spanish school; and in volume V the schools of Great Britain.

Schlosser: 481, 491.

HAGEDORN, Christian Ludwig von (1712 - 1780)

1755

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

A Dresde, Chez George Conrad Walther, 1755. 8vo. (368 p.) Etched frontispiece by Pierre Hutin; woodcut initials and head- and tailpieces in the text.

First Edition. Although published anonymously, Hagedorn claimed this book as his own in his Betrachtungen über die Malerey (first edition: Leipzig, 1762), in which the author makes many observations on Austrian, and in particular, Viennese art and gives critical consideration to landscape painting. This book appeared in a two volume French translation as Réflexions sur la Peinture (Leipzig, 1775).

Brother of the poet Friedrich von Hagedorn, Christian Ludwig was the friend of Johann Winckelmann, and for a period served as the secretary to the diplomatic legation at Vienna. In his letter he comments upon the art of various European artists.

Schlosser: 677.

Francisci Junii F. F. De pictura veterum libri tres, Tot in locis emendati, & tam multis accessionibus aucti, ut plane novi possint videri: Accedit catalogus, Adhuc ineditus, Architectorum, Mechanicorum, sed præcipue Pictorum, Statuariaorum, Cælatorum, Tornatorum, aliorunq̄ue Artificum, & Operum quæ fecerunt, secundum seriem litterarum digestus.

Roterodami, Typis Regneri Leers, MDCXCIV. 4to. (296 p., 236 p., and various unpagged indices in the text.) Engraved frontispiece and author's portrait designed by Adriaan van der Werff; engraved headpiece on the first page of the dedication by S. Le Clerc; woodcut initials in the text.

Dedicated to Charles the First of England, Junius' book was first published in 1637 at Amsterdam. In the following year the author's own English translation of the Latin original appeared at London. A Dutch translation followed in 1641, and again in 1675. Our copy is from the second Latin edition.

Born at Heidelberg, Junius, or Francis Du Jon as he was first named, studied at Leyden before traveling to England in 1621 where he became librarian to Thomas Howard (1586 - 1646), second Earl of Arundel, a passionate collector of ancient sculpture. The first of the three books into which the treatise is divided deals with the origins of painting; the second with its progress and the third with its fulfillment in antiquity. Towards the end of the third book criteria for the evaluation of paintings are set forth. The author states that the ancients divided painting into five major parts: invention, proportion, color, motion, and disposition or composition. Junius goes on to examine each of these parts, interspersing his dis-

cussion with copious quotations from ancient authors. The most engaging aspect of the treatise, however, is the emphasis which Junius places on the imagination of the viewer as a necessary element in the understanding and evaluation of a work of art.

Schlosser: 512, 641, 644. Cicognara: 148.

MENGS, Anton Raphael (1728 - 1779)

1787

Opere di Antonio Raffaello Mengs primo pittore del re cattolico Carlo III pubblicate dal cavaliere D. Niccola D'Azara e in questa edizione corrette ed aumentate dall'avvocato Carlo Fea.

In Roma, nella Stamperia Pagliarini, MDCCXXXVII. 8vo. 2 volumes.

The first edition of the collected works of Mengs was published in two volumes at Parma in 1780. In 1783 the second edition was printed at Bassano. Our set is from the third edition, corrected and enlarged by Carlo Fea, and is missing two frontispieces, one a portrait of Mengs, the other a portrait of Correggio.

Mengs studied painting at Rome, and later became court painter at Dresden and Madrid. He and the great archaeologist, Johann Wincklemann (1717 - 1768), are the two authors most often associated with neo-classical art theory. Milizia's description of Mengs' artistic eclecticism is perhaps also the best explanation of the artist's theory: "Mengs ... studies excellence of expression in Raphael, chiaroscuro and grace in Correggio, coloring in Titian, beauty in the antique; and becomes excellent." According to Mengs, absolute beauty is found only in Greek statues; all other beauty is relative and therefore a matter of taste. Volume one of Mengs' collected works begins with a life of the artist by D'Azara, which is followed by the artist's reflections on beauty and taste in painting; this treatise was first published in 1762 at Zurich with the title Gedanken

über die Schönheit und den Geschmack in der Malerey. Next comes D'Azara's observations on Mengs' reflections on beauty, and other treatises, and fragments of treatises, on beauty by the artist. The final works in volume one are Mengs' reflections on Raphael, Correggio and Titian, and his notes on the life of Correggio. The works collected in volume two are less theoretical than those of the first volume. The first two treatises deal with the practice of painting, and with the different flesh colors, respectively. These works are followed by discourses on the fine arts in Spain, various letters from Mengs to his friends, and letters of reply from S. Falconet and Winckelmann.

In the first volume of our set, a shopping-list, which includes anchovies, eggs, melons, rice, vermicelli, mortadella and the price of each, is bound in.

Schlosser: 677f. Cicognara: 168.



Overleaf: Palladio, I quattro libri dell'architettura.  
(1570).

I dieci libri dell'architettura di M. Vitruvio tradutti et commentati da Monsignor Barbaro Eletto Patriarca D'Aquilegia. Con due Tauole, l'una di tutto quello si contiene per i Capi nell'Opera, l'altra per dechiaratione di tutte le cose d'importanza.

In Vinegia, Per Francesco Marcolini ... , M D LVI. Folio. (274 p.) Woodcut title page, illustrations and diagrams; woodcut initials in the text.

The Latin text of Vitruvius' ten books on architecture, the only treatise on art to come down to us from the classical past, was first printed at Rome (undated) between 1483 and 1490. The second edition appeared in Florence in 1495, and the third, fourth and fifth editions at Venice in 1497, 1511, and 1513, respectively; the last two editions were edited by Fra Giocondo da Verona, as were the editions of 1522 and 1523, which also appeared at Venice. The first translation of the Latin text into Italian, published in 1521 at Como, was made by Bono Mauro do Bergamo and Benedetto Jovio da Comasco and contained a commentary and illustrations by Cesare Cesariano. The Como text was later edited by Lutio Durantino and published at Venice in 1524, and again in 1535. In 1536 Giovanni Battista Caporali's translation of only the first five books was published at Perugia. In 1544 an edition of G. Philander's annotations of Vitruvius' Latin text was printed at Rome (first edition: Strassburg, 1543). Our edition is the first edition of Barbaro's translation of, and

commentary on, Vitruvius' book.

Marcus Vitruvius Pollio was a Roman architect and engineer who lived during the first century B. C. The author served under Julius Caesar in the African War (46 B. C.) and dedicated his book, which he wrote late in his life, to Augustus. His treatise survived, and was used, in manuscript during the Middle Ages. His influence on architects continued, and grew, during the Renaissance and later periods, and practically every writer on architecture owed a debt, direct or indirect, to his treatise.

Schlosser: 251ff., 717. Cicognara: 713. Fowler: 319f.

M. Vitruvii Pollionis De Architectura Libri Decem, ...

Typogr. Reg. Lvgd., Apvd Ioan. Tornæ sive ... , M.D.LXXXVI. 4to. (460 p.) Woodcut frontispiece, illustrations, and headpieces; woodcut diagrams and initials in the text.

The first edition of Vitruvius' Latin text to be printed in France appeared at Lyon in 1552 with annotations by G. Philander and illustrations by Bernard Salomon (le Petit Bernard); the second edition was printed there in 1586. A reprint of the Latin text which had been published at Rome in 1544, with Philander's commentary, appeared at Paris in 1549. Our edition is the second Lyon edition, which was also printed in 1586 at Geneva.

The treatise contains a dedication by Jean de Tournes, the printer, another, which is dated 1544, to Francis I by Philander, and an epitome of Agricola's De Mensuris et Ponderibus at the end.

Cicognara: 722. Fowler: 324.

VITRUVIUS POLLIO, Marcus

1674

Abrege' des dix livres d'architecture de Vitruve.

A Paris, Chez Jean Baptiste Coignard ... , M.DC.LXXIV. 12mo. (224 p., 11 plates) Engraved plates, woodcut ornaments in the text.

First Edition. This book is an abridged version of Claude Perrault's famous translation of, and commentary on, Vitruvius' ten books on architecture. Perrault's translation, entitled Les dix livres d'architecture de Vitruve ... , was first published in 1674 at Paris, and was re-issued in 1684. The abridged version appeared in French at Amsterdam in 1681 and in English at London in 1692.

Cicognara: 728. Fowler: 327.

Les dix livres d'architecture de Vitruve Corrigez et Traduits nouvellement en François, avec des Notes & des Figures. Seconde Edition reveue, corrigée, et augmentée. Par M. Perrault ...

A Paris, Chez Jean Baptiste Coignard ... , M.DC.LXXXIV. Folio. (354 p.) Engraved plates, headpieces and initials; woodcut illustrations and diagrams in the text.

The first edition of Perrault's translation, with commentary, of Vitruvius' book on architecture appeared at Paris in 1673. Our edition is the second, corrected edition. The plates for this edition, which are the same as the first, were designed by G. Edelinck, E. Gantrel, J. Grignon, S. Le Clerc, J. Partigny, N. Pitau, G. Scotin, G. Tournier, and P. Vander Banck.

A French translation of Vitruvius' book by Jean Martin, with many illustrations by Jean Goujon, had appeared earlier at Paris in 1547.

ALBERTI, Leone Battista (1404 - 1472)

1565

L'Architettura di Leon Batista Alberti, Tradotta in lingua Fiorentina da Cosimo Bartoli Gentil'huomo & Accademico Fiorentino. Con la aggiunta de disegni. Et altri Diuersi Trattati del medesimo Autore. (Second title: La pittura di Leonbattista Alberti Tradotta per M. Lodovico Domenichi.)

Nel Monte Regale, Appresso Lionardo Torrentino nel mese di agosto, M D LXV. Folio. (331 p.) Woodcut author's portrait, illustrations and initials in the text.

Alberti began his De re aedificatoria, as the original Latin text was entitled, around 1443 at the request of Leonello d'Este, who died in 1450, and presented what was probably the finished manuscript version to Pope Nicholas V in 1452. The Latin text, dedicated to Lorenzo de' Medici by Poliziano, was first printed in 1485 at Florence by Niccolò di Lorenzo Alemanno. Two more Latin editions followed, one at Paris (1512), the other at Strassburg (1541), before the first Italian translation, by Pietro Lauro, appeared at Venice in 1546. The most widely used translation, and the first illustrated edition, was made by Cosimo Bartoli and was published in 1550 at Florence and again in 1565 at Venice. Our edition, the first to include Lodovico Domenichi's translation of Alberti's De Pictura . . ., is the second folio edition.

Alberti defined architecture as matter, or materials, formed according to a good design. He thought that beautiful architecture is made through the imitation of Nature, or, more precisely, the law

of Nature, which he described as concinnitas -- a harmony of proportional parts.

Domenichi's translation of De Pictura . . ., the title of Alberti's original Latin treatise on painting, which he wrote ca. 1435, was first published in 1547 at Venice by G. Giolito. The editio princeps of the Latin version is the edition printed at Basil in 1540, which was reprinted in an edition of Vitruvius' book on architecture in 1649 at Amsterdam. Cosimo Bartoli published his own translation of Alberti's Latin original in 1568 at Venice. Of the surviving manuscripts of Alberti's own Italian version (ca. 1436) of his Latin text, the most reliable is in the Biblioteca Nazionale in Florence. This manuscript was edited and published by A. Bonucci in 1847, the date of the first publication of Alberti's own Italian version.

Schlosser: 121ff, 155, 711f. Cicognara: 375.  
Fowler: 8f.

PALLADIO, Andrea di Pietro, called (1508 - 1580)

1570

I quattro libri dell'architettura di Andrea Palladio. Ne' quali, dopo un breue Trattato de' cinque ordini, & di quelli auertimenti, che sono piu necessarij nel fabricare; si tratta delle case private, delle Vie, de i Ponti, delle Piazze, de i Xisti, et de' Tempij.

In Venetia, Appresso Dominico de' Franceschi, 1570. Folio. (67 p., 66 p., 45 p., 128 p.) Woodcut title pages for each book; woodcut illustrations and initials in the text.

First Edition. Our copy is from the first edition of all four books of Palladio's celebrated treatise. An earlier version of the printed text is preserved in the library of the Correr Museum at Venice. The second two books of the treatise, that is, books III and IV of the Quattro Libri, were published separately in one volume at Venice in 1570 by Domenico de' Franceschi with the title I due primi libri dell' antichità . . .; the first two books, with the title I due libri dell' Architettura . . ., were also printed in one volume at Venice in 1570 at the same press.

Palladio states in the preface that he undertook to write his book because his experience of ancient architecture differed from that of which he had read in the books of Vitruvius, Alberti and others. The first of the treatise's four books, all of which are based on Vitruvius, deals with the fundamentals of architecture, and the following three books with private, civic and ecclesiastical edifices, respectively. Palladio also wrote a kind of guidebook to the ancient Roman buildings, arches, aqueducts, and so

forth, which was first published in 1554 at Rome with the title L'antichità di Roma.

Schlosser: 414ff., 422f.. 722. Ciognara: 594.  
Fowler: 175f.

PALLADIO, Andrea di Pietro, called (1508 - 1580)

1708

The first book of Architecture, by Andrea Palladio. Translated out of Italian With an Appendix Touching doors and windows, By Pr. Le Muet, Architect to the French King. Translated into English by Godfrey Richards. The Whole Illustrated with near Fourscore Copper Cutts ... The Seventh Edition Corrected and Enlarged, with the New Model of the Cathedral of St. Paul's in London, as it is to be Built.

London, Printed for G. Sawbridge ... and Eben. Tracy ... , MDCCVIII. 4to. (239 p.) Engraved frontispiece and plates; woodcut diagrams in the text.

The first part of the treatise is Godfrey Richard's translation of Pierre Le Muet's (1591 - 1669) French text of the first book of Palladio's treatise and of Le Muet's own L'Art de Bien Bastir ... (first edition: Paris, 1645). Richard's translation was first printed in 1663 at London. The section on roofs is by William Pope who was warden of the Carpenter's Company during the 1670's. According to the titlepage, this is the seventh edition, but there were seven previous editions making our edition the eighth.

Translations of all four books of Palladio's treatise, which was especially popular in England, include those by the architects Colin Campbell (first edition: London, 1729) and Issac Ware (first edition: London, 1738). An important translation into English by Giacomo Leoni, with additional notes by Inigo Jones, a champion of Palladianism in England, was published in 1715 at London.

Fowler: 180. Dobai: I, 308.

The Mirror of Architecture: or the ground-rules of the Art of Building, Exactly laid down by Vincent Scamozzi Master Builder of Venice. Reviewed and enlarged with Addition of a Diagonal Scale ... By Joachim Schuym of Amsterdam. Translated out of the Dutch by W. F. Hereunto is added the Description and Use of an Ordinary Joynt-Rule ... By John Browne. The third Edition.

London, Printed for Wm. Fisher, and R. Mount, 1687. 4to. (23 p., 51 pl.) Engraved title page, plates and diagrams.

The first edition of this book was printed at London in 1669, and the second edition appeared in 1676. Our copy is from the third edition, after which seven more editions were printed. The first part of this compilation was translated from the Dutch translation by C. Danckertsz (first edition: Amsterdam, 1640) of selected parts of Scamozzi's Dell'idea dell'architettura universale ... (first edition: Venice, 1615) This edition is the first to contain Sir Henry Wotton's (1568 - 1639) The Ground Rules of Architecture (first edition: London, 1670) which is an abridged version of his The Elements of Architecture (first edition: London, 1624). A separate title-page for Wotton's text is dated 1686. To the 1700 edition William Leyburn's Architectonice: Or, A Compendium of the Art of Building was added.

Scamozzi was born at Vicenza, the birthplace of Palladio, and was the son of Giovanni Domenico Scamozzi, the editor of the first complete edition of Sebastiano Serlio's treatise on architecture. Six

Italian editions of Scamozzi's treatise followed the first edition of 1615, and German, Dutch, English, and French translations were also made during the seventeenth century. Scamozzi modelled his book on that of Vitruvius, but only six of the projected ten books were completed, I - III and VI - VIII.

Schlosser: 415ff., 423, 722. Dobai: I, 311.

SERLIO, Sebastiano (1475 - 1554)

1619

Tutte l'opere d'architettura, et prospetiva, di Sebastiano Serlio bolognese, dove si mettono in disegno tutte le maniere di Edificij, e si trattano di quelle cose, che sono più necessarie à sapere gli Architetti ... Diviso in sette libri ...

In Venetia, Appresso Giacomo de'Franceschi, M DC XIX. 4to. (394 l., each book paged separately.) Woodcut title pages for each book; woodcut illustrations, plans ornaments and initials in the text.

The various books of Serlio's treatise were published separately and only later, after the author's death, collected into one volume. In the introduction to book IV, the first to be published (first edition: Venice, 1537; with the title Regole Generali Di Architettura Sopra Le Cinque Maniere De Gliedifici ...), the architect outlined a project of seven books, but only five books were seen through the press by him: book III appeared at Venice in 1540; books I and II, in one volume, and book V (with Italian and French texts) at Paris in 1545 and 1547, respectively. The sixth book remained in manuscript, of which two examples exist, one in the Munich State Library, the other in the Avery Library of Columbia University. The seventh book was published by Jacopo de Strada in 1575 at Frankfurt from a manuscript which the antiquarian had purchased from the architect in 1550. An edition containing the first five books with an appendix containing Serlio's Libro Estraordinario (first edition: Lyon, 1550) appeared at Venice in 1566. An edition of seven

books, edited by G. D. Scamozzi, was printed at Venice in 1584, and again in 1600 and 1619; in these editions the sixth book corresponds to the Libro Estraordinario. In the 1619 edition, which is our edition, books I, II, IV, VI and VII were printed at Vicenza and the remaining books at Rome; books II and IV bear the date 1618.

Serlio's treatise differs from the great treatises of Vitruvius and Alberti, not in substance, but in method. Instead of elaborate explanations of the parts and concerns of architecture, Serlio, in a much more practical fashion, sought to teach architectural principals by example; thus, he made use of numerous illustrations each accompanied by an explanatory text.

Schlosser: 406ff., 418f. Cicognara: 675. Fowler: 268.

VIGNOLA, Jacopo Barozzi da (1507 - 1573)

n. d.

Regola delli cinque ordini d architettura di M Iacomo Barozzio da Vignola.

In Roma, per Gio: Battista de Rossi Milanese in Piazza Nauona, (n. d.) Folio. 45 engraved plates.

The editio princeps of this collection of plates was published without indication of place or date, but it is known from documentary evidence that it was printed in 1562. The second edition also does not bear any reference to place or date of publication, but probably appeared in 1570, the same year in which an edition was published at Venice. Our edition lacks a date of publication too, but might be of the same date as the edition printed by Giovanni Battista Rossi in 1617 at Rome.

Schlösser: 410ff., 420, 721.

By the middle of the nineteenth century Vignola's book had gone through well over thirty editions, and had been translated into almost every European language, including Russian and Swedish. By far the most popular of the books on architecture printed during the Renaissance, it is a collection of plates, with commentary, illustrating the five architectural orders: Doric, Ionic, Corinthian, Tuscan, and Composite; the book thus became a kind of textbook for students and amateurs alike. Vignola is also responsible for a treatise on perspective, Le due regole della propettiva practica ... (first edition: Rome, 1583), which includes a life of the architect by Egnatio Danti.

BARBAULT, Jean (1718 - 1762)

1763

Les plus beaux edifices de Rome moderne; ou recueil des plus belles vües des principales eglises, places, palais, fontaines, & qui sont dans Rome: dessinées par Jean Barbault peintre ...

A Rome, Chez Bouchard & Gravier ... , M.DCC.LXIII. Folio. (72 p.) Engraved plates; woodcut initials

First Edition. Born in Viarmes, Barbault first studied painting with Restout in Paris. In 1747, with money given to him by the Académie des Beaux-Arts, he went to Rome and took up residence with the other artists at the Académie de France à Rome in the Palazzo Mancini. Although he was forced to leave the Palazzo after his marriage in 1753, he remained in Rome for the rest of his life.

Although he was responsible for many paintings, Barbault is best known for his collections of engravings depicting the antiquities and monuments of Rome. Our volume is a companion to Les plus beaux monuments de Rome ancienne ... which was published two years earlier in 1761.

BLONDEL, Jacques-François (1705 - 1774)

1771 - 1777

*Cours d'architecture, ou traité De la Décoration, Distribution & Construction des bâtiments; Contenant Les Leçons données en 1750, & les années suivantes par J. F. Blondel, Architecte, dans son École des Arts. Publié de l'aveu de l'Auteur, par M. R.\*\*\* (Title of volumes V-VI: Cours d'architecture, ... Commencé Par feu J. F. Blondel ... Et Continué Par M. Patte.)*

A Paris, Chez Desaint, M DCC LXXI-M DCC LXXVII. 8 vo. 6 volumes of text and 3 volumes of plates. Engraved illustrations.

First Edition. Jacques-François Blondel was one of a family of architects, builders and writers on architecture, of which the first active member was François (1617 - 1686). Jacques-François' Cours was intended to supplement, and in fact, superseded the Cours, published by François Blondel in 1675 - 1683, as the standard work for eighteenth century architects. Besides this work, he was the author of several other important publications which codified the theory and chronicled the practice of architecture during the reign of Louis XV.

The text of the Cours d'architecture civile (the short-title of the volumes) was taken from Blondel's lectures at L'École des Arts. This school had been founded by him in 1743 as an alternative to the Académie des Architectes, which Blondel felt did not offer a modern, complete and integrated course for the study of architecture. The author died midway through the publication of his lectures. Pierre Patte (1723 - 1812), one of Blondel's pupils, con-

tinued the project and completed the set with volumes V and VI of the text and volume III of the plates.

Schlosser: 670. Fowler: 40-42.

Parallele de l'architecture antique et de la moderne contenant les profils des plus beaux edifices de Rome comparés avec les dix principaux auteurs Qui ont écrit des cinq Ordres; scavoir, Palladio et Scamozzi, Serlio et Vignole, D. Barbaro et Cataneo, L. B. Alberti et Viola, Bvllant et de Lorme. Seconde édition Augmentée des Piedestaux de chaque Ordre, Suivant l'intention des mêmes Auteurs.

A. Paris, Chez François Iollain ... , M.D.C.XXXIX. Folio. (100 p.) Engraved title page and engraved plates of the text and illustrations.

Roland Fréart, Sieur de Chambray, was the youngest of three brothers in his wealthy, well-connected family. His brother Jean, Sieur de Chantelou, was the friend and client of Bernini and Poussin, and his brother Paul was secretary to the Superintendent of the Royal buildings and Secretary of State to Louis XIII, Sublet de Noyers. In Rome where Roland and Paul had gone to buy paintings and objets d'art for the royal apartments, they met Poussin and formed a friendship with him that was confirmed and continued when they returned to France by much subsequent correspondence. Fréart's translation of Leonardo's treatise on painting contained engravings which were designed by Poussin, who had expressed his admiration for Roland's literary works. In 1662, when Roland published his own treatise on art, Idée de la perfection de la peinture ... , he dedicated it to Poussin.

The first edition of the Parallele appeared in 1650, the same year as Fréart's translation of Pal-

ladio. The book is a comparison by means of illustrative diagrams and commentary of the proportions and measure of the orders as they appeared in the works of previous writers on architecture. Fréart was a strict classicist, and as in his other works, in the Parallele he stressed the need to return for inspiration to the sources of art, in this case, to the orders as they were in the classical period. For Fréart architecture was praiseworthy only insofar as it imitated the antique.

Schlosser: 633-634. Fowler: 109-110.

Essai sur l'architecture. Nouvelle edition, Revue, corrigée, & augmentée; avec un dictionnaire des termes, Et des Planches qui en facilitent l'explication. Par le P. Laugier, de la Compagnie de Jesus. (Title page printed in red and black.)

A. Paris, Chez Duchesne ... , M. D. CC. LV. 8vo. (316 p.) Engraved frontispiece by Charles-D.-J. Eisen; 8 engraved plates; woodcut headpieces, initials and ornaments in the text.

Born in Provence, Laugier was educated to become a Jesuit and took his final vows earlier than the customary age of 33. He was sent to Paris where he became well-known for his erudite preaching and was welcomed by the Court. His sermons became increasingly critical of Louis XV and the government, and finally Laugier was sent back to Provence. Disenchanted with the Jesuits, he requested a translation to the Benedictine Order, which he received just about the time of the publication of the second edition of the Essai. Shortly afterward he returned to Paris with the title of Abbé and a position as an editor for the Gazette de Paris. Besides the Essai, he wrote many other books, including another work on architecture, the Observations ... of 1765, a defense of French music during the Querelle des bouffons, the Apologie de la musique française in 1754, and a history of the Republic of Venice published in 12 volumes from 1759 to 1768.

In the Essai Laugier sought to establish absolute principles for architecture and rules on which to base

the practice of building and critical judgements made about architecture. Like Roland Fréart he advocated a return to the sources of architecture, but unlike him he discovered these in nature and man's original state. The model for architecture was the rude and simple hut of primitive man. Architecture was seen as an imitation of nature, whose orderly ways were to be reflected in the structure of buildings.

The second edition begins with an extended defense of the book in answer to a critical review of the first edition by Lafont de St.-Yenne. Other additions to this edition are a dictionary of terms and some revisions of what Laugier felt were difficult or obscure sections of the text.

Schlosser: 653-654, 670. Ciognara: 545.

MAROT, Jean (1619? - 1679)

n. d.

Recueil des Plans Profils et Eleuations Des plusieurs Palais Chasteaux Eglises Sepultures Grottes et Hostels, Bâtis dans Paris, et aux enuïrons, avec beaucoup de magnificence, par les meilleū Architectes du Royaume, desseignez, mesurés, et grauez par Jean Marot Architecte Parisien.

(n. p., n. d.) 4to. 125 l. Engraved title page and plates.

A member of a family of architects, Marot seems to have concentrated on designs for private houses. The only plans which are known to have been executed were those for the Hôtels de Pussort, de Mortemart, and de Monceaux. He also designed the facade of the Church of the Feuillantines, and as "architecte du roi," submitted plans for the principle facade of the Louvre. A prolific engraver, Marot was responsible for the plates in many contemporary volumes on architecture, including those in Le Muet's Manière de bien bâtir and in the French editions of Palladio, Vignola and Scamozzi.

Our edition is known as the "Petit Marot" by contrast with the large folio formats of his other works, such as L'Architecture françoise, published ca. 1670. Lacking any information concerning the place or date of publication, early editions of the Recueil like ours are difficult to date because they exist in many variant editions. Other editions of these engravings have been placed ca. 1738 and ca. 1764.

Cicognara: 555. Fowler: 163.

Oevvre de la diversité des termes, dont on vse en Architecture, reduict en ordre: Par maistre Hugues Sambin, demeurant à Dijon.

A Lyon, Par Iean Dvrrant, M.D.LXXII. Folio. (76 p.) Woodcut illustrations; woodcut head- and tailpieces and initials.

First Edition. The son of a woodworker, Sambin was a wood sculptor and architect, working in the area around Dijon. Best known for the designs of caryatids illustrated in his book Sambin's known sculptural and architectural accomplishments are few and even their attribution has been questioned. It is thought that he built the west portals of the Church of Saint-Michel where the sculpture of the Last Judgment bears his signature, but only his role in the design and building of the Palais de Justice at Besançon has never been disputed.

In his book are eighteen pairs of woodcut terminal figures accompanied by descriptive texts. The caryatids are portrayed with Sambin's characteristically abundant ornamental style which is reminiscent of both the styles of Mannerism and the Romanesque.

Cicognara: 646. Fowler: 229-230.

GIBBS, James (1682 - 1754)

1728

A book of architecture, containing designs of buildings and ornaments. By James Gibbs.

London: Printed MDCCXXVIII. Folio. (16 l., 150 engraved plates.) Plates engraved by H. Hulsbergh, B. Baron, J. Harris, E. Kirkall, J. Mynde and George Vertue.

First Edition. Dedicated to the Duke of Argyll, this book is a collection of plates preceded by a list of plates with commentary. In the introduction Gibbs states that he hopes the book will be "... of use to such Gentlemen as might be concerned with Building, especially in the remote parts of the Country, where little or no assistance for Designs can be procured." He also advised that the gentleman not let the designs be altered by unskillful workmen, or the caprice of "ignorant, assuming Pretenders." The plates are not only of architectural designs, but also illustrate gates, vases, pedestals, and so forth, all in a neo-classical style. It is noteworthy that Thomas Jefferson owned a copy of this book.

Gibbs, a Scot, went to Rome about 1703 to study for the priesthood, but soon turned to architecture, which he studied with Carlo Fontana. In 1732 at London he published Rules for Drawing the Several Parts of Architecture ...

Fowler: 118. Dobai: 1, 501.

WARE, Isaac (d. 1766)

1756

A complete body of architecture. Adorned with plans and elevations, from original designs. By Isaac Ware, Esq. Of His Majesty's Board of Works. In which are interspersed Some Designs of Inigo Jones, never before published. (Title page printed in red and black.)

London, Printed for T. Osborne and J. Shipton, ... J. Hodges, ... L. Davis, ... J. Ward, ... And R. Baldwin, MDCCLVI. Folio. (748 p.) Engraved frontispiece, with a vignette of the Pantheon on the title page, and 122 engraved plates.

Our copy of Ware's treatise contains the first state of the plates, but other copies from this edition have the second state of the plates. The first edition of the book bore no date of publication, and the second edition was also left undated but probably appeared in 1735. Five additional editions were printed after 1756.

Ware's treatise has been called "the most comprehensive architectural treatise in the english tongue." The author treats of all aspects of building, including gardening and bridge building, and devotes one of his ten chapters to the construction of chimney-pieces. Ware was strongly influenced by Palladianism and was contemptuous of Gothic, Baroque and Rococo architecture.

Fowler: 339f. Dobai: I, 353.

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