

ART AND DESIGN

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DES
PEINTR

FLAMAND

ALLEMANDS ET HOLLA

A V E C D E S P O U R

Gravés en taille-douce, une indication
principaux Ouvrages, & des Ré
leurs différentes manières.

Art & Design

Par M. J. B. DESCAMPS, Peintre, Mem
adémie Royale des Sciences, Belles - Lett
Rouen, & Professeur de l'Ecole du Dessin
Ville.

TOME PREMIERE



A PARIS,

Chez Charles-Antoine JOMBERT, Libr
pour l'Artillerie & le Génie, rue D

ENGLISH PAINTERS NEED PATRONS

1

BARRY, James. *An Inquiry into the Real and Imaginary Obstruction to the Acquisition of the Arts in England.* London, Printed for T. Becket, 1775.

8vo, pp. vii, [1] (blank), [4], 227; title-page a little dust-soiled but a very good copy in contemporary cat's paw calf, spine modestly gilt with red lettering piece; contemporary ownership signature of John Savage to head of preface.

£225

First edition of a passionate plea for English patronage of the arts, especially history painting, by Irish painter James Barry (1741-1806).

In his book, which he had begun writing while in Rome and published a few years later, after he had become a member of the recently founded Royal Academy, Barry notes that English collectors traditionally favoured Old Masters but were less enthusiastic in supporting native talent, and appeals for public support beyond mere lip service, particularly for history painting.

ESTC T92644.

A N
I N Q U I R Y
Into the Real and Imaginary
O B S T R U C T I O N S
T O T H E
A C Q U I S I T I O N of the A R T S
I N
E N G L A N D.

BY JAMES BARRY,
Royal Academician, and Member of the Clementine Academy of Bologna.

Navigia, atque Agri culturas, Mænia, Leges,



CATALOGUE OF GREEK ANTIQUITIES IN A VENETIAN COLLECTION

2

BIAGI, Clemente. *Monumenta Graeca ex museo equitis ac senatoris Iacobi Nanii Veneti illustrata ...* Rome, Fulgoni, 1785.

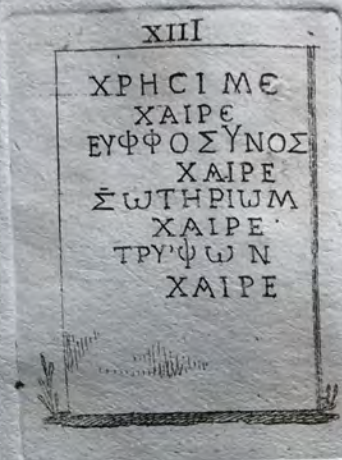
4to, pp. xxiv, 239, [1] (blank), [8] (last 2 blank), [2], 243-334, with 28 engraved illustrations on 8 plates, and a further 7 engraved illustrations in the text; title with engraved vignette; a few quires a little browned, some leaves with pale stain to one corner, but generally a very good copy in contemporary *carta rustica* covered in striking speckled red, black and yellow wrappers.

£280

First edition of this elegantly produced description of the fine Greek antiquities in the collection of Jacobo Nani of Venice. The collection which formed the Nani Museum was created by the Senator Bernardo Nani (1712-61) and considerably added to by his brother, the Admiral Jacopo Nani (1725-97), who served as Supreme Commander of the Venetian fleet.

'With its several hundred antiquities - most notably 180 inscriptions collected between 1700 and 1761, mostly in Dalmatia and the Peloponese - alongside of which were 'inscriptions and monuments of the late Empire and the Christian era' and the *orientalia*, it constituted without doubt the largest Venetian collection of its type in the second half of the 18th century. It was also the best known, thanks to around thirty publications devoted to the monuments it contained' (K. Pomian, *Collectors & Curiosities*, 1990, p. 243).

Cicognara 2651.



MAUNDY THURSDAY ART
ONLY 1 OTHER COPY RECORDED

3

[BOLOGNA.] Descrizione e spiegazione della misteriosa figura. In occasione del santo solenne sepolcro rappresentata nella Chiesa Parrocchiale di S. Caterina Vergine e Martire, detta di Saragozza, quest'anno 1719, gli 6. Aprile. Bologna, per li Rossi, e Comp. alla Rosa, (1719).

Small 8vo, pp. 22, [2] (last blank), with woodcut initial; one marginal annotation in a contemporary hand; some occasional light foxing and dustsoiling, nevertheless a very good copy, bound in contemporary *carta rustica*.

£375

First and only edition, extremely rare, of an ephemeral guide to the decorations, paintings, and statuary used to adorn the church of Santa Caterina in Bologna, on the occasion of Maundy Thursday, April 6, 1719.

Describing the art works displayed, their iconographical meaning, textual sources, artists (including Natalino Peruzzi, Giovanni Martino Concelmani, and Paolo and Lodovico Amici), and their distribution around the church, as well as the text of both internal and external inscriptions, the pamphlet offers an invaluable insight into the use of contemporary art in eighteenth century Italian liturgical practice.

No copies recorded on OCLC; ICCU records only one copy, at the Biblioteca comunale dell'Archiginnasio in Bologna.



³
Eſſendo toccato queſt'An-
no 1719. all' antichiffi-
ma, ed inſigne Parroc-
chia di S. Caterina, det-
ta di Saragozza, uno de'
quattro principali Se-
polcri, e che perciò con
qualche maggiore Solennità ſi ſogliono
in queſta Città rappreſentare ogn' Anno;
il Parroco di eſſa Parrocchia, Rettore,
& Uffiziali della Compagnia del Santif-
ſimo Sacramento animati, ed ajutati dal-
la devozione, e copioſe Limofine di tut-
ti gli altri Parrocchiani, non hanno la-
ſciato d' impegnarſi con tutto il zelo, per

The most important source book
on artistic life in Ferrara



MAURELIO SCANNAVINI

Fioriva nel 1680.

Acque il nostro Maurelio di Paolo Scannavini, e da Marta Zannini Ferraresi il dì 7. Maggio, giorno di questo Santo Comprotettore della nostra Città di Ferrara. L' inclinazione, che ben presto in esso da suoi parenti si scuoprì per la pittura, li persuase a metterlo sotto la direzione di Francesco Ferrari, allora buon Pittore frescante in Ferrara, e da questo saggio Professore, imparati i principj, fu avvertita la sua famiglia del sorprendente talento di Maurelio, e spinta ad incomodarsi alquanto per collocarlo in una scuola, ove fosse in caso d' apprendere, non solo d' essere sufficiente Pittore capace di dipingere a fresco su i muri, ma d' essere buon professore in ogni maniera d' opere.

THE SCHOOL OF FERRARA

4

[CITTADELLA, Cesare.] Catalogo storico de' pittori e scultori ferraresi e delle opere loro con in fine una nota esatta delle piu celebri pitture delle chiese di Ferrara. Ferrara, per Francesco Pomatelli, 1782-83.

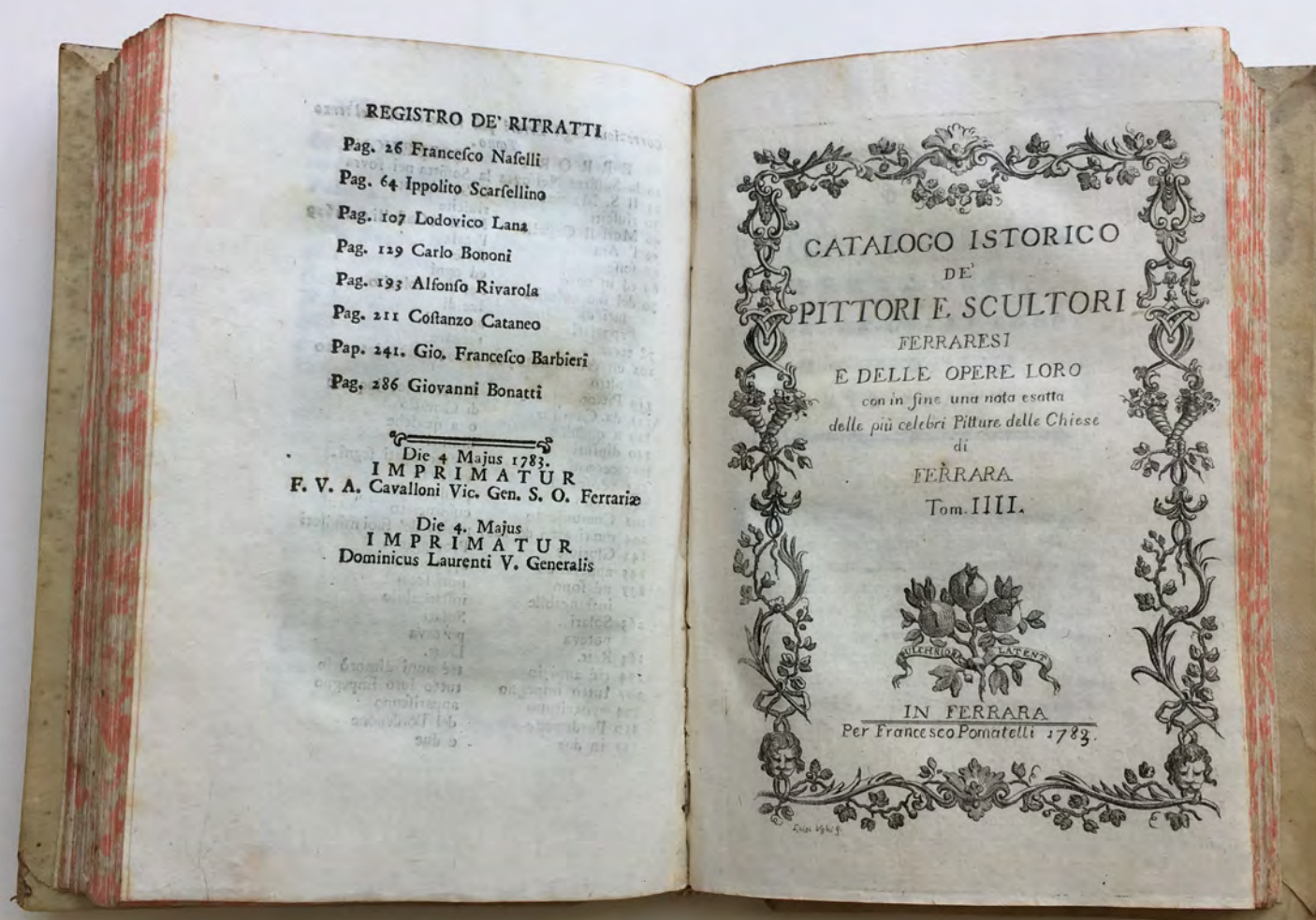
4 vols bound in 2, large 8vo, pp. 42, 197, [1]; vi, 246, [2]; vi. 326, [2]; 344, [2]; engraved title-page enclosed by floral border to each volume and 25 oval portraits engraved by Luigi Ughi; a fine copy in contemporary vellum, spine with contrasting red and green morocco labels, gilt, red marbled edges.

£1250

First edition of the most important source book on artistic life in Ferrara, the leading book on the subject for over 200 years.

Cesare Citadella (1732-1809), a priest, and curator of the natural history cabinet of Ferrara University, as well as painter himself, compiled his work using the unpublished manuscript of Girolamo Baruffaldi (whose work was only published in 1844-46), who had assembled material on Ferrara's painters, sculptors, and engravers in the early eighteenth century. Each 'life' is followed by a detailed list of the artist's works to be found in Ferrara, and a critical evaluation of the artistic output.

Cicognara 2240; Lozzi 1663; Schlosser Magnino pp. 531, 584. Cf. Comolli, *Bibliografia*, (1788), I, pp. 209-216.





REMBRANT VAN RYN.

E GRAND Peintre qui de-

FLEMISH, DUTCH, AND GERMAN MASTERS

5

DESCAMPS, Jean-Baptiste. La vie des peintres flamands, allemands et hollandois, avec des portraits gravés en taille-douce, une indication de leurs principaux ouvrages, & des réflexions sur leurs différentes manières. Paris, chez Charles-Antoine Jombert, [and] Desaint & Saillant, Pissot, Durand, 1753-1763.

4 vols bound in 2; without a blank in vols III and IV; title-page printed in red and black, with engraved frontispiece and armorial head-piece in vol. I, and a total of 167 portraits by Eisen, Descamps and Campion, engraved by Ficquet, Basan, Legrand, Benoist, etc.; title-page of vol. I a little dust-soiled, but a very crisp and clean set, with the portraits in fine dark impressions, bound in contemporary green morocco, flat gilt spine, gilt edges, joint of volume I starting at head.

£750

First edition of Descamps' biographies of Flemish, German, and Dutch masters, from the Renaissance to 1706, each including a list of the principal paintings by the artist, as well as critical evaluations of their works.

The book is particularly valued for the fine portraits of the painters, which appear as half-page headpieces at the top of each biography. Curiously, the last portrait in vol. IV, that of Cornille Troost, has not been printed in our copy although there is space for it at the top of the page.

Cicognara 2253, Cohen /de Ricci 287; Arntzen/ Rainwater, H88; Schlosser Magnino, p. 478.



LA VIE DES PEINTRES FLAMANDS, ALLEMANDS ET HOLLANDOIS;

AVEC DES PORTRAITS
Gravés en taille-douce, une indication de leurs
principaux Ouvrages, & des Réflexions sur
leurs différentes manières.

Par M. J. B. DESCAMPS, Peintre, Membre de l'Aca-
démie Royale des Sciences, Belles-Lettres & Arts de
Rouen, & Professeur de l'Ecole du Dessin de la même
Ville.

TOME PREMIER.



A PARIS,

Chez Charles-Antoine JOMBERT, Libraire du Roi
pour l'Artillerie & le Génie, rue Dauphine, à
l'image de Notre-Dame.

M DCC LIII.

AVEC APPROBATION ET PRIVILEGE DU ROI.



ANTOINE
VAN DYCK,
ÉLEVE DE RUBENS.

1598.

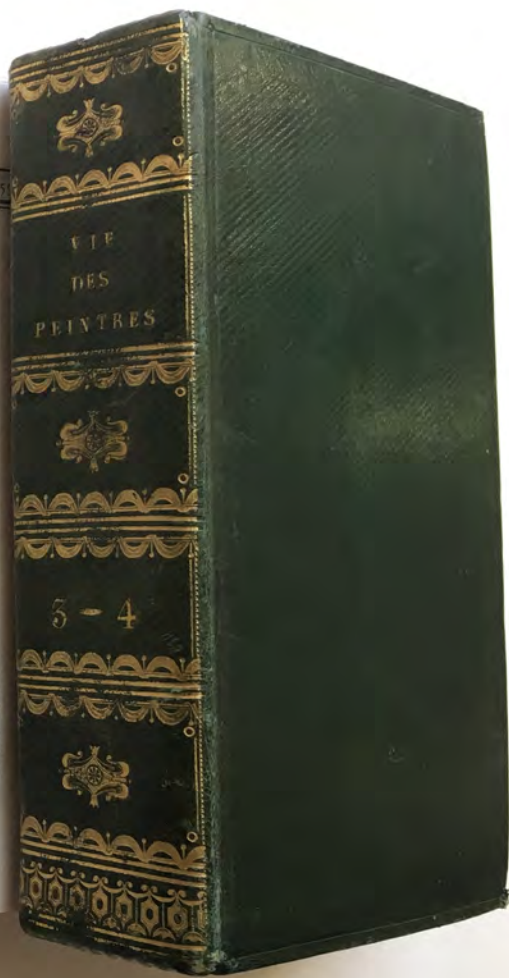


A VILLE d'Anvers donna le
jour à cet excellent Peintre, le
22 Mars 1599, & selon d'autres
en 1598. *Haubraken* nous apprend
que son père étoit de Bois-le-Duc
& qu'il peignoit sur verre. Dans
la description de la Ville de Gouda, il en est
fait mention, en parlant du fils de *Tamberg*,
lequel

La Vie des Peintres Flamands, &c.
lequel avoit (dit l'Historien *Walcot*) travaillé
sept ans chez *Westerhout*, & delà fut à Bois-le-
Duc, chez le père d'Antoine *van Dyck*, bon
Peintre sur verre. Il ajoute que la mère de notre
Peintre excelloit à broder au petit point. Son
père, qui le fit étudier dès sa tendre jeunesse,
ne tarda pas à connoître le penchant que son fils
avoit pour la Peinture : Il lui en donna les pre-
mières leçons & le plaça chez *Henri van Balen*,
qui avoit passé quelque temps en Italie, sous les
plus grands Maîtres : Le jeune Elève surpassa
ses camarades.

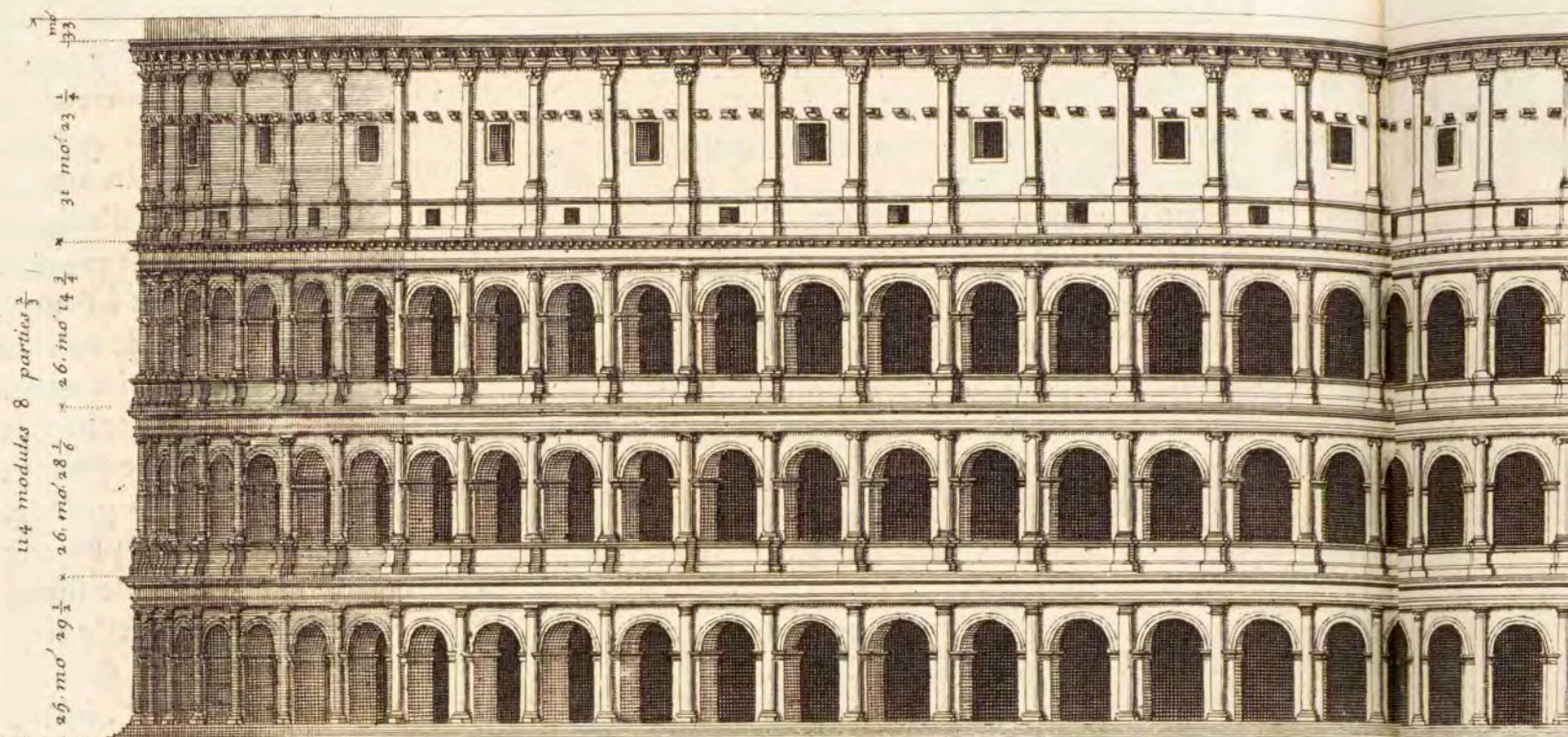
La réputation de *Rubens* & la vue de quelques-
uns de ses Tableaux, lui firent briguer l'honneur
de devenir son Elève. *Rubens* le reçut & prévint
en peu ce qu'il seroit dans la suite ; il lui confia
quelques ébauches d'après ses esquilles : *van Dyck*
en a même fini qui ont passé pour être de *Rubens*.
Il fut d'un grand secours à son Maître, qui étoit
surchargé d'ouvrages. *Rubens* ne fit bien-tôt que
composer & retoucher les Tableaux d'un Elève
de ce génie & de cette distinction.

Rubens fortoit tous les jours vers le soir, pour
prendre l'air ; les Elèves qui payoient annuelle-
ment un petit tribut à *Valviken*, ancien Dome-
stique de *Rubens*, obtenoient la permission d'en-
trer dans le cabinet de *Rubens*, & d'y observer sa
manière d'ébaucher & de finir. Un jour que
chacun d'eux s'approchoit de plus près, pour
mieux examiner la touche du Maître, *Diepenbeke*
poussé par un autre, tomba sur le Tableau qui
étoit l'objet de leur curiosité, & effaça le bras
de la Madelaine, & la joue & le menton de la
Vierge,

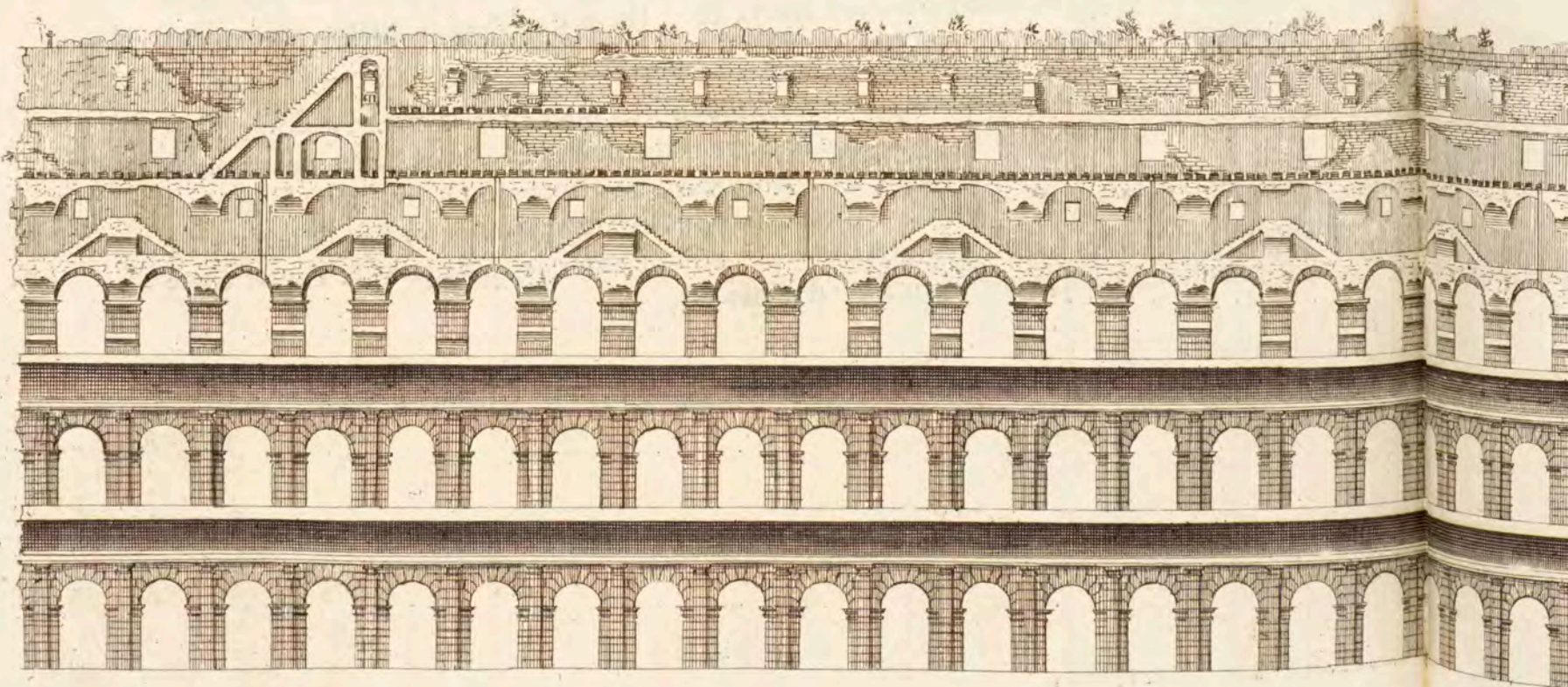


*'Such accuracy was unprecedented,
and not to be superseded for a long time'*

ELEVATION DV COLISÉE, À ROME



PROFIL DEVELOPPÉ DV MUR DE FACE DV



Desgodetz del.

ROME, URBS AETERNA

6

DESGODETS, Antoine. Les edifices antiques de Rome dessinés et mesurés très exactement ... Paris, Jean-Baptiste Coignard, 1682.

Folio, pp. [12], 323, [1 blank], with engraved title-page, 137 engraved plates, engraved head-piece and initial; a very good copy in contemporary full calf, rebaked with new endpapers, two spine labels, corners repaired; armorial Chippendale bookplate of Sir John Hynde Cotton to verso of front free endpaper.

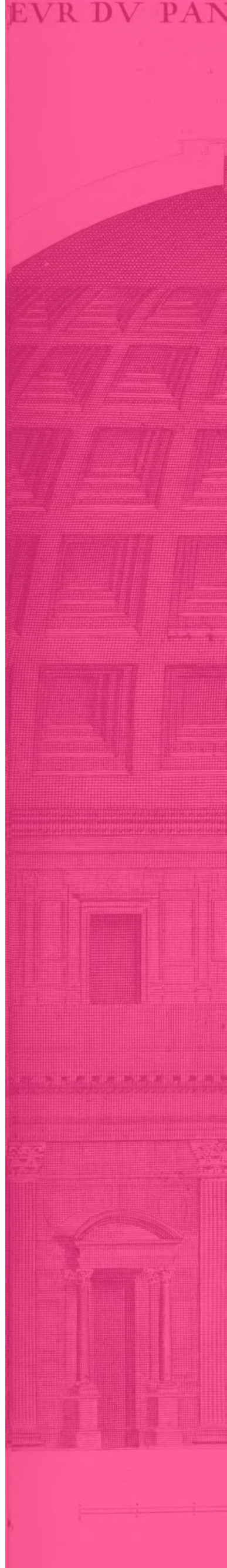
£7000

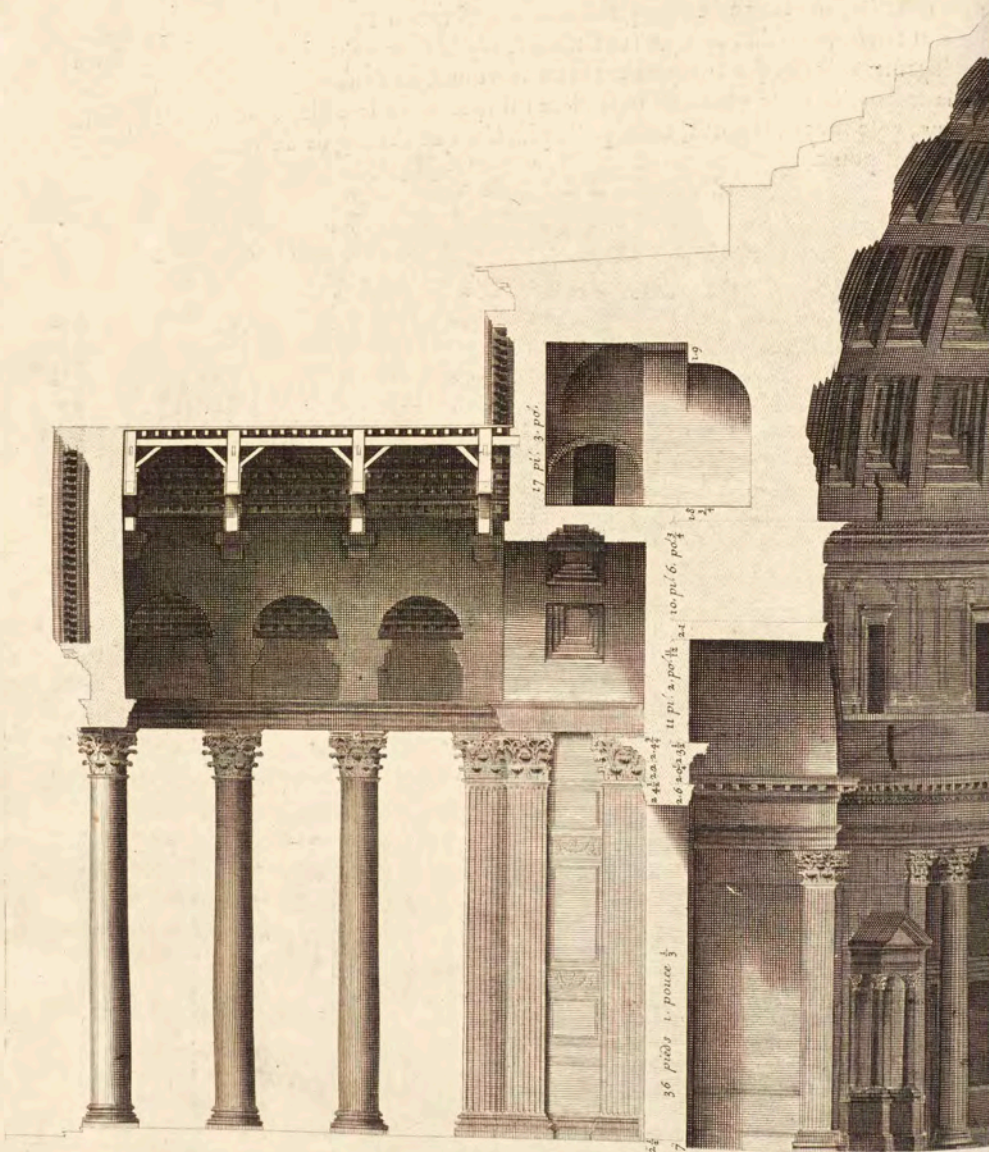
First edition of this spectacular folio production based on the most accurate measurements of Roman architecture of the time. Sent to Rome by Colbert in 1674, Desgodets spent sixteen months measuring the most important buildings with greater accuracy than ever before. The resulting drawings of 25 monuments, having been presented to the Académie Royale d'Architecture, were engraved by the King's engravers, at the King's expense, and published with Colbert's financial backing in this luxurious edition. The monuments illustrated include the Pantheon, Temple of Bacchus, Temple of Faunus, Temple of Vesta, Temple of Vesta at Tivoli, Temple of Fortuna Virilis, Temple of Peace, Temple of Antoninus Pius and Faustina, Temple of Concord, Temple of Jupiter Stator, Temple of Jupiter Tonans, and the Temple of Mars Ultor.

Desgodets 'incorporated in his drawings as many details as possible, delineating them with a degree of accuracy inspired by his almost mystical reverence for exactitude of proportion. Such accuracy was unprecedented, and not to be superseded for a long time' (British Architectural Library, 858). Desgodets's text recorded and challenged the written architectural documents which were at odds with his measurements: the very documents on which the French Academy had based its principles.

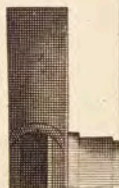
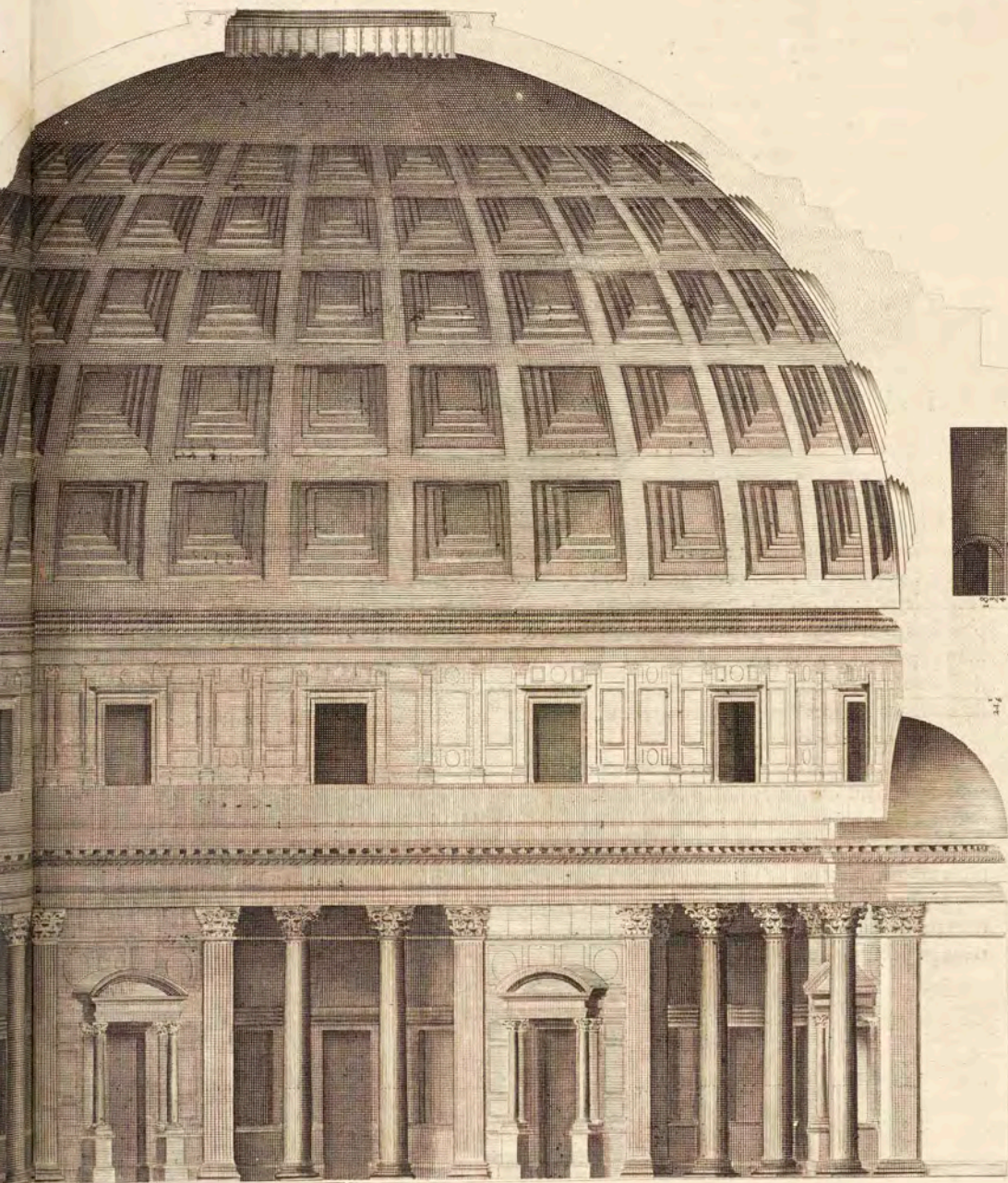
Provenance: Sir John Hynde Cotton, 4th Baronet (1717-1795) of Madingley Hall, Cambridgeshire.

Millard (French) 62; Fowler 102; Cat. Berlin 1863.





ONCEVR DV PANTHEON, A ROME.



14. pi. 6. po. 10 pi. 7. po. 11.

40 pi. 2. po.

le Clor. scul.

TEXTILE DESIGNS FOR BOOKBINDING CLOTH

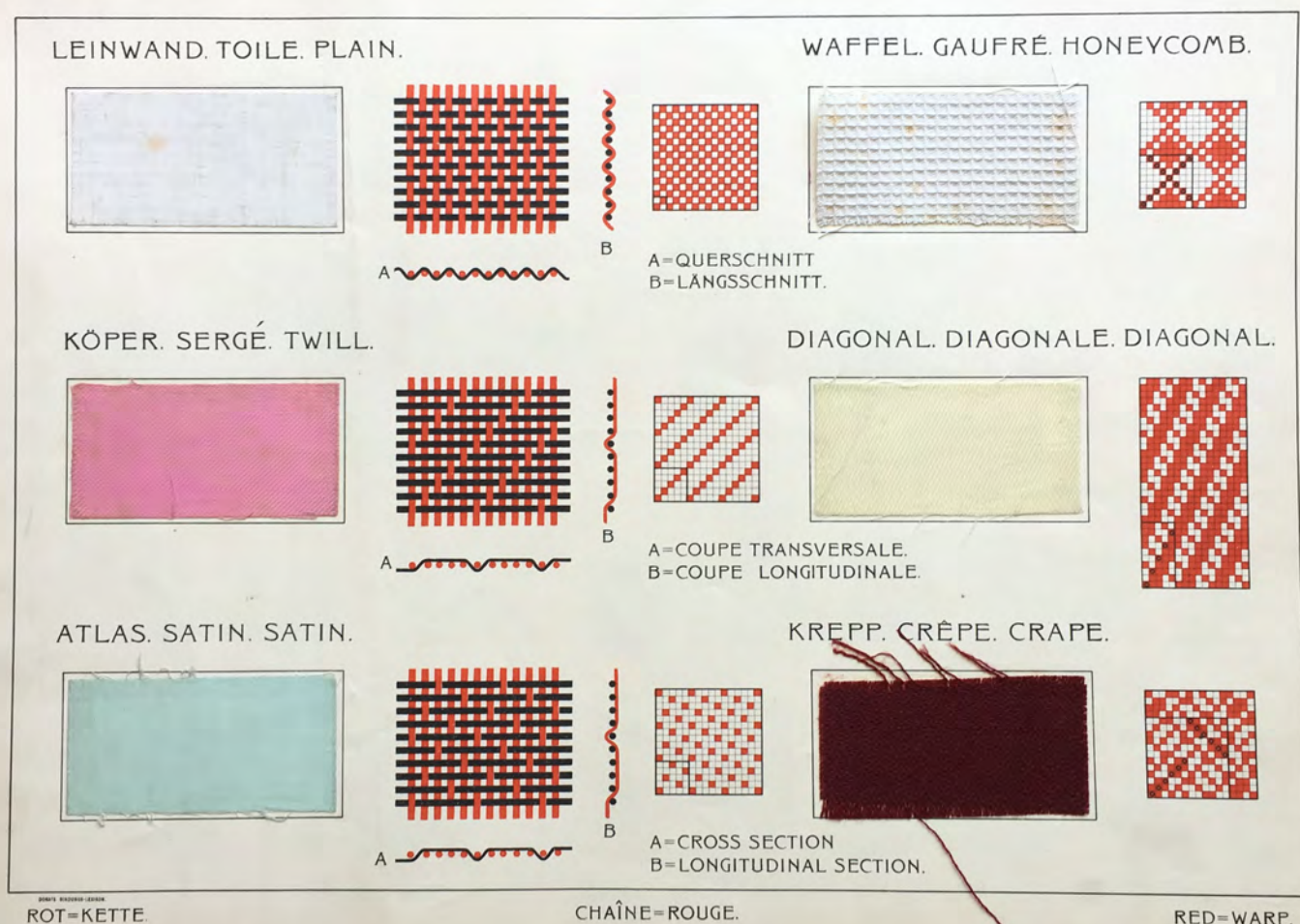
7

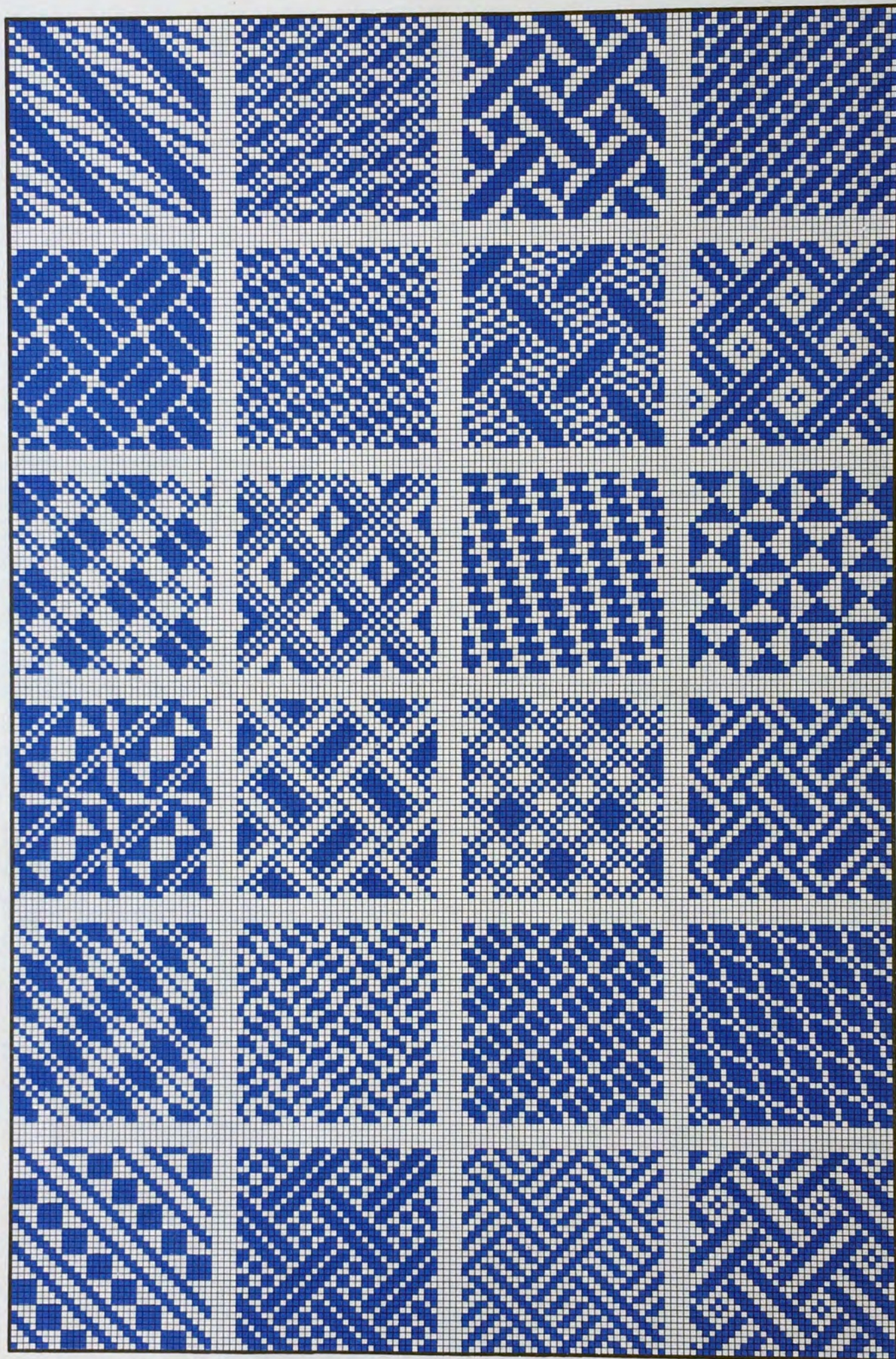
DONAT, Franz. Grosses Bindungs Lexikon ... Dictionnaire des Ligas ... Large Book of Textile Designs ... A Collection of Patterns for every Textile Specialist and a Guide for Designers of Textile Fabrics. Vienna and Leipzig, Hartleben, [c. 1901.]

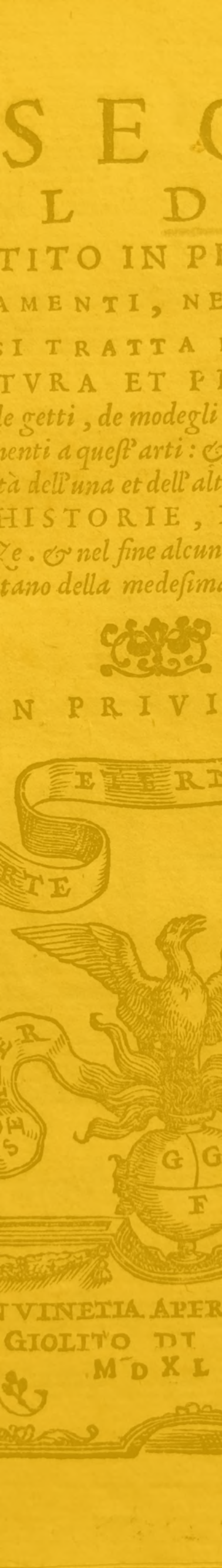
6 fascicles (1 text, 5 plates), large oblong folio; pp. [42], and 301 plates, most printed in two colours (numbered I-XII, 1-288, and one plate with six coloured fabric specimens); text in German, French and English, in parallel columns; a very good copy, housed in the original half brown cloth portfolio, one flap missing; small public library stamp to inner front cover.

£325

First edition of a massive pattern book on textile designs for bookbinding cloth, illustrating more than 9000 textile patterns. It took the author ten years to collect all the designs. The patterns include Plain, Satin, Twill, Diamond, Crepe, Diagonal, Rib, Damask, Corkscrew, Honeycomb, Herringbow, etc. and their derivatives. The work is printed to a high standard.







SOURCE TEXT ON MICHELANGELO AND BACCIO BANDINELLI

8

DONI, Antonio Francesco. *Disegno ... partito in piu ragionamenti, ne quali si tratta della scoltura e pittura; de colori, de getti, de modegli ...* Venice, appresso Gabriel Giolito di Ferrarii, 1549.

12mo (150 x 95 mm), ff. 63, [1], printed in Giolito's attractive italic type; with his woodcut printer's device on title-page and a different and larger version of the device on final leaf verso, a handful of historiated woodcut initials; a very good and crisp copy in eighteenth-century Italian vellum, gilt lettered label to spine, pale blue edges.

£1250

First and only edition of an important theoretical and practical text on art, by the polyglot scholar Anton Francesco Doni (1513-1574), dealing with the Renaissance principles of sculpture and painting, their techniques, and materials.

The book is divided into two parts, the first consisting of six essays discussing art, the second including a handful of letters from Doni to scholars and artists discussing contemporary works of art, especially Michelangelo's sculptures. Doni's *Disegno* is also 'important for a number of quotes given by Michelangelo and printed here for the first time' (Wittkower).

Doni had access to the unpublished treatise *Libro del Disegno*, by Michelangelo's great rival Baccio Bandinelli, referred to throughout the book as 'il cavaliere', and incorporates a number of Bandinelli's views in his text. The last essay in Doni's work is entirely given over to Bandinelli where he discusses art patronage, the paragone between painting and sculpture, and the proportions of the human head (ff.39-44). Bandinelli's *Libro del Disegno* was only published in 2004.

Cicognara 114; Wittkower/Steinmann, *Michelangelo Bibliographie* (1927), no. 570; Bestermann, *Old Art Books*, p. 31; Schlosser-Magnino, p. 245-6.

ORIGINAL DESIGNS FOR COALBROOKDALE PORCELAIN

9

[ENGLISH CHINA.] JARRETT, Ernest. [Six original designs.]
Coalbrookdale and Burslem, 1890-1900.

6 original individual designs, each measuring approx. 300 x 240mm; pencil underdrawing with watercolour, gilt highlights; on paper backed with card; a few very small marks, else fine; authorial monogram 'EJ' at foot of all but one design.

£350

A sometime artist for Doulton, here in his Coalbrookdale phase, artist Ernest Jarrett produces six designs for delicate bone china vases. The Coalport porcelain factory was founded in Coalbrookdale in 1795, the first ceramics manufacturer in the area, and went on to pioneer new glazes and time-saving techniques that were soon adopted industry-wide, including the application of transfer outlines to speed up the hand painting process. From the 1890s onwards, much of the firm's substantial output was geared at the ornamental export market to the USA and Canada. The present designs are strictly decorative rather than practical, featuring the firm's typical multi-coloured three-dimensional flowers, indicating that they may have been intended for this export market.





A PERUVIAN ARTIST AND A FRENCH CRITIC DISCUSSING ART

10

[ESTEVE, Pierre.] Dialogues sur les Arts, entre un Artiste Ameriquain et un Amateur Francois. Amsterdam [i.e. Paris], 1756.

12mo, pp. [4], 220; a very good copy in contemporary mottled calf, flat spine richly gilt with red morocco lettering piece, lower corners a bit bumped, edges red.

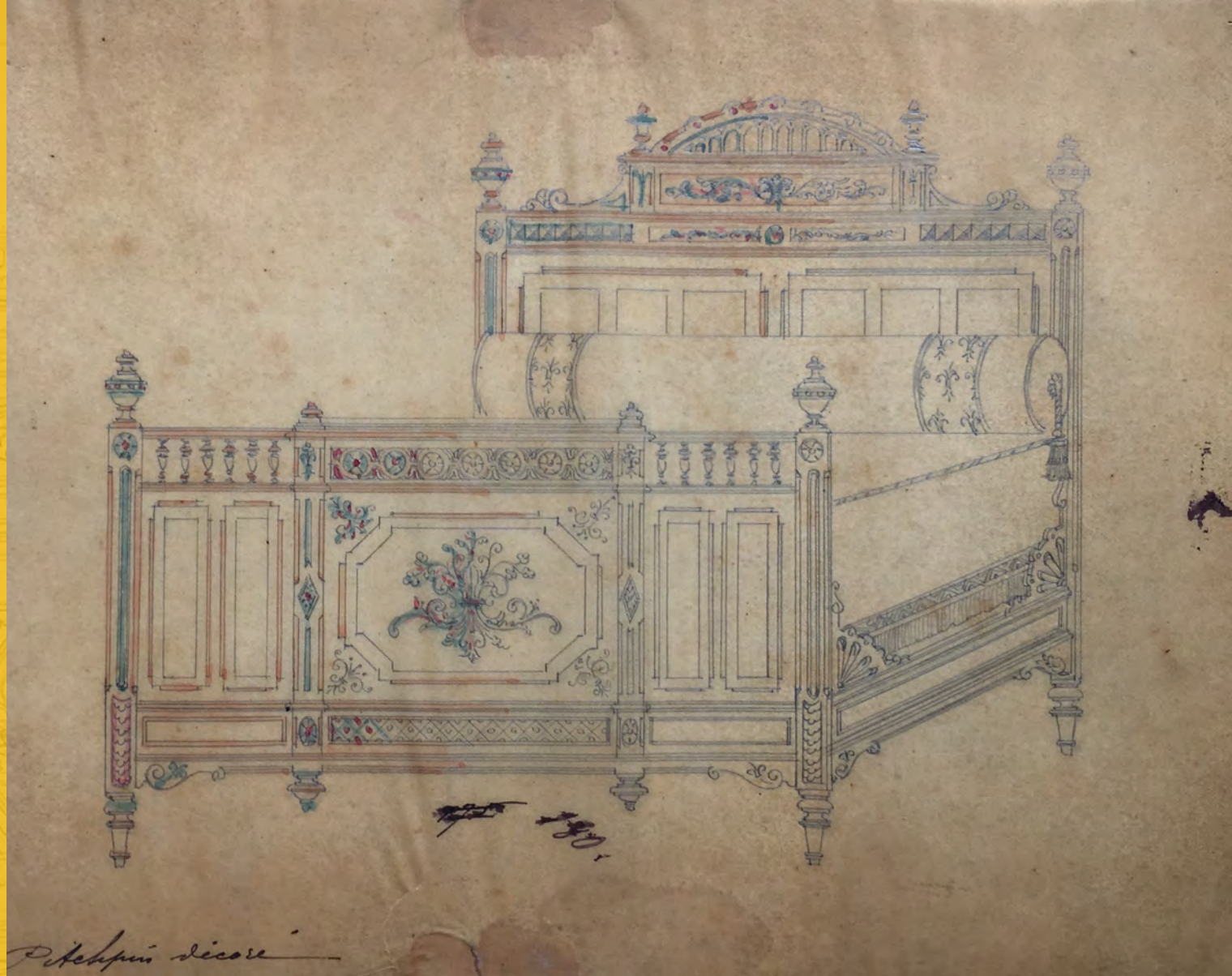
£250

Second edition (first 1755) of this important series of dialogues between a painter from Peru and a French amateur and connoisseur, on the practice and study of painting, with a special emphasis on the art of the painter Jean Baptiste Simeon Chardin (1699-1779). The author was a member of the Montpellier Academy, who wrote on astronomy, harmony and the fine arts.

Barbier I, 952; Cicognara 28; Vinet 4; Schlosser/Magnino, p. 670.

Bound up with: [SORET, J.] Essai sur les Moeurs. Brussels, 1756; pp. [2], 193, [1]. First edition, a very good copy. The author was an *avocat* of the Paris Parlement.





FRENCH FURNITURE TRADE CATALOGUE

11

[FURNITURE.] French trade catalogue with original furniture design drawings. [Paris?, c. 1870-1880.]

Oblong 4to (345 x 246 mm), 348 pencil drawings (mostly on tracing paper, some with multiple designs on one sheet, several partly hand-coloured), 11 albumen print photographs and 2 lithographed plates, mounted on 142 ll. and on verso of final free endpaper; each item numbered in ink, the majority with manuscript annotations; paste marks or darkening sometimes visible, a few sheets of tracing paper torn or cracked with loss, one with old tape repair, but vast majority well preserved and intact, with repairs to edges of leaves; bound in navy cloth-covered boards, rubbed, lacking spine (as bound?) but bookblock firm.

£1250

An extensive French furniture catalogue of over 350 designs in Empire, Restoration, Gothic Revival and Orientalist styles, ranging from small bedside tables and elegant cabinets to large, highly decorative wardrobes and secretaires, also including a variety of seats, such as sofas, armchairs, chairs and *chaises longues*. Most drawings are annotated with details such as dimensions, materials used and colours.

By repute acquired from the Parisian *ébéniste* Goislard.



Langens 1.250 x

18



M=18

ENGRAVINGS BY REMBRANDT & RUBENS FROM BENT JUEL-JENSEN'S LIBRARY

12

GERSAINT, Edme. Catalogue raisonné de toutes les pieces qui forment l'oeuvre de Rembrandt ... avec les augmentations nécessaires par le Sieurs Helle & Glomy. Paris, Hochereau, 1751.

[bound with:]

HECQUET, Robert. Catalogue d'estampes des meilleurs maîtres d'Italie, de Flandres, de France, et de toutes les écoles célèbres. Dont la vente se fera le 28 Février 1752 sur le Quay de l'Ecole, dans une Maison à porte-cochère, à côté de la rue des Poulies. Paris, Duchesne, 1752.

[bound with:]

HECQUET, Robert. Catalogue des estampes gravées d'après Rubens, auquel on a joint l'Oeuvre de Jordaens, & celle de Visscher avec un secret pour blancher les estampes ... Paris, Briasson ... Charles-Antoine Jombert, 1751.

[together with:]

YVER, Pierre. Supplement au catalogue raisonné de M.M. Gersaint, Helle & Glomy de toutes les pieces qui forment l'oeuvre de Rembrandt. Amsterdam, Pierre Yver, Marchand de Tableaux & d'Estampes, 1756.

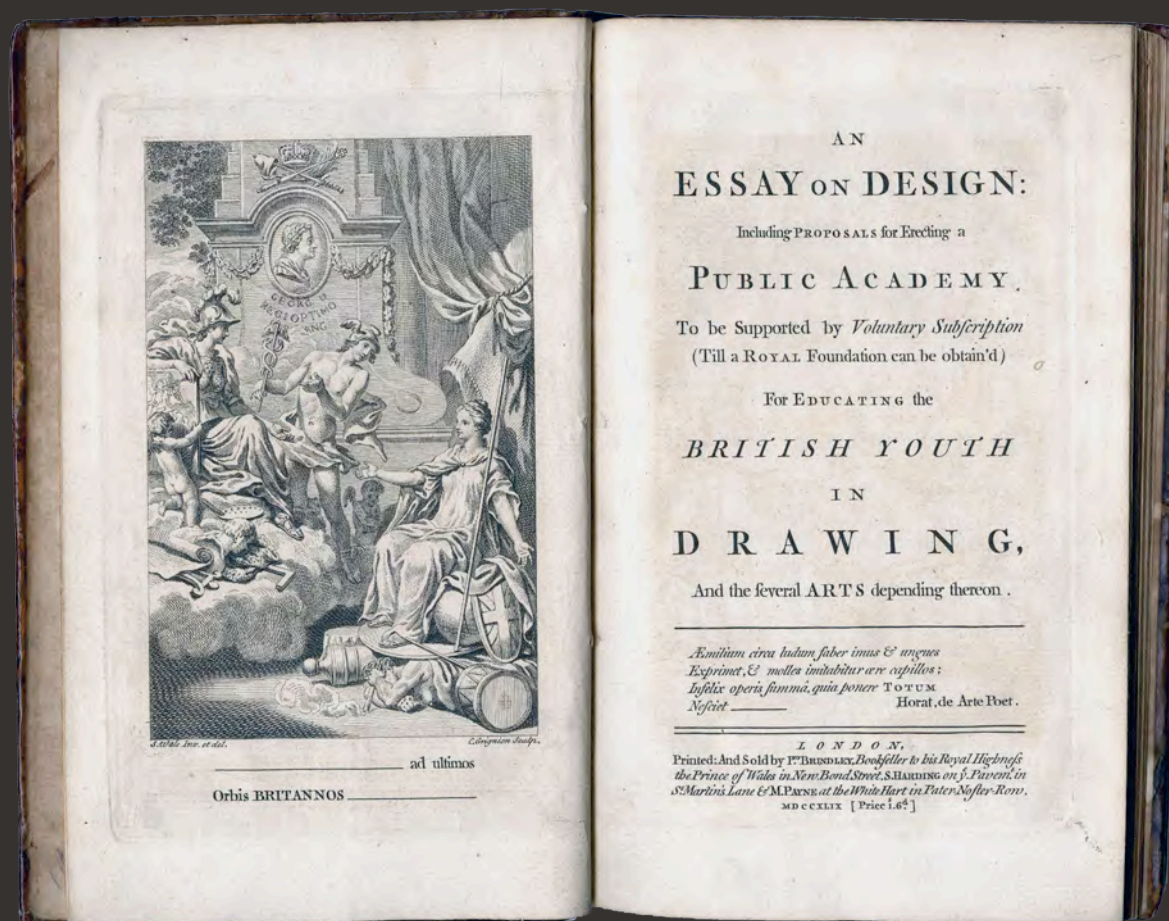
4 works bound in two vols, 8vo, pp. xxxii, 326, [2], with finely etched frontispiece portrait after Rembrandt; [4], 84; [2], iii, [1], iii-xi, [1], 132, 44, [8]; viii, 187, [13]; very good copies, bound in contemporary French mottled calf (not uniform), gilt spines, red stained edges; nineteenth-century bookplate with initials 'PM' and motto 'Mihi turpe relinqui' to first volume, and Bent Juel-Jensen's book label to front free pastedown of both volumes; nineteenth century ownership inscription of Henry Smedley to front free endpaper verso of Supplement volume.

£850

First edition of the first systematic catalogue of Rembrandt's etchings written by the distinguished Parisian connoisseur and art dealer Gersaint. The catalogue, listing 314 prints, is still consulted today, providing a wealth of information on the quality and appearance of the prints, their states, and their rarity in the eighteenth century art market. **It is here offered with the important supplement**, written by the print dealer Pierre Yver five years later.

Also bound in the first volume are the first edition of the first catalogue of Rubens' engraved book illustrations, and a rare catalogue (with contemporary markings in red crayon) of an auction of engravings by Italian, Flemish, and French masters held in Paris 1752.





PROPOSALS FOR AN ACADEMY OF ART

13

[GWYNN, John.] An Essay on Design: including Proposals for erecting a public Academy to be supported by voluntary Subscription (till a royal Foundation can be obtain'd) for educating the British Youth in Drawing, and the several Arts depending thereon ... London, Printed: and sold by John Brindley ... S. Harding ... & M. Payne ... 1749.

8vo, pp. [2], vi, 92, and an engraved frontispiece and engraved title, with three engraved vignettes, one of which shows the elevation of the proposed academy; a very good copy in contemporary speckled calf, rebacked, spine with red label.

£450

First edition of the first public appeal for a national academy of arts, calling attention to the inadequacy of art training in England.

'Whatever thoughts about an academy were in the air at the time were set in motion by the *Essay*' (Harris). The *Essay* was John Gwynn's first attempt in a campaign that eventually led to the foundation of the Royal Academy in 1768, of which he was a founding member. The essay's head-piece vignette is an attractive neo-classical building engraved after a design by Gwynn (an architect by profession), depicting his vision of the Academy, which oddly enough is not too dissimilar from Somerset House, home of the Royal Academy between 1779 and 1837.

Harris, 274; RIBA, *British Architectural Library*, 1415.

THE EARL OF PEMBROKE'S ART COLLECTION

14

KENNEDY, James. A New Description of the Pictures, Statues, Bustos, Basso-Relievos, and other Curiosities at the Earl of Pembroke's House at Wilton. In the Antiques of this Collection are contain'd the whole of Cardinal Richelieu's and Cardinal Mazarine's, and the greatest part of the Earl of Arundel's... Salisbury, printed by Benjamin Collins... sold by R. Baldwin, 1758.

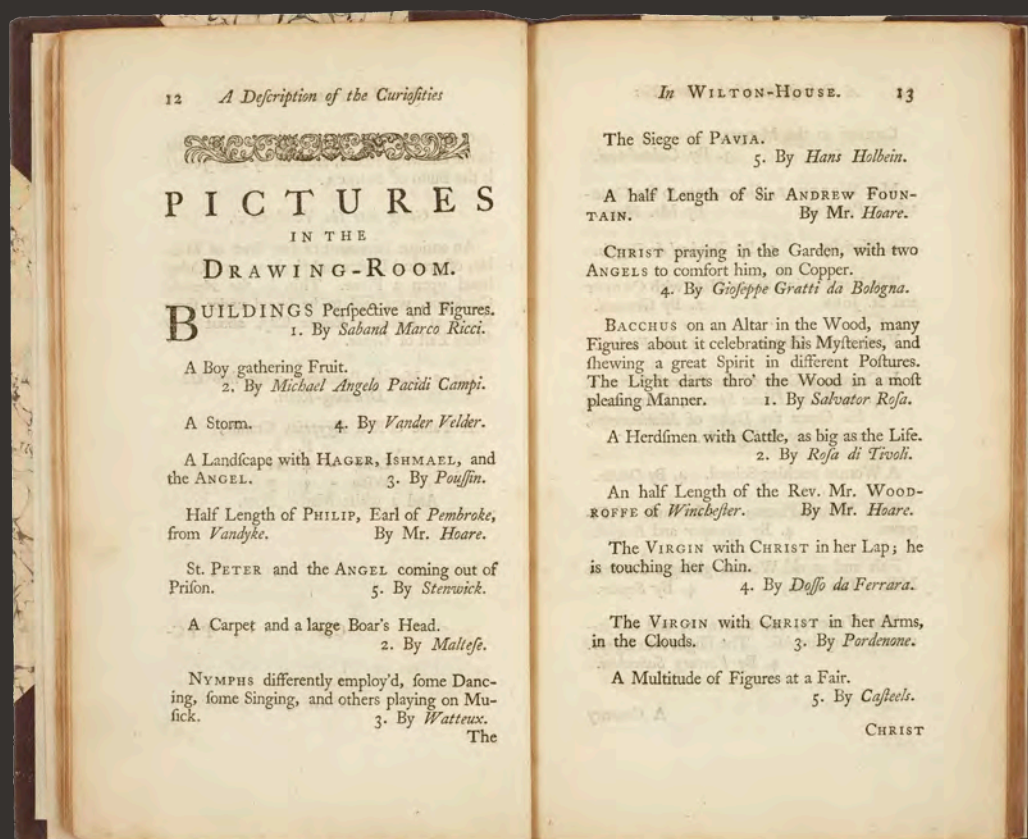
8vo, pp. [8], 107, [1], [2] (blank), with the half-title, and a slip bearing a description of the statues in 'two painted niches' pasted on p. 4; last leaves a little spotted but a very good copy in recent half calf, gilt, over marbled boards; bookplate of Charles Sebag-Montefiore.

£350

First edition of the first comprehensive guidebook to the art collections of Wilton House in Wiltshire, seat of the Earls of Pembroke, compiled with the help of Pembroke's own manuscript notes. Although it includes some wilder attributions, for which Pembroke was teased by contemporaries such as Winckelmann and Horace Walpole, nevertheless the catalogue provides a fascinating picture of early collecting habits.

Thomas Herbert, 8th Earl of Pembroke (1664-1732) was the first important English collector of antique sculpture after King Charles I and Lord Arundel. His collecting zeal began with the purchase of the Arundel busts, which were dispersed in 1678, followed by at least 23 sculptures from the Mazarin collection, and a large number of busts from the Giustiniani collection in Rome, which the Earl only secured against determined competition from Cardinal Albani.

F. Herrmann, *The English as Collectors*, pp. 96-99.





EARLY ART THEORY PERIODICAL BY A RESTORER

15

KOESTER, Christian Philipp. *Zerstreute Gedanken-Blätter über Kunst*. Heidelberg, Christian Friedrich Winter, 1833-34.

2 vols, pp. iv, 60; 84; slightly toned throughout due to paper quality, but very good copies, bound in the original mauve/grey printed wrappers, spine of second volume partly perished.

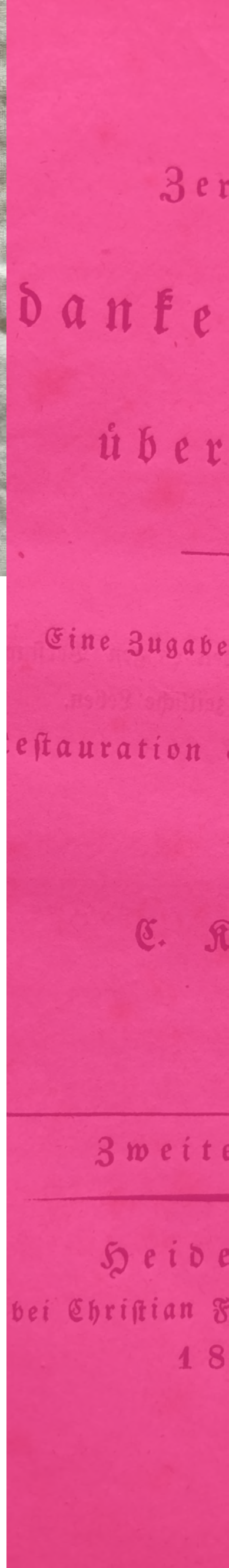
£300

First edition of the first two issues of one of the earliest periodicals on art theory, by the painter and restorer Christian Philipp Koester (1784-1851).

After turning down a permanent position as restorer at the Royal Academy, Koester returned to Heidelberg where he soon began the publication of the *Zerstreute Gedanken-Blätter über Kunst* ('Scattered Thoughts on Art'), an irregular series of booklets on the architecture, painting and sculpture of his time, of which a total of only five issues appeared, the last in 1848.

A successful painter in his own right, stylistically close to the Romantics, Nazarenes and early realists, Koester is probably more famous as one of the earliest professional restorers. In his groundbreaking work *Über Restauration alter Oelgemälde*, Koester, who sees works of art as both aesthetic pieces and historical documents, discusses the problems of restoration from an ethical point of view, and describes the methods and techniques used.

See: Thomas Rudi, *Christian Philipp Koester (1784-1851). Maler und Restaurator. Monographie mit kritischem Oeuvreverzeichnis*. Frankfurt am Main, Lang, 1999.



LABRUZZI, Carlo. Figure originali dedicate al signor' cavaliere Riccard Colt Hoare. [N. p., n. p.,] 1788.

LABRUZZI, Carlo. Carlo Labruzzi fece a Roma 1794. [N. p., n. p.,] 1794. ^[bound with:]

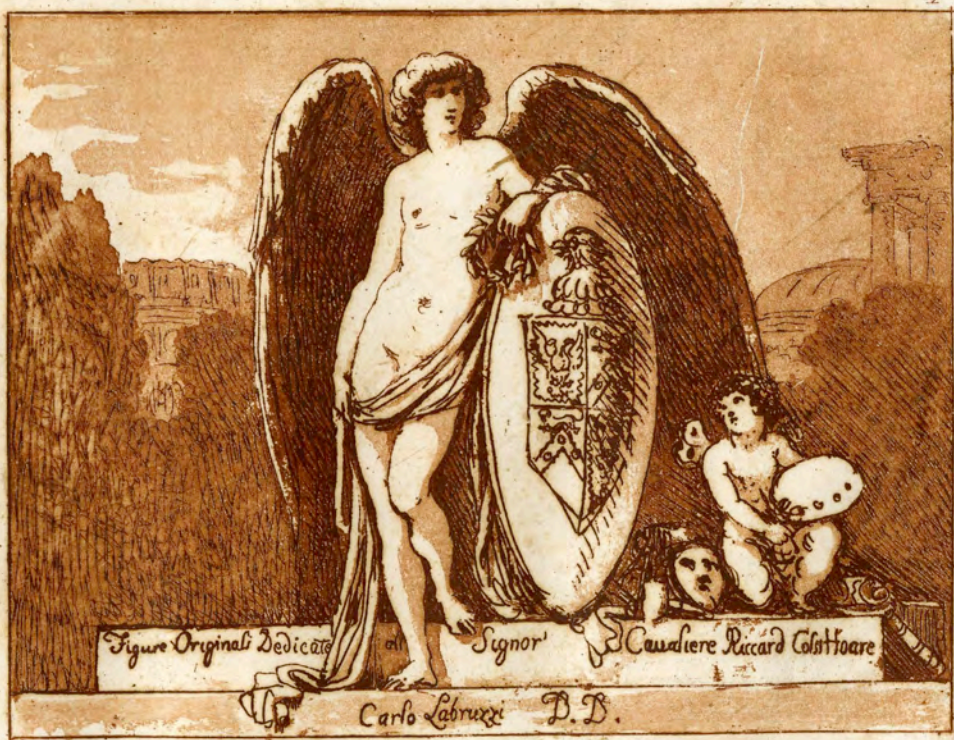
Two series, the first consisting of 13 aquatint etchings in sepia and the second of 20 sepia etchings; some foxing in the margins, but very good copies, bound in late nineteenth-century green quarter roan, spine filleted and lettered ('Album') in gilt, green patterned cloth; early twentieth-century ownership inscriptions 'Albert Condamin' to front and rear paste-downs.

£1500

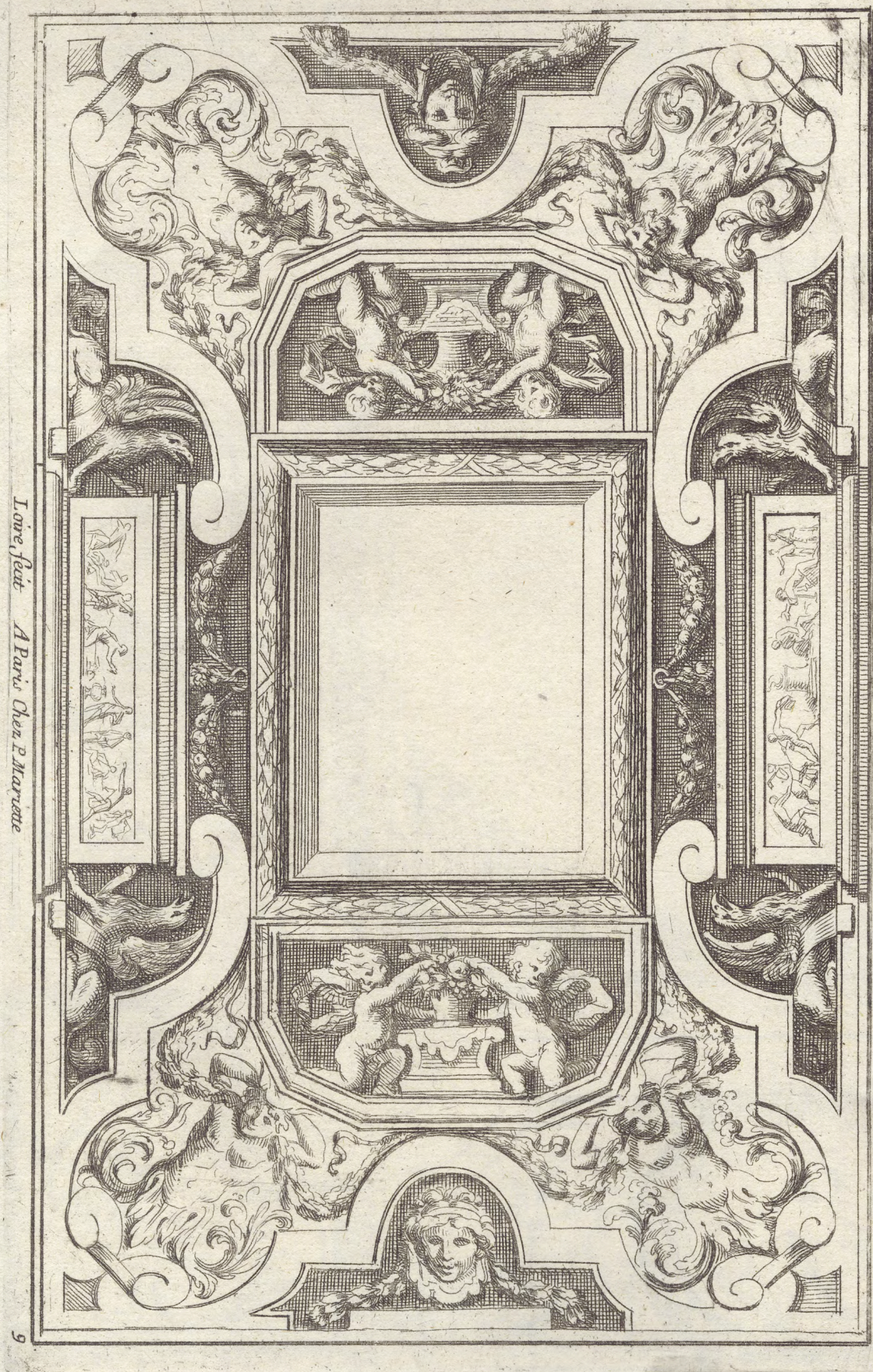
First editions of these two series of etchings by the Italian painter, draughtsman and engraver Carlo Labruzzi (1748–1817): two remarkable works of the Grand Tour era, the first dedicated to his patron Sir Richard Colt Hoare, who had invited Labruzzi as a travel companion on his tour to Brindisi along the Via Appia. **Both series appear to be rare.**

Labruzzi 'spent his early years as a painter at Nuremberg but had returned before 1780 to Rome, where he was elected a member of the Congregazione dei Virtuosi del Pantheon. In 1786 he became a member of the Accademia di S Luca. He painted portraits, genre scenes and altarpieces but was best known for his landscapes, which are in the style of Claude, though with the characteristically lighter colours of the 18th century. In the 1780s he was particularly popular with British Grand Tourists in Rome. In 1789 Sir Richard Colt Hoare, for whom he made souvenir drawings and watercolours, invited Labruzzi to accompany him along the Appian Way, following the itinerary outlined by the Roman poet Horace in his description of a journey made to Brindisi in 38 BC. Labruzzi was to make drawings of the remains of the ancient tombs and villas along their route. In the event the enterprise was cut short by inclement weather and Labruzzi's ill health, but 226 pen-and-wash drawings were completed and bound into 5 volumes by Colt Hoare. A second set of drawings, which are less highly finished and perhaps served as preparatory studies, were kept by Labruzzi. Labruzzi did not provide a purely topographical record of the Classical remains but represented the overgrown ruins in a picturesque and idealized manner ... In 1814 Labruzzi was appointed director of the Accademia di Belle Arti in Perugia, a position he held for three years until his death' (*Oxford Grove Art*).

Albert Condamin, whose ownership is inscribed twice in this album, could be identified as the French Catholic intellectual, 1862–1940, friend and collaborator of the exegete and theologian Marie-Joseph Lagrange.



Extremely rare trompe-l'œil ceiling designs



DESIGNS FOR TROMPE-L'OEIL CEILINGS

17

LOIR, Nicolas-Pierre. Plafons a la moderne. Paris, P. Mariette, [c. 1658.]

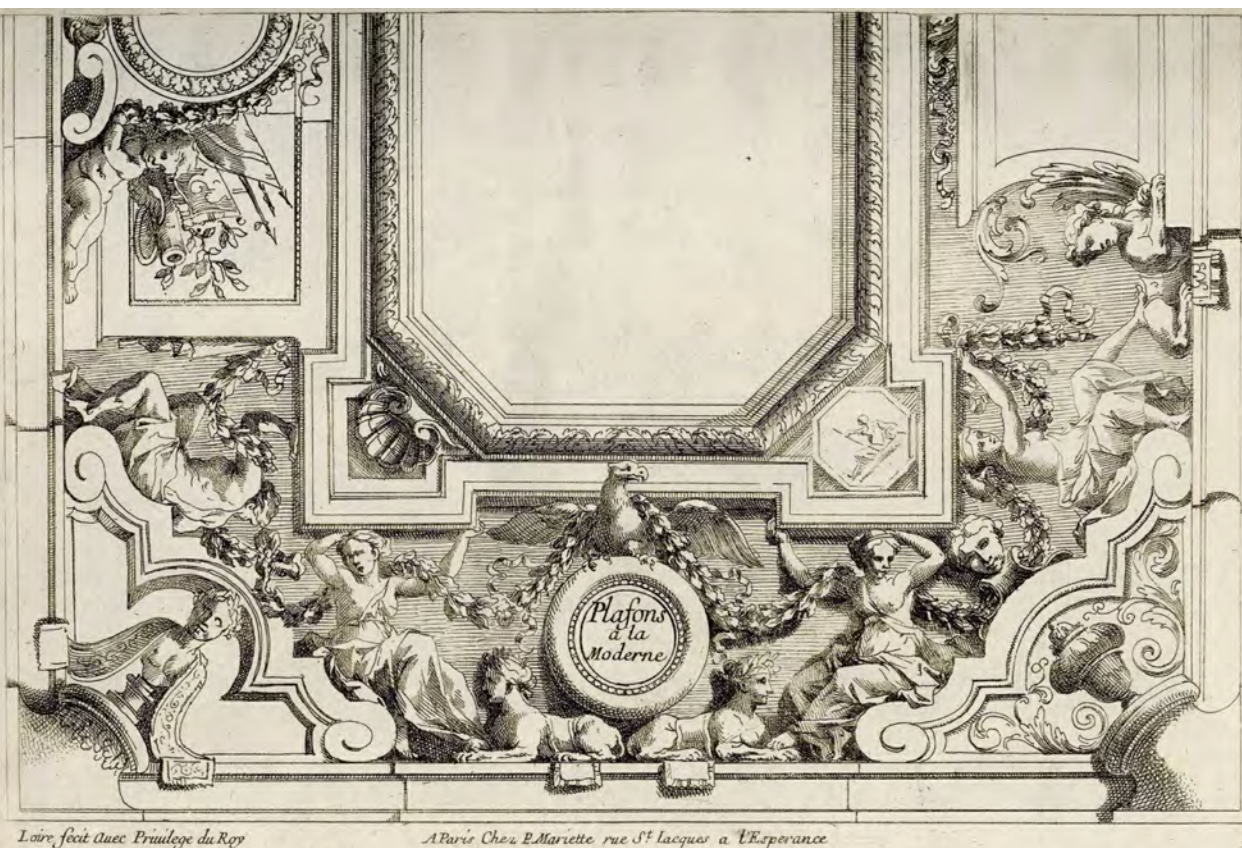
Folio (322 x 208 mm), 12 copper-engraved plates (up to 262 x 180 mm, numbered in plate), the first with title and imprint; a very good set stab-sewn in modern marble wrappers.

£950

A very rare series of plates illustrating fresco designs for trompe-l'oeil ceilings in the Roman style. The series is a fine example of the work of Nicolas-Pierre Loir (1624–1679), both in his engraving and his interior design (according to some scholars, the plates may have been engraved by Nicolas Loir's brother Alexis, although Guilmar attributes both design and engraving to Nicolas). Heavily influenced by Poussin, whom he had met when visiting Italy in the 1640s, Nicolas Loir played a significant role in promoting his academic classicism in France. Close to the royal court, Loir was recommended to the Académie Royale de Peinture et de Sculpture by Louis XIV and Charles le Brun, painted for royal projects including the Tuileries and Versailles, and received a regular pension from the King from 1668.

OCLC records only four copies, at the Winterthur Museum, Canadian Centre for Architecture, National Library of Sweden and at the Royal Institute of British Architects library. According to Robert-Dumesnil this is the second state of these plates; an earlier 'before numbers' state having the imprint of Nicolas Langlois, is similarly scarce: OCLC finds only one institutional set worldwide (Technische Informationsbibliothek, Hannover).

Berlin Katalog 4016; British Architectural Library, Early Imprints Collection, Early printed books, 1478-1840, 1915; Guilmar, p. 80.



ON SPANISH PAINTERS, BY A FEMALE ART CRITIC

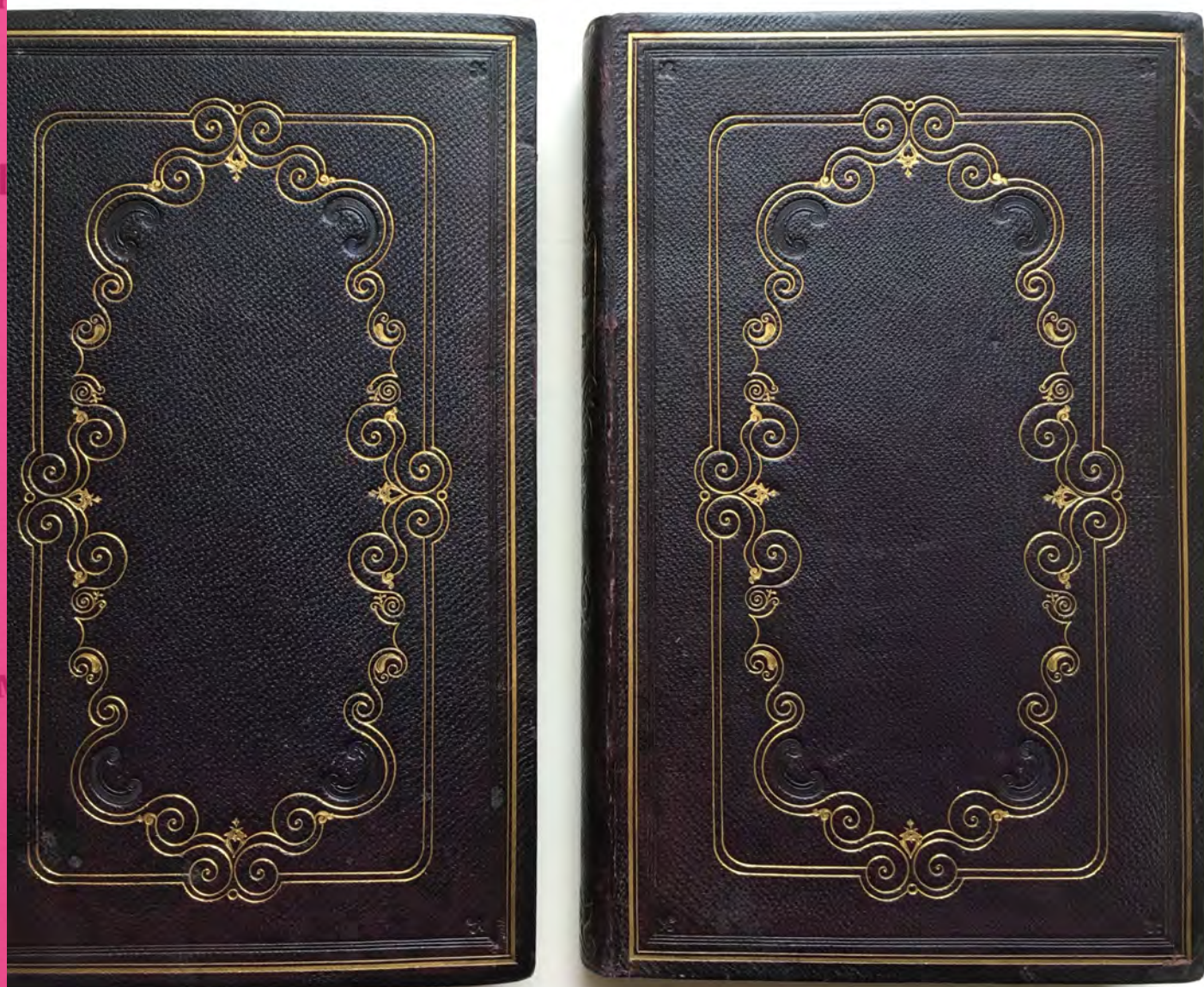
18

O'NEIL, A. A Dictionary of Spanish Painters, comprehending simply that part of their biography immediately connected with the Arts; from the Fourteenth Century to the Eighteenth. London, C. O'Neil, 1833-4.

Two volumes, large 8vo; pp. xv, [1], 280; [2], 308, with four engraved plates; plates lightly foxed, else a very good set in contemporary pebble-grain morocco, gilt tooled panels to a Spanish design, flat spine gilt, all edges gilt; ownership inscriptions of Arthur O'Neil to fly leaves, most likely a relative of the author; public library bookplates to front pastedowns, and a few unobtrusive stamps throughout.

£250

First edition of a detailed account of the artists of Spain by a female art critic, whose exact identity remains uncertain. The work begins with a list of the various schools of painters (Valencia, Madrid, Seville), before moving onto individual artists, arranged alphabetically, whose biographies contain notes on training, influences, style, and most famous works. Each volume ends with a list of paintings and their locations.





PAINTINGS IN CREMONA

19

PANNI, Anton-Maria. Distinto Rapporto delle Dipinture, che trovansi nelle Chiese della Città e Sobborghi di Cremona ... Cremona, nella stampa del Ricchini, 1762.

Small 8vo, pp. [4] (including initial blank), pp. vii-xxiv (as called for - for the irregular pagination see Fossati Bellani), 214, [2]; a fine, uncut copy in contemporary carta rustica, contemporary manuscript ink title to spine.

£400

First and only edition of the first guide to the paintings in the churches of Cremona, written by the local painter and art historian Anton-Maria Panni (1730-1790), possibly in collaboration with his teacher, the painter Giovanni Battista Zaist.

After the introduction dealing with the care and conservation of paintings, Panni's guide accompanies the reader into five daily walks through the town, discussing the various paintings encountered (including works of Parmigianino, Tiziano and Morazzone), providing an attribution to several works which would otherwise remain anonymous.

Cicognara 4190; Schlosser-Magnino p. 570; Fossati Bellani 2129; Lozzi 1400.

GIOR
S
tutta dipinta
Villa Milanese
Anno 1665.
di Giuseppe, de
Panfilo Nuvo
seguì la man
fu Nobile P
Lateralme
una banda f
posto nel La
talto, senza f
Gio: Steffano
talti di Trevig
In fondo a
grande espre
de' SS. Re M
seppe Panfilo.

THE MODERNIST REVOLUTION INCLUDING BOOKBINDING

20

PAPINI, Roberto. *Le Arti d'Oggi: Architettura e Arti Decorative in Europa.* Milan and Rome, Bestetti and Tumminelli, 1930.

4to, pp. 22, [2], [10], with 435 pp. of plates with a total of 808 photographic illustrations, of which 8 printed in colour; an exceptionally well preserved copy, bound in the original pictorial cloth illustrated by G. Rosso.

£300

First edition of a thorough and extensively illustrated survey of architectural and artistic styles and artworks from across Europe at the beginning of the twentieth century, compiled by the Italian art historian Roberto Papini (1883–1957), director of the Pinacoteca di Brera in Milan and later of the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome.

Papini begins by introducing the idea of a utopian town, 'Universa', where the futuristic ideal for a new society can be achieved and craftsmanship and architecture can flourish, through the combination of technology with art and the fusion of modernism and tradition.

The introduction is followed by an extensive photographic record illustrating various fields of art, from architecture and landscape design, to interiors and furniture, decorative metalwork (including lamps, tea sets, vases and jewels), ceramics (including crockery and statues), glassware, laces, fabrics (including dolls and rugs), printed paper and leatherwork – this last section being dedicated almost exclusively to artistic bindings.

Each illustration is captioned with the name of the architect or artist, his nationality, a description of the artwork and a brief critical remark by Papini. Amongst the various artists and architects whose works are illustrated and examined in *Le Arti d'Oggi* are Le Corbusier, Gio Ponti, Edgar Brandt, Josef Hoffmann, Emilie-Jacques Ruhlmann, Brenno del Giudice, Kay Fisker, Fortunato Depero and René Lalique, as well as major firms such as Baccarat, Cartier, Royal Copenhagen, Venini and the Wiener Werkstätte.





Fig. 381.

(Jot. Harand)

EDGAR BRANDT (FRANCIA): CANCELLETTO IN FERRO BATTUTO

Sono i migliori ferri battuti d'Europa, concepiti con gusto squisito, armonizzati con sciccheria tutta parigina.

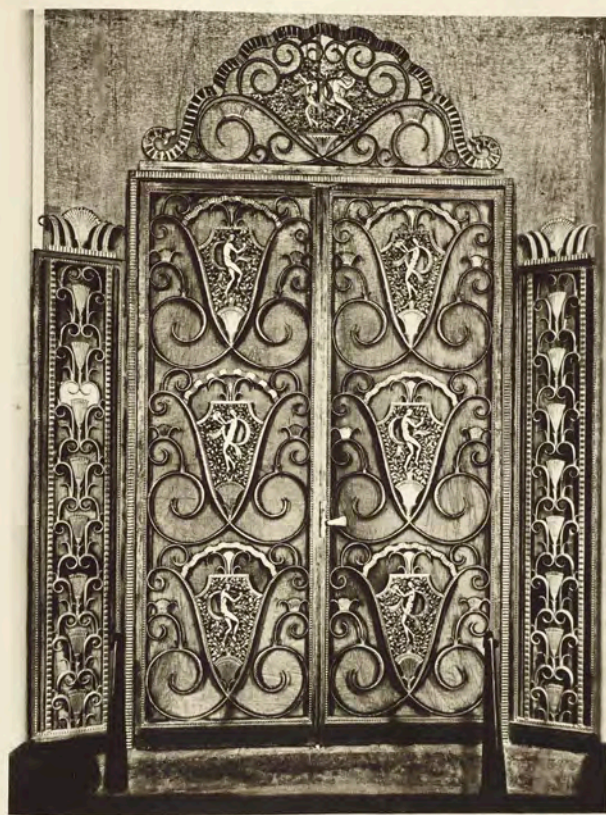


Fig. 382.

(Jot. Harand)

EDGAR BRANDT (FRANCIA): CANCELLETTO IN FERRO BATTUTO

I puristi del ferro battuto rimproverano al Brandt l'uso di saldature e di artifici; ma il risultato eccellente giustifica i mezzi usati per ottenerlo.

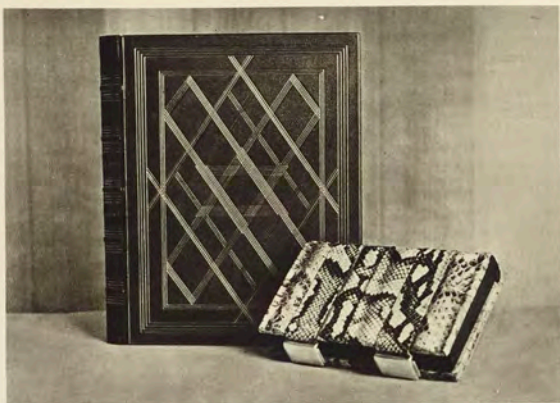


Fig. 779.

WIENER WERKSTÄTTE (AUSTRIA): SCATOLA E LIBRO COPERTI IN PELLE



Fig. 781.

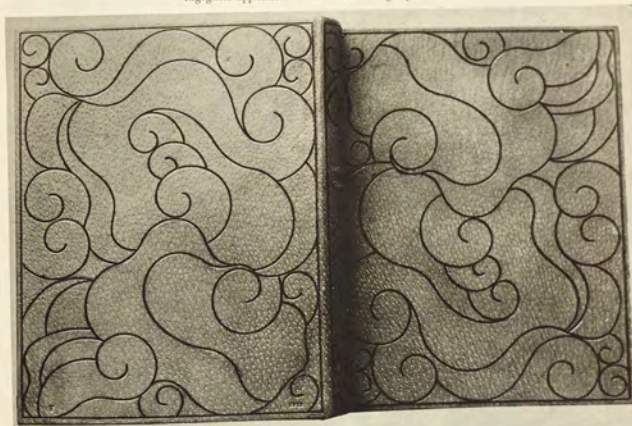
FABBRICA BAKEMEYER (AUSTRIA): SCATOLE IN LEGNO INTARSIATO
Ingegnerose applicazioni della tarsia con legni policromi.

Fig. 782.

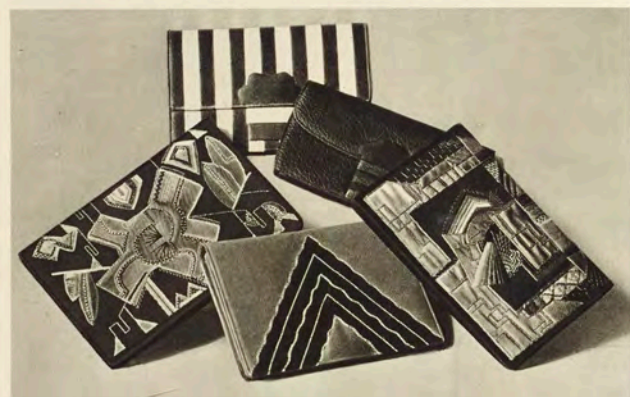
ANKER KYSTER (DANIMARCA): LEGATURA DI LIBRO IN PELLE
Eccellente saggio di legatura ottenuto con semplici motivi lineari.

Fig. 780.

(Jot. Krefenstetter)






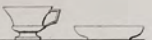
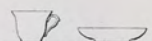

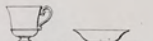
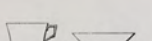
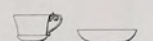
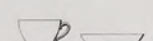

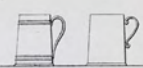


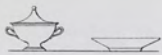

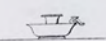



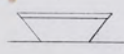

WILHELM MELZER (AUSTRIA): BORSE IN CUIO E PELLE INTARSIATA

In questo genere di lavori in cuoio Vienna ha sempre trionfato e trionfa col suo gusto preziosamente bizantino, con la sua perfetta esecuzione.



The first trade catalogue produced at Nymphenburg

Taf. IV

| | | | | | |
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| <p>Fabri- cations- N^o 12.</p> <p>Vase N^o 18, 8" hoch.</p>  | <p>Fabri- cations- N^o 13. 14. 15. 16. 17. 18.</p> <p>Vase N^o 20 10" hoch. N^o 23 16 1/2" hoch.</p>  | <p>Fabri- cations- N^o 19.</p> <p>Vase N^o 28, 11" hoch.</p>  | <p>Fabri- cations- N^o 20.</p> <p>Vase N^o 29, 16 1/2" hoch.</p>  | <p>Fabri- cations- N^o 21.</p> <p>Vase N^o 30, 13 1/4" hoch.</p>  | <p>Fabri- cations- N^o 22. 23. 24.</p> <p>Bouillonbecher N^o 1. Hiezu die Untertasse N^o 1.</p>  |
| <p>23. 41.</p> <p>Bouillonbecher N^o 3. Hiezu die Untertasse N^o 3.</p>  | <p>24. 32.</p> <p>Bouillonbecher N^o 6. Hiezu die Untertasse N^o 6.</p>  | <p>25. 32.</p> <p>Bouillonbecher N^o 7. Untertasse N^o 7.</p>  | <p>26. 33.</p> <p>Bouillonbecher N^o 8. Hiezu die Untertasse N^o 8.</p>  | <p>27. 34.</p> <p>Bouillonbecher N^o 9. Hiezu die Untertasse N^o 9.</p>  | <p>28. 35.</p> <p>Bouillonbecher N^o 10. Hiezu die Untertasse N^o 10.</p>  |
| <p>48. 52.</p> <p>Leuchter 8 1/2" hoch. Leuchthörnchen.</p>  | <p>45. 46. 47.</p> <p>Kinge zu 1/2 u. 1 Maas, glatt und gerieft.</p>  | <p>42. 43. 44.</p> <p>Fachmuschel, in 3 Sorten.</p>  | <p>39. 40. 41.</p> <p>Casseroll, N^o 1 zu 1/2 Maas 2 - 1 1/2 3 - 1 1/2</p>  | <p>37. 38.</p> <p>Bouillon Schale 1/2 Maas. Hiezu die Untertasse.</p>  | <p>29. 36.</p> <p>Bouillonbecher N^o 11. Hiezu die Untertasse N^o 11.</p>  |
| <p>49.</p> <p>Handleuchter N^o 1.</p>  | <p>50.</p> <p>Handleuchter N^o 2.</p>  | <p>51.</p> <p>Handleuchter N^o 3.</p>  | <p>53. 54.</p> <p>Medicin Löffel in 2 Sorten.</p>  | <p>55.</p> <p>Milchvaidling zu 1 Maas.</p>  | <p>56. 57. 58.</p> <p>Nacht u. Wärmelampe N^o 1 8 1/2" hoch. die Leucht-Schüssel hält 3/4 Maas.</p>  |

POSSIBLY THE EARLIEST TRADE CATALOGUE FOR GERMAN PORCELAIN

21

[PORCELAIN] NYMPHENBURG. Abbildung der vorzüglicheren Artikel der königlichen bayerischen Porcellan Manufactur zu Nymphenburg. [Munich], 1831.

[bound with:]

NYMPHENBURG. Preis-Courant über die vorzüglicheren Artikel in weissem Porcellan, welche bei der Königlich-Bayerischen Porcellan-Manufactur in Nymphenburg verfertigt werden, und welche in der königl. Niederlage zu München, Kaufinger-Strasse Nro. 1020 zu haben sind. (Munich, 1831).

Oblong folio (250 x 330 mm), engraved title-page and 6 plates, each showing 24 wares, engraved in outline by J. Päringer and W. Rehlen, printed on thick paper, tipped in at the end is a printed folding pp. 2 price list (490 x 362 mm); fine copy in the original printed and decorated blue/grey wrappers, gilt edges.

£2500

A fine copy of this very rare trade catalogue of the porcelain wares available at the Royal Bavarian porcelain manufacture Nymphenburg, offered here with the original 'price list'. This is the first trade catalogue produced at Nymphenburg and possibly the earliest trade catalogue for porcelain in Germany.

The wares illustrated include soup, regular, and dessert plates, vegetable dishes, salad dishes, sugar bowls, fruit bowls, coffee pots, milk jugs, tea pots, cups and saucers, cups to drink soup, serving bowls, mustard dishes, sauce boats, and salt and pepper shakers. Also on offer were vases, bidets, candlesticks, a spoon for medicine, utensils for pipes, water jugs, washing bowls, chamber pots (including a child's potty), paper weights, and ink stands etc for writing.

The price list gives additional information: the offered wares are divided into table service (88 pieces), coffee and tea service (92 pieces), and others with 107 pieces. There is also a handy guide of what would be needed for table service with 6, 12, or 24 settings. Prices for all pieces are in three categories: '1. Auswahl, 2. Auswahl, 3. Auswahl', presumably a grading of the finished product; the 3rd grade is often two thirds cheaper than the 1st grade.

The Meissen factory in Saxony was the birth place of the European manufacture of hard porcelain in 1710. In 1755 the Prince Elector of Bavaria established a porcelain manufacture; by the 1760s the porcelain manufacturers had moved into the hunting Schloss Nymphenburg and 'Nymphenburg Porcelain' have produced fine porcelain ever since. King Ludwig I of Bavaria was an enthusiastic royal commissioner of porcelain. In 1822 the architect Friedrich Wilhelm von Gärtner was appointed artistic director at Nymphenburg.

Solon, p. 590 (note); Champleury [i.e. Jules Fleury-Husson, Director of Ceramics at Sevres], *Bibliographie Ceramique*, (Paris 1881), p. 122 (without price list); we could locate worldwide only copies in German libraries: Bavarian State Library and Berlin State Library (both without the price list), and Erlangen, Regensburg, and Augsburg.

ht u. Wärmelam
N^o 2-9" hoch.
nsatz-Schüssel, 1
Maas für das Wasser
1 1/2 Maas für die Sa



Papier Schwere
N^o 1.



Schreibzeug, N^o
in 2 Sorten!



Einsatz mit Dec

AN AMERICAN LOOKS AT LONDON ARCHITECTURE

22

[RALPH, James.] A new critical review of the publick buildings, statues and ornaments, in and about London and Westminster. With some reflections on the use of sepulchral monuments; as also a scheme shewing the dimensions of St. Peter's Church at Rome and St. Paul's Cathedral at London; and a preface, being an Essay on Taste. To all which is added, an appendix ... The second edition, corrected. London, printed by C. Ackers ... for J. Clarke ..., 1736.

12mo, pp. [6], vi, 91, [5], with large folding table; final leaf with an unfinished contemporary ink drawing of a window; a clean and crisp copy in contemporary mottled calf, spine gilt with red morocco lettering piece; contemporary engraved armorial bookplate of George Mercer, with some manuscript notes presumably in his hand querying the word 'piazza' in the text (p. 3); book label and pencil ownership inscription of Marshall Sisson (d. 1978), architect and architectural consultant to the Royal Academy; from the library of Peter Foster (1919-2010), architect and Surveyor of Westminster Abbey (the 18th since Christopher Wren) and in charge of its restoration from 1973-1988, with his pencil notes on the author and indication on which page Westminster Abbey is discussed.

£250

Second edition (first published in 1734), enlarged, of the earliest piece of architectural criticism in English, and the first book which gives a favourable account of English Palladian architecture. Despite the hostility it encountered on publication, as shown by the documents included in the appendix added here for the first time, Ralph's text eventually became an influential work. *The New Critical Review*, which could also be used as an architectural guide book to buildings in and around London, includes very frank judgements of London architecture: Hawksmoore's churches at Limehouse, Spitalfields, and Bloomsbury, for examples, are castigated as 'mere Gothique heaps of stone' (p. 4). 'It is his uncompromising demand for vistas and prospects, rather than high architectural standards that makes him unexpectedly hypercritical of some buildings and pleased with others' (Harris).

American-born James Ralph (1705-1762) was a friend of Benjamin Franklin, with whom he came to England in 1725. He was a journalist, critic, and a playwright, who counted Henry Fielding, and the painters Elly and William Hogarth amongst his friends. He quarrelled with Pope who effectively ended his ambitions to become a poet.

Harris, no. 728 (pp. 381-385); not in Millard, not in RIBA, not in Fowler.

make a better figure than they do at present. I have
now the late new churches in my eye; amongst
all which there are not five placed to advantage,
B 2 and

*Plaza italiana for a place very
Piazza Savona et Roma et Piazza
navona*

Critical Review of the

ground will admit of it, publick
rdly be too grand and magnificent;
can't be seen when finish'd, use
only should be consulted, and a
ones from the quarry, would answer
as the marble of Egypt with the
reece or Rome.

consider'd as a prison, is a structure
beauty than was necessary, because
of the out side but aggravates the
retches within: but as a gate to
London, it might have received con-
s both of design and execution,
answer'd the cost in the reputation
e gate of a city which is erected
ent than use, ought to be in the
nt triumphal arches, and it must
hardly any kind of building al-
beauty or perfection.

ANS-COLLEGE, a structure little
om talk'd of, is a building of won-
and eminently deserves to be con-
e noblest ornaments of this city;
ky is its situation, that it can ne-
vantage, nay seldom seen at all, and
e conspicuous to every body, is
few, and those too people of cu-
ch out their own entertainments,
or the impressions of vulgar reports
, to excite their attention or in-
ments.

JUSTICE at the OLD BAILEY, and
urts I have ever yet seen in Eng-
be excepted to, as wanting that
guifness, that decency, and solemn-
to be inseparable from them, in
in general a suitable awe for the
offenders with a terror, even more
sentence they were to undergo.
theatre agrees best with a place
that part of the building which
is

To the AUTHOR of the Critical Review of the Public Buildings, &c.

S I R,
I HAVE read with much Pleasure your Essay, which has, on examining your Reasons, convinced me of many of the Beauties and Absurdities in Architecture
in most of our public Edifices; a Work all, who have that Taste, could wish pursued. The enclosed Measures were taken at a private Expence, and after-
wards a very few printed, at the same, none published; and as they relate to two of the largest modern Fabricks in Europe, the one, St. Peter's; which tho'
rais'd on different Designs, at several Times, and by as different Architects, all the greatest Ornaments of the several Ages in which they flourish'd; yet such is the
Harmony and Proportion observed in all Parts thereof, that it is confessedly the most magnificent Pile since the Revival of Arts the World can boast; and, be-
sides all the additional Beauty of a Variety of ancient Marble of Egypt and Greece, improv'd by the Genius's of Builder and Sculptor, the Area before it, and
Corridores on each Side, gives us the due Distance, and at the same Time Leave gradually to admire the several Beauties as we approach. Whether in Height,
Length, Breadth, &c. both this and St. Paul's are in their just Proportion, by this Scheme may be seen; which is submitted to your better Judgment, whe-
ther fit for the Publick or the Flames.

I am, S I R, Your unknown Admirer, A. B.

The Measures of St. Peter's Church
are taken out of the authentick
Dimensions of the best Architects
of Rome, and compared upon the
Place, with the Italian and
English Measures.

THE DIMENSIONS of St. Peter's Church at Rome, and St. Paul's Cathedral, at London; as taken in the Year 1725.

The Dimensions of St. Paul's Ca-
thedral are taken from several
Prints engraved by Tho. Platt,
H. Hullberg, J. Simon, B. Sens,
and John Harris.

| The PLAN, or Length and Breadth. | ROMAN PALMS. | | FEET. | | Difference in FEET. | |
|--|--------------|-------------------|--------------------|----------|---------------------|------------------|
| | St. Peter | St. Paul | St. Peter | St. Paul | Plan | Height. |
| The whole Length of the Church and Porch | 1000 | 685 $\frac{1}{2}$ | 729 | 500 | 229 | 97 $\frac{1}{2}$ |
| The whole Length of the Cross | 700 | 343 | 510 | 250 | 260 | 67 $\frac{1}{2}$ |
| The Breadth of the Front with the Turrets | 500 | 247 | 364 | 180 | 184 | 40 $\frac{1}{2}$ |
| The Breadth of the Front without the Turrets | 300 | 151 | 318 | 110 | 208 | 41 |
| The Breadth of the Church and three Naves | 350 | 178 | 255 | 130 | 125 | 5 |
| The Breadth of the Church and widest Chapels | 500 | 147 | 364 | 180 | 184 | 6 |
| The Length of the Porch within | 300 | 68 | 218 | 50 | 168 | 5 |
| The Breadth of the Porch within | 55 | 27 | 40 | 20 | 20 | 9 $\frac{1}{2}$ |
| The Length of the Platea at the upper Steps | 400 | 137 | 291 | 100 | 191 | 0 $\frac{1}{2}$ |
| The Breadth of the Nave at the Door | 120 | 55 | 67 | 40 | 47 | |
| The Breadth of the Nave at the third Pillar, and Tribuna | 100 | 55 | 73 | 40 | 33 | |
| The Breadth of the Side Isles | 40 | 23 | 29 | 17 | 12 | |
| The Distance between the Pillars of the Nave | 60 | 34 | 44 | 25 | 19 | |
| The Breadth of the same double Pillars at St. Peter's | 40 | 13 $\frac{1}{2}$ | 29 | 10 | | 4 |
| The Breadth of the same single Pillars at St. Paul's | | 13 $\frac{1}{2}$ | | | | |
| The two right Sides of the great Pilasters of the Cupola | 90 | 48:34 | 65:7 $\frac{1}{2}$ | 25:35 | 32 | 13 |
| The Distance between the same Pilasters | 100 | 54 $\frac{1}{2}$ | 72 | 40 | 44 | 3 |
| The outward Diameter of the Cupola | 260 | 199 | 189 | 145 | 38 | 8 |
| The inward Diameter of the same | 190 | 137 | 138 | 100 | | 10 $\frac{1}{2}$ |
| The Breadth of the Square by the Cupola | 60 | | 43 | | | 39 |
| The Length of the same | 450 | | 328 | 190 | 123 | 40 |
| From the Door within to the Cupola | 430 | 260 | 313 | 170 | 42 | 6 |
| From the Cupola to the End of the Tribuna | 230 | 233 | 167 | 35 | 18 | 7 |
| The Breadth of each of the Turrets | 140 | 48 | 77 | 18 | | 3 |
| The outward Diameter of the Lantern | 50 | 24 $\frac{1}{2}$ | 36 | | | |
| The whole Space, upon which one Pillar stands | 8100 | 1200 | 5906 | 875 | | |
| The whole Space, upon which all the Pillars stand | 32400 | 9600 | 28625 | 7000 | | |

| The HEIGHT. | FEET. | | ROMAN PALMS. | | Difference in PALMS. |
|--|-------------------|-----------|--------------|------------------|----------------------|
| | St. Peter | St. Paul. | St. Peter | St. Paul | |
| From the Ground without to the Top of the Cross | 437 $\frac{1}{2}$ | 340 | 600 | 466 | 134 |
| The Turrets as they were at St. Peter's and are at St. Paul's | 289 $\frac{1}{2}$ | 222 | 597 | 304 | 293 |
| To the Top of the highest Statues on the Front | 175 | 135 | 240 | 185 | 55 |
| The first Pillars of the Corinthian Order | 74 | 33 | 102 | 43 | 57 |
| The Breadth of the same | 9 | 4 | 12 | 5 | 7 |
| Their Basis and Pedestals | 19 | 13 | 26 | 17 | 9 |
| Their Capital | 10 | 5 | 14 | 10 $\frac{1}{2}$ | 2 $\frac{1}{2}$ |
| The Architrave, Frize, and Cornice | 19 | 25 | 35 | 34 $\frac{1}{2}$ | 1 $\frac{1}{2}$ |
| The Composite Pillars at St. Paul's and Tuscan at St. Peter's | 25 $\frac{1}{2}$ | 16 | 20 | 21 $\frac{1}{2}$ | 1 $\frac{1}{2}$ |
| The Ornaments of the same Pillars above, and below | 14 $\frac{1}{2}$ | 18 | 30 | 24 | 6 |
| The Triangle of the Mezzo Relievo, with its Cornice | 22 $\frac{1}{2}$ | 74 | | | |
| Wide | 36 $\frac{1}{2}$ | 38 | 50 | 52 | 2 |
| The Basis of the Cupola to the Pedestals of the Pillars | 32 | 28 | 44 | 38 | 6 |
| The Pillars of the Cupola | 4 | 5 | 6 | 6 $\frac{1}{2}$ | 1 $\frac{1}{2}$ |
| Their Basis and Pedestals | 12 | 12 | 16 | 16 | |
| Their Capitals, Architrave, Frize, and Cornice | 25 $\frac{1}{2}$ | 40 | 35 | 54 | 19 |
| From the Cornice to the outward Slope of the Cupola | 63 | 50 | 86 | 68 | 18 |
| The Lantern from the Cupola to the Ball | 9 | 6 | 12 | 8 | 4 |
| The Ball in Diameter | 14 | 6 | 19 | 8 | 11 |
| The Cross with its Ornaments below | 25 $\frac{1}{2}$ | 15 | 35 | 20 | 15 |
| The Statues upon the Front with their Pedestals | 89 | 50 | 122 | 68 | 54 |
| The outward Slope of the Cupola | 280 | 240 | 384 | 329 | 55 |
| The Cupola and Lantern from the Cornice of the Front to the Top of the Cross | 20 | 14 | 27 | 19 | 8 |
| The Height of the Niches in the Front | 9 | 5 | 12 | 6 $\frac{1}{2}$ | 5 $\frac{1}{2}$ |
| Wide | 20 | 13 | 27 | 17 $\frac{1}{2}$ | 9 $\frac{1}{2}$ |
| The first Windows in the Front | 10 | 7 | 14 | 9 | 5 |
| Wide | | | | | |

E L E M E N T S

O F

P A I N T I N G

W I T H

C R A Y O N S.

By J O H N R U S S E L L,

ASSOCIATE of the ROYAL ACADEMY.

For Mr. Hall Junr.
with Mr. Cumberland's
kind regards
1850

PAINTING WITH PASTELS

23

RUSSELL, John. Elements of painting with crayons. The second edition, with additions. London, printed for J. Wilkie, in St. Paul's Church-Yard; J. Walter, at Charing Cross; and R. Bishop, Newport-Street, 1777.

4to, pp. [8], iv, 5-52, including half-title and content leaf; leaves dust-soiled at extremities, but a good, uncut copy in contemporary grey-blue wrappers, wrappers frayed at extremities, front wrapper detached, spine perished but original stitching intact and strong; manuscript gift inscription from William Cumberland dated 1850 to title page.

£380

Second edition, corrected and enlarged, of the most comprehensive contemporary record of pastel technique in Great Britain.

The portrait painter John Russell (1745-1806) describes in some detail the technique of pastel painting. 'His pastel portraits are technically and aesthetically brilliant, easily surpassing those of his master, Francis Cotes. They are usually laid on blue paper, the pastel colours vivid, a striking *sfumato* effect achieved by blurring with the finger and crayon, and the details accented with black chalk ... In 1772 Russell published his excellent and detailed *Elements of Painting with Crayons*, purporting to explain the technique of Francis Cotes but in fact a handbook to the art of pastel painting. He revised and enlarged it in 1777 ...' (ODNB).

Russell made his own crayons and was initially very secretive about his recipes. The final section of this work, however, sets out his process for crayon manufacture.

ESTC records only 2 copies, at the British Library and National Gallery, London.

[SAINT-YVES, Charles Léoffroy de.] *Observations sur les arts, et sur quelques morceaux de peinture & de sculpture, exposes au Louvre en 1748* ... Leiden, Elias Luzac Junior, 1748.

12mo, pp. [2], 211, [1], engraved pictorial head-piece to first text leaf; a little foxing, still a very good copy in 19th century quarter sheep with marbled boards, flat spine gilt, lightly worn.

£200

First edition of an early piece of art criticism, including reflections on the state-sponsored Parisian exhibition of painting and sculpture hosted at the Louvre in 1748.

A celebrated ophthalmologist, as well as a famous art collector of extensive means, Charles de Saint-Yves (1717-1804) was well placed to critique new exhibitions, commenting on the annual exhibitions of the Royal Academy of painting and sculpture in Paris. His work laid the foundations for the modern discipline of art criticism. His extensive collection was dispersed in 1805.

Neil McWilliam (editor), *A bibliography of Salon criticism in Paris from the Ancien Regime to the Restoration, 1699-1827*, Cambridge 1991, no. 50

AVERTISSEMENT.

LE Public peut dire son avis sur les productions de l'Art ; mais le droit de décider n'appartient qu'à ceux qui y excellent. L'Auteur de cet écrit ne s'est donc proposé, en rapportant les sentiments du Public sur les ouvrages de nos Peintres & de nos Sculpteurs, que de mettre ceux-ci à portée de se juger avec plus de sévérité. Si les Tableaux de M. de Troy, dont il vouloit rendre compte, ne se fussent pas fait attendre jusqu'aux derniers jours de la tenue du Salon, cette bagatelle eût paru dans les premiers tems de son ouverture. Nous avons pensé cependant que les matieres dont il est parlé dans cette brochure étant intéressantes, sa publication quoique différée, pourroit devenir utile. Nous sommes-nous trompés ? Nous aurons du moins rempli le devoir de citoyen.



OBSERVATIONS SUR LES ARTS,

*Et sur quelques morceaux de PEINTURE
& de SCULPTURE, exposés au Louvre
en 1748.*

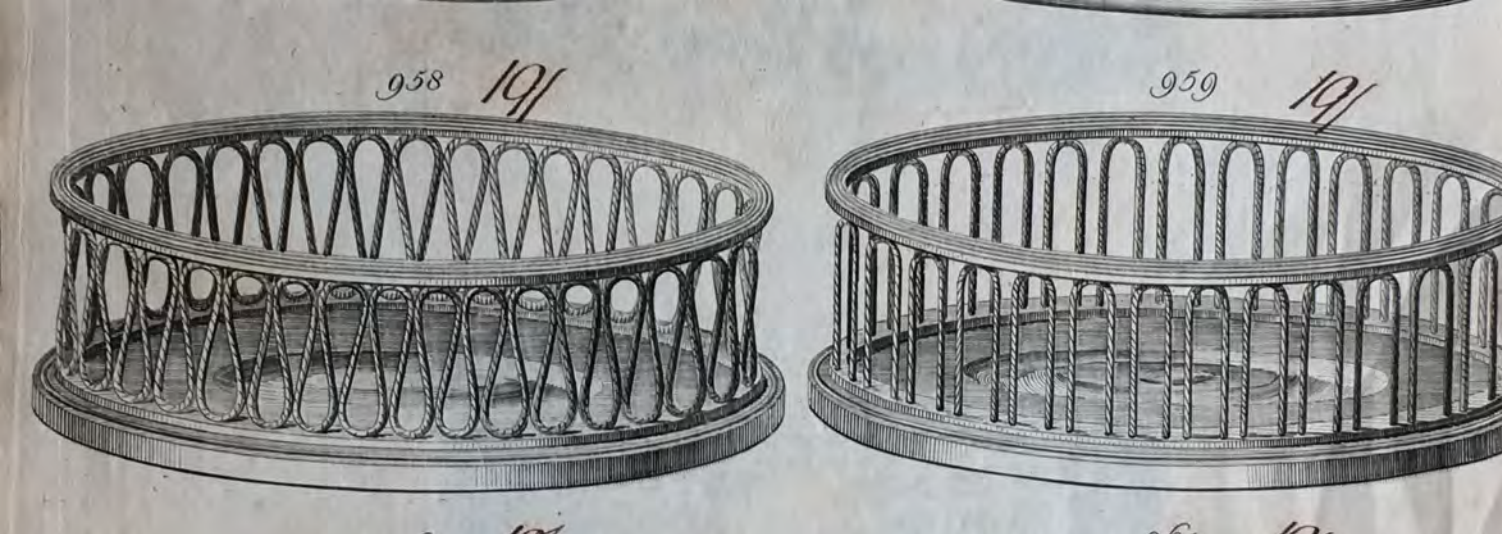


Et tous les spectacles qu'on peut étaler aux yeux des amateurs des Arts, en est-il de plus satisfaisant pour eux, qu'un grand amas de Tableaux
A



English silverware for the Italian market





BIRMINGHAM SILVERWARE CATALOGUE FOR THE EXPORT MARKET

25

[SILVERWARE.] Trade catalogue. [Birmingham?, c. 1797.]

Oblong folio, ll [145] + 15 loose leaves and remnant of missing leaf inserted; some longer leaves folded to fit, all with full-page engravings, each item numbered (though not sequentially), some with design details, only a few with engravers' names and all priced in contemporary ink; some pages watermarked WcS 1797; bound in plain grey paper wrappers, remnants of leather spine and small paper label with *Libro 23101 M Feil(?)* in ink on upper wrapper; minor staining throughout, some tears and chips without loss, lower wrapper missing, corners bumped.

£2500

A beautifully produced and comprehensive trade catalogue of English metalwork.

The catalogue illustrates a large range of items from hollowware and flatware to breakfast service, including egg cups and toast racks, as well as larger and more expensive tea urns and platters. Beyond the dining-room there are also ink blots, writing sets, candlesticks, and sconces. Some items are shown with further details regarding size and design options. All have corresponding prices in ink.

The silverware itself is characteristically English, but this copy was sent to Italian retailers. The export market at this period was highly lucrative for English metalworkers, with some patterns designed with foreign consumers in mind, and there is evidence of catalogues being used by European and especially French agents.

Several of the plates are signed by engravers J. Harris and Tompkin, and we can speculate that the manufacturer was Birmingham-based, however, the 'traditional use of factors and agents accounts for the maddening anonymity of the catalogues. Agents did not want their customers, to whom they showed the patterns, to discover the sources of their wares. The manufacturers' names therefore do not appear, and we are left with little on which to construct any theories about the origins of these tantalizing patterns' (Goodison).

N. Goodison, *The Victoria and Albert Museum's collection of metal-work pattern books*, in 'Furniture History', vol. XI, 1975, pp. 1-30.

TAYLOR. Vases, modern and antique, from various examples, proper for metal, stone or wood. Engraved on thirty-nine plates. London, printed for J. Taylor, at the Architectural Library, [1800.]

Small 4to, general printed title-page, and four suites of ornamental plates with individual title-pages and together 39 engraved plates (see below); a few plates with light foxing but a very good copy in the gilt lettered original purple cloth, rebaked.

£950

A re-issue of four scarce suites of ornamental pattern books giving vase and urn designs which were originally issued in the 1770s and 1780s. The volume consists of the following suites:

A) Eighteen vases modern and antique. *London, published by I. & J. Taylor, [c. 1788]*; 12 engraved plates (no. 1-12) with 18 designs.

B) Fourteen vases from the antique. *London, printed for I. Taylor at the Bible and Crown in Holborn ..., [c. 1773]*; 12 engraved plates (no. I-XII) with 14 designs.

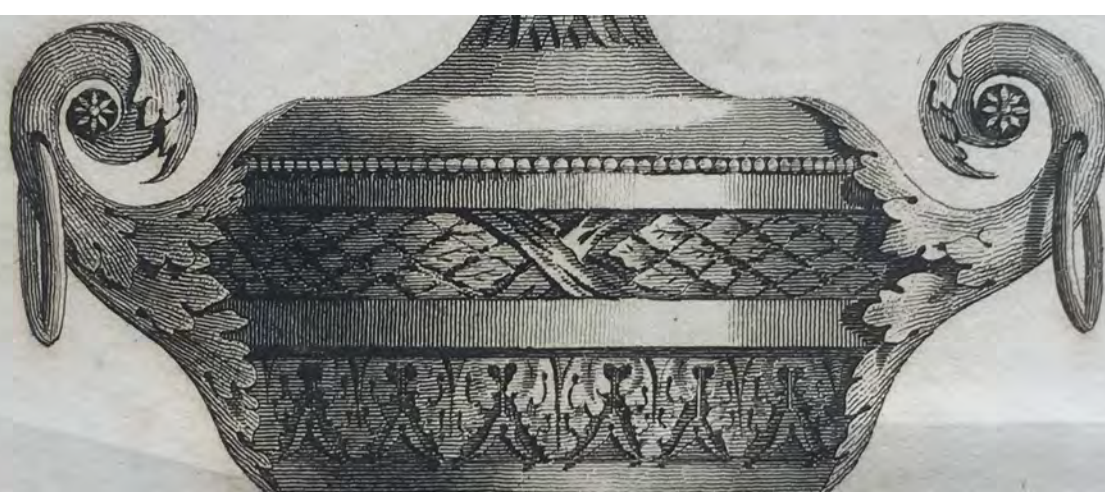
C) COLUMBANI, Placido. Vases and tripods on twelve plates. *London, published by I. Taylor in Holborn ..., [c. 1775]*; 12 engraved plates (no. 1-12).

D) A new book of vases published as the law directs January 20 1773 by J. Taylor in Holborn near Chancery Lane, and by Wm Darling engraver in Newport Street, [1773]; 3 plates, without numbering, engraved by William Darling after designs by T. Laws.

Berlin Kat. 1027 (A) + 1026 (C); ESTC only lists the original edition of C with a copy at the British Library, and none of the other suites; Library Hub (Copac) lists original editions of A + B with copies at the V & A, and for C an additional copy at the National Library of Scotland. This re-issue is not in Library Hub; although OCLC locates a copy at the London Library, as well as copies at Yale and Redwood (OCLC date the re-issue '1773' which is obviously wrong as suite A was issued in the late 1780s; dating of the Taylor output is often only possible through imprint information (see Ian Maxted, *London book trades 1775-1800*, online)).



I. Taylor in Holborn ne



A NEW BOOK OF VASES
Published as the Act Directs January 20. 1773



by J. Taylor. 306. in Holborn near Chancery Lane.
& by W^m Darling Engraver in Newport Street.



at the Monte Cavallo at Rome.

EIGHTEEN VASES,
Modern & Antique.



London, Published by J. Taylor,
at the Architectural Library, High Holborn.

VASES,
MODERN AND ANTIQUE,

FROM

VARIOUS EXAMPLES,
PROPER FOR METAL, STONE, OR WOOD.

ENGRAVED ON THIRTY-NINE PLATES.

LONDON:

PRINTED FOR J. TAYLOR, AT THE ARCHITECTURAL LIBRARY,
59, HIGH HOLBORN.

Berättelse,
Om
Svenska
Meuble-Handelens
Första inrättning,
Och
De Öden,
Meuble-Handlaren
DIEDRICH TELLERSTEDT
Uti 23 Års tid, undergådt.

Stockholm,
Tryckt hos Wennberg och Nordström, År 1771.

SCANDINAVIAN FURNITURE TRADE

27

TELLERSTEDT, Diedrich. Berättelse, om Svenska Meuble-Handelens första inrättning, och de öden, meuble-handlaren Diedrich Tellerstedt uti 23 års tid, undergådt. Stockholm, Wennberg och Nordström, 1771.

Small 4to, pp. 14, [2] (blank), a very good copy in modern speckled boards.

£195

First edition of a bitter complaint by Diedrich Tellerstedt, the leading retailer of Gustavian furniture in Sweden, about the damage he has suffered over more than twenty years as competitors unfairly bust his royal monopoly on furniture trading in Sweden.

TOMS, William. Thirty-six new original and practical designs for chairs, adapted for the Drawing and Dining Room, Parlour and Hall ... Bath, W. Evans, [c. 1830.]

4to (273 x 215 mm.), lithographed throughout, with title-page and 36 plates, each showing one chair, in excellent condition; original cloth backed printed boards, spine rebacked with original cloth laid down.

£750

A fine and rare furniture pattern book by William Toms, 'carver in general' at Bath, who is recorded as having worked on 'turning balusters' at Longleat House for Lord Bath in c. 1815. The present pattern book indicates that his ambitions were grander than his position as a jobbing tradesman. Toms attempted to show his design versatility and competent cabinet-making skills, showing chairs with richly carved or turned decorations. The first twelve chairs are in the 'French modern style', followed by a number of chairs in Louis XVI style, then neo-gothic inspired hall chairs, and finally ten chairs in late English Regency design.

Toms engaged the services of the lithography printer Joseph Holloway, probably issuing the plates privately and distributing them to potential clients. How successful this was we do not know, but the pattern book caught the eye of the enterprising printer, bookseller, and stationer William Evans, 'who has purchased all the remaining copies' (thus stated on the printed boards) and re-issued the plates. The few copies in institutional libraries have mostly the Evans issue, variously dated between c. 1825 (V&A) and 1830 (Winterthur); only the Getty and Redwood seem to have the original issue.

Library Hub (Copac) locates copies at the British Library, Oxford, and V&A; OCLC locates copies at Winterthur, Cleveland Public, University of California, Yale, and Virginia Historical Society.





FRENCH CHANDELIERS AND CANDELABRA

29

[TRADE CATALOGUE.] Album of photographs of chandeliers and wall-mounted candelabra. France, c. 1880s-1900.

Album (39 x 31 cm) comprising 76 double-sided thick paper leaves with 152 prints (mostly albumen, with a few silver copy prints) loosely mounted into corner slits to each side, mostly c. 28 x 21 cm, some captioned in the negative and signed 'L.P. phot.', 'LM', 'JD', or 'X phot.'; a little foxing to mounts, occasional short tears; overall very good; quarter dark green leather over cloth sides, marbled endpapers; some staining and a few cuts to covers; pencil numbering and coding to leaves.

£2500

An attractive and unusual photographic trade catalogue comprising albumen prints of 87 sumptuous chandeliers and 65 wall-mounted candelabra, mostly pictured in situ in various luxurious locations in and around Paris.

The album would have likely been compiled as a trade catalogue for a business supplying reproductions of the items featured. Each print carries a number to the leaf mount and some are coded with a letter and number e.g. F for Fontainebleau, V for Versailles etc.

The chandeliers and candelabra, encompassing the styles Henri II, Louis XIV, régence, Louis XV, Louis XVI, and Empire, are variously shown in situ at: Fontainebleau, Versailles, the Bibliothèque Mazarine, the Musée Carnavalet, the Musée de Cluny, the Grand Trianon, the Église Saint-Gervais, the Musée du Louvre, the Palais de Justice, Compiègne, Chantilly, Rambouillet, the Bibliothèque de l'Arsenal, and the Musée des Arts Décoratifs. One Louis XVI candelabrum is rather charmingly photographed propped up on a chair with someone's jacket visible on the back (the photographer's perhaps).

Many of the prints bear the signature 'L.P. phot.', the initials of the photographer Louis Antoine Pamard (1840-1893), who based himself at Montrouge, in the southern fringes of Paris, from 1870, worked for Lévy & Cie, and obtained a bronze medal at the 1889 Exposition Universelle. He was succeeded by his son Gustave (1869-1936), who continued to use the initials 'L.P.'.

1036



187 — PARIS. — Bibliothèque Mazarine. — Lustre style Louis XIV (L. P. phot.)

M1



6. — VERSAILLES. — LE MUSÉE — Salon de Marie-Adélaïde (L. P., phot.)
Lustre en cuivre doré

1612 - Versailles

Lustre en cuivre doré

V6

WOOD, John George. *The Principles and Practise of Sketching Landscape Scenery from Nature*, systematically arranged and illustrated by numerous examples, from simple and easy subjects, to the more complicated and difficult combinations of objects. In four parts. London, printed for the author, 1813 [-1815.]

4 parts bound in one vol., oblong folio, pp. iv, 18, and 16 plates of soft-ground etchings; pp. 16, and 16 plates; pp. 8, and 16 plates; pp. 14, [2], and 16 plates; together 64 soft-ground etchings, one with 6 overslips demonstrating variations of light and shade; a very good copy in contemporary limp calf, covers with ornamental blind-stamped border, worn at extremities, upper cover with gold-tooled title panel, rebacked and with new endpapers; with a few contemporary pencil annotations, and a pencil sketch to last blank.

£1250

First edition of the last and most ambitious drawing book by John George Wood (1768–1838), a landscape painter specialising in watercolour who exhibited at the Royal Academy between 1793 and 1811. In this work, Wood's drawing lessons deal with sketching cottage scenery, trees and woods, village streets, and general views incorporating grandiose landscape settings and glimpses of houses and villages. Some plates have faint perspective lines to illustrate how the 'drawing' has been constructed, or movable flaps showing how shading and tone can transmit a sense of depth.

The work was originally issued in four parts with wrappers. This copy was bound up at the time with a manuscript title at the opening of each part which no doubt appeared on the printed wrappers. A fourth edition was issued in 1833; all editions are uncommon.

Abbey, Life, 194 (third edition, 1820).





2

B



